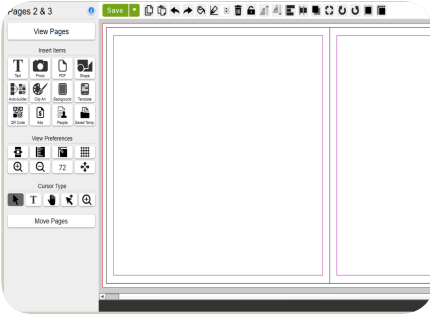
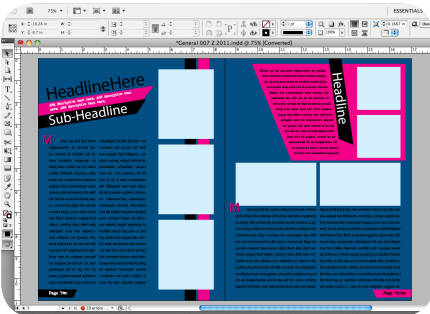


# { getting started.

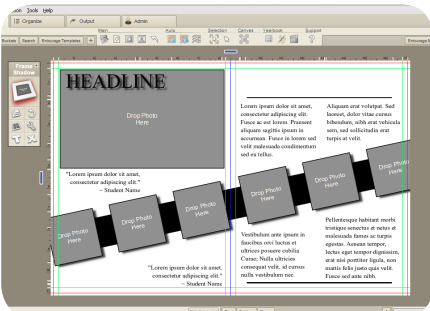
## PART 1: SOFTWARE TRAINING



*EDOnline offers a user friendly experience for your students and the convenience of being about to work from any computer at any times.*



*InDesign is the program that most designers use. InDesign allows a lot of flexibility when it comes to design.*



*Fotofusion is an easy to use desktop software that is just drag and drop. This is a great program for beginners.*

Knowing how to use your software before you even get started with designing your pages is an important step in creating a well designed yearbook. Take some time to assess your needs, as well as the needs of your yearbook staff. There are a few questions you should ask in order to choose which program is best for you.

- ☒ Is it important that your students have access to the design program from their own homes?
- ☒ What is your staff's skill level?
- ☒ How much time do you have to work on your project?
- ☒ Do you have a class dedicated to yearbooks?

Once you have figured out what program(s) you are going to use for your yearbook project, it's time to start training. Try and spend sometime with your staff learning about your program. There are many resources available, either through Entourage or on the internet, that will provide the information about the capabilities of your software choice.

Create training lessons for your staff members that help them gain control of their software. An easy exercise to give your staff members is to have them pick out a magazine layout that they really like. Then, assign the task of recreating that layout. This will help your staff to think creatively within their software and help them come up with creative solution when designing to get the look they are after. Once they are done with their re-creation, hang the original with a print-out of the re-creation. This is a great way to determine the strengths and weaknesses of your students to help them moving forward.

### WEBINAR TRAINING

We offer many different online classes to help get you prepared for the school year. Take advantage of our software training early in the year and get ahead! Just log into your Entourage website to sign up for a class or two. You can have your yearbook class participate so they are just informed as you are.



# { getting started.

## PART 1: YEARBOOK FUNCTIONS STAFF ROLES & AUDIENCE



Your yearbook is a journalistic representation of your school. It should be planned and executed in a professional manner that will please and meet the needs of the student body. A good yearbook staff will take into account what the functions of a yearbook should be and how to make the book appealing to all of the members of their school. The yearbook is a reflection of the entire school population, not just the members of the yearbook staff and their friends. Yearbooks today act as a picture book, a history book, a record book, a reference book, a public relations tool, and an educational experience.



### YEARBOOK AUDIENCES

Here is a list of some of the people who will possibly see your yearbook.

- Every student in the school
- All faculty and staff members
- Members of the community
- Members of the school board
- Family members of the students
- Advertisers
- Purchasers of the book
- Other schools in the district
- Other yearbook staffs
- Future teachers and students at the school
- Library browsers
- People considering moving to the district
- Scholastic press association
- Yearbook companies
- Yearbook judges

When planning your book do keep in mind that many people other than just the students at your school will see your publication. It is important to consider who your target audience is and to whom you will ultimately sell the majority of the books.

**PICTURE BOOK:** 70% of most yearbooks are pictures. Some modern yearbooks even include more pictures than that. Your yearbook staff will be responsible for taking and collecting photos of every event that takes place for the entire year. No other member of the school community will have access to such a complete representation of the year in photos. It is up to the staff to use these photos wisely to make sure that there is equal coverage of all types of groups, events and students throughout the book. It is always important to remember that a yearbook is a journalistic work which needs to accurately portray all aspects of student life, not just of the yearbook staff and friends.

**HISTORY BOOK:** The yearbook will be the best account of all of the events to happen within one school year. When students look back through their books they will be reminded of all the major events like Prom and Homecoming, and also many smaller events like rallies and debates. A good yearbook staff makes sure to cover all types of events big or small.

**RECORD BOOK:** Yearbooks are also a great place to look back on sports teams statistics, school population, and other fun statistics (for example, the percentage of students who decorate their lockers). It is the journalistic responsibility of the yearbook staff to research and include accurate information for all scores and statistics recorded in their yearbook. This information could very well be used by the school for planning in future years.

**REFERENCE BOOK:** Everybody loves to reminisce with friends. Yearbooks are the most popular reference for this fun activity. When faces and names start to blur a few years after graduation, yearbooks are a fun and easy way to get a quick refresher. Staffs should make a full effort to include all class members in the yearbook. This may mean scheduling one to two make up days for portraits, and keeping a list of every student and highlighting them when their picture is included in the yearbook. This is a great way to make sure that every student will go down in history as being a member of the school community.

**PUBLIC RELATIONS TOOL:** The school administration may find uses for the book when showcasing the school. It's a great way to show off what your school is about when searching for sponsors for school events or clubs and especially when selling ads for the next year's book. A great yearbook that is a true representation of the school community will sell easily and can even serve as a great fundraiser for the school or the yearbook staff.

**EDUCATIONAL EXPERIENCE:** Yearbook class offers great real-world experience. Not only do students learn about running a small business (see Lesson 14) but they also learn about journalistic writing, designing, and desktop publishing. It's a great class for students looking to go into any type of communications field in college.



**Organization:** Staff organization should be up to each individual staff advisor. The way you choose to organize your staff can be based on how many staff members you have, how much interest your staff has in different areas of work, or any other way you see fit to divide the labor. It's a good idea to assign "Editor" to more senior members of the staff, or if you have an all beginner staff, to those volunteers who show the most interest and dedication.

**Advisor:** The Advisor counsels the staff in all the areas of creating a yearbook. This includes picking a theme, creating a ladder, planning, writing, designing, editing, and selling ads and books.

**Editor:** The Editor works with the Advisor to supervise the development of the yearbook. He/She helps to create theme and style guides, and makes sure that these are consistent throughout the book. The Editor works with section editors to develop individual sections in keeping with the theme. They act as a representative of the entire yearbook staff at meetings or when necessary.

**Co-Editor:** Shares the Editor job equally. Having two Editors works great in classroom situations where there are two yearbook staffs, or a large number of staff members. It is also a great approach if you have a lot of dedicated staff members with similar seniority. Having more than two co-editors is not unheard of, as long as they are willing to work as a team.

**Assistant Editor:** Works with both the Editor and the section editors to oversee the book. Works more closely with section editors on the details of the section like story ideas, double checking design styles, and proof reading copy and captions. The Assistant Editor may also assist sections in reaching their deadlines and planning photo assignments.

**Section Editor:** Works with editors, photographers, and section team members to create a certain section of the yearbook (See Lesson 2). The Section Editor will work with the section team members to come up with story ideas, dominant photo ideas, headline ideas, and mockup designs. These ideas are usually finalized with the section editors, the Editors and Advisor. The section editor then works with the Advisor to assign pages or parts of pages to section team members. The Section Editor edits each of these as the assignments are turned in.

**Business Manager:** Works with the advisor and editors on planning all of the financial aspects of the publication. This includes planning the ad sales and book sales. The Business Manager will prepare marketing materials and design ad sales forms, design book sales forms, assign ad sales to staff members, and track all sales throughout the year.

**Assistant Business Manager:** Works with the business manager to oversee ads and books sales. Helps organize all received ad content. Helps enforce sales deadlines and track finances.

**Photo/Art/Design Editor:** Works to maintain the integrity of all photography and art in the book. Helps assign photographs and re-assign photo assignments when not up to the book standards the first time. Helps the editors and section editors create cohesive design elements that carry the theme throughout the book. Edits the sections with section editors to ensure proper use of style guide.

**Photography Editor:** Works to learn schedule of all events and to ensure that a member of the photography staff is present to document each event. Helps organize photography staff by providing writers with sufficient notes on each event covered. In charge of organizing all digital images and developing and organizing all film. Keeps track of photography supplies and notifies advisor when more supplies are needed.

**Photographer:** Always has a camera with him/her and is always on the lookout for a good photograph opportunity. Takes and completes photo assignments in a timely manner. Takes good notes of the events covered including who, what, where, why, when, and how for copy/caption writers.

**Section Team Member:** Works with section editors to complete assigned pages. This can mean actually designing a page, or using the correct predetermined layout. Section team members create headlines and write copy and captions for each page as well as work with photographers to choose pictures. Section team members are assigned deadlines and work to complete their assignments by each deadline so they are ready to start working on a new page.

# { gettingstarted.worksheet.

## **PART 1:** YEARBOOK FUNCTIONS STAFF ROLES & AUDIENCE

### ACTIVITY 1:

Why do we make a yearbook? Who do we make it for?

Before discussing with your class the six functions of a yearbook outlined on page 3, have a round table discussion and have your class brainstorm all the different uses for the yearbook. Provide three pieces of poster board for your class and label them, “Why do we make a yearbook?” “Who do we make it for?” and “Our goals in making a yearbook.” Have your class brainstorm about the uses for the yearbook and who the yearbook is made for and write their answers on the poster board. After the class is finished brainstorming, see how many of their ideas overlapped the curriculum, and if there are any included in the curriculum that they weren’t able to come up with. Did they come up with any ideas not included in the curriculum?

After having the class discussion about the function and the audience, and reading the provided material about both, start a class discussion about what the students feel are their priorities in creating the 2014 yearbook. Have one of the students keep track of these goals on the third piece of poster board and display it in the classroom as a reminder for the rest of the year.

### ACTIVITY 2:

Roles of the yearbook staff.

As this lesson will probably take place pretty close to the beginning of the year, it’s a good idea to mix in a “getting to know you” activity with an activity that helps the students get familiar with the different roles on the yearbook staff.

First, go over the staff role handout with the class. Have each staff member take out a piece of notebook paper and brainstorm their strengths and weaknesses as could be applied to a position on the yearbook staff. These could include strengths like being organized, experience in photography, exceptional writing skills and creativity or weaknesses like poor writing skills, bossiness, or poor availability.

Have each student write on their notebook paper what staff role sounded most appealing to them. Then start going around the classroom and have each student introduce themselves, tell a little bit about themselves, and what their strengths and weaknesses are. Have the rest of the class write down the student’s name on their notebook paper and write beside it where they would place the student on the staff based on how the student introduces him/herself and lists his/her strengths. Not only will your class start to get to know each other and who would be the best people to go to for certain yearbook activities, but you will have a list of what positions each staff member sees themselves in, as well as where their peers would place them.

# STAFF ROLES

**ADVISOR:** The Advisor counsels the staff in all the areas of creating a yearbook. This includes picking a theme, creating a ladder, planning, writing, designing, editing, and selling ads and books.

Assigned to: \_\_\_\_\_

**EDITOR:** The Editor works with the Advisor to supervise the development of the yearbook. He/She helps to create theme and style guides, and makes sure that these are consistent throughout the book. The Editor works with section editors to develop individual sections in keeping with the theme. They act as a representative of the entire yearbook staff at meetings or when necessary.

Assigned to: \_\_\_\_\_

**CO-EDITOR:** Shares the Editor job equally. Having two Editors works great in classroom situations where there are two yearbook staffs, or a large number of staff members. It is also a great approach if you have a lot of dedicated staff members with similar seniority. Having more than two co-editors is not unheard of, as long as they are willing to work as a team.

Assigned to: \_\_\_\_\_

**ASSISTANT EDITOR:** Works with both the Editor and the section editors to oversee the book. Works more closely with section editors on the details of the section like story ideas, double checking design styles, and proof reading copy and captions. The Assistant Editor may also assist sections in reaching their deadlines and planning photo assignments.

Assigned to: \_\_\_\_\_

**SECTION EDITOR:** Works with editors, photographers, and section team members to create a certain section of the yearbook (See Lesson 2). The Section Editor will work with the section team members to come up with story ideas, dominant photo ideas, headline ideas, and mockup designs. These ideas are usually finalized with the section editors, the Editors and Advisor. The section editor then works with the Advisor to assign pages or parts of pages to section team members. The Section Editor edits each of these as the assignments are turned in.

Assigned to: \_\_\_\_\_

**BUSINESS MANAGER:** Works with the advisor and editors on planning all of the financial aspects of the publication. This includes planning the ad sales and book sales. The Business Manager will prepare marketing materials and design ad sales forms, design book sales forms, assign ad sales to staff members, and track all sales throughout the year.

Assigned to: \_\_\_\_\_

**ASSISTANT BUSINESS MANAGER:** Works with the business manager to oversee ads and books sales. Helps organize all received ad content. Helps enforce sales deadlines and track finances.

Assigned to: \_\_\_\_\_

**PHOTO/ART/DESIGN EDITOR:** Works to maintain the integrity of all photography and art in the book. Helps assign photographs and re-assign photo assignments when not up to the book standards the first time. Helps the editors and section editors create cohesive design elements that carry the theme throughout the book. Edits the sections with section editors to ensure proper use of style guide.

Assigned to: \_\_\_\_\_

**PHOTOGRAPHY EDITOR:** Works to learn schedule of all events and to ensure that a member of the photography staff is present to document each event. Helps organize photography staff by providing writers with sufficient notes on each event covered. In charge of organizing all digital images and developing and organizing all film. Keeps track of photography supplies and notifies advisor when more supplies are needed.

Assigned to: \_\_\_\_\_

**PHOTOGRAPHER:** Always has a camera with him/her and is always on the lookout for a good photograph opportunity. Takes and completes photo assignments in a timely manor. Takes good notes of the events covered including who, what, where, why, when, and how for copy/caption writers.

Assigned to: \_\_\_\_\_

**SECTION TEAM MEMBER:** Works with section editors to complete assigned pages. This can mean actually designing a page, or using the correct predetermined layout. Section team members create headlines and write copy and captions for each page as well as work with photographers to choose pictures. Section team members are assigned deadlines and work to complete their assignments by each deadline so they are ready to start working on a new page.

Assigned to: \_\_\_\_\_

Above & beyond • All about change • As different as Knight and day • Been there, done that • Behind the scenes • Beyond the obvious • By the book • Capture the moment • Color outside the lines • Days, hours, seconds • Dream, dare, do • Endless possibilities • Every day matters • First things first • Full capacity • Getting in the last word • Here's looking @ you • How sweet it is • If walls could talk • Innovation • Just scratching the surface • Keep it real • Larger than life • Let the tradition begin • Mad about plaid • Make a note of it • Making the pieces fit • No limits • Note this • On the cutting edge • One 4 all • Our way • Past, present, future • PS: pride & spirit • R way • Ready or not • Road to success • See you later, Gator • Seize the day • Showing our true colors • Take a chance • Talk of the town • There's no stopping us • Too hot to handle • Unbound • Version 1.0 • Welcome to our world • Wired • Year 2 Know • You be the judge • You gotta love it! • Zero In • 100% genuine • 2 sides to every story

# {gettinginspired.

## PART 2: PICKING YOUR THEME

A theme is the glue that holds your yearbook together in one cohesive piece. It's what helps you tell a story that makes sense to your audience. Picking a theme to carry throughout your yearbook can seem like an overwhelming task but, there are a number of steps you can take to make the process fun and easy for you and your students.

**BRAINSTORM** - Keep a running list of all the ideas you come up with. When you are thinking about theme ideas keep in mind a few things:

1. What makes your school special:
  - School Name, School Colors, Your Location (*Beach, Mountains, City, etc.*), Student Population (*large or small student body?*), School Traditions, Anniversary Year, Pop Culture Trends, Popular words or phrase.
2. Write at least 10 words that best describes your school.

There are lots of places that you can look through to find more inspiration for your theme (and layout design). Have your staff members keep a "Design File" through the beginning brainstorming time. As they look through magazines, the internet or older yearbooks, have them gather those ideas in a folder. When gathering ideas anything goes! You never know where you might find inspiration from. Sometimes advertisements have some great slogans that may lead to a great theme idea.

Magazines are a great resource for inspiration. Their layouts are similar to those of a yearbook so be sure your staff members gather layout ideas in their "Design File" as well, for future use when you are ready to start working on your overall design.

Once you have a comprehensive list together from yourself and your students, have a discussion about the words and ideas you have come up with. Make note of the ones that jump out at you the most. Try to narrow your list down to your top ten theme ideas.

When picking your top ten ideas, try to decide on the ones that have a broad enough meaning that it allows for variation. When you pick your final theme and begin applying your theme you will need variations for each section.

3. How can you apply your theme to each section of your yearbook:
  - Opening, Student Life, Academics, Clubs, Sports, People Pages, Ads, Closing, Index, Colophon

Evaluate which Theme makes the most sense for each section. Think about how you can further that theme. Which ever idea fits that mold is your winning theme!

**Theme** [them]: A central idea or concept, usually repeated throughout the yearbook on dividers that unifies the message of the publication and gives the book personality.



# designfile.

Creating a "Design File" is a great way to develop your layout and theme ideas for your yearbook. Have your students collect images and layouts from magazines, books, the internet and even past yearbooks. Keep them all together in a folder. Share your ideas with each to develop the overall look of your yearbook pages.

How about this layout for our stopper pages? I have some great ideas for student spotlight stories!

2013 THEME: "BEHIND THE SCENES"

- Dividers: A spin off from Movie Posters?
- Find fun movie facts!
- Look through Entourage's Awesome Templates



Could we use this for a title page??

BEACH HAVEN HIGH SCHOOL

Student Population: 1,017

YOLD!!! We are the Bulldogs!  
You Only Live Once! Blue & White

iPods, iPads & iPhones

Our school is on an island, we are right by the beach!

Cool idea for divider pages? Maybe we can incorporate movie posters into this design??

This layout would totally go with our "Behind the Scenes" Theme!

- Change circles to movie reels?!
- Add images in polaroid frame along the edge.

The End

This could be our last page... we could include the colophone on here.

LOVE THIS! GREAT LAYOUT!  
Endsheets & Table of Contents

BHHS

# {gettinginspired.worksheet

## **PART 2:** *PICKING YOUR THEME*

Start from the basics when beginning your search for an overall theme. Fill in the information below to gain inspiration and insight about the everyday at your school.

SCHOOL NAME: \_\_\_\_\_

SCHOOL COLORS: \_\_\_\_\_

SCHOOL LOCATION: \_\_\_\_\_

STUDENT POPULATION: \_\_\_\_\_

SCHOOL MASCOT: \_\_\_\_\_

TRADITIONS: \_\_\_\_\_

ANNIVERSARIES, HONORS, AWARDS: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

POPULAR TRENDS: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

POPULAR WORDS OR PHRASES: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

5 WORDS THAT BEST DESCRIBE YOUR SCHOOL: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

ONE WORD THAT DESCRIBES YOUR SCHOOL THE BEST: \_\_\_\_\_

\_\_\_\_\_

### BRAINSTORM!!

Keep a running list of different catch phrases that are popular among students or even in advertisements that you see. Theme inspiration can come from so many different places!

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### WATCH YOUR TONE!!

Think about the mood of feeling you are trying to get across to your audience. What tone does your theme convey?

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### HOW WELL DOES YOUR THEME WORK?

Choose one of the theme ideas you have come up with and try applying different spin-offs to each section of your yearbook. How well do they work?

THEME: \_\_\_\_\_

OPENING: \_\_\_\_\_

STUDENT LIFE: \_\_\_\_\_

ACADEMICS: \_\_\_\_\_

CLUBS: \_\_\_\_\_

SPORTS: \_\_\_\_\_

ADS: \_\_\_\_\_

CLOSING: \_\_\_\_\_



# {getting organized.

## PART 3: PARTS OF A YEARBOOK

Most yearbooks are broken down into standard sections, which include: Student Life, Academics, Sports, People, Opening/Dividers, Organizations, Ads, Index, Closing, and Colophon.

**Student Life** [stood-nt lah-yf]: Includes all of the non-academic parts of a student's life at school. Things like dances, festivals, dorm rooms, locker contents, license plates, fundraisers, weekends, food, anything you can think of that is not related to a class can go in this section. Many yearbooks have question and answer areas or quote boxes included. This is the section that most alumni will look back at to reminisce about the fads and styles of school.

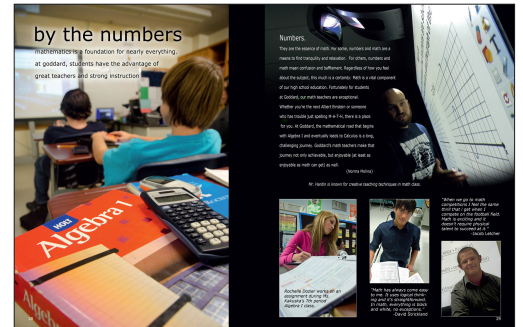
**Examples:** Prom, Graduation, What's Hot and What's Not, Popular music, Text Messaging.



Duarte High School, Duarte, CA

**Academics** [ak-uh-dem-ik]: Includes all of the academic aspects of school. Focuses on different classes, teachers, exams, fieldtrips, presentations, etc. The focus should be what goes on in the classroom, not what is taught. This section can be a really fun section if your staff decides to take a creative outlook.

**Examples:** Biology Labs, English Creative Writing, Foreign Language.



Goddard High School, Roswell, NM

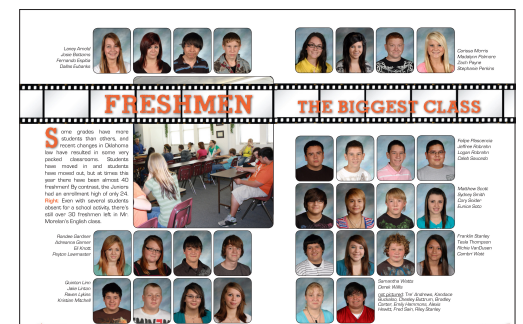
**Sports** [spawrts, spohrts]: Features all of the school's sports teams. These pages usually include a picture of the entire team, the team's record for the season, and some action shots. It's a great idea to have a special page or spread for teams that went beyond regular district competition, especially if there were awards received at the state level.

**Examples:** Football, Marching Band, Tennis, Soccer, Softball.



Mountain Empire High School, Pine Valley, CA

**People** [pee-puhl]: These are also known as people pages. They include pictures of everyone who attends and works at the school and some additional information including their names, sometimes majors, home towns, activities, etc. This section does not have to be boring though, you can include extras like faculty bios or quotes from several members of each class.



Watts High School, Watts, OK





Beth Rivka High School, Brooklyn, NY



Carbon Career & Technical Institute, Summit Hill, PA



Goddard High School, Roswell, NM



Mountain Empire High School, Pine Valley, CA



Goddard High School, Roswell, NM

**Dividers** [dih-vahy-der]: These pages help tie in your theme and are usually just one spread or one page used to introduce a new section of the book. They are usually labeled clearly “student life” and then have another clever headline that works with the theme as well. These are usually the most modern, innovative designs in the whole book along with the opening and closing.

**Opening** [oh-puh-ning]: The first several pages of your book introduce your theme and explain the connection between the theme and your school that particular year. The design of these pages sets the design standard and theme for the rest of the book. The first page of the book usually includes elements of the theme but also acts as the title page including the school address, population, website, name of the yearbook, etc. Following that is the table of contents and a few pages setting up the theme.

**Organizations** [awr-guh-nuh-zey-shuhn]: This section includes your clubs and organizations. Usually it includes group photos as well as pictures of events the clubs have sponsored or organized. Some staffs decide to just focus on events and candid shots in the organizations section and have a separate section for the club and group photos.

**Examples:** Science Club, Fencing Club, Spanish Club.

**Index** [in-deks]: The listing of everyone pictured in the book with the page numbers where they can be found. Sometime this section includes quotes or candid photos to make it more interesting to look at.

**Closing** [kloh-zing]: This section is at the very end of the book and wraps up the theme idea. The design is usually similar to that of the opening.

**Colophon/Staff** [kol-uh-fon/staf]: In the colophon, you provide every detail about how the book was created. If your staff is designing the book, it is a good idea to include this section. It should list fonts, paper weight, printing company, and any other information that would be necessary for someone to recreate the book. This is also the area of the book where it's a great idea to include pictures of the staff and notes from editors.

**Ads** [ad-z]: Here you include any advertisements purchased by businesses supporting the school, or by parents showing their support for children. Usually senior ads are the most popular form of ad marketed to parents. The idea behind ads is to charge enough for each ad that you pay for the entire page they are on, as well as another page in the book.

## VISUALLY ORGANIZE YOUR YEARBOOK PAGES

I am a graphic designer and I specialize in educational publishing. I was assigned to the management and design of the yearbook for the 2011-12 school year for our Elementary School. To manage a project this size, I incorporated some of the tools that I use in designing larger publications and created a book dummy. It's a small version of the page order and what the content will be in the book. Our book was 88 pages plus cover. I found a great way to make a mini book by using the Arc Notebook system that I found at Staples). For less than \$10 you get 60 repositionable sheets (pull out pages and move from one section to another). I used 44 sheets (2 sided = 88) and wrote on each page what I had planned to put on it. Several times I put a label over the page and re-labelled or moved a section around. It was great to write details about the page, what was needed on the page such as graphics or photos, deadlines and small sketches of what I had planned. It's nice to have a visual idea of book so that pages don't get confusing or that anything is forgotten. It was a great tool to share with other committee members to show them how the book was to be laid out.

- Tracy Fernandez  
Wynbrooke Elementary School

# { getting organized.

## PART 3: SET UP YOUR OUTLINE

List making is the key to making sure you stay organized with your yearbook projects. There are a lot of different things you need to take into account when you are starting to organize out your yearbook pages. Keeping a list of everything will ensure that you stay on track and don't forget an event, or more importantly a person!

### LIST 1:

When you think about your school year, what are the most important events coming up through that year that you will be able to get into the yearbook? Make a list of all your upcoming school events like, homecoming, pep rallies, class trips, etc. For this list just stick to school wide events.

### LIST 2:

For your next list, keep track of all the sporting events your would like your photographer to attend. Look through your schools sports schedule and make a list of the most important games. If there a rival school? How about your homecoming football game?

### LIST 3:

This next list should be a listing of all your schools clubs and organizations. Be sure to get the names of students that are part of these clubs with your list. This list will be helpful when you need to get images of each club to ensure you don't leave anyone out.

### LIST 4:

When it comes time to interview students be sure to have a list of questions ready. Being prepared for future interview will ensure the most accuracy and consistency when you are interviewing students. In this same step an additional list of possible senior superlatives is a great step to get a head on.

### LIST 5:

This last list is the most important list to keep. You want to be sure to keep a running list of every student in your school. As you begin putting your pages together you should reference this page often to make sure you are including every student an even amount of times. It's important to make sure no one is left out. As you build your pages keep it updated with the page number to ensure accuracy. An excel document works best for this step and your students can add to one list so everyone is on the same page!

Now that you have all of your priorities in order for the year, now think about the order of your yearbook. What sections are you going to include and how many pages do you need for each section. You have to consider how many portrait pages you have first before you can begin assigning pages to each section since this takes up the most room in your yearbooks. The best way to figure out how many pages you will need for each grade is to pick a template for your portrait page. Take the number of images on that page and divide it by the number of students you have for each grade. This will give you the number of pages you need for your people pages.

JUNIORS - 236 Students  
Portrait Template - 35 images

$$\begin{array}{r} 6.7 \\ 35 \overline{) 236} \end{array}$$

JUNIORS section  
will need 7 pages!

# TIME TO GET ORGANIZED

When you are planning out your page allocation, use the data from your 2011-2012 yearbook to get help you sort out your page count. Take the total page count and subtract your theme pages (title, opening pages, dividers and closing). Next, subtract your ad pages, people pages and index pages (if you included them) and this will give you your "base page count."

Academics	12%	(base page count x 0.12)
Clubs	15%	(base page count x 0.15)
Sports	18%	(base page count x 0.18)
Student Life	25%	(base page count x 0.25)

Once you have your page allocations down, you can start filling in your yearbook ladder. Log into your entourage website, go to Manage Ladder. You can fill in each page as a section of your yearbook. Once you have each section set, you can go even further and give each page a title so you know what topic goes on which page. Lastly, start assigning these pages to your staff members and start giving out deadlines!

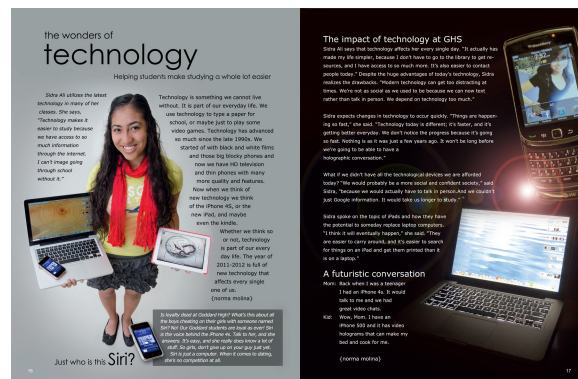
Don't forget to fill out the ladder!



The screenshot shows the 'Manage Ladder' interface. On the left, there are two sections: 'Page 32 Details' and 'Page 34 Details'. 'Page 32 Details' shows a dropdown for 'Section' set to 'Student Life', a text field for 'Title' with 'Homecoming Game', a 'Size' of '8.75" X 11.25"', a 'Due' date of '11/9/2012', and 'Assigned 1' and 'Assigned 2' dropdowns set to 'Amanda Smith' and 'Jason Brown' respectively. 'Page 34 Details' shows a dropdown for 'Section' with a list of options including 'Opening', 'Dividers', 'Student Life' (which is highlighted), 'Academics', 'People Pages', 'Sports', 'Clubs & Organizations', 'Ads', 'Autographs', 'Closing', and 'Other'. To the right of these details are fields for 'Last Edited', 'Status' (set to 'Page Placed'), and 'From'. Below the details are two large empty boxes for 'Page 32' and 'Page 34', each with 'Insert', 'Move', and 'Delete' buttons.

## Breaker Pages:

You may find as you are putting your pages together that you have a page or two to fill in here and there. This is a great place to add in stories about certain students or a poll that was taken by your students. This filler pages are called "Stopper Pages" or "Breaker Pages". These pages break up your sections with an interesting story about a student, new technology that is popular this year. Or you can think outside the box and have a breaker page about what students drop on the ground or stick on their locker door. You could even try creating a student survey and have the poll answers on a breaker page.



Goddard High School, Roswell, NM

# { getting organized. worksheet

## **PART 3:** SET UP YOUR OUTLINE

### LADDER DIAGRAM

Fill out this questionnaire to help you plan out how many pages you should allow for each section. Once you have filled in all the information move on to filling in your yearbook ladder. This will make planning out your yearbook pages.

#### TOTAL PAGE COUNT:

#### STUDENT PAGES:

1. Total Number of Students: \_\_\_\_\_
2. Total Number of: \_\_\_\_\_
  - a. Seniors: \_\_\_\_\_
  - b. Juniors: \_\_\_\_\_
  - c. Sophomores: \_\_\_\_\_
  - d. Freshmen: \_\_\_\_\_
3. How many portraits will be on each page: \_\_\_\_\_
  - a. Seniors: \_\_\_\_\_
  - b. Juniors: \_\_\_\_\_
  - c. Sophomores: \_\_\_\_\_
  - d. Freshmen: \_\_\_\_\_
4. How many pages will you have for each grade: \_\_\_\_\_
  - a. Seniors: \_\_\_\_\_
  - b. Juniors: \_\_\_\_\_
  - c. Sophomores: \_\_\_\_\_
  - d. Freshmen: \_\_\_\_\_
5. What is the total number of pages that you will have for your student pages: \_\_\_\_\_

#### FACULTY PAGES:

6. How many faculty members will be included: \_\_\_\_\_
7. How many portraits will you have per page: \_\_\_\_\_
8. What is the total number of pages that you will have for your faculty pages: \_\_\_\_\_

#### STAFF/ADMINISTRATION PAGES:

6. How many staff members will be included: \_\_\_\_\_
7. How many portraits will you have per page: \_\_\_\_\_
8. What is the total number of pages that you will have for your staff pages: \_\_\_\_\_

#### SPORTS:

9. How many sports teams do you have at your school: \_\_\_\_\_  
(Basketball - men's women's JV, Varsity, Freshmen, etc.) \_\_\_\_\_
10. How many pages will you allow for each team: \_\_\_\_\_
11. How many pages total will you have for your sports pages: \_\_\_\_\_



**CLUBS AND HONOR GROUPS:**

12. How many clubs or honors groups do you have at your school:
13. How many pages will you allow for each club:
14. How many pages total will you have for your clubs or honors groups pages:

**PERFORMANCE GROUPS AND SHOWS:**

15. How many performance groups and shows do you have at your school:  
(i.e. band, choir, school plays)
16. How many pages will you allow for each group:
17. How many pages total will you have for your performance groups and shows pages:

**ACADEMICS:**

18. What academics will be included:
19. How many pages will you allow for each academic:
20. How many pages total will you have for your academics pages:

**STUDENT LIFE:**

21. What events will be included:
22. How many pages will you allow for each event:
23. How many pages total will you have for your student life pages:

**OTHER:**

24. Consider other events or trends that may be happening this year in fashion, pop culture, politics, technology, superlatives, baby pictures, etc.
25. How many pages will you allow for extra material:
26. How many pages total will you have for your breaker pages pages:

**ADs:**

27. How many ads have you collected this year:
28. How many pages total will you need to have for your ads section:

**INDEX:**

29. How many students total are included in your yearbook:
30. How many names fit per page:
31. How many pages total will you have for your index pages:

**COLOPHONE:**

Don't forget to leave room for your colophone. Be sure to include every detail about how the book was created. You should include the fonts, paper weight, printing company, equipment used and any other information that would be necessary for someone to recreate the book. This is also the area of the book where it's a great idea to include pictures of the staff and notes from editors.

# { gettingorganized.worksheet

## **PART 3:** SET UP YOUR LADDER

Your yearbook pages are printed in sections of 16 pages called Signatures. Each section of 16 pages is sewn and then glued for binding that is called Smyth Sewn.

This worksheet will help you and your staff set up the outline of your yearbook pages. Use the guides below to help you set up your signature break down so that your pages fall correctly.

Total Number of Pages: \_\_\_\_\_ Total Number of Signatures: \_\_\_\_\_

SIGNATURE # _____	1
2	3
4	5
6	7
8	9
10	11
12	13
14	15
16	

SIGNATURE # _____	1
2	3
4	5
6	7
8	9
10	11
12	13
14	15
16	

<b>SIGNATURE #</b> _____	<b>1</b>
<b>2</b>	<b>3</b>
<b>4</b>	<b>5</b>
<b>6</b>	<b>7</b>
<b>8</b>	<b>9</b>
<b>10</b>	<b>11</b>
<b>12</b>	<b>13</b>
<b>14</b>	<b>15</b>
<b>16</b>	

<b>SIGNATURE #</b> _____	<b>1</b>
<b>2</b>	<b>3</b>
<b>4</b>	<b>5</b>
<b>6</b>	<b>7</b>
<b>8</b>	<b>9</b>
<b>10</b>	<b>11</b>
<b>12</b>	<b>13</b>
<b>14</b>	<b>15</b>
<b>16</b>	

<b>SIGNATURE #</b> _____	<b>1</b>
<b>2</b>	<b>3</b>
<b>4</b>	<b>5</b>
<b>6</b>	<b>7</b>
<b>8</b>	<b>9</b>
<b>10</b>	<b>11</b>
<b>12</b>	<b>13</b>
<b>14</b>	<b>15</b>
<b>16</b>	

## COVER DESIGN TIPS:

- Consider the type of cover you will have. Is it full color? Are you limited in your color choices? Sometimes a simple leatherette cover with a custom foil stamp can make an elegant statement.
- Including the name of the school and the year is almost a given. Think about how you can use interesting typography and placement to make this information a great visual element.
- Think of the theme of the book. Using elements of this on the cover can help tie the content together even more. The theme should be on the display on the front cover of the yearbook.
- Consider using artwork or photography of the school.
- As for color choices, black and white are always elegant, but consider including your school colors. A limited color palette also lends to a very sophisticated look.

• Do not neglect the back and spine of your cover. They are a good place for additional information and to continue the design from the front.

# { gettingcovered.

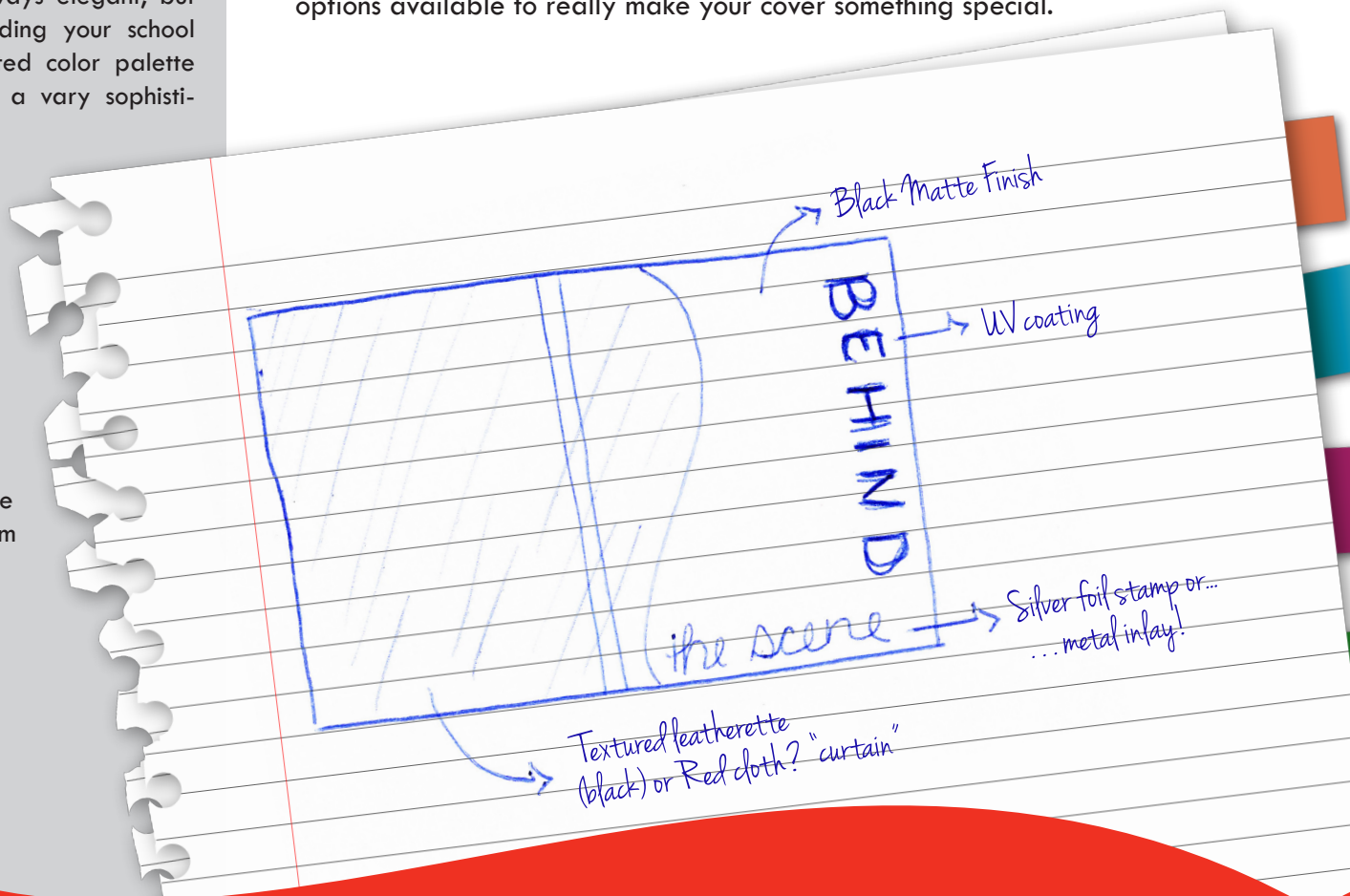
## PART 4: DESIGNING YOUR COVER

Your cover is one of the most important parts of your yearbook. It sets the tone for the rest of your yearbook and is what invites your reader to continue on. Your cover should be a show stopper and it is critical to spend some time with your staff really thinking about what you can do to make your cover the best it can be.

Now that you have your theme selected, what design elements come to mind. Spend a little time with your staff brainstorming about your cover. What colors come to mind? Is there a particular image that should dominate? Is typography going to be the driving force?

Once you and your staff have answered some of these questions, start sketching out layout ideas. Sketching is a great way to get your ideas out in a visible form. This will help you understand your spacing and get a better sense of what you are working with.

Do not think about limitation on your cover. Most likely there is a creative solution to do just about anything on your cover. There are tons of cover upgrade options available to really make your cover something special.







Foil Stamp



Coating



Headbands



Dust Jacket

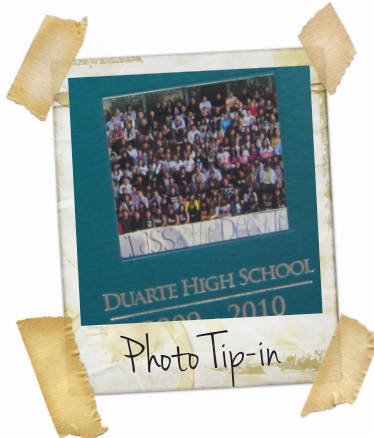


Photo Tip-in



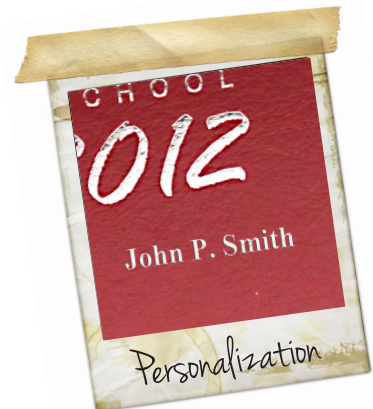
Metal Inlay



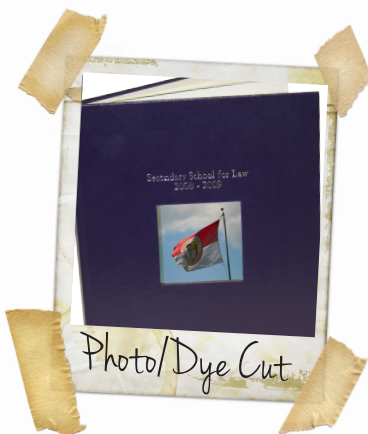
Emboss/Deboss



Printed Endsheets



Personalization



Photo/Dye Cut



Colored Endsheets



Signature

# { gettingcovered.worksheet.

## **PART 4:** *DESIGNING YOUR COVER*

	Front Cover
	Spine
	Back Cover

Cover Due Date: \_\_\_\_\_

# endsheetdesign




# { getting captured.

## **PART 5:** YEARBOOK PHOTOGRAPHY

► No matter how sophisticated the layout design or intriguing the text, no yearbook is complete without excellent photo documentation of the stories it tells. The photography included in a yearbook is one of the most important elements and the quality of the photos should be exemplary. Today's readily available camera and editing technology leave no excuses for poor photography.

Any professional photographer will take anywhere from ten to twenty shots just to get a perfect one. As a yearbook staff, it is better to have a massive amount of photos to choose from and include only the best than to have to settle for something substandard because of lack of options. Pictures that are blurred, out of focus, or scratched should be excluded.



# Don't forget!

## Make assigning tasks easy!

- Use your Entourage website to assign tasks to your students and keep track of their progress.
- Your students get an email when you assign them a new task so they know what they need to work on.
- Get your entire year planned out in a flash to stay organized!



## PLANNING THE YEAR

Create a calendar of upcoming events and the photographers responsible for covering them. Explain that just because a photographer is not responsible for covering an event does not mean they should not participate in documenting it. Assigning responsibility is to ensure all sides are covered, not to exclude someone's input. Do not forget to cover the yearbook staff!!

Encourage the students to start taking photos right away. The first day of school and any orientation activities may be great journalistic opportunities. They will also serve as good visual aids and examples to discuss the specs and strategies of taking good photos.



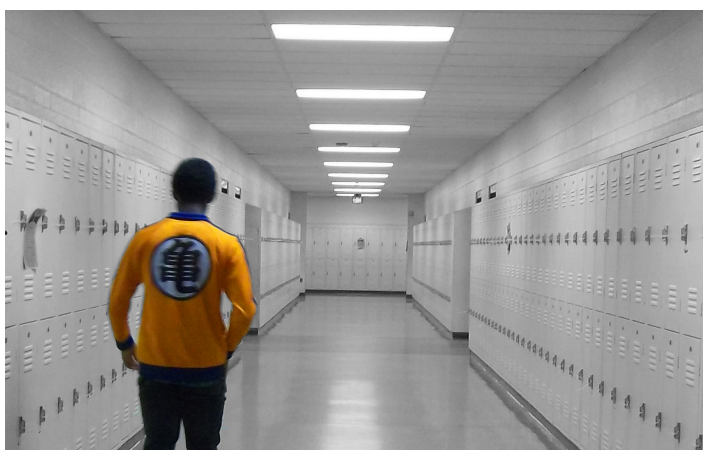
# Photography Com



1

## RULE OF THIRDS

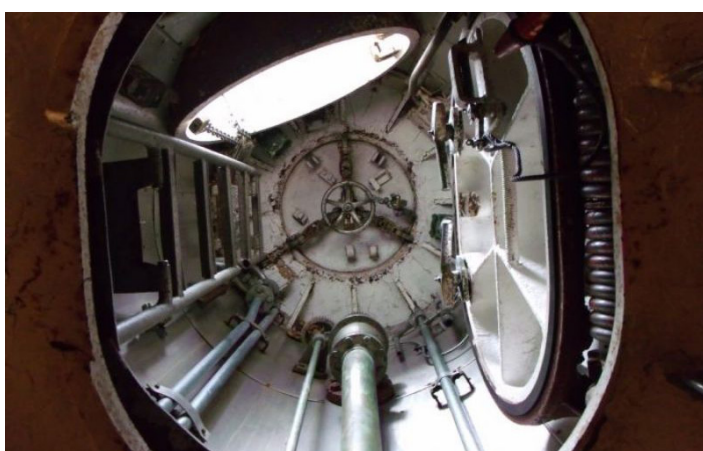
Imagine a tic-tac-toe board across your image. You should place the most important elements in your scene along these lines, or at the points where they intersect. This will add balance and interest to your photo.



2

## BALANCING ELEMENTS

Placing your main subject off-centre, but you balance the “weight” of your subject by including another object of lesser importance to fill the empty space left with “Rule of Thirds”.



3

## SYMMETRY AND PATTERNS

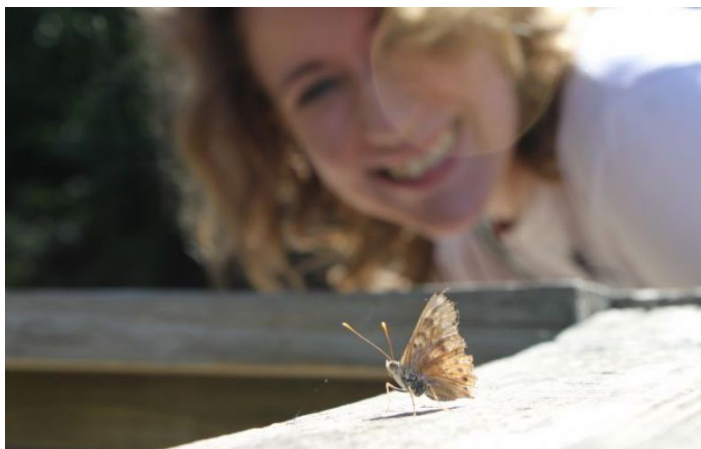
We are surrounded by symmetry and patterns, both natural and man-made. They can make for very eye-catching compositions, particularly in situations where they are not expected.

# Composition

4

## VIEWPOINT

Before photographing, take some time to really think about where you will shoot from. Rather than shooting from eye level, think about photographing from high above, down at ground level, from the side, from the back, from a long way away, from very close up.



5

## THREE DIMENSIONS

You can create depth in a photo by including objects in the foreground, middle ground and background.



6

## CLOSE UP

Cropping tight around the subject you eliminate the background “noise”, ensuring the subject gets the viewer’s undivided attention.





# { getting captured.

## **PART 5:** PHOTOGRAPHY TIPS

**Documentation:** Have the photographer at events take down basic notes, especially if they are not the member of the yearbook staff who will be writing a corresponding article. Even professional photographers will normally have no problem doing this. As for what to record, remember “Who, What, When, Where, and Why” is normally a good formula. When documenting posed large group shots, pass a pad and pencil down the rows to record names and avoid confusion, misidentification and misspelling.

**Live Action vs. Posing:** Candid, live-action photos are imperative to telling any story well. Pictures of groups of students artificially posed do not give an accurate representation of reality. They have no journalistic value and do not add much to the flow of events or a spread. This doesn’t mean there cannot be any; just make sure their number is limited. Candid shots in general are much less static than posed shots.

**Student Life:** Every event can be a great opportunity for documentation, be it an exciting game, a field trip, a pep-rally, or just the everyday thing going on at the school. The photography of the yearbook should show great diversity and strive to show as many aspects and characteristics of student life as possible. Each photo should have a story to tell. Photos that display the interaction, moods and emotions of everyday student life are the most true to life. Avoid static posed shots.

Encourage the photographers to be alert for opportunities and get right into the action; the closer they are the better the shot can be.

Go for variety: make sure they photographers capture as many different students as possible and be sure that the same few students are not the only ones being featured.

**Sports:** As with the shots of student life, go for variety. While most remember to cover the interscholastic team sports like baseball or football, intramural and recreational sports also hold a great deal of interest. Suggestions include bowling, Frisbee, surfing, fishing, and skating. I can also be fun to include shots of what goes on before and after sporting events, such as the team tying on soccer cleats or the emotional celebration after a victory.





Emphasize the action of the sports in the photos. It can take a lot of practice to get truly proficient at this. Be aware of film speed and lighting issues. Despite the amount of work it can take to get a truly extraordinary action shot, it will add amazing movement and dimension as part of a layout.

In taking action shots, especially in fast paced sports, photographer placement is critical. The photographer should place themselves where the action can come to them, not try to run up and down the field and end up with countless blurry shots. For example, if the photographer knows the runner will jump over a certain hurdle, they should position themselves beside and below the hurdle to get a great action shot.

**Academics:** Academics provide a great opportunity to cover students who may not be involved in sports and clubs. They are also a great opportunity to expand the stories of student life as they show the inner workings of the classroom. Avoid the standard shot of a teacher at the blackboard surrounded by the back of students' heads. Strive instead to capture emotion and action. Does the school have an agricultural program? A wood shop? Is the art department painting a mural? Are the band or the ROTC classes drilling? Knowing of these events and goings-on at the school provides the photographers with any number of fascinating photo opportunities.

While not every single class needs to be covered, do not exclude any department or discipline. The staff cannot just take photos of the creation of the artwork in the art department and forget about the history department. Instead, try to find interesting ways to capture both.

**Clubs:** Most students in clubs do not just turn up for a group photograph. As in sports, do not focus simply on having a multitude of lined up group shots. It is much more interesting and tells a much livelier story to see the Student Council making banners for and participating in a fundraiser than seeing them lined up posing in front of it. It is essential for the action shots to show what the group does throughout the year. The more active the group, the more coverage they should receive. Be sure to include every organization and be sure that everyone involved is included and accurately identified. Do not forget the yearbook staff!!

**The Portrait Pages:** The portrait section of the yearbook can have just as much personality as the rest! Page after page of portraits can grow rather dull to both the designer and the viewer. Try to include at least one additional element in each spread. Activities that may not merit an entire page or spread can make intriguing spots in the portrait section.

The standards and specifications for the portraits in the portrait pages should be decided when the yearbook spreads are designed. Consider what clothing will be deemed as appropriate and the level of formality in the shots. Some schools prefer formal portraits in a cap and gown; others prefer more casual portraits or those taken outside. A lot of schools hire one company to do the shots and have them get a shot of every student regardless of intent to purchase so they can be shown in the yearbook.

# Tips for designing the Portrait Pages

## COMPOSITION TIPS

### Remember Design and Layout

**Skills:** Many of the rules that apply to good design also carry over effectively to photography. Consider the rule of thirds, color theory, and using the horizon line as an imaginary guide.

**Frame the Content:** Use elements in the foreground and background to frame and draw attention to the subject. Some examples are windows, branches, or columns.

### Fill the Frame with Noteworthy

**Content:** Use the lens to crop the shot. Focus on the subject and the action and exclude distracting elements. It is very difficult to try to expand a tiny section of a photograph for print and still retain a quality image.

**Leading Lines:** Use the lines of elements in the photo to lead the eye to the main subject. For example using the lines on a track to lead the eye to a runner, who is the main subject the photographer wishes to capture.

**Utilize Patterns:** Repetition of shapes can add interest and movement in a photograph the same way they do in a layout.

- ▶ Consider the backgrounds of the portraits in the design: are they a consistent neutral gray or light blue? Are they taken outdoors and not completely uniform? As a lot of schools are using color in their portrait sections, especially the senior sections, this may influence any color or background choices.
- ▶ Remember that portraits are normally vertical in nature; do not try to crop them into square or horizontal elements.
- ▶ Consider where the captions for the names will go. Traditionally they are put on the outside margin for maximum readability. However, the staff may choose to place them underneath the actual portraits. This can give the students the opportunity to include quotes and any additional information. Remember to choose a very clear font for these captions for maximum readability.
- ▶ Try to include at least one additional element to each spread for added interest.





# Tips for Posing Groups of People

Sometimes for group shots, especially teams and clubs, it is necessary to pose people. Try to avoid using posed group photos as the dominant element in a spread, as candid shots are much more interesting. For example, while a shot of the soccer team is very appropriate in a spread to honor the players, it is still more interesting and provides more motion to see action shots from their games and practices.

- ▶ Focus on the faces; they should be easily recognizable and not blend into the surrounding elements.
- ▶ Avoid props, such as sports paraphernalia, posters and signs that may pull attention from the faces.
- ▶ To prevent an overcrowded look, try standardizing the amount of people that go in a group shot. It will help in the design of the layouts if the shots have a more unified look.
- ▶ To aid design placement and cropping, try using multiple rows of people instead of just one or two for large groups.
- ▶ Arrange rows carefully so that the faces of the students in the next row are clearly visible.
- ▶ Have the photographer stand on a platform so they are eye level to the middle of the middle row.
- ▶ Be efficient with space. Crop wisely- make sure none of the faces is in danger of being cut off. A good rule is to crop the bottom row from the waist down. Because of the danger of losing someone, these photos should be avoided as options for bleeds.

## COMPOSITION TIPS

**Focus and Selective Focus:** It is critical that the photos in the yearbook be crisp and clear. For an artistic approach however, some photographers will put the background or the foreground out of focus to emphasize the subject. This should look intentional and not like an error.

**Try Different Angles:** Do not just take pictures at eye level, add some variety. Try climbing on a desk or to the top of the bleachers, or sitting on the ground.



**Cropping:** Cropping can be used to cut out distracting elements and enhance the composition of the photograph and provide a focal point on the action. Just be sure it does not detract from the story the piece is telling. Also be sure not to over crop so that the action looks as if it is escaping the frame. Remember the shape of the photo should determine the design - do not crop a vertical photo.



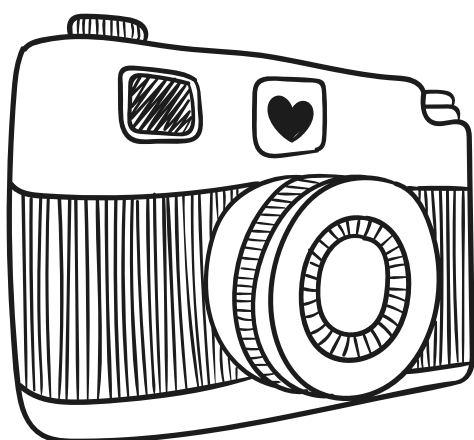
# {gettingcaptured.

## PART 5: PHOTOGRAPHY TIPS INFOGRAPHIC

### CAMERA MODES

M	Manual	M
AV	Aperture Priority	A
Tv	Shutter Priority	S
P	Program	P
	Automatic	

I ♥ PHOTO



### WHITE BALANCE

the process of removing unrealistic color casts, so that objects which appear white in person are rendered white in your photo.

 → AUTO

 → DAYLIGHT

 → SHADE

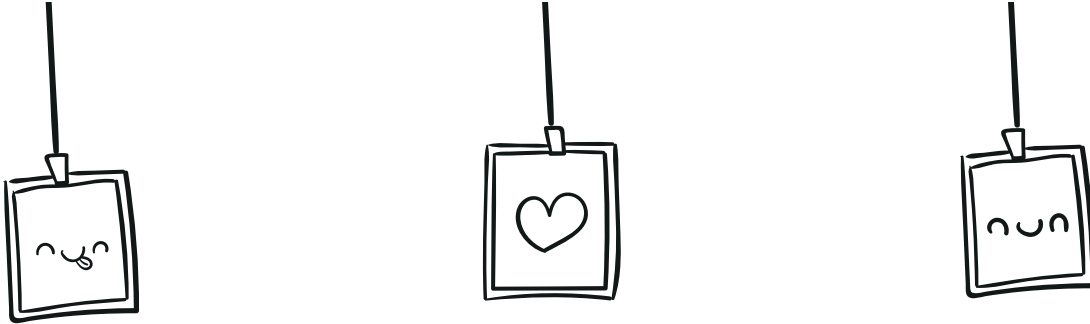
 → CLOUDY, TWILIGHT, SUNSET

 → CUSTOM

 → FLASH

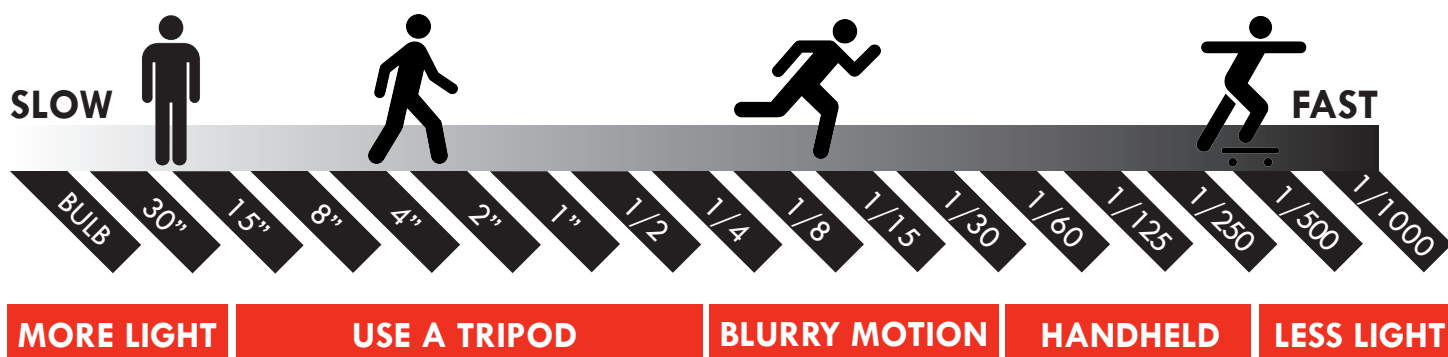
 → WHITE FLORESCENT LIGHT

 → TUNGSTEN BULB



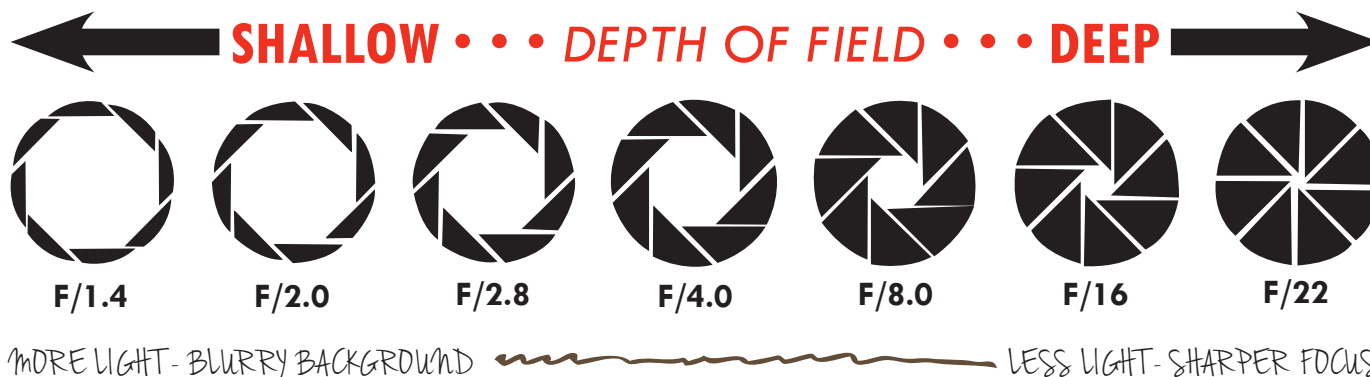
# SHUTTER SPEED

the amount of time a gate called the shutter allows light to pass through the lens to the film or digital sensor.

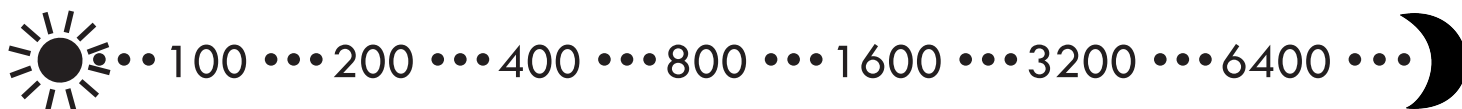


# APERTURE

the adjustable opening in your camera lens that limit the amount of light passing through the lens and hitting the camera image sensor or film.



ISO measures how sensitive the camera's sensor is to light — file speed



LOW SENSITIVITY TO LIGHT

LIGHT SENSITIVITY

HIGH SENSITIVITY TO LIGHT

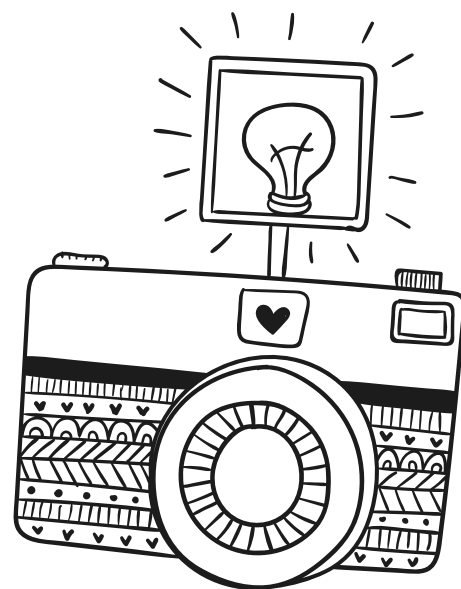
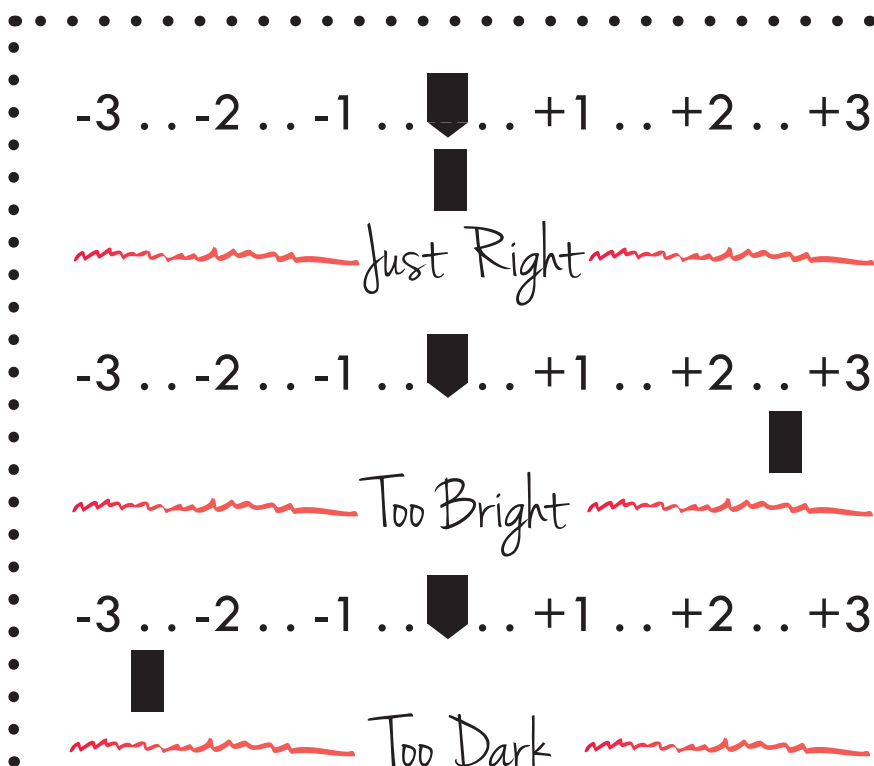
BLURRED MOTION | OUTDOORS | HIGH QUALITY | SMOOTH

USE INDOORS

SHARP ACTION | NIGHT TIME | LOW QUALITY | NOISY

# EXPOSURE

the quantity of light reaching a photographic film or sensor, as determined by shutter speed and lens aperture.



WE ♥ PHOTO

# DID YOU KNOW?



The first Photograph was taken in

**1 8 2 6**

by the French inventor  
**Joseph Nicéphore Niépce**



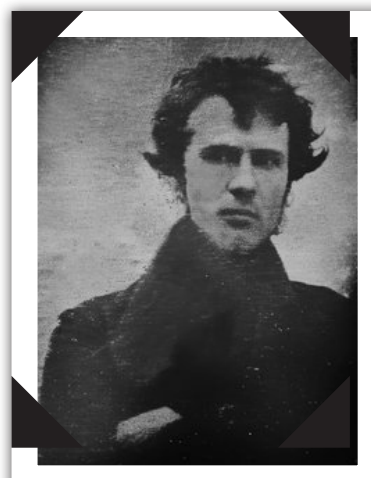
INSTAGRAM was launched in October of 2010. To date there is an average of **55 MILLION** photos uploaded every day to INSTAGRAM and to date over **16 BILLION** photos have been shared!

## FIRST SELFIE

Robert Cornelius is an American pioneer in the world of photography. In October of

**1 8 3 9**

Cornelius took a picture of himself outside his family store. This was one of the first photographs of a human to be produced.



## TOP 5 PHOTO EDITING SOFTWARE

- ① ADOBE PHOTOSHOP ELEMENTS
- ② COREL PAINTSHOP PRO
- ③ GIMP
- ④ ADOBE PHOTOSHOP LIGHTROOM
- ⑤ ADOBE PHOTOSHOP



# { getting captured. *AGAIN!*

## PART 6: WRITING CAPTIONS



### ► WHAT SHOULD BE INCLUDED IN THE CAPTION?

When a reader is looking through their yearbook they are most likely to look at the photos and read the captions. In writing a good caption, **you want to tell the reader more about the picture than they already know just by looking at it.** This means that you can't write a good caption by just looking at the picture. To gain additional information you should interview the students pictured, make sure you attend the events that you are writing about, and read notes provided by the photographer. A strong caption considers what went on before, during and after the picture was taken.

### TYPOGRAPHY TIPS:

Captions should fall between 8-10 points. It is very effective to write in the same font as the body text but, it is possible to vary the size or weight for emphasis.

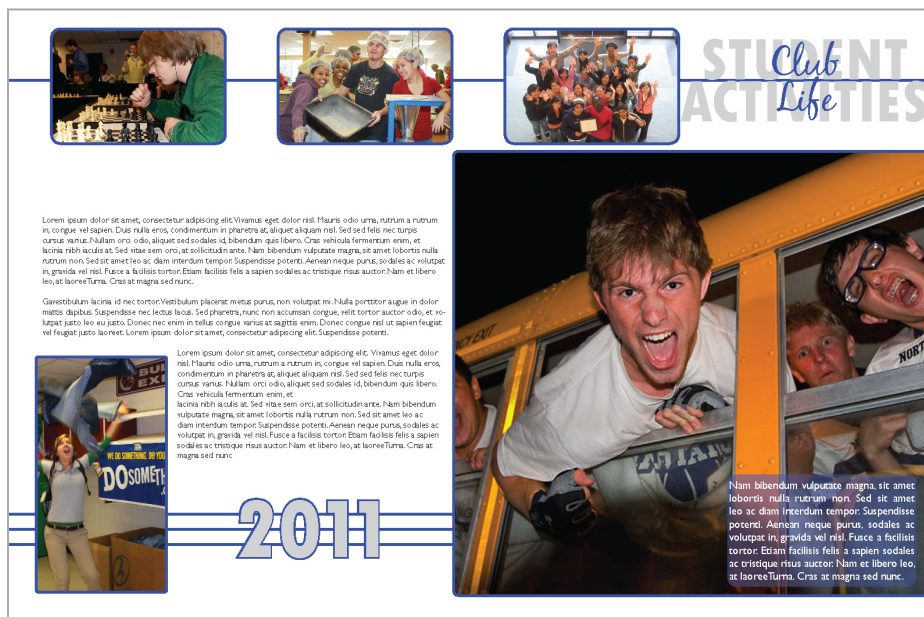
### SPORTS CAPTIONS:

The outcome of the game is included in the caption

There have been no predictions or mention of next year's team.

### CAPTION CHECKLIST

- ☐ First sentence is in the present tense
- ☐ Second and third sentences are in past tense
- ☐ The who, what, where, why when & how are included in your caption
- ☐ None of the following words were used:
  - many
  - dilligently
  - some
  - several
  - a lot
  - dedicated
- ☐ An attention grabbing lead as been included
- ☐ The action is fully explained in the caption



who what where why when how

## ► HOW SHOULD THE CAPTION BE FORMATTED?

### **Your caption should include strong action verbs:**

Try to stay away from boring “to be” verbs: am, is, are, was, were, be, being, been. Instead of saying, “Katie Smith is in biology lab”, try saying, “watching fruit flies hatch into test tubes, Katie Smith records data during an afternoon biology lab.”

### **Your caption should include strong specific nouns:**

Instead of, “Students spend a day at a farm for a field trip”, try “Adam Lewis and Gina Craddock explore Hunting Grove Farm on the annual sophomore class field trip.”

### **All main participants in the captions should be identified using their full names:**

If the caption pictures a large group, don’t label them all unless it is a club or sports team photo.

### **Use present tense when describing the action taking place in the photograph:**

Additional information should be included in the past tense. For example: Searching through the bucket of carnations he is carrying, Brian Davis hands out a flower to Amy Johnson. Seniors sold carnations for Valentines Day and passed them out during classes all day.

### **Many strong captions use quotes:**

If you are including a quote in your caption the format should read, “[quote],” said David Jones. Make sure that the quote is always ended with a comma then quotation marks, and that the word said comes before the name followed by a period.

# 10 different ways to begin a good caption

1

## PROPER NOUN:

John March, a three-year band member, sells his seventh box of M&M's to Julie Jones, a sophomore in his trigonometry class. In-class sales of candy was one of the most popular ways of raising money as 32 different groups sold 11 kinds of candy during the year.

2

## COMMON NOUN:

Candy sales finance the band's \$3,000 trip to New Orleans, where they marched in the Mardi Gras Parade. John Marsh's sale to Julie Jones was one of the 4200 boxes band members sold.

3

## ADVERB:

Rarely seen without the box of M&M's, John Marsh, trumpet player, sells Julie Jones something to munch on in their fourth-period English class. Band members raised \$3,000 selling candy to finance their February trip to New Orleans, where they marched in the Mardi Gras Parade.

4

## ADJECTIVE:

Sweet M&M's and appreciative looks follow John Marsh as he sells another box of candy to Julie Jones, a sophomore in his trigonometry class.

5

## PARTICIPLE:

Selling another box of M&M's, John Marsh, first-chair trumpet player, reaches his goal of high salesman in the band's candy campaign; Julie Jones buys his 302nd and her seventh box.



6

#### GERUND:

Raising money for the band trip to New Orleans means a between-class activity for the 175 band members. John Marsh, high salesman in the campaign and first-chair trumpet player, sells M&M's to sophomore Julie Jones, who readily identifies herself as, "high buyer."

#### INFINITIVE:

To charter four buses to New Orleans, band members sell M&M's. Trumpet player John Marsh sells Julie Jones one of the 4200 boxes of candy that helped send the 175-member band to the February Mardi Gras Parade.

7

#### DEPENDENT CLAUSE:

Because money is scarce and buses are expensive, band members sell 4200 boxes of M&M's to finance their February trip to Mardi Gras in New Orleans. Contributing to the cause, Julie Jones buys her seventh box of chocolate-covered peanuts from high salesman John Marsh.

8

#### PREPOSITIONAL PHRASE:

With M&M's in hand and New Orleans in mind, trumpet player John Marsh sells a sweet treat to Julie Jones, a sophomore in his trigonometry class. Candy sales financed the band's trip to New Orleans for the Mardi Gras Parade.

9

#### DIRECT QUOTATION:

"I got a stomach ache and zits before I went and a headache and blisters while I was there, but the trip to New Orleans was worth the 282 boxes of M&M's I sold and the 201 I ate," said John Marsh, first-chair trumpet player. A favorite customer, Julie Jones, buys her seventh box.

10

# { gettingcopied.

## PART 7: WRITING BODY COPY

Copy is the story that goes onto each spread of the yearbook. It is what the page or pages are about. Writing copy for your pages follows a very simple format:

### TYPOGRAPHY TIPS:

Body Copy should be around 9-12 points and be very legible. The body copy with should be set to aid readability.

### NON-TRADITIONAL COPY

What is non-traditional copy? Non-traditional copy is any text that you use in place of traditional copy. Many schools have been including non-traditional copy in their books for years. If you decide to include it, make sure that you have a good reason, and that it works well with your theme.

### SOME EXAMPLES OF NON-TRADITIONAL COPY:

- Timelines
- Quote only copy
- Top ten lists
- What's hot & what's not lists
- Maps
- Question and Answer
- Surveys
- Quizzes

- 1 A one paragraph lead that grabs the readers attention and makes him or her to read more.
- 2 Body copy made up of many short paragraphs. It is very common to use mostly quotes and transitions in your body copy. It should answer all the major who, what, where, why, when, and how questions about your story.
- 3 A closing paragraph that brings closure to the story and ties back in with the lead. Good quotes make excellent closing paragraphs.



### TIPS FOR PLANNING COPY

- Plan to write for a specific audience (your student body and school community)
- Get information first-hand by attending events and interviewing participants
- Research background information
- Ask specific questions as well as open-ended questions
- Listen carefully and take good notes. (Accurate enough that you could take a direct quote from them.)





## WRITING A LEAD

- ▶ Be simple, direct, and concise.
- ▶ Aim for a brief lead of 30 words or less.
- ▶ Try to include information that the average reader won't know already.
- ▶ Grab the reader's attention by focusing on an interesting or entertaining part of the story in the lead.
- ▶ Use action verbs, and specifics. Be descriptive and use language that is fun to read.
- ▶ Don't say, "this year," the year, or the school name anywhere in the copy.
- ▶ Don't include your own opinions. The only opinions in the copy should be through quotes.



## WRITING BODY COPY

- ▶ Try to cover many angles of your story so that your coverage is very complete.
- ▶ Strong copy is made up of many quotes. Try to add transitions between all of your quotes.
- ▶ Don't use flowery language that isn't necessary. This is a journalistic publication.
- ▶ Write in the 3rd person.
- ▶ Decide on one format for identifying students and naming their grade. Use it consistently through the book.
- ▶ Make sure each of your sentences is clear and concise. This makes for easy editing.
- ▶ Each paragraph should be short, about 40 words. This will make the copy more inviting.
- ▶ If you are including quotes in your copy the format should read: "[quote] ," said David Jones. Make sure that the quote is always ended with a comma then quotation marks, and that the word said comes before the name followed by a period.
- ▶ Try not to use any "to be" verbs. Am, is, are, was, were, be, being, been, to be are all boring words to read in copy. Make your language exciting.
- ▶ Don't mention the year, the name of the school, the phrase "this year". All of this information is on the front of the book. It's implied that you are only talking about your school this year.
- ▶ Don't discuss the future. You are documenting this year as it happens.
- ▶ Don't add in your own opinions. The only opinions should be in quotes.
- ▶ Don't use indefinite terms like a lot, or a little, or many. Try to list the exact number when you can.
- ▶ Avoid jokes or sarcastic remarks in the copy. If your writing is in any way questionable take it out.



## WRITING CLOSING COPY

- ▶ Your closing should bring closure to the story.
- ▶ A good technique is to include a quote that wraps up the whole story.
- ▶ Your closing should tie in with the lead in some way.

# types of leads



## ASTONISHER LEAD:

The first sentence of this lead will be something unexpected that will shock the reader and grab his attention. Example: John Williams always wanted to soar like a bird. Tuesday he did.

## BACKGROUND LEAD:

This type of lead describes the background setting of an event before mentioning any participants specifically. Example: "The fragrance of chicken filled the air. Yellow broth trickled down from a stained white table onto a candy wrapper covered floor. Empty trays lay scattered the counter and floor nearby. Just another day in the cafeteria."

## EXCLAMATORY LEAD:

This lead starts with an exclamatory sentence, word or phrase set apart and usually punctuated with an exclamation point. Example: "Touch Down!"

## QUOTATION LEAD:

A quotation lead simply starts with a direct quote. This is most effective when the quote is a really special quote that sums up the whole point of view you intent to take in your story. Example: "Homework? Why spend time learning about the Korean war when M\*A\*S\*H is on in the next room? Why waste precious hours studying the functions of a city police force when Hill Street Blues is right at your fingertips?"

## QUESTION LEAD:

Question leads start with a question or a series of question. These are often set apart as the lead, while the answer will begin the first paragraph of body copy.

## DESCRIPTIVE LEAD:

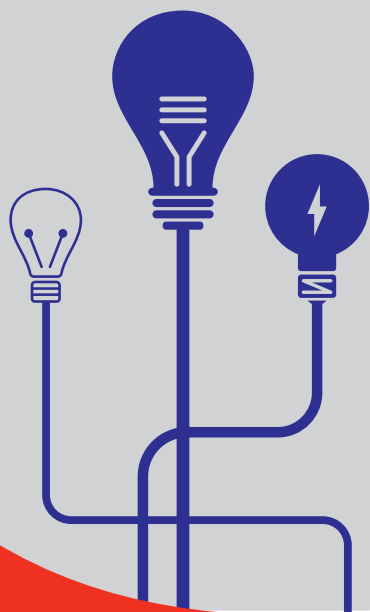
A descriptive lead uses very descriptive language to paint a picture in the reader's head of the event being described. Descriptive leads can sometimes be longer than other lead types. Example: Sitting in the food court of a busy suburban mall a group of soon-to-be sophomores chatted animatedly about the "it" items for back to school, while casually sipping on lattes."

## PARODY LEAD:

The parody lead is a play on words from a popular source like a song, television show, or famous saying. It needs to be easily recognizable in order to work effectively.

## CONTRAST LEAD:

This type of lead is used to point out opposites or extremes. Example: "There were no chemicals, but there certainly was chemistry. There were no test tubes, but for sure there was experimenting. And a lot of mixing — and learning — took place in these labs. Jazz labs, that is."





#### LITERARY, HISTORICAL OR MYTHOLOGICAL ALLUSION LEAD:

This type of lead usually begins with a reference to a literary, historical or mythological subject. It can also begin with a quote. Example: “How many a man has dated a new era in his life from the reading of a book.” – Thoreau

#### ATMOSPHERE LEAD:

The atmosphere lead uses appealing words or phrases to set the mood for the reader.

#### SUSPENDED INTREST LEAD:

The suspended interest lead doesn’t come out and introduce the topic of the story for a few sentences. It starts with a few short teaser sentences that keep the reader interested in finding out what the article is about. Example: “Working during school. Working after school. Spending 34 free periods working. Doesn’t sound like a very fun club, does it? Welcome to the Newspaper club. A job that is challenging, ongoing and not always fun, but rewarding when the final product is distributed.”

#### NARRATIVE LEAD:

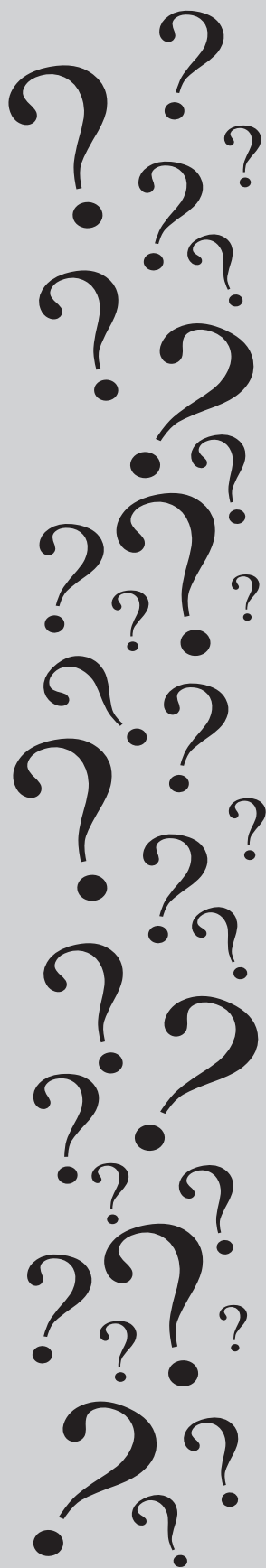
With a narrative lead, the writer sets up the story by introducing the participants and re-telling a moving event using strong action words. Example: “On a cold, dry Saturday evening, the team sized up its opponent. Excitement mounted as the first and last game of the season was about to be played. The opposing team started the game with the kickoff. As the ball sailed through the air, everyone paused for a split second, waiting to see what would happen. Both spirit and hopes ran high. The only difference was that the girls were wearing the purple football jerseys.”

#### SUMMARY LEAD:

The summary lead answers the questions who, what, where, why, when, and how all in the lead. The body copy is just used to provide more detail about each. Example: “Using their own ideas to promote healthy living, Students Against Drunk Driving found creative and fun ways to show the importance of not using drugs and intoxicants.”

#### PERSONAL EXPERIENCE LEAD:

This lead starts by introducing the participant. All the details of the story relate back to the participant.



# { gettingstories.

## **PART 8: INTERVIEWING**

One of the main ways that you will obtain information for the yearbook copy is by interviewing members of your school community. Having a good knowledge of interviewing techniques will give you an advantage in the amount of usable content you are able to collect.

### INTERVIEW QUESTIONS:

Most interviews are conducted with one of the following goals in mind:

- ① To gather information about a topic
- ② To learn someone's opinion about a topic
- ③ To feature the subject in the story you are writing

### Important!

- Know exactly why you are conducting an interview and which goal(s) you are aiming for.
- Stay focused on questions and techniques which will achieve those goals.

**Do your homework:** You will be expected to have a basic knowledge of your subject. If you are interviewing someone about a battle of the bands, you should already know how many bands were there, which bands were there, and if your subject is a member of a band or just a spectator. Knowledge about who you are interviewing will help your subject open up to you.

**Have a list of questions:** It's always a good idea to prepare questions ahead of time. Think about the story that you would like to write and prepare the questions that you would need to ask to gather information for that story. You may need to improvise as you actually interview based on the subject's answers, but having a strong list of questions to rely on will make you feel a lot more confident and will keep you focused on the important issues



**Listen:** A common mistake is to be thinking about the next question while the subject is answering the previous one, to the point that the interviewer misses some important information. This can lead to all sorts of embarrassing outcomes.

**Take Great Notes:** Take a note pad with you and write down as much as you can word for word from the interview in order to use direct quotes later. If you have access to one, use a digital recorder. You will need to ask the subject if he/she is okay with you recording their conversation before you start, but it is a great way to capture direct quotes without worrying about writing non-stop through the interview.

**Ask More Questions than you think you need:** Even if you are sure you know what you plan to write about, asking more questions may provide you with an even more exciting story. If nothing else get a little bit of background information, and some information on what happened after the event you are interviewing about. You never know when your editor will look at the spacing on the layout and tell you they need one more paragraph right away.



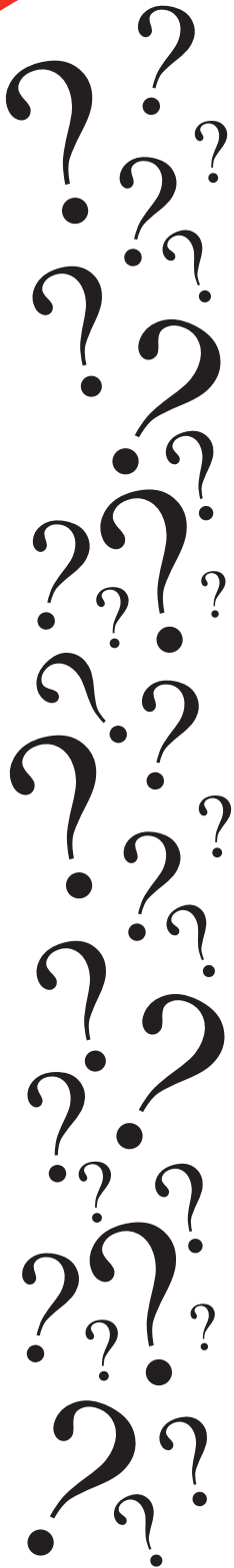
### CLASSROOM ACTIVITY:

*What did you do on your summer vacation?*



Have the students take turns interviewing each other on what they did over the summer. Before they start actually interviewing the other students, have them think about what the tone of the article is that they would like to write. Have them make a list of ten questions that they believe will lead the interviewee to offer the type of information they are looking for. Have the students break into pairs and then interview each other. After the interview is over have a discussion about whether the interviewers were trying to accomplish with their questions and if they were successful. Ask the interviewees if they felt any of the questions they were asked were leading questions. After thinking about the interviewing process have the interviewers analyze their questions, make any changes they think would help them accomplish their interviewing goals and interview a second classmate. After the interviews discuss again as a class whether or not the students felt they got closer to gaining all the information they were looking for. Have them practice writing down at least two direct quotes during each interview.





# INTERVIEW *Style*

## OPEN-ENDED QUESTIONS:

Asking open-ended questions is the key to getting great quotes and information out of a subject.

An open-ended question is designed to encourage a full, meaningful answer using the subject's own knowledge and/or feelings. It is the opposite of a closed-ended question, which encourages a short or single-word answer. Open-ended questions also tend to be more objective and less leading than closed-ended questions.

Open-ended questions typically begin with words such as "Why" and "How", or phrases such as "Tell me about...". Often they are not technically a question, but a statement which implicitly asks for a response.

### Some examples are:

"Tell me what you were thinking after you made that last touch down."  
Or "How did you prepare for tonight's game?"

### How do you feel?

Perhaps the most famous open-ended question is "How does this make you feel?" or some variation of this question. The reason it is so widely used is that it's so effective.

In journalism, stories are all about people and how they are affected by events. Audiences want to experience the emotion.

## LEADING QUESTIONS

A leading question is a question which subtly prompts the respondent to answer in a particular way. Leading questions are generally undesirable in standard journalism as they sometimes result in slanted answers. For example: Do you get along with your coach? This question prompts the person to question their relationship with the coach. In a very subtle way it raises the prospect that maybe they don't get along with their coach.

An alternative question that does not have as many implications is: "Tell me about your relationship with your coach."

# Interview TIPS

## DRESS APPROPRIATELY:

Try to dress with your subject and goals in mind. Your appearance will influence the way interviewees respond to you. If you are interviewing a classmate you will probably want to dress as you do every day. If you are interviewing the principal or a member of the school board you may want to try to look more professional.

## TRY TO BE UNIQUE:

Again, consider the goals of the copy you are writing. Are you trying to get a meaningful quote to sum up the whole piece or a attention grabbing quote to use as your lead? Ask questions that will make your copy stand out and be exciting, (but not scandalous or questionable).

## DON'T HAVE AN ATTITUDE:

If your subject is not cooperative or is giving one word answers to open-ended questions don't get an attitude with them. Politely thank them for their time and find a more willing subject.

## STAY NEUTRAL:

Ask as many open ended questions as possible so that your subjects opinion will be quoted in the yearbook, not yours.

## DON'T INTERRUPT:

This can cause the subject to stop mid-answer so you will lose valuable content.

## MINIMIZE YOUR OWN VOCALS:

Don't be afraid of silences when your subject is thinking about their answer. Feel free to encourage them to take their time. You are looking for the best information they have to offer. Chances are a well thought out quote will be much more likely to end up in your copy than a split second answer.

## IT'S NOT ABOUT YOU:

Don't talk about yourself or add your own opinion. Your questions can belong enough to add information or interest about the topic, but it's the interviewee's opinion you are trying to capture.

When you finish the interview, put your notebook or recorder away and have an informal chat. As well as being polite and leaving a good impression, you might be surprised at what additional information flows when the subject thinks it's all over and is more relaxed.



# {gettingahead.

## PART 9: WRITING HEADLINES/SUB HEADLINES

Headlines are the title of the page or spread. They are usually large, visually appealing, and attention grabbing. The purpose of the headline is to attract a reader to the rest of the copy on the page.



### HOW TO WRITE A GREAT HEADLINE:

Writing good headlines is often achieved through a brain storming process very similar to the process used to come up with a theme. If your copy is already written, read through it to understand the tone of the article. Once you understand the full picture of the copy, start jotting down related words and phrases on a piece of paper. Use these ideas to help generate an exciting headline that encompasses the tone of the spread. Here are some tips for headlines to consider...



### HEADLINE FORMATTING:

Don't waste words in headlines: avoid using small words like 'and' or 'the'.

- ▶ If you need to use quotation marks in your headline use single quotations.
- ▶ Don't use the past tense in headlines.
- ▶ Capitalize all important words just like you would in a title.
- ▶ Don't use periods as ending punctuation. You can use ending punctuation if your headline needs a question mark or an exclamation point.








The boys track team competed at the Essex County championships at Seton Hall University. Ronald Salley (bottom left) and Daniel Arscott (top right) combined with Malik Walker and Brandon Bennett to take first the shuttle hurdles. Khalid Idrac and Dominic K Singh competed in the 4x200m relay (top left), while Louis Pierre and Israel Vieruel traded batons in the Distance Medley (bottom right).









The girls track team competed at the Essex County Championships at Seton Hall University. Ebonise Johnson ran in the individual 200m (top right). Marciana Judge and Nickiaesi Dublin jockeyed for position at the onset of the individual 1600m (bottom left). Meanwhile, Danielle Fulton ran with the pack in the individual 800m (bottom right). A bigall Grovesnor took the baton in the distance medley (top left). Danielle Fulton handed the baton off to Daiyah Bland in the 4x800m relay (bottom center).



### **RHYMING HEADLINES**

These are generally two or more word headlines that rhyme.

**Example:** “Having a ball in fall,” “Spring Swing,”

### **PUN HEADLINES**

Headlines often include a pun or a play on words.

**Example:** “Who Let the Frogs Out?” (for a bio lab).

### **NEWSPAPER HEADLINES**

Newspaper style headlines introduce the theme of the copy in as few words as possible. This style can be used effectively in some yearbooks depending on the theme, although it is not extremely common.

**Example:** “Band Sells Candy to Fund Uniforms”

### **ALLITERATION HEADLINES**

This style of headline includes two or more words that begin with similar sounds.

**Example:** “Packed Parking” or “Food Fight Fiasco”

### **HEADLINES WITH ASSONANCE**

Assonance is the repetition of a vowel sound in words. This is a great headline style as it is easy to achieve, and always sounds great.

**Example:** “School Pool has New Rules”

### **POP-CULTURE HEADLINES**

Headlines based on popular sayings, songs, movies, TV shows etc.

**Example:** “Failure to Launch?” (for a physics project).

### **QUESTION HEADLINES**

Some headlines are made effective just by asking a question.

### **EXCLAMATORY HEADLINES**

These headlines are often very short and end in an exclamation point.

**Example:** “OMG!” (for a spread about text messaging).



# ! ? what are sub headlines? ! ?



Sub headlines add more information to the headline. They can come either before or after the headline on a page. If a sub headline comes before the headline it should be the attention grabbing element on the page. This can be achieved with bright or bold fonts, placement, and especially with content. If the sub headline comes after the main headline it should add more information and start to answer who, what, where, why, when, and how.

## STUDENT SPORTS

Spring Sports

Nam bibendum vulpate magna, sit amet lobortis nulla nunc non. Sed sit amet leo ac diam interdum tempor. Suspendisse potenti. Aenean neque purus, sodales id volutpat in, gravida vel nisl. Fusce a facilisis tortor. Etiam facilisis felis a sapien sodales ac cristique risus. Suctor: Nam et libero leo, ac laoree. Turna. Cras ac magna sed nunc.

2011

## WRITING A GOOD SUB HEADLINE

Writing a good sub headline is very similar to writing a strong lead. You want it to grab the reader's attention and pull them into the headline, which should, in turn, pull them into the rest of the page. Some sub headlines will begin a phrase that the headline will finish. Some sub headlines are a strong word or phrase by themselves.

## HEADLINE CHECKLIST

- ☐ Make sure the headline connects to your story and images
- ☐ Make sure your headline related to this year and this school
- ☐ Make sure your headline is written in present tense.
- ☐ Make sure you have NOT used words like: the, a, an, and...
- ☐ Make sure you use an action verb.



**EXAMPLE** of a sub headline that leads into the headline (or kicker) is:

Prepare to be Scared...  
**FEAR FEST IS BACK!**

**EXAMPLE** of a subhead that follows the headline is:

**BAM!** *New Cooking Classes had  
Overwhelming Enrollment Numbers*

## Headlines design



Your headline is the dominant feature on your page. It grabs the attention of your reader and invited them to continue. There are a number of ways to display your headline when you begin designing.

Try Traditional Caps and Lower Case:

**Behind the Scenes**

Try All Caps:

**BEHIND THE SCENES**

Try All Lower Case:

**behind the scenes**

Try A Sentence Style:

**Behind the scenes.**

### TYPOGRAPHY TIPS:

Limit the number of the fonts per section to provide unity. The old rule is two, but this is often suspended to great affect. Sometimes the point of the content of the spread justifies the use of many fonts.

Using all capitals should be reserved mainly for headlines or to provide emphasis. People often read more by the overall shape of a word rather than looking at each letter. It is difficult to read copy that is in all capitals. However, capitals can provide a great sense of emphasis when used in combination with lower case copy.

# {getting design.

## PART 10: GET MORE OUT OF YOUR DESIGN

*In decades past, design rules were very specific. Things have changed a great deal. They are still taught today as a standard for beginning designers; how and when to break them or simply to ignore them entirely is much more fun and just as important. Work that suspends the rules can be innovative and modern looking while still being highly effective and attractive.*



## A FEW BASICS TO CONSIDER

① **Each spread should have one dominant element and this needs to be two or three times larger than anything else.** The dominant element works to attract a reader and make them stop to look at the rest of the page.

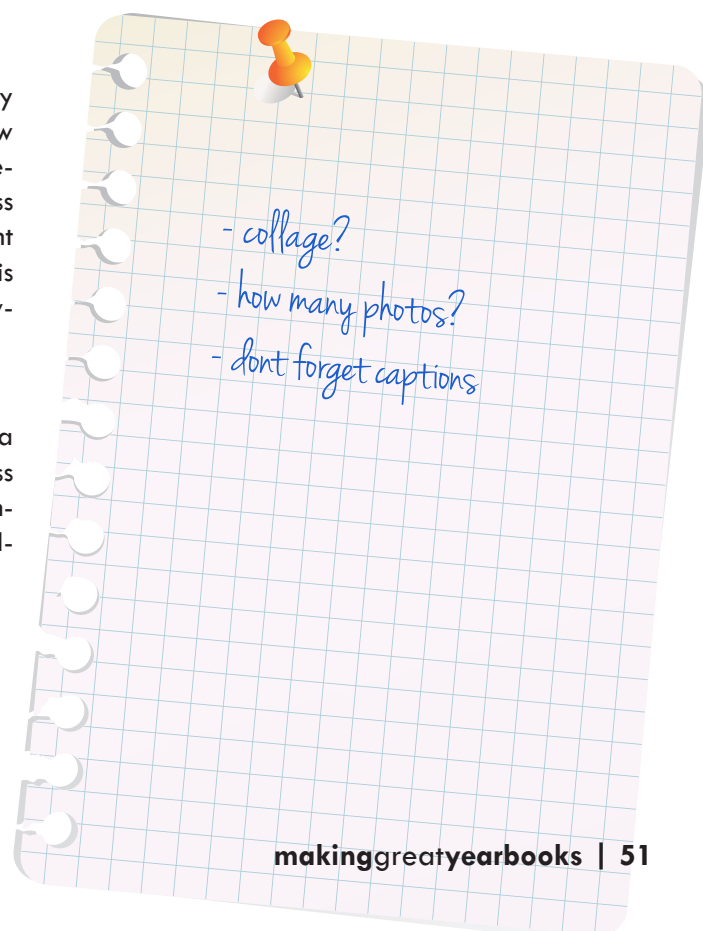
② **Every double page spread should be visually linked by elements on either side of the gutter.** There are many ways to link the page of the spread, including use of white space, color, patterns, and even backgrounds. The eye may automatically make this connection simply because the pages are next to each other.

③ **Is it bad to be a Square?** Not at all! Designers in the past thought squares were too static, that using more vertical or horizontal shapes lends to movement. However, using repetitions of shapes like squares is a great way to enhance visual flow while expressing unity through the size and dimensions of the forms.

④ **Amount of photos per page = a hotly contested issue.** Traditional yearbook designers put this number to about five to seven photos. However, many yearbook staffs put as little as three and as many as nine or more pictures on one spread. Using three photos and elegantly use white space can make for a very sophisticated looking spread. On the other hand, having seven to ten well placed photos can give the spread a great sense of movement and energy. It comes down using however many photos the designer feels will lead the design to have the most impact.

⑤ **To Collage or not to Collage?** The collage is not historically an approved element in yearbook design. However, it is now becoming a standard element; a montage of similar and related photos can have a lot of visual appeal and can express a lot of information with great energy. It is a design element each individual staff should consider amongst themselves is this is right for their yearbooks. There is one important drawback to consider....

⑥ **...Everything must have a caption.** A yearbook contains a great deal of memories and most yearbook advisors stress that photos without any sort of captions may lose their meaning over the years. This is something that needs to be considered when creating collages.



# WHITE SPACE

is Good Space!

## LAYOUT TERMS

### BLEED

part of a printed document that is outside the bounds of the document. Bleeds ensure images and other design elements print all the way to the edge of the paper. An acceptable standard is 0p9, or .125", outside of the paper.

### MARGIN

guidelines on a page layout to show the body copy area.

### GUTTER

the inner margins of a spread near the books spine, where the book is bound together. You want to be sure to keep text and images clear of this area that you do not want cut off.

### COLUMNS

vertical guides used to help create a visually pleasing layout.

## USING WHITE SPACE

Students and beginning designers often forget the importance of white space in a layout. Many beginning designers see white space as wasted space not as an appealing design device. It can be a constant compromise to include all the content desired while still leaving enough white space in a spread to be visually sound. However, it can be one of the most valuable elements in the spread when used effectively. Need an example of a master? Just look at much of Picasso's work - he was an absolute master at using the negative space around his subjects. The space was often the most important part of his composition.

### WHY UTILIZE WHITE SPACE?

- ☒ White space can be key when it comes to leading the eye around the content of the page.
- ☒ It is a great tool to use for emphasis by leaving borders or margins around different elements.
- ☒ Standardizing the white space of multiple spreads by standardizing the margins will help unify the look.

# GRIDS & COLUMNS

## INTERNAL SPACING

the spacing in between images and text.

## UNITS OF MEASUREMENT

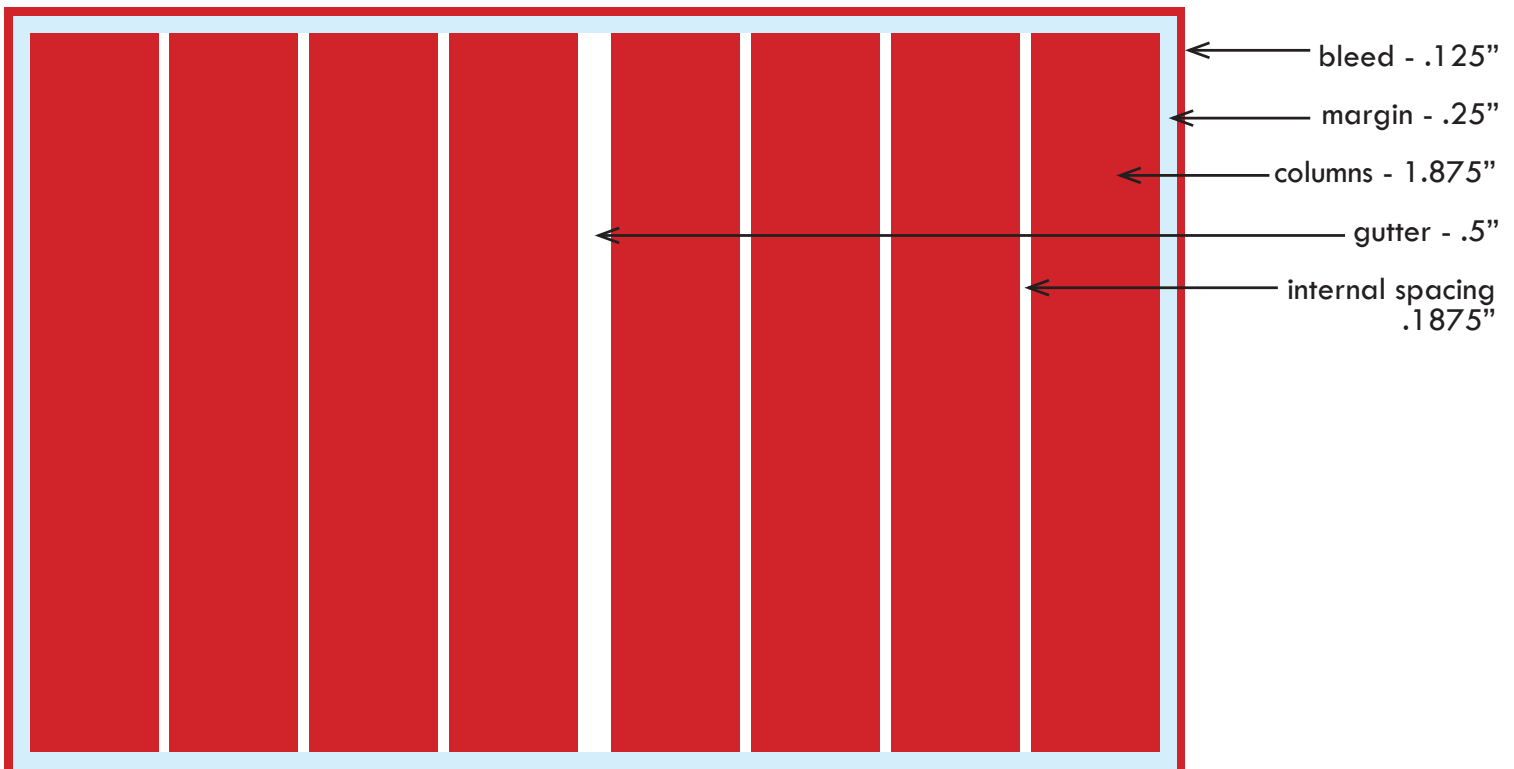
1 inch = 6 picas

1 inch = 72 points

1 pica = 12 points

Column plans are a way for designers to organize all the visual elements of a spread or page. Columns are vertical guides placed at identical intervals in the margins across the spread or page.

All the various pieces fall within the columns and do not stop either in the middle of the column or just past its boundaries. This means all the elements, including photos, illustrations, captions, copy, headlines begin or end at the columns. Going just past the boundaries or stopping just shy of them will produce an awkward, zigzag effect of the elements.





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## **PART 10:** *GET MORE OUT OF YOUR DESIGN*

### **EYELINES**

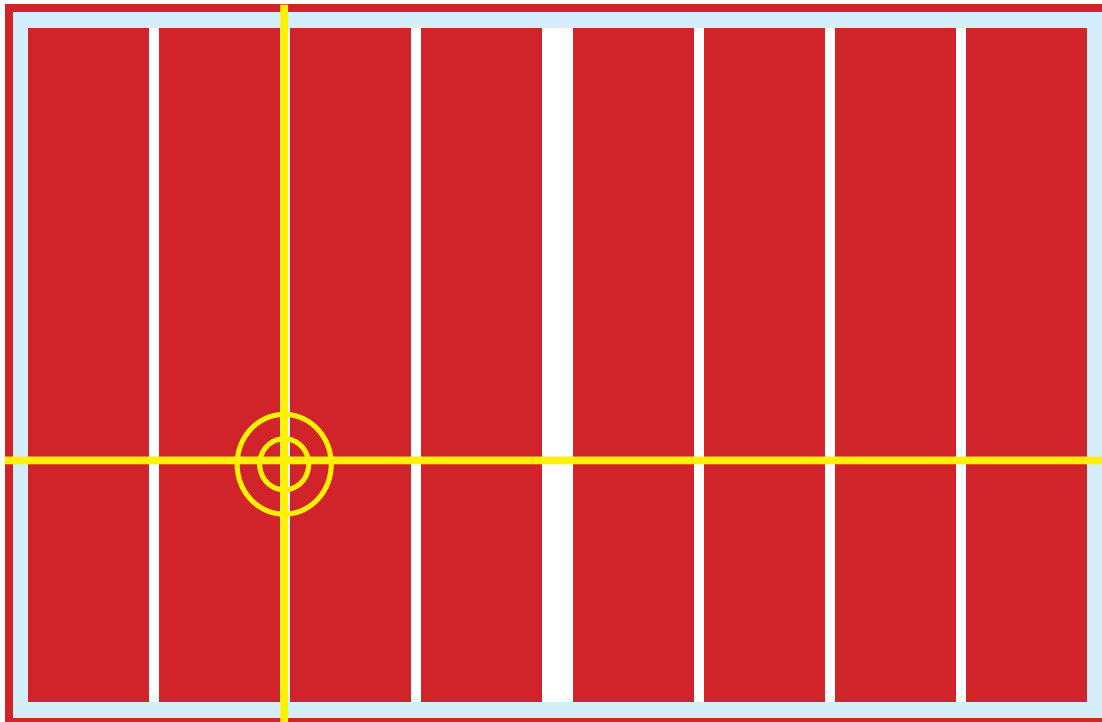
The eyeline is the equivalent to a horizon line in a paragraph or piece of art. It should be the first element drawn in any layout.

The eyeline is a horizontal guide drawn across the spread after the columns/grid is decided. It is used to create a consistent beginning and ending point for the majority of visual elements and serves as an anchoring point to a specific area of the page. The eyeline is not absolute however; objects can break it, as long as they do so enough to ensure the distance is intentional and not just a mistake in lining up the elements.

### **EYELINE TIPS AND TRICKS:**

- ☒ Like setting up the composition of a fine painting, the eyeline should not divide the spread directly in half.
- ☒ It is much more visually interesting to see the eyeline closer to the top or the bottom of the page.
- ☒ If the designer is unsure, a good rule (easily and often broken) is the “rule-of-thirds:” this places the eyeline approximately one third of the way from the top of the bottom of the page.

After these are established, the designer is ready to start placing the photos and the other elements.

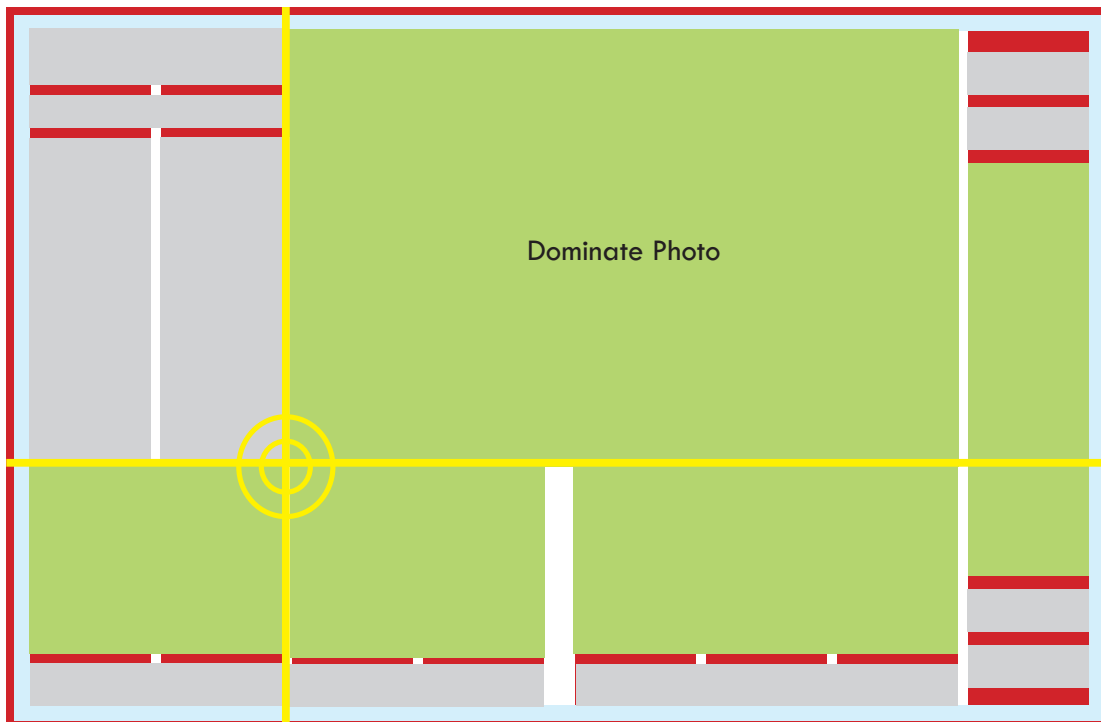


# WHERE TO PLACE IT

Tips on photo placement:


## DOMINANT PHOTOS AND BLEEDS:

- ✓ Most layouts center around one dominant photo.
- ✓ Many traditional designs extend the dominate photo slightly off-centered over the gutter.
- ✓ Try a photo two to three times larger than any other photo in the spread. This can make an excellent grounding point for the rest of the elements.
- ✓ Many layouts start with a fairly centered element with the rest of the images radiating out. The idea is to draw the idea into and around the page.
- ✓ At least one major element should touch each of the outer margins at least once. This frames the spread nicely and also makes a good use of the surrounding white space.
- ✓ Bleed photographs are an excellent way to add variety and interest. Bleed photographs are photos that extend across the margins and off the page.
- ✓ When creating a bleed, make sure the photo extends all the way outside the page margin, not just to the edge to ensure proper cropping.
- ✓ Consider the content of the bleeds. Group photos may not work well if they cut off the subjects and the edge extending past the margin.



# { getting design.

## PART 10: YEARBOOK COVERAGE

- 
- plan the coverage!
  - cover the entire year!

To make your yearbook an accurate representation of your school year the most important thing to plan is the coverage included in the yearbook. The idea behind creating a yearbook is to cover the entire year. This can be done in different ways depending on when you decide to have your yearbooks delivered. Some schools like to have all of their content bound into one book and will opt for a fall delivery in order to include prom and graduation from the year before. Problems with this are the books aren't available for signing before graduation, and the seniors have to pick up their books or receive them by mail. Many schools decide on spring deliveries and include a supplement that is printed after graduation and sent out to the students or handed out the following year.

In either case, your staff needs a plan for covering the summer months. Some common solutions are to advertise in the fall that the staff is looking for pictures taken during the summer. Other ideas include contacting all of the staff members that hold summer practices for sports and organizations and having them take pictures, or let students take pictures. It's a great idea to recruit students who participate in summer activities to be responsible for providing pictures and information about summer events. Just make sure these students understand what the yearbook staff is looking for. For example: candid shots instead of group shots, 300 dpi, who, what, where, why, when, and how.

There are several different styles of coverage you can include in your yearbook. Most staffs try to include a mixture of many styles so that the content of the book appeals to as many people as possible. It's difficult for a reader to want to read 40 cookie-cutter stories in the student life section. But when the pages are overflowing with quotes, extras, and brand new ways of covering student life, it's hard to put the book down.



### CLASSROOM ACTIVITY:

*Finding effective examples of coverage types.*



Have your class bring in old yearbooks and magazines or provide them for the class. After discussing the coverage handout with your class have them find an example of each type of coverage. After each type, have them share their find with a partner. After the partner groups have both shown each other their examples, call on pairs at random to share their best find with the whole class. Repeat this with all five types of coverage.

Sports



Field trip



Campus life

Winter activities



Crafts





# Common types of coverage

## PRIMARY COVERAGE

Once you decide on a topic for a page or spread the majority of what is pictured and written about will fall into the category of primary coverage. Primary coverage is anything included on the page directly related to the theme. For example if your page/spread is about prom,  $\frac{3}{4}$  of the spread will be pictures, quotes, headlines that are directly covering the Prom event.

## SECONDARY COVERAGE

Secondary coverage is anything included on the page/spread that is related, but is an extra. For example, if your page/spread is about prom,  $\frac{1}{4}$  of your page/spread could be about where people went to dinner before prom, or what groups of friends did after prom. Using this technique makes the book more exciting. Readers will be more likely to spend more time on each page looking for the special twist included in the secondary coverage.

## INTERACTIVE COVERAGE

Interactive coverage means covering what is happening now, from a firsthand experience point of view. This can mean using a lot of quotes where students are discussing a part of their daily life like a club, event, or job. Staffs can also get more creative and devise gimmicks to make their stories interactive. For example, staff members may go with students to job interviews, or follow students on dates so that they can write about the events as a first-hand experience.

## JUMP COVERAGE

Jump Coverage means assigning more pages to certain events in the book in a way that the reader would have to turn the page to continue looking at the topic. For example, some schools find that they can not represent everything that went on at Homecoming in one spread, so they will allocate two spreads. This is a good technique to use if you are sure that your student body will agree with your choice regarding which events receive additional coverage. You will want to be careful though, as very often the tennis and swim teams don't think that the football team deserves any more pages than they do. This is a great way to cover a monumental event though. Several schools used jump coverage to document the impact on the community during September 11th.

## EXPANDED COVERAGE

Expanded coverage is just giving the school more of what it wants. If your staff hears from students that their ideal yearbook would picture every student three times, than make that your goal. Design your book to hold as many pictures as possible. Another great way to expand is to include more "behind the scenes" coverage. For example, what happened in the locker room before the game, what did they coach say at half time, are there any superstitions in which the players participate before games?

# finding your niche



## Students explore career paths during career day

Career Day is a day where colleges from this region visit Goddard, and are able to talk to students about what their campus has to offer. "It gives students the opportunity to talk to representatives from the school. It also gives them the chance to ask questions before they make the final decision," Mr. Montanez said. Mr. Hernandez, another counselor, stated, "It provides options and choices to all the kids, and helps give them an idea of what different institutions have to offer."



Seniors Joanna Villalobos and Gabby Baker explore the different career paths that are offered by the Wayland Baptist University branch in Clovis, New Mexico. Different colleges from around New Mexico and Texas all come together in the gym to give a variety of higher educational options to juniors and seniors.

student life 18

student life 18



# ENGLISH

English is a vital part of our academic studies. The comprehension of the English language is important for life and understanding what is all around us. Mr. Wildoner, Mrs. Baumgardt, Mrs. Schaab, and Ms. McCarroll expand on English (because we should all already know how to read by now) while revealing to us details we probably would have missed without their guidance. English is used on a day to day basis, it's included in near everything these days, from playing video games to understanding Shakespeare. These courses teach us to interpret literature, analyze literary devices and learn proper writing techniques. Each teacher in the English Department has his or her own special approach to make learning more interesting, including Mr. Wildoner's infamous flying yellow graphs. Some of our literary guru's give a direct, individualized approach to each topic. Others decide to approach literature with a fun, hands-on class like Mrs. Baumgardt, who reenacted Macbeth, complete with huts, witch voices and light sabers, with her sophomores. Other teachers, like Mr. Wildoner, have the approach of reading as a group and pausing to explain



and interpret what was just read (with the occasional joke in between). Mrs. Schaab has a more traditional approach that emphasizes independence. Needless to say, no matter what style or genre you'll choose, you'll gain a completely new understanding of literature from each individual class.



## PUBLIC SERVICE ANNOUNCEMENT:

In the spirit of the yearbook theme, You Had To Be There, the English Department would like to offer a couple of pointers to help avoid those nasty they're, there, and their mistakes!

**They're**  
They're is a contraction for 'they are'.  
Example: They're at Steve's house today.

**There**  
There is an adverb. It describes a place or position.  
Example: Steve is over there today.

**Their**  
Theirs shows possession of a thing or place.  
Example: Steve is at their house today.



56

57

# {gettingdetailed.

## PART 11: COLOR THEORY

What is Color Theory? Color theory is the study of color and how it relates to art and design. Use this lesson about color theory to expand your knowledge on design and learn how you can apply color theory to your yearbook.

# COLOR BASICS

## PRIMARY COLORS

Colors that cannot be created by mixing others.



## SECONDARY COLORS

Colors that are created by the mixing two primary colors together.



## TERTIARY COLORS

Colors that are created by the mixing a primary and a secondary color.



## COMPLEMENTARY COLORS

Colors that are located opposite each other on the color wheel. When two complementary colors are mixed, they neutralise each other by creating brown.



## ANALOGOUS COLORS

Colors that are located close together on the wheel.





# Description of Color



**Hue:** The actual color itself: Red, Green, Blue, etc.

**Tint:** A graduation of a hue. A color that is created by adding white to make it paler.

**Shade:** A graduation of hue. A color made by adding black to make it darker.

**Tone:** A graduation of hue. A color made by adding grey.

**Intensity:** The strength of a color. The intensity of a color can be lowered by adding an amount of its complimentary color.

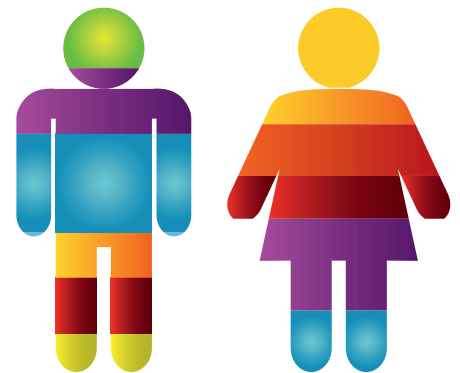
**Lightness:** Is the lightness or darkness of the color, the amount of light reflected or transmitted.

**Saturation:** Is the level of white, black or grey, ranges from neutral to brilliant (pastel to full color).

**Value:** How light or dark a color is.

**Aggressive:** (Warm) The yellows, oranges, and reds. These come towards the eye more and are generally 'louder' than passive colors.

**Passive:** (Cool) The greens, blues, and violets. These recede from the eye more and are generally 'quieter' than the aggressive colors.



## CLASSROOM ACTIVITY: *Playing with color theories*



### Exercise 1:

Have students go through different magazines and find three different layouts. Have them identify three different color schemes in each of the different layouts. Have them explain why that particular scheme is used and the impact it has on the design layout. Is it visually appealing? Were tints and shades used? and if so, how does this impact the balance of colors? And lastly, what does the color scheme emphasize?

### Exercise 2:

Assign a different color scheme to each student. Have them each create a mock up page layout, divider page as well as a cover mock up using their assigned color scheme. Have each student explain how the color scheme impacted the design of their layout and lends itself to the design.





# COLOR SCHEME



## MONOCHROMATIC

The monochromatic color scheme uses variations in lightness and darkness of a single color. The primary color can be integrated with neutral colors such as black or gray and can be used to gently blend into the white space of a layout. This scheme looks clean and elegant and always looks balanced and visually appealing. It can produce a soothing effect and is very easy on the eyes. However, it can be difficult when using a monochromatic scheme to highlight the most important elements.



## COMPLIMENTARY

The complimentary color scheme is made of two hues opposite each other on the color wheel. The complimentary scheme is a great way to push contrast. For best results in a spread using the complimentary scheme, choose a dominant color and use its complimentary color for accents and emphasis and include tints and shades. It can be overwhelming and slightly juvenile looking when used with the colors in equal amounts and intensity.



## SPLIT COMPLIMENTARY

The split complimentary scheme uses a color and the two colors adjacent to it on the color wheel. This provides high contrast with more sophistication than the complementary scheme.



## TRIADIC

This color scheme uses three colors equally spaced around the color wheel. This scheme is popular in design as it offers strong visual contrast while retaining balance, and color richness. It often looks more balanced and harmonious than a complimentary color scheme. For visual interest and emphasis, try to use one color in a greater amount than others.

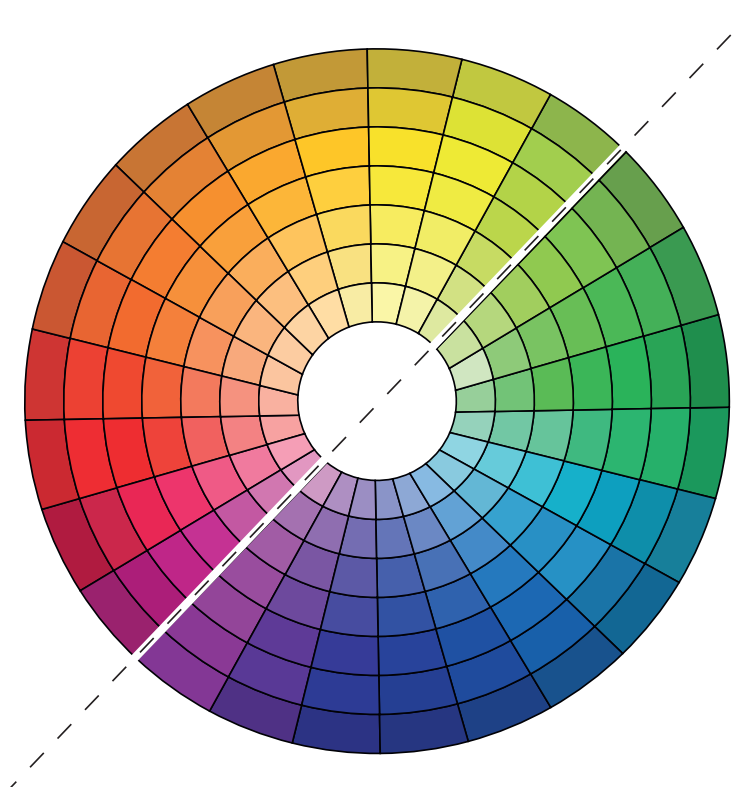


## „WARM“ COLORS

Use warm colors in your designs to reflect passion, happiness, enthusiasm, and energy.

## „COOL“ COLORS

Use cool colors in your designs to give a sense of calm or professionalism



### ANALOGOUS

The analogous color scheme is made of colors that are next to each other on the color wheel. The analogous scheme is similar to the monochromatic one, but offers more nuances and looks richer. Avoid using too many different colors because this may ruin the harmony.



### ANALOGOUS PLUS ONE

An analogous plus one color scheme is created by colors adjacent to each other on a color wheel (normally three or four) plus one hue from the opposite side. This color scheme is very effective at achieving variety, harmony, unity and contrast at the same time. It works especially well when the one opposing hue is used in small amounts for emphasis.



### COLOR TETRAD

A tetradic color scheme is one using four or more colors on the color wheel (eg., green, violet, red and yellow).



### COLOR DIAD

A diadic color scheme is one using two colors that are two colors apart on the color wheel (eg., red and orange).



### ACHROMATIC

An achromatic color scheme is one that is colorless – using blacks, whites and grays.

# {gettingclean.

## PART 12: YEARBOOK EDITING

### ? ? ? What is Editing? ? ? ?

Spelling, capitalization, punctuation, grammar, sentence structure, subject/verb agreement, consistent verb tense, and word usage are all important things to check for when you are editing your own or someone else's work. But when you are editing for a yearbook there are additional elements that need to be taken into account.

A good editor will always keep in mind the question, "Does pertain to the topic and answer some part of who, what, where, why, when, and how?" Editors also very often have to edit for space if the copy was written before the page was designed. This is why yearbook copy is usually written in very short paragraph form, so it can be easily edited.

Layouts and designs have to be edited as well in a yearbook. With so many electronically drawn elements, it's important to check that everything lines up properly, and that all of the style decisions made by the editors have been properly executed.



## TIPS FOR EDITING YOUR OWN WRITING:

- ▶ Try to give yourself a break between the time you complete your final version of copy and the time you sit down to edit. Approaching your writing with a clear head and having at least an hour to work on editing will ensure that you can do a thorough, thoughtful job. The results will definitely be worth while.
- ▶ Try reading backwards, a sentence at a time. This will help you focus on the sentences, rather than getting caught up in the content of your paper.
- ▶ Know your own patterns. Your instructor can probably help you identify the errors you've made most often in your previous papers, and then you can focus your attention on finding and fixing them.
- ▶ Read through your copy several times, once looking just at spelling, another time looking just at punctuation, and so on. Again, this can help you focus so you'll do a better job.
- ▶ Use the spell-checker on your computer, but use it carefully, and also do your own spell-checking. Computer spell-checkers often make errors - they might suggest a word that isn't what you want at all, and they don't know the difference between there, their, and they're, for example.
- ▶ Get help. If you're not sure if you need that comma or whether to use "affect" or "effect," look it up in a writing handbook, or ask your instructor for help.
- ▶ Remember that editing isn't just about errors. You want to polish your sentences at this point, making them smooth, interesting, and clear. Watch for very long sentences, since they may be less clear than shorter, more direct sentences. Pay attention to the rhythm of your writing; try to use sentences of varying lengths and patterns. Look for unnecessary phrases, repetition, and awkward spots.



### CLASSROOM ACTIVITY:

*Editing Practice*



Have each of the students pick a photograph from a magazine or one they have already taken and write a 40 word lead about it. After each student is done writing have them spend five minutes editing and re-writing their own work. Then everyone has a re-write complete, break the class into pairs and exchange work.

Each student should practice editing someone else's writing. They should concentrate on making clear notes about what should be changed and why. They should not re-write any part of the lead for their classmate.

Have the students do a final re-write of their leads taking into consideration the second edit. Ask for volunteers to read their first draft and their last draft. Discuss as a class how the lead has improved.





# EDITING

## someone's else writings

### TIPS FOR EDITING SOMEONE ELSE'S WRITING:

#### CONTENT AND ORGANIZATION

- ▶ Is the lead interesting and does it explain what the paper is about?
- ▶ Does the introduction contain a unique angle?
- ▶ Is the body of the copy logically organized?
- ▶ Did the author stick to the topic?
- ▶ Are the ideas in the paragraphs clearly explained but brief?
- ▶ Does the conclusion give a sense of closure and tie back in with the lead?

#### STYLE

- ▶ Are the paragraphs short and concise?
- ▶ Do paragraphs begin in a variety of ways (not always with the same word or phrase)?
- ▶ Are there transitions between quotes?
- ▶ Are the words used descriptive and do they convey the correct meaning?
- ▶ Have you used specific, concrete words (no "to be" verbs, specific nouns, action verbs)?
- ▶ Read the writing aloud and listen for any awkward phrasing.
- ▶ Is the writing grammatically correct?
- ▶ Was punctuation used correctly? (,"said David Lewis.)
- ▶ Are all words spelled correctly?





It's a good idea to utilize a checklist so you can go through each spread and ensure that each page is cohesive and that everything from images to students names are correct. Below is a sample checklist. Use this as a starting point for your own checklist and add additional points as needed.



Make is a requirement that each spread have a signature of approval. This way you can make sure that your pages are being edited by the correct person before completion.

- ☐ Is everything spelled correctly and all punctuation correct?
- ☐ Do your captions tell the story of what is happening in the picture?
- ☐ Are **ALL** names spelled correctly in the captions and copy?
- ☐ Are grade levels identified & correct?
- ☐ Does your copy flow and tell the entire story?
- ☐ Is your write up at least 250 words?
- ☐ Are your title and subtitle fonts and sizing correct?
- ☐ Are your quotes italicized with quotations placed around them?
- ☐ Is your sidebar complete? (where applicable)
- ☐ Is your body copy font and size correct?
- ☐ Do you have complete coverage on your spread, photos and copy?
- ☐ Is your layout cohesive with your topic or event that you are covering?
- ☐ Are there any faces in the gutter?
- ☐ Is everything aligned properly?
- ☐ Are all your photos crisp, clear and **NOT** pixilated?
- ☐ Have you tagged your photos online?
- ☐ Have you added your folio tab and page number?
- ☐ Are your frames consistent around each photo?

Section: \_\_\_\_\_ Due Date: \_\_\_\_\_

Editors Signature: \_\_\_\_\_

☐ APPROVED

☐ NOT APPROVED

Notes:

## SELL PERSONAL ADS TO PARENTS

You may have the following questions...

### **Q: How should I price Personal Ads?**

A: Personal ads generally run a little less to purchase than business ads so that it's not a major investment for parents to participate. (Keep in mind they are most likely the ones paying for the yearbook purchase as well.)

### **Q: What should Personal Ads include?**

A: Usually a few lines of text saying "Congratulations" or a quote, a photo or two, and who the ad is from. (setting a limit of photos per ad size is a good idea).

### **Q: How should Personal Ads be submitted?**

A: If you choose our Online Ad Sales then the parents can design their ads online and submit them electronically.

## SELL BUSINESS ADS

You may have the following questions...

### **Q: How should I price business ads?**

A: These ads usually cost a bit more because you are asking businesses to sponsor the yearbook, not individuals.

### **Q: How do I approach businesses about buying ads?**

A: Staff members usually split up areas of the community and go door-to-door selling ads. (Make sure you get permission from parents and school administrators before doing this.)

# { gettingbusy.

## PART 13: AD AND BOOK SALES

Most of the money that allows the yearbook project to become a reality comes in either through ads sales or book sales. Unless you are going to pre-sell your books, usually the yearbook staff runs their entire operation on the money they are able to bring in through ads. The ads revenue is not only used as an office budget though. Most importantly the ads are used to keep the cost of books down.

## AD SALES

The science behind selling ads is that you want every page of ads that you sell to pay for itself and one to two other pages in the book. This means you need to figure out how much each page costs times how many books you are printing. For example, if your book is 100 pages long and you are selling it for \$50 a book that would mean your pages are about 50 cents each. So if you were selling 200 books you would have to charge \$100 for a full page ad just to cover the cost of that page. The secret in ads sales is to sell more  $\frac{1}{4}$  or  $\frac{1}{8}$  page ads that will add up to a lot more per page than one big full page ad. For example if your  $\frac{1}{4}$  page ads were \$50 each you would make \$200 per page and pay for that ads page, plus one other page of the book. You don't have to follow these formulas if they don't work for your school or community. Every little bit helps when collecting money to fund a yearbook.

There are two main types of ad sales, business ads and personal ads. Make sure that you keep good records of everyone that has been contacted about purchasing an ad and whether or not they have bought one. Set up a part of the yearbook room for receiving and organizing ad content.



# BUSINESS AD

Business ads are the ads that staff members sell to the community. These ads usually cost a little bit more because you are asking businesses to sponsor your book, not individuals. Staff members usually split up areas of the community and basically go door to door selling ads. (Make sure you get permission from parents and school administrators before you start this). It's a great idea to bring last year's yearbook with you in order to show examples of what the ad section looks like. It's also helpful to bring statistics of how many people your yearbook reaches so that the businesses will consider the yearbook as a serious way to do some advertising. Some staffs also have a lot of luck calling the larger businesses in the area and emailing or faxing them an information packet.

Most businesses will simply use a business card or a logo with a little bit of text as their ad in the yearbook. A few may take the time to actually design their own ad. Make sure that your staff knows what types of files you can easily work with. Let businesses know ahead of time if you can only accept jpeg files so you don't end up having to contact them again. Also, make sure that you have access to a good quality scanner for your ads section. You will probably have to scan logos from business cards and letter heads.

When selling ads, most staffs just take the order information from the ad and don't collect the payment at the same time. Discuss with the staff what types of payments the school will accept. Make sure that when students go out to businesses they make this information clear and arrange with the business how the payment will be collected. For example, will your business manager send an invoice? Also, make sure you set up procedures for businesses that do want to write a check the same day your students sell them an ad. Where should the students store this check until class? Do they need to bring it to the advisor first thing in the morning?

When your staff members are out selling ads they should carry something with them to leave as a receipt of order for the businesses that order ads. This can be a customer copy of the order form with the order details, or a receipt of order from a receipt book. Once the businesses send in their payment, or give it to the students, your business manager should send them a receipt for their order.



## CLASSROOM ACTIVITY:



### Exercise 1

#### *Creating Marketing Goals and Themes*

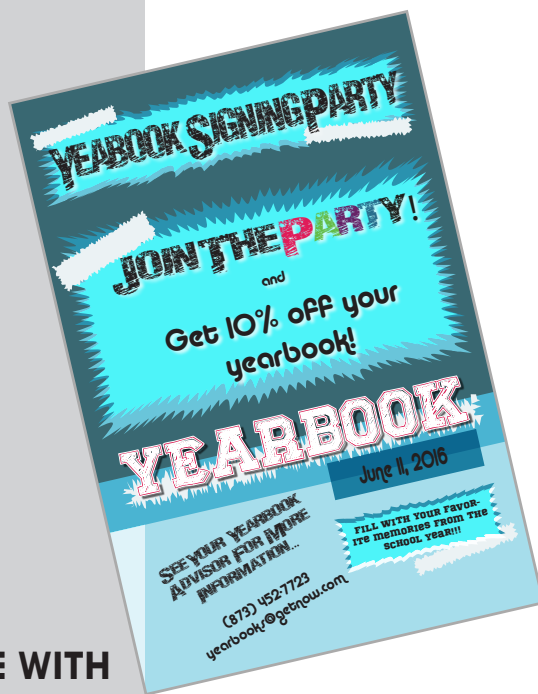
Have a class discussion about the direction of all of the marketing for the ads and book sales. Does the class want to use the theme of the book to advertise with, or should it be a secret? Should the cover be displayed around the school to build interest or will the cover design be a surprise? Develop sales goals and strategies that can be used for both types of sales.

### Exercise 2

#### *Designing Marketing Programs*

Have the students break into small groups. Assign each group a different type of marketing campaign that needs to be developed: business ads, personal ads, book sales to parents, book sales to students. Based on the marketing goals defined in Activity 1, have each group outline a marketing strategy for sales. Each group should write out their outline so it can be turned into the business manager and advisor. After each group is finished outlining their type of marketing, have a class discussion about what each group came up with. The advisor and business manager will collect all of the ideas and work to develop the final marketing strategy.





Getting The Word Out!

## GET CREATIVE WITH YOUR MARKETING!

Are you struggling to sell your yearbooks? With student staff members or volunteers it's a good idea to give incentives! You can either offer rewards, creative marketing materials, or make buying a yearbook more easier.

*Offer Rewards:* Make a raffle and give a free ticket to every student who purchases a yearbook. Have the winner win a free iPad Mini or Amazon Gift Card, and this will definitely motivate them!

*Creative Marketing Material:* Get creative with your marketing material by using pictures that will be used in the yearbook or advertise your cover design ideas as a "sneak peek." Also, instead of traditional flyers, hand out bookmarks so students are more likely to hang onto it!

*Make Buying Easy:* Put your school's LINK URL on your homepage and put QR codes on your marketing material that takes them directly to your school's LINK page. This makes it easy for parents to purchase!

## PERSONAL AD

Personal ads are sold and organized very similarly to business ads. Usually a member of the yearbook staff will work to send a mailing out with information to all of the parents who are being targeted. Some schools open up ad sales to all parents, while others limit it to the parents of seniors only.

Personal ads will differ a little bit as parents will want to include all types of pictures. Decide as a staff before hand what your stance is on naked baby pictures or embarrassing pictures and make sure these guidelines are available to parents. It's also a good idea to set a limit on the number of pictures that can be included with each size ad. It is almost impossible to fit 10 pictures of one student plus a good luck message into a  $\frac{1}{4}$  page ad.

Decide ahead of time if you will be able to return pictures to the parents. Some staffs ask that parents include a self addressed envelope if they would like their pictures returned.

Make sure that you include clear guidelines about how pictures should be submitted. Pictures printed out on computer paper or photo paper on home printers don't usually scan very clearly. Ask parents to either send in an original picture or a disk with a scan of the original picture. Decide if you will except ads designed by the parents or if your ads section editor will decide on a design that all ads need to follow.

Your business manager should be in charge of contacting parents to let them know that their content and payment have been received. In the case of personal ads, only accept content with payments.

Personal ads sales make up a huge amount of revenue for the book. Consider doing a few mailings, including information in parent newsletters, and having information available during senior portrait sessions or at large sporting events.

# BOOK SALES

Book sales bring in most of the revenue that the yearbook staff uses to produce the books. It's a great idea to start selling books right at the beginning of the school year. You should advertise book sales at school, in mailings to parents, and at major social and sporting events.

Many staffs find that a great way to advertise is to come up with a marketing theme. They create posters advertising the book and hang them all over the school. Another good marketing plan is to hang a running list of all of the students covered in the book (aside from student photos). Seeing that they are in the book is a great motivator for students to buy the book. If you decide to use this technique, make sure that your staff is including a broad range of students in the book. You don't want people to feel like it's just one group being featured so there is no reason to buy the book.

Your business manager should also be involved in tracking yearbook sales and providing receipts for each purchased book. You can get receipt books printed for your yearbook sales very inexpensively at local printers, (a generic one may work fine too.)

# DISTRIBUTION

Yearbook distribution can be very challenging to organize. It's very important to track yearbook sales carefully though the year and have a dependable master list by the time the books arrive for distribution.

Many staffs pick an organized event to hand books out at where they can device and enforce organization. Pep rallies or award ceremonies work well for this type of distribution. You can set up distribution tables based on last name and check students off of the master list as they pick their book up.



Other schools find it works best to have hours during the school day where students can come by and pick up their books. This sometimes creates long lines as each student who purchased a book needs to be checked off of a list and they are not arriving in any particular order.

If you have a delivery date that is after graduation, make sure that your order forms include a mailing address for seniors, or information on when they can come back to the school to pick up their books.

# { getting informed.

## PART 1 4: IMPORTANT DESIGN TERMS

### Die Cut

When a die is used to cut a shape out of a page or cover so that you can see the page behind it.

### Dominant Element

The largest visual element on the page, usually 2 ½ to 3 times larger than any other element. It should attract the reader's attention first on the page.

### Dots Per Inch (DPI)

A way to measure screen or printer resolution; the number of dots in a line one inch long.

### Double Page Spread

Two pages that open up next to each other in the book.

### Drop Cap

A large initial letter used to introduce copy, caption or headline

### Element

Any object that makes up part of the spread.

### Embossing

A process where a die is used to raise a design in a cover of a book.

### Endsheet

The heavy paper that is used in the binding process to connect the cover to the printed pages. There is an end sheet before and after the printed pages. Some schools print on their endsheets.

### Eye flow

The direction that the eye naturally looks over the pages (from left to right like in English).

### Eyeline

A line created by a row of white space or the edge of elements that creates movement across the page.

### Flat

In printing, eight pages of a signature (1,4,5,8,9,12,13,16) printed one side at a time.

### Flop

To intentionally place a photo reversed digitally in order to have the subject look the opposite direction. Avoid flopping photos with written words.

### Flush Left

Copy that is set so the left margin forms a perfect vertical line.

### Flush Right

Copy that is set so the right margin forms a perfect vertical line.

### Foil

Metallic or colored film that can be applied usually to a cover by means of a die.

### Foil Stamping

A process where a foil is applied to a cover by applying heat through a die.

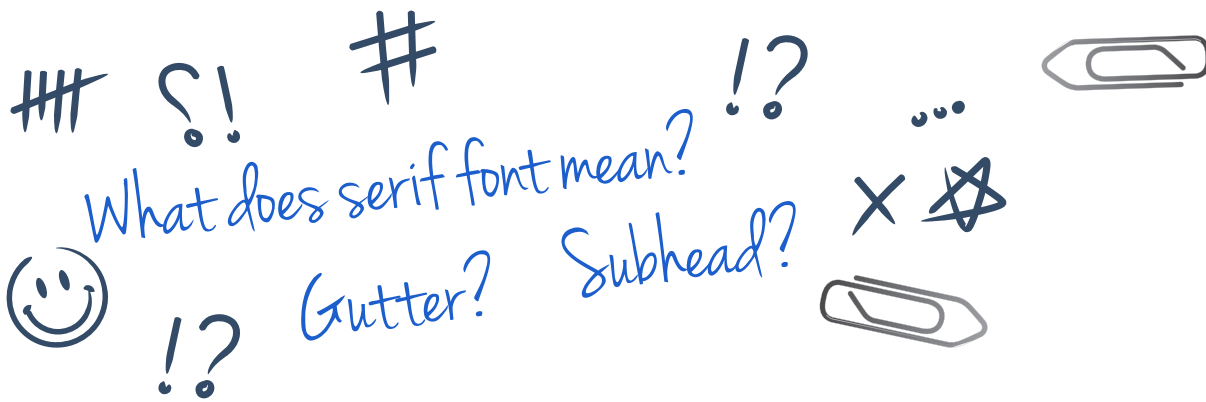
### Folio

The page numbers.

### Folio Tab

Type or element located near the page numbers appearing on every page of the publication.





#### Four Color

The printing process of a color photograph using CMYK: cyan, magenta, yellow, and black.

#### Ghosting

Changing the opacity of a photograph so that it prints lightly and can be used as a background.

#### Gutter

The center of a spread where the pages are bound.

#### Hairline

A very thin rule line that is  $\frac{1}{4}$  point wide.

#### Sans Serif

A type style that doesn't have any embellishment or "feet" on each letter.

Example: Arial, Century Gothic

#### Scoreboard

The season record of a sports team. Considered copy if included on a spread.

#### Serif

A type style with extra strokes or "feet" at the bottom of each letter. These create an excellent eyeline making serif fonts easier to read and ideal for copy.

Example: Times New Roman

#### Sidebar

A secondary story on a spread that pertains to the same topic but is separated by a graphic element like a text box.

#### Signature

All the 16 pages printed on a single sheet of paper in printing.

#### Spread

Two facing pages in a publication.

#### Stacked Captions

When two or more captions are "on top of each other" in a design.

#### Subhead

An additional headline that is usually printed in smaller font and gives the reader additional information about what the spread is about.

#### Theme

A central idea or concept, usually repeated throughout the yearbook on dividers that unifies the message of the publication and gives the book personality.

#### Tip-in

A group of pages that is printed separately and is glued in to one of the bound pages.

#### Title Page

Page one of the book including the title, year, school name, location, phone number, and enrollment.

#### Trapped White Space

An area of white space in the book that is not open to an outside edge.

#### Trim edges

Three sides of a book that are trimmed before the cover is added. Top, outside and bottom. The gutter side is not trimmed.

#### Trim Size

The trimmed dimensions of a publication once it is bound. Standard trim sizes include  $7\frac{3}{4} \times 10\frac{1}{2}$ ,  $8\frac{1}{2} \times 11$ , and  $9 \times 12$ .

#### Typography

The arrangement of letters, numerals and marks of punctuation to make a visual element.

#### White Space

Part of a spread that does not include visual elements.



# ACTIVITY

## Terms matching worksheet

Fill out the worksheet on the this page as a practice. Pick from the words in the box to label each definition. Provide a visual and or descriptive example of each term:

White Space  
Typography  
Tip-in  
Theme  
Subhead  
Spread

Sidebar  
Rule Line  
Sans Serif  
Pica  
Panel  
Leading

Lead  
Ladder  
Kicker  
Kerning  
Headline  
Gutter

Ghosting  
Folio Tab  
DPI  
Cropping  
Copy  
Colophon

Candid  
Bleed  
Eyeline  
Planned White Space  
Dominant Element

1. Part of a spread that does not include visual elements.

2. The arrangement of letters, numerals and marks of punctuation to make a visual element.

3. A group of pages that is printed separately and is glued in to one of the bound pages.



4. A central idea or concept, usually repeated throughout the yearbook.

5. An additional headline that is usually printed in smaller font and gives the reader additional information about what the spread is about.

6. Two facing pages in a publication.

7. A secondary story on a spread that pertains to the same topic.

8. A white, black, gray or colored line used as a visual element on a spread.

9. A type style that doesn't have any embellishment or "feet" on each letter.



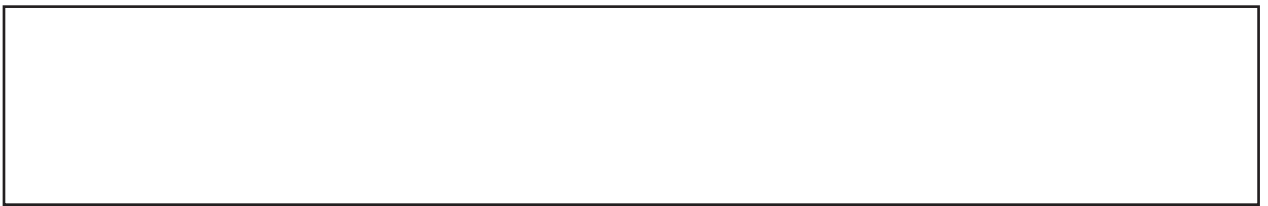
10. An area on a page where the white paper background is allowed to show through intentionally.



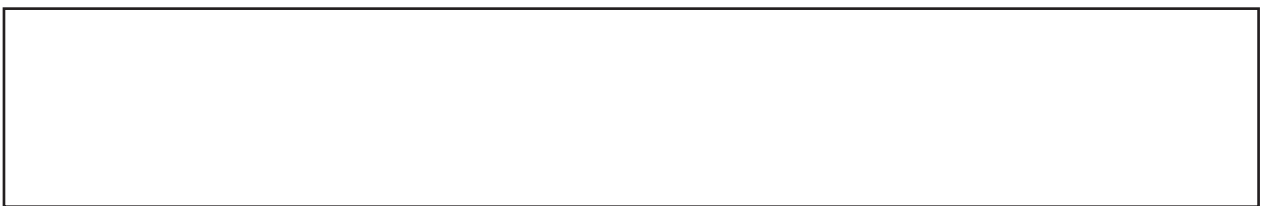
11. A unit of measurement equal to 12 points, or 1/6 inch.



12. When photographs are printed several to a page all with the same size and spacing.



13. White space inserted between the lines, measured in points.



14. The attention grabbing first paragraph of the body copy.



15. A blank chart representing all the pages of a publication. Used for planning the order of the book.



16. Attention grabbing word or phrase used above regular headline or caption.



17. The amount of space between font characters to make them appear tighter together or further apart.



18. A large text element that introduces the theme of a spread.



19. The center of a spread where the pages are bound.



20. Changing the opacity of a photograph so that it prints lightly and can be used as a background.





21. Type or element located near the page numbers appearing on every page of the publication.



22. A line created by a row of white space or the edge of elements that creates movement.



23. A way to measure screen or printer resolution; the number of dots in a line one inch long.



24. The largest visual element on the page, usually 2 ½ to 3 times larger than any other element. It should attract the reader's attention first on the page.

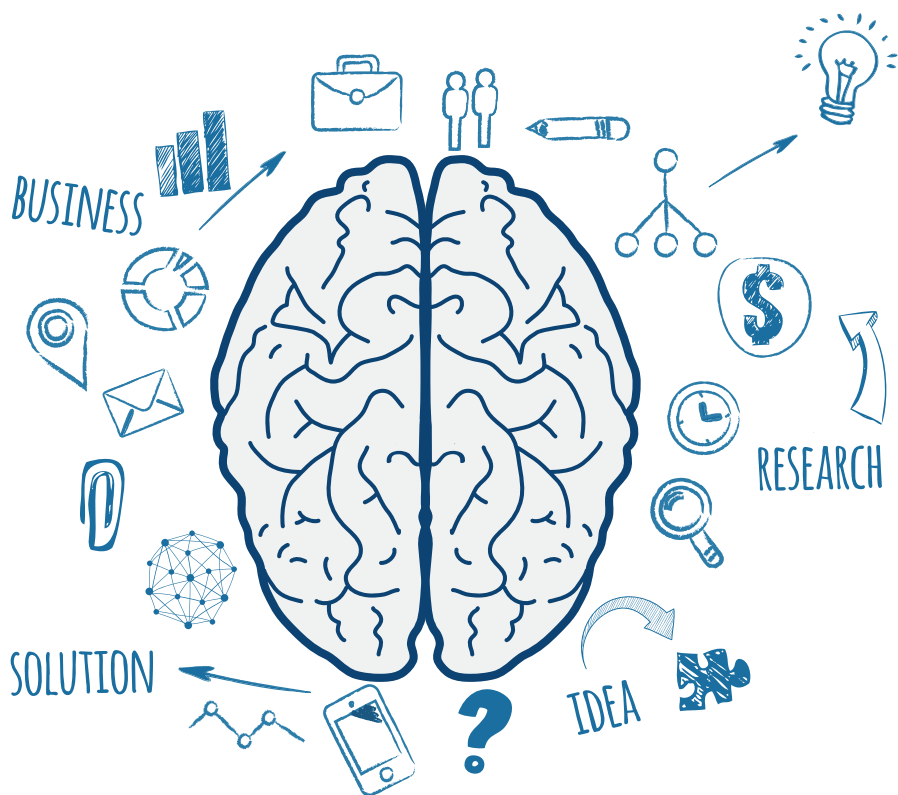


25. Editing a photograph by eliminating content from the sides to fit in a specific space.



26. All of the written words on a spread. It includes headlines, quotes, captions, leads, body copy, and sub headlines. Anything on the page that helps to tell the story.





27. Often found in the back of the book, it lists all the details of creating the book.

28. An unposed photograph. An action shot at a sporting event is a good example.

29. When a picture or element is extended past the end of the page or into the gutter.

# SEPTEMBER 2016

## SEPTEMBER CHECKLIST

☐ Begin Training your staff members for your yearbook software program to get them up to speed and familiar.

☐ Start assigning staff roles. Editor, designer, photographer, copywriter, interviewer, etc.

☐ Start planning out school events and who will be covering each event.

☐ Get a complete class list for index and student portraits.

☐ Work on your yearbook theme and being working on how to apply your theme to your cover design and page design.

☐ First deposit is due. Be sure to get your invoice and get payment arrangements ready from your school.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

## NOTES

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# OCTOBER 2016

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

## OCTOBER CHECKLIST

- ☐ Begin advertising yearbook sales. Get marketing materials from the entourage website to aid in your yearbook sales.
- ☐ Finalize your theme and start applying your theme to your cover design.
- ☐ Finalize layout design for each section.
- ☐ Start working on fall sports and student life events section. Make a list of all fall sports and fall events to attend.
- ☐ Start planning out your academic and organization sections. What are you going to include for academics and get a list together of all clubs and organizations.

## NOTES

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# NOVEMBER 2016

## NOVEMBER CHECKLIST

☐ Start interviewing seniors for involvement questionnaires (Great for filling in layouts and getting the school involved!)

☐ Finalize cover design. Be sure to discuss any upgrade options with your account manager. Working your sales earlier may help you afford better upgrade options to make your cover pop!

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

## NOTES

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# DECEMBER 2016

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

## DECEMBER CHECKLIST

- ☐ Set up a group photo shoot day for clubs and organizations.

## NOTES

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# JANUARY 2017

## JANUARY CHECKLIST

- ☐ Submit your final cover design for production. Make sure you have all the details worked out with your account manager.
- ☐ Submit your year-book pages for your first printed proof book. Seeing your book in a printed format will help you better visualize your designs and make the adjustments you need moving forward.
- ☐ Work on winter sports. Make sure you have a list together of what sports need to be attended.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

## NOTES

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# FEBRUARY 2017

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				

## FEBRUARY CHECKLIST

☐ Submit your year-book pages for your second printed proof book. Make sure your adjustments are working. By this point you should have at the very least, 50% of your yearbook completed to keep you on track with your delivery date.

☐ If you have not ordered your marketing materials yet, make sure you do by the end of this month. Marketing deadline is **March 1st**.

## NOTES

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# MARCH 2017

## MARCH CHECKLIST

☐ Work on spring sports. Make sure you have a list together of what sports need to be attended.

☐ If your delivery date is in April, this month you need to request your final proof book. This is your last chance to see your yearbook in a printed format before you sign off for production.

☐ Start going through your spreads and finalizing their design as well as going through the editing process so you can start to check pages off your list.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

## NOTES

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# APRIL 2017

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

## APRIL CHECKLIST

- ☐ If your delivery date is in May, this month you need to request your final proof book. This is your last chance to see your yearbook in a printed format before you sign off for production.
- ☐ Make sure each spread had gone through an editing process. Making a checklist is the best way to ensure all your edits are being made before finalizing.
- ☐ Approve for final production!

## NOTES

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# MAY 2017

## MAY CHECKLIST

- ☐ Make plans for handing out the year-books to students.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

## NOTES

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# JUNE 2017

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

## JUNE CHECKLIST

- ☐ It's never too early to start thinking about next year. What worked for your yearbook this year and what did not. Make a plan for next year to make sure the yearbook runs even smoother!
- ☐ Start thinking about a new theme. Keep your eyes out over the summer for design trends that may work for your next yearbook.

## NOTES

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# {gettingideas.

## PART 15: THEME LIST

### GENERAL THEME IDEAS

Welcome to the Jungle  
It's a Zoo in Here!  
Nations of the World  
Professional Sports  
The Great Outdoors  
Superheroes!  
Pop Culture and Entertainment  
Classic Movie Stars  
Space Exploration  
Joy of Cooking - Recipes  
Periodic Table of Elements  
Pets and Mascots  
Tropical Vacations  
Crayola Crayons  
End of the Rainbow  
Time Travel  
Medieval Times  
Star Constellations  
Innovations and Inventions  
When I Grow Up...  
Fairytale Theater  
Dr. Seuss  
Careers

### TIME

Right On Time  
Time  
Tic, Tok, Tic, Tok  
Time's Up!  
Time's Running Out  
Running Out of Time  
Time For Change  
It's Our Time Now  
Sands Of Time  
Timeless  
Days – Hours – Seconds  
Moment in Time  
Just for a Moment  
Use Time Wisely  
In a Timely Fashion

### ANNIVERSARY EDITIONS

Perfect Ten  
40 Years Young  
Bicentennial  
Top 10  
The Beginning...  
First and Foremost  
Take a SECOND Look  
Third Time's A Charm  
Then & Now  
Celebrate – 100th Edition

### SCHOOL EXPANSION/ GROWING/CHANGING

Pushing The Limit  
Growing Pains  
Growing Up  
Facelift  
Under Pressure  
The Year of New Beginnings

Branching Out  
Change for the Better  
Combining Our Forces  
A New Schedule

### COLOR

Color Me (School Colors)  
Stars & Stripes  
Mad About Plaid  
Brought To You In Living Color  
A Broad Spectrum  
Colors of OUR World (school colors)  
Color Outside The Lines  
Beyond Black and White  
Earning Our Stripes  
Over the Rainbow

### GREEN

Think Green  
Go Green  
R (Reduce, Reuse, Recycle)  
Green With Envy  
Lucky Charm  
It Ain't Easy (Being Green)  
The Color of Life  
Naturally  
Leaf Us Be!  
Keen on Green

### BLUE

We've got the Blues  
Denim  
Cool Blue  
Reaching for the Sky  
Blue Jeans  
Black & Blue

### PURPLE/VIOLET

I Heard It through the Grapevine  
Purple People  
Seeing the Irises...

### RED/PINK

Seeing Red  
Pretty In Pink  
In the Red  
Red Hot  
Fire in Our Eyes  
We've Got The Fire  
Stop and Smell the Roses  
Red, White, and YOU

### GOLD/SILVER

Silver Lining  
Hint Of Treasure  
Etched In Gold  
Golden Standard  
The Golden Rule  
Simply Silver

### ORANGE/YELLOW

Orange Ya Glad?  
Creamsicle  
With a Twist

CitrUS  
Yell-OH!  
Vitamin C  
Follow the Yellow Brick Road  
Sunny Days

### BROWN/BLACK

Earth Tones  
What Can Brown Do For You?  
Black Attack!  
Black Tie Affair  
In Print

### MILITARY

We Can  
These Colors Don't Run  
Journeys  
Halfway Across the World

### PHOTOGRAPHY/FILM

Picture Perfect  
Life, Camera, Action!  
Lights, Camera, Action!  
(School Name) LIVE!  
Live From (Insert State) It's  
(School Name)!  
Pop Culture  
Starring...  
Take Action  
Into The Spotlight  
Say Cheese  
Click!  
Encore  
Bravo

### TRAVEL

Directions  
Oh, The Places You'll Go...  
Destination: (Insert School Town)  
From Here to There  
Take It To The Limit  
Endless Quest  
Our Journey

### DIGITAL

iCan  
iPad  
iPhone  
i(School)  
www.(school name).com  
@#!&%?  
R U RDY? (text message)  
MASCOT  
It's (school mascot) House!  
How To Be A (school mascot)  
Born To Be Wildcats  
Soaring High  
Take Flight  
You Can't Hide That (mascot)  
Pride  
Pack, Pride, Purpose  
Fightin' (Mascot)

### ONE WORD

Infinity

Innovative  
Be...  
Beautify  
Elevation  
Perspectives  
Reflections  
Your/Our  
Define  
Definition  
Assumption  
Beyond  
Connections  
What!?  
Imagine  
Passages  
Handwritten  
Evolve  
Echo  
Undefined  
Velocity  
Traditions  
Retro  
Extraordinary  
Remember...

Elements  
Symmetrical  
Faces  
Repeat  
Shadows  
Chapters

### PHRASES

Endless Possibilities  
A Different Point Of View  
Looking Back, Moving Forward  
Beyond Perception  
All Is Not What It Seems  
I Am... We Are  
Shout It Out  
Stand Tall  
Stand Up  
Our Story  
Dare To Dream  
Image is Everything  
Live, Laugh, Love  
Like No Other  
Mix It Up  
No Day but Today  
Shoot for the Stars  
Just Wait  
Characters Required  
Making Waves  
Magic is in the Air  
In Focus  
Out of Focus  
Fine Lines  
It Matters  
Fun and Games  
Out of Line  
Keepin' it Real