A TEXTBOOK FOR YEARBOOK EDITING,

DESIGN, AND PRODUCTION

By

MARY RAYE DENTON CHANDLER

Bachelor of Arts
Oklahoma State University
Stillwater, Oklahoma
1968

Master of Science
Oklahoma State University
Stillwater, Oklahoma
1972

Submitted to the Faculty of the Graduate College
of the Oklahoma State University
in partial fulfillment of the requirements
for the Degree of
DOCTOR OF EDUCATION
May, 1975

A TEXTBOOK FOR YEARBOOK EDITING,

DESIGN, AND PRODUCTION

Thesis Approved:

Leon L. Munson
Thesis Adviser

Kenneth L. King

Lemuel D. Groom

Kenneth W. Clair

Dan Selehnik

N. N. Durham
Dean of the Graduate College

PREFACE

And to my parents go special though inadequate words of gratitude and love. Without their complete support and acceptance of me, neither my graduate studies nor this text could have been accomplished.

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER I

INTRODUCTION - WELCOME TO YEARBOOKING

So you're a member of the yearbook staff -- Congratulations! But

now what?! Exactly what is a yearbook? How do you approach producing

it? What's included in the book? How is it organized? And how is it

paid for? These are probably a few questions you're asking yourself.

And you can find the answers in this simple guide to yearbooking. Once

you're comfortable with these basics, it's up to you to breathe life

into your yearbook to make it have a personality all its own as it

reflects this very special year at your school.

Before you actually begin to organize a book, you need to have some

long-range goals in mind. Pragmatically speaking, a yearbook is a story

of one year at one school, told through photographs and reports. But a

yearbook is actually much more than this -- it is a personal part of

each student: a memory book to help each individual relive special

moments of this particular year at this particular school. Your readers

should bite their fingernails in anticipation of that last minute

touchdown as they read football reports. They should relive behind-the-

scenes traumas of the school play. They should get visions of prom

preparations as well as the event itself and reminders of humorous

classroom happenings along with the "intellectual" ones. This is the

stuff memories are made of, and it is your privilege as a staff member

to get pictures of these events and to write personalized reports that

capture the mood of the moments as your yearbook fulfills its primary function as a memory book.

A yearbook is also history. You're recording the events of this school year as a permanent record. Include accurate scoreboards for each sports event. Check and double check names, dates and other facts before they are preserved for posterity.

You're also producing a reference book. Identify every person in every photograph. Never assume that "everybody knows good old Algernon Sharpwit." Identify each person pictured in your book. As a part of a useable reference book make a comprehensive index which includes not only every person, but also each advertisement, sport, club, activity... anything or anyone a person might want to find. To aid your reader, include a title page showing the name of your book, school, city, and state as well as the volume number and zip code. Also place a table of contents early in the book.

As further function, your yearbook should serve as a public relations tool while it promotes morale in the school. Yes, you can still "tell it like it is," but keep in mind that this book is a permanent record. And, unlike a newspaper, statements here can never be recalled. So exercise tact and good judgement and look at several sides of a situation -- a yearbook is not your personal hatchet to chop away at the school. Too many yearbooks have died because the staff and/or editor took the book as a personal project, making it their own creation rather than a natural outgrowth from its environment: the school and community.

Another function of the book is to provide worthwhile educational training to your staff members. Nowhere else can you get better practice

and experience in public relations, salesmanship, interview techniques, writing, photography, magazine design, and business management. Besides the experience you gain in these skills, you get a real sense of responsibility and pride.

As a yearbook staff member, you are a very special person in your school! Traditionally, journalists work long hours and receive little praise. They must develop "thick skins" to ward off coments from self-appointed critics. But as journalists, particularly yearbook journalists, you will achieve a special inward sense of accomplishment, for you are keepers of memories, writers of history and recorders of reference as well as valuable public relations agents for your school and community. No, you'll never get the applause an athlete has, but you get a quiet glory when a person downtown compliments your publication or article and says, "I didn't know you kids could think like that."

CHAPTER II

ORGANIZING THE STAFF

Although situations differ from one school to another, the staff organizational structure in Figure 1 is a workable and adaptable one. Several of these suggested positions could be combined, if necessary. It is important, however, that each person is clearly aware of his responsibilities, duties, and privileges.

Each person on the staff is vital to the book's eventual success. There is no place for a person looking for an "easy credit." Members of the yearbook staff should have the following qualities:

1. A good attitude toward the school.

2. A willingness to share their talents unselfishly, to give whatever it takes to complete the task.

3. Compatibility with each other and with people in general.

4. At least average intelligence.

5. Dependability.

6. Skills in specific areas (writing, design, photography, salesmanship).

Publications Board

Many schools have a publications board to determine and define editorial policy and to establish a staff selection procedure. This board consists of the principal, yearbook and newspaper advisers,

yearbook and newspaper editors, and two faculty members selected by the staffs. These people serve as an advisory committee to keep publication policies consistent for each publication within the school. Since both advisers and editors serve on it, they are clearly aware of the policies they help set. Having the principal and other-area faculty members serve helps these people become aware of the publication problems as they bring in "outside" opinions and viewpoints for consideration. Since these people help establish policy, they will stand behind their decisions whenever problems arise.

Adviser

The Adviser should be an organizer who works hard to set up the "perfect" staff organization and then sits back (and often worries) to watch it work.

The Adviser's responsibility is to advise. He should not decide the book's theme. He should not rewrite copy or captions. He should not redesign pages. He should not handle business matters. He should not handle discipline problems unless the Editor asks for assistance. The Adviser must be aware of all that is happening within the yearbook room and around the school. But the responsibility for the book must be the staff's.

Editor-in-Chief

The Editor-in-Chief should be a leader, an organizer, and a diplomat. This person must be the overseer behind the scenes, assuring that each aspect of production is running smoothly. He must see that topics are adequately covered, work with the Business Manager on

budgetary matters, salve hurt feelings, be public relations agent and, in general, be on top of all activities throughout the school as well as in the staff room.

The Editor should be familiar with every skill associated with the yearbook. He must be able to use language effectively so he can write and/or edit copy. He must also be completely familiar with the particular writing styles chosen for each portion of the book. He should have an eye for photo-editing and picture cropping. He should have at least a brief knowledge of the technical aspects of photography so he can utilize the capabilities of his photo staff and sympathize with their limitations. He should be skilled in design.

The Editor handles administrative duties. He sees that style sheets are up-to-date and that all staff members are aware of modifications and changes. He sees that all dates involving professional photographers are set. He clears these dates with the administration and assures that the faculty is informed. He calls the printer whenever necessary. He prepares the deadline schedule and assignment sheets. He assures that all events are covered photographically and checks that picture assignments are in writing and made in duplicate. He is responsible for checking all special instructions on layout sheets and seeing that the complete book appears unified. He also prepares the colophon.

The Editor is responsible for the book's theme development - cover, title, opening, dividers, closing, endsheets. Even though he is responsible for its development, he should remember that the theme can not be exclusively his own. He must involve the entire staff in its selection.

The Editor must also handle all conflicts in the staff.

Design Editor

The Design Editor is an "expert" in all layout and design concepts. A continual awareness of design becomes second nature to him. He should keep continual idea files for designs and concepts to adapt to the book. It is his responsibility to oversee design so that everything fits together smoothly and that the book has an over-all continuous story feeling.

Photography Editor

This person is the go-between for the photographers and the rest of the staff. He is not necessarily the best photographer, but he must know and understand a camera. Primarily, however, he must know what makes a good picture and have the ability to organize people. He must be able to crop and proportion pictures. He is the only person allowed in the darkroom except the photographers, Editor, and Adviser. He determines which pictures to use and which not to use. He works with photographers to set up the picture schedules so every event will have photographic coverage.

Reporting Editor

Current trends are toward heavily copy-oriented books. The Reporting Editor must organize his staff of reporters so every day and event will have coverage. He sets up "beats" for his reporters and collects and organizes the dates so that day-to-day reports are complete. He must be an excellent writer aware of spelling, grammar, and purposeful

"misuse" of language. Although he writes for the book, his main function is to copy read every report before it goes into print to see that it "fits" in mood, connotation, tense, and over-all style. He works with the Editor and Design Editor to determine styles for the book's sections or topics. He particularly checks each lead paragraph to see that all are vivid, specific, and not redundant.

Headline Editor

The Headline Editor is especially important if the staff is to set their own headlines. This person must have a sense of balance and design. He must have a steady hand and eye. He knows the headline style specifications for each section or topic and sets the head for them. Although he often writes headlines he mainly works with the headline writers on his staff to coordinate words with design. He keeps an up-to-date idea file for headlines.

Caption Editor

The Caption Editor is closely related to the Reporting Editor. He must write well and concisely. Speed and accuracy are two of his most important virtues. He checks that his reporters are writing vivid and thorough captions and that lead-ins are not repetitious.

Index Editor

The Index Editor must record page numbers in the general card file which is discussed in the chapter concerning business management. He sees that every event as well as every person is indexed. He checks frequently for a balance of coverage - notifying the Editor and

photographers of people who already have an adequate number of candid pictures and of those who have no coverage.

Business Manager

This person oversees all business and financial aspects of the book. He works with the Adviser to prepare and oversee the budget. He works with the Advertising and Finance Managers to plan sales campaigns. He must be aware of the staff's financial standing at all times. It is his responsibility to see that the staff has enough money to produce the book they want. He is busy long after the last line of copy has gone to the printer.

Advertising Manager

The Advertising Manager organizes his sales force to most efficiently sell advertisements. He works with the Photo Editor to arrange for any necessary pictures. Besides being an organizer, he must have a knack for writing and an eye for design. He must approve all mark-ups before his sales people approach customers. And even though he does not design all ads, he is the person who must coordinate their design and content within the book.

Finance Manager

The Finance Manager plans and coordinates yearbook subscription sales and distributions. He is responsible for all financial projects except advertising. He must be an organizer as well as a business person.

Reporters

While the various editors are coordinators for each topic of the book, the Reporters are the people who are actually doing the work. Essentially, every staff member is a Reporter, observing and recording impressions and emotions as well as facts.

Photographers

Complete photographic coverage is vital to a successful yearbook. Every member of the staff must become a "Photographer." This does not necessarily mean that each person must actually carry a camera and take pictures, but everyone on the staff must learn to visualize and "see" a picture. Some staffs purchase an inexpensive simple camera for everyone. Many invest in at least one or two that every staff member learns how to use. These are kept handy in the staff room so if a science experiment produces an unexpected outcome or if a speech class illustrated talk has hilarous results, any alert staffer has access to a camera so he can capture that never-to-be-repeated moment on film. Of course the regular photography staff is responsible for the vast majority of pictures, but since they can not be everywhere in the school at once, a spontaneous, instant candid captures the mood of the moment better than a posed "candid" later. Each staff member must develop his "nose for news" for pictures as well as for stories.

Those persons with actual staff positions as Photographers must work with the Photography Editor to plan schedules so each event and activity is covered. If they use staff equipment, they must devise a workable schedule for it and a check-in check-out system so the

equipment is available. They should carry a small notebook to record specifics about pictures: persons pictured, details of the surrounding event (action before the photo was taken, action following it, reactions of the participants and audience, and so on). Such details can greatly help the reporters writing the body copy or photo captions.
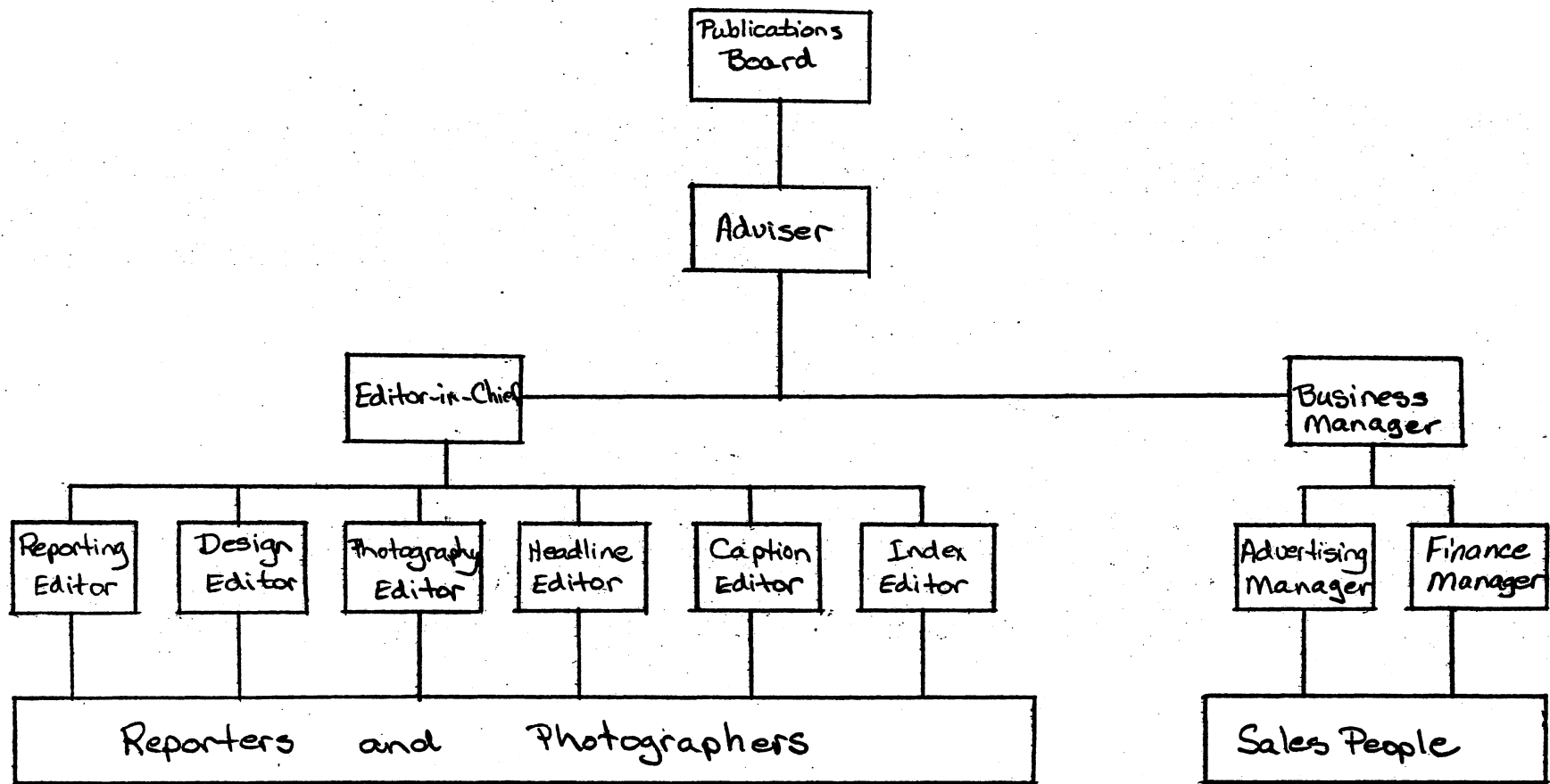
Figure 1. Staff Organizational Structure

CHAPTER III

ORGANIZING THE YEARBOOK

Many young people are graduating from high school owning three or
four carbon copy yearbooks. The same faces with some new ones are on
different pages, but, basically, books in far too many high schools look
alike from year to year. It is no wonder that thinking students do not
want to spend money for a book that is a throw-back to the 1960's with
little relevance to today's interests and life styles.

To perform its function as well as to remain marketable, yearbooks
must change with the times. A staff can no longer simply take pictures
and place labels and hope to satisfy contemporary students.

Of course every staff makes changes. They always want this year's
book to be the "best ever," so they earn money to add more color or
graphic effects and this year's book is an exact replica of last year's
except that it has more color and graphic effects. Devices alone can
not upgrade or update a story that is presented in a mundane or outdated
manner.

To be pertinent to today's youth, a yearbook needs specific on-the-
spot reporting presented with a fresh viewpoint. It needs contemporary
design. It needs top-quality action photographs. And as another
essential, it needs strong coverage presented in an up-to-date framework.

Consider Your Needs

Before spending time to earn money to add more pages or more color, mentally step back and look with a new perspective at the improvements obtainable with existing funds.

Perhaps the most important step in planning is to pack away last year's book and forget it. This is a new year. You are creating an entirely new book. Ban phrases like "it's always been done this way" and "we can't change that, it's a tradition!"

Think about the events of the year and the activities and interests of the students. List every club, sport, event, and issue that should be covered. Don't neglect the almost overly-obvious ones like the cafeteria, local hang-out, parking lot, halls, lockers, student lounge... Think about the atmosphere in your school. Is it restless, worldly, free-spirited, apathetic...? Think about what students do in their free time, remembering to observe outside your own circle of friends, for you are creating a book that must be relevant to all the students.

Think Creative

Creativity can be one of the primary joys of yearbooking. So when considering a format for your book, give your imagination free rein! If last year's book was mailed to a critical service, note suggestions and analyze them. Don't simply dismiss a suggestion for change because of "tradition." Of course you don't want to eleminate a topic that is truly "traditional," but surely you can alter and improve it. Students balk at change but seldom at "improvement."

Be alert to innovations in journals such as The School Press Review,

Scholastic Editor Graphic/Communication, Quill and Scroll, Photolith and

critical service publications such as CSPAA Bulletin and "J-Aids"

produced by regional and state services. Attend workshops and confer-

ences. Read and examine popular magazines with a discerning eye for

ideas to incorporate in your book. Utilize your critical services.

Most have a loan service with top-rated books you can borrow free-of-

charge or for a minor fee. Hold brainstorming sessions! And remember

that anything that has already been done is outdated! Use all these

sources as stepping stones for your own ideas, providing an innovative

twist to give freshness and vitality. Above all, realize that there

are many approaches other than "the way it was done last year."

Keep It Simple

Your organizational scheme should follow a simple, logical plan for

telling the story of your year. It should permit grouping of similar

content and make individuals, activities, and events easy to find. So

while you are being innovative, try not to be too complex. The best

organizational plan, like the most exclusive fashions, is usually the

most simple.

Some Topics Are Basic

You should consider a few generalized topics as basic, regardless

of your book's structural organization. There is a more specific

discussion of these areas in the next chapter, but your general

coverage should include:

1. Theme Development. This includes the cover, two to three

spreads in the book's beginning, an approximately equal number at the

end, divider pages, and possibly the end sheets.

2. Student Life. This is a section separate from theme development and includes almost all aspects of the students' public lives.

3. Clubs. Cover all organizations within the school, both minor and major.

4. Sports. Include intramurals, girls' and minor sports as well as the popular major athletic activities.

5. Academics. Coverage here includes classroom, field trips, guest speakers, students who excel academically, all of the learning experiences in the jurisdiction of the school. Too many yearbooks simply picture faculty and completely neglect academic subjects as such. Remember: they are the reason you have a school!

6. People. Give coverage to all people connected with the school: administration, faculty, aides, secretaries, custodial staff, cafeteria workers, as well as every student.

7. Community. Remember that your school and your students are all a part of the community. Show this total relationship somewhere in your book. It is generally combined with Student Life.

8. Advertising. If your book is supported by advertising, you naturally include this area. Some staffs place ads throughout other sections of the book, but most place them in a separate section.

9. Reference. This includes title page, table of contents, index, acknowledgments, colophon. Other topics often included are club index, faculty and senior statistics.

You are not limited to these topics, however, nor are you restricted in your approach to their coverage.

Allocation of Space

Your main consideration for allocation of space in the yearbook should be the students' interests this year rather than equal coverage for each issue. However, Columbia Scholastic Press Association provides a general guideline for page percentages to allocate editorial coverage. This ratio includes 15-18 per cent Student Life, 15-18 per cent Academics, 15-18 per cent Clubs, 15-18 per cent Sports, 25 per cent People, 8 per cent Theme (opening, division pages, and closing). Do not include advertising pages and index when compiling percentage totals (64,7-8). Simply remember that these percentages are only approximate recommendations. The coverage for your school in your yearbook depends on what segments of the school and students' lives were most important this year. Do not ignore necessary areas of coverage, simply reorganize and reemphasize to meet the needs and interests of today's students this particular year at this specific school.

Reference Information

Three basic essentials for a complete yearbook are a title page, table of contents, and index. Another necessary item is acknowledgements and perhaps a colophon.

Title Page

The title page is a key page and should be carefully designed to enhance the book's personality by introducing the theme. Essential information includes the year and name of the book, name of the school, address (include city, state, and zip code) and volume number. This

is not the place for listing staff members; usually the most appropriate place for this information is with other club information or on an acknowledgments page.

Table of Contents

List your major sections as soon as possible after the title page. Include only sections introduced by division pages and the index, even though it has no divider.

Index

All good books - not just yearbooks - have an index! So do not neglect to include one in your publication. The index is one of the most vital portions of your book, for that is where a reader can find all the content about any person, club, event, or department that is included in the book. It should be a single, continuous, alphabetized section and include page numbers for all events, clubs, sports, academic areas, activities, and all persons every time they are pictured on mentioned in the copy. Another helpful reader service is to cross-reference the index, such as listing "Athletics" as well as "Sports" or "Yearbook" and "Annual" as well as the book's title. Advertisers may either be included in this general index or in a separate advertisers' directory (64,8).

When it comes to compiling the index, don't procrastinate! The task is easy if you keep the information up-to-date, but it can be a time-consuming problem if you put it off until a few days before the final deadline. One method of keeping it up-dated is to have an Index Editor or Business Manager who, at the beginning of the year, types a

3" by 5" index card for every person and activity (faculty, custodians, cafeteria workers, students, sports, clubs, etc.) that might be mentioned in the book. The most efficient method is to have a general card used for financial record-keeping as well as for the index. Alphabetize the cards and insert new ones for new advertisers, new persons or clubs whenever necessary. A more complete discussion of this general card file is in the business management chapter.

The Index Editor records page numbers on the cards before a deadline is mailed to the publisher. A helpful double-check is for this editor to write "indexed" or another code word in a specific place on the school's copy of the layout.

By keeping this master index up to date, the Editor can use it to check total coverage to see at a glance which students have been pictured several times while others may have no coverage.

Acknowledgments

Another necessity is Acknowledgments, generally replacing the somewhat out-dated Editor's Note. Acknowledgments are factual and explicit, avoiding the sentimentality and self-praise often character- izing the Editor's Note. Avoid lamentations and self praise, remembering that positive reactions should come from the readers, not an egoistic staff. The only time an Editor's Note might be necessary is when the book is vastly different from previous editions. Still, the message should be clear, factual and unsentimental (64,8). An example is included along with the 1973 Haloscope's colophon, below.

<u>Colophon</u>

A Colophon is a useful reference for subsequent staffs and critical services, although it is not actually essential. If you decide to have one, include the name of the printer and where the book was printed, the number of copies, specifications of weight and types of paper stock used, type and cover specifications. Also include memberships and awards received from state, regional, and national press associations. This information could appear on the acknowledgment page.

A colophon can be explicit such as the one in the 1973 <u>Haloscope</u>, which reads:

> The 925 copies of the "Haloscope" were printed by Delmar Printing Company, Charlotte, N. C. The Sales representative was Mr. Max Ward and the in-plant representatives were Mrs. Lorene Fairfax and Mr. Ralph Criminger.
> The lithograph cover and the endsheets were designed by Charles Fuller, a HCHS sophomore. The body and caption type used throughout the book is Aldine Roman. Body type for the opening, closing and dividers is 12 pt.; all other is 10 pt. Headlines for the opening, closing and dividers are Futura; "What We Did" section, Optima 36 pt. and Optima Italics, 18 pt.; "Who We Are" section, News Gothic 24 pt. and "Where You Find It" section, Univers Bold 36 pt. The paper stock is West Virginia Mountie Matte. Senior photographs were by Max Ward - Delmar Studios, in Burlington, N. C.
> The staff would like to acknowledge the assistance of "The Gazette-Virginian," "South Boston News" and "Record Advertiser" for some sports pictures and statistics. The help of the principals, teachers, librarians and custodians is appreciated as well as the enormous patience of our subscribers.
> The "Haloscope" is a member of the Virginia High School League, Southern Inter-Scholastic Press Association, Columbia Scholastic Press Association, National Scholastic Press Association and National School Yearbook Association (24,213).

It may, however, be more brief as in the 1973 <u>Whitehall</u>, which reads:

> The 1973 <u>Whitehall</u> was printed by American Yearbook Company in Topeka, Kansas. Special effects, borders, types for the opening, closing divider pages, and all headlines

were done by the staff using Formatt graphic art aids. In
designing the cover the staff made use of the abvivdance
technique. Body copy is 10 point Century Schoolbook, and
captions are 8 point Century Schoolbook Italic. Each section
of the book has its distinct look since each has its own
format in design and type placement (81,324).

Book Divisions

When you have considered all the possibilities of topics to cover

and your list is complete, consider your method of organization, which

should smoothly correlate with the book's theme development.

First, ask yourself, "How can the contents be arranged most

effectively? What events of the year most interested the students? Are

these topics getting adequate coverage, or are they being slighted or

omitted because the football team, band, or other organization or event,

"always" gets a certain number of pages?" As a general rule, consider

your audience, the students, and position the material most interesting

to them near the front and lead back to topics with less student appeal.

Section by Section Format

Traditional section-by-section format includes coverage of the

basic topics described earlier in this chapter. According to one

national critical service, this format is generally most effective when

Student Life follows the opening. This section is followed by Clubs,

Sports, Academics, People, and Advertising. Each division is introduced

by a divider page. Design and writing styles are often changed from one

section to another to stimulate reader interest.

Magazine Format

This organizational structure covers the same topics as the section-

by-section approach, but logical topics are combined for fewer total divisions. One combination might be Clubs-Sports-Student Life or academically-oriented clubs with academic subjects, Community with Advertising, academic subjects with faculty and administration, or all people of the school together. Staff members should observe the situation in their own school to determine logical and natural combinations.

One approach to the magazine format concept is to view every section as a separate magazine. Each is individualized with specific type, headline, design, and writing styles which distinctly change from one division to another. Some staffs introduce the sections with essays and personalized reports pertinent to today's students and school milieu.

Another variation is to view the book as a single magazine which possesses underlying consistencies. Each section could be viewed as a different story within the same magazine. The underlying consistencies are maintained throughout while certain elements differ from one story to another. The 1973 <u>Warwick</u>, Figure 2, effectively utilizes this organizational technique.

Another approach is a combination, or compromise, for staffs wanting to experiment with design. Each section might be somewhat traditional, perhaps with underlying consistencies and changing elements, except for one, usually Student Life. It utilizes the magazine approach with each "article" running two to three spreads. Articles might have a unity of ideas such as summer activities, jobs, student involvement in politics and issues, fad and fashion trends, free time, and so on. Each unit distinctly differs in design, typography, headlines, and reporting styles.

Chronological Format

Another approach might be chronological, beginning with students'
summer jobs and activities, continuing through the opening of school,
football games, club activities, academic field trips, and so on through
the year. This structure would be difficult to effectively plan and
present, particularly in large books. This type of structure does not
lend itself logically to mug shots, academics or club pictures. In using
this format a staff must be certain to clearly coordinate theme with
coverage to compensate for the lack of division pages. The 1973
Traveler, an extremely graphic book, effectively leads the reader through
the year chronologically by dividing the book into two parts: "The Year"
and "The Record." Figure 3 shows several of its techniques. Copy on
the final page of its introduction explains the book's format:

       So, that's the way it was,
       generally, in 1973.
     For a closer look at the year,
     this book is broken into two main
     parts--the story of the year and
     the record of the year.
     By six-week segments, the year
     unfolded.
     Then as the last six weeks gasped
     its final hurrahs, we paused
     to look at the people, groups, and
     supporters of Lee.
     Finally, the year ended
     as baseball continued
     and commencement attracted
     thousands to Blossom Center.
     Where did it go?
     So Quickly?
     Ready to look at the next 345 pages
   . a history of the year?
     Then, turn the page, and ...   WE'RE OFF

Division Titles

Some books disregard the traditional section names, using instead titles correlating more closely with their theme development. One book used Chalk Dust, Free 'n Easy, Man vs Man and Himself, Definition: Fear, The Art of Expression, A Slug of Reality, Familiar Faces, the Last Laugh (76). Another book used Tangents, Classics, Applications, Faces, In Touch (78). A book, graphic in both design and reporting utilizes Livin', The Grind, Cliques, Jocks, Chicks and Dudes, Yellow Pages (39). Another staff's concept was to divide their coverage into two major sections - How and Who - and to use sub-sections within each of these (81).

In selecting divider titles, be sensible as well as creative. Section headline sense should not rely solely on relationship to other section headlines such as through alliteration or repetition to convey individual meanings. These may look nice when grouped onto the contents page, but they must be functional alone. If they are not, forget them! If theme-oriented titles are not easily identifiable but are otherwise effective, consider using an accompanying headline kicker identifying the section.

Page-by-Page Plan

Once you have made a list of topics to cover and have decided upon the book's basic structure, you need to consider your over-all plan for the yearbook story: the page-by-page plan, often called the ladder diagram. This plan gives a comprehensive picture of the areas you want to cover and the space alloted for each. Making such a plan visualizes

your space alloments indicating over or under emphasis. You will

probably make several ladders during your book's production, continually

revising as conditions change and unforeseen events arise, but you do

need an over-all guideline for production. A good technique is to make

the ladder in pencil to allow for changes as the year progresses. Once

spreads are mailed to the printer, change them to ink. You can know

at a glance that the pages in pencil are still flexible and can be

rearranged for no additional cost.

Most yearbook companies furnish color-keyed ladder diagrams in

their supply kits, or you can make your own. A ladder diagram shows

the location of natural page spreads, multiple (or flat) distinctions

and the "cut-off point" for signatures within the book. All of this

information is helpful in planning layout design and the use of color.

Figure 4 is an example of a ladder diagram.

Multiples and Signatures

In Figure 4 you can see that some page numbers are indicated in

red and others in black and that a heavy black line divides a spread

every 16 pages.

Refer to Figure 5, multiple-signature sheet, and imagine that you

are looking at both sides of a sheet of paper large enough to print

pages for a yearbook. Eight pages are printed on one side of the sheet

and eight pages on the other side. Each side is called a multiple, or

flat. These pages are printed, folded, sewn, and trimmed and become

a 16 page signature. In Figure 4 the heavy black line dividing a spread

every 16 pages indicates the end of one signature, or large paper sheet,

and the beginning of the next. These spreads are least conducive to

across-gutter bleeds, for the signatures are often slightly misaligned when joined together. On this diagram some page numbers are printed in red and others in black. The red numbers in each signature indicate pages that are printed on one side of the paper sheet; black indicate pages that are printed on the other. This information is particularly important when planning pages to be printed in color, for each time you use more than one side of a press sheet, the cost is affected.

Natural Page Spreads

In Figure 4 you can see that one double page spread in each 16 is "shaded in" on the ladder diagram. These pages, eight and nine, are the natural spreads in the first signature; in the second they are 24 and 25, and so on. Referring back to Figure 5 you can see that these are the only two pages which naturally occur together in these signatures; all others become double page spreads when folded. Therefore, these natural spreads are ideally suited for large across-gutter bleeds with no problem of registration or concern about losing part of the photograph in the gutter.

Planning for Color

When planning either spot or four-process color spreads for the book, knowledge of multiples and signatures can save money. Each time color is used on a different press sheet or more than one side of a sheet, the expense is considerably more than if it were on one side of only one sheet. In most production processes, the sheet must travel through the press each time a color is added. Thus a multiple printed in black or in a color in lieu of black goes through the press only once.

If a spot color is used in addition to black, the sheet must run through the press one more time, thus adding more press time and increasing labor costs. Since four-process color utilizes combinations of the three basic printing colors - magenta (red), yellow, cyan (blue) - plus black to create any possible hue, a page with a four-process or "full" color photograph must travel through the press four separate times.

By referring back to Figure 5 you can see that no more press time is spent on an eight-page multiple of color than is spent for one page only. So to get maximum "mileage" for your color money, refer to the ladder diagram and plan accordingly. Talk to your yearbook printing company representative concerning specific color costs and planning tips. Most companies, however, will print an unlimited amount of spot color in one multiple for a single rate. Due to the time involved in making color separation negatives, most companies set one price for the first spread of color and an unlimited use of spin-off color (any hue produced by combining the four basic colors). The price scale is then diminishing for additional four-process color spreads in the same multiple. Because of the press time involved, deadlines are also a factor in color price scale. Publishing companies prefer to run these pages early in the season before other deadlines begin coming in. Talk with your printer's representative about deadlines and prices. But even though it might mean a less expensive rate, do not send the book's theme development pages early in the year, for they must naturally evolve as the year progresses. Chapter 4 has a more complete discussion of theme development.

Figure 2. Magazine Format, 1973 <u>Warwick</u>

Figures 2A and 2B. This section, "Tangents,"
features a casual down-style sans serif headline
with spreads enclosed by rule lines leading out
from the head.

A Tradition of Classics Refines Us
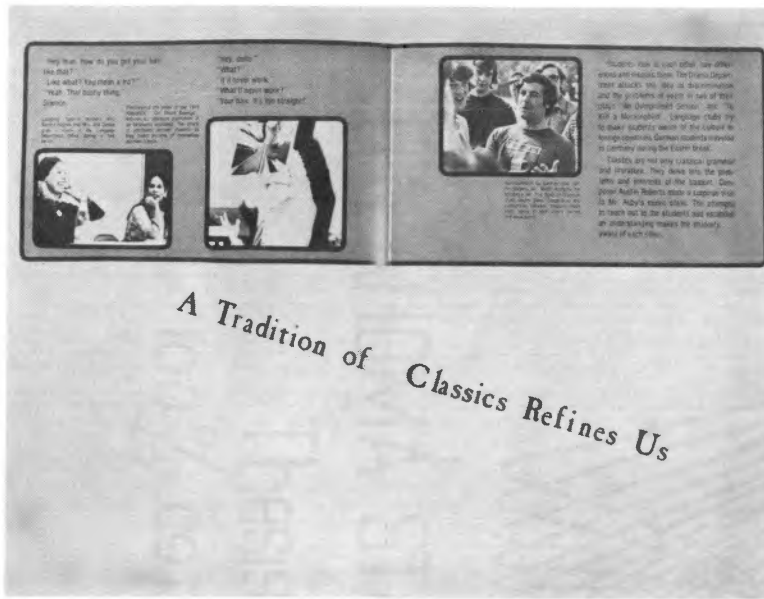
Figures 2C and 2D. This section, "Classics,"
uses an extremely traditional headline type to
mirror the personality of the school's academic
curriculum. Body type is boxed with a single
rule line and the dominant photo with a double
line. Rule lines also set off the headline.
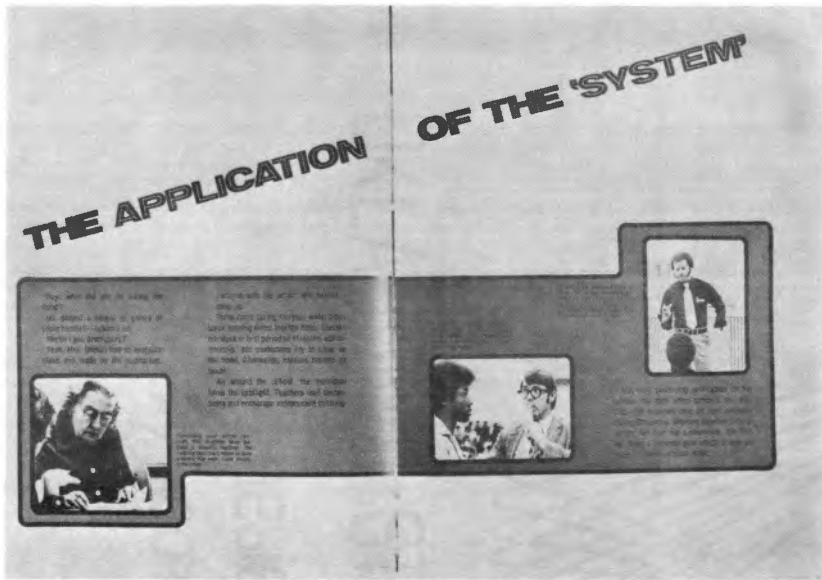
Figures 2E and 2F. A bold, no-nonsense headline type is used with no line elements within this section, "System."

Figures 2G and 2H. "Faces" section uses a contemporary novelty headline type, slightly changing position to subtly distinguish sophomores, juniors, and seniors.

Explanations beneath the photos define distinctions of each chapter and, at first glance, the book may appear somewhat unstructured. However, it has well-planned consistencies to tie together the year's story.

Each division page begins with a similar graphic design with photos mortised into a 60 per cent gray background with specific, well-written copy and captions overprinted. The design as well as photos have rounded corners and are outlined in a pica-wide black rule line. Each divider title introduces the type style used in its section, yet the type height and placement are relatively similar and the grammatical construction is identical.

Copy and caption types, sizes, and widths are consistent throughout the book. Captions all have italic lead-ins. Each section has a large hammer headline to grab the reader's attention. The headline is always accompanited by a 14 point sans serif informative feature headline. Folios are at the lower outer page corners and have informative tabs telling the topic of the spread as well as the name of the section.
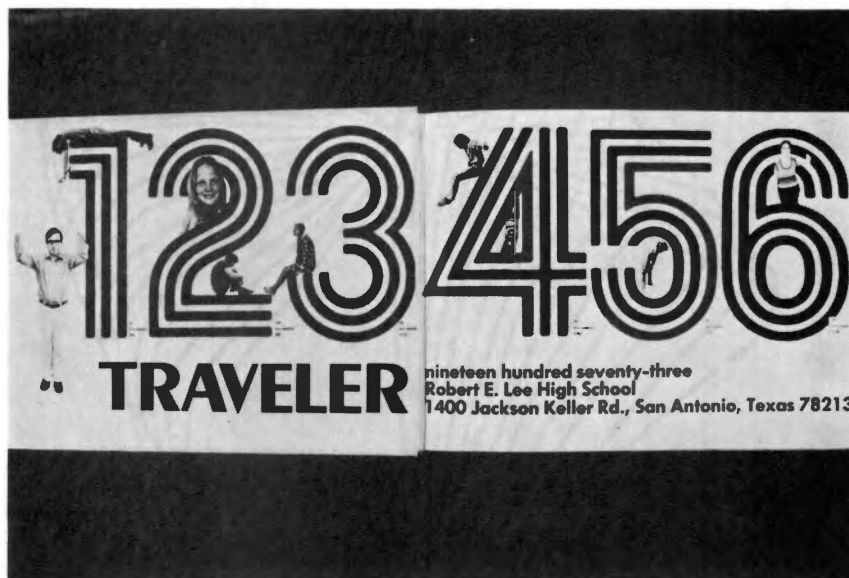
Figure 3.   Chronological Format, 1973 <u>Traveler</u>

Figure 3A.   Endsheets.   Endsheets serve as title page and table of contents.   They set the tone for the book--graphic and action-packed.   Large numerals and student silhouettes lead the reader into the book while establishing subdivisions for the story of the year.

Figure 3B. The divider for the story of the year
includes the copy quoted within this chapter and
more photo silhouettes to lead the reader into
the section.

Figure 3C. Subdividers for each six weeks period
have identical layout designs. The year's story
contains just that--a comprehensive coverage of
the year with graphic impact and action photos
and thorough captions and reports--some heart-
warming, others satirical--grabbing the reader on
every spread to take him through a graphic re-
creation of the school year. Each divider features
graphic cut out photos, a preview of topics seen
later in the section, and an intriguing "phrase"
report substantiated with more specific facts on
the following spreads. The major "consistency"
throughout the book is graphic impact, action,
and change.

Figure 3D. Divider for the record of the year
has graphic elements similar to those on the
book's endsheets and other dividers. Student
silhouettes lead the reader into the section.
This section is basically reference, containing
coverage of administration, faculty, classes,
groups, ads, and index.
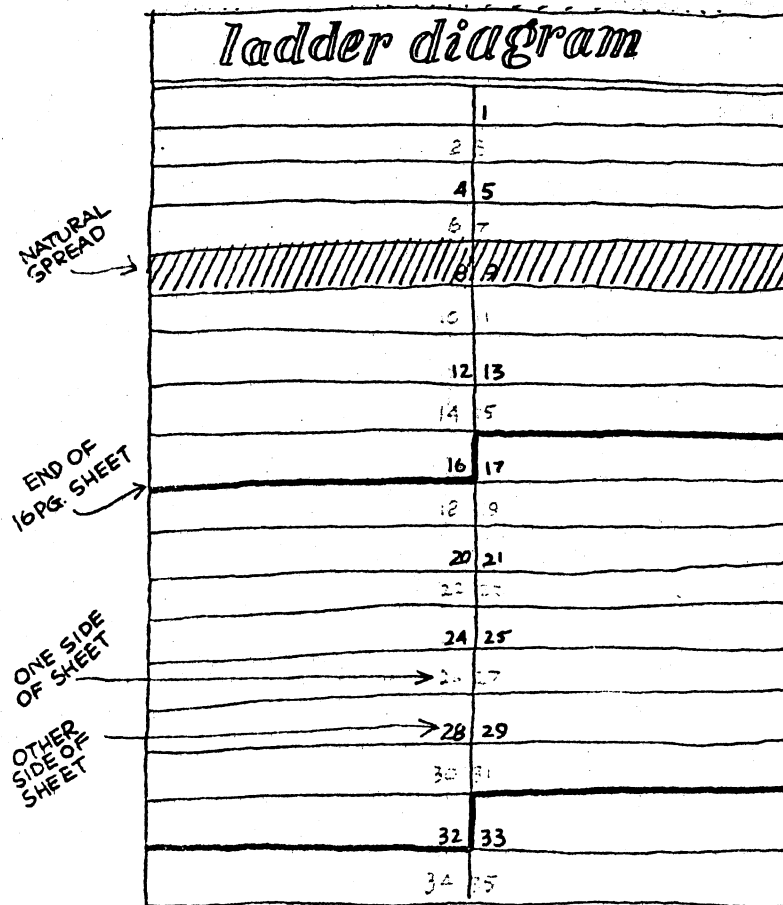
Figure 4. Ladder Diagram
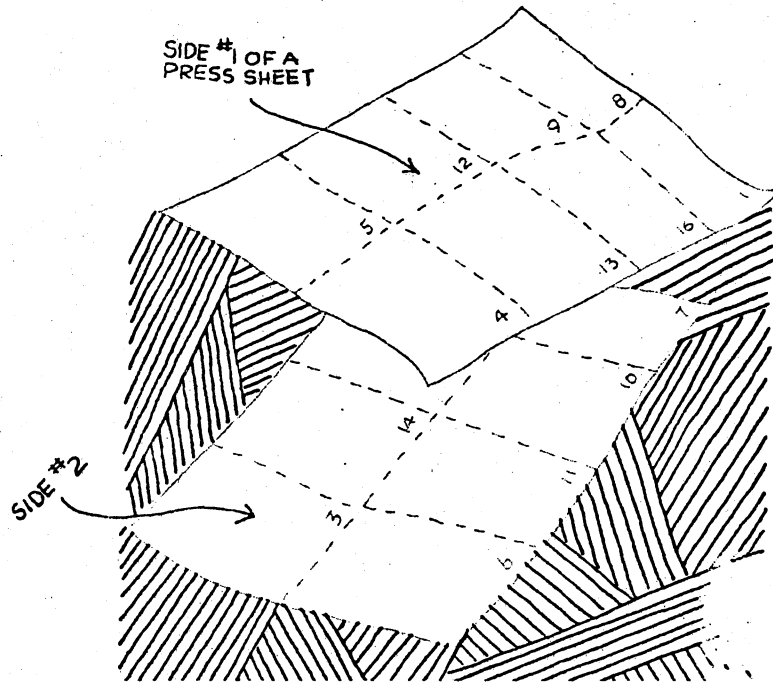
Figure 5. Example of Signature Book

CHAPTER IV

COVERING THE YEAR

Introduction

A yearbook should be a "year" book, covering the memories and
history of a full 12 months. The day that the final page of copy goes
to the printer, the staff should begin coverage for the next year's
publication. So, depending upon your final deadline date, coverage
might be March to March or June to June. Include summer activities,
workshops, camps, warm-up periods, and scoreboards for all sports,
indicating the proper dates if records from the previous spring are used.
In covering these spring activities and sports, the majority of photos
should feature students who will be returning the following year.
Although many staffs object to this coverage approach, they are doing a
disservice to their customers if they settle for fake posed shots
representing spring sports, game schedules with no scores, purely
"symbolic" graduation coverage and little reference to spring activities.
As with any kind of change, the first year is most difficult, but once
you have established this pattern of coverage, it becomes natural, as
in the Historian from Richmond, Virginia. Its student life coverage
includes tennis, golf, baseball, graduation, summer vacation and
activities, and then the opening of the new school year. An added
advantage of having thorough coverage is increased book sales to

graduates of the previous year.

Complete coverage is the essence of a yearbook. Thorough and specific reports and captions, attention-grabbing headlines, and true-to-life action photographs are essential to every topic included.

As explained in the previous chapter, there are many methods of organizing a yearbook, yet certain basic areas of interest should always be included. Therefore, the simpliest way to offer guidelines for satisfactory coverage and presentation is by discussing the specifics within each section of a traditional yearbook. The guidelines apply to a book of any format even though the content may not be packaged in the same manner.

Theme Development

Because "theme" is such an intangible essence, it produces innumerable headaches for many staffs. One reason might be that they are trying to force a "theme" to fit the school. It is generally very contrived and stated in stilted language no contemporary student would use, for instance:

        In the burst of pain that is birth
        Omega-Alpha
        End of the night of the womb,
        Beginning of the darkness of life....(12,3)

Another example is over-emotionalism:

        Yesterday, let us be aware
        of the treasure you are.
        Let us learn from you, love
        You, savor you as you depart....(14,3)

Or staffs often seem to think in childish terms, trying to make every aspect of school relate to the mascot. One 1973 book, the Bulldog, had on the cover a direct line etching of a bulldog in school colors.

The title page featured the same photo. The double page ACTIVITIES divider showed the dog surrounded by a band hat, president's gravel, clock and club flags. The ACADEMICS divider featured him in a half sprawl wearing a graduation cap with a diploma in front of him. And on. And on (8).

The yearbook theme should come naturally from the people who make up your school. Perhaps the words "attitude," "story line," "atmosphere," or "mood" could replace "theme," for your book should reflect the life and personality within the school itself.

There are many ways to depict this prevailing atmosphere, but try to let your year run as far as possible before actually writing anything. During this time be alert to your fellow students. Listen to the "hall talk" and conversations in the cafeteria and local hang-outs. Listen for the feelings as well as to the words themselves. Observe the posters you and your friends are collecting. Open your senses and feel the pulsebeat of your school. In round-table discussions with your staff, ask questions like: What is the school really like this year? What makes school different this year from last? What is the basic feeling among students? (64,6) Once you've observed carefully and answered these questions to help capture your school's "personality," you may have already discovered the perfect story-line for your book. If not, prepare to brainstorm!

If you've never been in on a brainstorm session, begin by opening your mind to produce - and accept - any idea, no matter how offbeat. Brainstorming is a technique used by several large advertising and other creative agencies to solve problems and produce ideas. In theory, a group of like-minded individuals pool their imaginations. No matter

how foolish an idea may be, it gets thrown onto the table for consideration. No participant is embarrassed, and no one worries about looking foolish, for comments and reactions flow unrestricted. One idea triggers another, and random associations come rapidly. What you're trying to do is loose the unconscious (51,22). Later you can critically analyze the results, when participants no longer remember what idea belonged to whom.

During this analyzation conference, consider each suggestion and ask yourself: Is it naturally related to the school? Will it convey the content to the reader? Is it practical for organizing the content? Does it provide a logical sequence for reporting the school year? Can it be developed unobtrusively? Will each section divider further develop the idea? If the theme fits this school this year, these questions must all be answered "yes" (64,6).

If this is true, then it is easy to see that gimmick themes like the bulldog, or Viking ships, mirrors, hands, footprints, bridges, and so on, are passé. This would also apply to the flowery abstractions so popular in the '60's, such as "A Time for ....," "Reaching out....," "Sands of time...." These have little relevance to today's students, and the accompanying "mood" copy and photographs are often so feminine and esoteric they repulse most red-blooded American males and some females!

Borrowed works from poetry, literature, the Bible, or other yearbooks are difficult to relate personally to the students. They quickly become outdated - often before the book is distributed. Rather than reflecting the year, they reflect staff laziness unless they are extensively individualized.

If you decide to "borrow" a theme, be certain that you are borrowing

general ideas only - plagerism is a legal crime. But worse than that, it is an injustice to your own intelligence and creativity! If you decide, however, that a borrowed piece distinctly relates to your situation and illustrates your school's atmosphere, be certain to obtain written permission from the author before using it.

Technically, your theme begins on the cover and perhaps goes on to the end sheets. It should then be developed in the opening, on division pages, and in the closing, with a unique style and design to separate and yet relate these pages to the body of the book.

Don't over-do a good thing. Three or four pages (two or three spreads) are plenty. Eight pages would be an absolute maximum, and then only in a very large book. Develop your theme with headlines, reports, and captioned photographs.

Your theme development is where you provide the setting for your story by introducing the number of characters, or students, and presenting the locale as well as establishing the atmosphere (64,7). Remember that your world is not defined by four walls. Relate the characters to their community and to the outside world as well as to the school itself.

Division pages should contain photographs and copy that help advance the story of your school year by relating each section to your theme. Again, every photograph in your book should have an interesting caption! Yes -- this is true for theme development pages, too! Even the most beautiful mood-setting photo can be enhanced even further with an appropriate caption.

Ideally, the closing should contain the same number of pages as the opening. It brings your story to a logical conclusion.

Whether the body of the book directly relates to the theme depends on the theme itself. Generally, development in the opening, dividers, and closing is adequate. If the theme sufficiently relates to the school, the correlation between theme and content coverage should be obvious. For this to happen, theme development pages can not be the first ones mailed to the printer, no matter what the color deadlines or other restrictions. Theme pages must be among the last to be mailed, for a theme must capture the essence of the year in a realistic, natural and yet distinctive way. Therefore, the year must be well along before the pages leave the staff room!

Don't be bashful about using other books, just don't "steal" from them. Jack D. Ewan, former Fuller and Smith and Ross account executive, has observed that "He is the most creative who borrows from the greatest number of sources" (52,10). See what other schools have done! Look at examples illustrated here. Study sample books from your printer's representative and exchange books with other schools. Utilize state and national association "loan services." Attend conferences and workshops.... Inspirations are endless if you take advantage of them!

To find the perfect "attitude" for your book, keep a receptive mind to the world around you! Notice how design, copy, and photographs work together to create specific atmosphere in current posters, movies, popular magazine articles and advertisements, television shows and commercials, and in all the other graphic media that's bombarding you every day!

Above all, stay alive and don't mentally die at age 15! If you can keep an open mind and let your imagination run free, your book about your school will have that vital spark of creativity that makes it an

immediate - and lasting - sensation'

Example of Theme Development

The Haloscope staff chose an appropraite theme to depict their school and students in 1973. The staff believed that Halifax County Senior High School in South Boston, Virginia, was a somewhat "average" school. Therefore, they chose for their unifying idea, "This is our spot." Figures 6-17 show a sample of its development. The book is graphic, yet inexpensive, utilizing only one spot color, blue. The reporting style is casual, reflecting the comfortable attitude and easy-going personality of the students. Pictures feature action and all have intelligent, well-written captions. The theme can be clearly seen, yet it relates naturally to all events included in the book.

Cover

The cover is shades of blue, school colors, with the year and title printed in a geometric design based on a large dot. Figure 6.

Front Endsheets

The opening endsheet introduces the reader to Virginia, Halifax County, South Boston, and the high school from all directions via road signs and landmarks. Figure 7.

Page 0-1

The staff utilized the normally blank side of the end sheet, making the title page and table of contents an effective double page spread citing statistics and introducing the theme with specific

reporting, action photos, and graphic headlines. The table of contents

is printed over the photographs along the left side of the spread.

Sections were titled "This Is What We Did" and "This Is Who We Were."

Index and ads were listed as "This Is Where You Find It." The first

report reads:

> It was our spot. Halifax County Senior High School,
> 1972-1973.
> The statistics are somewhat impressive. The two
> buildings and eight mobile units are constructed on a 50-acre
> sight between Halifax and South Boston. There are 50 regular
> classrooms, 13 special labs and shops, a band room, cafeteria
> gym, auxiliary gym, stadium, library of over 24,000 books and
> too many offices to count.
> At last count over 2100 pupils crowded into one spot to
> take the 77 courses taught by 88 instructors. One prinicipal,
> four assistants, five guidance counselors, one student
> activities director, three librarians, six secretaries and 24
> service people round out the population.
> But dull statistics can't tell who we were and what we
> did in our spot. The book does that. Join us. Figure 8.

Page 2-3

The first spread, "Community adds dimension" links the school to the

community with photos showing students on Main Street and in rural areas.

The casual report reads:

> Leisurely paced? Yes. Tradition bound? Definitely.
> Routine, rural, conservative? Certainly.
> And that's what makes some students impatient sometimes
> with Halifax County. But not dishearted. There's very
> little pollution, serious racial tension is slight and the
> people are friendly. Nothing really terribly exciting, just
> a nice place to live and go to school.
> An uncomplicated setting for our spot. Figure 9.

Pages 4-5

The next spread, titled, "People make it interesting," pictures a

variety of people involved in the school. The caption for the bottom

photo reads "He's a minister! The Rev. Mr. Albert Long brings a happy

religion to students during the Key '73 Assembly." The one for the

small photo beside it describes one student: "An interesting paradox is

what David Smith is. His test scores rise to the sky but his grades

sink to Zilch." The report reads:

> If people give this place interest, then we sure have a
> lot of it. You can't even cross the hall without meeting
> some dude, head-on. And when you meet up like that, there's
> got to be some talkin' and jivin' around, right? Then how
> are we gonna get to class in five minutes? No way.
> It just wouldn't be a school without people but "Hey
> you! Get off my spot!" Figure 10.

Pages 6-7

"Events make it memorable" features highlights of the year: the

basketball team placing second in state, the band traveling to the

Mardi Gras and winning fourth prize, prom, class rings.... Figure 11.

Pages 8-9

The last spread of the opening, "Learning makes it worthwhile"

reads:

> Stop!
> Now just what is the purpose of a school? It is to be
> the site of learning. This spot is where the students
> spend their time gaining knowledge, or at least trying to get
> enough to earn 75 per cent on the report card.
> Conventional teaching methods still predominate at "our
> spot," with emphasis in language classes. Students in such
> classes as art and home ec, learn by doing.
> Some students prove that as much happens at the back of
> a class as at the front. Knowledge and learning can be
> history dates, algebric formulas or yesterday's gossip.
> Is that clear? You can go ahead now. Figure 12.

Pages 10-11 Dividers

The three section dividers have identical layout designs utilizing

shades of blue and gray with a rounded photo to visually relate to

theme "Our Spot" to the section while the headline "This is what we did"

and the copy relate it verbally. The report reads:

> And what did you do this year? Of course you learned,
> but what did you do?
> Oh, yeah. Well, the Topsy-Turvy Dance, the Christmas
> Dance and the Junior-Senior Prom were kind of nice. Home-
> coming was wet though.. Shame we lost.
> The Fall Festival was okay, until you got locked in the
> stocks and got Coke in your hair. Wish the Club Days had
> been more exciting.
> The Science Fair was downright lonely; they didn't even
> have anybody there for a third prize in chemistry. May Day
> and Class Day weren't bad, but most people would watch a
> chess tournament rather than go to class.
> Sports provided a lot of excitement with the Comets
> going to the state basketball tournament. With Coach
> Thompson in his first year of coaching here, the Big Blue
> pushed its way to second place in the state. Almost made it;
> see what happens next year.
> New Orleans was the site of the Mardi Gras and a fourth-
> place performance by the band. In addition to miles of
> marching at practice, the band walked from Halifax Courthouse
> to South Boston to raise $2000 to help finance the trip.
> More went on than lectures and homework and not all
> activities worked out. But don't worry, our spot was left
> intact but more lived in.

Photographs pertained to the section, and unobtrusive captions

enhanced the significance. The captions, beginning with the large

curved photo on the left read:

> Coming events are announced on the front lawn school marquee
> by Janet Bradley and Katherine Powell.
>
> Walkathons were big this year so band members marched to the
> tune of $2000 for the Mardi Gras trip.
>
> Cheering fans followed the Comets to the state basketball
> tourney, the big '73 event for "our spot."
>
> May Day gymnastics by Pauline Conner amuse the crowd as Miss
> Ayers stands by to help. Figure 13.

Page <u>110-111</u> <u>Divider</u>

The section divider "This is who we were" shows students being

themselves. The report reads:

What will be the first thing you remember about the
school year? Will it be that bum you had for a fourth period
teacher, that sophomore clown who sat next to the windows or
that girl who was so "special" to you for a whole semester?
The people memories surface first. You talked,
confiding how hard Mrs. Conner's English exam was or cussing
out a former "friend." You met together, saving a seat at
the Key '73 Youth Happening or knocking each other down in
the overcrowded halls. You met them in September, left them
in June.
People make the school. No school can see through
windows, no matter how clean. Only people can do that. The
library contains more knowledge than any student ever could,
but let it try to take one of Mr. Vanney's history tests.
The cafeteria doesn't breathe through those much appreciated
air conditioners. It can't even digest the tons of meatloaf,
rolls or "mystery meat" circulating within it.
A building may be found on any street, but a school is
different. And Halifax County Senior High is especially
different. It's us. There never has been and never will be
such a collection: activists and onlookers, libbers and
chauvinists, protesters and listeners. People: they make
our spot real, grueling fun.

These photographs, too, are captioned:

Hordes of happy students head for the buses and home after a
long, hard day at "our spot."

Changing classes offers a time for Mark Lacks, Glenda Moore-
field and Kay Stevens to chat quickly.

Who's outside? Window watchers discover it's the yearbook
photographer on a spring day.

Every school has its comic. Marvin Ballou, who thinks he's
Bill Cosby, plays "our spot." Figure 14.

"This is where you find it" has a similar page design and reads:

A school has been described as a community within a
community. Our spot qualifies, having enough members, its
own form of government and most residents working toward more
or less the same cause.
An even more realistic analogy would be that of comparing
a journalism staff to a business and its yearbook as a

product. Interesting copy, pictures and design are the
features to entice the buyer. Reader services such as the
index back appeal with practical function.

Local businesses are not isolated from the school, and
advertising aimed at the youth market makes sense. And while
the students, or their parents, prove the power of the
dollar, these businesses help support school publications.
An attractive circle, isn't it?

Advertising can occur in the strangest places. In the
SCA Walkathon, concerned students raised money for the
Patrick Henry Boy's Plantation. These walkers were sponsored
at $10 per person, the entire group of ad space walking from
the Halifax Courthouse to South Boston.

Money, one of the coldest and hardest facts of creating
a yearbook, is provided by students and advertising space.
Now, if you understand that, let's go on to the next lesson
at "our spot" (24,197).

Pages 214-215

The first spread of the closing utilizes student quotations

describing their year at their spot. Two of them read:

Isosceles is a type of triangle? Heck, I thought it was
a Greek God.

Onomatopoeia is a poetic term, not a pizza, Dufus!

I still think she looks like Carol Linley.

Do you believe in Emerson's transcendentalism?

Transcenwhatalism?

Such would be the dialogue if a screenplay were written
about the '72-'73 term. The play would employ a cast of
thousands, each of them important to the plot, each of them
a star in his own way. The plot would involve students
trying in vain to work out a chemistry problem, going through
the ridiculous hassle of checking-out, wishing they were in
the band so they could go to New Orleans. The climax would
be the final exams. And then, in the closing second, the
students would all ride into the sunset of June 8 and the
play would have a very, very, happy ending.

David Anderson

In my opinion, we were treated more like humans than
before. Although many of the unexplainable rules were still
in effect, the teachers and principals seemed to have a soft
spot. I guess maybe some of them finally realized the
difficult times we were going through.

Carolyn Cassada

Figure 15

The graphic line suggesting the "spot" layout of the dividers and

the gray spots printed over copy and large bold face print enhance the spread's visual appeal even though no photographs appear.

Page 216

The book's final page uses circular photographs and lines to visually suggest people in "their own spot." The final report reads:

> So this was our spot and you joined us on a 180 day journey through the school year to discover who we were and what we did.
> Now the 50 classrooms and 13 labs are silent. Last year's prom date is today's someone you call when you need a date for a friend who is here for a short visit. Mardi Gras and "that great team" are memories, still vivid but beginning to fade around the golden edges.
> But the school - our spot in 1973 - remains. And waits. For the next show, the new plot, the shining parade....
> <div align="right">for 1974.
for 1974.
for 1974.
Figure 16</div>

Closing End Sheets

While the opening end sheets led the reader into Halifax County Senior High School, the closing ones take him away from it, picturing signs and scenes as one leaves the area. The center photo is a double exposure of students walking both directions to go their own way once they have left "our spot." Figure 17.

The yearbook theme should evolve naturally from the events of the year so it becomes a unifying factor fitting naturally with the book's content rather than over-powering it. The theme should be a guiding element within the book, enhancing the over-all story of the year rather than overshadowing it.

Student Life

STUDENT LIFE can be one of the most "fun" sections of the yearbook, yet it is often the most slighted. Many staffs lump Theme and STUDENT LIFE into 16 or fewer pages, select some moody pictures, write phrases of "poetic" copy and think they have covered "student life."

But what about the day the class clown stuffed the dead skunk into the school's heating system and classes were dismissed? Or Sadie Hawkin's Day when those three guys tried to sneak a pig into the lunchroom, but the principal just happened to meet them in the parking lot? Or the parking lot itself -- who could ever forget the 3:45 rush -- or the giagantic rain when mud gets hub high? Or the mad dash when everybody tries to make it inside just before the bell -- but not too long before? And then there's the cafeteria with its "mystery meat" every Thursday and the smell of cooking cabbage on Mondays. And the after-party of the all-school play. And the financial crunch -- going out for hamburgers instead of a pizza. And....you think about it. These are aspects of living that aren't really a part of school but yet really are.... Don't you want to remember these things as well as the homecoming coronation, assemblies, and dances?

This is STUDENT LIFE, the day-to-day informal story of the students presented chronologically over the 12-month period. Coverage should include summer activities, the opening of school, cafeteria and hall scenes, and preparations for homecoming with more emphasis on those who attend than on coverage at the queen's coronation. It includes events outside classroom and the school which influence and affect student morale and morals, action and reaction and thought, unusual weather, events, assemblies, field trips, visits by personalities in education

government, or entertainment. It shows students working after school, preparing for a play, getting ready for parties and dances as well as the events themselves. It contains activities related to graduation and commencement exercises (64,14).

How do you discover what's important to students? One technique is to take a poll. Ask what they remember most from the last school year. Ask what they predict they'll remember this year. Yet an even more effective approach is simply to develop the art of observation and listening. What do students discuss in class? In the halls? In the cafeteria? How much excitment is generated over homecoming? What is the reaction to policy change or a new curriculum? If there is a national or local crisis, how does it affect the students? How do they respond? Be alert to your immediate world and give the various topics, events, and issues appropriate coverage. If students just aren't concerned about the national election, that's regrettable. You should mention it, of course, and perhaps even report the apathy, but give major coverage to topics students do care about. And if homecoming just doesn't have its usual PZAZZ! you should certainly give some of its previously alloted six pages to other events. Your yearbook should be a natural outgrowth from the school milieu. An event or issue should receive coverage because it is of interest to the majority of the students, not simply because the staff is involved or because students "should" be interested.

Reporting in STUDENT LIFE should be interesting, informative, specific, and exciting! Go beyond mere reiteration of the events themselves. Capture the feelings, emotions and reactions of the students to the events. Personalized Reporting styles, Interpretative or In-Depth

Features are particularly effective in this section. Let students
laugh at themselves remembering lunchroom antics, relive the anticipation
of the days before vacations, re-examine their value systems and motives
operating during periods of dissatisfaction. The following report
captures the activity of school's opening:

CHANGES IN DEPARTMENT LOCATIONS
ADD CONFUSION TO SCHOOL OPENING

 Thuds of colliding shoulder pads and yells of cheer-
leaders echoed across an empty campus as some students pre-
pared for the opening of school. On Friday, August 27th,
sophomores arrived at William Fleming to find welcome posters
and handbooks waiting. Guides placed at strategic spots
directed confused sophomores to classes. When Monday came,
so did juniors and seniors, they too, almost as confused as
sophomores. Classes had changed to different halls, and
homerooms met in different place, too. One thing remained
unchanged. School had started.

 Although problems one through six and questions at the
end of chapter five began to replace favorite TV shows, many
students found time to watch "Love Story" just once more.
Those with classes in Hart Hall tried to ignore a certain
distinct odor as a family of skunks moved in beneath the
building. Before summer tans could fade, students posed for
class portraits and ID pictures. In October, report cards
arrived, confirming the fact that summer had ended (15,16).

Notice the memory-building specifics in this report from the spread
pictured in Figure 18; it is titled "Boredom abounds -- it's in vogue":

 You know, sometimes our classes just seem to float by.
All of us would zone out and the teacher would have absolutely
no response to anything said. I wonder if teachers get bored
too?

 Of course some always find something to center their
attention on, even if it was how funny I looked sound asleep
when it was my turn to read.

 Yeah. I know how that goes. I was busy, at least in my
mind, when suddenly some teacher had the nerve to snap her
fingers. I came back from my thoughts to find the whole class
watching me.

 What's really bad is having the teacher walk around the
room making sure you're taking notes and finding scribbles,
circles or a whole page of flowers.

 I always found assemblies to be a good time to fill in a
doodle-page, even finish my homework or catch up on sleep.

 Oh, catching up on sleep is my great need wherever I am.
But study hall takes care of that. The people that think

study halls were made for studying are crazy. All we ever do
is sleep.

Still I'm glad we have it, otherwise I'd be napping in
most of my classes. That's right. Most of the time it's not
so much that we're not interested in a course, it's just that
our bodies cry "Rest, stupid" and that overrides the seeming
necessity of doing the teacher's busy work.

Vacations do that to me especially after Christmas. All
of us just let the holidays continue while we get fat and lazy
and punt lessons. Grades always drop third quarter and for
me its just because I get tired of the same old routine.

We have our parents who get hyper and force our ambitions
to return. What do the teachers do when they get weary?

Both sides always get energetic toward May even if we're
all bored out of our minds.

Energetic is right! Trigger fingers get plenty of action
as do the janitors mopping up after water gun fights.

Well, you've got to admit we don't stay bored long, only
while we're in class.

Another reporting approach to get across the "feeling" of an event

was a signed report:

The Gym doors flew open, and students mobbed out after
hearing the candidates for Student Council officers.

"Boy, that guy sure did talk a long time. Hey -- who ya
votin' for?"

"Aw, I dunno, what's the use? I mean, it's just a waste
of time."

"Why so you say that?"

"Well, everybody knows that Student Council is a do-
nothing organization. I was up there last year, and all we
did was talk about movies, what we did over the weekend,
girls, cars, food, homework, girls, jobs, girls..."

"Hey, what's this about girls when you oughta have been
talking about important things like where to park my car in
the mornings."

"You have to talk about SOMETHING interesting to get
round that boring student government mumbo jumbo."

"Then you think that Student Council is just a name,
right?"

"Sure. Take it from me -- I was up there last year and
the most productive thing I did all year was being able to
shoot paper into the waste basket from the farthest distance."
As they walked, they passed other students just leaving the
Gym. "Man, that guy was really talking my ear off. One more
minute, and ..." They all talked the same.

"You mean you're not voting because you're revolting?"

"The word happens to be rebelling. No, that's not why.
It's just that it just takes too much time, it's too far to
walk..."

"Then you're definitely not going to vote?"

"Right."

"Well, see you later."

"Hey, man, where you going?"

"To vote."

"After what I told you?"

"Yeah. I guess I'll vote anyway. After you, what do I have to lose except a few minutes. Besides, I'll find out next year whether my vote was worth the effort or not."

"Man, that kid's weird."

Thoughtfully, one of them glanced at the others. "Maybe he isn't."

Apparently, he wasn't the only one. Approximately the same percentage that votes in the national elections voted in Student Council elections -- nearly 45 per cent.

And they elected Maury Epner president and Debbie LePori vice-president (74,209).

Local, national, state events as well as those within school walls play an integral role in students' lines. One staff captioned the mood of the Watergate scandal and its effect on students in an in-depth study. The spread, Figure 19, features pertinent newspaper headlines in graphic typography and photographs of a "cheat sheet" actually being used and of inspectors investigating a school break-in. The report reads:

> Gen. Alexander Haig, adviser to President Nixon, called it "a firestorm of protest," and the metaphor was apt. The spark of anger at what seemed an attempt to delude suddenly flared into such a public rage that Sen. Barry Goldwater was prompted to remark: "The credibility of the President has reached an all-time low from which he may not be able to recover."
>
> As a prologue to the painful drama, the once-verbose Vice President Spiro Agnew was forced to stand silently in a Baltimore courtroom and plead no contest to one count of falsifying income tax. No jail sentence; just the shame of being stripped of high office and having a replacement, House Republican leader Gerald Ford, nominated in less than three days.
>
> The storm was rooted in a series of events: the revelations in the ever-widening Watergate scandal and connected cases; Alexander Butterfield's brief announcement before the Ervin committee that the President, as early as 1971, had had his office conversations secretly taped; the "Saturday Night Massacre" of disobedient special prosecutor Archibald Cox, who refused to compromise with Nixon in pressing for the tapes, and of Duputy Attorney General William Ruckelshaus, who refused to fire Cox; the resignation of 1973's third attorney general, Elliot Richardson, who could not "in good conscience carry out Cox's firing; and House majority leader Thomas

O'Neil's suggestion that the representative branch of Congress "examine its constitutional responsibilities" for the President's conduct.

O'Neil's formal statement was followed by seven others, each calling for resolutions of impeachment. They were, according to protocol, referred to Peter Rodino, House Judiciary Committee chairman.

George Gallup's figures after the massacre were embarrasing; only 27 percent of those polled could remain satisfied with Nixon's leadership, compared to the record-breaking 60.7 percent landslide in November 1972. The firestorm had broken.

The storm had been gathering since early spring, and numerous incidents fanned the flame. Perhaps the saddest such happening was the scandalizing of the All-American Soap Box Derby, when 14-year-old winner Jim Gronen was shown to have used a concealed electromagnet to gain an edge on his competitors. His uncle, Robert Lange, was later convicted of contributing to the delinquency of a minor.

Even Hillcrest suffered. Early in the year a bandroom window was jimmied open and two clarinets, a flute, a drum-stand and, strangely, one cymbal were carried off. Later someone broke into Mr. Gus Pringels' bus office, the coaches' office in the gym and the journalism room in the senior wing. The WILDCAT'S September poll of the student body revealed that 849, a good 55 percent of the population, had found it necessary to cheat on tests. Some of the techniques were almost creative: writing on a watch crystal, on a shoe sole, on a bra cup, tapping out Morse Code, scribbling notes on a stick of gum and then chewing up the evidence, and what one junior termed "reckless eyeballing." Only 159 had been caught.

It could be that, as one sophomore rationalized, "everyone does or has" cheated. Certainly that reflected the mood of Bob Lange's comment that, in the Derby's past, "rules have been consistently and notoriously violated...without censure or disqualification," and of the President's contention that the Democrats had their share of dirty tricks in the 1972 campaign. Maybe underhandedness has become woven into the fabric of American character.

But even if it is the common thing, is it correct? And if Americans are supposed to be used to dishonesty, why the storm of anger at the betrayal of a trust? Cox spoke in hope at his Oct. 20 press conference: "I have sort of a naive belief - that right will prevail in the end."

Headlines in this section, perhaps more than in any other, should generate the mood of the content through typography as well as words. Heads for the entire section might be in a casual, carefree style, or they might change with each topic covered. Figures 18, 19, 20, and 21

use attention-getting Feature headlines. Figures 2-B, 22, and 23 show
Magazine style action label heads.

Photography should be as specific and action-filled with on-the-
spot coverage as the accompanying report. As with all yearbook photos,
quality is particularly important, and it is often better to
thoroughly cover an event in copy alone than to use a bad photograph.

Creative captions beginning with impact words can help recapture
the essence of the moment. They should fully identify every person in
the picture and answer any possible reader question. The caption for
the large photo in Figure 22 reads: "Pandemonium breaks loose after
Warwick's first victory over Kecoughtan. The victory was the turning
point of the season, as it seemed to convince all doubters of the team's
potential." The caption for the dominant photo in Figure 20 clarifies
the photo: "To prove the class of '73 was not apathetic, the seniors
utilized the life-style of the '50's, Brylcreme and Vitalis included,
to unify spirit-raising efforts."

Although no list of topics concerning this section could ever be
complete, the following are some that have been effectively covered in
several yearbooks. Use these as a starting place for a brainstorm
session to get ideas for your own school:

    After graduation

    After hours

    Apathy

    Assemblies

    Beyond grades

    Burglary

    Cafeteria

Cheating

Christmas spirit

Club membership problems/solutions

Dances and the activities leading up to them

Day dreams

Dishonesty

Ecology and students' involvement in activities

Economy and the effect of the financial squeeze on students

Exercise: bicycles, jogging, and the lastest fads

Fashions

Foreign Exchange students

Friends

Fundamentals

Games people play

Gasoline

Grades and grading systems

Graduation

Grafitti

Halls

Handicaps

Handicrafts

Hangups

Happenings

Hobbies

Homecoming and the necessity of having one

Honor students

Innovations

Integration

Jobs

Leaders

Lunch

Music fads

Off-beat incidents

Opening of school

Pain

Parking lot

Plays

Politics and student involvement

Queen coronations

Religion

Rush

Seasons and the weather

Service projects

Spare time

Spirit or the lack of it

Spring fever

Strikes

Student teachers

Summer

Sweat

Traditions and rules

Trial and Error

Workshops

Yearbook signing party

Sports

Athletic coverage includes more than mere reports of events and
pictures of games played in each sport. The games themselves are
important and should receive the greater share of the space. But a
yearbook editor must remember that the purpose of a yearbook is to tell
the complete story of one school year, not merely to comprehensively
cover the action of a single game. Therefore it is a mistake to fashion
a yearbook sports section similar to commercial publications.

Sports coverage in a yearbook must involve people - fans, cheer-
leaders, pep club and waterboys - as well as the participants and their
coaches. The season for football, for example, begins approximately
four weeks before the opposing captains meet with the referee for the
coin toss at the opening game. For every hour on the field or court,
athletes spend countless hours of hard, unglamorous practice performing
before rows of empty bleachers. Include pictures of boys who try out
but do not actually make the team. They are part of the story too.
Cover the entire story: training, practices, morale-building, try-outs,
coaches teaching the players the plays. Cover the practices! This is
particularly important if photographers have trouble getting quality
night shots. During daylight practices the photographers can get close
to the action for better pictures (33).

Space allocations should be based on the significance of a sport's
contribution to the year's story, not on "tradition." If the football
team muffs its way through a 3-7 season, why shouldn't it relinquish two
of its usual eight pages to allow additional coverage of the cross
country team which placed first in the state? More people, as

participants and fans, are concerned with the major athletic contests, but the yearbook staff should not let these completely overshadow their smaller counterparts. Girls' interscholastic sports and intramural activities should also be covered. And don't ignore personal sports such as skiing, hiking, mountain climbing, swimming, bicycling, golfing. These activities could either be included with school-related sports of with STUDENT LIFE.

Spring sports coverage presents special problems to schools without fall delivery or a summer supplement. The only alternative to fake posed shots and game schedules with no scores is to include last year's events in this year's book. Include the proper date with the scoreboard and, if possible, in the headline. Although this "one year behind" coverage is not entirely satisfactory, it is the best solution available, for a yearbook should serve its function as a complete history and reference book (18,18-21). As a secondary bonus, this type coverage often boosts sales to graduates of the previous year.

Sports reports should be written so that the reader feels he is seeing the plays in outstanding contests and tight situations. The report must not be a warmed-over rehash of the scoreboard. It should be as complete and exciting in minor sports as in major ones. In order to achieve this level of writing, the Sports Reporter must have more than a casual interest in the game. He must be familiar with basic rules and terminology and have this detailed information within his command. But he should avoid excessive sports jargon. Not every reader knows that track participants are "cindermen" and cross country runners "harriers." He should also avoid cliches such as "under the guidance of," "led by," "under the direction of," "coached by," "behind the leadership of," and

so on. He should not use the name of the school, team, or mascot in

lead openings. Begin with specific facts and impact words. The

following lead paragraphs all come from one yearbook's SPORTS section:

> Like a water faucet, turning hot and cold, the pattern
> for the gridiron season was win-lose, win-lose, win-lose
> (62,94).

> So-so seasons were marked by Junior Varsity and C-squad
> gridmen, although several J V's were moved up to fill
> varsity spots when players were injured (62,98).

> "If I had to pick the top seven runners in the 19-year
> history of Northwest," said vetern coach, Rex Irwin, "Jim
> Cheever and Jerry Manning would be among them" (62,99).

> "It takes us all to put it together," said Coach Don
> Piccolo. There were no superstars on the Knights' basketball
> team, which sported the best win-loss record (17-3) in five
> years (62,100).

> It was a cliff-hanger deluxe!
> 3000 screaming fans were on their feet for both three
> minute overtime periods (62,103).

> Close a season with a so-so 13-9 record and wind up a
> "bunt away" from state championship?
> Log books in Knightland will record the '73 baseball
> season as a standout in the school's 19-year history (62,114).

Summarizing each game is redundant and unnecessary since a scoreboard is

included for every sport. Recreate the highlights and spine-tingling

events with vivid verbs and concrete nouns. If any significant team or

individual records were set, incorporate these into the write-up. If

the year was unusual for any other reason, report this also. One

basketball report in the Haloscope begins with an impact lead and

carries its tone throughout, reporting an unusual twist of events:

> Early fall. Coach Don Thompson, in his first year at the
> helm of Halifax County's varsity basketball team, reclines in
> a chair. Facing him is a reporter from the local paper.
> Waiting for his next questions, Thompson is unaware that time
> is drifting him towards a rendezvous with a state championship
> playoff game later that winter in Charlottesville, Virginia.
> Time is also drifting him into the jaws of a crisis in
> December in which his squad will be sapped of its infinite

potential by an internal racial misunderstanding threatening
to derail a trainload of community enthusiasm upon which the
team is riding. The reporter's next question offers
Thompson a chance to take a stand on racial issues.
REPORTER: Mr. Thompson, how many blacks and how many whites
do you have on your team?
THOMPSON: I don't know. I haven't counted.
      Nurtured in his players, this refusual to acknowledge the
existence of a racial dichotomy helped Thompson's young stars
heal the wounds of a misunderstanding that had shot the Blues
down from an initial 2-0 record to 3-3 before Christmas break
had run its course.
      Thompson, elected Coach of the Year led the Comets
through this storm and onto the biggest year in Halifax
County's basketball history: a second place finish in the
state; annihilation of tradition superrivals GW, Martinsville,
and Amhesh; an All-State guard who shoved two legends; out of
the record books; and two players and a coach selected for the
summer all-star game.
      And it was the indomitable Thompson whose coolness was
manifested by his success in pulling the Blues from a racial
problem, who engineered "The Year" in Comet basketball
(24,44).

Omit excuses. If it was a poor year for football, say so. Do not

blame the results on injuries, wet fields, and bad calls from officials.

The Whitehall, Figure 24, reports major losses and effectively

incorporates significant individual records:

      Varsity gridders, who went without a loss in their first
      five league games, ended in a tie for third place with
      Catasauqua by dropping the last two games to the Roughies and
      Emmaus.
      Catasauqua shattered Whitehall's hopes of finishing
      unbeaten play by defeating the slightly favored Zephs 16-6
      November 11. "I have no excuse or alibis for the loss," said
      Andrew Melosky, Zephyr head coach. We were beaten by a team
      that played a better game." The Zephyrs' toughest league win
      came against previously unbeaten Northampton as they defeated
      the Konkrete Kids 13-6 in the fourth annual Cement Bowl game
      October 6. Halfbacks Jeff Gerhard and Mike Gerencser, who
      picked up 115 yards, scored for the Zephs. Against opponents
      Whitehall picked up 2,114 total yards (1,501 on the ground)
      and held the opponents to 1,355 total yards. The Zephyrs also
      outscored their opponents 155-63. Individual leaders for the
      Zephyrs were John Mill with 56 points, Gerencser with 30, and
      Kevin O'Donnell with 18. The Zephs' first loss came in the
      season opener against Saucon Valley as the result of a
      teachers' strike. "We had a very successful season,"
      concluded coach Melosky. "It's just too bad we had to lose

the championship game. At least we will have something to
look forward to next year."

One trend in yearbook sports reporting is to run magazine-type
interpretative or in-depth features which are often by-lined. To get
ideas, read sports magazines and listen to national sports news casts
and reports. Adapt their techniques along with total coverage to produce
your own re-creation of sports events. Interview coaches of opposing
teams, attend practice sessions, get into the locker room for the warm-
ups and half-time, interview cheer leaders and water boys and adult fans
as well as students. Remember, however, that you are not reporting the
game the way national magazines or your local newspaper would. The
main concern of these publications is the score. Your concern is not
only the game and score but the total story surrounding it (33).

Headlines in SPORTS as in other sections, should be eye-grabbing.
They will not serve this purpose if they are another bland repeat of the
scoreboard. Use subject-predicate-object headlines with impact or
use action labels, never "naming" ones. "Basketball" might identify
page content, but it is not likely the reader will be confused when he
sees a spread with nothing but basketball pictures. The headlines with
the Haloscope's basketball report cited previously was a bold 48 point
"Thompson engineers 'the year'" followed by an 18 point quotation "They
got together and put it all together. That's super cool."

Figure 24 shows the page design and graphic action label headline
and accompanying feature with the Whitehall report.

No yearbook division calls for photography with more action and
impact than SPORTS because that's what athletic contests are all about.
Crop pictures closely, deleting details extraneous to the center of

action and interest. Feature variety in the photos. The ball carrier
is not the only man on the football team. And surely every squad has
more than one runner. Avoid cliche shots featuring only the star team
member. Take time to sit on the opponent side and observe your players
and fans. Include crowd shots. Get pictures to reflect the entire story
of sports, not merely the 15, 30, or 45 minutes of actual play.

Consider pictures of fans waving signs, cheerleaders, bands,
students working in concession stands and selling programs, the coach
talking to sweaty players in the locker at halftime and getting a
victory ride at game's end. Re-create the scene through photos, action
captions, and copy, as in Figure 25. The report reads:

> ...yes, inches.
> "It was a game made up by inches, and we lost the last
> inch," coach John Ferrara said following the heart-breaking,
> mind-boggling 21-20 loss to Baytown Sterling in the semi-
> finals game played in the Astrodome.
> Tommy Kramer threw three touchdown passes, one to Gary
> Haack and two to Pat Rockett.
> Kramer's six-yard pass to Haack came with 1:23 left in
> the game. The Vols had to go for two points because Sterling
> had a 6-5 edge in penetrations.
> But the Sterling defense stiffened and the try was no
> good.
> Thus ended a proud 28-game winning streak.
> But the way the Vols took it that night - when all the
> excuses in the world could have been offered - proved they
> knew more about life than the game of football.
> Then, all that was left were memories...mostly good
> memories about a season that almost was....inches away.

The possibilities for action pictures are endless, yet editors continue
to use posed individual shots of basketball players pretending to dunk
the ball and of rugged lineman pouncing on a football in the middle of
an empty stadium (18,18-21).

Posed shots have no place in the sports coverage except for team
pictures. Use the same placement and identification techniques as for
club groups. Arrange the players with the smallest number on the front.

row and the largest on the back to allow for camera parallax. "Stagger"
them so all can be seen. Have five or six rows rather than two long ones
that will have to include an expanse of grass and sky to avoid being an
unweildly ribbon photo. Crop closely to eliminate extraneous material,
usually sky and grass or bleachers. Use a neutral background and avoid
props such as basketballs, tennis rackets, golf clubs. The action
pictures tell this part of the story. Group shots are only for refer-
ence. Include coaches and managers and designate them in the
identification using a consistent style for group shots throughout the
book. Designate rows with the same wording and graphic device such as
those described for CLUBS. Make use of bold or italic type as a reader
aid.

Design the spread with the group shot small and never in a dominant
position. Action, on the yearbook page as well as on the field or
court, should be the center of attention, as in Figure 26.

Including posed individual shots of each varsity or senior squad
member is meaningless. This space can be used more constructively for
on-the-spot action photographs. Remember the primary purpose of a
yearbook: it is to recreate memories. A group shot will be adequate
reference for the names and faces of each player. Action shots build
memories.

Captions must elaborate on the story the photograph begins,
describing the role which the pictured play had in the game. A basket-
ball photo accompanied by "Ray Booker scores another Big Two." would be
an insult to the reader's intelligence. Consider, however, a caption
such as "Wildcat Ray Booker goes up for two more of his 20 points as the
Lake Highlands player and Ronald Dixon come in for the rebound. The Cats

lost 70-67 in overtime" (56,85). It helps recreate the situation for the reader, naming the players involved, facts about the scorer, the opposing team, the final results. Always include more facts than the obvious. Tell yards gained or lost, touchdown scored, the score at that time or period in the game, the name of the opposing team, the name of the players with the jersey number in parentheses. The caption for the dominant photo in Figure 26 reads: "Tensed and waiting for the sound of the starting gun, runners survey the track. Warwick placed seventh out of twenty-five schools in the regional meet."

Design sports pages, too, to emphasize action and energy. Be creative in design. Be graphic! Use overprints, reverse, color blocks, and special effects whenever they can help communicate the sports story.

<center>Clubs</center>

In many books, clubs appear only to have ideal purposes (proclaimed in the copy along with a list of officers) and members who stand on bleachers for a group photo. Officers and sponsors help carry out the objectives and pose for a picture studying the membership list or the year's schedule of events. Occasionally there is a fund-raising event or installation of officers. Invariably, coverage ends with the Christmas Party. Club coverage should be exciting as the club itself. If a group actually does "nothing," why even include it in the yearbook? Allot coverage according to the group's activities, student participation, and service to the school and community. An organization questionnaire such as Figure 27 is a helpful staff aid.

Reporting, according to Columbia Scholastic Press Association, is generally the weakest area of this section. Don't simply quote

idealistic purposes, tell why students join clubs. Tell what really
happens at club meetings, the value of the club to the school and to its
members. Cover the arguments, disagreements, moments of harmony and
exciting activities. The fact that a choral club performed for an
assembly is not as important as capturing the spirit and fun of
rehearsals, the preparation, mistakes, audience reaction. Report new
material and approaches or unusual arrangements rather than listing the
program (64,20).

Read and compare the following two reports:

> The '72 Library Club was very active in its functions
> this year. The members learned much about how a library
> works and how to repair books. They are more fulfilled for
> having been in Library Club (46,52).

> Stamper, library card, card catalog or transparencies,
> glue, rolls of film - these were familiar tools to the
> members of the Library and Audio-Visual Clubs.
> As a new event, a "human" bookworm (five cloth-
> enshrouded members) was entered by the Library Club in the
> Homecoming parade. Stimulating filmstrips, rather than guest
> speakers, constituted several Club Day meetings in an effort
> to gain progressive methods for library improvements.
> To emphasize the importance of the county library, club
> members visited the Halifax library where librarians lectured
> on the major services of the public library.
> Filming the Homecoming parade, student life and athletic
> events with an 8 millimeter camera-projector posed the
> greatest challenge for the Audio-Visual Club members. The
> films were shown during a club session.
> Club members assisted teachers with visual aides, 16
> millimeter films and experimented with mounting and laminating
> processes. "Approximately 20 films were shown weekly, with
> the majority in social studies," reported Mr. Bohanon,
> director (23,67).

Which does the better job of capturing the spirit of the organization
to help memories live in the minds of the readers?

It is not necessary to summarize the plot of the school play nor
to list the cast, as this information belongs in the program, not in
the yearbook. Tell the story behind the scenes. Did the crew have

problems obtaining costumes or props? Did they have unusual or fun

experiences while building the set? What were the traumas of the

"dreadful" dress rehearsal? How did the cast and crew feel after the

performance? What was audience reaction? This is coverage that will

be meaningful to readers. Captions for dramas should use the students'

names and tell what is happening. They should not include the roles

students are playing nor a resumé of the scene. The Cactus of Marion,

Indiana, captured the spirit of the situation in its drama report. The

headline (shown here in all caps) reads directly into the copy:

> A CHAIR GOT IN VEVA
>   RICHTER'S WAY
>   DURING A REHEARSAL
>   FOR "RALLY 'ROUND
>   THE FLAG, BOYS".
>   WE COULD HAVE
> killed her when we had to start the whole scene over because
> she ran over the chair. At dress rehearsal, we got a scare
> when Bobby Resneck came out swinging the lantern and it was
> turned up too high. We were trying to decide who would jump
> on him and put out the flames when (and if) he caught on
> fire. During one performance, Joanie Walton got knocked down
> in the fight scene and she was not supposed to. Then, after
> the scene, as she left the stage during the blackout, she fell
> down three times. The explosion that was to end Kevin Lewis
> and Vicky Mains' kiss came quite late at one performance.
> Diane Phipps leaned forward to do one of her lines and her
> skirt came unfastened in the back. Thank heaven that she
> didn't have any more lines to say after that or she would
> surely have lost the skirt. We needed a British flag for a
> prop but we were never able to locate one....(10,36).

Yearbook staff coverage should be no more elaborate than for any

other group. Avoid any type of "special treatment." Granted, a staff

must plan, design, write, and photograph everyone else in the school to

give appropriate coverage to each. It is hard work. The staff deserves

praise, but praise should come from the reading audience, not from the

staff itself. And the reading audience will be impressed that a group

of students who had the power to give themselves extensive coverage and

praise did not but, instead, stated their own achievements and honors

as matter-of-factly as those for any other school organization. Show

the staff in action, not in individual pictures. Describe the summer

workshop experience, conventions, honors won by the previous book in

state and national competition. Explain decisions about production and

life "behind the scenes."

The Vanguard staff from Indianapolis, Indiana, covers all

publication staffs on a single spread, adhering to the principle that

space allotments should be based on students participating in the event.

The report reads:

> "Students in publications see a need for a medium between
> themselves and their school," said Ms. Becky Richards, Telstar
> adviser. "Each year, the staffs experiment with new ideas to
> keep up with a changing student body."
> Telstar provided a new column, Your Turn, for reader
> communication. Through this column, opinions could be
> expressed in the form of creative writing, letters to the
> editor, artwork, and essays," said editor Beth Chasteen,
> senior. The purpose of the new column, according to Beth,
> was to provide readers with an opportunity to relate to
> students and faculty.
> Due to a change in the Indianapolis Star and News, North-
> west's News Bureau was cut down to one correspondent, junior
> Karen Kissick. "News Bureau did away with working with the
> Indianapolis News and Star," explained Karen. There are six
> correspondents for the Teen Star and instead of the Teen
> Scene, the News created Feelings, a page of editorials. What
> News Bureau does, this year, is write for the Northwest
> Press."
> In addition to her position on the News Bureau, Karen
> was also editor of Northwest Passages, a collection of
> creative writings from students. "This year the book is
> still split up into sections," said Karen. "But we want to
> have a small section in the back of the book for teacher
> writings."
> Vanguard also made a few changes. "The yearbook is
> styled differently each year to fit the staff wants,"
> explained editor Cathy Wieghard, senior. "We decided the
> book needed a new look so we added color and a different
> cover. Our cutdown of pages forces us to eliminate anything
> unnecessary and make the most of each spread."
> "Students in publications see something not only benefit-
> ting themselves, but benefitting others," commented Mr. James

Ray, director of publications. "More than ever high school publications students want to go into publications profes-sionally," added Ms. Gwen Mannweiler, Vanguard adviser.
        Mr. John Combs was again the sponsor for Northwest Passages but Ms. Richards changed from yearbook to newspaper and Ms. Mannweiler returned, after a year's leave of absence, to the yearbook (77,60).

The emphasis in club coverage should be the activities of club members, not the group shot. If it is used on the spread it should be small, as in Figure 28, never dominant. An alternative placement is in a reference section at the end of the book.

Groups are often combined with the ads or general index as in Figure 29. Another approach is to eliminate the photo and provide a membership roster in a club index near the general index or to incorporate it into the general index. Preferences of the students at your school should determine the placement or omission of group photos.

Choose a neutral background for group pictures. Never use props or arrange members around them. The group shot is only for reference. Action, on-the-spot candid pictures will establish the desired atmosphere.

Arrange members (including officers) and sponsors with the smallest number on the front row and the largest on the back to allow for camera parallax. "Stagger" people so each can be seen. Use five or six rows rather than two exceptionally long ones. Crop closely - above the heads of the top row, at the shoulders of the side people, at waist-level of the bottom row.

Identifications with group shots are awkward to type and difficult to copy read and proof read. They are, however, a basic necessity to a comprehensive yearbook. And, remember, no matter how good the book, it is a failure to a person whose name is omitted or misspelled.

Although they are a form of captions, identifications are a reference service your yearbook performs. They should be factual and consistent with few embellishments. Include the name of the group along with both first and last names of each person pictured. A listing such as "G. Jones" is extremely impersonal. And making your book a personal experience to each student promotes satisfactions as well as sales.

Choose a style for this information, keeping it consistent throughout the book. Here are a few suggestions.

1. Begin with the name of the group to be identified.

2. Designate the rows "Front" or "Bottom" (not "First" - Does "First" mean the first top row or the first bottom row?) and list from there to the "Top" or "Back" row.

3. Use a device such as bold face, italics or all capitals to separate rows.

4. Identify people with both first and last names.

5. Set identifications in the same size type as captions, usually eight point.

6. Never indicate "left to right." Reading in this direction is a natural procedure.

7. Advisers, coaches, or officers should be designated in the group identification. One technique is to put the title in parentheses following the name. They should not be pictured in a separate group shot.

8. Be consistent with style throughout the book.

The identification for the group photo in Figure 28 features an eight point all-cap italic group name, cap/lower case italic row designation, regular eight point names.

Headlines do not necessarily include the name of the organization, for often one headline must serve for a spread covering several minor groups. A label naming the organization is not a substitute for a creative headline. A folio tab should replace out-dated, dull kicker labels. In the headline, use an attention-grabbing action label or impact feature to highlight a specific function or activity which makes the group or groups unique this particular year. Definitely avoid generalizations and the obvious such as "Arklight staff publishes school newspaper" or "Debate team competes." Figure 30 uses an action label with feature kicker.

Captions, too, must be complete and imaginative, covering the five W's and H to answer reader questions. The caption on the dominant photo in Figure 30 reads: "With water streaming from his face, Jimmy Ellenson comes up with an apple at the Key Club Halloween Party. The Key Club gave a party for the children at Whitaker Hospital." Others on the spread are equally specific: "Wiping the water from an apple, David Singleton prepares to give it to a child at Whitaker Hospital. This was the first year the Key Club and Keyettes worked together on their service projects."

Academics

If the ACADEMIC section is "dull" it is only because the yearbook staff gives it mundane and inadequate coverage. Exciting things happen in the classroom daily as innovative courses of study are implemented. Focus attention on the learning process rather than on teaching methods. Reporting and total coverage should not only explain new courses and curricula, they should examine their effects on students. The report

should be full of details and facts to help students relive their many

classroom experiences. Figure 31 includes the following specific report:

> Green faces were in the majority in American history
> class when Dave Zook vividly described the shape of the Donner
> Party on its trek to California. When Joe Kennedy then
> voluntarily cooked up a mess of brains, that really did it.
> It was effective, however, especially when a new book on the
> Donner Party was published in February and just managed to be
> included on the report.
> Student reports of one week's duration were not unusual.
> Subject areas were wide open - as long as they dealt with the
> opening of the West.
> Rare coins intrigued students in sections of world
> history. Major Paul Andrews displayed money which was in use
> in the Near East, Greece, and in Egypt before the Christian
> era. Film strips were frequently used to show student life
> among the ancient peoples of the world. An artmobile
> fortunately arrived in Staunton in time for some of the
> students to view more artifacts.
> Psychology students were somewhat dumbfounded when they
> discovered they had to study - that in order to use the
> subject, knowledge of terms and types had to be stored
> upstairs. Sociology students were faced with problems as
> current as the news headlines - decay of cities, black and
> white problems, and welfare states.
> History and government students found that this was the
> year of China. No one missed a TV show on the subject. Just
> warming up on the sidelines were the presidential hopefuls,
> with AMA students showing a trend to Democratic perference
> for the first time since 1960.

This section is the place to show students involved in learning

situations both in the classroom and away from school. Include field

trips, guest speakers, role playing, panel discussions, and laboratory

experiments along with other classroom activities. You should be

recreating memories, humorous as well as "intellectual." And as a

spin-off benefit, thorough academic coverage informs parents and other

citizens that their tax dollars are well-spent on the education of the

community's youth. Consider the following factual report:

> "Touch your toes every morning-ten times! Touch your
> toes now and then. Give that chicken fat back to the chicken
> and don't be chicken again."
> Walking past the gym on certain days, strains of

"Chicken Fat," an exercise record for warm-up, can be heard coming through the door.

Besides exercises, gym classes learn a wide variety of sports. The girls participated in archery, volleyball, and tennis to name a few.

The guys, besides most of the above activities, also competed in flag football, wrestling, and track.

One six-weeks out of the year, each student went to the pool for swimming instruction in beginning, intermediate, or advanced levels (54,104).

Science coverage in one book concerned research for facts along with the effects of learning, Figure 32:

The Science Department needs money - desperately. With only $1.60 per student, it can not possibly purchase all the necessary equipment or supplies. One bottle of chemical costs far more than $1.60. The allotment has been $1.60 per student for five to seven years - disregarding inflation entirely! In the chemistry lab there aren't even decent stills. If any curious student wanders into the Haven of Science-Math teachers (Room #110) - the dinky one that's smothered in dusty books and....

Structuring academic activities by topics rather than by departments is a fresh apporach to the ACADEMICS section. One spread might concern laboratory experiences and include information from home economics, welding, science, language labs, drivers' education, and so on. Another might concern the traditional classroom. Others might be about the sounds of learning, guest speakers, field trips or homework, as in the following report, titled "Homework - one sure way of passing":

Whether or not homework had a difinite effect on school-work and grades was not proven, but the majority of students spent a certain amount of time doing their "homework."

Finding a place to do homework was a problem for some students. Study halls were assigned for this purpose but for freshmen Bob Garrison, Kim Carrico, and Bill Bash, study hall were "too crowded and noisy." Although not allowed, many students used study hall time for sleeping such as sophomore Carl Wise.

Silence reigned in the library but for senior Chris Moore, the no talking rule was "too strict." Yet, for freshman Harry Johnson, the library was convenient because "reference books are easily obtained." Senior Jim Buchanan also studied in the library because it was the "only place where you can read magazines and papers."

For many, home was the best place to do homework; Senior
Bill Stevens said he studied in his room becasue he could
"listen to the radio and take my time." Pam Paxon, freshman,
also preferred doing assignments at home in the living room
because it was "more comfortable."

Putting assignments off until the last minute, or
procrastination, was a trait of some students. Freshman
Shawn Krebs was one of these students and said she just kept
"putting it off for later." Junior Mark Senter also admitted
to waiting until the last minute and said it was because he
was "lazy." Senior Scott Finch said he believed "in giving
unenjoyable tasks last priority."

Not everyone bothered with homework but those who did
assignments felt that it helped receive better grades
(76,17).

Or consider covering off-beat incidents and "Memorable moments in

an unforgettable year," such as those in the following:

During everyday school life throughout the year, some
memorable moments glittered like polished gems.

At softball practice late in August, Becky Ray's coach
knocked a pop fly into center field. Becky positioned herself
under it, held her glove out to it as it dropped - and then
felt it smash against her nose.

The blow cracked the cartilage, and Becky was rushed to
the base hospital where the attendants told her that she
needed to remain for a week. She was taken into the operating
room three days later, anesthetized and her nose popped back
into place.

Becky wore packing in her nostrils and red tape under her
eyes for a good month.

Austin Johnson, wrestling in the 137-lb. weight class,
met an apparently hungry Sumter opponent on the mat. While
locking the Gamecock in a cradle hold, he was pecked in the
only biting violation the team ran across.

Barely an inch of snow visited the area Dec. 12, but
enough piled up in window corners and on the bleachers to
make snowballs with plenty of wallop....(83,106).

Photography should be carefully planned and filled with action.

Photographers should be on hand when unusual experiments are being

conducted, when field trips are taken, when students are giving

demonstration. Students, not the faculty, should be the center of

action.

Captions for academic pictures should be as interesting and specific

as in any section, never stating the obvious or trivial facts that would
be true at any school any year. Captions for photographs in Figure 31
read:

> COWBOY ART excites Alex Buck in his study of Charlie Russell's
> painting of the Old West. The paintings are reproductions,
> NOT originals.
>
> SOCIOLOGY PROBLEM? Warren Fleming and Bill Robbins proclaim
> that there is no point of controversy. Sociology sections
> delved into five major problem areas.
>
> NAZI SYMBOLS forms the basis for Bill Adomeit's topic for a
> government report. Bill, who was born in Germany, goes all
> out for his impression of Nazism.
>
> GROSS MEMORIES of Dave Zook's Donner Party report are
> reflected in Dave Brown's recollections of cannibalism, among
> the Donners, of course.

Headlines, too, must be graphic. Use an expressive type face with
attention-getting Feature or Magazine heads, such as "Geometry Grattiti:
'Euclid was a square," (41,26) "A Little Road Music," (83,12) "Off Beat
Incidents," (83,44) "Film unit goes 'Hollywood'" (53,105).

If faculty and administration coverage is included in this section,
it should be in addition to the actual academic topics. A discussion
of this coverage is included with PEOPLE coverage.

People

Traditionally, the first thing eager yearbook subscribers do upon
receiving the book is to find their own pictures, then a girlfriend's
or boyfriend's, and from then on they ignore the portrait section.
Traditionally. But this is not true in a contemporary yearbook that
has kept in tune with the times.

In a modern yearbook, the portrait section is an intriguing as any
other. This is the place to cover minor events, issues and topics which

are relevant but do not warrent an entire spread in STUDENT LIFE or another section. For example, what about the only sophomore on the varsity football squad? Doesn't he deserve recognition? What better place and method than an action candid and interview report among the portraits of his classmates? Doesn't every class have some outstanding or interesting members who do volunteer community service or have unusual hobbies, talents, or interests? Prom coverage in STUDENT LIFE often centers on the seniors, honorees at the dance. Why not feature candids and a report of behind-the-scenes preparations in the junior section? What about junior class rings? And the "ritual" of receiving that first driver's license? And minor fads or activities such as powder puff football that are not so important as to be covered fully in STUDENT LIFE but which are relevant to a specific class? This approach to coverage applies to faculty as well as to students. A wise technique is to group all portraits into a single section called "School Popula-tion," therefore using fewer divider pages. Include all people of the school: administration, faculty, secretaries, custodial staff, bus drivers, cafeteria workers, cooks, as well as students.

Another trend that has begun to appear is for all class pictures to be the same size. If senior pictures are larger, they should be only slightly so.

Portraits are most effectively displayed in rectangular photo blocks or panels, not in a "step" pattern or separated by white space. Draw the portrait squares on the layout as if they were touching. The publishing company will separate them with a "hair line" approximately 1/16 inch wide. Avoid gaps of white space between them and their identifications or statistics. Keep the head size uniform, and never bleed portrait

panels. Staffs which have underclassman portraits taken in color should insist that the photographer use a light, neutral background, not a mottled one. Include full names for identification.

Visualize each rectangular portrait panel as a single photo unit, and design spreads for this section as creatively as for any other.

Interview, take polls, write personalized reports! Research to discover the little known about the well known in the school, reporting mundane activities and events with a unique approach. Listen in the halls to hear what your classmates are talking about. You might try a humorous approach such as the following report. The headline reads "A Year of Fun?"

> To make it at any high school a sophomore must learn his lessons well.
> "Sir?".
> "Yes."
> "Do you know where room 147 is?"
> "Yeah, it's down the hall and when you get to Corridor D, take a right, after that go down two rooms and take a left."
> "Thank-you very very much, sir."
> "Oh sure; Welcome to Mac."
> "Bye."
> I ended up in the storage closet.
> Lesson 1: Never trust a Senior.
> Here I was, a big ninth grader, now a dumb sophomore.
> From a close family type situation in junior high to a big, at first impersonal, high school.
> "I wanna go home."
> But I couldn't, I had to adjust to the situation at hand. I needed a plan of attack.
> Lesson 2: Realize that you can't go home but you must adjust to the new environment.....(39,213)

Choose a headline type exhibiting "personality" features of the student body. Perhaps the same type face could be used throughout the section with a variation in its placement on the spread to subtly distinguish between classes. Write the headline so it will attract readers, be meaningful and at the same time identify the spread.

Listing senior accomplishments and activities is optional, and each yearbook staff should make its own decision regarding them. Rationale for eliminating the list is that the book is a "year" book recording the history of this particular school year; many of the accomplishments occured two or three years previously and were covered in previous books. Reasons for retaining the list is that it is a concise summary serving as a helpful reference tool, thus helping fulfill another of the yearbook's purposes. Some authorities even advocate a statistics listing for every student in the school rather than for seniors only.

The accomplishments should appear with the portraits. Organize the activities for several students in a "paragraph" block so it is not obvious that one student has many activities while another may have none. Print the students' names in bold, italic or all capitals as a reader aid. Arrange the type blocks as design elements of the page such as these in Figure 33.

Due to space problems, many schools find it necessary to limit this listing, having students indicate no more than 10 major accomplishments or activities. Distribute a "Senior Activity Sheet" such as the example in Figure 34.

Activities and features concerning faculty members should be pictured and reported with the same vitality as for those of students. Teacher statistics should be incorporated as design items beside the portraits as in Figure 35. Include the courses taught, extra-curricular activities sponsored, sports coached. A form such as the one in Figure 36 is a helpful staff aid. Some staffs also include degrees held, but there is no reason to tell where these degrees were earned. Statistics, however, are not a substitute for creative reports which humanize the

teachers and tell of their professional and personal achievements. For example, the Haloscope included this report in the faculty section, pictured in Figure 35.

> A school is mainly for students, but there is one room which few students have ever entered in their years of high school work.
> This special room is the teacher's lounge - the forbidden sanctuary - where teachers can retreat one period out of their workday to escape the crowded classrooms and once again enter into an atmosphere of adult conversation.
> Here the student is the alien! Any unsuspecting messenger entering this room in search of either Mrs. Wagner's "lost" literature 12 book, or Mr. Davis's lunch at once feels the uneasiness of being out of place, a unique feeling considering there are 2000 students and only 103 teachers.
> The bright orange and yellow walls contain privacy, privacy in which the teacher can grade papers, plan a lesson, drink a Coke, eat a nab, smoke a cigarette, discuss a student, or just talk. Here the teacher is no longer inspected, sized up by 30 young faces wondering why he wore that shirt, where she found those shoes, why he doesn't stop lecturing.
> What is the teacher's lounge? Relief!

Administration coverage should emphasize what has been done for the school and new ideas implemented during the year. Picture the principal in action, not sitting at his desk talking on the telephone or standing against a wall. Show him as the students most often see him, as in Figure 37. The same is true for the superintendent. Photograph the school board members in a simple group shot, never around an empty table. Their photo should be small, not dominant on the spread.

Never substitute a "Principal's Message" or similar topic for true reporting. Study, interview and report the effects of administrative action on the students and their attitude toward it. Humanize administrators, explaining their viewpoints and rationale for action as well as their interpretation of events. The following report was taken from the spread pictured in Figure 37.

Elected president of the Virginia Principal's Association

Mr. James Starboard represented the state in the Dallas
convention in January. He was the first president of the VPA
from the Peninsula in almost fifteen years. He was chosen by
the nominating committee because of his previous work on
several committees.

Handling disciplinary measures for the students were
assistant principals Mr. John Tudor and Mr. Noah Armstrong.
Mr. Armstrong handled all seniors along with half of the
sophomores while Mr. Tudor disciplined the juniors and the
other half of the sophomore class. Miss Ellena Armstead,
assistant principal, had no disciplinary duties, but worked
with teachers as Curriculum Adviser.

To shorten the city's elementary school hours the school
day was lengthened by the school board to 7:50 to 2:50 - one
hour longer than last year's schedule. The administration
instituted more changes in school policy. At the start of the
year, one thiry minute homeroom was held on each Thursday.
In November, this policy was changed to add a ten minute
Friday homeroom to allow presidents to report the
Congressional activities. Introducing a new absentee policy
by the state, the administration suspended students who had
twelve consecutive unexcused absences in a six week period.

Administration restrictions relaxed concerning dance
regulation. Dances were open to students possessing current
ID cards from a Newport News School. Before, only WHS
students were allowed to attend dances. With the loosening
of restrictions, dances were held more frequently with more
student participation.

Cover all people who work with the school: secretaries, bus
drivers, custodians, cafeteria workers. Be as impartial as possible,
giving approximately equal coverage. Humanize these people in the
photos and reports, letting the students see themselves from their
viewpoints. The Haloscope, Figure 38, gives excellent coverage to be-
hind the scenes with a bus driver. The report reads:

Almost everyone knows what it's like to be a bus rider,
but what is that long ride like for the driver? It begins
early in the morning when he rushes to get dressed and go into
the coldness of a winter morning, the wetness of a rainy
morning or the heat of a spring morning to crank and check
the bus.
Finally after a series of checks, the driver leaves to
pick up the riders, including a few little monsters. Each
stop is done almost automatically and the driver works some-
what like a machine, opening and shutting the door. After the
bus is loaded, the driver goes on toward school. Suddenly he
hears something and looks up in his mirror and sees that two

of the little monsters are swinging at each other. Oh, no!
He pulls over and breaks it up, then resumes his 35 m.p.h.
pace to school.

  When entering Halifax, the driver gets ready to blow the
horn at those crazy drivers. Then it happens! Some little
old lady pulls out in front of the bus. Beep! Beep! She
wants to get in front of the bus because it only goes
35 m.p.h., but then she speeds up to 25.

  Finally the big yellow machine pulls into the bus parking
lot and the driver then becomes a student like everyone else
until the 3:10 bell rings when he begins the entire process
all over, only this time in reverse.

This section, as others, should have on-the-spot action candids

with detailed captions to enhance and complete the year's story.

Beginning from the left and going clockwise, captions for photos in

Figure 37 read:

  Crossing the generation gap, principal Mr. Starboard does his
  thing at the senior Tabb victory dance. His overall
  versatility made it easy for students to talk out their
  problems with him.

  "Down the main hall and on the right." Miss Armstead pauses
  to direct a parent on "Back to School Night." Miss Armstead
  worked with the faculty as Curriculum Adviser.

  "These are cheerleaders and you are cheer followers. You will
  cheer!" Mr. Tuder made this remark to students at a pep
  rally. Students were instructed to be on their best behavior
  before the assembly, and they were not sure how vocal they
  could be in the assembly.

  Gesturing with his hands, Mr. Armstrong makes his point clear
  to a student. Mr. Armstrong was disciplinarian for the
  sophomores and half of the juniors.

<div align="center">Community</div>

A complete yearbook should show the students in relation to their

community as well as to the school. Set the scene for the school milieu,

picturing the school building, main street, students in their favorite

"free time" hang-outs. Show where they shop, eat, work. Ask yourself:

What facilities and opportunities does the community offer youth? Parks,

physical fitness programs, youth centers, summer activities, job place-

ment services, volunteer service organizations, cultural events? Where

do most of the students work? Is there a new industry that will increase

job opportunities? What vocational or other training is available?

How many restaurants and snack places or youth fashion stores or gift

shops are there?

Observe and research your own community, covering as completely as

possible those most pertinent to the majority of the students. The most

appropriate place for this type coverage is along with STUDENT LIFE.

Figure 9 includes a community spread to show the small town, rural

atmosphere of the community. Figure 39 establishes the community

setting. The report reads:

> Unlike the schools in Sumpter, whose student body comes
> mainly from the inner city, Hillcrest is a conglomeration of
> students from suburbia.
> Over 260 students have Dalzell mailing adresses, more
> than 240 have mailboxes in Rembert and 79 receive letters
> through Horatio.
> Two hundred eight live on the outskirts of Sumpter, 199
> in Wedgefield and over 80 in the areas of Oswego, Pisgah and
> Hagood.
> But far and away the area most populated with Wildcats
> is Shaw: 477 attend school from the base or surrounding
> communities like Cherryvale and Oakland Plantation.
> Not only do they have different addresses but the
> students are housed in a variety of quarters. The military
> dependents have their duplex or quad apartments on base; some
> who were born in the area live in pre-Civil War mansions
> (complete with ghosts); and several in-between bed and board
> in All-American, one-story brick houses with screen doors,
> garages and - in some cases - fire places.
> But a house isn't always home. One hundred thirty-seven
> have wheels underneath their floors, as residents of mobile
> homes.

Another school sets the scene with the report:

> Look around! It is hard to believe how big our community
> has grown in the past few years. Everything from office build-
> ings to play grounds have been built.
> Deserted corn fields are developing into a variety of

apartments and shopping centers. The new Castleton Square Mall is conveniently located for everyone.

A touch of uniqueness makes the College Park Pyramids quite a landmark for the business area.

St. Vincents Memorial Hospital has added a bright future for the Northsiders. The hospital's dedication ceremony was held in early fall with the North Central Band playing at the festivities.

The schools keep up with the changing times by installing new playground equipment used by the students and younger children around the metropolitan area (54,245).

Advertising

The newest trend in advertising is to create each ad uniquely for the advertiser in the same way that individual ads are created for national publications. Therefore, ads do not resemble the rest of the book or one another.

One approach is to position ads throughout the book as in a commercial magazine. If ads are designed with expertise and a journalistic approach, the result can be effective. This approach is an additional selling point for the people soliciting ads, for many merchants believe their ads will receive more attention displayed in this manner rather than grouped together. Advertisements throughout the book present distinct design problems, however, and necessitate additional design planning for layout, selection of type, subject content of the ads and nearby editorial content. Figure 40 shows a spread which utilizes this method of advertising.

Another approach to this structure is to place several ad pages at the end of each section. This eliminates the design problems associated with actually combining ads and other coverage.

Most staffs group all advertisements at the end of the book. Many enhance the section by incorporating community coverage into it. Others

organize the section as reference, with ads, index, senior and faculty statics, club rosters, acknowledgements, and colophon. The Warwick, Figure 29, combines index, group shots, and advertising. The main disadvantage of combining index with ads is that these pages must be among the last mailed to the printer. Many staffs, particularly those with spring delivery books, prefer to mail advertisements on an early deadline.

Design

A distinct aid to creative advertising is pressure-sensative type. Select a type face with the "personality" and size correlating with the ad's subject matter and desired connotation. Let bold styles feature sports equipment and gifts for men. Choose a more delicate face for feminine jewelry. The name of the local bar-b-que house might "smoke." Type advertising ladies' swim suits could be slim but rounded.

Critically examine ads in national magazines noticing the creative use of personality type. The ad for Holiday Fashions in Figure 29 reads:

> No need to search all over town for your prom dress.
> Holiday Fashions in Sherwood Mall has dresses for those
> special occasions or just every day.

The one for Barclay and Sons states

> Memories will be built around your class ring. Why not
> order the best? Trust Barclay and Sons to have exactly the
> one you want - carefully made to last as long as your
> memories.

Notice, too, the design of these professionally-developed advertisements. They utilize variations on the principles of basic design discussed later in this book.

The designer must assume that a potential reader is not inherently

interested in his product, so he must devise an attention-grabber, or dominant elements, to make the reader pause to examine the ad more closely. This dominant element is usually a graphic headline, dramatic photo (often with a special effect) or an outstanding piece of art. He then uses elements within the ad - decorative or "frame" lines, limb and eye directions of models, directional movements within the art - to lead the reader's eye in a desired direction, usually toward the copy block or name of the store or product. Figure 29 illustrates.

Copy

Carefully read copy in professional ads. Many are good models for effective writing for any section of the yearbook. Since the writer has to assume his reader does not really want to read it, he must begin with interest-catching impact words. He uses concrete nouns and active, vivid verbs to form an immediate picture in the reader's mind. Even when there is an abundance of copy, it can look appealing by a "frame" of white space and short paragraphs. He makes it easy to read with crisp, to-the-point sentences or even non-sentences if they can make his point best. Ad copy tries to appeal to a person's basic desires: popularity, good food and drink, comfortable surroundings. It promises a benefit to the reader, and in its conclusion, urges immediate action.

Pictorial Advertising

Pictorial advertising that was so popular in yearbooks of the 1960's still has a place in a contemporary book, but only when the yearbook ad designer believes that a photograph will be the most effective medium to promote the desired product, service, or idea. An advertising section

that looks entirely like the rest of the yearbook does not fulfill the purpose of an ad - to sell a product. Remember that the merchant is paying the yearbook staff for this service; he should not be making a donation. Therefore, ads should be individually designed, whether pictoral or purely graphic.

Students appearing in ads should be fairly popular, attractive, and suitably dressed for the product they are advertising. When taking and cropping the picture, focus attention on the product, not the model. Again, examine photographs in professional advertisements, noticing the techniques which achieve the desired results.

As a general rule, pictoral advertising is not used for a space smaller than a quarter page. The photo must be large enough to add impact, and it must be combined with the other elements of design - head-line, white space, copy, caption, eye-leading lines - to guide the reader's attention. Figure 41 effectively uses a pictorial approach. The copy for the City Vu Diner reads:

> dining in comfort is certainly a service offered every customer by city vu diner. relax in the friendly atmosphere in the diner portion or in the dining room and enjoy a delicious meal. there are a variety of seafood platters, savory dinners, and pennsylvania dutch cooking specialities...

Topics to Eliminate

In the guidelines presented for coverage, you may have noticed some topics that were omitted. This is because they have long since disappeared from yearbooks that are in tune with the times.

When considering topics for coverage, a staff must be realistic, for no matter how "good" a yearbook is according to professional standards, it is worthless if it is not appealing to those who must buy

it. It is difficult to eliminate features which involve "tradition" (and therefore emotion), no matter how meaningless or outmoded. The staff members must offer as a replacement something even more appealing. An effective approach to begin improvements is generally a well-planned compromise. Read Chapter II concerning Public Relations before instigating a major change.

If your yearbook still contains any of the following topics, think rationally about then. Do they really contribute to the story of the school year? Do they conform to any of the functions a yearbook should perform? Are they really meaningful to the majority of the students in the school? The fact that the majority of today's yearbooks do not include these topics should provide insight to the fact that they are not necessary for "success."

Dedications

Dedications began to disappear during the 1950's when schools became so large and teachers involved in so many extra-curricular activities that the dedication of a yearbook became farcical and meaning-less. Even in small schools, dedications generally hurt as many people as they honor, for staffs tend to dedicate books to teachers popular with the student body or themselves even though someone else may have given even more of his time and devotion to student development. Equally as meaningless is to honor a teacher merely because he is retiring. The teacher may have come to the school 25 years ago and essentially "retired" the next year although he remained in the classroom and on the payroll until age 65. Dedicating the book to the students or to the seniors is ridiculous. One primary purpose of the book is preserving

memories for the students. Therefore, the book is already for the students; there is no reason to dedicate it to them. Even worse is a dedication to the staff. It is their job to produce the yearbook.

Instead, give adequate coverage within the book itself to seniors, students, staff, other groups, educators. When teachers retire or when one has been honored by his collagues or by civic or professional organizations, report it in the faculty section as part of the faculty coverage. This sound journalistic approach allows coverage when it is due, perhaps to several outstanding educators, if there are that many in a year, or to none.

Royalty

Royalty should be covered as a part of student life, not as a separate section. If the queen or other honored person is presented in a ceremony, cover this as a part of student life, showing events leading up to and surrounding the ceremony. Feature other people's involvement in the activities, for surely homecoming, for example, does not exist solely for the honoring of a queen. There is no reason to set aside full page portraits, often in color, of "hallowed individuals" such as Miss BHS, Mr. Man on Campus, Yearbook King or Queen, Miss Homecoming, Miss Basketball or any other title which is based solely on popularity. Such coverage is discriminatory and amounts to a staff's manufacturing events rather than reporting them.

If your book still includes page after page of full page portraits of Miss BHS and alternates or other honorees, substitute for it creative coverage of the entire event, people behind the scenes as well as the queen.

Senior Superlatives, Wills and Prophecies,

Baby Pictures

Who's Who and Superlatives are usually an "ego trip" for the small number of persons involved. The yearbook should use its space to preserve memories for the majority of the people involved in the school, not to cite one group's opinion of the cutest, sweetest, funniest, most popular persons and to picture these people in manufactured poses that are often far from imaginative.

Seniors' wills and prophesies is another meaningless addition to the yearbook, for these items have little relevance to the memories or history of this year at this school. The same is true of baby pictures which contribute less than nothing to activities this year or even to actual memories, since most seniors have no recollection of even their closest friends at age three or less.

If such irrelevances are a school "tradition" eliminate them from the yearbook, but produce instead, a ditto or mimeograph senior or school humor magazine. It could contain features that are not "good" journalism, but which might be intriguing to a limited audience, particularly the seniors. Sell this "supplement" separately for a small fee. The staff could even apply double stick tape with a wax paper covering so students could insert the pages in their yearbook if they desired. Such a compromise, properly introduced, should satisfy emotional traditionalists who think the book will be "ruined" without its meaningless mish mash.

"Mood" Pictures Without Captions

Any picture, no matter how breath-taking, can be improved with a creative, well-written caption. This statement might not be true in a book strictly for photographic art, but two primary purposes of a yearbook are to preserve memories and to record the history of one school year. "Mood" pictures may be meaningful to the photographer who took them or even to the staff. But the staff must remember that a yearbook should be for all students. Even though they may think that "everyone" will recognize the scene from the most popular point on lover's lane, many will not. And many more will forget five years later when they look at the book again. Or a staff may think artistic sunset shots will get the reader "in the mood" for nostalgia. Many students couldn't care less. And the tragedy is that most of these meaningless "arty" photos are in the book's beginning, giving many readers a negative attitude before they even get into the book's actual content.

If a photograph is important or meaningful enough to be in the yearbook, it is important enough for the staff to spend the time necessary to write a meaningful caption to enhance it even further. And captions are so much an integral part of design that the staff can no longer use the excuse that the words would "detract" from the beauty of the photo.

Attached Autograph Pages

Autograph pages in the back of the book cost money and weaken the structure of the book, as a reader must thumb through these pages

before coming to the index or the book's conclusion. The cost may be $15 or more per page, and most staffs could use that money to a much better advantage elsewhere.

Most modern layout designs provide adequate white space within the book for many autographs and messages. An alternate solution is to order separate autograph pages to sell separately to students wanting additional space for this purpose. These are four or eight pages, either plain or with "Autographs" printed at the top, with double-stick tape along the fold. Students peel off the tape's protective covering and insert the pages themselves.
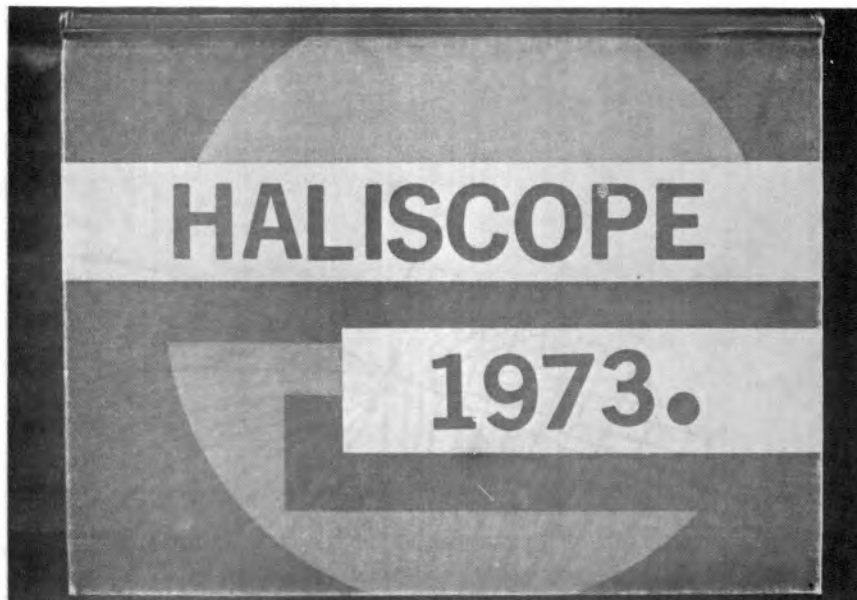
Figure 6.   Theme Development--Cover--1973 <u>Haliscope</u>.

Figure 7.   Theme Development--Front Endsheets--
1973 <u>Haliscope</u>.

Figure 8. Theme Development--Title Page--1973 **Haliscope**.

Figure 9. Theme Development--Opening--1973 **Haliscope**

Figure 10. Theme Development--Opening--1973
Haliscope

Figure 11. Theme Development--Opening--1973
Haliscope

Figure 12.   Theme Development--Opening--1973
<u>Haliscope</u>

Figure 13.   Theme Development--Divider--1973
<u>Haliscope</u>

Figure 14.   Theme Development--Divider--1973
Haliscope

Figure 15.   Theme Development--Closing--1973
Haliscope

Figure 16.   Theme Development--Closing--1973
Haliscope

Figure 17.   Theme Development--Back Endsheets--
1973 **Haliscope**

Figure 18. Student Life Coverage--1973 <u>Noctua</u>

Figure 19. Student Life Coverage--1974 <u>Wildcat</u>

Figure 20. Student Life Coverage--1973 <u>Noctua</u>

Figure 21. Student Life Coverage--1973 <u>Haliscope</u>

Figure 22. Student Life Coverage--1973 <u>Warwick</u>

Figure 23. Student Life Coverage--1972 <u>Recall</u>

Figure 24.   Sports Coverage--1973 <u>Whitehall</u>

Figure 25.   Sports Coverage--1973--<u>Traveler</u>

Figure 26. Sports Coverage--1973 <u>Warwick</u>

Organization Questionaire

Name of Organization _____

Meeting place _____

Meeting per month _____ Time _____

Sponsors _____

Officers _____

_____

Number of members (approximate, if necessary) _____

*Proposed induction dates of new officers or members _____

Suggested date for group picture _____

Planned activities and approximate dates _____

_____

Local, regional, state, national notorieties _____

_____

Summer activities, camps, workshops, etc. (Give names of participants
   or number who participated, chaperones and sponsors who attended,
   etc.)

_____

_____

Please complete this form and return it to _____ by _____.

Thank you.

**The staff will send information to the club sponsor concerning the time
   and place for group pictures. This will not be generally announced.

----

*This information is included so the staff can have an idea when to
   plan group pictures.
**This approach will help eliminate non-members showing up for group
   shots.

Figure 27. Organization Questionaire

Figure 28. Clubs Coverage--1972 <u>Whitehall</u>

Figure 29. Clubs Coverage, Advertising--1973 <u>Warwick</u>

Figure 30. Clubs Coverage--1973 <u>Warwick</u>

Figure 31. Academic Coverage--1972 <u>Recall</u>

Figure 32. Academic Coverage--1972 _Manassas_

Figure 33. People Coverage-Students--1972 _Warwick_

Senior Activity Sheet

The following information is needed to fill in your senior
statistics. Indicate no more than ten items and circle the years you
participated in them.

Name _____
      (Last)   (First)   (Middle)

If you have been a captain make a notation.

```
Varsity Basketball . . . . . . . . . .   10  11  12
JV Basketball  . . . . . . . . . . . .   10  11  12
Varsity Football . . . . . . . . . . .   10  11  12
JV Football  . . . . . . . . . . . . .   10  11  12
Varsity Baseball . . . . . . . . . . .   10  11  12
Varsity Track  . . . . . . . . . . . .   10  11  12
JV Track . . . . . . . . . . . . . . .   10  11  12
Varsity Cross Country  . . . . . . . .   10  11  12
Varsity Wrestling  . . . . . . . . . .   10  11  12
Tennis . . . . . . . . . . . . . . . .   10  11  12
Other sports . . . . . . . . . . . . .   10  11  12
Band . . . . . . . . . . . . . . . . .   10  11  12 Offices:
Girls' Glee Club . . . . . . . . . . .   10  11  12 Offices:
Madrigals  . . . . . . . . . . . . . .   10  11  12 Offices:
Mixed Chorus . . . . . . . . . . . . .   10  11  12 Offices:
Twirlers . . . . . . . . . . . . . . .   10  11  12 Offices:
Pantherettes . . . . . . . . . . . . .   10  11  12 Offices:
Archeology Club  . . . . . . . . . . .   10  11  12 Offices:
Reflector  . . . . . . . . . . . . . .   10  11  12 Maj. Pos'n:
Panther Press  . . . . . . . . . . . .   10  11  12 Maj. Pos'n:
```

Class Officers:
```
     President . . . . .  10  11  12
     Vice President  . .  10  11  12
     Secretary . . . . .  10  11  12
     Treasurer . . . . .  10  11  12
```

Miscellaneous activities:
     Prom King, Queen or candidate
  , Homecoming Queen or candidate
     Girls' or Boys' State

Figure 34. Senior Activity Sheet

Figure 35. People Coverage-Faculty--1972 _Haliscope_

Faculty Questionnaire

Name as you want it to appear in the yearbook:

Mrs.   Miss   Ms.   Mr.   Dr. _____
    (Circle one)

Areas in which you teach this year _____

Major extra-curricular sponsorships _____

*Degrees _____

**Special talents or interests _____

_____

What activity do you recommend the staff cover photographically to
    represent your area of instruction? _____

Please complete this form and return it to _____ by _____.

Thank you for your cooperation.

----

*"Degrees" is an optional topic, as it is obvious every faculty member
    has a degree or he would not be teaching. If the faculty and
    administration prefer that these be listed, include them.

**Interview faculty members personally concerning their special talents
    intersts and honors for feature material. Many teachers prefer not
    to write these or will neglect to include ones which are sometimes
    "offbeat," and these make the best stories.

Figure 36. Faculty Questionnaire

Figure 37.   People Coverage-Administration--1973
Warwick

Figure 38.   People Coverage-Bus Drivers--1973
Haliscope

Figure 39.   Community Coverage--1974 <u>Wildcat</u>

Figure 40.   Advertising--1972 <u>Accolade</u>

Figure 41.   Advertising--1972 _Whitehall_

CHAPTER V

REPORTING THE YEAR

Introduction

Writing can be exciting! Let your readers feel the tenseness with

you as they await that final-second basket of the championship game.

Let them snicker as they remember the greased pig in the lunchroom and

red slime slithering down their necks during daily jello fights in the

cafeteria. Make them analyze their actions as they relive the tragedy

of racial tensions, an energy crisis, or financial strain. Reporting

is the way to make your book live forever for the reader. And, as

added advantage, it costs no extra! Creative and careful reporting lets

you turn realitites into words so your readers can relive memories for

decades.

Above all, get and use facts! No good yearbook story can be

written entirely from your own imagination. You, the writer, supply

the creativity and freshness of tone and style, but the story itself

must be factual, based on thorough research. A yearbook report is

somewhat like a newspaper's feature story: it should present new and

unusual facts in an interesting way (22).

Write to Express, Not to Impress

There is only one concrete rule to creating exciting, effective

yearbook reports: never refer to last year's "copy." No one wants "copied" material. The content and writing style in this year's book are limited only by your school's and your students' activities and by your own creativity.

There is a distinction between "copy" and "reporting" as used in this book. "Copy" is any word that appears in your yearbook: headlines, captions, statistics, scoreboards, reports. "Reporting" is only one subdivision of "copy." It is the main body of writing, or the story. It is also referred to as "body copy" or "text."

This book contains examples of several writing styles that have proven effective in yearbooks throughout the country. But remember: these are only examples and are included primarily to spark your imagination so you can produce imaginative reports from your own situation. Train yourself to hunt for interesting material. Search for the colorful, off-beat, humorous human interest elements of life. Look for the "feature," the unusual angle, in a set of facts.

Look at writing in other publications. Some of the "best" is in advertisements. This is logical if you stop to consider the ad writer's situation. First, he must presume that readers are not interested in his product, so he must immediately get their attention. He must also assume that readers won't be giving much ad copy their undivided attention, so he has to get across his message in as few words as possible. Finally, since his purpose is selling, his words must be powerful. They must have a very strong emotional appeal but must also be truthful and accurate. There must be no guessing about the interpretation of his message. Ambiguities kill the ad man. They can kill the yearbook, too!

The yearbook writer faces many of the same problems as the advertising writer. Space is limited; the message must be brief. A quick glance is all that can be counted on, so simplicity is a must. The words must be powerful to create pictures within the reader's mind or to complement accompanying photographic messages. And the entire report must be truthful and accurate. A yearbook is a one-time-only production. You can't afford misinterpretations. Not now. Not twenty years from now (7,26).

Although a knowledge of grammar is important to producing vivid reports, beware of the story that is so proper it produces visions of "A+" in the mind of the school's grammar teacher. This type of report is as exciting as yesterday's oatmeal!

To produce spine-tingling, memory-jogging stories, you can not ignore grammar, but you must use - or misuse - words to create the effect you want to achieve. Do not be concerned with grammatical constructions in your first writing. Later, during revisions, you can study specific words and double check for grammatical usage.

Use the language of your readers. Listen carefully and write the way you and your friends talk. Do you converse in complex sentences? Generally not, especially when you are excited about something. So in your yearbook "talking" use short sentences, perhaps even non-sentences, to recreate the event and resulting emotions.

Pay attention to tense, but don't get uptight about it. Simply use common sense and write the story so it is appealing in May, August, or twenty years from now.

Types of Reports

Deciding on a style of writing can be somewhat like deciding what
kind of clothes match your personality. You must consider what type
of reporting suits your school's personality as well as the occasion
it is recreating.

Is your book very formal, reflecting a strict school atmosphere
or high ideals? Is it intimate and contemporary, frankly dealing with
student concerns and issues? Is it newsy, somber, apathetic, funny,
rah-rah, disdainful...or sometimes all of these?

Most likely, your school, much like yourself, has different
personalities for different situations, and your book's reporting style
should reflect these moods....So you will probably want to change your
writing style for each section.

Just use good judgment and common sense. You don't want to bore
your readers with one writing style throughout. But you don't want
to bewilder them either, with an over-all "circus" effect (88,29).

There is really no accurate way to catagorize yearbook reporting,
but for simplicity, let's designate two: News Style and Personalized
Reports. Both are based on research and hard facts. The difference
usually shows in the tone, writing style, and organization of material.

Although there is much overlapping, News Style is somewhat more
straight-forward, objective, and to the point. A Personalized Report
gives the reader more of an observer's viewpoint, often "talking" to
him on a one-to-one basis. Personalized reporting does just what the
name suggests, it personalizes the story.

As a general guideline, it is best not to combine these two basic

catagories within a single section, although it is perfectly acceptable
and perhaps advisable to change styles from one section to another.

This certainly does not mean that your book's copy style will
sound sterile and contrived. There are innumerable variations to both
catagories. And remember: they overlap tremendously, and the main
reason to catagorize at all is to simplify discussion.

News Style Reporting

News Style reporting could have three sub-catagories: (1) News
Story, (2) In-Depth Feature and (3) Interpretative Report. Keep in
mind, however, that these three not only overlap but can also resemble
Personalized Reports. And the background research techniques are
applicable to all reporting.

News Story. News Story reporting has the possibilities of being
as exciting as any writing style. It is often poorly done, however,
resulting in old "copy" like the previous year's:

> The Class of 1973 reached the long-awaited goal of being
> "Seniors." Responsibility, leadership and privileges
> accompanied this status. Many fine activities were enjoyed--
> Homecoming, Junior-Senior Prom, and, of course, Commencement.
> The end of high school career brought with it a beginning of
> a new life (20,32).

This is not reporting! Such generalities could apply to practically any
senior class at any school in any state. What were the activities and
events and people that made this year unique for this class? What kind
of responsibility, leadership, and privileges did seniors have? What
was memorable about homecoming, prom, and commencement? Report what
happened this year; don't copy the same old generalities that were
probably copied last year.

Put the most important, most unique, or most interesting information first. Read your lead (opening) sentence and ask yourself: "Would I go ahead and read this story or would I put the book down?"

Next, continue using specific, concrete details to report the remainder of the year's happenings. Newspaper reporters call this style of beginning with the most important fact and working down to the least important the "inverted pyramid" writing style.

Then ask yourself, did I cover the Who, What, When, Where, Why and How of the events?

Remember that each story must also have "news value," its reason for being written. The story in the example had no excuse for being included in the yearbook, as it supplied no new, unusual, or unique information. In other words, you must do legwork: research, interview, enlist "Honorary Reporters" from each club and activity to help get daily impressions and emotions into every aspect of school life.

Even though you are writing a News Story, your report must be more than the average newspaper story. A newspaper reporter depends on immediate timeliness and often lacks sufficient time for necessary research and revisions. A well-organized yearbook reporter should not have to contend with such deadline problems.

Make each story as timely as possible, remembering that "timely" in a yearbook means specifics about one full year. Research and report the usual, everyday, mundane activities as well as the unusual events. Simply use your "nose for news" and creativity to give a new slant to every day living. Find the human interest factor in an incident and play on it. Utilize direct quotations or an unusual point of view. Begin with exciting, interest-catching words and carry this enthusiasm

throughout.

Remember to gather information concerning the effect the event had on its participants. Emphasize the Why and How aspects of the News Story. For example, if your school had a teacher strike, find out and report why. Interview to discover the effect it had on the faculty and their demands as well as the effect on the students. If the administration changed one of the school rules, find out why. And what effect (or various effects) the changes had on the students: how did they respond and why did they react in that particular way? What improvements do these changes make for the students?

Use your mind! Analyze your own school and community to come up with pertinent and interesting News Story reports. This is a style that could be used effectively in any section of your book.

In-Depth Feature. In-depth reporting is a more specific form of the News Story. It is more heavily researched and highly illustrated with facts and quotations to help the reader understand the background of a subject, to see the steps involved in a process, or even the possible effects of a given action. But your reporting job does not stop with the research. You must then select only the most pertinent facts to best communicate. As one writer stated: "In-depth reporting is not merely an accumulation of facts; it is an understanding and assimilation of these accumlated facts into a comprehensive whole" (2).

You will probably have to do some reading to gather complete background information and to gain clearer perspective of the situation. This might mean going to the Reader's Guide to Periodical Literature to find current magazine articles, skimming the local newspaper for pertinent local information, reading an encyclopedia for a broad summary.

And don't overlook material published by various companies, associations, and governmental agencies. The U.S. Government Printing Office can direct research to hundreds of governmental sources. Such institutions as the American Medical Association provide information. Corporations such as the Ford Motor Company or private organizations such as AFL-CIO offer information. If you begin early you can obtain much reference material by writing to such groups.

Once you have a basic knowledge of your subject matter, you can now formulate intelligent, meaningful questions for your interviews.

Printed matter provides a broad background of information. Through interviews, however, you get real story content: the specific, detailed facts and opinions. Be sure to read about interview techniques. You must be well-prepared to gather the facts and opinions necessary for an informative In-Depth Report.

Interview the highest "authority" available: doctors for a medical matter, legislators for a political issue, attorneys for a legal situation, school board president or superintendent for a local educational issue. Also interview a broad overview of individuals: students, faculty, other involved people.

Research! Research! Research! Gather a multitude of facts and then be selective. Present only the most pertinent material to give your readers an authoritative portrait of the problem. Through the facts you present, they should grasp the underlying factors of the situation to understand it more clearly and draw their own conclusions.

Interpretative Report. A News Story covers the basic Five W's and H. An In-Depth Feature involves extensive research and interviews to help the reader draw his own conclusions. The Interpretative Report

goes one step further. In it, the writer interprets an issue or event on the basis of his research findings. It is somewhat like an editorial, although an Interpretative Report generally is not trying to sway anyone else's opinion; it is simply the writer's interpretation of an issue or event based on the facts he has gathered. Therefore, this report is usually signed.

The tone and style of the writing are, of course, products of your own ingenuity and creativity. As in the other styles, you recreate the emotions and tensions inherent in your subject matter to make the event, issue, or topic live for your readers. You are the "expert," armed with ammunition of careful research and personal interviews to get the necessary facts.

An Interpretative Report, by its very nature, requires even more organization of ideas than other styles of writing. Revision must be ruthless. And you must adhere to your facts.

Before beginning, ask yourself these questions:

1. Have I thoroughly researched every possible authority, especially the ones who do not agree with my viewpoint?

2. Are my "authorities" really authorities?

3. Do I have a wide variety of "student-on-the-street" opinions (and not just those within my own circle of friends)?

4. Are there gaps in my information? Have I answered any question that might arise?

5. Is the point I want to make clear in my own mind?

After writing your interpretation, ask:

1. Do I have an introduction that clearly states my subject of discussion?

2. Does the body include all the points I want to discuss?

3. Are my main points clearly explained and illustrated for a person who does not have my background knowledge?

4. Is my material well-organized and presented in a readable manner?

5. Is my conclusion a logical one, based on the information offered within the body of the report (75,24-25)?

The best test is to give your report to someone completely unfamiliar with the topic. If this disinterested person can read it and understand why you reached your interpretation of the situation, your story is well-written. The chief aim of an Interpretative Report, states one writer, is "to help the reader understand more clearly some problem, event or issue which confronts him" (75,24).

This style would be difficult to write and tiring or annoying to read if used throughout an entire section, but it can be effectively combined with other reporting styles.

Personalized Reports

Personalized Reporting is perhaps the most difficult style, but when well done, it can be the most beautiful -- and the most fun!

Keep in mind that although the report is personalized, you are still writing for every student in your school. This type of writing involves the same legwork and research as any well written News Story. Only the writing style differs. Listen. Interview. Use information from the large chart in the staff room.

Write the way you talk. When visiting with a friend, don't you usually come right out and say what you mean, with little "beating

around the bush"? If you want to get across a point, isn't that what you say first? Then you contribute comments. Since your reader can not do this, you have to anticipate his questions and answer them. And remember, when he reads the story a decade from now, he won't be able to rely on his memory. All the information must be supplied in your report. So consider facts relevant now. Consider facts relevant 10 years from now. And work these smoothly into your writing.

Although there are exceptions, use the editorial "we" rather than "I", since the story is for many "I's" in the school. And since it is conversational, you'll usually write in the present tense. "Talk" to your reader on a one-to-one basis. Use the language of the year in many direct and indirect quotations. You are communicating feelings and attitudes as well as happenings.

The mood of the reports, of course, comes from the subject matter. It can be serious or light-hearted or witty. It is particularly effective in Theme Development and Student Life but could be appropriate in practically any section.

Miscellaneous Reporting Styles

Several miscellaneous styles have been effectively used in year books. These are only a few examples. Surely you can originate ideas of your own!

Interviews. Interviews, of course, are utilized in practically every report style. But an interview can practically stand alone. An interview relies heavily on quotations but also informs the reader of background information. A tape recorder, though not absolutely necessary, is certainly an asset in collecting data. It gives the

reporter perfect recall of the mood of the interview as well as the content without having to concentrate on note taking. He can listen more intently and pay attention to the body language of his subject. A taped interview, conducted tastefully, with the tape recorder inconspicuous and unobtrusive, can put the interviewee at ease since there is not the visual barrier of paper and pencil notes.

One approach is to interview a wide spectrum of people concerning a specific topic or event, a school play, for instance. As try-outs are announced, talk with the director concerning why and how this particular play was chosen, types of characters needed, problems anticipated.... Talk with students planning to try out for parts: how do they feel, why are they trying out.... Afterwards, talk with those who "made it," and interview again after the cast and crew announcements are made. Interview property and stage crews as well as the cast and director during rehearsals. Be at dress rehearsals to collect candid comments as they are made. Be there on opening night; have someone backstage and someone else to interview and gather reactions from the audience. Properly done, the story becomes almost an In-Depth Report, though generally the subject matter is "lighter" in tone and content.

Sports stories are especially adaptable to this style. Begin coverage with pre-season practices and gather emotions and information throughout the season. Begin thinking of activities and events peculiar to your school that lend themselves to this type of reporting.

Another approach to the interview is the Playboy interview technique. It begins with a brief report of essential explanatory or background information, but the body of the report is the actual interview questions and replies. This could effectively be used with a

school administrator discussing policy revisions or a current issue or event, with a celebrity visiting your school or community, with a panel of students or faculty members or a combination of these personalities discussing current issues.

Again, the tone is determined by the subject matter, and it is the responsibility of you, the Reporter, to be well-prepared with sufficient background knowledge, information and preparation to keep the discussion moving.

This style can be interspersed within a section containing practically any other writing style.

Write in Hot Blood -- Revise in Cold Reality

No matter what writing style you are using, your main goal is to re-create the event through words. As the poet Archibald MacLeish has stated, effective writing depends partially upon the art and power to see intangibles: character, feeling, images, ideas, innuendoes, and other ESP's. The goal is to "see feelingly."

To make today's event live forever, write the story today, when it happens, not three months later merely to meet the dealine. Carry a small tablet everywhere and record comments and impressions as they happen. (Yes, carry it everywhere: school dances, play practice, football games, victory parties, pep assemblies, school cafeteria... everywhere!) If you want to re-create emotions, you must catch them as they happen.

Cultivate the power of observation and always include the particular, the specific, the detail in your writing. If you're addicted to old abstractions like "good", "neat", "wonderful," or "nice", read a

piece of writing using these generalities several weeks later, when the event is no longer clear in your memory. You will probably ask yourself, "Ok, so the party was nice. Why was it? I can't remember." Only spceific details can re-create vivid memories so you or your reader can think, "Wow! That's exactly how it was!" What a fantastic party." The power of expression comes from the art of observation.

Observe and write your story now! If you're angry, put the words down the way you feel them, even though they might not be printable. When you're frustrated or disillusioned, get these emotions on paper. When you're ecstatic about your team's victory, write about it. Later, as you research for background facts, you can edit and cut and revise and rewrite until your report says, emotes, exactly the message you want. But a vital aspect to an expressive report is to write it as you feel it: get your emotions on paper. It is easy to tone down a report that is little wild, but it is impossible to give life to writing that is already dead.

Write in hot blood -- while you feel the emotional impact of the event. Revise in cold reality -- ruthlessly cut and rewrite to get exactly the "right" word and phrasing so your message accurately recreates the atmosphere of your school this year.

Utilize Many Types
of Media

One major problem in producing a yearbook and writing the text for it is the vast amount of coverage necessary -- from summer jobs to early fall football practice to play try-outs to the local hang-out to the halls and parties and presidential elections and graduation....

The task seems insurmountable, but it is achievable if you are well-organized and if each staff member is a Reporter every day. (Don't forget that every Reporter is carrying that notebook everywhere to record events and emotions!)

Written Communications

A major aid is for the Reporting Editor to make a large chart, perhaps four feet tall by seven feet long, for the staff room wall. This chart is marked off into seven sections, for each day of the week, and is completely covered with clear plastic or acetate, the kind available in variety stores. Every day as they come into class, staff members write their comments and impressions and gripes and information for the next day. This is for that daily dialog that makes up everyday life in the school, conversation heard in halls or classes, anything pertinent that day.

A container for the notebook pages is beside the chart. These sheets are not giving any information when tucked away in a staff member's pocket -- they need to be available!

Each week the Reporting Editor organizes the messages from the chart, usually by recopying them onto 4" by 6" cards, and files them with the notebook pages according to topics. He can then wipe clean the acetate for reuse the next week. He periodically checks the subject files and makes suggestions to other staffers to particularly notice areas not fully covered (66).

The chart is also available for use by other students in the school. Encourage them! Of course you can plan on getting a quantity of unsuitable material, but having access to a wide variety of

information far overweighs the negative aspects.

Tape Recorders

Another technique, good to combine with the chart, is to keep a
tape recorder available. Staff members can relate the day's events
into the recorder. The Reporting Editor can then transcribe and file
this material.

A compact tape recorder is a good investment. Take it to classes
with heated discussions, to class meetings, to play practice. Carry
it unobtrusively in the halls and at lunch-time. Plan round-table
discussions about topics of current interest: religion, local issues,
school policies, political topics and so on. A tape recorder is
extremely valuable in capturing the moods of the moment. As creative
writers, you can then transform these verbal emotions into written
words.

Footwork

Another useful technique to insure complete coverage is to
organize and utilize interview schedules, often referred to as "beats."

One specific staff member is assigned to each faculty member and
schedules regular interviews. Students then gather information for
all areas within that faculty member's jurisdiction, for instance,
Drama I and II, school plays, Thespian Club. By having a regular
schedule and some pertinent questions prepared in advance, you have one
more method of keeping current with school activities. The information
also goes to the Reporting Editor. But don't limit yourself to this
narrow assigned area. Make the world your "beat." Look with a trained

eye. See new dimensions as the drama of school life unfolds.

Future's Book

The Editor should keep a Future's Book or large calendar for scheduled events to be covered by Reporters and Photographers. If it is a book, it should be loose leaf with a separate page for every day. As office bulletins arrive, as Reporters turn in Beat Reports, as parties, meetings, and assemblies are scheduled, a reminder goes into the book. It should be kept available for reference and entries by every staff member.

It's Not Useful If It's Not Perfect

Once you've done this diligent on-the-spot reporting, "hot blood" writing, extensive research, and ruthless revising, it is time to retype the report for the printer. When it is finally typed according to specifications, your reporting job is still not finished: copy read! And have someone else read it too. No matter how perfect the book is otherwise, it is a complete failure to the person who finds his name misspelled.

It would be tragic to do volumes of work and then ruin the final effect through simple neglect.

Write First, Apply Graphics Later

After you've written and rewritten and rewritten to get the best possible story, utilize graphic devices to entice your reader into noticing the story, remembering of course, that your interesting, specific writing motivates him to finish it.

One subtle trick is to always indent paragraphs. The bit of extra white space leads the reader's eye to the report. The same is true of widows (a paragraph's final line which does not go at least half way across the column), which helps the reader's eye drop to begin the next paragraph.

Brief paragraphs help, too. Too much "gray" area of type can disenchant even the most avid reader.

Other graphic devices are discussed in the chapter concerning typography. Just remember, graphics are only used as appetizers; the story itself is the main course!

Some Generalities About Specifics

Briefly, here are a few simple writing tips, no matter what style you eventually decide to use:

1. Care about the subject you're writing about. If you know little about the topic, talk to people who are enthusiastic and get their emotions into your writing. Enthusiasm is contageous; and it's a disease you want to spread!

2. Write while you're in the mood to get the right atmosphere. "Write in hot blood."

3. Get all the facts. You need to write the story when you're in the "mood" for the proper atmosphere, but find out all the available facts before you finish the final copy. Remember the guide words: Who, What, When, Where, How, and particularly Why. Reporters often cover the general surface actions but fail to analyze and report the reasons and facts behind them. Dig beneath the obvious.

4. Write in your own language, the language of your readers. You

are re-creating memories, not grammar lessons! The "best" words are familiar ones.

5. Be specific. Generalities never attract readers! Use forceful, active, familiar, concrete, live color words. As a general rule, the word "very" says little -- avoid it!

6. Use action verbs to re-create the event. Avoid verbs from the "be" and "have" families. They really do not say anything. And avoid passives; say what you mean: "Bill wrote the story." Not "The story was written by Bill."

7. Use short sentences, perhaps even non-sentences if they best say what you want to say. Isn't this the way you speak? Recreate the situation the way it really was.

8. Try to keep your paragraphs short, too. This visual gimmick makes a block of type look more appealing to a potential reader.

9. Concentrate on the new and unique, but don't neglect mundane, everyday occurences -- simply give them a fresh viewpoint. What were the changes, the differences, the issues, the fads, the events, the attitudes that made this particular year different from any other year at any other school in the nation?

10. Do begin with the most interesting information from the current year. Make your reader want to read the story. Begin with action, picturesque, or interesting words. Try not to start the story with "the," "a," "an." Also avoid phrases beginning with "During...." "On October 4...." These beginnings are basically dull. Also avoid beginning a sentence with the name of a person, club, sport, the school, team, mascot. Such names should be obvious on a well-designed spread.

11. Double-check to see that your story beginnings are not

repetitious. This bit of carelessness can repel a reader early in the book. Remember to check every copy block you have written to date, not simply the ones going to the printer on one particular deadline.

12. Don't slack off after an interesting beginning. Write the entire story so that students will want to finish it. A lively beginning with no follow-up will only fool a reader once.

13. Avoid using the school name or the year within your report. This information is overly obvious. After all, it is your school's yearbook.

14. Never Substitute adjective reporting for fact reporting. Get facts and make them specific, geared to the current school year. If you provide the reader with factual, brightly written sentences, he can supply the adjectives himself. As Mark Twain said, "Concerning adjectives: when in doubt, strike it out." This advice also applies to superlatives. Everything can't be terrific and, besides, these words are strictly opinions. Give the facts, interestingly presented, and let the reader say to himself: "Wasn't that a terrific year!"

15. Avoid editorializing, stating your opinion. An exception to this general rule would be a signed Interpretative Report.

16. When possible, use gentle humor. Readers always prefer a bright approach to a gloomy one. Humor must always be aimed at a situation, not at individuals.

17. Don't get uptight about tense. Simply write the story so it will make sense whether it is read in May, September, or twenty years from now. Reporting styles generally demand past tense, since you are reporting events already completed. Some styles, particularly personalized ones, may make more sense in present tense.

18. Write until your story is complete. Avoid writing to "fit" a spot in the layout.

19. Use graphic devices to help communicate your ideas and to grab your reader's attention. Simply remember that the message is more important than the medium: everything in your book should work toward more effective communication.

20. Check the entire spread - photographs, captions, headlines, body reports, special effects - to assure that all communicate the same main idea.

21. Revise, rewrite, study, and above all, think!

22. Copy read! No matter how perfect or how creative the book is otherwise, it is a failure to the person who is left out or finds his name misspelled.

23. When proofs return from the printer, proofread! (For the same reason!)

Conclusion

Reporting can be fun! It is hard work. It takes research. It demands legwork. But a well-written report that conveys the mood and the message you mean is truly a masterpiece. And you have a right to feel proud.

As a reminder, don't get too entangled with styles and consistency and rules. Write in "hot blood" as you feel the mood. Breathe life into your reporting. Make today alive for all who read your writing. Only after your report has this life do you look at it with a critical eye, with an eye for improvements and revisions and adherence to fact or to opinions based on fact. Make the revisions with "cold blood"

ruthlessness so your report says exactly what you want it to say and conveys precisely the mood you intend.

Appendix A contains examples of each of these reporting styles.

CHAPTER VI

CREATING CAPTIONS

Every picture in your yearbook needs a caption. If you are omitting
captions and telling yourself it is because "a picture is worth a..
thousand words," reexamine your motives. How many of your photographs
are really that good? Probably very few, if you're honest. And, even
if they are, are you certain you are not simply making excuses because
you're too lazy to write interesting, meaningful captions? Captions
should be an integral and unobtrusive part of the yearbook spread
design, not an afterthought. Refer to the captions portion of Chapter
VIII, "A Basic Approach to Design," for additional information.

It may be true that some pictures are truly works of art and simply
do not need captions. The key idea is that pictures which stand alone
are "art" while a yearbook is a memory book, a history book, and a
reference book, not an art book. Its photographs can still be artistic
and dramatic. They can - and should - grab the reader with poignant
impact. The most important service a yearbook staff can perform is to
take a jumble of facts and photographs and organize them to re-create
vivid memories.

Well-written captions complement the pictures and provide supple-
mentary information. They work with creative eye-witness reports to
form an interesting comprehensive story of the year. As Nelson states
in <u>Publication Design</u>:

...most photographs need captions to bring out what the camera can not, to identify persons shown, to tie the photographs to the text of the article or story....Well-written captions give photographs an added dimension. The caption can tell what happened before the picture was taken. Or what happened afterwards (52,143-144).

Captions make the year's story more meaningful today. They jog the reader's memory to re-create the same vivid experiences 20 years from now. And if you doubt that memories fail, check for yourself by asking someone several months after an important football game: What was the final score? How long was the record-breaking run Joe Spook made in the third - or was it the fourth - quarter (17,12)?

An uncaptioned picture of a girl making a campaign poster may bring back memories to her each time she sees it, but with a well-written caption, the picture remains equally specific yet also becomes symbolic to many people involved in student elections. The caption reads: "Although a class office often brings prestige and self-pride, it also means sacrifice. Nights spent laboring in damp garages make Sue Jeremiah wonder if it's worth it" (59,16).

Be Specific

Captions must be detailed and explicit, re-creating memories of persons who attended an event or participated in it. But complete, informative captions are even more vital to the people who were not there. For their memories of this event as a part of their school year, they must depend upon the yearbook staff's choice of pictures and clarifying captions and reports.

Write As Much As Necessary

There is no reason captions should only be one line or even one sentence. For example, if your photo shows a gymnast practicing, don't simply state, "Mike Perez does daily exercises in gym class." Give extra, unknown information: "<u>In gymnastics</u> Mike Perez jumps and touches his toes while keeping in time to the count. Health classes expanded and included physical ed for ninth graders, too" (58,102). The caption adds information not obvious in the photograph itself; it gives a reason for including it in the book.

Continue the Story the Picture Begins

To be useful, a caption must continue the story the picture begins. It must fully identify everyone in the photo and add to information that is already obvious. In other words, a complete caption is like a small-scale news story limited to the segment of action seen and implied in one photograph. The picture is a visual "lead sentence" which the caption must verbalize. It tells who is doing the action, what the person is doing, why he is doing it, when, where, and, if necessary, how. Thus it has the basic five W's and H of a complete news story. As for a news story, the writer must determine the importance of each of these elements and decide where to place major emphasis. On a baseball spread, the Why is often not too important; readers know the goal is to win. When is the present season, Where is on the field. But a caption like the following adds the other details to recapture memories of this particular game in the baseball season: "<u>Scoop produces the ball</u> and allows first baseman Greg Duncan to outrace a Tucker runner to the bag

and help defeat the Tigers, 12-7" (29,65).

A lazy yearbook staff member might think a picture of girls preparing food is self-explanatory when placed on a home-economics spread. However, a brief chat with the teacher or the girls pictured could provide informative facts to enhance the story of this school year:

> A foods class offers experiences for the beginning cook or for the one who wants to learn nutrition and improve cooking skills. For a class experiment, Phyllis Bethely, Peggy Birmingham, Mary Loy, and Kirby Koob combine their efforts to make cookies and candy and still keep the kitchen as clean as possible in order to make the clean-up job that much easier (73,49).

Such captions give facts vital to a complete story of the year.

Never contrive "facts" for a caption or have a pictured person "saying" something he would not normally say or your book will quickly lose credibility. Avoid gag lines or "cute lines": little "goodies" like a photo showing a chubby girl with her cafeteria tray piled high: "Susan goes on another diet." Or a picture of the typing class with the line, "Watch those fingers fly!" Thinking of such "cute" private jokes doesn't take much of your time, but this meaningless juvenile approach reflects negatively on the character of the entire book, the staff, and the school.

Be Innovative

Writing interesting, meaningful captions takes time, research, and thought. The writers must use all the creativity and ingenuity that they do in reporting. Captions can be ultra-exciting and full of memories or deadly dull with obvious facts and repetition. Popular magazine designers and writers have learned that readers demand complete

and creative captions. Begin to notice them as you read these
publications.

Simple Guidelines for Caption Writing

Review the hints for creative reporting, for they also apply to all
writing in your book, but here are some pointers specifically for
captions:

1. Avoid stating the obvious. Always give your readers some
new information they can not see merely by looking at the picture.
Supply the basic five W's and H: Why, Who, What, When, Where, How. For
example: "Stretching over the bar with his Fosbury flop, Randy Kamerer
became the first Whitehall high jumper to clear six feet. Kamerer was
the highest junior scorer, compiling 89½ points" (81,26).

2. Don't be dishonest. If your photograph shows someone obviously
staring at the camera, waiting to have his picture taken, don't state
that he's "working diligently to study American History." Or if your
team is being tromped, don't say "Powerful Maroons make a valient
effort..." Dig out facts instead of fabricating details. For example:
"Safe! Ed McGilliciddy grabs for the ball, but Greenbrair's David Allen
makes it to first -- barely. Greenbrair's 12-3 romp over the Blue
streaks started the season" (58,21).

3. Have fun with captions. But never settle simply for gag
"cute lines." For example, don't caption lonely-appearing sophomores
"Where do I belong?" If that phrase seems to suit the situation, use
it, but add more information: "Where do I belong? During orientation
prior to opening day, underclassmen Robbie Bryant and Kim West search
the long lists of placement, seeking out their home rooms (30,2)."

4. Never editorialize in captions. For instance, don't say, "Mary McNamera's glowing face epitomizes the fun enjoyed by everyone at the junior-senior prom." or "Coach John Adams beams with pride at a gallant effort even though his team's losing score did not reflect his boy's true ability." These statements are strictly your own opinion.

5. Let the picture supply the adjectives as you supply the facts. Instead of saying "Beautiful Queen Shelly in her glittering sky blue gown radiates an inward glow...." you furnish the information that can not be seen, for instance, the qualifications for queen nominees, the number of candidates, etc. etc. etc.

6. Begin with impact words and vary your sentence patterns. Pay particular attention to the first few words. For example, these captions all came from a single basketball spread in the 1973 Haloscope:

On the way toward the basket, his own mane flying, Russell Puckett claws past two Armstrong Wildcats.

Using his 6'11" frame, Calvin Crews shows three Highland Springers how to score. They learned, winning 80-77.

Two more points are scored against the Comets' traditional rivals, George Washington, as Jerry Brooks makes a layup in the 57-38 victory.

Caption Jerry Brooks is the center of attention as he leaps for a shot in the home game against Martinsville (24,46-47).

7. Seldom start a caption with a name or label lead: "The Home Economics department features cooking....," "John Albright enjoys....," "Future Farmers of America learn new skills as...." Vary your sentence patterns, as suggested above.

8. Use colorful, lively verbs. These re-create action in the photo. For instance, "Wildcat tackles swarm after the elusive Sumpter

quarterback in the season opener." (82,24) or "Rattled by neither

competition nor crowds, Kurt Pankopf gestures in time to his lively

declaration. The Pittsburgh pirate won a silver medal for his one-man

show" (58,155).

9. Use full names. Remember that everyone might not know "good

old Joe." And even if they know him now, five years from now chances

are that most people won't remember.

10. Write captions in the present tense. However, you might need

to use past tense to complete it. For example,

> Under the talented baton of Mr. Paul Rowland, director, the
> MHS orchestra plays "Lullaby and Scherzo' by Srohlich at the
> spring concert March 29. This concert, for the first time,
> involved combined orchestras from the grade schools, junior
> high, as well as the senior high" (53,87).

11. Don't get hung on one-sentence captions. Use all the space

you need and do the necessary legwork to gather facts. Study informative

magazines such as National Geographic for caption ideas and examples.

12. Don't pad or underwrite captions to fit a specific space. Be

concise. Ignore widows unless you see on the proofs that it is one

word or less. Then you should probably make a minor change.

13. Never say "left to right" in identifying people. This is the

way readers in a western culture naturally associate names and faces.

14. If you are having trouble writing captions, try a brain-

storming session. Sit in a circle and exchange ideas. Several minds

are often better than one.

15. Captions require a clear mind. Don't wait until the last

hour of the last day of the deadline to write them. A Caption Editor

might be a good idea.

CHAPTER VII

WRITING EXPRESSIVE HEADLINES

Introduction

Every yearbook spread needs something to grab the reader's eye to make him notice each particular spread and stop to examine it further. A creative, graphic headline is one of your best devices to accomplish this purpose.

The type you select and the display method you use largely determine whether the headline is read. Do not let your yearbook printing company dictate one consistent, sterile headline style for you to use throughout the entire yearbook. Graphic art companies have over 200 headline styles from which to choose.

Headlines are no longer governed by stringent rules of punctuation, character count, and grammatical construction as they were in the past. Instead, a yearbook headline, like its report, should both visually and verbally reflect the life style and atmosphere of the people and events represented. The headline should be an integral part of the overall design of the book, as discussed in Chapter VIII.

Although headlines within each section need some element of consistency, it is not necessary to have precisely the same style within the same section, and certainly not throughout the entire book. A little consistency gives the reader a point of reference; too much consistency

can lull him into boredom. "Consistency," states Oscar Wilde, "is the last refuge of the unimaginative."

Headlines are much like poetry in that words are stripped to the bare essentials of emotions and meaning. You must choose your words carefully to say simply and exactly what you mean. The headline must be interesting enough to capture the reader's attention and make him want to go on to read the story. Yet it must also present an accurate forecast of other information contained on the spread.

Feature Headline

Though functional, simple news or narrative style headlines such as those seen in most daily newspapers lack the dynamic impact necessary for an effective yearbook spread. News stories rely on immediate timeliness. Its headline must simply identify the story's main idea.

Feature headlines are perhaps the most popular for yearbooks today. They are the basis for the somewhat more complex Magazine style heads. The Feature Headline is an attention-grabber, adding a creative twist to the basic essentials. It is extremely effective but somewhat "tricky" to write because it must be a clue to what follows without being misleading, ambiguous, or overly "cute."

Write the text copy before the headline. Allude to the story without repeating the exciting lead sentence. If you use the same idea, why would the reader bother to read further? Figure 46 is a Feature Headline which reads "A dull week-end does a flip-flop." "It could have been a real blast!" (72,18) covers a bomb threat. "To live or not to live in a dorm: That was the question," (72,22) or "Tradition: The more Cherry Hall changes, the more it stays the same," (72,31) or "Joy

Kirchner: A conservatively liberated woman" (72,86) are examples of Feature Headlines. All are followed by well-written, specific reports.

Following are some general guidelines concerning headlines:

1. Every spread in the yearbook needs a headline.

2. The headline style should conform to the book's design style.

3. Use historical present tense. Let your reader relive the event as if it were happening the very day he is reading it. For example, "The club dilemma increases" (24,24).

4. A headline should catch the spirit of its story. It may be an attention-grabber rather than a summary statement, for example, "Balance in time" (19,88) for a spread concerning gymnastics.

5. Be specific. Use short, fresh vivid, vigorous words. Use expressions with force and motion to "picture" the story. Consult Roget's Thesaurus to find exactly the "right" word, but be certain it is one your reader can relate to.

6. Never "pad" the headline with filler; insert an additional idea instead.

7. Puns, rhyme, alliteration, and repetition add sparkle to a page only if they are used with good judgement in an imaginative way. Never write headlines so fanciful or loaded with metaphor that no one else will understand.

8. Use strong, active verbs rather than passive ones. Omit forms of "to be," if possible.

9. Double check for correctness of facts. Do not misinterpret the copy block through its headline. Watch for double meanings and libelous implications. Correct facts and meaning are particularly important in a yearbook since there is no opportunity for a retraction.

10. The headline should allude directly to the story. If a fact is important enough to be used in the headline, it is important enough to be explained.

11. Write positive heads. Tell what was done rather than what was not done.

12. Keep thought groups together in a headline. Avoid splitting a preposition and its phrase, parts of words that belong together, abbreviations, a noun and its adjacent adjective.

13. Avoid repetition of words and phrases within the headline.

14. Any abbreviation must be standard, conventional, and easily understood.

15. Follow the same spelling rules as in reporting.

16. Use numbers only if they are important. Use numerals rather than spelling out.

17. Use simple rather than double quotation marks.

18. Punctuate correctly, but never place a period at the end of a headline unless this is a specific style for your particular book.

19. Divide thoughts with a semi-colon, such as:

Football/Dominic Dorsey Named to UPI All-State Defensive Unit;
        Smith and Dorsey Named to Star's All-City Team (60,58-59)

20. A comma may be substituted for "and":

Publications bring tears, work, honors (24,78).

21. Be as objective as possible. Headlines should not editorialize.

Magazine Style Headlines

The Magazine Style headline is actually an extension of the Feature headline. It often does not identify page content and therefore demands

an accompanying kicker identification or the more subtle folio label near the page number. Another technique is to use the Magazine head as a bold Hammer headline with a Feature head as a follow-up.

This style, even more than the others, requires conciseness and a talent for using words. Study contemporary magazines and clip examples for your idea files. Then adapt these ideas to your own situation.

A Magazine headline could be an action label such as "Stepping High" in Figure 50 or "Hey Diddle Diddle" in Figure 44, or "Under the Oaks" in Figure 47 in Chapter VIII, Design, are examples of effectively-used Magazine headlines.

While "name" labels such as: "Future Teachers of America" or "Physical Education" add little impact to a spread, action labels imply more than they actually say, for the reader's memory bank of experiences come into play.

Folio Tab

A folio tab is an 8 or 10 point reference label defining each spread's content. It is placed at the lower outside corner of each spread as on those spreads in Figure 2, Chapter III. It should be specific - "Junior Varsity Basketball" or "Future Teachers of America" rather than general such as "Sports" or "Organizations."

Kickers

Kickers are small headlines above or below the main headline to introduce or highlight it. Ideally a kicker should be an astonisher or teaser about one-half the point size of the main headline, sometimes a short but complete sentence, sometimes a brief phrase, sometimes a label.

It should never repeat words or information used in the main headline.
Kickers may also begin a thought that "leads in" to the main headline,
but the main head should be able to stand alone. Figure 21, Chapter
IV, illustrated this technique.

Hammer Headlines

A Hammer headline is just the reverse of a Kicker. The Hammer is
a short astonisher or teaser such as the action labels discussed
previously. These should be at least double the size of the main
headline although they need not be adjacent on the spread, they must be
carefully designed and written. Figures 2B, 2D, 2F, 2H in Chapter III
illustrate this.

How Not To Write Headlines

Since headline writing is such an art, it is somewhat easier to
outline what not to do than it is to come up with a formula for the
"perfect" headline. The following are some "Don'ts":

1. Do not use a time-worn cliché as the high point (low point?)
of your headline. Original twists or take-offs on clichés are all right
if you use them sparingly. Just remember: if every headline is a
take-off on a cliché, your over-all impression will be hackneyed,
warm-over left-overs. Be original and creative.

2. Do not use past or future tense. Use the present tense. When
your reader reads the story six months from now, don't you want him to
remember the event as if it were happening today? He will be better
able to relive the events in his mind if you make them seem alive by
using present tense.

3. Do not write a headline that could be used any year at any school in the nation. Tell the story of this unique year at this unique school. Don't use last year's book as a model for writing this year's headlines.

4. Don't use dull verbs, especially "be" verbs. Inject action and excitement into the head with vivid verbs.

5. Do not editorialize. Always strive to remain objective.

6. Do not generalize. Deal with specifics.

7. Do not be overly "cute." When a headline draws too much attention to itself, it defeats its purpose of leading the reader into the spread and the copy.

8. Do not write misleading headlines. It is dangerous to assume that an ambiguous headline will be clarified when the reader gets into the copy block. He may never get by the first sentence.

General Guidelines

After writing your headline, ask yourself the following questions:

1. Does the headline allude to the spread's content?

2. Does it lead the reader into examining the text copy?

3. Does it have a sense of consistency of design and writing style with other heads in its section?

4. Does it fit the space alloted on the layout?

5. Is it specifically unique to this year at this school?

6. Is it in present tense with a lively verb?

7. Is it grammatically correct? If not, did you "misuse" the language for a specific purpose?

8. Is it original, creative, intriguing?

CHAPTER VIII

A BASIC APPROACH TO DESIGN THAT COMMUNICATES

A yearbook Editor, Adviser, or staff should never waste time
rationalizing that they simply do not have enough money to create a
"good" yearbook. Quality is not determined by the amount of cash spent.
It comes from advance planning and hard work to do the best with the
assets available. Good basics cost no extra: clear organization,
specific writing, quality photography, imaginative headlines, and
contemporary design make the difference between a run-of-the-mill, soon-
forgotten picture album and an exciting, creative photo-novel.

Effective design is a beauty of presentation: a clear, orderly
beauty that enhances communication by giving emphasis to main ideas of
the yearbook story through a dominant element, usually a photograph,
and a related headline which work together to grab the reader's
attention. These elements are followed by well-organized, specific
details in pleasing units that are logically related and easy to read.

These supporting details which complete the story on that particular
spread are the other photos with their well-written journalistic captions
and a comprehensive, interesting report. These basic elements - quality
photographs intelligently captioned, a carefully designed and well-written
headline, and a well-researched and thought-about report - are necessary
for every spread in the book. Any graphic effects or additional elements
should be used as an integral part of the design "package" to contribute

to its total story.

Putting together a well-organized yearbook is much like writing a well-organized story. As for an essay, the designer needs a basic outline or plan to follow. It must be flexible to adapt to specific situations and problems such as deadlines, unusually excellant or poor photographs, unforseen events or circumstances that can mutilate even the most carefully organized plans.

To clearly communicate the story of the year, each staff member needs a working knowledge of basic design techniques. After mastering these underlying concepts, designers can begin to break the "rules" or "bend" them, creating effects that display the message even more graphically. "Basic" does not have to be a synonym for "dull."

Dominance

Always visualize design on a double page spread. Except for page one and the final page in the book, this is the unit a person sees. In designing a yearbook spread, as in organizing an essay, you must first limit your topic so it can be adequately covered in the space alloted. The next step is to select one central idea to portray visually through a large, technically perfect, dominant action photograph and verbally through the creatively designed and written headline. These two elements work together as a thesis statement or topic sentence. The remainder of the elements on the spread - other pictures and their captions, text copy, graphics, the design itself - serve as supporting details to add specific facts and details to the main idea.

For example, consider a spread at your school. Decide what is the most important aspect of homecoming at your school. It might be the

crowning of the queen, preparations for the dance, the football game,
visitors swarming the school. The main idea depends upon your own
situation, but for a moment, assume that the highlight is the queen's
coronation. The dominant picture, or thesis statement if this were as
essay, would show the crowning of the queen. But she is not the only
feature on the spread. You must include "supporting paragraphs" to
provide additional specific examples and details to support the main
idea: pictures and captions concerning preparations for the ceremony
and parade, a panoramic shot of the parade, a closeup of alums visiting
with students, and so on.

Once you have selected the dominant photo, consider techniques to
make it overshadow the others. Since you are trying to draw attention
to it, it must be of superior quality. The most obvious technique for
achieving dominance is size. Make this photo larger than the others..
But there are also other techniques.

Shape, placement, value, and graphic effects can work with size and
sometimes take the place of it. A strong vertical picture will stand
out on a spread featuring other photos that are square or horizontal.
The same thing is true for a picture with very dark values; a night
shot would appear prominent when other pictures are relatively light.
The principle would also apply to a color picture or one with a special
effect screen or a color tint when it was displayed on a spread with
black and white photographs.

Remember that each spread must feature only one center of interest,
like an essay with one main idea. Do not design a spread with a large
picture competing with a special effect photo which is competing with
a night shot or you will end up with a disorganized hodge-podge. It is

generally safe to rely on size as the primary means of attracting attention. Then you can reinforce the size of this photo with other graphic factors. But definitely include one dominant, top-quality element per double page spread.

Headlines

The headline, or title, is not an after-thought. It should work as an integral graphic design element as well as a vital information element on each yearbook spread. It should lead the reader into the text copy through its placement as well as through its words. For years, people were accustomed to newspaper layout style with the headline directly above or at least adjacent to its story. Today, however, magazine designers have been utilizing dynamic, graphic titles leading into copy from the left, from the right, sideways vertically, directly above the copy and even separated from it entirely as an impact item. The headline type might also follow the contour of a picture or of other type on the spread. In designing layouts, it is generally best not to mix techniques within a section but to keep to one basic pattern (64,10). Most important, however, is that the headline correlate with the spread's main idea and that what it says grabs the reader's attention. Read more detailed information about writing headlines and typography in Chapters 7 and 9.

Photo Editing

Top quality, dramatic photographs are perhaps the most important element of design. If your photographers do not print pictures the size they will be in the book, they should print all as 8 x 10's to help

the staff "think big" and to bring out all defects before reproduction.
Remember that a photograph will never look any better than the original
print. Rather than including a poor-quality picture, use additional
well-written copy, direct quotations, or other design elements. If you
must use a technically poor picture, it should be small and low on the
spread. Never put it in a position of dominance.

A yearbook designer must develop the ability to visualize. When
considering an 8 x 10 inch photograph, ask yourself if it would be
effective at a fourth that size. Or if a picture were half again as
large as the others, would it heighten the impact? Or if you have a
simple, uncomplicated picture, will increased size really enhance it?
Does it really have enough to say to warrant a large size (35,31)?

Choose photographs which visually "read" like exciting sentences.
Except for purely reference shots such as portraits and groups, each
picture should have a visual subject, predicate, and object, just as a
verbal sentence. This might be Student Council members (subject)
decorating (action predicate) the school Christmas tree (receiver of the
action or object).

Consider the methods you use to visually communicate: objects,
symbols, and body language. Objects such as desks, cafeteria trays
and school buses help establish an event's setting. Figure 7 in Chapter
4 illustrates. The yearbook introduces its theme, "Our Spot," with
familiar objects a person would see when entering the state, county,
city, and school.

Symbols are also an important form of visual communication. The
national, state, or school flag; a cross, school mascot or colors are
all somewhat universal and evoke emotional responses from the photo

readers.

Since people are the center of interest in yearbook photography, body language is perhaps the most important aspect of photographer and editor visualization. It is impossible to pose pictures and re-create the spontaneous, natural body language which says "Wow! It's great to be state champs!" or "I'm a freshman, and I'm sort of frightened in this big high school." Photographs must capture action as it happens, and the design or page editor must effectively edit, crop, and size photographs to most effectively communicate the story of a particular event.

Each staff member must develop a "nose for news" for newsworthy pictures as well as for reports. Be specific! Capture emotions as well as events. Center attention on realism rather than on pure mood. People are more interested in seeing themselves and their friends than page after page of sunsets or darkened, empty halls. And refer often to a photo tally sheet or index card file in order to feature a variety of individuals. Everyone should be pictured at least once.

Captions

When considering captions in relation to design, determine a type size, usually eight points, and a specific width to use consistently throughout an entire section or perhaps completely through the book. Width for captions or body copy should be no more than 21 picas and no less than 10 (64,10). Setting it more narrow causes too many hyphenated words. When it is wider, reading from one line to another is often difficult. As a general rule, the wider the column, the bigger the type should be. This consistency is an aid to the reader, giving him

a subconscious point of reference on every spread. It also simplifies copy preparation for staff members, for they must remember only one width when typing copy to submit to the printer.

Although caption type size is usually smaller than body type, you should also use a graphic device to further distinguish the two. Captions may be set in a face contrasting the body type. Another good effect is to set the first phrase in a contrasting face - bold, italics, or all capitals - to lead the reader's eye into it and to let him know "this is a caption." Further discussion of typography is in Chapter 9.

In planning design, keep captions as close to their pictures as possible. They should be unobtrusive yet easily associated with the photograph they explain. Place them toward the outside of the spread, lined up against an edge of the photograph. The 1960's style of putting captions beneath every picture usually disrupts internal margins and necessitates tedious counting to determine whether the type fits the alloted area. Avoid placing all captions for the spread in one cluster. This style confuses and ultimately discourages the reader as he frantically searches - or gives up - for the "opposite left middle" or "center top far right" picture.

If a photo has a "dead" area, an effective approach is to overprint or reverse the caption on it. Simply be careful that the dead area is dark - or light - enough for the caption to be easily read. Avoid using a mortised space in the photo. This usually detracts from photographic content.

If it is necessary to cluster captions, group together no more than three and utilize the simplest possible directions: "above," "below," "right," and so on. Sometimes dingbats (stars, circles, squares or

simple theme symbols such as <u>Playboy</u>'s bunny) are placed beside these directions to differentiate captions.

Study examples in this text, yearbooks you like and well-designed commercial picture magazines. Since captions are primarily a source of information, effective communication should be the designer's main consideration.

<div align="center">Body Type</div>

Complete and specific reports can harmonize with design elements to re-create vivid memories. But the body type's appearance must be nearly as appealing as its content.

It is a good general rule to maintain a consistent type face, size, and width. The visual aspect of the body copy can also serve as a point of reference for the reader. As he progresses through the book, he knows that it will always look the same. Changing layout styles from one division to another easily permits varying type from section to section, but it is not wise to change within the same section.

Determine a copy size and width and maintain them. Copy size is generally 10 points and, as captions, is set no wider than 21 picas and no more narrow than 10 (64,10).

A good guideline to simplify type fitting is to position copy blocks toward the outside of the spread. An open-ended position is best to allow room for some error and variation. Type blocks are visually "lighter" than photographs, so this position will usually help the design "hold together" with the visual "weight" left toward the spread's center. Type fitting is also much easier.

Alignment

Alignment, along with unified internal margins, is a key to successful layout design. Photos, headlines, and copy blocks should have edges lined up to avoid jagged edges and slight misalignments. Although everything should be squared off, elements that do not align should be misaligned sufficiently so their appearance does not imply an attempt and failure.

The most simple approach for an inexperienced designer to achieve vertical alignment and unified separation is through a column method of layout. This column method is not a design in itself. It is one method of achieving practically any design style. Yearbook publishing companies encourage this technique by indicating suggested columns on their layout sheets. A staff should certainly not feel confined to these company suggestions and can make their own column designations.

The only "rule" that makes column layout different from any other technique is that the designer always works in columns or multiples of a column. Therefore, if a staff is using three columns per page, pictures and type will always be one, two, or three columns wide, one column wide plus a bleed, two columns plus a bleed, and so on. An element must never extend partially into a column and, as in any layout, never partially into a margin. The only drawback to this layout approach is that pictures must be cropped to fit a more structured area, but this problem is minor if a page has at least three columns (six columns per spread). A two column layout, often suggested by yearbook printing company representatives because of its simplicity, is generally too confining and results in a majority of square photos rather than a

variety of picture shapes.

The number of columns per page is largely a matter of preference, but a designer should consider the diminsions of his book before making a definite decision. A four column per page design might be excellent in a 9 x 12 inch book but extremely limiting in a 7 3/4 x 10 inch one. Before making a definite decision, a designer should draw some sample layouts, pasting in photos from magazines to help visualize the final effect.

When a student begins to create yearbook designs, he is wise to use this layout technique. The columnar method is an effective one for achieving consistently good layouts with a sense of balance.

Internal Margins

Mechanical spacing is one approach to attractive separation of elements, or internal margins. To use this technique, a designer maintains a consistent space, usually one or two picas, throughout a section or the book. Once this space is established, it is maintained consistently between every element or every spread, horizontally as well as vertically. This consistency is a simple device to help "hold together" the spread, providing a neat uncluttered appearance. When using this design technique, white space falls toward the other margins, leaving the heaviest elements - the photographs - toward the center of the spread.

Once a staff feels comfortable with this rather fool-proof mechanical appraoch to separation they should experiment with the more advanced method of visual separation. In this layout technique, white space plays an even more important design role. This approach is based on the

principle that larger pictures require more separation from adjacent elements than small ones and that darker pictures need more separation than gray or light ones. Large headline type can also benefit from more white space between it and elements above or below it. White space may be channeled through a spread creating an isolated element or grouping of elements, yet separation must not be so great to make the spread lack unity and appear unplanned (64,10).

Gutter margins present an internal spacing problem for many staffs. Although some additional space is necessary to allow for stitching, layout sheets furnished by the printer often indicate a gutter margin larger than is desirable for creating spreads with unity. To achieve a neater design, allocate only one additional pica space. If other internal margins are two picas, allow three in the gutter.

Never bleed group shots or portraits into or across the gutter. When extending other pictures across it, avoid splitting faces. Do not trap action, even on a natural spread.

<center>External Margins</center>

In the preplanning stages of design, you must consider the page margins. Most yearbook printing companies have layout sheets with suggested outer margins. To create a balance of visual weight, check to be certain that the bottom margin is the widest, the side margins somewhat narrower, and the top margin the narrowest.

For a 7 3/4 x 10 inch page size, minimum margins are three picas at the top of the page, three and one half picas at the outer edges, four and one half picas at the bottom. For an 8½ x 11 inch trim size book, minimum suggested margins are four picas at the top, five at the

outer edges, five and one half picas at the bottom. For a 9 x 12 inch
book minimum margins are four picas at the top, five picas to the
outside, six picas at the bottom. These exterior margins may be larger
as part of a layout style (64,11-12).

Type should never extend into the designated margin area. Any
photographs extended into this area should bleed off the page; they
should never go only partially into the margins. The most effective
bleed pictures are large, conveying spaciousness and expansiveness.
Because a minimum of one pica of the margin will be cut off when the
pages are trimmed, never bleed portraits, group photos, or small
pictures.

<div align="center">Folios</div>

Folios, or page numbers, should be in type compatable with the
type used in the book. Since they are a reader aid, they should appear
toward the outside of the page, usually at the bottom, never centered
or near the gutter. Page identifications, or folio tabs, should be in a
size and type that will not detract from the page design and content.
Maximum size for folios and folio tabs is approximately 10 points (64,12).

<div align="center">Making Thumbnail Sketches and Sample Paste-ups</div>

With some basic guidelines in mind, an idea of what the photographs
will be and approximately how much space the copy will take, a designer
usually begins making a series of thumbnail sketches, toying with space
divisions. When these thumbnail, or minature, layouts show promise,
he redraws them to actual size so he can figure exact dimensions. Most
yearbook printers furnish minature layout sheets for this purpose.

Because minature and dummy layouts with lines and boxes indicating copy and photos are difficult to visualize as actual spreads, many novice designers make actual size paste-ups. Cut out type blocks and magazine pictures the size of the ones planned and paste them onto the appropriate places. Then cut out headline type examples or write them in with a felt-tip marker. The subject matter of the photos does not really matter. The idea is to more clearly visualize form and balance to make necessary changes before mailing the spread to the printer.

Basic Design Styles

To appeal to a contemporary audience, the design and over-all style of modern yearbooks must be dynamic, reflecting the era in which they are created. They must not be static like the bland, stereotyped books of the '60's.

Contemporary yearbooks that are setting trends utilize design styles employed by modern commercial publications. The guideword to success is "creativity." To be effectively creative, the Adviser, Editor, and staff members must first have control of basic design and writing skills. This knowledge enables them to critically observe the media surrounding them - magazines, pamphlets, brochures, posters, billboards, still and motion pictures - and to study the use and planned misuse of these basic techniques to achieve a specific desired effect.

If there could be a simple formula for achieving contemporary design, it would soon be outdated, for design styles change nearly as rapidly as clothing styles. All basic design styles, however, include the basic elements discussed earlier in this chapter. Each spread contains:

1. One dominant element, usually a photograph, larger than the others surrounding it.

2. A graphic, well-written headline.

3. Photographs of varying size with their captions.

4. An informative, well-written report.

5. White space used for framing and emphasis.

6. A page number, or folio.

These elements are organized so that:

1. All are aligned or obviously misaligned to avoid small layout "jags."

2. Internal margins, or element separation, are consistent.

3. Any blocks of white space are usually to the spread's outer edges or are used to obviously emphasize one element.

Keep in mind these simple guidelines as you plan each spread.

Mosaic Layout Style

Although there are a variety of names for design styles, each have similar characteristics. One design theory is that all layouts are adaptions of a basic style called "mosaic," or "pinwheel." The dominant photograph is usually near the center of the spread with smaller photos fanning out from it, bleeding no more than once per margin. The headline, captions, and report are generally placed toward the outside of the spread, since type is visually lighter than photographs. This design helps to visually organize the story it displays. The reader's eye is drawn first to the dominant element, or main idea, and then is guided around the spread to pick up supporting details. White space is used as a framing device, providing continuity and emphasis to the other

elements.

Mosaic layout is an informal display, giving a free-flowing airy atmosphere to the section that it is portraying. Used throughout the entire book, however, it can become monotonous and sterile.

Steps in producing an effective mosaic design are illustrated in Figure 42. Completed mosaic designs used in yearbooks and magazines are in Figures 43 and 44.

Modular Variations on Mosaic Design

One popular variation of mosaic design, giving the spread a completely different look is called "modular." It is basically a rectangular module containing all the page elements. Because it is so simple and geometrical, it is a calm, pleasing design that is neat and ordered. It is like the basic mosaic in that the designer begins with the dominant photo near the center of the spread and arranges the smaller and visually lighter elements around it, aligning elements and keeping uniform internal margins. The difference is that outer margins of a mosaic design vary. Those in modular designs are much more structured, forming a rectangle.

Steps in producing an effective modular design are illustrated in Figure 45. Figure 46 illustrates the use of this style in a yearbook. Figure 47 illustrates it in a magazine.

Once a staff has sufficiently mastered the elements of design to produce effective mosaic and modular layouts, they should begin to vary them. A simple and attractive variation of the modular design is often called "smokestack." Begin with a basic modular design and then break one margin with a strong vertical photo. Although this photo may

protrude any direction, an upright vertical makes the design vaguely resemble a smokestack if a person has a vivid imagination.

A design called "skyscrape" also gets its name from the outline of the elements. Three sides of the spread are even while the elements along the top margin will be of staggering heights. This design may be reversed with the bottom margin uneven.

Keeping Design in Tune with the Times

To keep their yearbook in tune with the times, an adviser and staff must continually be aware of popular media. They must begin to subconsciously notice techniques of design and reporting, clipping examples for reference idea files.

Although styles continually change, commercial publications, and yearbooks utilizing modern design, presently share some common characteristics.

Dominance

Every "good" design will feature a prevailing dominant element. While in basic design this is usually a photograph, in contemporary design it may be any of the spread's elements: headline, body type, art, graphics, photograph or even white space. But whatever the element, every spread will have one basic dominating force to catch the reader's eye. Figure 48 illustrates the use of a dominant element other than a photograph.

Photographs

Contemporary design utilizes maximum size for pictures and art.

Photographs are dynamic, filled with vibrant action. Perhaps they are shaped to conform to another element, to fit into another photo or to eliminate the background. Posed groups are often placed in a reference section at the book's end.

Graphics

Graphic techniques in any design should contribute to effective communication. Contemporary books, because of their simplicity through large photographs, generally utilize more graphic effects than do traditional yearbooks. The techniques are dramatic, visually grabbing the readers, forcing them to examine each spread more closely and read the accompanying report. There is extensive use of rule lines, color, odd-shaped photos, and special effect screens.

Type Art Forms

Type as an art is utilized to its fullest potential, giving each "article" its own unique personality. Decorative borders or rule lines sometimes separate or connect type with other design elements.

Headline type, particularly, is used to enhance the spread's feeling tone, corresponding with the design's intended atmosphere. In contemporary yearbooks body type also plays an important design role. The layouts contain a maximum of body type sometimes printed over or around a photograph, or it is sometimes placed inside the spread rather than outside. It may be justified but as often is flush left or right to conform to a nearby element. Within each article or section its width is consistent. Captions also maintain a consistent width and are often overprinted or reversed into a "dead space" of the photo. One

or two and no more than three may be clustered close to the photo they are describing. A contrasting type face generally sets off caption lead-ins. Figure 49 illustrates a creative use of type.

White Space

White space, too, is an important aspect of design. As in traditional basic layouts, elements are aligned and spreads generally maintain internal margin consistency. These basic concepts are often tastefully broken in contemporary design. Any element - photo, headline, art, even body type - may be isolated and therefore emphasized by a "frame" of white space. A more structured basic layout usually lacks the necessary drama conducive to such an unorthodox design approach. The pictures and other elements often lack the impact necessary to carry through the effect. The isolated element or elements must be of excellent quality to warrant the emphasis achieved through framing. Figure 50 shows white space as a framing device.

Avoid Design Triteness

Some staffs still use ineffective design because of "tradition" or laziness. If you still utilize any of the following "techniques" in your book, begin thinking of contemporary substitutions as replacements.

As a general rule, do not tilt photographs or use odd-shaped pictures such as stars for all-star football players or hearts or circles for queens. Do not "write" with pictures, for example, an "A" for A-team players or school initials. Such photo mutilation draws attention to the device, not to the subject matter. Therefore, it adds little to the spread's primary purpose, effective communication.

Be leery of artwork. Avoid hand lettering. Acetate type can do an equally creative and much more effective job for innovative titles. And avoid student art unless the artist is an absolute genius. Nothing makes a publication look more cluttered and inferior than mediocre student art. Equally as bad is "canned" art - little logos, tiny footballs, crowns, mascots to fill space. Use the space more constructively with photographs of students in action. If you don't have the photos, get quotes from people involved in the activities. There is nothing wrong with white space to let your design breathe. White space can work for you as much as any of the other page elements.

Keep in mind elements of effective design for all portions of the yearbook. There is no need for gueens' spreads to have a completely different design from others in the section. Senior pages should not be so "special" that they fail to contribute to the total story of the school year. Many books with otherwise excellent design "fall apart" in the senior section. Portraits are three times the necessary size and are accompanied by philosophical quotations. The headline, if there is one, is idealistic and esoteric, not even slightly pertinent to the students and their lives. There is no candid photo and no copy, since the portraits take so much space.

Advertisements, too, deserve excellent design, as they are the financial backbone of the book's existence. An enlargement of a calling card, "Fashionette Beauty Salon, 112 N. West Street, Phone 377-7154" does little to enhance the book's appearance or to sell the "product." Neither does "Joe's Diner says 'Congratulations Seniors!'" When designing an advertisement or any spread, keep in mind the purpose it is to fulfill. Refer to Chapter 4, Coverage, for more information about

advertising design.

Idea Files

Every yearbook staff member, particularly the Design Editor and Editor-in-Chief, should build up idea files or "swipe" files. Even professional designers are influenced by the work of other designers, and all have a collection of clippings: designs that please, inspire, and, most important, communicate clearly.

No one should even consider lifting another publication's spread and putting it into his own book. But there is such a thing as creative adapting. Merely use the design idea as a starting point then tailor the elements to meet the particular needs of this particular story (52,84).

Steps to Creating a Basic Mosaic Design

1. Begin by positioning a dominant photo near the center of the spread.

2. Arrange other pictures around the dominant photo in a "pinwheel" fashion.

3. Place headline, report, captions toward the outside of the spread with captions near their photos.

4. Establish outside margins yet leave a variety of white space.

5. Bleed only large photos.

6. Apply all other guidelines for effective layouts.
   a. Align elements to avoid jags.
   b. Keep consistent internal margins.
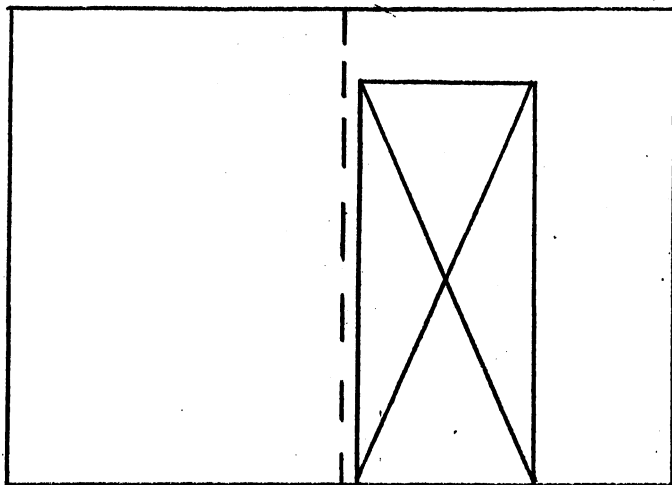
1. Large dominant photo near center of spread.
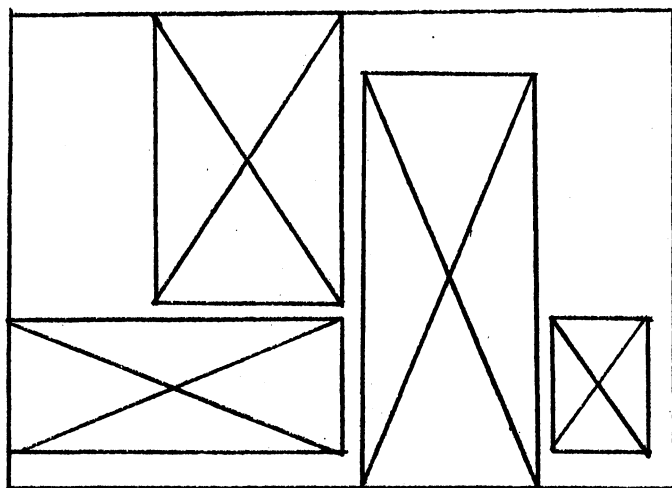
2. Arrange other elements around dominant photo.

4. Variety of white space.

3. Headline
Captions
Report
toward outside.
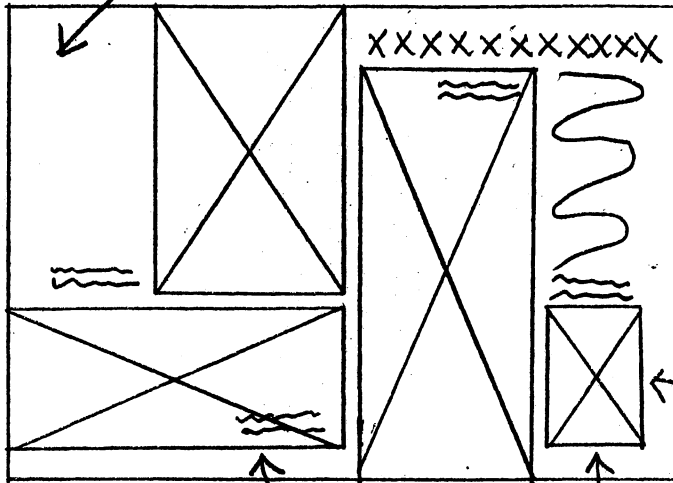
4. Outside margin.

5. Bleed large photos.
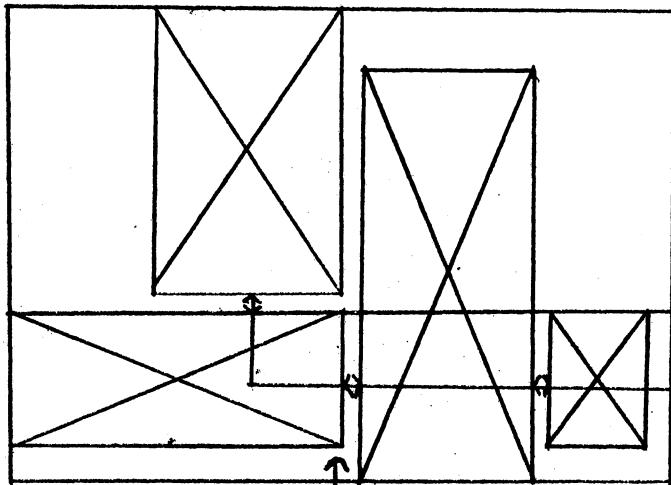
6. Align elements.

Consistent internal
margins.

6. Align elements.

Figure 42. Steps to Creating a Basic Mosaic Design.

Figure 43. Mosaic Design in Yearbook--1973 <u>Colonel</u>

Figure 44. Mosaic Design in a Magazine--<u>South African Panorama</u>, March 1974

Steps to Creating a Basic Modular Design

1. Designate the major rectangle, or module, in which all other elements will be placed.

2. Position the dominant photo within the module.

3. Arrange other pictures around the dominant photo, being certain that all edges touch the margins of the designated module.

4. Place headline, report, captions toward the outside of the spread. Although type could be included within the module, in this example, all type is outside of it. Be consistent in its general placement throughout each section.

5. Apply all other guidelines for effective layouts:
   a. Align elements to avoid jags.
   b. Keep consistent internal margins.
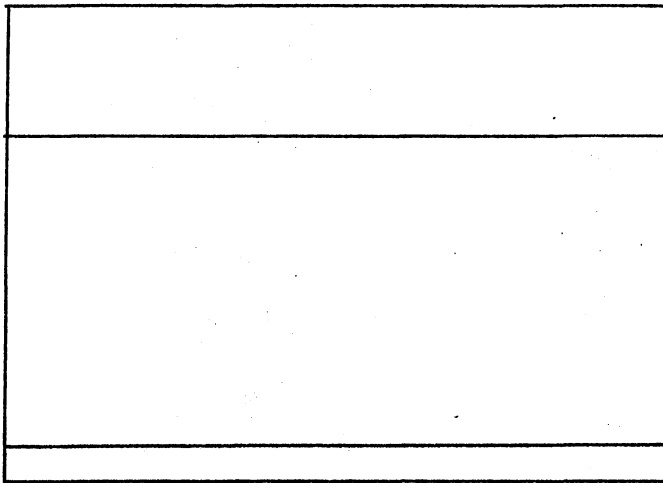
1. Designate a major module.
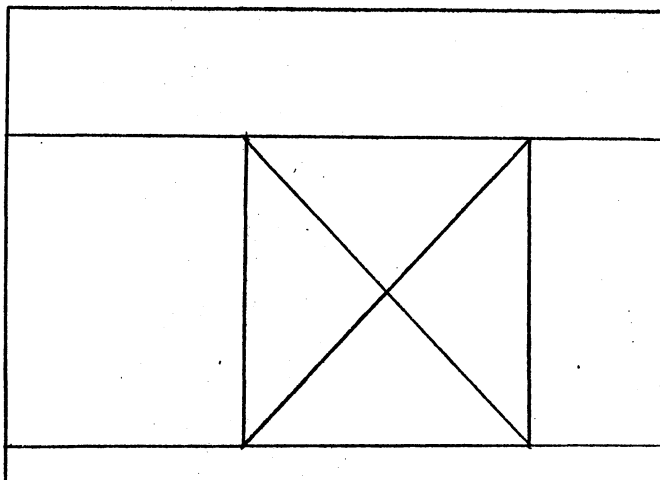
2. Position the dominant photo within the module.
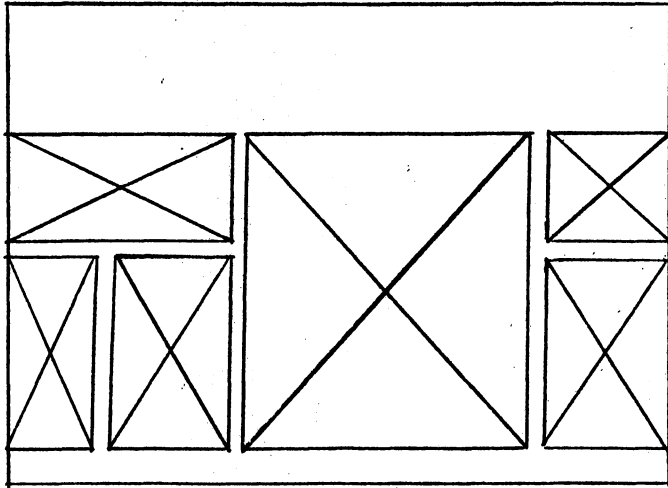
3. Arrange other pictures around dominant photo.
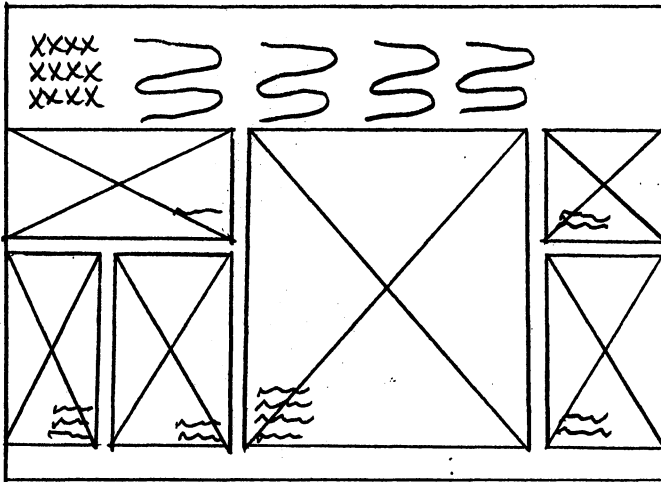
4. Place headline, report, captions toward outside of spread.

5. Align elements.
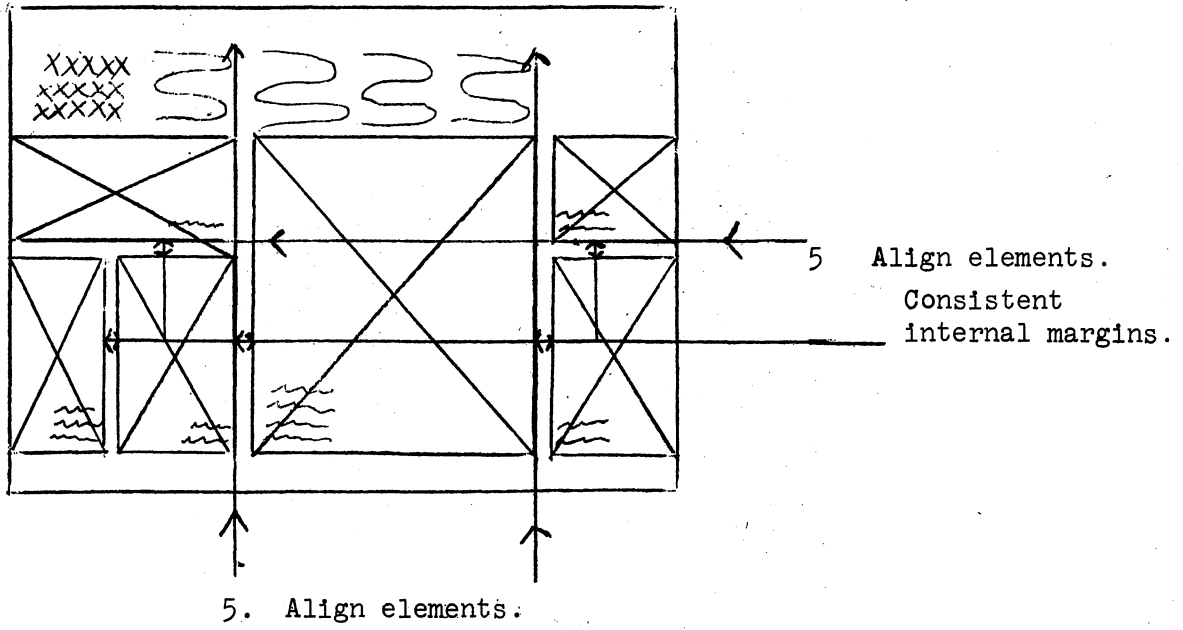
Figure 45. Steps to Creating a Basic Modular Design.

Figure 46. Modular Design in a Yearbook--1974 Orient

Figure 47. Modular Design in a Magazine--South African Panorama, January 1974

Figure 48. Dominant Element other than a Photo-
Dominate Headline--1974 _Talisman_

Figure 49. Creative Use of Body Type--1974 <u>Talisman</u>

Figure 50. White Space as a Framing Device--South African Panorama, February 1974

CHAPTER IX

TYPE DESIGN AND FITTING

Introduction

In a yearbook, type has three functions which must work together.
Type must (1) convey meaning, (2) relate its message to other page
elements, and (3) contribute to the design and personality of the
yearbook. Planning a versatile type wardrobe is one of your design
challenges. Choose a plan that will set headlines, text, and captions
in different weights and/or size of type so they can be easily
distinguished.

Advertising has had the most influence on the development and usage
of creative typography. Examine advertisements as well as feature
articles in magazines such as Seventeen, House Beautiful, Better Homes
and Gardens, Ladies Home Journal, Gentlemen's Quarterly, People, and
Friends to find ideas you can adapt to your specific type needs. Notice
how designers have implied feelings such as boldness, casualness,
formality, femininity through the type's face, weight, and thickness.
Notice how typography helps the reader more quickly comprehend the
content of the spread.

Typography and its visual companion, graphic design, are like a
language in that they are ever changing. Thus, visual trends and
fashions change from year to year, even month to month. Keep in tune
with trends by studying magazines and clipping examples for up-to-date

idea files.

Basic Type Families

It is practically impossible to find two design editors who use the same names for major families and classifications for type. To complicate the matter furhter, one writer may list only two; another will list as many as twelve. Since an extensive knowledge of typographical names are not absolutely necessary to effective yearbook creation, assume that all type faces are variations of the two basic type families, serif and sans serif.

Serif type, also called Roman type, has decorative stroke marks on each letter. This type is easy to read, for the stroke marks create visual "lines" on the paper. Most novels, textbooks, and magazines are printed in it.

"Sans," the French preposition for "without," implies that sans serif type is just what its name suggests. It does not have the decorative strokes, the serifs. This type, also called Gothic, gives the book a more simplistic and contemporary appearance. Since most people are accustomed to seeing the more traditional serif types, sans serif often seems more difficult to read. Figure 51 illustrates the difference between serif and sans serif type. The innumerable novelty types are all variations of these two basic type families.

Type Personality

Type faces have personality or feeling tones. The styles you select can transmit this mood to your reader, evoking a subconscious response. Select type to reflect the message or emotion you are trying

to convey.

Type personality can be somewhat subtle as illustrated by the examples in Figure 52. It can also be more bold, taking on a form of visual onomatopoeia, looking like its meaning, as illustrated by Figure 53.

Type Size

Learning the basics of type counting and fitting is critical to creating attractive yearbook spreads. Type which does not fit its alloted area can ruin an otherwise effective design. More complete information concerning this necessary skill comes later in this chapter. A general knowledge of type measure, however, is necessary to discuss type design.

Printers use an arbritary measuring system consisting of "points" and "picas." Most yearbook layout sheets are marked in grids of pica squares. Train yourself to think in terms of points and picas rather than inches. This skill can simplify your design task.

"Points" generally refers to type height. Seventy-two points equal one inch; 72 point type is one inch high. Thirty-six point type is one-half inch high. Eighteen point type is one-quarter inch high, and so on. An easily-read standard height for body type is ten points, a little over one-eighth inch tall. Caption height is usually smaller, eight points. Headlines usually vary from 14 point kickers to larger than 72 points, depending upon the impact desired and the purpose of the headline's message.

Type width is usually designated by picas, with six picas equaling one inch. The width of type blocks is based on design needs of each

section. As suggested in previous chapters, select a width between 10 and 21 picas for text copy and captions, as lines more narrow necessitate an excessive number of hyphenated words. Those wider cause difficulty in reading from one line to the next. The larger the type size, the longer the line may be and still be easily read. Figure 54 illustrates blocks of type with varying widths.

As mentioned above, 72 points equal one inch. Six picas also equal one inch. Therefore, twelve points are equal to one pica.

<center>Headline Type</center>

A well-written, interest-catching graphic headline is an integral part of every yearbook spread. It will add the necessary PZAZZ! to make an otherwise mediocre design really great and supply the implications and innuendoes to lure the reader into the article to find out what the head really implies. Select a type face with personality that can work with the headline's words to add dynamic impact.

With all the exciting - and inexpensive - acetate types available through graphic arts stores, it is easy to go wild with variety. However, keep in mind that a certain amount of consistency within variety is necessary so as not to "lose" the reader in a "circus" of graphic effects. As with other aspects of yearbooking, it is a good general rule to keep headline type consistent within each section while changing it from one section to another. As another general guideline, heads smaller than 24 points are not large enough to be effective.

Use variety for a purpose, not variety merely for the sake of variety. While consistency throughout the entire book would be boring, a complete change on every spread tends to lack direction and confuse

the reader. The impact of change is lost when the headline is different on every spread. The effect is chaotic. Illustrations in Figure 2 in chapter 3, Organizing the Book, show several examples of type change for a purpose.

The particular headline style you choose should correspond with the atmosphere you wish to create. As a general rule, all-capital and all-lower case headlines are usually not as effective as the capital-lower-case heads. Capitalizing each word in a headline gives a formal, newsy appearance. Choose a headline type to help your book reflect your school by appearing alive and youthful.

Although yearbook printers offer a limited number of display type faces, you can achieve more exciting design variety and personality by setting your own headlines using pressure-sensative type. Graphic arts supply companies provide hundreds of easy-to-use type styles at reasonable prices. The amount of letters per sheet depends, of course, on the size of the type.

Addresses of major type companies are listed in Appendix F. All will send sample catalogs, instructions, and useful staff aids free upon request.

Text Type

Since the purpose of body type is to make the year's story appealing and readable, choose a type face that is easy to read, neither overly ornate nor too unusual. Figure 55 illustrates type styles of various weight, thickness, and face. Yearbook printers generally give the staff a choice of two to ten different faces. Selection is basically a matter of personal preference.

Although too much consistency throughout a yearbook can be dull, body type (copy, captions, identifications) is a definite exception. Consistency in this type face, height, and width provides a subtle unity to the publication and a subconscious point of reference for the reader. As an additional advantage, it simplifies type fitting for the staff. Members can establish basic guidelines for fitting copy of predetermined sizes and widths into the design. Therefore, they can use the saved time for other, more creative endeavors.

Adhering to general rules of consistency does not necessarily mean that body type must appear dull. On the contrary, an innovative designer can give it consistent distinctions.

Type Shape and Justification

The way body type is set contributes to the atmosphere of the spread. For example, copy set justified (even, or flush, on both left and right sides) implies formality. On the other hand, unjustified copy (uneven right margin) has the opposite effect. Type may be set flush right with an uneven left margin, but this style is disturbing to some readers as the uneven left margin makes reading more difficult. Type blocks for both copy and captions are justified in Figure 2, Chapter 3. Figures 8-16 in Chapter 4 feature unjustified text and caption blocks.

Body type may even be shaped to become the spread's dominant element, working with the headline and other elements on the spread, as in Figure 49. It may also be arranged into an oversize letter or other shape intended to convey an indication of its internal meaning. Before attempting such a difficult-to-achieve shape, however, talk with your

yearbook printing representative concerning processes and expenses involved.

Type Changes

Changing type faces is a technique often used by newspapers and magazines to break the monotony of long columns of material. As with other effects, keep the deviations consistent within each of the book's sections.

You might set off significant quotations or important points in bold, italics or larger type and combine the change with dashes, large punctuation marks or rule lines. In an interview, questions might be printed in italics or bold with the reply in regular type.

Captions are often set in a contrasting face to distinguish them from body type. Or captions may be in a smaller size of the body type with a contrasting lead-in.

Contrasting Face

Nearly every type has a contrasting face with the same basics as its normal type counterpart, but it differs in that it is more bold or has an italic slant. Its purpose is to provide emphasis for certain words, phrases, sentences, or sections.

Although other combinations can be effective, it is a good idea for a staff inexperienced in typography to select the contrasting type from the same basic face as the regular type. This will avoid a "too busy" or "clashing" appearance. The contrasting face adds an additional dimension to your design as well as an additional charge from the printer. If you can not afford this expense, use all capital letters

to achieve contrast.

A contrasting face or all capital letters can be used to set off particularly significant portions of the copy, direct quotations pertaining to the report, or lead-ins to paragraphs.

Large Initial Letters

The headline type styles, as discussed earlier in this chapter, will probably change from one section to another. One graphic device for corresponding body type is to begin each type block with a large initial letter to match either the body type or the headline. Figure 33 shows one use of this typographical technique.

Reversing

Reversed body type is most natural and therefore most effective when printed where dark areas occur naturally, such as over a photo. Type over artificially black areas may be pleasing and imply further connotations to meaning when used in articles dealing with Blacks' Rights, Days of Mourning, or Fear, as in Figure 56. Its biggest drawback is a lack of readability, for it quickly tires a reader's eyes. Therefore it is generally best to limit its use and plan only for large type, at least 11 point bold.

Type Fitting

Accurate type fitting can not only create a more professional-appearing yearbook which is easier to read, it can also save you money.

Type, unlike a photograph, should not be reduced or enlarged to fit an alloted area. Therefore, you must write your copy block,

captions, or headlines to fit.

Fitting Headline Type

To be one of the most dynamic elements of a yearbook spread, headlines must fit the space alloted. The information which follows is a general guideline. To be perfectly accurate, you should refer to the headline type samples furnished by the printer and to the specifications and instructions for the particular type faces offered. Staffs setting their own headlines with pressure-sensative type will not need to use traditional type-fitting techniques, for they will have the actual headline to submit as camera-ready art.

Unit-Count System. The unit-count system is one method to assure that your display type will fit the space when set in the size and face type you have chosen. This system is a count of the fatness of letters (some letters are wider than others) in copy and in headline type. Figure 57 illustrates.

Fitting Body Type

Some designers feel that copy or caption writers should fill out the last line so it is fully filled and flush with the other lines. However, as Roy Nelson states in Publication Design, "This is folly. The time spent counting characters and rewriting to make that last line fit can be spent better on other editorial matter" (52,106). Body type-copy blocks, picture captions and identifications - should be fit, however, to be sure these important type elements enhance each spread's design plan. To accurately fit copy, you need to know how many characters fit on the length of a line and how many lines are needed to

fit a given depth.

Word-Count Method. One approach is the word-count method. Using a sample type block, count the number of inches of proposed body type and determine the average number of words per inch. If your type averages 50 words per column inch and your copy has 175 words, the copy when set into type will run $3\frac{1}{2}$ column inches. Although this method will give an approximate count, you will probably get tired of counting words.

Characters-Per-Pica-System. This method is easier to use and far more accurate than the word-count approach. It is based on the average number of characters in one pica (a sixth of an inch) of the kind and size of type in use. The printer's kit should include a CPP number for the specific body type offered. Figure 58 illustrates one sample.

Difference Between Serif and Sans Serif Type

Serif – Roman

Sans Serif – Gothic

Serif type has small stroke marks on the letters.

Sans Serif type does not have the small stroke marks.

Figure 51. Difference Between Serif and Sans
Serif Type.

Type Personality Can Be Subtle

Antiquity INLAND COPPERPLATE	Delicate BERNHARD MODERN	**Firmness** CENTURY NOVA	*Oriental* REINER SCRIPT
Boldness FRANKLIN GOTHIC	Dependability GARAMOND BOLD	Gaiety P. T. BARNUM	**PATRIOTIC** SAPHIR
Character CRAW MODERN	Dignity MELIOR	Luxury CASLON OPEN FACE	Progressive AMERICANA BOLD
Conservatism EUROSTYLE	**Ecclesiastical** OLD ENGLISH	**Masculinity** FORTUNE EXTRA BOLD	Reliable GOUDY OLD STYLE
Continental BERNHARD TANGO	Femininity FUTURA LIGHT	*Movement* BRUSH	**Strength** COOPER BLACK

Some basic emotional appeals that may be expressed in type. The family name of the typeface appears in small type below each word. In large measure, the context and format in which type is used greatly influences effectiveness. As exemplified in the word "Ecclesiastical" above, long–standing use of a particular type style increases the effectiveness of the basic emotional appeal.

This is Heritage--a typeface that is round and flowing in feeling-tone, with qualities that harmonize with such items as fresh baked bread, comfortable chairs, lamplight and fireplaces, and also mother at home mending stockings. Heritage tends to be a taciturn typeface, thus if the product makes very much noise--do not use Heritage for copy.

Figure 52.   Type Personality Can Be Subtle.

ALLUSIVE TYPOGRAPHY

Figure 53. Type Personality Can Be
Bold.

Type Blocks of Varying Widths

As a yearbook staff member, you are a very special person in your school! Traditionally, journalists work long hours and receive little praise. They must develop "thick skins" to ward off coments from self-appointed critics. But as journalists, particularly yearbook journalists, you will achieve a special inward sense of accomplishment, for you are keepers of memories, writers of history and recorders of reference as well as valuable public relations agents for your school and community. No, you'll never get the applause an athlete has, but you get a quiet glory when a person downtown compliments your publication or article and says, "I didn't know you kids could think like that."

10 pt. type

←— 10 picas

15 picas — →

21 picas
↓

As a yearbook staff member, you are a very special person in your school! Traditionally, journalists work long hours and receive little praise. They must develop "thick skins" to ward off coments from self-appointed critics. But as journalists, particularly yearbook journalists, you will achieve a special inward sense of accomplishment, for you are keepers of memories, writers of history and recorders of reference as well as valuable public relations agents for your school and community. No, you'll never get the applause an athlete has, but you get a quiet glory when a person downtown compliments your publication or article and says, "I didn't know you kids could think like that."

As a yearbook staff member, you are a very special person in your school! Traditionally, journalists work long hours and receive little praise. They must develop "thick skins" to ward off coments from self-appointed critics. But as journalists, particularly yearbook journalists, you will achieve a special inward sense of accomplishment, for you are keepers of memories, writers of history and recorders of reference as well as valuable public relations agents for your school and community. No, you'll never get the applause an athlete has, but you get a quiet glory when a person downtown compliments your publication or article and says, "I didn't know you kids could think like that."

A width narrower than 10 picas causes too many hypehated words. A width wider than 21 picas causes difficulty in reading from one line to another.

Figure 54. Type Blocks of Varying Widths

Many factors enter into the choice of a type face besides legibility. One of the most important is weight or color. Some faces print light and some print dark; between the extremes of very light and very dark there are infinite variations of tone. Tonal value or intensity can be controlled by choice of type face and by leading; the more lead between lines of
Vogue Bold Italic

Many factors enter into the choice of a type face besides legibility. One of the most important is weight or color. Some faces print light and some print dark; between the extremes of very light and very dark there are infinite variations of tone. Tonal value or intensity can be controlled by choice of type face and by leading; the more lead between lines of type, the lighte
Metromedium No. 2

Many factors enter into the choice of a type face besides legibility. One of the most important is weight or color. Some faces print light and some print dark; between the extremes of very light and very dark there are infinite variations of tone. Tonal value or intensity can be controlled by choice of type face and by leading; the more lead
Old Style Italic

Many factors enter into the choice of a type face besides legibility. One of the most important is weight or color. Some faces print light and some print dark; between the extremes of very light and very dark there are infinite variations of t one. Tonal value or intensity can be controlled by choice of type face and by lea
Textype Bold

Many factors enter into the choice of a ty pe face besides legibility. One of the most important is weight or color. Some faces print light and some print dark; between the extremes of very light and very dark there are infinite variations of tone. Tonal value or intensity can be controlled by ch oice of type face and by leading; the mo
Scotch

Many factors enter into the choice of a type face besides legibility. One of the most important is weight or color. Some faces print light and some print dark; between the extremes of very light and very dark there are infinite variations of tone. Tonal value or intensity can be co ntrolled by choice of type face and by
Bodoni Bold

EXPRESSIVE TYPOGRAPHY

Figure 55.   Type Styles with Varying Weight, Thickness, Face.

Figure 56. Use of Reverse Type--1973 <u>Vanguard</u>

Unit Count Chart and Sample Headline

Lower case letters
    one unit except j f l i t   these are $\frac{1}{2}$ unit
              except m, w   these are $1\frac{1}{2}$ units

Capital letters
    $1\frac{1}{2}$ units except I   this is 1 unit
              except M, W   these are 2 units

Punctuation Marks
    $\frac{1}{2}$ unit   except dash and question mark   these are 1 unit

Space
    1 unit

Example:

$17\frac{1}{2}$ units Typefitting Is Easy *When counting type, put a small mark above the letter to indicate one unit.*
Put a mark below the letter to indicate one-half unit.

Typefitting Is Easy

This headline was set in 24 point Gothic 4 which sets on an average up to 18 units in a 15 pica column. By counting the characters, the author was certain the headline would fit within one column of space.

Figure 57. Unit Count Chart and Sample Headline.

Optima

Optima Italics

8 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz   1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz   1234567890

10 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz   1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz   1234567890

12 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz   1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz   1234567890

(NOTE: 12 point Optima is recommended
for 8 1/2 by 11 and 9 by 12 books only.)

8 pt. - Recommended for picture captions:

The caption under a picture will be read before the main columns of
body copy. Avoid all verbal cliches and let the caption carry the
reader on to the body of the story instead of merely re-stating the
obvious message of the picture. If they are brief and interesting

10 pt. - Recommended for body copy and opening sections:

The opening sentence of a piece of copy must catch
the reader's interest or he may never read further. A
good lead makes him curious enough to read on and
puts him in a receptive frame of mind so that he

12 pt. - Recommended for opening sections and divider pages, 8 1/2
by 11 and 9 by 12 books only:

The reader is more likely to be moved by
copy that seems to be written just for him, in
words that he might use himself. Your pur-
pose is not to impress the reader with clever

OPTIMA With Italics Character Count

Select Line Length Desired:

Inches	2"		3"			4"		5"		
Picas	10	12	14	16	18	20	22	24	26	28	30
8pt.	30	36	42	48	54	60	66	72	78	84	90
10pt.	23	27	32	36	41	46	50	55	59	64	69
12pt.	19	22	26	30	34	38	41	45	49	53	57

NOTE: The formula for determining the
above count is based upon the official
pica count as published by the type
manufacturer This count is listed at
the right for your convenience

8pt.	3
10pt.	2.3
12pt.	1.9

LINES PER INCH DEPTH CHART

Inches	1"		2"			3"			4"			5"			6"		
Picas	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36
8pt.	5	8	10	13	16	18	21	24	27	29	32	34	37	40	42	45	48
10pt.	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36
12pt.	3	5	6	8	10	12	13	15	17	18	20	22	24	25	27	29	30

Figure 58.   Character Count and Characters Per Pica Chart.

CHAPTER X

BUSINESS MANAGEMENT

No yearbook can be "successful" unless it is financially stable,
so one of your first tasks in producing a yearbook is to establish a
complete and attainable budget.

Every editor and staff have high ambitions for their book to be
"the best ever." They want more pages, more color, more graphics, more
candid photographs. But in cases where the finances are limited (and
most staffs share this common problem), it is best to plan a book that
is not too involved. Plan a flexible book within a realistic budget.
It is certainly easier to add more pages or color work or special effects
later in the year than it is to try to eliminate them.

Preparing the Budget

In a broad sense, a budget includes all costs of operation as well
as all sources of income. It takes into consideration how much money
will be earned from business ventures such as the sale of books and
advertising, appropriations from the school, and all other miscellaneous
sources.

A budget also accounts for all items of expense, from largest to
smallest. This includes the cost for covers, binding, printing, and
photography, along with miscellaneous expenditures such as office
supplies, postage, and freight. The Business Manager, Editor, and

Adviser must work closely together in drawing up the budget, as plans for the entire book must be based on this money. Figure 59 is an example of a budget for a high school yearbook.

First, Estimate Income

The first step in preparing a budget is to list all sources of income and the amount of money expected from each. For many schools, the primary sources of income are:

1. Sale of yearbooks.

2. Sale of advertising space.

3. Sale of pictures to students.

4. Income from other projects.

In this list, money from activity fees is considered as a part of yearbook sales (48,206).

Selling Yearbooks. In most cases, the sale of books is the largest and most certain source of income. Here is the place to put your greatest effort, for to a large extent, financial success or failure is determined by the number of books sold. And, even if you were not concerned about raising the money, your book must be desirable and have a wide circulation to be worth the tremendous amounts of time and effort you must put into it.

It is usually difficult to accurately estimate the number of books that can be sold, but experience of preceding staffs are your best guides. If the size of your school remains relatively stable, you should probably not estimate much increase in sales over the previous year, although you should work toward a higher goal. Yet, an anticipated increase in enrollment does not necessarily mean a greater demand for

the book. As important as creating a marketable item is planning and carrying out a successful sales campaign.

Another important factor to consider is the book's price. Is it too high, thus limiting the number of students who can afford to purchase it? On the other hand, is it so low that it will not support a large share of the expenditures or will necessitate a poor quality book? In establishing the price, consider the financial situation of the students and your community. What have been the students' reactions to previous books? Do they feel they have been getting their money's worth (48,208)? In the chapter about raising revenue there are some public relations and sales suggestions to let them know that they are getting a quality project.

Selling Advertising. One item to consider when beginning to sell advertising are your rates. Are they too high, limiting the number of advertisers who would buy space if they thought the rates more reasonable? Or, more likely, is the rate too low? If so, can it be raised? A page of advertising should bring enough profit to make selling and producing an effective advertisment worth the extra time, space and effort. You must, however, proceed cautiously when raising the prices. Too many businessmen consider yearbook advertising a donation and will refuse to pay more than is absolutely necessary. Thus, your first advertising task is to create professional quality advertisments that will sell products. You must then convince the business people that purchasing a yearbook ad is a benefit to business, not merely a donation to the school.

Other Sources of Income. Many staffs receive subsidy from school boards for pages devoted to the work of the school. Others receive

equipment and supplies from the board in lieu of actual financial support. Another miscellaneous source is often a percentage of income for individual photographs. But there is little limitaion to possible sources if the staff has the time available for projects. The chapter about raising money provides some suggestions. Carefully consider all potential sources.

Estimate Expenditures

As in estimating income, school records are invaluable in figuring the expense side of the budget. Be cautious in allocating your estimated income. It is easy to spend money, but spending it wisely is somewhat more difficult.

Printing Expenses. Obtain an accurate estimate of printing costs by giving the printer a complete set of specifications. If only the printing and binding are to be done by this company, then covers must be figured separately.

In addition, have the printer calculate costs for additional pages and more books. Also obtain deductions for fewer pages and fewer books. If the printer is in another city, set up expense items for mailing copy and proofs and freight charges for shipping the books, unless this fee is included in your printing contract.

Although corrections for staff errors on proof sheets is an expense easily cut through careful editing, it is something to allow for in your budget. This fee is often itemized separately on the printing invoice each year. If previous records are not available, consult your printer's representative for an estimate of costs of spelling corrections and photo changes. Unused money alloted in this

area can be shifted to "workshops" category later in the year.

Photography Expenses. Since the yearbook is essentially a photo-novel, the cost for taking photographs, developing negatives, and printing pictures is an important expenditure.

Black and white action candids of student life, classroom activities, sports events and club activities are vital to the success of your book. Costs for this type of photography will probably be your greatest expense following the actual printing costs. And if you are using color, allot money to assure top quality prints.

Individual and group pictures, if paid directly to the yearbook by the person or organization having the picture taken, are figured on both sides of the budget. Money received for these should be entered as income, while the cost for taking the photo, developing, and printing should be entered as an item of expense.

Miscellaneous Expenses. You must also carefully estimate the various miscellaneous expenses. Although each item in this category might be small, together they are relatively important and necessary. These items might include office supplies, receipt books, postage, freight, photography supplies, telephone expense.

Another important allotment is for conferences and workshops since these meetings with students and knowledgable instructors from other schools and areas help broaden staff concepts and initiate creative thinking. Although the staff can not possibly pay all fees for each person who attends, allow some money to help with expenses. The yearbook as well as the individual involved can greatly profit from these experiences.

Using the Budget

Too many Editors and Business Managers seem to forget the budget after it is prepared. However, they must watch income and expenditures as carefully as any business person. A budget can be a great aid, but only if it is followed. Occasionally take inventory to see where you stand financially.

One time to do this is during Thanksgiving vacation. If your book is to be delivered in the spring, you have probably met at least one deadline and have a fairly good idea of what you are doing.

First, check the income. The book sales campaign should be in its final stages and you should be getting set for a "clean-up" drive. How many books have been sold? Were there as many as originally anticipated?

Advertising is another important consideration. Has the staff sold as much space as the budget estimated? Most of the advertising should be sold during the first of the school year and definitely by the first of the actual year.

How are expenditures going? If expenses are crowding the budget, remember that there are still many pictures to be produced and that practically all costs of printing are still ahead. If there has been a radical change not foreseen during the budget production, you may have to reorganize your plans.

The general idea is to find out just where the yearbook stands in regard to finances. Don't stop finding out. Check again during Christmas and periodically until the book reaches its final stages. Don't wait until it is too late and then attempt to cut expenses or increase income (48,213-214).

Keeping Complete Financial Records

Every successful business, regardless of its nature, needs complete and accurate records of financial transactions. The business of producing a school yearbook is no exception. Although the size of a book and the financial resources have a bearing on the type of book-keeping devices necessary, even the smallest book on the most limited budget must have a system of record keeping.

Following is one example of a simple bookkeeping system. For bookkeeping purposes, the source of income can be divided into four general divisions: (1) Sale of books, (2) Sale of advertising, (3) Income from individual photographs, and (4) Miscellaneous income such as that from the sale of group photographs or money received from promotional activities. You should have a separate form for recording individual transactions for each of these categories.

A receipt suitable for use in the book sales campaign and a sample of advertising contracts are shown later in this chapter. Each of these forms plays an important part in financial record-keeping. Each should be made in duplicate. The copy retained by the staff should be filed by the Business Manager. When ordering the various forms at the beginning of the year, estimate carefully the number of each type needed. No two receipts, regardless of form, should have the same number. For example, the Business Manager may think the staff will need 1000 book-sale receipts, 1500 photograph receipts and 500 general receipts. These can be numbered consecutively with 1 to 1000 assigned to book-sale receipts, 1001 to 2500 to photograph receipts, 2501 to 3000 for general receipts. All of these are entered in the ledger as

permanent record. The ledger entry includes the name of the person or organization to whom the receipt was issued, the number of the receipt, and the date it was issued.

Yearbook Sales Receipts

Whatever method is used, a contract form is necessary for good record-keeping. Printing companies generally furnish these free. Simply be certain all are numbered consecutively before being checked out to sales people. They should have a place for the name of the sales person and the date sold as well as the name of the purchaser, amount paid, and amount due. It is essential to have a system that will insure getting the money for every sale as well as the name of each student who is entitled to a copy of the yearbook.

Usually receipts are numbered and stapled in books of 25 or 50. Each solicitor is responsible for the contracts in the book issued to him.

The forms are made out in duplicate or with an end tab so the buyer also has a receipt. After the campaign, the forms chould be stapled to the students' cards, described later in this chapter, or these could be filed separetly as a second check system. If the latter method is used, the book information should be transferred onto the student's card (48,221).

Advertising Agreement

It is wise to always have a signed agreement by each business person purchasing space. This eliminates possible misunderstandings about the size or cost. It also includes specifics about copy,

photographs, and art to be included. It is a simple situation of semantics, but it is probably better to refer to it as an "agreement" or "order" for advertising space rather than a "contract." Some merchants hesitate to sign a contract but have no qualms about an order.

Most major yearbook publishing companies furnish advertising agreements in duplicate printed on two colors of paper to distinquish between the staff copy and the advertiser's. If you print your own, they might resemble Figure 60. Include a listing of advertising rates as well as the actual agreement.

Individual Photograph Receipts

Figure 61 is an example of a possible receipt form. These should be made in duplicate and numbered consecutively with the duplicate bearing the same number as the original. For convenience in handling, they can be bound in books of 50 to 100. Thus, when an entire book of receipts has been issued, the duplicates will still be in bound form.

In some instances, the yearbook staff may allow the photographers who take the portraits to issue the receipts and collect money. However, many advisers believe it is a better policy for the photos to be sold and receipts distributed by the staff to assure complete records and to give less opportunity for error in omitting a picture that has been purchased.

General Receipts

A general or miscellanous receipt form is also necessary. Figure 62 is one example of a receipt issued when an organization purchases space or when money is received from other sources.

General receipts are also numbered consecutively, made in duplicate and bound in books of 50 or 100. These are handled in much the same way as photo receipts. In both cases, each receipt issued is recorded in the ledger when money is deposited in the bank. After a book of receipts is filed, the information is transferred to a card file.

General Card File

A simple device and valuable time-saver is a card file. In most cases, a 3" by 5" card is suitable. Each person who is pictured in the yearbook has a card.

These cards are filed alphabetically in a small box or cabinet. Information from the various receipts forms is transferred to the card along with any other important information. The cards should be typed or neatly printed. Figure 63 shows one recommended file card. Specific areas are alloted for receipt numbers, money paid, money due and for the signature of the person when he receives his yearbook. In addition, there should be space for the numbers of the pages on which the person's pictures will appear. This filed information is a definite aid in indexing. With the cards already in alphabetical order, it is simple to assemble the index by copying the name of the person and the page number directly from it.

Receipt numbers on the file card make it possible for staff members to make a rapid check when a student asks if he has purchased a book or how much he owes for it. A sales person can also make a quick check for prospective buyers.

The Ledger as Permanent Record

Each financial transaction recorded in the various receipt books is eventually transferred to the ledger as a permanent record. Thus the ledger is actually the only actual book required in this simple system. Many bookkeeping systems use a cashbook journal as well as the ledger. However, the bound duplicate receipts serve the same purpose and simplify the system. A permanent record of all income and all disbursements goes into the double-entry ledger. Separate sections are set aside to record book sales, advertising sales, individual photograph receipts, and miscellaneous receipts of disbursements. Perhaps it would help to consult the school business teacher or a professional bookkeeper to assist with the individual bookkeeping needs of your school's yearbook. But no staff should attempt to produce a yearbook without having a complete system of records. Careful planning at the beginning of the year will save valuable time and prevent crises later. Often, the efficient use of bookkeeping aids such as the file card will prove to be the difference between meeting and not meeting the final deadline.

Sample Yearbook Budget

Estimated Income:

800 books at $8.00 . . . . $6400.

Sales of advertising space
    20 pages at $100 . . . . $2000.

Profit from school picture sales . . . . $ 300.

Miscellaneous income (sales of autograph sheets,
    plastic covers, other projects) . . . . $ 200.

                              Total $8900.

Estimated Expenses:

Printing, covers, binding . . . . $7000.

Photography . . . . $ 800.

Proof corrections . . . . $ 100.

Workshops and conferences . . . . $ 200.

State, national critical service . . . . $ 100.

Miscellaneous . . . . $ 300.

                              Total $8500.

Figure 59. Sample Yearbook Budget.

THE WARWICK
Warwick High School
Newport News, Va. 23601

_____agrees to purchase_____page

@ $_____ in the 19____ yearbook._____

Ad Layout is as follows (no charge for photo or amount of copy):

Notes:_____

_____

_____

_____

_____

_____

_____

Advertizer desires: (1) Proof of ad: yes__no_____
(at no extra charge)
                             (2) Copy of book: yes__no___

                             (3) Color @ $10 each other than
                                  black: yes__no__

Send bill to: (Name)_____

                             (Address)_____

                             (Date to be billed)_____

Authorized Signature   Salesman   Date

Figure 60. Advertising Agreement.

Portrait Receipt Form

Mirror Photo Receipt

Name _____ Number 1221
    (as it is to appear in the book)

Home Room or Home Address _____

Amount Received _____ Date _____

By _____
            Mirror Staff

Figure 61. Portrait Receipt.

General Receipt Form

Mirror   Receipt No. 1003

Received of _____

For _____

_____ $ _____

Date _____ By _____
                              Mirror Staff

Figure 62. General Receipt Form.

General File Card

```
 _____  Grade Level ____
   Last Name              First Name

 Home Room or First Hour Class _____

 Receipt # ____Yearbook  pd. $____ date____ amt. due $_____

                         pd. $____ date____ amt. due $_____

 Receipt #____Portrait   pd. $____ date_____

 Page numbers for index:


 Signature at receipt of yearbook _____
```

Figure 63. General File Card.

CHAPTER XI

RAISING REVENUE TO FINANCE THE BOOK

It would be an understatement to say that producing a yearbook can cost money. The Business Manager must see that the necessary income is provided, for even the best editorial staff can not do a good job without adequate financial resources.

The most important sources of income for most books are the sales of books and advertising space. Of course the staff can initiate other projects to raise additional money.

Promotion is vital to any successful business venture. You must sell the product, whether it is the book, an advertisment, or simply an innovative idea. One or two well-organized and well-executed projects can net more profit than many half-planned ones.

Yearbook Sales

Concentrate first on selling the yearbook. No matter how great it may be, a yearbook can only be a success if it has a wide readership.

Have a staff meeting early - either the previous spring or in the summer to carefully plan the book sales campaign. Although there are many "gimmicks" to promote book sales, the best is to produce a book people want to buy.

However, if a campaign to sell the books is to succeed, the staff must have a plan that will

1. Make it advantageous to the prospective buyer to subscribe during the campaign.

2. Organize a sales force that will contact all prospective buyers.

3. Provide supervision and instruction of the sales force.

4. Insure adequate and effective publicity and timely advertising.

5. Reach prospective buyers away from the school.

6. Include an effective sales force for a clean-up campaign.

7. Provide receipt books that insure accurate records.

The sales people should be aggressive, fast-moving, and enthusiastic along with being well-organized. Haphazard efforts only result in wasted time. Obviously, the sales people should have in mind some points. Thus, it is important for the Business Manager to instruct his solicitors how to sell. Few books will be sold by a person approaching a prospect with "Ya wanna buy a yearbook?" Unless your customer has previously decided to buy one anyway, he will probably ask "Why?" and leave the salesman speechless. Even though you plan to have a better sales approach than this example, to sell books you should know some reasons your friends should buy a yearbook. These points, of course, should be put into your own words:

1. It is a memory book containing photos and stories about friends and activities that are otherwise unattainable.

2. It contains the person's own photo.

3. It is a complete record of the school year with scoreboards and facts in a permanent form.

4. The price is low in relation to what is received in return.

5. Its value will increase with time.

6. By purchasing it, he exhibits loyalty to his class and to his

school.

7. Purchasing it will please his parents, since they will have a chance to view and read about what he and his friends are doing (48,220-228).

Promote Early Sales

It is an advantage for the staff to know early in the year how many books to order, so make it advantageous for the reader to purchase early. A good sales campaign will offer benefits to the purchaser and urge him to immediate action.

One approach is to have the local paper run a promotional feature story prior to school enrollment, mentioning planned improvements and innovative concepts along with the fact that students can purchase the book more inexpensively during enrollment than at any other time. Then set up a staff table to collect for the yearbook along with other school fees. Make plenty of posters to keep the yearbook name before the students. And be certain to have a spare copy of the previous year's book at the desk to show new students.

You may decide to run this promotional price through the first week of school, giving daily information and promotions on the school intercom and the student bulletin. But be certain that students are clearly aware of the deadlines and your reasoning behind them. Then rigidly adhere to the price-time deadlines you advertise. Extending "only one more day" at the last minute can completely destroy your credibility for next year's sales deadlines. Perhaps you will want to accept partial payments to "hold" the person's book at the current price. An effective campaign usually lasts only one or two weeks so

students do not lose interest.

Another sales technique is competition between classes or home rooms. Each would have a sales captain, and the group with the highest percentage of sales receives a free feature page in the class or advertising section. Promotion is vital - collect receipts and results daily and highly publicize "leaders" and the relative position of competitors. Another variation of this technique is recognition of individual solicitors. Perhaps a special page could be devoted to the "Top Ten."

Some schools sell books through school-wide assemblies featuring light-hearted staff skits built around the yearbook theme, variety shows, slide shows, and short promotional pitches by the Editor and Business Manager.

Buttons, tags, or ribbons are another effective means of advertising the book. Make these contemporary and promote them as the "in" fad of the year.

Graduated price increases are sometimes a help. Try only to have one or two, for more than this becomes confusing and loses effectiveness. Be certain these increases are well-published in both the school and local newspaper as well as in daily student bulletins and over the intercom.

Some staffs draw names daily for prizes such as free autograph sheets and plastic covers or for the person's name to be printed in gold on the front cover. To be eligible, a student must have purchased a yearbook. The sooner he purchases, the more chances he has of winning. One staff staged a giant drawing at the end of its sales campaign and gave an automobile to the winner. The used car was donated by one of the

dealers in the city. It was parked on the school lawn and new signs
advertising the yearbook were painted on it each day.

Salesmanship is the key to a successful yearbook sales campaign.
Don't try to use too many "gimmicks." Concentrate on an effective use
of only one or two. And remember that the most successful "gimmick" is
a yearbook that is relevant to potential consumers.

Publicize

A key to successful salesmanship is publicity. Cooperate with the
school and local newspaper for news and feature stories concerning
honors received by past books, staff position announcements, workshops
and conferences attended, innovations in the current book, sales
deadlines. Other feature aspects might concern the amount of paper and
ink required to run the book, the number of pictures being printed
(particularly action candids), a description of the theme or comparisons
with past books. It is important to get the name of the book into
print as many times as possible so that every student and prospective
purchaser will be constantly aware that there is a yearbook available.

If your book has had poor popularity in the past, perhaps your
sales promotion could include a display of books from other schools
showing excellent action candids and creative reporting and design
styles you plan to include in your new book. You might display
pictures of events that have taken place in your school, always with
your yearbook's name. At other times you might include samples of
layout sheets or proof pages. Although this type of publicity does not
sell yearbooks directly, it keeps the book in the public eye.

Most yearbook printers also furnish sales promotional materials

and hire professionals to work out excellent sales campaigns. Study
their suggestions carefully and utilize the parts of them that would
be effective at your school at the appropriate time.

Plan a Clean-Up Campaign

Another extremely effective sales technique, particularly to clean
up and finish off the sales campaign is a telephone call or letter to
the parents of students who have not yet purchased a book. A good time
to use this approach is soon after Thanksgiving vacation, when parents
are beginning to consider possible Christmas presents but have not
purchased many. Rationale for the books as an excellent present includes

1. It is a personal gift that can never be duplicated.

2. It is expensive enough to be valued by the student.

3. Perhaps the student has not purchased one himself because he
forgets the money or does not take time to go to the staff room.

4. You know it is something he wants because it contains pictures
of the student and his friends.

Offer to send an attractive gift card and to bill the parents at the
end of January. You might also suggest that parents purchase an
additional copy to keep themselves or to give as a present to grand-
parents. A school in Virginia using this technique has 60 percent
success on all calls, resulting in a considerable increase in sales.

The letter would contain information similar to the phone call.
Figure 64 is a representative sample. A good technique to urge the
purchaser to immediate action is to include an envelope already
addressed to the staff.

Sell to Non-School People

Once you have completed a concentrated effort to sell to students, consider sales to non-school people. A yearbook is a popular publication in most waiting rooms. And most business people are strong supporters of school athletics and other activities. Many do not buy books simply because they are not approached. Be certain that advertising solicitors also offer book sales at the time they sell ads. Perhaps they could offer a "special edition" for advertisers: print the business name in gold and furnish a plastic cover. A full-page advertiser generally receives a free yearbook.

Also approach school alumni, particularly recent graduates. Send a staff sales person to homecoming class reunions. Perhaps the Class of 19__ would like to purchase an advertising page. Feature reunion candids, group shot, and reports. The purchase of such an ad could also promote further book sales to each person pictured as well as to those unable to attend. In this situation as with advertisers you could offer to print the names or a slogan such as "Ten Year Reunion - Class of 19__" in gold on the cover. As with letters to parents, include a self-addressed return envelope.

Promptly send receipts to mail-order customers. And, as with all money matters, keep accurate financial records.

Selling Advertising

Advertising sales as well as yearbook sales should be completed early. When students are buying back-to-school supplies and business is good, merchants seem more willing to advertise, and their school

alloted advertising budgets are not yet fully spent. As an added advantage, these ad pages can be mailed early, allowing the staff to hold more school activity pages until later deadlines.

As with the yearbook sales campaign it is to the staff's advantage to give the merchant a "good deal" for purchasing early in the year. Publicize these advantages in the local paper, perhaps through a feature story, small notice in "Brief News" or a purchased ad. It might even be advantegous to send letters or post cards to prospective advertisers telling them a representative from the school yearbook staff will be visiting soon. One staff organized its sales force in the summer and offered merchants an "August Back-to-School Special." Purchasers of these ads received triple for their money: not only would they get the actual yearbook ad, but since it could be mailed to the publisher early and back in early proofs, the staff would display their proof ads in the school bulletin case for a week. In addition, the staff purchased an advertisement in the school newspaper thanking all merchants who supported the school by purchasing advertising early.

Finding Prospective Advertisers

Local business will comprise the majority of your yearbook advertising space. Solicit every prospective advertiser, checking the classified section of the phone book for a nearly complete listing. Every person buying this space believes in advertising, and many have never been approached about a yearbook ad. Don't pass up the "little man." He will probably want to be a part of the permanent record, the school yearbook, along with other progressive businessmen in his community.

Don't ignore out-of-town firms that do business with the school.
Although they do not sell directly to the students, they do a large
volume of business with the school itself, and most are willing to
advertise. Obtain a list of these from the school purchasing agent or
from the treasurer of the school board.

Another source is merchants in nearby cities. If the cities are
relatively near and travel facilities are good, students probably do
much out-of-town buying. An introductory letter preceding the actual
sales approach might be helpful. Include details such as the number of
students in the school and details from the poll concerning their buying
habits. Then call for an appointment to avoid needless driving.

Colleges, universities, and trade schools in the state and sur-
rounding areas are another source. So are various branches of the armed
services. Power and light companies, telephone companies, and
transporation firms are other possibilities.

Advertiser's Card File

A permanent advertiser's card file is a useful device to keep
pertinent information available for sales people as well as for the
Business Manager. Figure 65 shows an example. The small amount of
time it takes to record this information is minor in relation to the
time saved in gathering the same information each year. By filing the
cards alphabetically, the Business Manager can easily check progress of
the sales campaign. Sales people can see if a merchant has purchased,
if he has refused, or if he is still a prospect. People preparing the
index can type an advertiser's index directly from this file or can
insert the cards into the general index. Staffs preparing one general

index sometimes prefer to keep this information on 3" by 5" cards with advertising information on 4" by 6" ones. The advertising information is on the larger card since it is a year-to-year record, requiring extra space. Since the cards are different sizes, ad cards can easily be separated and returned to their permanent cabinet.

Organize the Sales Force

The Business Manager should organize his sales people before they begin to travel in different directions, back-tracking and over-lapping businesses and areas. If possible, send students to sell in groups of three. It is more fun to work in numbers, and three attractive, well-dressed high school students can be three times as effective as one. The Business Manager should first ask students to request business or specific areas they would prefer to cover. Then, while these sales people are planning designs and practicing sales approaches, the Business Manager can make region assignments with other possibilities in the same vicinity. Some also make a large wall chart with the names of the selling groups and results such as Figure 66. This is helpful for staff members to see their progress and for a quick spot check.

Advance Preparation

Sales people must be well-prepared with specific advertising ideas for each merchant they solicit, knowledge of the yearbook and its advertising section, and an enthusiastic sales approach.

Think about the prospective advertiser. Look up his past advertising record in the ad card file. If a record is not available, check

last year's book to see if the merchant purchased and the size. Begin to think about a design for the ad, planning one larger than the previous purchase. Think about the business. Are you selling a product, a service, or an idea? What approach would appeal to your student audience? Can you think of an interesting angle? Would this ad best be displayed through pictorial advertising or a purely graphic approach? These are just a few of the questions to ask yourself. Always remember that an advertisement must offer a benefit to the reader, it must be easily read and understood, and it must urge the reader to immediate action.

If you are absolutely stumped for an angle or design, check your idea file or look at advertising in national magazines. If you find something you like, adapt it to fit your needs. Draw up this preliminary ad as neatly and completely as possible, carry it in a folder, not wadded up in your pocket or purse. Professional appearance is an important part of salesmanship. This is as true for yourself as for your ad. Dress neatly to appeal to your prospective advertiser.

Once the ad design is completed, prepare yourself for the sales pitch. You should know:

1. The name of the business.

2. The name of the owner or advertising manager.

3. The type merchandise handled by the store.

4. Whether the merchant advertised previously and if so, the size of the ad.

5. Your current advertising rates.

In addition, you should have clearly in mind specific reasons that advertising in your yearbook will be a benefit to the merchant. Never

use the fact that you or your parents are "good customers" to try to

force a sale. And never "beg" for an ad, imploring that the staff

"needs the money." Remember: by purchasing a yearbook ad, the business-

man is not doing you a favor; you are doing him a favor. Or, you should

be. If you are not providing him a valuable service, you are not doing

your jobs! Following are just a few advantages of yearbook advertising.

Keep these in mind and incorporate pertinent ones into your sales

approach.

1. A yearbook is kept year after year, thus its life expectancy

is greater than in any other medium.

2. The yearbook advertisement is part of a complete book that is

treasured by the community. It is often kept in the waiting rooms of

local professionals and therefore read by many people who do not

actually purchase a book.

3. A Future Journalists of America survey shows that 20 people

read each copy of the yearbook. If this is true, 1000 books reach

20,000 people. If the ad rate is $100 per page, then the cost to the

merchant is only $\frac{1}{2}$ cent per reader per year. And the yearbook lives

and is read for many years (34).

4. Advertising in the school yearbook reaches young people who

have not yet formed their buying habits. And while many young people

do not look at newspaper ads, they will read the yearbook.

5. Students buy many products and greatly influence their parents'

buying.

6. You are selling quality. The enameled paper used in most

yearbooks makes it possible to obtain excellent photographic reproduc-

tion. And most yearbook publishers use a 130-150-line photo screen as

opposed to the 80-line screen used by many newspapers, resulting in improved reproduction.

7. The yearbook staff is willing to customize the ad, a service provided only at great expense by professional advertising agencies.

8. Advertising expenses are tax-deductable.

As a selling point, you might also conduct a market survey of students' buying habits. Find out how many own or drive cars, have jobs, and purchase their own clothes. Find out approximately how much money they spend weekly or monthly on clothes, gasoline, snacks, meals away from home. Such information can be a definite selling point in convincing merchants that the yearbook does reach an impressive, as well as an impressionable, audience.

As a sales person, you must sell yourself nearly as much as the ad. Dress neatly and professionally. Remember that friendliness, a willingness to work hard, tact, and a gracious approach are requirements for a good advertising solicitor. Courtesy will sell more advertising than high-powered sales talks. Always be pleasant and polite. Never try to interrupt a merchant who is waiting on a customer. And if the store has a rush of business, it is better to go to another prospect and return later.

Present yourself in a business-like manner. Be positive and believe in what you are selling. Look at the person straight in the eye, give a strong handshake, tell him who you are and what you represent. Show him a copy of last year's book and the mark-up ad you've prepared for this business. Talk about what yearbook advertising can do for him. As with yearbook sales, the approach "Do ya wanna buy an ad?" usually results in a simple and decisive "No." And even worse

is a negative approach: "Ya wouldn't like to buy an ad would ya?" Of course he wouldn't. Instead, ask what size advertisement the merchant would like to purchase or if he would like to buy a full page ad this year. Keep his interest first. Tell him what an ad will do for him, not what it will do for you. Conduct yourself in a businesslike manner throughout the meeting.. Remember that a sale is not complete until you have made arrangements for all photos, art, and copy. And always sincerely thank him even if he does not purchase advertising space, for he has given you his time. Leave a phone number where he can reach you if he changes his mind.

Following is a sample of one effective sales approach:

Sample Sales Approach. SOLICITOR: "Hello, my name is Ross Johnson, and I"m representing the Arkansas City High School yearbook staff. I noticed you'd never advertised with us before, so I thought you might like to look over last year's book and some advertising ideas I prepared."

(Allow the merchant to examine the book.)

"We sell 850 sopies of the Mirror here in Arkansas City, and when you consider that each book is seen and read by an average of 20 people per book - that's 16,000 people - you're getting a lot of advertising for your money."

"You'll notice we use customized pictorial or graphic ads as much as possible. This section is so attractive the patrons read it as completely as any other section in the book."

(Allow the merchant to examine the advertising section.)

"Would you like to see an ad idea I've prepared for you? I thought we might feature students eating pizzas and enjoying themselves in your

dining area, since this is one of their favorite hang-outs. Your furnishings and the sign on the wall will definitely let people know this is Sam's Parlor. Your nameplate goes here, and a caption here. What do you think of this approach?"

ADVERTISER: "It's nice, but it probably costs too much - what are your rates?"

SOLICITOR: "A half page pictorial ad like this is only $____. Perhaps that sounds like a lot of money, but when you think of the coverage you get, it's really not. Yearbook advertising is a long-term proposition. A yearbook's not just tossed away as newspaper is. You keep a yearbook forever. So this ad money will still be working for you 10, even 30, years from now as students come back to class reunions. And even though only 800 are sold, these books are in waiting rooms, businesses, professional offices. Parents, grandparents, little brothers and sisters read them. You're getting a lot of coverage."

ADVERTISER: "Maybe I'd like to buy later, why don't you come back in a month or two?"

SOLICITOR: "I could, Mr. Hutton, because I know it's early. But you'll get even more for your money if you buy now. We can bill you next year if you'd like, but early advertisers get a special "Back-to-School Special" - three times the ad space for their money. Not only do you get the ad you purchase, but when you buy early, we will display the "proof" of your ad in the school display case when it gets back from the company. We can only do this service for early advertisers because otherwise we don't get the pages back from the company in time. And becasue we're grateful for your cooperation, we're going to run an ad in the school paper thanking those firms who helped us. And, of course,

the ad also appears in the yearbook. So you really get three times

the coverage for your money if you buy now."

(If the merchant purchses the ad, the solicitor asks what sugges-

tions or changes he would like to make on the mark-up. He arranges to

take the photos. He asks if he would like to request that certain

students appear in it. He also takes care of all details on the

advertising agreement.) Then:

"Would you like to purchase a book, too, Mr. Hutton? The yearbook

is a complete history of the school year. It's something you don't want

to miss. Full page advertisers receive a complementary copy, but we

have a special rate for other advertisers, only $____ . The price

includes a plastic cover and the name of your business printed on the

book in gold. We can bill you for the book when we bill you for the

ad."

(If he purchases a book, fill in the proper information on the

contract.)

"Thank you for your patronage, Mr. Hutton. I'll be back in about

a week to show you the completed mark-up. And I know you'll enjoy the

book."

(If he decides not to buy an ad at this time, don't harass him.)

Simply say:

"Thank you for your time, Mr. Hutton. I'll leave the ad mark-up

with you, and if you change your mind, my name and number are on it."

But before actually going downtown, do some role-playing:

practice selling ads to each other. One person takes the part of the

merchant, the other does the selling. This activity will help clarify

the solicitor's "sales talk," build confidence, and give experience in

anticipating and answering typical questions.

Involve the Students

The more people that can be involved in any aspect of producing the yearbook, the more successful the book will be to its readers, since involvement develops a personal feeling and concern.

Shaler Area High School in Pennsylvania conducts one of the most successful high school advertising campaigns, raising over $16,000 in 1972. Students were so personally involved, over 80 per cent purchased yearbooks, raising the total revenue of ads and yearbook sales to $26,000. Figure 67, an article from School Press Review explains the procedures involved in conducting such an overwhelming ad drive. The staff had even more impressive results in the 1974 campaign, netting $19,647 in advertising sales. Again, approximately 80 per cent of the student body purchased the book. A class-by-class breakdown of sales showed that 60 per cent of the school's sophomores, 78 per cent of the juniors, and an overwhelming 98 per cent of the seniors purchased yearbooks.

Adviser Paul Schweiger gives some general rules for conducting any type of successful campaign:

1. You must be convinced your project has value.

2. You must spend money to make money. However, don't spend needlessly.

3. Don't try to do everything yourself; involve as many people as possible.

4. Have a goal to reach and publicize it.

5. Make a plan of action and direction throughout. Have a

schedule and stick to it.

6. Allow enough time to get the job done, but not so much that the campaign begins to "drag."

7. Keep records of everything.

8. Try to relate everything you do to your purpose and goal.

9. Don't forget to say thank-you (68,2).

Borrowing from the general guidelines, he also develops suggestions for a successful yearbook advertising drive:

1. Start early with an enthusiastic and imaginative staff.

2. Get organized and teach staff members proper record-keeping procedures.

3. Involve as many people as you can - especially influential members of the school. Recognize in any way possible the efforts of individuals and groups.

4. Develop goals and possible approaches to inspire emotion and feeling for the drive, relating all activities to the yearbook. Publize every chance you get.

A. Choose an effective slogan to post throughout the school before and during the drive.

B. Keep displays around the school with pictures that may be used in the yearbook along with the statement of slogan.

C. Present an assembly to kick off the drive. In Shaler, this is only with seniors; the principal and class president assist.

D. Have a large chart in the halls and senior classrooms showing the progress of each home room in the drive.

E. Have competition between all senior home rooms for a free party.

F. Make announcements on the intercom during the drive, announcing the standing of each home room.

G. Make announcements at football games and in the school newspaper about the drive.

H. Plan an "Ugly Man" contest or something similar to keep curiosity and enthusiam up.

5. Communicate with your community, administration, and faculty.

A. The Editor, Business Manager, and Adviser should talk with all home room teachers and presidents to solicit their cooperation.

B. Write letters to businesses announcing that the drive will begin soon and ask for their support.

C. Send letters to theaters, diners, and businesses that students frequent, asking for passes and gift certificates to be used as prizes in the campaign.

6. Have incentives for participation and widely publize them.

A. Promise prizes to top sales people and free books to all who sell a large number of ads. Some prizes will be donated from merchants, some purchased.

B. Provide an opportunity to win smaller prizes to all who simply meet the quota (68,6).

Although this type of fund-raising campaign would not work for every school, it is a worthwhile example to exhibit that publicity, enthusiasm, and worthwhile awards are necessary to the ultimate success of any drive. Perhaps the major key to success, however, is organization and preparation. The staff began early in the summer to choose a slogan, make signs, order and pre-number advertising order forms. They also began rounding up prizes and planning the kick-off assembly. And since

the entire senior class, mostly non-staff members, were involved in selling, it was particularly important to instruct the staff concerning competent money-collection methods and record-keeping.

Miscellaneous Fund Raising

Yearbook sales and advertising campaigns are generally the two major revenue sources and thus should take top priority. However, local school board regulations prohibit many staffs from selling advertising space, and these staffs need to consider miscellaneous projects to produce a quality book at a relatively low price students can afford.

Promotion is the key to any successful business venture. You must sell the product, the service, or the idea. One or two well-organized and well-executed projects can net more profit than many half-hearted ones.

A staff must also remember that the main objective is to produce a quality yearbook. They should not spend time trying to purchase a few extra pages when they could be doing a more effective job with those they already have. Most outside projects should be handled early in the school year or after the final deadline.

Following are some fund-raising ideas used successfully by yearbook staffs throughout the country. Use these to spark your imagination. And remember that as with the Shaler Area Advertising Campaign, advance preparation, effective organization, and enthusiasm are the keys to any successful sales campaign.

<u>Journalism-Related Projects</u>

    1. <u>Patrons</u> - Patrons are defined as professionals unable to

advertise, such as doctors, lawyers, churches, veterinarians, etc.
Individuals may also be Patrons, but not businesses which are eligible
to buy ads. Prices range from $5.00 to $10.00 or up.

2. Boosters - Persons who want to be listed as "Yearbook Boosters"
pay $2.00 for this privilege. Their names are listed in the advertising
section or toward the end of the book if there is no advertising. These
sell well at sports events or other school activities.

3. Parent Boosters - Often parents of a particular class can be
persuaded to sponsor their own booster section, or they may sponsor a
page in that class section.

4. Class Ads - Promotion is vital! Have a contest telling each
class to "put your money where your mouth is" to see which class can
raise the most money for the largest yearbook ad. Students donating
$1.00 or more have their names listed on the page as class boosters,
and anyone donating is included in the picture. Announce class standings
on the intercom and at pep assemblies. Enthusiasm, competition, and
an appeal to class loyalty are the keys to success.

5. Savings Account - Some schools put their yearbook sales and
advertising income into a savings account until time to pay the
printing company. Some school boards do not allow this practice, but
if yours does, it is an effortless money-maker. Yearbook companies can
sometimes be convinced to accept total payment at the end of the year
rather than periodically.

6. Plastic Covers - Purchase plastic yearbook covers in quantity
from your yearbook printer or other company. Sell them when you
distribute the book. Give one to each staff member and have them on
display books so students will see them as they stand in line.

7. <u>Autograph Sheets</u> - Ask the yearbook company not to put white pages at the end of your book. You can purchase insert-autograph sheets for a small price and sell them for a profit. They have double-stick tape along the fold so students insert them in the book themselves.

8. <u>Pens</u> - Students never seem to carry an ink pen, even to a yearbook signing party. Order these in quantity and sell them along with plastic covers and autograph sheets at distribution and the signing party. You might offer a special "Packet Price" if students purchase all three items.

9. <u>Yearbook Supplement</u> - If yours is a spring delivery book, a supplement of spring activities might be a good idea anyway. The present Editor and the next year's Editor could work closely on its production. It is good experience for the next year's staff, it's a good record of spring activities to make your book a true record of the entire school year, and it's a good money project. Some staffs sell it separately. Most include it in the price of the book so that every student who purchases a book will have one.

10. <u>Yearbook Raffle</u> - Check the legality first! Sell chances (donations) at 25¢ each or three for 50¢. Remember that the sales volume must be high to make up for the fact that a winner may have already purchased a book.

11. <u>Sale of Space to Organizations</u> - Many Yearbook staffs with financial problems sell space to organizations. Although this brings in additional revenue, it does present some problems. A yearbook should cover as fully as possible the activities of the year, and when a staff sells space they lose partial control of their coverage. For example, one large but fairly inactive club might have enough revenue through

membership dues to purchase a large amount of space. On the other hand, an extremely active group might spend its money sponsoring a foreign exchange student or a needy child or contributing to a scholarship fund and therefore could not afford the extensive coverage they deserve. Another possible problem is that students could form a meaningless "club" merely to have a gag group shot and pictures of themselves in the yearbook. And when groups begin to pay for space, they often feel they have the right to dictate coverage and sometimes page design; these should be staff decisions.

If it is absolutely necessary to sell space, consider these guidelines:

A. Allow every club a group shot in the yearbook's reference section or a listing in a club index free-of-charge.

B. Allow approximately one half page free for action shots so that small, financially poor clubs can be included.

C. Call a meeting of sponsors and club presidents to explain your reason for the fee. Do not announce the policies to the entire school, as this will encourage the forming of meaningless "clubs."

D. The staff should retain its right to design the spread and to determine its content and style of coverage.

Some staffs also sell additional space to the athletic department or to academic areas.

12. Senior Humor Magazine - This is where you put all the funny gags and silly comments which have no place in the yearbook. Some topics are Senior Wills and Prophesies, Class Favorites, jokes, and so on. Some staffs sell theirs for the amount of the class year: 75¢ for the

Class of 1975, etc.

13. <u>Literary Magazine</u> - Perhaps the yearbook staff could work with
the Creative Writing class or an English class in connection with this
project. Even though it might not be a great money-maker, it is a good
project after the final deadline, and it is a good experience in
organization, design, and paste-up.

14. <u>School Pictures</u> - Many staffs are responsible for the sale of
school pictures and in return get a portion of the profit.

15. <u>Sale of Candid Pictures</u> - Many staffs sell the unused and extra
candid pictures taken during the year.

16. <u>Local Newspaper Promotion Page</u> - Talk to the newspaper editor
about the staff buying a center fold (double truck) spread in the local
paper the day of homecoming or an important school event. Arkansas City
High School Mirror staff in Kansas had a particularly effective project
in 1972. They were able to purchase the page for half the regular
advertising rate and then sell $10.00 patron advertisements to local
businesses. There were several reasons warranting a reduced rate:

   A. The staff furnishes all photos, writes all reports,
cutlines, headlines.

   B. The staff pays the newspaper directly; therefore the paper
has no extensive billing costs.

   C. It is good experience for young journalists who may someday
work for the newspaper.

The Arkansas City Staff sold enough patron ads to profit at least
$200 on each of the four spreads produced in the 1971-72 school year.
Each spread was much like an actual yearbook spread, designed with an
eye-catching, well-written headline, exciting action photographs

intelligently captioned and a well-written report.

17. <u>Slide</u> <u>Show</u> - Have photographers take color slides at the same time they are covering action and school life in black and white. Organize a slide show or multi-media presentation coordinated with appropriate music and taped interviews and present it at an assembly. You could charge a small admission price or use the show as a part of the yearbook sales promotion.

<u>School-Related</u> <u>Projects</u>

1. <u>Book</u> <u>Stand</u> - The head of the school's English Department should have information concerning this project. If your school does not have one, a paperback book stand is usually because there is no organization that wants to take the responsibility, for it takes time. You might include used paperbacks as well as new ones. In states where students must purchase their textbooks, you could buy and sell used books.

2. <u>Concession</u> <u>Stand</u> - If your school does not have a snack bar or concession stand, one which is open before school and at noon could make quite a bit of money, but this project, too, takes time. Some staffs run them with sweetrolls in the morning and gum, candy, and chips at noon. Check prices, but you might bag your own chips in plastic bags for considerable savings.

3. <u>Valegram</u> - A staff member delivers a "telegram" to your loved one's home room or locker on Valentine's Day - only 10¢.

4. <u>Lemons</u>, <u>Flavored</u> <u>Toothpicks</u>, <u>Dill</u> <u>Pickles</u>, <u>ad</u> <u>infinitum</u> - Take advantage of the fad food of the day - make it available to your fellow students for a small fee.

5. <u>Bake Sale</u> - Rather than spend an evening or Saturday selling baked goods downtown, try a bake sale during the noon hour or before the first class begins. Specialize in "eat on the spot" foods such as cookies, cup cakes, brownies rather than whole cakes and pies. Another possibility is a traveling bake sale. Drive a decorated truck or van around town and sell baked goods.

6. <u>Noon Time Feed</u> - If your school has no cafeteria, you might consider a noon theme "Feed": Western Bar-B-Que, HoBo Lunch, Italian Special - publicize highly and sell advance tickets. It is a lot of trouble but can be profitable.

7. <u>Stuffed Toys</u> - Make simple, contemporary stuffed toys from scraps of material from the home economics department, other students, teachers, or from home. Eyes and filling for frogs made by one staff were the only expense. Bean bags may be stuffed with maize (caffer corn), a relatively inexpensive grain purchased from a local seed store. Bake it in a slow oven and spray with disinfectant to shrink the grain and kill insects. Make several samples, take advance orders with $1.00 deposits and get the remainder of the price upon delivery. Arkansas City, Kansas, <u>Mirror</u> staff sold bean bag frogs for $2.00, profiting $250.

8. <u>Teachers' Assembly</u> - Convince your teachers that it is for a good cause and sponsor an annual teacher's assembly! Teachers participate in skits and talent productions. Charge admission with proceeds to the yearbook staff. Profits might go toward upgrading the book's academic section.

9. <u>Slave Sale</u> - "Sell" willing participants; "slaves" will carry books, etc. for that day. Get a good auctioneer. Another approach is

to sell student "slaves" to parents and other adults to work after school or on Saturdays. Students do yard work, wash windows, and work at other jobs. Proceeds go to the staff.

10. Mr. Ugly or Campus Clod - This is a juxtaposition of the traditional "Yearbook Queen" contest. Each class nominates one candidate for the "Honor." Make a display with large photos of candidates in "hammy" poses and costumes and furnish jars for money votes. One school designed that each penny was one vote. A large amount was a "minus" vote. Therefore sophomores would put pennies in their class jar but nickles and larger amounts in jars for juniors and seniors to substract votes for those candidates.

11. Party Pictures - Have the organization sponsoring the party provide a colorful backdrop corresponding with their theme. If possible, have persons order and pay for specific pictures in advance. These could be black and white or color. But definitely take black and white candids for use in the yearbook. Contact print sheets of these candids could be displayed in the school display case and sold by order if you choose to use this method rather than take advance sales.

12. Car Bash - This activity is good at a carnival. Rope off an area for the car, have a sledge hammer, charge 10¢ per bash or three for a quarter.

13. Dunking or Pie Face Booth - Set up one at the school carnival. Perhaps a dunking booth could be rented from a local rental service or an organization that owns one. Convince teachers, staff members, and popular students to take their place on the "dunk seat."

The Pie Face booth involves less equipment. Paint caricatures or contemporary designs on an old sheet and cut holes for the "victims'"

faces. Hang the sheet from a frame and make "pies" from soap suds in small, light-weight pie tins. Solicit teachers and popular students as well as staff members to get the pie in the face.

14. Marryin' Sam Booth - If your school has a "Sadie Hawkins Day" you might convince your principal or a popular teacher to be "Marryin' Sam" and pose with each "happy couple" while the yearbook staff photographer takes their picture. They can purchase "Plain Weddin' Certificate" for 25¢, "Delux Weddin' Certificate" with one picture for 50¢ or the "Sooper-Delux Weddin' Package" with two copies of the picture, ring (a can pop-top) for 75¢. Couples pay in advance.

15. Win a Car - A local used car dealer might donate a used car; to win it, students sell yearbook booster or patron ads, receiving one chance on the car for each $5.00 worth sold. You must prenumber ad receipts and keep a record of those checked out. With adequate promotion, this project is a good money-maker. In return for the car, the dealer receives a full page ad in the yearbook and publicity in the school and local newspaper as well as promotional ads painted on the car daily.

Away-From-School Projects

1. Fashion Show - A local store could take care of the actual fashion show, furnishing the wardrobe, choosing models, writing the script. The staff would be responsible for publicity, decorations, ushering, cleanup. The staff gets the profit while the store gets plenty of publicity.

2. Wash School Buses - Ask the school board how much money they would pay the staff to wash, polish, and vacuum school buses. Another

project along this line would be to wash and clean private airplanes at the local airport.

3. Tasting Bee - This project is a take-off from the traditional bake sale. Instead of buying the dessert, customers, for 25¢, get a paper plate, fork, and sample of each dish. Then for another 10¢ or 25¢ they can purchase each recipe.

4. Collect Pop Bottles - Many people do not like to take their bottles to the store. Pay about half their value to haul them off.

5. Collect Beer Cans and Bottles - This is good for pollution control, too. It is a lot of work, but you can set trash cans in convenient places, clearly marked for their purpose. Publicize. You might even convince the school administration to let you sponsor a class contest, with each class competing to fill the most barrels.

6. Painting - Paint house numbers on street curbs for $1.00 each. Make stencils to make the job go quickly.

7. Celebrity Auction - Plan for one far in advance. Write to celebrities asking them to send a memento for the staff to auction to the highest bidder. Don't unwrap articles until after they are sold, so most purchases are sight-unseen. On a smaller and more local scale, you could auction articles from the celebrities in your school.

8. Wash Windows at the Drive-in Movie - Take window-cleaner to the drive-in movie and offer to clean windows for 25¢. Just be sure to get around before dark!

9. Work Day - Staff members donate their time on Saturday. The money earned goes into the yearbook fund. Some local drive-in restaurants let organizations furnish labor for an evening and collect all the net profits. Their payment is the publicity.

10. <u>Car Wash</u> - This is a tried-and-true project and is a good way to get a suntan in the spring, too.

11. <u>Junior High School Dance</u> - Sometimes junior high principals will let high school organizations sponsor junior high dances.

12. <u>Movies</u> - Movies can be ordered for a reasonable fee. If your school has adequate facilities, charge admission and show the movies in installments so students can attend during study halls, or have a movie evening once or twice a month. Another approach is Saturday morning kiddie movies.

Dear Parents:

Do you realize your child has not yet purchased his yearbook? Maroon Memories is an album of his years in high school and hold memories of these days that he can cherish forever. You might also consider a second copy to keep yourself when your child leaves to begin his own home.

The price includes not only the 148 page yearbook which he will receive in May, but also a supplement of spring activities. To preserve these priceless memories for your son or daughter, simply return the enclosed envelope with a check of $8.00 to pay in full or of $2.00 for a down payment. Officially, the deadline to reserve copies was January 22, but we have extended this time to accomodate mail orders.

Thank you for your interest. We know you do not want your child left out when yearbooks arrive in spring.

Sincerely,

Mary Chessher

Business Manager, Maroon Memories

Mary Raye Chandler

Adviser

Figure 64. Letter to Parents Urging Them to Purchase a Yearbook.

Advertiser's File Card

```
+-----------------------------------------------------------------------+
|                                                                       |
|  Name of Business_____ Region _____     |
|                                                                       |
|  Address_____ Phone _____      |
|                                                                       |
|  Name of owner, manager or ad manager_____        |
|                                                                       |
|  19__ Salesperson  Size ad ____ Amt. due ____ Date Pd. ____ Refused __ |
|  Comments:                                                            |
|                                                                       |
|  19__ Salesperson  Size ad ____ Amt. due ____ Date Pd. ____ Refused __ |
|  Comments:                                                            |
|                                                                       |
|  19__ Salesperson  Size ad ____ Amt. due ____ Date Pd. ____ Refused __ |
|  Comments:                                                            |
|                                                                       |
|  19__ Salesperson  Size ad ____ Amt. due ____ Date Pd. ____ Refused __ |
|  Comments:                                                            |
|                                                                       |
+-----------------------------------------------------------------------+
```

Once the Business Manager divides the city and surrounding area into regions, recording such information on the permanent records saves repeating this chore year after year.

"Comments" might include the merchant's reason for not purchasing an ad or his comments or suggestions concerning the book's advertising section, his likes and dislikes, or other pertinent information to help next year's solicitors.

Figure 65. Advertiser's File Card.

Sales Person and Region	Business	Refused Date	Purchased Date	Paid Date	Ad Size	*Special Instructions	Mark-up Approved	Date Mailed to printer	Proof Approved

* Special instructions might be include the date
to take a photograph or to pick up special art,
a time the merchant wants the sales person to
return for further information, special billing
information, and so on.

Figure 66. Advertising Sales Progress Chart.

Shaler Sets Ad Record In Yearbook Drive

By PAUL E. SCHWEIGER,
Adviser, Spectrum,
Shaler High School,
Glemshaw, Pa.

SHALER Area High School, Glenshaw, Pa., students recently set a national record with a total of $16,301 in their yearbook ad drive for the 1973 Spectrum.

Securing this amount was the result of months of planning and organization during the summer months. The Spectrum Business Staff laid the groundwork for the campaign.

They decided on an effective campaign slogan, "Reflections of Spectrum," and a suitable trademark to coincide with the slogan. These ideas were incorporated into signs and posters which were displayed throughout the school.

An assembly was held to launch the drive and ad blanks were distributed to each member of the Class of '73. Satirical skits were performed at the assembly describing various selling techniques, and participants in the Yearbook Ugly Man Contest were introduced.

SENIORS were told that they were eligible to win prizes which the staff had procured from the local businesses. These included a portable TV set, a casette tape recorder, an AM/FM radio, theater passes and others. The winning homeroom was to receive a free pizza and coke party.

A large progress chart (the size of one wall) was placed in the lobby to show the results of the competition between the 22 senior homerooms.

The actual drive ran from September 19 to October 6. During that time, daily and weekly prizes were awarded to students who sold their quota of $10. Each morning announcements were made of the progress of individual salesmen, homerooms and the senior class as a group.

By October 2, the 1973 quota of $8,000 had already been reached. Four days later, the senior class and school had a national record. That evening, the prizes and awards were presented during the Yearbook Night football game between Fox Chapel and the Shaler Area Titans.

As a result of the campaign, Shaler Area High's Spectrum can be sold for $6, only one-third of the actual cost.

(After one week of the Spectrum Ad Drive, the homeroom totals cross the Chart.)

With the Progress Chart in the background, the Senior Dog watches with Senior Homeroom Presidents and banners as Spectrum Editor, Michele Fair, presents Janie Berger with Plaque and Award as 3rd high salesman at the Yearbook Award Assembly.
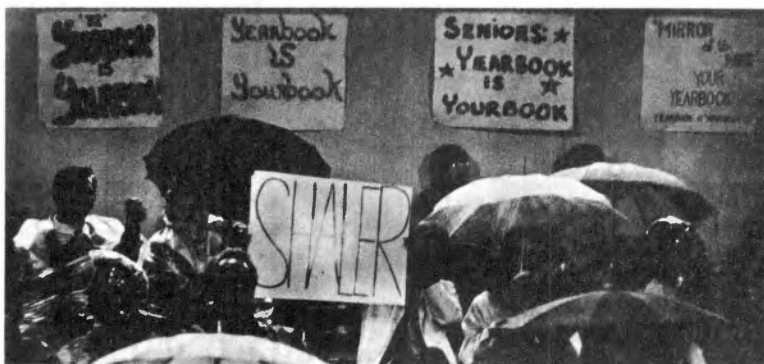
Creating enthusiasm for the sale of books in school and community, the '73 Spectrum staff place signs about the football stadium and around the school.

3

Figure 67. Shaler Area High School Ad Sales Campaign.

A SELECTED BIBLIOGRAPHY

(1) Accolade 1972. Arlington High School, Indianapolis, Indiana, 1972.

(2) Adams, Don P. "Assignments in Search of a Reporter: Writing Ideas
        May Aid School News Reporters." International Scholastic
        League Conference, Austin, Texas.

(3) Allnutt, Benjamin W., ed. Springboard to Journalism. Columbia
        University, New York: Columbia Scholastic Press Advisers
        Association, 1973.

(4) Arnold, Edmond. Editing the Yearbook. New York: Richards Rosen
        Press, 1974.

(5) Baer, Jean. "Reporting: The Magazine Approach." The School
        Press Review, Columbia Scholastic Press Association Journal,
        Vol. 49 (1973), pp. 2,4,6-7.

(6) Benedict, Mary. "The Journalist As A Competitor." Columbia
        Scholastic Press Advisers' Association Bulletin, Vol. 32 (1974),
        pp. 21-23.

(7) "Bright, Informative Yearbook Copy and How You Go About Getting
        It." Taylor Talk, 1973, pp. 25-27.

(8) Bulldog 1973. Lapel High School, Lapel, Indiana, 1973.

(9) Butler, John. "The Yearbook: Where Is It Headed?." Columbia
        Scholastic Press Advisers' Association Bulletin, Vol. 30
        (1972), pp. 8-12.

(10) Cactus 1971. Marion High School, Marion, Indiana, 1971.

(11) Carlson, Stephen. "Give Your Readers The Gift of Caring - the
        Greatest Gift of All." Photolith, Vol. 24 (1973), p. 8.

(12) Claremore 1973. Claremore Junior College, Claremore, Oklahoma,
        1973.

(13) Click, J. William. Magazine Editing. Dubuque, Iowa: Wm. C.
        Brown Co., 1974.

(14) Cohesan 1973. Cohoes High School, Cohoes, New York, 1973.

(15) Colonel 1973. William Fleming High School, Roanoak, Virginia.

1973.

(16) Copy Preparation. Topeka, Kansas: Joston's American Yearbook
         Company, 1973.

(17) Donnelly, Jack. "A Good Caption: Essential Compliment to the
         Best Picture." Photolith, Vol. 24 (1973), pp. 12-13.

(18) Fitz, Richard. "How to Improve that Sports Section." Columbia
         Scholastic Press Advisers' Association Bulletin, Vol. 30
         (1972), pp. 18-21.

(19) The Games People Play 1974. Richmond Heights High School, Richmond
         Heights, Ohio, 1974.

(20) Gator 1973. Hopeville High School, Hopeville, Florida, 1973.

(21) Green, Nancy. "Specificially Planning Those Printer's and
         Miscellaneous Costs." Columbia Scholastic Press Advisers'
         Association Bulletin, Vol. 30 (1972), pp. 13-17.

(22) Haddock, Max R. "Formulas Ruin Good Features: Feature Writing
         Depends on Research Creativity." International Scholastic
         League Conference, Austin, Texas.

(23) Haloscope 1972. Halifax County High School, South Boston,
         Virginia, 1972.

(24) Haloscope 1973. Halifax County High School, South Boston,
         Virginia, 1972.

(25) Hampton, Veita Jo and Rory Riddler. "Color Us Orange."
         Communication: Journalism Education Today, Vol. 6 (1973),
         pp. 8-9.

(26) Hill, Donald. The Practice of Copy Fitting. Huntsville, Alabama:
         Graphic Arts and Journalism Publishing Co., 1971.

(27) Hill, Donald. Techniques of Magazine Layout and Design,
         Huntsville, Alabama: Graphic Arts and Journalism Publishing
         Co., 1972.

(28) Hindman, Bill. "The Acetate Art Aids of Graphics." Scholastic
         Editor Graphics/Communication, Vol. 53 (1973), pp. 8-13.

(29) Historian 1973. Douglas Freeman High School, Richmond, Virginia,
         1973.

(30) Historian 1974. Douglas Freeman High School, Richmond, Virginia,
         1974.

(31) Hofmann, Armin. Graphic Design Manual: Principles and Practices.
         New York: Van Nostrand Reinhart Co., 1965.

(32) Howell, Les. "Bringing the Yearbook In Tune With Youth's Vibrations." Columbia Scholastic Press Advisers' Association Bulletin, Vol. 30 (1972), pp. 30-31.

(33) Howell, Leslie R. (Unpub. lecture, Ball State University, 1974.)

(34) Howell, Leslie R. (Unpub. lecture, Columbia University, 1973.)

(35) Hurley, Gerald D. and Angus McDougall. Visual Impact in Print. Chicago: American Publishers Press, 1971.

(36) Ignetius 1973. St. Ignetius High School, Cleveland, Ohio, 1973.

(37) Instructional Media Curriculum Guide. State Committee for Educational Media and Technology, Instructional Media Section, Oklahoma State Department of Education, 1972.

(38) Judging Standards for Scholastic and Collegiate Yearbooks. Memphis, Tenn.: National School Yearbook Association, 1972.

(39) Knight 1973. McCallum High School, Austin, Texas, 1973.

(40) Kress, Sister Beth. "Indepth Reporting: 'Why' and 'How' Writing." Columbia Scholastic Press Advisers' Association Bulletin, Vol. 30 (1973), pp. 8-10.

(41) Legend 1973. Brookfield High School, Brookfield, Wisconsin, 1973.

(42) Lloyd, Irving. The Photo and its Use in Yearbook Journalism. Topeka, Kansas: Joston's American Yearbook Company, 1969.

(43) Lowe, Jim Rodman. Contemporary Yearbook Design. Taylor Publishing Co., 1970.

(44) Magmer, James and Franklin Ronan. LOOK and LIFE as Guides for the Successful Yearbook Editor. Birmingham, Michigan: Midwest Publications Co., 1964.

(45) Manassas 1972. Manassas High School, Manassas, Virginia, 1972.

(46) Maroon Memories 1972. Blackwell High School, Blackwell, Oklahoma, 1972.

(47) Mathews, Frank. A Survey of the Graphic Arts. Champaign, Illinois: Stipes Publishing Co., 1969.

(48) Medlin, C. J. Yearbook Editing, Layout, and Management. Ames, Iowa: Iowa State University Press, 1966.

(49) Mirror 1972. Arkansas City High School, Arkansas City, Kansas, 1972.

(50) Monjon, Kenton. "Adding Life to Academics." Photolith, Vol. 24

(1974), pp. 4-5.

(51) Nelson, Roy Paul. The Design of Advertising. Dubuque, Iowa:
      Wm. C. Brown Publisher.

(52) Nelson, Roy Paul. Publication Design. Dubuque, Iowa: Wm. C.
      Brown Co. Publishers, 1972.

(53) Noctua 1973. Marshall High School, Marshall, Mo., 1973.

(54) Northerner 1974. North Central High School. Indianapolis,
      Indiana, 1974.

(55) Orient 1974. Ball State University, Muncie, Indiana, 1974.

(56) The Owl 1973. Paris High School, Paris, Texas, 1973.

(57) Prize Package of Current Yearbook Ideas. Memphis, Tenn.: National
      School Yearbook Association, 1971.

(58) Recall 1972. Augusta Military Academy, Verona, Virginia, 1972.

(59) Reflector 1974. Griffith High School, Griffith, Indiana, 1974.

(60) Riparian 1974. Broad Ripple High School, Indianapolis, Indiana,
      1974.

(61) Robrock, Mabel. The Yearbook Team: A Guide for Young Historians,
      Topeka, Kansa: American Yearbook Company, 1969.

(62) Round Table 1974. Northwest Classen High School, Oklahoma City,
      Oklahoma, 1974.

(63) Savedge, C. E. "CSPA Emphasis: 'Quality'." The School Press
      Review, Vol. 49 (1973), pp. 1, 4-5.

(64) Savedge, C. E. and J. William Click. Columbia Scholastic Press
      Association Yearbook Fundamentals. New York: Columbia
      University, 1973.

(65) Savedge, C. E. "Once More: 'Yearbooking' Is Fun!" Columbia
      Scholastic Press Advisers' Association Bulletin, Vol. 31
      (1973), pp. 10-14.

(66) Savedge, C. E. (Unpub. lecture, Ball State University, 1973.)

(67) Schweiger, Paul. "Shaler Sets Ad Record in Yearbook Drive."
      School Press Review, Vol. 49 (1973), p. 8.

(68) Schweiger, Paul. Spectrum: A Successful Campaign, Glenshaw, Pa.:
      Shaler Area High School, 1973.

(69) Selected Features from Photolith, Memphis, Tenn.: National School

Yearbook Association, 1970.

(70) Sooner 1973. Oklahoma University, Norman, Oklahoma, 1973.

(71) South African Panorama, New York, New York, Oct. 1972-June 1974.

(72) Talisman 1974. Western Kentucky University, Bowling Green, Kentucky, 1974.

(73) Trail 1973. Wichita West High School, Wichita, Kansas, 1973.

(74) Traveler 1973. Robert E. Lee High School, San Antonio, Texas, 1973.

(75) Vahl, Rod. "Interpretative Reporting." Scholastic Editor Graphics/Communication, Vol. 52 (1973), pp. 21-24.

(76) Vanguard 1973. Northwest High School, Indianapolis, Indiana, 1973.

(77) Vanguard 1974. Northwest High School, Indianapolis, Indiana, 1974.

(78) Warwick 1973. Warwick High School, Newport News, Virginia, 1973.

(79) White, Jan V. Editing By Design. Boston, Mass.: Bowker Press, 1974.

(80) Whitehall 1972. Whitehall High School, Whitehall, Pa., 1972.

(81) Whitehall 1973. Whitehall High School, Whitehall, Pa., 1973.

(82) Wildcat 1973. Hillcrest High School, Dalzell, South Carolina, 1973.

(83) Wildcat 1974. Hillcrest High School, Dalzell, South Carolina, 1974.

(84) Wilson, Marjorie. "Their Creative Yearbook Ads Jump Revenue." Photolith, Vol. 24 (1973), pp. 4-5.

(85) Wilson, Norma Ruth. Adviser's Guide to Painless Yearbooking. Topeka, Kansas: Joston's American Yearbooking Co., 1974.

(86) Yearbook Guidebook - ACP/NSPA. Minneapolis, Minn.: Associated College Press/National Scholastic Press Association, 1971.

(87) "Yearbook Ideabook: Graphics." Scholastic Editor Graphics/Communication, Vol. 53 (1973), pp. 14-15.

(88) "Yearbook Ideabook: Text Copy." Scholastic Editor Graphics/Communication, Vol. 52 (1972), pp. 29-31.

APPENDIX A

SAMPLE REPORTING STYLES

News Story Report - 1974 <u>Wildcat</u> p. 50.

Meet, drink and eat

Future Farmers' harvest included close to 200 bushels of vegetables, nine dairy awards and a trip to Missouri.

District delegate Tim Ard, special delegate James Lane and FFA band member Nathaniel Harvin flew to Kansas City for the National Future Farmers Convention Oct. 16-22.

Tim kept notes on the conventions decisions in his capacity as reporter for every FFA chapter in District 2. Nathaniel practiced daily with the band for the Royal Parade at the end of the convention.

The climactic assembly at the convention hall featured Alabama Gov. George Wallace and Mrs. Julie Nixon Eisenhower as guest speakers.

Davis Goodman swept the dairy cattle judging Sept. 25 at the Sumter County Fair, in which he entered three jerseys, a senior yearling and a three-year-old.

With his six blue ribbions he also took Senior Champion, Grand Champion and the judging's highest honor, Grand Showman.

Last spring's planting in the acre-garden behind the commercial wing yielded 50 bushels of tomatoes, 100 of cabbage, 20 of beans, five of okra and 30 dozen ears of corn.

In-Depth Report - 1974 Historian p. 74.

b.y.o.g.*

*bring your own gas

"For the first time in our history, energy is the top priority," declared President Nixon in his State of the Union address. Lines at gas stations grew longer and homes grew colder as Americans watched develop-ments in the Middle East. In the fall of 1973 the imposition of an oil embargo against the U.S. by the Arabs, enlisted the diplomacy of Dr. Henry Kissinger to bring peace to the "hotspot" through Israeli concessions. Although Middle Eastern products comprised only 3% of the U.S. oil imports, it coupled with reduced energy production in other areas to force Ameri-cans into a conservation program.

The government attempted to cope with the energy situ-ation through federal aid to mass transit systems, investigations of the oil companies, and a congress-ional enactment of year round Daylight Saving Time. With every aspect of the economy affected, talk of an economic recession rampaged

Counties like Henrico, concerned with the safety of its school children during pre-dawn hours, adopted a policy of opening one-half hour later. However, this temporary schedule during the winter months seemingly defeated the purpose of DST. Most Rebels, while delighted with being able to sleep in later, agreed it wasn't worth the headaches and hazards of coping with late afternoon traffic.

Consumer determination, which produced an effective meat boycott during the summer months, saw a steady increase in all food prices, but especially baked goods, believed to be a result of the U.S.-Soviet wheat deal. During January and February, strikes by independent truckers over the price of diesel fuel resulted in violence and the scarcity of food in eastern cities.

Carpooling, lunch-box toting Rebels increased in number as Freeman attempted to cope with rising inflation and scarcities on all fronts. Darkened hallways resulted from concerned students switching off lights during class periods. Freeman saw the rebirth of blackboard assignments when urgent cries slowed up mimeograph machines.

Perplexed Rebels wondered how such a technologically advanced nation could produce a heating system as inefficient as Freeman's Ironically, during oil short-age plagued winter months when the air conditioning didn't come on by mistake, many rooms became so unbearingly hot, windows had to be opened, allowing the precious heat to escape.

Interpretative Report - 1974 Historian p. 216.

Screaming fans shout the sing-song chants as the cheerleaders dance in front of the bleachers and the majorettes perform twirling routines to the familiar tunes of the pep band. Once again a favorite, the porkchop cheer can be heard ringing through the stands.

Although this portrays a school with high spirits, some students continue to disagree and to question the significance of pep rallies. Do they merely provide a fifteen minute break for the students, or do they really arouse spirit for the oncoming game?

In comparison to other years, there seems to be a revival of spirit at the pep rallies. This is evident in the increasing participation and enthusiasm aroused by class competition and the music provided by the pep band. Pep rallies often help the game attendance by encouraging more people to go and support their team.

Out of fifty students polled, forty-eight were in favor of pep rallies and two were opposed. When trying to analyze the dissatisfaction felt toward the pep rallies by certain members of the student body, students offered several possible causes for objection. Some feel that there should be equal emphasis on academics as there is on sports. Another argument comes with the objection of some students towards the Dixie image that is projected at the pep rallies. The existing controversy resulted in a temporary banning of "Dixie" at the pep rallies. Mandatory attendance at pep rallies is also a cause of disagreement.

Although a small percentage of the student body is opposed to pep rallies, they are a well-established tradition which the remainder of the student body is anxious to keep. Consolation can be found in the fact that the band and cheerleaders continue to change and improve pep rallies in an effort to instill more school spirit.

SPIRIT

Personalized Report – 1973 Noctua p. 14.

You know, sometimes our classes just seem to float by. All of us would zone out and the teacher would have absolutely no response to anything said. I wonder if teachers get bored too?

Of course some always find something to center their attention on, even if it was how funny I looked sound asleep when it was my turn to read.

Yeah, I know how that goes. I was busy, at least in my mind, when suddenly some teacher had the nerve to snap her fingers. I came back from my thoughts to find the whole class watching me.

What's really bad is having the teacher walk around the room making sure you're taking notes and finding scribbles, circles, or a whole page of flowers.

I always found assemblies to be a good time to fill in a doodle-page, even finish my homework or catch up on sleep.

Oh, catching up on sleep is my great need wherever I am. But study hall takes care of that. The people that think study halls were made for studying are crazy. All we ever do is sleep.

Still I'm glad we have it, otherwise I'd be napping in most of my classes. That's right. Most of the time it's not so much that we're not interested in a course, it's just that our bodies cry "Rest, stupid" and that overrides the seeming necessity of doing the teacher's busy work.

Vacations do that to me, especially after Christmas. All of us just let the holidays continue while we get fat and lazy and punt lessons. Grades always drop third quarter and for me its just because I get tired of the same old routine.

We have our parents who get hyper and force our ambitions to return. What do the teachers do when they get weary?

Both sides always get energetic toward May even if we're all bored out of our minds.

Energetic is right! Trigger-fingers get plenty of action as do the janitors mopping up after water gun fights.

Well, you've got to admit we don't stay bored long, only while we're in class.

Interview - 1974 Talisman p. 88-89.

WHO'S WHO AND WHY

Elected from 208 on the ballot, thirty-six seniors received listings in the Who's Who Among Students in American Colleges and Universities. Prior to the election, a list of prospective students was sent to department heads. Students appearing on the ballot were nominated by faculty members from at least two departments. Unpublicized prior to the election, the Who's Who ballot was a "rider" with the election of the Homecoming Queen. Tabulated by the national Who's Who Committee, results were released in December.

1. Gail Emberton: "I selected Western because I was seeking a university community which recognized students as individuals, instead of numerical entities. I'm happiest when I'm super busy, and the past four years at Western have been my busiest." Gail was personnel chairman of Chi Omega, 1972-1973 junior class vice-president, first runner-up in the "Miss Three Alarm" contest, and President's Scholar. She was also a member of the Leiper English Club and the Sigma Tau Delta honor society, in addition to being a participant in the ASG.

2. "It's been fun breaking into a 'man's field.' If you do well, you can be especially proud. If you do badly, then you can rationalize and say it was because you are a 'dumb' girl," remarked **Janet Swearinger,** accounting major from Franklin.

3. To **Deborah Snorton,** life is what one makes it; parents may help, friends may influence; but the individual molds and shapes his life. Deborah was a member of the Alpha Kappa Alpha sorority, Rebellettes Drill Team, and Phi Beta Lambda. Open-mindedness, a willingness to learn, and the ability to communicate are the most important personal qualities for a successful life to Deborah.

4. "College life has provided many experiences — some good, some bad. I'm very thankful to my wonderful friends, sorority sisters, and parents who have helped me along the way," said **Cherie Hoxworth,** a dietetics and institutional administration major from Beaver Dam. A member of Alpha Omicron Pi sorority and Sweetheart of Sigma Nu fraternity, Cherie was the 1973 Homecoming Queen.

5. "Grades are not necessarily the most important things in life," said **Gary Akin;** "College is a place to develop not only your mental capacities, but also your personality, emotional stability, and growth with others and individually." An agriculture and chemistry major, Gary found that the main personal quality needed for a successful college life was "the ability to accept someone else's ideas, personalities, and desires without being prejudiced and without changing your life style to suit them." Gary was a member of the agriculture club, the chemistry club, the band, and Alpha Phi Omega service fraternity.

APPENDIX B

PAGE EDITOR'S CHECK-LIST

Page Editor's Checklist of Guidelines for Layout Designs that Communicate or "Creativity Begins with Basics."

_____ 1. Does this double page spread immediately and clearly communicate one main idea to any reader?

_____ 2. Is there one photograph or element that is definitely dominant?

_____ 3. Does the headline work with the dominant photo to "say" the same thing?

_____ 4. Does the spread have a variety of picture sizes and shapes?

_____ 5.. Are all the pictures squares or rectangles? (No circles, stars, hearts or other odd shapes unless they serve a specific purpose.)

_____ 6. Is the internal margin space between each element equal, both vertically and horizontally? (Decide on 1 or 1½ or 2 picas and be consistent.)

_____ 7. Are gutter margins the width of other internal margins plus one pica?

_____ 8. Does the spread utilize proper external margins consistent with the rest of the book? (Widest on bottom, somewhat more narrow on sides, most narrow on top.)

_____ 9. Unless this is a portrait spread, are there no more than six photos per double page spread?

_____ 10. If possible, has a picture crossed over the gutter margin to tie together the spread?

_____ 11. Are all elements (photos, headline, captions, report) lined up vertically and horizontally with no small "jags"?

_____ 12. Does the spread have a report written using facts and specific details?

_____ 13. Is the report the proper width on the layout sheet, consistent throughout this section or the entire book?

_____ 14. Does the report fit the space alloted for it, depth as well as width?

_____ 15. Is there a caption for every photograph?

_____ 16. Are captions the proper width, consistent throughout this section or the entire book?

_____ 17. Do captions fit the spaces alloted?

_____ 18. If captions are "clustered", is each easily associated with the picture it describes without complicated directions? (Try to limit 2 captions to a "cluster.")

_____ 19. Do bleeds extend all the way to the outside edge of the page with 1/3 inch allowed for company trim? (Of course, photos never extend partially into the margin.)

_____ 20. If you're using the column approach, is each photograph a column wide, a multiple of a column, or the width of column(s) plus a bleed?

Add your own style specifications to this list.

APPENDIX C

TEACHER'S MANUAL FOR MULTI-MEDIA SEQUENCE:

"CREATING YEARBOOK PERSONALITY

WITH GRAPHIC HEADLINES"

CREATING
yearbook* personality
with
GRAPHIC HEADLINES

WHAT IS PRESSURE-SENSITIVE TYPE?

Graphic typography is one of the most effective ways to communicate atmosphere, mood or personality in a yearbook. While most publishing companies offer only a few choices in headline styles, pressure-sensative type companies give the option of several hundred.

Pressure-sensative type is inexpensive; a typical price is $1.75 per sheet. It is so simple to use that nearly any student can quickly set professional-appearing headlines. Its use can help a yearbook staff create an innovative, graphically-exciting book if the students and adviser are aware of its unlimited possibilities.

This slide-tape presentation introduces the yearbook staff members to the "personality" and "psychology" inherent in type faces. It provides illustrations of creative typography seen in popular magazines as well as in contemporary yearbooks. It encourages students to notice graphic techniques used in the world surrounding them. And it give basic instructions for setting headlines with two kinds of pressure-sensative type.

Subject
    Creative headlines for school publications.
    Examples come from yearbooks; however, information is readily
    adaptable to the newspaper, newsmagazine, other publications.

Level
    Junior-Senior High School

Presentor
    Publications Adviser or Journalism Instructor

Type of Presentation
    2" x 2" slides with corresponding cassette tape

Length
    13 minutes

Purpose
    The primary purpose of this multi-media presentation is to introduce
    a novice journalism student to creative typography. It should help
    him become more aware of the tremendous amount of graphic typography
    in the print and film media he sees daily. He will then, hopefully,
    become motivated to adapt similar techniques to his own school
    publication.

Behavioral Objectives

IMMEDIATE GOALS:

1. The student should be able to name the primary reason to utilizing creative typography in a yearbook.

2. He should be able to name and describe the two basic type families.

3. Given an example of type, the student should be able to catagorize it as serif or sans serif type.

4. He should be able to catagorize type examples according to "personality", for example, traditional, contemporary, bold, delicate.

5. Given a sheet of rub-off type, the student should be able to produce a headline.

6. Given a sheet of acetate type, the student should be able to produce a headline.

7. The student should be able to name three places to look for creative typography.

LONG-RANGE GOALS:

1. The student should keep an idea file.

2. He should use headline psychology in each section of his yearbook.

Vocabulary

Graphics — According to <u>Webster's Seventh New Collegiate Dictionary</u>, a definition of "graphic" is "of or relating to the written or printed word or the symbols or devices used in writing or printing to represent sound or convey meaning"; another definition is something which "stresses the evoking of a clear lifelike picture."

The term, as used in this presentation, refers to the use of specific or unusual effects in type, photography, art or design (1) to increase the reader's understanding of the material or (2) to get the reader's attention in order to communicate with him in other ways.

Pressure-sensative Lettering — In this presentation, the term refers to either acetate or rub-off lettering or other art aids which adhere to a transparent acetate sheet.

<u>Rub-off letters</u> are applied to paper by burnishing (rubbing) with a blunt object.

<u>Acetate lettering</u> is printed on a transparent acetate sheet and coated with a repositional adhesive. The letters are removed by cutting through the adhesive only and lifting them off the backing sheet. This cut-out lettering is somewhat more versatile because the letters can be lifted and repositioned intact without any damage to the receiving surface.

Roman Type
Serif Type — A "serif" is a finishing stroke on a letter or character. Serif, or Roman, type is a very readable type, as exhibited by the fact that it is used for most textbooks. Many type faces are included in this basic type family. A few of the most common ones are Baskerville, Bodoni, Caslon, Century Schoolbook, Clarendon, Garamond, Hellenic, Times Roman.

As a general rule, this type style implies tradition.

Gothic Type
Sans Serif Type — Sans Serif types are unadorned, characterized by the fact that they have no serifs. The word "sans" is French in origin and means "without." The result in the lack of serifs is a more precise, contemporary-appearing type. A few of the most common ones are Future, Franklin, Grotesque, Helvetica, Optima.

Visual
Onomatopoeia

Verbally, "onomatopoeia" refers to a word which
sounds somewhat like its meaning: Buzz! Whap!
Zing! Thus, a headline with visual onomatopoeia
gives the visual appearance of its meaning, for
instance, a headline concerning vanishing school
traditions might be printed in gradually receding
shades from black to light gray.

Fixative

Fixative is a spray applied to drawings or art or,
in this case, pressure-sensative type, to make the
work permanent.

Preparatory Activities

1. Obtain a supply of magazines utilizing creative typography and
    design. Several excellent examples are Seventeen, House
    Beautiful, Better Homes and Gardens, Friends, People, Viva, Sports
    Illustrated, although there are many others.

    It would also be beneficial to have other examples of creative
    type use: posters, armed service and travel brochures, pamphlets
    from soft drink companies, magazines' advertisements for products
    used by teen agers.

2. Have sample type books by the companies from which you plan to
    purchase your pressure-sensative type.

3. Collect the supplies necessary for students to set headlines.

    ACETATE LETTERING
        Sheet of type
        Fine quality white paper
        Ruler and pencil to draw guideline
        Single edge razor blade or cutting knife
        Blunt object to burnish down letters (blunt end of ball point
        pen will do)

    RUB-OFF LETTERING
        Sheet of type
        Fine quality white paper
        Ruler and pencil to draw guideline
        Blunt object to burnish down letters
        Spray fixative

4. Have manilla folders for idea files. You might begin with one
    general idea file and designate special topic areas as the one
    fills, and students see the need for specialization. For example,
    some ideas might be especially applicable to sports, another to
    academics, and so on. Or perhaps each student might prefer to
    keep his own file. (Side note: Encourage your students to keep
    this type of idea file for every aspect of the yearbook, such as
    special effect photos, creative approaches to mundane topics,
    design techniques....)

5. Prepare the projector and cassette player and then read the
    following paragraphs or present the information in your own words:

    Do you know what "graphics" is?
    Graphics, as the term is applied to the yearbook, is the use of
    unusual effects in type, photography, art or design to increase
    the reader's understanding or to get his attention in order to
    communicate with him in other ways.

    We're living in an age of graphic realism! You young people,
    especially, have grown up in an era of visual communication.
    You see so many graphics that you take them for granted. Think

about your hobbies. Don't most of you have at least one poster?
And what about your record album covers -- aren't most of them
colorful and attention-grabbing? Consider movie promotions,
billboards, television, college and trade school promotional
pamphlets, popular magazines...the list is endless!

If our yearbook is going to successfully compete with these
professional publications for our reader's attention, it too,
must use creative graphics.

Today we're going to see some slides concerning the use of graphic
headlines:

Presentation
    Turn on cassette player and advance slides.

Follow-Up
  DISCUSSING BASIC CONCEPTS

1. During the follow-up discussion, take cues from your students concerning the place to begin and which direction to proceed.

--If they seem somewhat puzzled about the difference between serif and sans serif type families, you might refer back to slides numbered 8, 9, 10, 11, 12. Then use the magazines and other printed materials to illustrate the difference in typography. (See Preparatory Activity 2)

--If they seem particularly enthused with creative concepts for their own publication turn the discussion into a fast-paced "brainstorm session." Designate one or two people as recorders and encourage students to voice their ideas as quickly as possible. One basic rule of brainstorming forbids negative comments toward any suggestion, no matter how wild or absurd-sounding. (Remember: it's much easier to tame down wild ideas than to breathe life into dead ones.) There should also be no detailed discussions; save these for later. The purpose of brainstorming is a quantity of ideas in a positive, receptive atmosphere. Later the editor, adviser and/or staff can sift through the material to give the most promising ideas further consideration.

--If they are especially interested in the concept of type personality, introduce the magazines and other materials (See Preparatory Activities 1, 2.) Give the students time to browse through these publications and immediately begin their idea files (See Preparatory Activity 4.) Let their own discoveries lead naturally into a discussion concerning the two type families and the distinction between their personalities.

Bring into the discussion the fact that personal preference and taste do play a part in the connotations implied through type faces. But the students should also realize that typography also has somewhat consistent characteristics.

2. During your discussions, be certain your students understand that the primary purpose of using graphic headlines or any form of graphics is effective communication. Ask them to explain what this idea implies. The following conclusions along with the students' own ideas should be established:

--Headlines should immediately catch the reader's attention. Therefore, the same headline style used throughout the entire book would become monotonous. However, too many changes become tiring, and the graphic effects lose their impact. A good general rule is to keep headline style consistent within each section of the book.

In the exchange of ideas, lead the students to the idea that the

message is more important than the medium. In other words, in the zeal to be creative, beware of using graphic gimmicks merely for the sake of unusual effects with little or no other obvious purpose. The personality or mood of each headline should always correspond with the meaning of the words in the headline and therefore with the meaning of the corresponding photographs and written report.

Any graphic device - in fact, any element in the yearbook, whether a photograph, headline, special effect, report or the design itself - (1) should be used to increase the reader's understanding of the material or (2) it should get the reader's attention in order to communicate with him in other ways.

3. Be certain to bring out the concept that a staff creating a trendsetting yearbook which effectively communicates the personality of its school uses popular, successful commercial publications as idea-guides. It is therefore, a logical assumption that if a student can develop a proficiency in manipulating type to create specific psychological connotations in his high school yearbook, he has a valuable skill to use throughout his life.

This is obviously an asset for a student desiring further study and a possible profession in journalism. It is equally useful for the student who plans to work for a local newspaper or to work as a volunteer producing church or public-service news-letters, pamphlets or posters. It is also valuable to the person who is interested in being a knowledgable consumer of contemporary media.

REVIEWING PRACTICAL SOURCES

1. Discuss places they could look for creative typography. Have in mind some places specific to your area that are familiar to your students. Some examples would be a gift shop specializing in posters and graphics for young people, industrial publications from businesses in your community, billboards or movie marquis displayed at the present time, contemporary greeting cards, promotional and public information pamphlets.

PRACTICING SKILLS

1. Have students set headlines using acetate or rub-off type (See Preparatory Activity 3.)

Steps in Producing Rub-Off Headlines
1. Draw guideline lightly.
2. Position letter. (slide 26)
3. Rub over entire letter area with blunt object. (slide 27)
4. Carefully lift sheet.
5. Spray completed headline with artist's fixative to prevent cracking and peeling. (slide 28)

Steps in Producing Acetate Type Headlines
1. Draw guideline lightly.
2. Lightly cut around letter. (slide 29)
3. Slide knife under corner of letter. (slide 30)
4. Lift letter carefully from backing sheet. (slide 31)
5. Position each letter using guideline. (slide 32)
6. Place entire headline before burnishing down. (slide 33)

Information Concerning Odd-shaped Headlines
Refer back to slides number 40, 41.

Evaluation

Although specific questions and tests evaluating the students'
cognitive skills could be easily written from the stated behavorial
objectives, an objective test could very likely destroy the lesson's
true purpose, which is to help the student become more aware of
creative typography and thus to motivate him to adapt some proven
commercial techniques to his own publication.

The teacher should be able to determine the mastery of these
observable skills through the student's participation in discussion
and activities.

The ultimate test for "success" of the presentation is in the long-
range goals, in the student's actually keeping a current idea file
and then adapting some of these ideas or, even better, creating his
own unique ones for use in his publication.

References
GRAPHIC DESIGN AND TYPOGRAPHY

The Design of Advertising
Roy Paul Nelson, William C. Brown Publishers, Dubuque, Iowa,
1973.

Fundamentals of Layout
F. J. Wills, Dover Publications, Inc., New York, 1965.

Judging Standards for Scholastic and Collegiate Yearbooks
National School Yearbook Association, Box 17344, Memphis,
Tennessee, 1972.

Layout 4
Charles J. Felton, Published by the author, St. Petersburg,
Florida, 1970.

The Medium is the Message
Marshall McLuhan, Quentin Fiore, Bantum Books, Inc., USA, 1967.

Publication Design
Roy Paul Nelson, William C. Brown Publishers, Dubuque, Iowa,
1972.

Visual Impact in Print
Gerald D. Hurley, Angus MacDougall, American Publishers Press,
Chicago, 1971.

Yearbook Fundamentals
Charles E. Savedge, J. William Click, Columbia Scholatic Press
Association, New York, 1973.

OPTICAL SPACING TECHNIQUES

Instructional Media Curriculum Guide
State Committee for Educational Media and Technology,
Instructional Media Section, Oklahoma State Department of
Education, 1972.

PRESSURE-SENSATIVE ART AIDS

Try purchasing these at a local print shop or graphic arts
store. If your local newspaper is printed by offset litho-
graphy, the editor could possibly assist with the purchasing.
You may also order directly from the companies. All will gladly
send order and sample catalogs, and many companies furnish
helpful supplementary information and supplies.

Formatt
Graphic Products Corporation
3601 Edison Place
Rolling Meadows, Ill. 60008

LetraSet
Graphic Arts Product
33 New Bridge Road
Berganfield, N. J. 07621

TacType
43 West 16th Street
New York, New York 10011

ChartPak
Avery Products, Graphics Division
2620 South Susan St.
Santa Ana, California 92704

Paratone, Incorp.
P.O. Box 645
Countryside, Ill. 60525

CREDITS

The following yearbooks are pictured in this presentation:

Haloscope, 1972
Halifax County High School, South Boston, Virginia (slide 42)

Knight, 1973
A. N. McCallum High School, Austin, Texas (slide 46)

Recall, 1972
Augusta Military Academy, Verona, Virginia (slide 38)

Sooner, 1973
Oklahoma University, Norman, Oklahoma (slide 44)

Vanguard, 1973
Northwest High School, Indianapolis, Indiana (slides 22, 45, 47)

Vanguard, 1972
Northwest High School, Indianapolis, Indiana (slide 21)

Warwick, 1973
Warwick High School, Newport News, Virginia (slides 14, 16, 17, 18, 19)

Whitehall, 1973
Whitehall High School, Whitehall, Pennsylvania (slides 39, 43)

Voice of Ron Lawson
Script and slides by Mary Raye Chandler

Script

CREATING YEARBOOK PERSONALITY
WITH GRAPHIC HEADLINES

1.	Title slide	Creating yearbook personality with graphic headlines.
2.	Creating Yearbook Personality Series	Music
3.	Credits	Music
4.	Title Slide	Creative headlines can be one of the most exciting ways for you, the yearbook staff, to attract your reader's attention and create mood, atmosphere and personality in your yearbook.
5.	Type has personality!	Since type has such definite personality, one of the best ways for you to communicate the personality of your school is through your yearbook's typography, especially graphic headline type. As an added advantage, it's inexpensive and easy.
6.	Examples	Look at the examples in this program from yearbooks, magazines and advertisements.
7.	Example	Look at examples in the world around you. Think how you can utilize type in your book. Get ideas! Think graphic!
8.	Effective Communication	But remember that your primary goal is effective communication.
9.	Graphics - like Tabasco - Add Zip!	And remember that a little graphics, like a little hot sauce, goes a long way. A tasteful sprinkling is much more appealing than a lot thrown in haphazardly!
10.	Be consistent within each section	As a suggestion, change type styles from one section of your yearbook to another. But stay consistent within each section.
11.	Serif - Roman	One thing you should know is that type is grouped into two basic families: serif and sans serif. Serif, also called Roman type, has fine cross

strokes on each letter, making it very readable. In fact, most of your novels and textbooks are printed in serif.

12. Tradition — Type from this family often implies tradition to its readers.

13. Sans Serif - Gothic — Sans is the French preposition for "without," so sans serif type means just what the name implies: the type does not have the serifs or the little variation in strokes. Another name for this type is Gothic.

14. Contemporary — The result of sans serif is a more clean, contemporary look as contrasted to the Roman faces.

15. Serif - Roman
Sans Serif - Gothic — The many novelty types available are all variations of these two basic type families. Let's see how we use this information.

16. Examples — Have you noticed how posters, magazines, and billboards use typography? Here, advertisements subtly communicate the trust and tradition of their products through solid, familiar serif type styles. Can you see the fine cross strokes on each letter?

17. Warwick — Yearbooks use the same technique. The Warwick from a Virginia High School utilized a traditional serif type in the book's academic section. The attention-grabbing headline immediately catches the reader's attention, then a subhead gives additional information.

18. Examples — Contrast that connotation of tradition to the casual, contemporary atmosphere created through these magazine ads. They utilize variations of the clean, moderistic sans serif types. The style of the type says, "I'm new!" "I'm modern!"

19. Warwick — Yearbooks can look contemporary, too. The Warwick uses two varieties of the same sans serif family in its opening section.

20. Warwick — This is quite a contrast to the

traditional style you saw on the Academics spread.

21. <u>Warwick</u>

The change keeps the reader's attention. And it helps communicate the different personality that students have inside the classroom and the one when they're on their own time.

22. <u>Warwick</u>

But the book does keep its type style consistent within each section. All the heads in the opening look the same. The ones in Academics are alike. So are the ones in Sports, and so on.

23. Examples

Other connotations can be masculinity and femininity. We tend to associate boldness with masculine topics. In these ads you see no-nonsense, bold type styles.

24. '72 <u>Vanguard</u>

Yearbooks use the same psychology. Look at this provocative headline from a Sports section.

25. '73 <u>Vanguard</u>

And at the type used in another book's Sports divider.

26. Examples

Compare those types to the more delicate ones advertising feminine products. Notice how this type has frills and is delicately rounded.

27. Pressure-sensative type sheets

Have you gotten some ideas for your book? We hope so, because you can do these kinds of things with inexpensive pressure-sensative type. These sheets cost as little as $1.75. And it's easy!

28. Person using rub-off type sheet

Although there are several other kinds, we're going to demonstrate rub-off and acetate types. Rub-off type is extremely simple. For reproduction in a yearbook, set it onto a fine-quality white paper.

29. Close-up of person positioning type

Most brands have guidelines to help you properly space and position words. Lightly draw a line on your paper and match the guideline to it. Simply position the letter and burnish it with a blunt object, such as the end of a

ball point pen.

30. Person burnishing letter

Be sure to rub on every part of the letter, and then carefully lift the sheet. Then position and burnish each letter.

31. Person spraying headline with fixative

When you're finished, spray the entire headline with artist's fixative to prevent crackling and peeling.

32. Person cutting around acetate letter

Another popular method is with acetate letters. Using a razor blade or cutting knife, cut around the entire letter and its guideline.

33. Person preparing to lift letter off sheet

Turn the blade parallel to the surface of the sheet and slide the point under the corner of the letter.

34. Person lifting letter

Place your finger over the corner where you inserted the blade. Lift the letter and guideline off the backing sheet.

35. Person setting headline

Position your guideline over the one on your paper. Move the letters around as necessary, and when all are set correctly, burnish them down.

36. Completed headline

The advantage of using acetate rather than rub-off letters is that with the acetate you can move and position letters after they are removed from their backing sheet. And they require no spray to prevent peeling.

37. Students setting headlines

You will probably find it easiest and more productive to have only one or two people from your staff set all the headlines.

38. Example

These people would be familiar with spacing techniques. As a general rule, they should use optical rather than visual spacing. Round letters such as the "O" and diagonals such as "V" need less space between them than do the straight letters.

39. Special effect screen over photo

Graphic art companies furnish many aids besides lettering. Look for decorative rule lines and borders as well as special effect screens for photos.

40. Examples

Once you're aware of the hundreds of type faces available and have mastered the simple basic concepts of using pressure-sensative art aids, the creative possibilities are endless.

41. Recall

By curving type around a photo in the opening pages, the Recall staff has created a graphic design visually pleasing as well as unique.

42. Whitehall

Another book set the scene for fashion with letters on a curve.

43. Example

Setting type in circles or odd shapes is simple. Merely cut out the shape you desire. Position the letter and guide-line along the cutout.

44. Completed headline

When the headline is complete, burnish it directly onto your artwork or paper and cut away the guideboard.

45. Haloscope

Acetate type allows you to overlap letters such as this reverse-printed headline.

46. Whitehall

Set type in verticals or up-side down to create the atmosphere you want.

47. Sooner

If your publishing company enlarges or reduces photographs, it can do the same for type. Set your words. Proportion the area on your spread and send it the headline as artwork. This vertical head was reduced and reverse-printed over the black rule line.

48. Vanguard

Create visual onomatopoeia - headlines that look like their meaning. This section, "Chalk Dust," is, of course, Academics. And the type contains stroke marks resembling chalk.

49. Knight

To create a snow effect, a student set this head and added his own art work.

50. Vanguard

Computer type gives a feeling of impersonalization to a spread about mechanized grading systems.

51. Person setting headline

All these page personalities were set by yearbook staff members using

inexpensive pressure-sensative type.
To create the right personality for
your book, you need to remember some of
the basics mentioned earlier. Do you
remember the names of the two basic
type families?

52. Serif - Roman
    Sans Serif - Gothic

Of course. One is serif or Roman. The
other is sans serif or Gothic. Now, do
you remember the differences in
"personality connotation" between these
two?

53. Traditional

Right! Serif type has little variations
of strokes on the letters. And it looks
a little more traditional.

54. Contemporary

Sans serif is without the serifs. It
looks more contemporary. All your
novelty types - bold, delicate, mascu-
line, feminine, impersonal, or sincere -
are variations of these two main type
families.

55. Students looking
    through magazines

Everyone on your staff should contribute
creative ideas for your yearbook. Now
that you're aware of type philosophy,
begin to notice techniques when you read
magazines.

56. Examples

Remember that popular, successful
magazines pay designers and art direct-
ors tremendous salaries to make pub-
lications appeal to readers. Adapt
their ideas and skill to your own
"product." Just keep some form of
consistency. Do you remember the
general rule?

57. Be consistent
    within each section

You're right. It's a good idea to
maintain the same type style within
each section of the book. You might
have one type for Student Life, another
for Sports, another for Academics, and
so on.

58. Keep an open mind!

Keep an open mind to all the graphics
around you -- posters, billboards,
promotional pamphlets, magazines, and
other yearbooks.

59. Examples

Keep idea files for future reference.
Simply remember that when you use

someone else's concepts you "adapt" and never "copy" or "plagerize." But you can adapt very creatively.

60. Picture of Mickey Mouse

In fact, some of the world's most creative individuals - Shakespeare, Walt Disney, Mark Twain - took existing ideas and recreated them into orginal masterpieces by adapting them to the times with their own personalized touches.

61. Type examples

So adapt ideas! Be graphic! Be creative! Be exciting!

62. Effective Communication

Simply remember that everything you use in your yearbook should have a purpose: it should contribute to a more effective communication.

APPENDIX D

COPY READING SYMBOLS

COPYREADING SYMBOLS

	HOW THEY ARE USED	WHAT THEY MEAN	HOW TYPE IS SET
TYPE SIZE and STYLE	Lansing, mich.—	Capitalize.	LANSING, Mich.—
	College Herald	Small caps.	COLLEGE HERALD
	the Senator from Ohio	Change to lower case.	the senator from Ohio
	By Alvin Jones	Bold face.	By Alvin Jones
	Saturday Evening Post	Italicize.	Saturday Evening Post
PUNCTUATION and SPELLING	The Spy	Emphasize quotes.	"The Spy"
	Northwestern U	Emphasize periods.	Northwestern U.
	said "I must . . .	Emphasize comma.	said, "I must...
	Johnsons	Emphasize apostrophe.	Johnsons'
	picnicing	Insert letter or word.	picnicking
	theatre	Transpose letters.	theater
	Henry Cook, principal	Transpose words.	Principal Henry Cook
	day	Delete letter.	day
	judggment	Delete letter and bridge over.	judgment
	all right	Insert space.	all right
	those	Close up space.	those
	Geo. Brown	Spell out.	George Brown
	100 or more	Spell out.	one hundred or more
	Doctor S. E. Smith	Abbreviate.	Dr. S. E. Smith
	Six North Street	Use numerals.	6 North Street
	Marion Smythe	Spell as written.	Marion Smythe
POSITION	Madison, Wis.—	Indent for paragraph.	Madison, Wis.—
	today. Tomorrow he	New paragraph.	today. Tomorrow he
	considered serious. Visitors are not	No paragraph. Run in with preceding matter.	considered serious. Visitors are not
	No ¶ But he called last night and said that he	No paragraph.	But he called last night and said that he
	]Jones To Conduct[or ⟨Jones To Conduct⟩	Center subheads.	Jones To Conduct
MISCELLANEOUS	He was not unmindful	Bridge over material omitted.	He was mindful
	one student came	Kill corrections.	one student came
	or more	Story unfinished.	
	30 or ##	End of story.	

APPENDIX E

TERMINOLOGY

TERMINOLOGY

1. <u>Ad</u> - Abbreviation for "advertisement."

2. <u>Applied Color</u> - A lacquer applied by the silk screen process to a cover. It highlights the design, title, or date.

3. <u>Art Work</u> - Any pictorial art prepared for use in the yearbook - line drawings, charcoal, watercolor, photographs, etc.

4. <u>Ascender</u> - That part of the type which rises above the main body of a character, as in a "b."

5. <u>Backbone</u> or <u>Spine</u> - The bound edge of a book connecting the two covers.

6. <u>Beat</u> - A reporter's regular source of news.

7. <u>Binding</u> - The sewing, stitching or fastening that hold a book together.

8. <u>Bleed</u> - Photographs, color, and artwork are said to bleed off when they continue to one or more edges of the page, leaving no margin. A page on which this occurs is referred to as a bleed page.

9. <u>Body Copy</u> - The narrative story which covers the content of a spread. Usually in 10 point type.

10. <u>Boldface</u> (BF) - Heavy-faced type; also called black-face in distinction from light face.

11. <u>Butting</u> - Placing two or more pictures immediately next to each other with no white space in between.

12. <u>Candids</u> - Unposed photographs. These make up the majority of

a yearbook's photo coverage. They should be on-the-spot action pictures.

13. <u>Cap</u> - Capital letters.

14. <u>Cap</u> - Abbreviation for the word "caption" (cutline, ident).

15. <u>Captions</u> (Cutline) - Copy which accompanies a photograph to describe or identify a picture's content and to interpret action. They answer logical reader questions (who, what, when, where, why, how) about the action in the photo as well as the events leading up to and following it. They are placed under, over, near, or on pictures. They can be as exciting, or as mundane, as the writer desires.

16. <u>Character</u> - For purposes of copy fitting - each letter, digit, space or punctuation mark is considered as one character.

17. <u>COB</u> - Cut out background of a picture. Results in a cutout picture.

18. <u>Collage</u> - Artistic composition of parts of photos and printed matter.

19. <u>Color Halftone</u> - Photographs printed in one color other than black.

20. <u>Colorscreen</u> - The inclusion of one additional colored ink (a screened percentage) printed over a black and white photograph.

21. <u>Color Separations</u> - Four continuous-tone negatives, one for each color used in 4-color process printing. The separations are made from the original transparency, and this constitutes the first step in full color reproduction.

22. <u>Column</u> - Vertical division of the page area.

23. <u>Column Layout</u> - Column layout can be used as a basis for all other layout styles. A column pattern is established and all elements fall within the column widths or bleeds to the edge of the page.

24. <u>Copy</u> <u>Block</u> - Copy relating to the whole story rather than an individual picture, or the block drawn on a page plan to show space to be occupied by such type (copy).

25. <u>Copyfitting</u> - The systemmatic counting of type characters to fit a predetermined space in a layout.

26. <u>Copy</u> <u>Reading</u> - Reading the typed copy for errors in punction, spelling, grammar, use of words, statements of fact, style and then correcting errors.

27. <u>Crop</u> <u>Marks</u> - Marginal marks indicating the portion of a picture to be used. Made only with a special waxed grease pencil.

28. <u>Cropping</u> - Marking a photograph to indicate the part desired to be used for reproduction in the yearbook; also, editing out of background, foreground, sides of a photograph to remove parts that distract from the center of interest.

29. <u>Cutline</u> - See Caption.

30. <u>Cutout</u> (Silhouette, Outline Photograph) - Image with background cut away.

31. <u>Deadline</u> - The date assigned for the receipt by the yearbook company of copy to be printed. Not meeting copy deadlines usually means late book delivery.

32. <u>Descender</u> - That part of the type which extends below the main body of a character, as in "p."

33. <u>Die</u> <u>Cut</u> - To cut (with a die under pressure) a portion out of or from a page or pages in a yearbook. Sometimes used for a cover or endsheets. Also refers to portraits. To insure uniform size, portraits are cut with a die under pressure.

34. <u>Ding</u> <u>Bats</u> - Symbols, letters or numerals to destinguish type,

usually captions, from surrounding type. Also used as a symbol to mark the end of a story.

35. Direct Line (Line Shot) - The middle tones of gray are dropped out until the photo looks like its name: it is a photograph with direct lines of black and white. Choose a photograph that already has good contrast. It is not necessary that it have a full range of middle tones. There are also TWO-TONE DIRECT LINE and TWO-COLOR DIRECT LINE.

36. Display Type - Headline type as distinguished from body type.

37. Division Page (Dividers) - Separates yearbook content into logical divisions. Develops the theme. They suggest the nature of material to follow.

38. Dominant Picture - The most imposing picture on a two-page spread. It should grab the reader's attention immediately. It may achieve dominance through size (at least twice as large as any other on the spread), tone, shape, or special effect.

39. Dot - The individual element of a halftone.

40. Double Exposure - Two photographs printed together to make one.

41. Double-Page Spread (DPS) - Two pages in a yearbook which face each other when the book is open. The left-hand page of a book always has an even number, the right-hand page always has an odd number. All yearbook pages are designed as double page spreads.

42. Dropout (Photo Silhouette or Line Shot Silhouette) - A half-tone with no screen dots in the highlights.

43. Dummy - Detailed plan, "blueprint" of the yearbook.

Thumbnail Dummy - Small versions of the dummy used for initial planning.

Working Dummy - Rough draft of dummy, actual size, used while roughing-in layouts, for corrections, changes, revesions, etc. so that

Comprehensive Dummy - Final dummy - can be kept accurate, neat, organized.

44. Duotone - A two-color printing process using black and one additional color. Two halftone negatives are made from the same photograph. One of the negatives is used to print black; the other is used to print the additional color slightly off register.

45. Embossed Cover - A cover with a raised design (date, mascot, name or artwork) made from a special die.

46. Enamel Paper - A slick, highly finished printing paper. The high finish is produced by the clay-like coating on the paper's surface. Printed images on enamel paper are generally very sharp in detail.

47. Endsheets - Folded sheet, one leaf of which is pasted to the inside of the front and back covers to hold the body of the book to the covers. They may be printed or left blank.

48. Fake Duotone - A photograph is overprinted on a block of color.

49. Flat (Multiple) - The eight pages which are printed simulataneously - one half a signature.

50. Floater (Isolated Element) Layout - It can have the characteristics of any of the major styles (mosaic, modular, mondrian) but it is distinguished by a single small photo isolated from the remainder of the spread by white space.

51. Flop - Turning the negative face up so that in printing the normal left to right sequence of the picture is reversed. For example, a photograph might show a student facing toward the right. If it is

desired that he face toward the left, make a notation to the publisher. Should not be done if the photo contains any words or lettering. Flopping reverses letters and words, making them unreadable.

52. <u>Flush</u> - Placement of an element without indentation; usually referring to the side of type that is set straight, usually next to another element on the page (photo).

53. <u>Focal Point</u> - The chief point of interest in a photograph designated by size, lighting, fading background, etc.

54. <u>Font</u> - A complete assortment of type of one size including the letters of one alphabet (large and small), punctuation marks, numbers, figures, etc.

55. <u>Format</u> - The size, shape, style and general appearance of the yearbook, including page size, number of pages, margins, type style to be used for the headlines and body copy.

56. <u>Four Color Process</u> - Printing in natural colors. A combination of yellow, blue, red and black halftone to reproduce a full color effect. Paper must go through the press four times, one for each color. Staff may send color photos or transparencies.

57. <u>Future Book</u> - A book or large calendar used by the staff to record and keep track of events to be covered by reporters or photographers.

58. <u>Ghosting</u> - Screening down of a halftone, so that there are no dark areas or blacks in the picture, so that it has a ghost-like quality, usually for the purpose of overprinting or reversing type on a printed photo.

59. <u>Grained Cover</u> - A cover that has been textured. This adds a slight three-dimensional quality to an otherwise smooth cover material.

60. <u>Graphics</u> - Any device used to enhance the spread to grab the reader's attention or to clarify communications.

61. <u>Grease Pencil</u> - A red wax pencil to be used in indicating cropping areas on photos.

62. <u>Gutter</u> - The fold between two pages where the pages are bound into the cover.

63. <u>Halftone</u> - The method used to reproduce subjects having continuous gray tones between black and white. A glass halftone screen having a grid of etched lines over its entire surface is placed in the camera between the film and the lens. The screen, be refracting the light entering the camera, breaks up the continuous tones into a series of dots of varying sizes. Generally, in black-and-white lithography, there are 133 lines per inch. Color lithography has 150 lines per inch.

64. <u>Hammer Head</u> - Reverse of a kicker, a short astonisher or teaser approximately double the size of the main head.

65. <u>Headband</u> - An ornamental strip of cloth with colored thread wrapped around a cord at one end, which is attached to the backbone of the book at top and bottom. Headbands are strictly for ornamentation; they have no value insofar as the strength of the binding is concerned.

66. <u>Headline</u> - Graphic type device; primary function is to attract the reader and motivate him to read the reports.

67. <u>Indent</u> - Set copy in a distance from the column margin.

68. <u>Identifications</u> - A listing of names and positions of people in a group shot. Uses both first and last names. Style should be consistent for every group shot in the book.

69. <u>Index</u> - Detailed listing of every person, activity, event pictured or mentioned in the book along with page numbers for each.

70. Italics - Type that slants, resembling script.

71. Justify - Setting type so that both sides of a column are straight, or flush.

72. Keying - Using letters, figures or other designation to mark location of copy, pictures, art in proper position on the page plan.

73. Kicker - Small headlines above or below the main headline to introduce or highlight it.

74. Ladder Diagram - Page by page planning of the book. Should be flexible.

75. Layout - The arrangement of display type, body type, pictures and white space to form a yearbook page.

76. lc - Lower Case; the small letters of the alphabet.

77. Lead (pronounced led) - A strip of metal from 2-points to 4-points used to separate lines of type or other type units. Metal from 2-points to 4-points wide upon which a line of type is set, as 10-point type on a 12-point lead; 10-point leaded 2-points is referred to as 10/12.

78. Lead (pronounced leed) - The first paragraph of a story.

79. Lead-In - The first phrase or first few words of a caption. It is usually set in a contrasting type face.

80. Libel - An untruth which is published.

81. Line-For-Line - When you indicate line-for-line, the company will set the type as you have it; they will not justify it.

82. Line Shot - See Direct Line.

83. Lower Case (lc) - The little letters (not caps) in a font of type.

84. Mask - Masking is altering the shape of a photograph. The

photo and artwork should be in the same proportion. Do the artwork in solid black and be sure none of its detail goes beyond the outside edges of the photo. It also helps to provide a rough sketch of the desired effect.

85. Modular Layout - A large rectangle is divided into smaller ones in which all photos are placed. Copy and headlines generally lie outside this rectangle.

86. Moire - A pattern in a printed picture which results from making a halftone negative in the reproduction camera from a picture already reproduced by the halftone method. The pattern is formed by the conflict between the halftone screen in the camera and the lines or dots that form the printed picture.

87. Mondrian Layout - This style is much like the mosaic, but the layout is comprised of geometric areas formed by intersecting lines. It has more restrictions than the mosaic.

88. Montage - The blending of several pictures to appear as one. The best montage is made by a photographer, but air brushing can be used to blend well enough to make a good pseudo-montage.

89. Mortise - To cut away part of a picture to insert type. The area is not literally cut, but a block of white space appears.

90. Mosaic (Pinwheel) Layout - An informal style characterized by the clustering of elements toward the center of the double page spread. Each of the elements is placed around one dominant picture that falls near the center of the spread, and the eye is led in a clockwise direction.

91. Mounting Board - Sheets of cardboard marked off into grids like a layout sheet for mounting pictures and copy that are to be

submitted camera-ready. Furnished by the printer.

92. <u>Multiple</u> (Flat) - One half of a signature. The eight pages which are printed simultaneously.

93. <u>Natural</u> <u>Spread</u> - The two facing pages which appear on the signature in the same positions, relative to each other, that they will occupy in the yearbook. The natural spread is the only unbroken spread (double-page) that appears in a signature. In an eight-page signature, the natural spread falls on page 4 and 5; in a 16 page signature, on pages 8 and 9.

94. <u>Negative</u> - The photographic film which has been exposed to light and developed. The negative is a reverse image. Areas which are white on the original subject will become dense on the negative, and the black areas in the subject will be clear on the negative. A negative is used to make plates for printing.

95. <u>Offset</u> - This term describes the printing press and process wherein the paper to be printed upon does not come in direct contact with the printing plate. Instead, a rubber blanket cylinder picks up the image from the plate and transfers it to the paper. Used by most yearbook printers.

96. <u>Outline</u> <u>Photograph</u> (Silhouette, Cut-Out) - Image with background cut away.

97. <u>Outside</u> <u>Margins</u> - The space left between pictures or copy and the edge of the page. Formal outside margins are widest at the bottom, more narrow at the sides, narrowest at top. Pictures need not come all the way to the normal margins, but they should not go past unless bleeding off the page.

98. <u>Overlay</u> - A separate sheet over the base color of artwork that

shows an additional color. Overlay must always be in black ink and in proper alignment or "register" with base color.

99. Overset - Type set that can not be used; copy too long for the space planned for it.

100. Overprinting - Same as overburning. Printing one color over another; customarily black is printed over a lighter color. (Printing black over a light area is a halftone. Another example would be to print black over a color block.)

101. Pad - To lengthen a story by elaboration when the facts do not merit it.

102. Page Proofs - Paper proofs similar to photograph proofs, made on sensitized paper. Light is exposed on this paper through a prepared negative from which a printing plate will later be made. The proof shows exactly how the printed page will look.

103. Panel - Two or more photographs butted together into a single panel or rectangle. The panel itself forms a single visual unit. The pictures are mounted together at the plant and narrow white lines are tooled between the pictures. Normally used in class and faculty portrait sections.

104. Photojournalism - The reporting of a story primarily through the use of pictures. This technique was first introduced by the creators of LIFE and LOOK magazines.

105. Photo Screens (Special Effect Screens) - A design is printed over the photo. Choose a good quality photograph with a full range of tones. Screens may be purchased like press type to apply directly onto a photo or plastic screens may be used in the darkroom. Yearbook companies will also apply them for a fee. Some of these are ETCHING,

MEZZOTINT, AMDOT, AMLINE, CONTOURLINE.

106. _Pica_ - Unit of printer's measure. Picas are used to measure the length of a line of type as well as gauging picture areas. There are twelve points in one pica.

107. _Point_ - Unit of measure of type size, 1/72 of an inch. There are twelve points per pica. Refers to the height of letters from base to top. Point also refers to the weight of board for book covers.

108. _Posterization_ - The conversion of a continuous tone photograph into an image consisting of only the darkest value and the intermediate value.

109. _Pressure-Sensative Type_ - Sheets of type which may be purchased from graphic arts supply companies. Staff members can easily and inexpensively set their own headlines. Two major varieties are acetate and rub-off.

110. _Production Specifications_ - Form outlining specifications concerning type style, number of copies, number of pages, paper selection, end sheet information, color information, and copy deadlines.

111. _Proof_ - Sample impression of type, engraving, plate, or picture for the purpose of checking accuracy and quality.

112. _Proofreading_ - Reading proofs for errors and marking them for correction. Errors may include misspelled words, incorrect punctuation, typographical defects in workmanship, improper spacing, etc.

113. _Proportion_ - The relation of one dimension to another. Enlarging or reducing one dimension enlarges or reduces the other proportionately.

114. _Ragged_ - Unjustified type, not straight on one or both sides. (flush left, ragged right)

115. Rating Service - A group of judges, usually connected with an organization such as a yearbook or press association, who critique all entered yearbooks according to predetermined standards. The major national rating services are Columbia Scholastic Press Association and National Scholastic Press Association. There are also many state and regional services.

116. Register - Adjustment of plates to print two or more colors beside each other or one over the other so that they will print in the proper positions.

117. Report - The report is the body of yearbook copy, telling the story of one year at one school. Reports are based on research and facts.

118. Reverse Printing - Type which is printed over a photo, dark background, or tint block. The printing plate has been reversed so the type area does not use ink; it is white.

119. Rounded and Backed - Process of rounding the binding of a yearbook, giving it a convex spine and concave foredge; makes spine wider than the rest of the book by thickness of cover, providing shoulder.

120. Running Head - Title or headline repeated at the top of the pages in a book, or a headline that extends from one page of a double-page spread to the other.

121. Sans Serif - Letter forms not having serifs, small stroke marks on the letters. Usually a more contemporary appearing type than serif type. Also called Gothic Type.

122. Scale - To determine percentage of reduction or enlargement.

123. Screen - Plate glass or film with cross-ruled opaque lines

used in camera to break continuous tone illustrations and artwork into halftone screens. Also, the number of lines or dots to the linear inch on printed illustrations.

124. <u>Screened Color</u> - The screening process reduces a color's brightness by inserting small areas of white between the tiny dots of color.

125. <u>Serif</u> - The short cross-line at the ends of the main strokes of certain styles of type faces. This type family is easier to read than sans serif type. Gives connotation of tradition. Also called Roman type.

126. <u>Signature</u> - A large sheet of printing paper, printed on both sides, which, when folded several times, comprises a section of the yearbook. A signature will normally contain sixteen pages. Sixteen page signature is a sheet with eight yearbook pages printed on each side.

127. <u>Silhouette</u> (COB) - Used to isolate an object in the photograph. Attach a piece of tracing paper over the photo and lightly draw a line around the area that is to remain. Then write instructions, "cut out background" (COB) on the overlay and in the picture area on the layout sheet.

128. <u>Silk Screen</u> - Method of applying design, such as on a yearbook cover, through a silk cloth stencil.

129. <u>Skyscape</u> (Low Profile) <u>Layout</u> - This is an offshoot of the modular layout style. It is distinguished by two characteristics: All pictures displayed at the bottom of the page are flush with the bottom margin or all bleed off the bottom of the spread while the top of the pictures are staggering heights. When this is reversed it is called

HIGH PROFILE LAYOUT.

130. Smokestack Layout - Basically this is the same as modular, but the top line of the rectangle is broken by a vertical photo extending to the margin or bled to the top of the page, giving a smokestack affect.

131. Smythe Sewing - Double thread sewing through the back fold of each signature and fastening to the following signatures so that all sections are locked together. Provides flat opening of a book.

132. Solid - Type set without leading is set solid.

133. Special Copy - Book title, date, school name, city, state, volume, numbers, division page titles, table of contents, acknowledgment, colothon, etc.

134. Specifications - See Production Specifications.

135. Spine (Backbone) - Bound edge of a book connecting the two covers.

136. Spot Color - A color in additon to black applied to a page. Relatively inexpensive graphic effect. May be used as color blocks, type, duotones, etc.

137. Stacked Head - Headline copy arranged in two or more lines, one over the other, extending vertically down the page.

138. Statistics - Faculty or senior write-ups or summaries. Also other lists - scoreboards, season records, officer or member lists, index.

139. Stock - Paper for the yearbook (as 100-pound enamel or 80-pound embossed.)

   Coverstock - Heavy paper or board used for book covers.

140. Stripping (Stripping-In) - Term applied to the arranging and

affixing of the negatives (or positives) on the buff paper (or on acetate sheet) according to the master sheet to make the laidup negative from which the printing plate will be made.

141. <u>Stylebook</u> - A set of grammatical, typographical, and design rules that a staff adopts for the sake of uniformity.

142. <u>Theme</u> - A storyline running throughout the book's cover, endsheets, opening, dividers, closing. It should capture the "essence" of the year.

143. <u>Thesaurus</u> - A reference book of synonyum and antonyms available in hardback and paperback editions.

144. <u>Thumbnail Layout</u> - A minature pencil sketch made to work out the arrangement of material on a double-page spread, prior to working on preliminary layout sheets.

145. <u>Tint</u> - A light color, usually used for color blocks by themselves or over artwork or black and white pictures.

146. <u>Tint Block</u> - A screened block, usually printed in a second color. Also refers to a shade of gray.

147. <u>Tip-In</u> - Separate leaves or pieces glued or pasted to the regular pages of a book.

148. <u>Title Page</u> - The page (usually Page One) of a yearbook which includes the name of the book, the year, the school, the address with zip code, and the volume number.

149. <u>Tooling Line</u> - The lines used between butted pictures.

150. <u>Transparency</u> - A full, four-color, transparent positive.

151. <u>Transpose</u> - To exchange the position of one letter, word, group of words, or illustration with the position of another letter, word, group of words or illustration.

152. <u>Trapped</u> <u>White</u> <u>Space</u> - Unplanned, wasted whitespace resulting in an unattractive layout. Called trapped because it is usually boxed-in between other elements.

153. <u>Type</u> <u>Family</u> - Type is said to be broken into two major families, serif and sans serif. All novelty types are variations of those two basic families.

154. <u>Type</u> <u>Sheet</u> - A sheet separate from the layout sheet that contains all the type (headlines, body copy, captions) that are to be used on one spread or page. These elements are keyed to the page design to show placement. Most type sheets are so designed to help measure copy width and depth.

155. <u>Typography</u> - The style of type used in a yearbook.

156. <u>Unjustified</u> - Lines are not flush. Trend now is toward unjustified right or left copy. (These two lines are flush, or justified, left but are unjustified right.)

157. <u>Vertical</u> <u>Picture</u> - A picture that is deeper than it is wide.

158. <u>Vignette</u> - A halftone with a background gradually fading away and blending into the surface of the page. This can be accomplished with an airbrush.

159. <u>White</u> <u>Space</u> - The area in a layout or on a printed page which is left open or unprinted. It is one of a spread's basic design elements.

160. <u>Widow</u> - Leftover word(s) in the last line of a cutline. Normally, anything less than half the length of a line of justified type is termed a widow.

161. <u>Yearbook</u> - A book that records the history of a particular year of a particular school. It is a 'memory' book for the whole school,

a reference book and a public relations publication. But first and

formost, it is a student publication, prepared by students with

creative photography, copy and design. . .for students.

APPENDIX F

ADDRESSES FOR MAJOR PRESSURE-SENSATIVE

Type Companies

ADDRESSES FOR MAJOR PRESSURE-SENSATIVE

Type Companies

Formatt
Graphic Products Corp.
3601 Edison Place
Rolling Meadows, Ill. 60008

LetraSet
Graphic Arts Products
33 New Bridge Road
Berganfield, N. J. 07621

TacType
43 West 16th Street
New York, N. Y. 10011

ChartPak
Avery Products, Graphics Division
2620 South Susan Street
Santa Ana, California 92704

Paxatone, Incorp.
P. O. Box 645
Countryside, Ill. 60525

VITA $^{\curlyvee}$

Mary Raye Denton Chandler

Candidate for the Degree of

Doctor of Education

Thesis: A TEXTBOOK FOR YEARBOOK EDITING, DESIGN, AND PRODUCTION

Major Field: Secondary Education

Minor Field: Mass Communication

Biographical:

Personal Data: Born in Blackwell, Oklahoma, February 20, 1946, daughter of Mr. and Mrs. Raymond Denton.

Education: Graduated from Blackwell High School, Blackwell, Oklahoma in May, 1964; received Bachelor of Arts degree from Oklahoma State University, Stillwater, Oklahoma in 1968, with a major in English; received the Master of Science degree from Oklahoma State University in 1972, with a major in Secondary Education/Mass Communication; completed requirements for the Doctor of Education degree at Oklahoma State University in May, 1975.

Professional Experiences: Teacher of high school journalism and English and adviser of publications at Arkansas City High School, Arkansas City, Kansas, 1968-1972; Teacher of high school English and adviser of yearbook at Blackwell High School, Blackwell, Oklahoma, 1972-1973; Graduate Teaching Assistant, Department of Curriculum and Instruction, Oklahoma State University, 1973-1974. From 1970-1974 served as speaker and/or instructor at publications clinics and workshops for Columbia Scholastic Press Association, Columbia University, New York; Columbia Scholastic Press Advisers' Association, Estes Park, Colorado; Southern Interscholastic Press Association, University of South Carolina, Columbia, South Carolina; Oklahoma College Press Association, Tulsa University and Oklahoma State University, Stillwater, Oklahoma; Ball State University, Muncie, Indiana; Ohio University, Athens, Ohio; Kansas State University, Manhattan, Kansas; Bethany College, Lindsborg, Kansas; Northern Oklahoma College, Tonkawa, Oklahoma; directed 1974 Oklahoma State University Summer Yearbook Seminar.