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High School Yearbook Organization: Planning Your Work and Working Your Plan

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HIGH SCHOOL YEARBOOK ORGANIZATION:
PLANNING YOUR WORK AND WORKING YOUR PLAN

A Special Studies Paper

Presented to

Mr. W.D. Downs, Jr.

Ouachita Baptist University .

In Fulfillment

of the Requirements for

Special Studies

by

Banky Barron

January 1971

PURPOSE

A high school yearbook is many things to many people. It is a history book of the events of a school year. It is a memory book of all those "exciting" high school days. It is a reference book for matching names with faces. To a high school adviser, however, a yearbook represents a huge, immeasurable task to be drawn up, developed, and completed in a period of nine months. On the adviser's shoulder rests its success—and falls its failure. Though the staff of the book is outwardly on its own, the adviser must be there throughout every phase of work guiding, teaching.

Therefore, one who is to one day take over the role of yearbook adviser in addition to teaching classes must be well informed on the "hows" and "whys" of yearbook publication. The prospective adviser must keep abreast of new trends as well as old, hard rules. It is for this purpose that this Special Studies had been conducted in order to stress HIGH SCHOOL YEARBOOK ORGANIZATION: PLANNING YOUR WORK AND WORKING YOUR PLAN.

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CHAPTER I

YEARBOOK OBJECTIVES AND FUNCTIONS.

"To put out the yearbook" seems like only five rather simple words, and maybe when first assigned the task, the high school publications sponsor thinks the task too is simple. Well, wake up, teach! Yours is an extremely difficult and complex assignment. There are so many phases to yearbook production that one must be continually digging in order to keep up with them all. This paper, having been designed as a guideline to one prospective yearbook sponsor, has tried to deal with each of these areas to some extent. There must be a place for beginning, however, so maybe the definition and exploration of the objectives and functions of the high school yearbook are now in order.

We must first look to the reader in an attempt to determine what is expected of a yearbook. For him, the book itself serves as a graphic record of a school year, bringing past experiences, renewing hazy memories, all at whatever time he chooses to turn its pages.¹ A yearbook, too, may be thought of as sort of a diary of the activities of the student body, inviting individualized reader interpretation. To most every person coming into contact with the book even though he may not be a part of the group, pictures, or copy, a strange sense of identity is felt.

Yearbooks touch intimately the lives of millions of students, parents, and their friends. They make every student

proud of his place in the school and community. It lends a sense of identity to the student, which is very important in today's society.

A clear understanding of the functions of the yearbook can only be obtained by a brief glance at how they came to be so integral to school life. The yearbook began as a senior memory book. Underclassmen were entirely excluded. The graduates wanted some way of remembering their classmates so they published a thin, inexpensive book of their senior pictures. Each picture was usually accompanied by a list of accomplishments and a line or two of copy which characterized the person. Class wills and prophecies later began to be published as a part of this picture album. Then came the baby pictures of the graduates which still are seen in some rather antiquated books. Pictures of faculty and administration and shots of organizations began to be included in these albums and were accompanied by pictures of athletic teams and later action shots of games. Next came pictures of the school and its grounds and then an academic or classroom section was added. This complete development took a number of years, but gradually all the sections and features we have today were added.

Today, the chief function of the yearbook is much the same as it was in the earliest days of the picture album. For the modern student, the yearbook is an incomparable memory book. It is not the old glorified scrapbook, nor is it a confusion of unrelated pictures and class histories. The good memory book is one that lets the period of time it covers travel before the reader for endless years to come.

The better school publications speak for the many rather than the few. The yearbook, then, must be "democratic mirror" of school life, not catering to any particular group or subject but presenting the fairest and most impartial picture of what the school year has been. In keeping with the same vein, the yearbook must be a complete record, including the curricular as well as the extra-curricular work of the school.

There are, therefore, five main functions with which the high school yearbook must deal. These are: (1) The yearbook must function as a memory book including a picture of every person, correctly identified. The service personnel who perform vital functions around the school such as secretaries, doctors, nurses, cafeteria workers and maintenance help should all be included. (2) A student project for students should also be a function of the yearbook which should provide maximum opportunities for student planning, student work, and student growth realizing a true educational experience. Those working on the yearbook view and participate in the many areas of book production which include printing processes, picture taking and editing, proofreading and principles of layout and design. Workers also have the opportunity to know their sponsors well and to receive a first-hand look at the duties and the responsibilities of the school faculty and administrators. A sense of cooperation and a knowledge of how to get along with and work with others may also be gained by students working on yearbooks. (3) The yearbook also functions, as previously pointed out, as a history book telling the true story of one year. The staff must keep as one of its prime objectives the

vital content and not the inclusion of fillis such as extensive theme material, color, or artwork. (4) To create a better understanding between the school and the community is the function of the yearbook as a public relations medium. Since today's school is an integral part of the community, the yearbook can effectively serve as a link between the two, and it can emphasize ways in which the community and the school can be of service to each other. The yearbook should offer a balanced picture of the total school program. It should show how tax dollars are buying full value in the way of schools and should show what is taught, how it is taught, and why it is taught. (5) The yearbook should also function as a reference book becoming of valuable aid to the outside reader and to the administration of a school. The yearbook, in order to so function properly, must contain an index, a table of contents, informative captions, page numbers, activity lists for seniors, and page headings. (Activity lists are now not considered as important as they once were and are often listed in the index portion of the book.)

The question of "What is a yearbook?" can, then, be answered by emphasizing the fact that today the professional yearbook is one that keeps changing in order (1) to retain the best features that have been introduced into the yearbook during its history and to (2) develop new features and design techniques to replace those now obsolete.

The yearbook of today will not include:

1. class wills and prophecies
2. cute, gossipy copy
3. write-ups under senior names (The practice today is merely to identify the senior. His list of activities is usually placed in an appendix near the end of the book.)

4. baby pictures
5. montages or pictures cut into fancy shapes
6. vertical headlines or foldouts
7. mortised holes and pages.

The content of the yearbook is solid and devoted to the serious coverage of:

1. seniors and underclassmen
2. the administration and faculty
3. academics
4. activities, both social and co-curricular
5. organizations
6. sports
7. school life.

Determining what should be covered in a yearbook and what should not is, indeed, going to be one of the most difficult aspects to high school yearbook publication. Keeping abreast of the times as well as maintaining an open mind concerning new and changing ideas is, therefore, integral to the modern yearbook adviser.

CHAPTER II

ORGANIZING A STAFF, PROCURING A ROOM

After determining what functions and objectives the high school yearbooks must have, it is essential for the sponsor to begin to collect student talent and make sure that they have a suitable place in which to work.

Not to have a special room for publication work can prove nearly as harmful to the progress of the yearbook as anything could be. There are certain pieces of equipment, storage facilities and table and chair arrangements which are rather essential to such a classroom. The publications room must be used only for work on and production of student publi-

ications. Each publication should have a separate room. The yearbook should be in one, the newspaper in the other. It has been suggested that the best arrangement includes a small conference room leading off the main room in order to maintain the best privacy possible. No less than two typewriters, a four-drawer file cabinet, built-in flat storage space and ample closets in which to keep back issues of publications are all essential. There should also be some sort of large table for layouts, conferences and editorial work.³

Supplies such as art materials, drawing boards, triangles, T-squares, rubber cement, blue pencils, extra-soft lead pencils and long bladed shears for easy cutting and paper clipping need to be ready and in easy reach. There should also be stocks of copy paper, carbon paper and other such necessary materials.

Next to be considered, and certainly of greatest importance to the high school yearbook, is the selection and organization of the staff. Alertness and dedication seem to be the two traits most sought in yearbook workers. The job itself requires hard work and long hours with confining routines. Since each school is limited by its own unique situation, the yearbook should be regarded as a whole school enterprise.⁴ In the production of a yearbook the administration, the adviser, and the staff all have the most vital of roles.

To begin, the adviser must approach his task with the recognition that it is to be a difficult one. To do a good job will probably require more time, study, and preparation than any course which he may teach. It is, therefore, important that he do a thorough and as professional a job possible.

It is his job to see that the work of the staff is properly coordinated, that the book published is a good one, that it be delivered on time and that the money is budgeted correctly. If the adviser has had proper training in the areas of English and journalism, the job should not be too difficult. Experience on newspapers or magazines or in a publishing house would be of great help to the teacher assigned to the publication of a yearbook. The adviser must keep it in mind that his is not a censor's job, but neither is it a "hands-off" one. He must supervise all details carefully and know how to organize the work of his students. He must have an ability to instill ideas in his students helping them to visualize results. Above all, however, he must be enthusiastic. Guidance is the main function of the adviser as his staff turns to him for help, cooperation, and leadership.

A good understanding of young people-- how they think and act-- should be integral to the high school yearbook adviser as well as an appreciation and recognition of talent in writing, editing, and art work. He should also have a firmness about him but should give his staff the feeling that they are on their own but can turn to him for guidance. He must both give and receive confidence to and from his students and be eager to listen to new and unique ideas.

The adviser, then, is first of all a teacher. As a teacher he must not shirk his responsibility to provide instruction. He should set the tone and pattern of thinking of the staff. He must delegate his own responsibilities to his students, letting them share in the accomplishments and at the same time

realizing what has been done in order to achieve them.

There are several clearly defined principles of staff management which can and if exercised will be of great help not only to the adviser but also to the staff itself. These principles are:

(1) Make the yearbook a student book as far as possible.

The yearbook is primarily an educational project; it is a learning situation for students. They should not be denied the privilege of making the important decisions about the book. The facts should be adequately presented to the students by advisers and professional help, but the staff should be trained to make all of the actual decisions. A pride of achievement and ownership must be allowed to develop in the students. The adviser keeps things in balance and provides the background against which the staff is able to make sound decisions. The adviser must institute a training system, either by the use of apprenticeship or class-laboratory procedures.

(2) Choose a staff which will work. A staff has no place for a "final authority" or the social climber. The yearbook is no place to reward the popular students or to carry the "hangers-on." Each person must contribute something worthwhile to the effort. Key staff members should make the yearbook their chief or only activity. The yearbook cannot be prepared as an afterthought-- it requires work the entire school year.

(3) Build the staff to meet the special needs of the publication. There is no justifiable reason for filling the same staff positions year after year when the jobs change each year. Standard organizations of the staff should be

avoided. As students change, these jobs must also change. Whenever a new job is created, however, it should be limited so that the student knows clearly his responsibility.

(4) Expect and accept only the best efforts of the staff.

The adviser and editor must always be positive in the approach which they take. The staff of the previous years should not be used as a model for quality. Each year must be an improvement. Each staff, of course, differs in various potentials but there is always some area of production in which it excels. Groups must be encouraged in these areas. No book is better than the sum of its parts so, therefore, each part-- each member of the staff-- must put forth some effort. A good staff is united by a desire to make the yearbook outstanding and is motivated by mutual respect and cooperation.

(5) Prepare to accept compromises and changes. The staff must be alert to make minor changes in production as situations evolve. It must be able to accept these changes and good faith and integrate them into its overall plan without incident. The staff should not be stymied by seeming impossibilities. Staffs must exercise sound judgment in real values. Content of the yearbook requires constant evaluation by each staff to attain its basic objectives.

(6) Yearbook staffs are entitled to enjoy their job.

The staffers should enjoy their work and seek a sense of fulfillment when the job is complete. They should, in turn, be properly rewarded for their work if only by recognition.

Specifically, the responsibilities which a high school yearbook adviser has can be summed up as:

(1) Supervising the selection of the staff, trying to place responsible students in key positions is a chief responsibility.

(2) Keeping the staff on its publishing schedule, knowing that failure to meet most deadlines usually means a late book is next.

(3) Helping select a publisher and serving as a liaison between the staff, administration, and company representative is another duty.

(4) As a fourth responsibility, the advisor guides the staff in general policies but gives the editor a wide latitude in the book's format and content.

(5) Next is the serving as the financial adviser in budget matters.

(6) Also important is the acting as the administration's delegated authority.

(7) As a last responsibility is the coordination of understanding between the administration and the staff in regard to the yearbook's scope, content, and general policies.

Now let us consider the actual choosing and organization of the student staff. Of course, the organization and number of staff members will vary with the school's size and the coverage which the yearbook undertakes. The staff itself should be selected early in the preceding year. Often the new staff is formed when the retiring staff makes its final copy shipment for the current yearbook. Choosing the staff early gives the members an opportunity to view the job for which each member has been chosen and allows them to attend any possible

summer conferences or workshops. The staff should also include some underclassmen in order to train them for key positions which they will have to accept as seniors. After the staff is chosen, planning meetings are necessary in order to get an overall view of what is to be done in the coming year. "Team spirit," which is essential to a yearbook staff, must be instilled by the editor and the adviser.

Since a successful yearbook depends to a large degree on the ability of its staff and its efforts, it is vital that the best possible students be chosen. Ability, talent, dependability, loyalty, and resourcefulness must all be considered as integral to yearbook workers. "Sacrifice" is the big word in expressing what will be asked of the staff. They will often have to forego other pleasurable activities in order to work on the book.

It has been suggested in numerous sources that a written application of some sort should be required of those who wish a position on the staff. This gives the adviser an idea of the scope of extra-curricular activities the particular student is carrying, his special interests, his experience, and his reasons for wanting to work. A more informal type of application may, however, be as effective. The teacher may simply talk to or interview various students concerning positions on the staff.

It is integral to the success of the book that each member be assigned specific tasks and know fully what is expected of him. Here are the essential staff positions with duties of each:

(1) Editor: Makes all editorial assignments and presides at all meetings. Works closely with adviser and business manager. Supervises planning of book and early completion of a page-by-page dummy. As the "staff whip" he sees that assistant editors and staff members perform their functions and meet copy deadlines. Responsible for accurate proofreading of all copy BEFORE it is sent to the publisher for typesetting.

(2) Business Manager: Prepares yearbook budget with editor and adviser. Makes recommendations for contracts. Supervises sale of yearbooks and projects to raise revenue for publishing costs. Supervises advertising sales and works closely with the advertising editor on sales campaigns. Supervises preparation of advertising copy going to publisher.

(3) Photography Editor: Makes assignments for pictures covering all important events. Serves as picture editor, rejecting any photograph that will not reproduce well. Assists adviser, editor, and business manager in letting contract with commercial photographer. Schedules student pictures. Specifies picture sizes. Makes certain that all pictures will be ready for copy deadlines so that shipment to publisher will not be delayed. If needed, arranges to borrow pictures from outside sources, such as amateur photographers and local newspapers.

(4) Layout Editor: Helps to design layouts with editor and adviser. Completes page dummy pages for book. Coordinates work submitted by the photographer, art and copy editors. Instructs and supervises staff in correct preparation of final copy according to publishers' instructions.

(5) Advertising Manager: Advises business manager on

revenue expected from the sale of advertising space. Establishes a timetable for the advertising sales campaign. Gives assignments to ad salesmen. Sees that all advertising is sold early and that layouts are sent promptly to the publisher. Helps business manager prepare ad copy according to instructions furnished by publisher.

(6) Subscription Manager: (if necessary) Advises business manager on expected revenue from yearbook sales. Plans yearbook sales campaign with business manager, editor and adviser. Places yearbook sales posters in strategic locations throughout school in heavy traffic areas. Organizes the sales staff and assigns salesmen to specific areas or projects. Promotes yearbook sales in and out of school. Completes sales campaign early so that final order can be placed with the publisher. Assists business manager with distribution of books.⁶

CHAPTER III

ADVANCE PLANNING AND ORGANIZATION

One of the first decisions facing the new yearbook staff is the selection of a basic idea on which to build the book. It is this plan which will serve as a foundation and unifying factor. This plan may be a catchy phrase, a special pattern of layout, or even a style of writing. Usually, however, the basic idea is a theme for the book.

Every book needs to have an outline on which to be developed. This must be done in advance of the school year to be covered, and it usually begins with the theme. This theme

should be a plan which enables the staff to coordinate all phases of the story of the year in order to achieve a central effect. A theme develops a specific personality for the book and lends individuality. With an overall idea in mind, the staff has a reason for placing content in a particular order, a reason for including special material, and a reason for developing new ideas.

Shifting away from the idea of theme, which will later be more thoroughly discussed, we turn to the parts of the yearbook and examine them to determine how to properly execute the theme. Surprisingly, the yearbook has the same major parts as the English composition which are:

- (1) Introduction
- (2) Body
- (3) Conclusion
- (4) Appendix (which must be added).

Other yearbook parts to be added to these are:

- (5) Cover (front and back)
- (6) End sheets (double sheets of heavy paper that help hold the cover to the body of the book).

The parts of the yearbook help give it the movement it needs to carry the reader from beginning to end. The cover and end sheets should be attractive enough to get the reader into the book. The introduction, in turn, leads the reader to the various divisions. The different divisions lead to the conclusion.

The parts of the yearbook also serve as sorting bins to help with the organization of mass material that makes up the subject matter. The parts included may vary with schools, but most can be broken down into three main sections which in turn have parts of their own. These sections in the order

in which they appear are:⁷

Opening pages

Title page
Table of contents
Dedication (now considered outmoded)
Memorial page (if situation allows)
Theme introduction
Feature section

Body of book

Administration and faculty
Curriculum
Organizations
Activities
Athletics

Conclusion

Closing theme
Advertising
Index

Now let us turn back to themes after viewing the book as a whole. There are some general criteria to be considered in the choosing of a yearbook theme. These are:

- (1) Determine the special abilities of the staff which will execute the plan.
- (2) Consider the technical requirements and financial aspects of the theme.
- (3) Consider the tastes and desires of the student body.
- (4) Ask if there is an opportunity for variety and originality.
- (5) Ask if it has a logical tie-in with the story of the school year.
- (6) Choose a theme with which the staff will enjoy working.

The editor usually takes the responsibility of the theme and layout of the opening section of the yearbook where that

theme is introduced. Here the editor can exercise the talent and originality that sets the book apart from others. A theme may be expressed with any combination of artwork, photographs, color or copy. The best yearbook theme reflects the time and spirit of the year of the school. "Simplicity" is the key word for any theme. Some themes can overpower or detract from the book and, in a sense, become so complex that they destroy it.

The theme should be introduced in the opening pages of the book, may be shown on endsheets and division sheets, and may be carried throughout the entire book. Above all, the theme needs to be clearly defined and obvious. Ideas for themes are limitless. Lists of theme can be obtained, but originality is commendable.

We shall now turn to the opening pages of the book, and see how they are constructed. The opening pages should introduce the reader to the campus as well as identify the book. The general tone or theme is set by them. The opening section may contain only a title page and table of contents, or it may be as complex as to have a dedication, forward, theme, introduction and picture features. Unless a sub-title is used, page one is always the title page, and on it should be included:

Title of the book, - year
 Name of the school
 City and state
 Volume number

The name of the editor and publisher may also be seen on the title page-- no pictures other than of the school or its seal are acceptable. Artwork used on the title page can effectively introduce the theme, if well done and of excellent

quality.

Every book, no matter what the size, should contain a table of contents. It may be nothing more than a simple list of divisions and page numbers, or it can be an elaborate two-page spread with pictures.

If a memorial page to a student or teacher who has died is in order, refrain from eulogizing the person. Try to compose a simple statement of facts, including date and cause of death.

The opening pages also contain pictures depicting typical school life or simply pictures with body copy which exemplifies the theme. Extraordinary happenings may also be emphasized in these "feature pages." These pages demand top quality, excellent and well processed pictures which are properly enlarged and cropped. Headlines must grab the reader and carry him along with the theme from page to page. Viewed as a whole, the opening section must be long enough to give the reader an effective entrance into the book and be unified for a single effect.

Academics, administration, and faculty must be included in the second main division of the yearbook which is the body of the book itself. A clear and concise picture of the educational values of the high school must be given in this section. Good photographs here, as in all parts must be essential. Headings should be timely and meaningful and should apply to the particular situations of the school.

Research for the academic section must be done carefully. Preciseness in information and facts is extremely important.

It is also important to get names and faces correct-- especially in the administration and faculty sections. It is a general rule that various members of each department should be pictured either in formal or candid settings. If there is a large number of faculty members, panel pictures can work very effectively. Above all, however, avoid postage stamp pictures. If panels are used, the editor should make an effort to avoid monotony of layout with some informal activity shots. The spelling of names which identify pictures must be spelled correctly. Close proofreading is essential.

A picture of every student in the school, either an individual or one in a group picture should appear in the yearbook. Pictures of students under the headings of their various classes appear in the class section. Spelling and proofreading are again integral to these pages. For the sake of design, picture panels should be used on class pages. Informal pictures need to be scattered throughout the section in order to again break monotony. Copy here should be reduced with only outlines to identify pictures. Headings should be meaningful and well written.

Senior activities and interests no longer are listed along with the pictures, this style having become obsolete. A much better method of listing the activities alphabetically in the back of the book is suggested. A single copy block of all credits on the same page with the picture panels can also be used. Cute comments and nicknames as well as quotations are now also obsolete. Even though there are not too many unique ways of presenting the class section, it is through

them that the students gain the most pleasure. Therefore, they must not be overlooked nor slapped together.

The activity pages are these that contain and emphasize the extra-curricular activities of the student body. All important social events are presented here by means of good photographs and well written copy. Photographers; in order to have pictures of all events, must be continually on their toes throughout the year.

Organizational pictures with copy concerning the groups are also given a separate section of the yearbook. Pictures and copy should emphasize the clubs in action and should be presented in as many candid and informal shots as possible. It is best to keep at a minimum formal pictures if possible. Copy for the organizations should include highlights of their year and the activities in which they were engaged. "Action" headlines instead of labels are the best.

A great many high school yearbooks tend to place too great an emphasis on the next section which is that of athletics. Complete and interesting coverage of all sports events must remain essential to the yearbook, but the editor must be careful not to overplay it. Pictures must capture the action; outlines must identify and summarize it. Equal coverage should be given to all important sports, and the minor ones should not be left out. Accuracy in reporting sports figures is essential. The won-lost record of all varsity contests, with game scores, should be included.

Advertising pages may be treated in several ways. The ads themselves can be classed as (a) pictorial ads, (2) display

ads, and (3) patron lists. Pictorial ads are considered the most effective. These are prepared by most advertisers themselves and are sent to the publications department. The ads usually picture a student or group of students enjoying the services or goods of the particular adviser. Display ads are similar to those used in newspapers and magazines. Composition includes trademark, pictures, and display type. The patron list gives the names of business firms and individuals who contributed to the cost and publication and lists them as sponsors.

As mentioned before, the division pages of the year-book can be used to carry out the theme. These pages identify and introduce the various sections of the book. Their design should, of course, be in line with the theme. Headings, photographs, artwork, or combinations of these can be effectively used on these pages. If the staff chooses, they may use original designs for the division pages or they may choose from standard pages offered by the publisher.

The index and senior section should both be alphabetical listings. They can be broken up by the placement of pictures. Often the index is combined with the advertising section.

The book should not just stop abruptly with the last page. There should be a proper ending, some sort of conclusion. An ending can go either of two ways: (1) a literary ending with photographs and/or concluding body copy or (2) by giving staff credits and acknowledgements.

After considering the parts or divisions of the year-book, it is important to consider the advance planning which is necessary in order to produce the book. After allocating

proper space to all sections by means of a preliminary outline, another outline should be made in a loose leaf binder so the pages may be switched if necessary. The book should be planned in sections, and it is important to know that all books are printed in signatures of 8, 16, or 32 pages.

A loose leaf dummy, made first in outline then in rough layouts, is prepared. This dummy can be used in determining the size of photographs and to show the size and place of each illustration, heading, or block of copy. A planning ladder which states what is to appear on each page needs also to be prepared. Layouts should always be drawn as facing pages in the book.

In summary, the steps for preparing copy for the publisher are:

- (1) Make a page ladder
- (2) Sketch miniature page layouts
- (3) Transfer miniatures to preliminary layout sheets
- (4) Assemble preliminary layout in dummy book
- (5) Transfer layouts to final copy form. It is usually best to design the page layout first and the shoot photographs accordingly.

CHAPTER IV

PAGE ELEMENTS AND COMPONENTS

In this chapter, the various mechanical details of yearbook production will be discussed. The best place to start this discussion would be with the cover. An original design may be used, or the staff may choose from several "stock" covers provided by the publisher. There are also various techniques

which the publisher can use in the designing of cover. These include embossing, silk screening, and the four-color process. Whatever process used, be sure that the cover is not crowded and is attractive. Using stock designs furnished by the cover manufacturer is much less expensive than fashioning a special die just for the school. Ultimately, the purpose of the cover design should be to identify the title of the yearbook and edition or year. Durable covers and binding are essential. Being familiar with the manufacturer's terms and method can be quite valuable in not only this phase of yearbook production but also in others.

Endsheets can either be original, stock, or white, whichever is specified by the staff. They, too should follow along the lines of simplicity. They must also complement the theme.

Something now needs to be said about the photography which is used in the yearbook. To this photography, "action" should be the big word. One should strive, however, to make sure that such shots do not appear posed, especially in those which cannot otherwise be captured.

Here are several tips regarding photographs:

(1) Arrange classroom shots with teacher so that pictures appear unposed, with the focus stressing the importance of the course.

(2) Avoid mob shots.

(3) Use only pictures that are sharp, have contrast, and tell a story.

(4) Design layout so that the best pictures are large (dominant) and attract the reader.

(5) Omit all dull photos, even if the highlight of the year resulted in a flop for the photographers.⁸

There are also three requirements for good picture production. These are:

- (1) Sharp image with subject in focus
 - (2) Good contrast with a full range of tones from high-light whites to black shadows
 - (3) Glossy prints of good quality, free of blemishes.
- Sepia tones, mate paper, or semi-gloss prints are not recommended.

Portrait pictures, the formal type of head-and-shoulders, are displayed best in panels and must be uniform in size. Subjects need to be central in the image area of the print. Head sizes should be uniform.

Careful planning is again stressed in taking group shots. Chairs, risers, ~~steps~~ and other props should be used in order to keep all faces visible. The group should be divided, if extremely large.

In order to determine new dimensions of a picture that is to be enlarged or reduced, the publisher will probably furnish a proportion wheel. Skill in using this tool will prove most valuable. Cropping, too, is an important part of the layout of pictures. Doing away with uninteresting or border areas of the photograph is most important. Bleeding pictures off the page into the gutter can also be effective.

The staff should be careful, however, to avoid the mutilation of pictures in handling them. Outline pictures, ovals, and circles, and printed reproductions all make for bad yearbook pictures. Color, however, can add a great deal to

even the poorest of yearbooks. The biggest hangup in using color is that of money, for four-process printing is quite expensive. Most staffs must exercise care in using color so as to get the most out of it. Early deadlines are required by publishers on most color work so it is better to know at the time of planning the book where it is to be used. It is also important to plan the use of color according to press runs. Spot color can be effectively used as well as can colorful halftones and duotones.

CHAPTER V

PREPARING COPY AND LAYOUT

A good yearbook consists of good pictures, good copy, and effective layout. It is with these elements that the editor and staff as well must concern themselves. As far as copy is concerned, it must be relevant to the time as well as the school and should be written with much originality. Writers of body copy must be careful not to become wordy-- to "say a lot in a little" would be a good motto. Simplicity again rules. Outlines and headlines are also extremely important and should be easy to read and understand. People too often tend to skim a yearbook, looking only at pictures and disregarding the copy. If written colorfully and effectively, however, readers can be enticed to read body copy in addition to looking at the pictures.

Here are some good pointers for writing the outlines which I have mentioned. Good outlines should include:

- (1) punch, variety, vitality
- (2) reader appeal
- (3) meaning and purpose
- (4) facts
- (5) a fresh interpretation
- (6) information pertaining directly to the picture
- (7) offering information not supplied by the picture
- (8) that which is not a repetition of body copy
- (9) conciseness
- (10) correctness in grammar
- (11) fitting the space allotted
- (12) and no editorializing.

General faults of cutlines include the opposite of the above as well as triteness and improper count.

The same can also be applied to the writing of headlines. Headlines, however, should not become mere "label heads." These should contain a subject and verb.

Now we turn to one of the biggest jobs in the preparation of the yearbook-- layout. The basic principle to be followed in layout can be put into one word: emphasis. Each picture or block of copy must call attention to itself. The double-page spread is the first step in achieving this emphasis. If the editor or layout man will try to view his job in this two-page-at-a-time perspective, he will achieve the most for his work.

It must be remembered that in laying out a page, one deals with vertical, horizontal, and square blocks of pictures or copy. Bleeds, as mentioned before, can also be effective. White space is one of the most useful of layout tools and if used with care can be a great addition to the impact of the yearbook.

In order to achieve balance, which is a must in page layout, the elements of pictures, art, color, type, copy, and white space must be arranged in a pleasing manner. Layout and

picture arranging are not static things but can change as easily as most aspects of modern technological innovations. The magazines of today have had great influence on layout in school yearbooks. There are several types of layout now being used.

The old formal layout or "mirror-image" type of arrangement was popular a number of years ago and was, perhaps, one of the simplest and easiest to design. Often this pure, formal layout (where one of the double-page spread was an exact mirror image of the other) was restrictive and boring. Today, layout men seek more excitement.

Thus came the informal layout often called the "unbalanced layout." In this arrangement, the dominant photograph is placed on the page and the remaining ones are arranged. Bleeding is permissible for the pictures, but balance is not used.

Modular layout is a popular form of informal layout, and its basis is one major rectangle-- either horizontal or vertical. This major rectangle is then divided into the picture sizes. Distances between the photographs should be the same. At any rate, they all fit into the vertical or horizontal picture block.

Another of the varieties of the basic informal layout currently used in yearbooks is the "mosaic" layout. In many respects it resembles the modular. The basic characteristics of the mosaic layout are that the photographs tend to be clustered, usually toward the center of the double-page spread, with the white space and often the copy falling toward the outside. This method also utilizes interior margins to unify the elements, and the white space which often falls in the corners

tends to draw the photographs even closer together. Flexibility is the key advantage of the mosaic layout.

CHAPTER VI.

FINANCING THE BOOK

No yearbook can be completely successful unless it is built on a solid financial basis. Careful budgeting before the book is begun will prevent having a finished publication without sufficient funds to pay for it. It is necessary, therefore, that a budget be drawn up in which the staff determines just how much money it can spend. Deciding what you want to do, what you can do, and then how you can combine desire with practicality will prevent disappointment when the book is finally published.

Each yearbook has a field representative who is at the service of the yearbook staff and adviser to assist them with the drawing up of a contract and the details encompassed in the book. This representative should be used to the fullest extent and can often serve as an informal and interested person who will assist with all questions or complications. The editor and adviser need to both be aware of what they can get for their money and exercise extreme caution in the drawing up of the contract with the publisher.

There are various methods used by the high school in order to raise revenue for their yearbooks. In some classes, the students pay an activity fee; others have a sales campaign to sell the books. Advertising, in addition to these, generally provides yearbook staffs with a considerable percentage of

their funds for publication. Advertisers can use the space they purchase for a wide variety of purposes from promoting general good will to selling certain types of merchandise.

Because advertising is a major source of income for many books, it is essential that the rates produce a profit that makes advertising financially worthwhile. There are several questions to be considered when settling on ad rates.

These include:

- (1) Does the ad rate produce a profit?
- (2) Is the profit enough to make advertising worth the time and effort spent in selling the advertising?
- (3) Is the rate, in order to allow for profit, higher than the traffic will bear?
- (4) What influence do the factors other than rates have on the sale of advertising?
- (5) Is the number of pages devoted to advertising in reasonable proportion with the rest of the book?

A complete campaign for advertising should be set up under the business manager for the book who is, in turn, responsible for its success. The adviser should guide his business manager and see that the advertising campaign is moving at a good rate. The staff should draw up contracts for the sale of their advertising space along with a printed or duplicated rate card. After space is sold, the yearbook staff becomes solely responsible for giving the advertiser the most for his dollar spent.

CHAPTER VII

SUMMARY

A yearbook, whether it be for high school or college, has grown from the old memory album into a "complex complexity" of words, pictures, and lots of man-hours of work. It has become a living, tangible memorial to a year gone by and has served as a means by which aspiring journalists can practice and perfect their talents. It has become integral to school life as year after year students turn to it for fond memories.

It has been the purpose of this study to delve into the heart of yearbook work with highlights on the high school adviser who must serve in a guiding, teaching capacity. Simplicity has been stressed. Saying "a lot in a little" has been emphasized. Time and correct planning have been shown as keys to effective publication.

Some areas of yearbook work have been adequately covered here, others are so endless that only their surfaces were touched. At any rate, it is hoped that an overall picture of what is expected of the high school yearbook adviser and what his job is to be has been effectively portrayed.

APPENDIX

SUGGESTED THEMES FOR YEARBOOKS

Sandcastles
Man and His World
Dedication to Learning
...a world of action...
The Changing Environment
We Dare to be Different
The Mystery of Life
Youth Faces
Views
Happenings
Communications
The Spring of Our Lives
Reflections
Currents
Alma Mater
Patriotism Is
The Year That Was
Our Many Moods
The Sounds of Youth
A Bridge to Future Life
Two Roads Diverged in a Wood
The Voice of the Student
The Year of the ...
Key Words
Grand Old Flag
Life At _____
Discover the Individual
Windows of the World
Forward
Dare to Excel
Images of Youth
A Sign of the Times
Dimensions
Traditions
A Force for the Future
Kaleidoscope
Motion
All Operations are Go
Keynotes
What 's New?
Pride
Flag
The Present in Light of the Future
New Vistas
Old Pathways
Images
Symbols
You--The Student
Expansion
Involvement
Expressions of Activity
What Does Man Want?

Process
Steps
Prints
The Purpose of This Generation
_____ Is People
The Campus of Tomorrow
Stairway to the Future
Life is Many Things
A Year of Surprise
Dedication
Rings
Sign of '71
Something Old, Something New
A Place in the Sun
Perspective
Impressions
The Lively Ones
To Everything There Is A Season
Golden Jubilee
Silver Anniversary
We're Building
The Looking Glass World
Up With People
Up Beat Generation
This Is _____ High School
A Face in the Crowd
Reflections of _____ News
Enthusiastic Generation
Opportunity For All
Opportunity Knocks at _____
The Dawn of a New Beginning
Action
Youth
School Spirit
_____ Heritage, Varies, Remains
Co-operation
This Is _____
Head, Heart, Hand
Beat of 1971
There's a Time
Faces
Change
Togetherness
Progress
Look Through My Window
Tempo of Youth
People With Purpose
Doors
Doorways
The Beat Goes On
Footprints on the Sand of Time

The Times They Are A-Changing
In The Changing World
Time
Wheels
You Knighted by Pride and Loyalty
On _____, On _____
The Touch of Knowledge
Tradition Links Today and Tomorrow
Mirrors Vibrancy
Expression
Horizons
Asking for the Land
Towers
A Cheer for _____
I Shall Pass This Way But Once
A Moment of Youth
Peace Through Understanding
Contrast
The Green Years
Seasons
The Explosive Generation
Focus on Faces
Hands of Time
Hands
_____ Is _____
That Was _____ 1970-71
Links
The _____ 50 Years
The Eyes of '71
The Growing Years
The Year of Building
Calendar
Bridges
Tempo
Patterns
Highlights
Wings
Crossroads
Highways
The Moving Finger Writes
No Man Is An Island
Branches
The Pendulum Swings
Tradition: Old and New
The Spirit of the Olympics
Year of Transition
Change
This is Your Land
Union of Individuals
Transitions
The IN Crowd
Sailing
Our Sales Daze
Education
The Individual

Memories
Fragments
Development of Students
Horizons
This Day
The Year of the New
A Time for _____
Profiles
The Old Gives Way to New
Time
The Commemorative Year
The Ways of _____
There Was A Child Went Forth
Change
Communication
Vision
The Road Not Taken
What Makes School Unique
Ready Am I to Go
The Colorful World of _____
The Beat Goes On
Participation
Mosaics of Life At _____
The Golden Knight
It 's What 's Happening
The Year of The Dragon
Kaleidoscope Images of _____
Mirrors of Vibrancy
Happiness is _____
You
The Dixie Legend
A College
Expansion
Times
Change

GLOSSARY

Applied color color printed on the surface of embossing or base material by means of a silk screen

Artwork line drawings, charcoals, watercolors, photographs, or any pictorial art prepared for use in the yearbook

Base Material any kind of book cloth; usually Fabrikoid, Roxite C, Arrestox C, chambray, buckram, etc.

Bead Line a raised, smooth bar which is embossed

Bleed an illustration is said to bleed when it runs to the limits of the trimmed page eliminating the customary white margins

Blind embossed design or letters cut of base material without color applied

Boldface (b.f.) heavy-faced type; also called black-face in distinction from light face

Brass die a design or letters hand cut into a piece of brass used in embossing and debossing... can be molded or flat, smooth or textured

Bump up panel a smooth area embossed on cover, on which a design may be silk screened, sometimes referred to as a plated area or a blanked area

Candid unposed (or simulated unposed) photographs

Contact prints a quickly prepared print the size of the negative is called a contact print. It is useful in planning cropping and proportioned pictures in the layouts

Copy all written material as headlines, captions, identifications, body text prepared by a staff for publication

Copyreading to make certain that the written material appearing in the yearbook is suitable for publication. Also to read the copy for errors in punctuation, spelling, grammar, approved style, use of words, and statements of fact

Crease line a thin line pressed into the surface of material or "debossed"

Cropping marking a photograph to indicate the part desired to be enlarged or reduced for reproduction in the yearbook; also the editing out of background, foreground, sides of a photograph to remove parts that distract from the center of interest

Outline copy accompanying a picture. Identifies persons, explains what is going on in the picture

Debossing opposite of embossing... design is pressed into the surface of the cover

Dummy a page by page plan of how the finished book will look. The rough dummy gives approximate locations of the main headlines, pictures, identifications, and captions. The finished dummy is pasted up with galley proofs in the type areas and van dykes in the picture areas. It is used by the printer to make up the pages by pasting the lithographic negatives into position on the page forms

Duotone process by which a halftone is printed in black and second color

End sheets tough paper which is used to attach the book to the cover. It provides the finish to the cover and strengthens the binding of the book. They may be used to introduce the theme, for special art work and photography, and to close the theme

Grain a texture produced on the base material from graining plates under heat and pressure

Gutter inner space between two facing pages

Halftone a plate which reproduces every variation of tone from solid black to the lightest grey

Index detailed listing of every name (of person, activity, organization, adviser) that appears in the yearbook together with the page where it may be found

Layout pleasing arrangement of body type, display type, pictures and white space of mass on yearbook page

Lithograph cover a design printed by offset press directly on the cover material

Mat a paper-mache impression of a type form. It is used to make a stereotype, often submitted for advertising copy in the yearbook

Metal applique a piece of foil applied to the surface material with an embossing brass die under heat and pressure

Overtone a hand rubbed color on surface of book bringing richness of embossing or producing an antiqued appearance

Pencil sketch a detailed pencil drawing prepared by professional artist to be used by the engraver in cutting brass dies

Pica a unit of printer's measure. Picas are used to measure the length of a line of type. A pica is 12 points long. There are six picas to an inch

Point Unit of measure of type size about 1/72 inch. Refers to height of letters from base to top

Production art camera ready film positive prepared by artists and photographers

Reverse printing printing from plates in which the black and white have been reversed. Printing from a plate made from a positive film in which white is white and black is black. Reverse printing over a halftone, tint block or color should be used on very dark or almost black areas

Signature folded printed sheet forming one section of a book. They are usually 16 pages

Silk screening a process of printing...silk is treated with an emulsion except in the design area...when ink is passed over this area free of emulsion it prints on the surface of the base material

Smooth panel similar to bump up panel...an embossed area without graining

Smythe-sewed process of sewing two or more signatures of yearbook together by linked stitching with thread, with the stitching appearing on the back of the fold, enabling the book to open flat

Spine (backbone) back of a bound book connecting the two covers

Stamping a process of printing on cover with ink or foil, which requires a die made photographically from black and white art work

Stipple a fine textured area cut into a brass die usually used between letters or on edges of die

Stock paper for the yearbook

Theme the basic idea or framework on which the yearbook is built to create a unified personality. Its presence should be felt without intruding upon the reader. Its meaning cannot be obscure to the average reader

Tip On a print or photographed glued to a smooth debossed panel

Top stamping a process of putting color on top of embossing with foil...requiring an embossing die and a stamping die

FOOTNOTES

FOOTNOTES

¹ Benjamin W. Allnutt. Practical Yearbook Procedure (Baltimore, Maryland: H.G. Harbuck and Son, Inc., 1960), p. 9.

² James Magner, Franklin Renan. Look and Life as Guides for the Successful Yearbook (Birmingham, Michigan: Midwest Publications, Co., 1964), p. 24.

³ Robert Holder. A Complete Guide to Successful Yearbook Publications (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964), p. 4.

⁴ Allnutt, op. cit., p. 19.

⁵ Ibid., p. 19.

⁶ Yearbook Editing (Marceline, Missouri: Walsworth Publishing Company, 1970), p. 2.

⁷ Ibid., p. 6.

⁸ Glen McNeal, An Editor's Notebook (Arkadelphia, Arkansas: OBU Print Shop, 1970), p. 13.

⁹ Ibid., p. 22.

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