



TEACHIT!



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WHAT IS A
YEARBOOK?

A PHOTO BOOK

Most people would probably say a yearbook is a picture book, one that should contain a plethora of photographs of themselves and their friends, the activities, events and the wonder of everyday life as well as special occasions.

A MEMORY BOOK

“Do you remember the homecoming game downpour? I got under the bleachers but not before I was soaked through. What did you do?”

The images, captions and stories will bring back the atmosphere of the year.

A HISTORY BOOK

People should be able to look back in 20 or 30 years and remember the blizzard that shut down schools across the nation.

A RECORD AND REFERENCE BOOK

“Who did the football team beat to win the championship? How many years since the last time we were in the playoffs?”

As a record book and a reference book, it is essential the book be honest. It’s all too easy for a staff to want to only report the positive.

Who were the players?

What was the score?

A PUBLIC RELATIONS TOOL

A yearbook promotes your school to the public. For families moving in to a city and making a decision on which school to send their kids to, they can look through a yearbook and see all that your school has to offer.

WHAT IS A YEARBOOK ADVISOR?

As the advisor of the yearbook, you should be on the cutting edge of the modern, trend-setting, up-to-date world of publications. Good yearbooks are excellent examples of current trends in journalism.

In addition to knowledge of photography, layout, design, writing, and type style, it is of the utmost importance for the advisor to understand that concept, content, and theme – done properly and consistently – are what make outstanding yearbooks.

WHAT DOES AN ADVISOR DO?

- Recruits students for yearbook staff.
- Teaches computer programs and refreshes journalism skills early in the year.
- Works with students on the development of their story, design, and photo assignments.
- Helps establish a system to ensure deadlines are met.
- Is actively involved in creating a book sales campaign.
- Evaluates assignments and work to give a grade.
- Helps with getting spreads submitted to Friesens.
- Helps with proof checks and returns them in a timely manner.
- Motivates and inspires.
- Helps to keep up a positive experience.
- Mediates in times of arguments or disagreements among staff of either a professional or personal nature.
- Stays on top of the latest journalism techniques, practices, and industry developments.
- Provides career shadowing opportunities for students interested in entering the journalism field.

5 STEPS TO ADVISOR SUCCESS

1. Be excited. Love your Job. Motivate your students!
2. Be able to monitor compromises, both on your part and the students. Be firm about the things you can control, and don't be afraid to say no. At the same time, don't let your ideals spoil the mood of the group.
3. Teach the students how to do things. You can't expect them to be able to write great journalistic stories if you don't teach them how to write. The same with photography, layout and design, and thematic development.
4. Have a great love for great design.
5. Let your students know what they can expect from you and what you expect as an advisor.

RULES,
ROLES &
GOALS

ETHICS

When new advisors and staff get ready to start a yearbook, few turn their thoughts to right and wrong, legal and illegal, what to print and what not to print. It's more about "Do we have pictures of this?" or "Does anyone know anyone who did something cool for summer vacation?"

Along with these questions there is an excellent opportunity to discuss appropriateness, ethics and responsibility. Students should think about all the pros and cons and whether anyone is hurt unnecessarily while covering the school year.

PUBLISHING THE TRUTH

While a yearbook is oriented towards feature coverage and not published daily or monthly as many student newspapers are, it is still important for it to be a faithful, trustworthy accounting of the history of the school year. In fact, since a yearbook cannot print retractions or corrections in the same manner as a newspaper can, it is even more important for it to be factually accurate.

ADVERTISING POLICY

Do not allow advertisers to dictate coverage decisions. For instance, it is not appropriate that a local used car dealership purchases an advertisement in return for inclusion in a story in the student life section on students and how they acquire their first cars. Even if the suggestion is not overt, it is not ethical. That is not to say you can't do the story but rather it would not feature the advertiser. It is also not ethical to feature an image of a homecoming parade that focuses closely on signage promoting a local car dealer on a convertible transporting a queen candidate.

Conversely, if someone who is an advertiser does something of major importance for the school – funds an endowment, builds a new theatre – it would be appropriate and indeed newsworthy to cover in the yearbook. Including a statement in the yearbook's code of ethics and advertising policies could directly address such circumstances by stating that the staff does not solicit or accept coverage ideas from advertisers, nor does it feature advertisers in coverage other than in the advertising section.



For more information on Laws, Ethics, and Responsibilities see Friesens Yearbook Curriculum Guide.

Find Ethics assignments in the Plan It! handbook.

MASKING THE TRUTH

At times, it is tempting to leave out some aspects of the year because the staff is afraid of “making someone look bad.” For instance, when the girls’ basketball team loses every game, the sports editor may want to leave out the score box for that spread even though the scores are included on other sports spreads. Instead of trying to cover up the truth, a more compelling and even compassionate way to cover the team would be in writing a story or interviewing the athletes for a quote collection in which they talk about how they kept motivating each other through such a tough season. Regardless, keep the scoreboard.

A more slippery and common problem for yearbook staffers in the area of truth-telling is in resisting the temptation to alter a photograph’s content. While it is acceptable

to use programs like Photoshop to replace traditional darkroom techniques like colour correction, it is not ethical to alter the factual content of an image. It is not altering the content of the image to correct the gym lighting of the volleyball photos so that they do not have a yellow cast, but it is misleading and unethical to move the placement of a ball, an athlete, a boundary, or a background object in a photo that purports to be of an actual game or practice.

Be sure to consult with your school administrators if you have any doubts about including something. Meet with them at the beginning to get a clear understanding of what they want out of the book. Once printed it is here for life.

ROLES & RESPONSIBILITIES

Each yearbook team will look a little different depending on the people and the skills they bring. When building your yearbook team it is important to keep in mind the roles that need to be filled. Each of the following roles has a list of tasks that may be assigned to a particular student, but is not required to.

Once you decide which roles you need on your yearbook team, select a few of the responsibilities under their title to create a job description.

EDITOR(S) IN CHIEF

- Responsible for the publication's content and quality; provides spreads for production deadlines; and manages a staff of peers.
- Responsible for creating a theme and a plan for using the theme after consulting with the staff.
- Designs or oversees design of the cover, endsheets, and any theme-related spreads, including opening, closing, and dividers.
- Conducts weekly staff meetings to review deadlines, and upcoming photo and copy coverage.
- Plans celebration days, holiday activities, birthday parties, etc. to keep staff motivated and engaged.
- Checks and prepares all spreads for submission to the plant.
- Establishes all deadlines, including mini deadlines.
- Is actively involved in creating a book sales campaign.

MANAGING EDITOR(S)

- Responsible for the publication's content and quality; provides spreads for production deadlines; and manages a staff of peers.
- Helps the editor finalize a theme and a plan for using the theme throughout the book.
- Assists the editor in the design of the cover, endsheets, and any theme-related spreads, including opening, closing, and dividers.
- Assists in the ladder development.
- Plans morale-raising activities.
- Is actively involved in creating a book sales campaign.

SECTION EDITORS

- Responsible for compiling the section content and submitting a partial page ladder to the editorial board for consideration.
- Helps select photos to be used within the section, with the assistance of the photo editor or photographer.
- Assists general staffers with getting story, photos, captions, headlines, and secondary coverage on the spread by the deadline.
- Copy edits/proofreads one other section editor's spreads for content, readability, and errors before deadline.
- Involved in creating a book sales campaign.

PORTRAIT SECTION EDITOR

- Organizes and manages picture day and distribution of all picture packets and student/teacher IDs.
- Collects graduating student information to be used in the yearbook.
- Schedules a make-up day with the school photographer and makes sure the grad and his/her parents are aware of this final chance.
- Makes every effort to ensure that those students without a portrait have a candid published somewhere else in the yearbook so they will be represented.

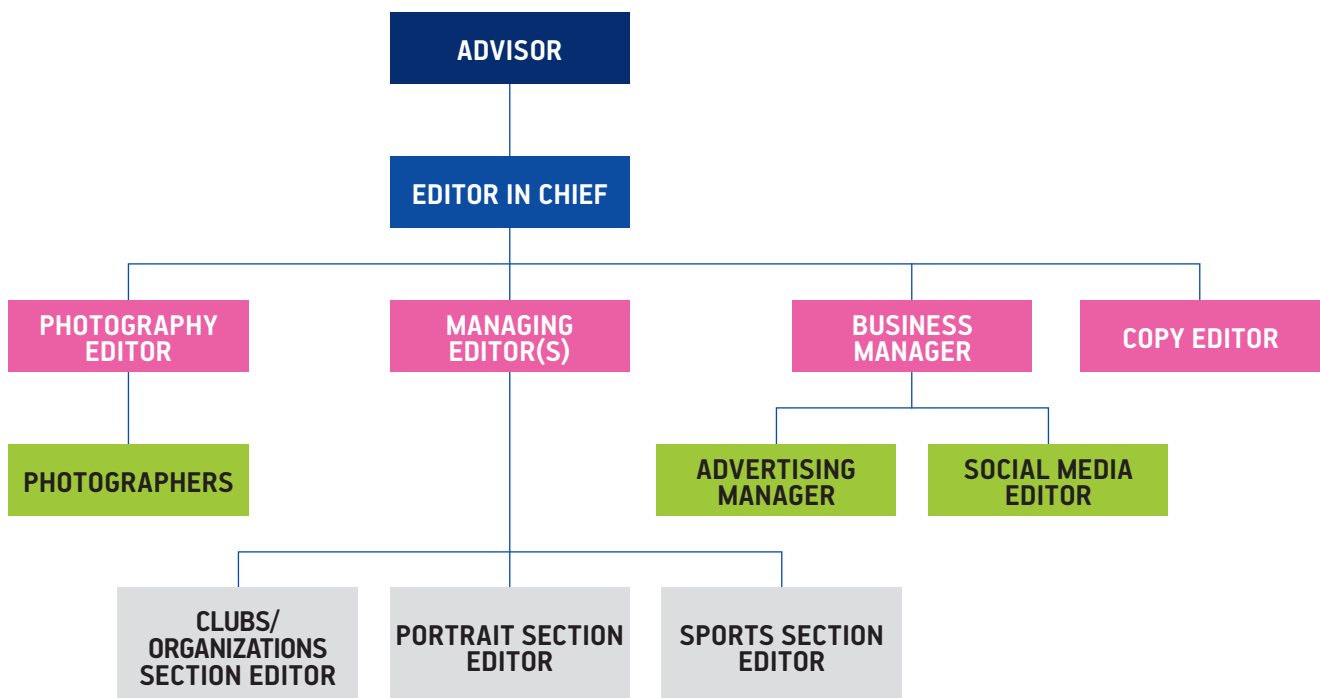
CLUBS/ORGANIZATIONS SECTION EDITOR

- Arrange all club photos to be taken for inclusion in the yearbook.
- Gets names for all group shots and ensures that they are typed in and edited.
- Helps determine coverage plan that guarantees all active clubs and organizations are included in an interesting way.

SPORTS SECTION EDITOR

- Keeps scores for all games, or collects them from the teams on a weekly basis.
- Collects player statistics.
- Encourages and maintains a positive working relationship with coaches, their assistants and the athletic director.
- Organizes sports group photos and identifies all participants on the team.

SAMPLE ORG CHART



PHOTOGRAPHY EDITOR

- Responsible for the coverage and quality of photos used in the yearbook.
- Makes photo assignments for all photographers.
- Keeps track of all camera equipment and alerts the advisor if theft has occurred or repairs need to be made.
- Carries a camera with him/her at all times and accepts photo assignments.

- Assists in the selection of all photos used in the yearbook.
- Uploads and oversees uploading of photos to the appropriate program.

PHOTOGRAPHERS

- Carries a camera at all times at school.
- Shoots all assignments or makes arrangements for all assignments to be covered.
- Collects caption information on photos.
- Deletes poor pictures from camera.
- Initiate the public upload process.

BUSINESS MANAGER

- Is responsible for all business transactions, including the sale of yearbooks, selling of advertisements, and paying bills.
- Sends a copy of the ad for approval before the deadline. Keeps the approval or changes on file.
- Organizes and advertises the book's sales campaign.
- Keeps a list of all yearbooks ordered.
- Works with the school treasurer on all deposits and withdrawals used for yearbook purposes.
- Frequently checks the yearbook publication's financial balance with the school treasurer.
- Organizes any fund-raising campaigns to fund the yearbook or to allow students to travel to conventions.

ADVERTISING MANAGER

- Organizes the ad sales campaigns.
- Sells advertisements.
- Designs all ads while paying attention to contract terms and trying to create student-friendly designs.
- Assigns student photos to be taken for the ads.
- Writes feature stories or designs infographics for use on each advertising page.

COPY EDITOR

- Reads and edits all stories.
- Proofreads the stories and captions after they are placed on the page.
- Checks the spelling of all names.
- Checks the tone and accuracy of all headlines.

PLAN YOUR WORK... WORK YOUR PLAN

GENERAL STAFF

- Works with section editor on specific spreads.
- Interviews and gets quotes and background for the story or to include in captions if there is no story.
- Notes the number of photos needed and their orientation.
- Writes complete captions. on dominant and action, reaction, and emotion photos; gets a quote to go with the caption.

SOCIAL MEDIA EDITOR

- Determine and create appropriate content to post regularly on social media.
- Adds and removes pictures to social media regularly.
- Post videos that can't be put in the yearbook.
- Post anecdotes and quotes from students.

You know you have a book; it has a cover and a specific number of pages. At this point, the theme is amorphous, the content has not been determined and even the little things such as what font will be used for body copy and captions are still a question mark. Every submission date/deadline is made up of a number of parts; you must complete mini deadlines in order to make final deadlines.

Work with your Friesens Consultant to create deadlines that will realistically work with your schedule, the school's yearly calendar and the way you produce your yearbook. Your delivery date will be based on your deadlines and when you meet them. It's best to divide the book into two or three submissions.

MINI DEADLINES

These are deadlines that you can set yourself to help you meet the plant deadlines. Here are some examples of mini deadlines:

- Sorting photos
- Designing the spread
- Writing the article
- Writing the captions
- Placing photos and writings on the layout
- Reviewing and approving the page

Before you start setting mini deadlines to meet your plant deadlines have the following items finished:

SPECIFICATIONS

Discuss the following items with your consultant:

- Quantity of books
- Page count
- Book size
- Orientation
- Cover options
- Endsheets options
- Special add-ons
- Memory capsules
- Personalization
- Supplements

You are able to make changes to your specifications at any time before you start submitting pages to the plant; just ask your representative.

GATHER INFORMATION FROM STAFF

Send a memo to all teaching staff that you are the yearbook advisor for the year and that you look forward to including their classes, teams, clubs and activities in the yearbook. In order to do that you will need their cooperation. Remind them that they will need to keep you up-to-date about things that are happening ahead of time, not the day of, because you will need to arrange for a member of the yearbook staff to be there. Also inform them that they may be called on to name students in pictures and provide a small write-up and that you expect this information to be returned to you in a timely manner.

LIST OF ACTIVITIES, SPORTS, CLUBS AND SPECIAL EVENTS

Once you start getting information back from the staff on all the teams, clubs and activities happening in the school, you should mark them all down in one location. Suggestion: Also mark down practice times for sports teams and any plays or concerts. You may be restricted from taking pictures at the actual game or event.

PORTRAITS

Your first round of student portraits are being taken. It is a good idea to know who your photographer is and know the dates when they will be back for re-takes and grad pictures. Also find out when you can expect the portrait files to arrive - that way you can schedule time in your deadlines to get your portrait/grad pages finished. The image files they provide you should follow the PSPA (Professional School Photographers' Association) Guidelines.

THEME

Make sure that the theme can be represented throughout the entire book:

- Cover
- Endsheets
- Opening and closing pages
- Divider pages and design elements (fonts, colours, folio tabs, and graphics).

Solidify theme with all the yearbook staff. The editors should be prepared to discuss how it fits the school, the year etc. The more finished a look the package has, the better. Then as a group, figure out what could be done to make it better. Are there ideas that haven't been included? Are there secondary coverage items that would make it more complete?

The editors need to put on thick skin and learn not to be defensive. Rather, if there is criticism, they need to say calmly "What do you think would make this better?"

PAGE LADDER

The Page Ladder can be found at the front of the Plan It! handbook.

Your book is made up of a specific number of spreads. Determine how many spreads are required for each section. Create a page ladder that determines what will go on each spread. Take the number of pages in your book and subtract theme pages (title page, opening spread(s), divider spreads, ads and index and closing).

The following formula may be helpful:

PAGE LADDER 1-64	
1	1
2	3
4	5
6	7
8	9
10	11
12	13
14	15
16	
17	
19	19
20	21
22	23
24	25
26	27
28	29
30	31
32	
33	
34	35
36	37
38	39
40	41
42	43
44	45
46	47
48	
49	
50	51
52	53
54	55
56	57
58	59
60	61
62	63
64	



Student Life
(20-25%)

Academics (10-15%)

Sports (18-22%)

Clubs and Organizations (12-15%)

People (22-28%)

Adjust the percentages as required. For schools with a curriculum that has a major specialist interest, increase the percentage for that subject.

Post the page ladder and discuss if anything important or essential has been left out.

The page ladder is written on paper, therefore flexible. Changes will happen due to event changes. Have back-up spreads or at least concepts and photos for them if cancellation occurs. Be flexible. Your page ladder should be something that is alive and flexible and something that is available for the entire staff to see.

MEETING DEADLINES

Use the wall calendar provided in the Yearbook Kit. Make sure it is available for all staff to reference.

Mark on the calendar your:

- Plant deadlines
- Non school days
- Dates of all special events
- Sports team seasons
- Concerts, conferences, and graduation
- Trips and anything else that happens during the school year that will be included in the yearbook.

Create a checklist for all the elements that go into building a spread:

- Layouts
- Candids
- Photos
- Team photos
- Captions
- Write-ups
- Stats
- Etc.

Mark any dates where information needs to be gathered, like when the team picture will be taken.

Assign every spread in the book by deadlines. Decide which spreads will be submitted for each deadline. The book should be divided up so that staff members have a spread for each deadline, depending on the number of members you have on staff.

Have weekly meetings with the editors. They should know the progress that's happening for their sections and the overall book.

MOTIVATION TO MEET DEADLINES

- Celebrate successes.
- Have monthly birthday parties. Include half-year birthdays for those who aren't in school for their days. Keep it short. It isn't a day off. It's a "yay, you" moment.
- When someone does something superior, stop class to share it.
- Keep a chart and put gold stars on it as students finish parts of their spreads.
- Schedule late nights at the first of the school year. They should be about a week out from the scheduled deadlines so there is still time to correct things.
- Knowing the nights in advance gives little excuse for missing them and provides opportunities for those who have conflicts to finish before the night.
- Keep circulating. Editors and advisor need to be available to the staff while they are working. Editors' responsibilities should be completed on their own time.
- Laugh a lot.

DESIGN & LAYOUT

What is design? It is the way that objects are arranged on individual spreads. It could be a sparse and contemporary design with tons of white space and hairline rules, or a spread with wall-to-wall designs with multiple photographs bleeding off the page.

THEME

Deciding the yearbook theme is the most important thing to do prior to starting a yearbook. The purpose of a yearbook is to tell the story of a particular year. The staff's job is to capture the mood and climate of the school year and to tell the story so that it is believable, real and remembered. Each staff should endeavour to come up with that perfect word, phrase or expression that sets it apart from other years. The theme should enhance the yearbook to tell the year's story. Remember the theme, design and coverage need to make sense together.

A THEME SHOULD:

- Unify and create a mood for the book
- Be appropriate for the school and the year
- Have both text and graphic elements
- Create continuity throughout the book
- Be visible throughout each section



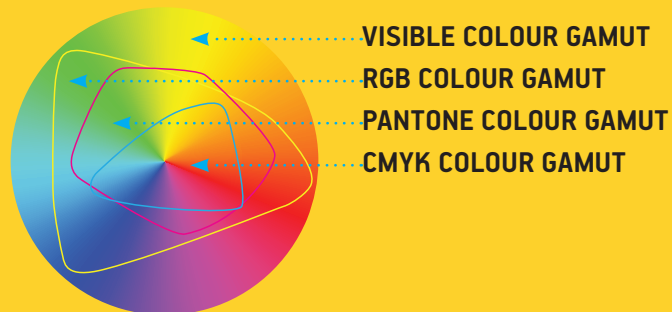
CREATING YOUR THEME:

1. What's the big idea?
2. Is there something big happening this year?
3. Do you have key words? Do these words have luggage, which may distract from the book?
4. The theme may lend to a unique organization of the book.
5. Design Concept should be linked to your theme and influence the book page design.
6. Make sure that the theme can be represented throughout the entire book: cover, endsheets, opening and closing pages, divider pages and design elements (fonts, colours, folio tabs, and graphics).
7. Use colours, fonts and design elements to further your theme.
8. See Friesens Yearbook Curriculum Guide for a list of theme suggestions.

COLOUR

CMYK are the four colours that create the colours in a yearbook. They are cyan, magenta, yellow and black. Your yearbook colours can be chosen and created from the Process Colour Guide booklet. Monitor colour is light and created using RGB (red, green and blue). Printed colour is CMYK ink on paper stock created using the mechanics of the printer. Monitor colours and printed colours vary because colour is dependent upon the output mechanism making the colour. RGB has more visible colours than CMYK therefore, not all colours on a monitor can be printed. Like different monitors display variations of colour, printing devices produce variations of colour.

The Process Colour Guide is the most accurate guide as it is CMYK ink on paper stock.



HARMONIOUS VARIATIONS

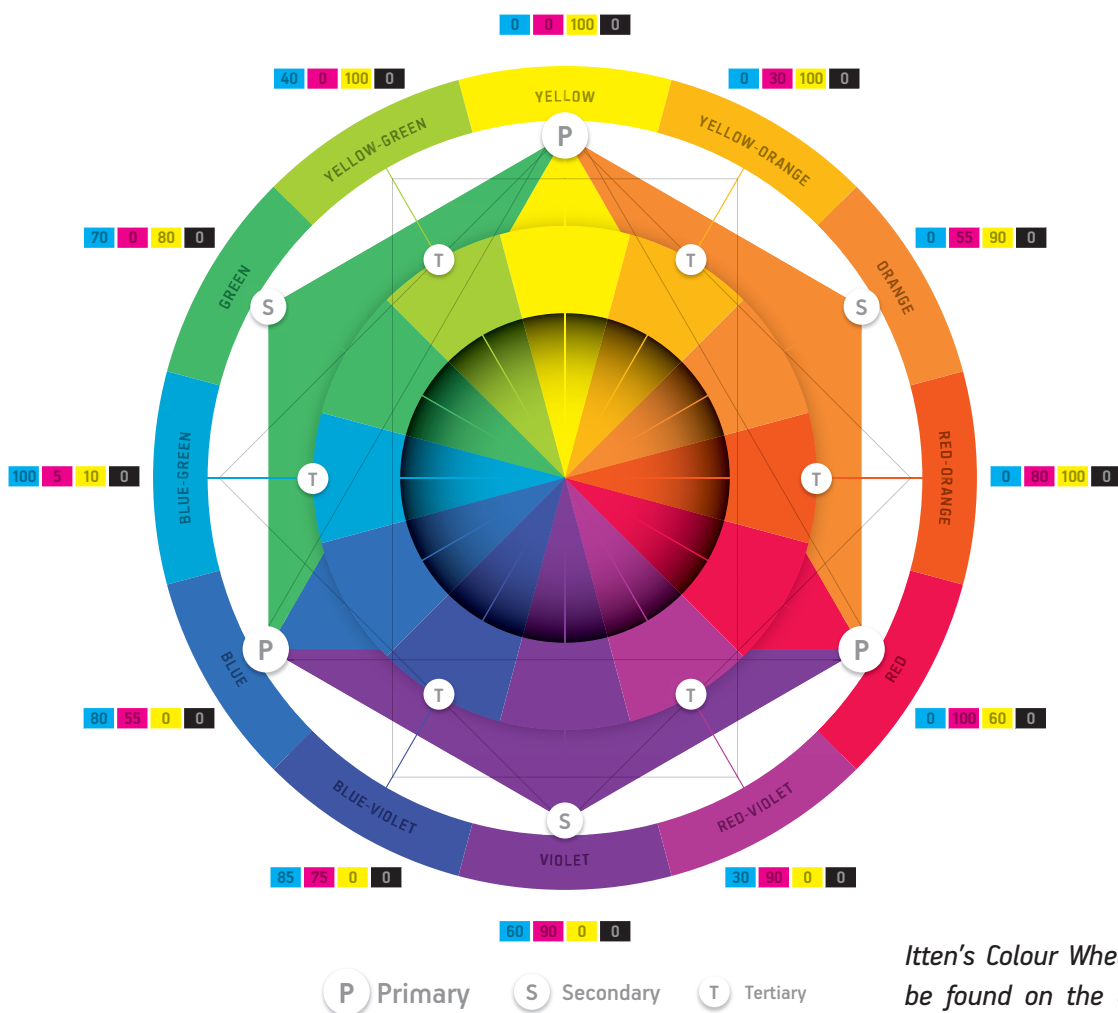
The colour wheel can be used to show groups of colours that are in perfect harmony. These colour combinations express the highest intensity and colour force. These groups can be found by using a needle, an equilateral triangle and a square.

A needle across the colour wheel shows the complementary colours, e.g. yellow to violet, orange to blue.

An equilateral triangle placed within the wheel points to the triads (three complementary colours). Example triad: yellow/blue/red, green/violet/orange.

A square placed within the wheel points to the tetrads (four complementary colours). Example tetrad: yellow, red-orange, violet and blue-green.

Using Itten's Colour Wheel, 'perfect' colour pairs, triads and tetrads can be easily identified and used both in yearbook photography and design to create strikingly beautiful and harmonic colour combinations and effects. These pure colours can be changed in tone, tint and shade. Tone is a colour with black or white. Vary colour tint by adding white (opacity) or shade by adding black.



Itten's Colour Wheel can be found on the Colour Pop poster included in the Yearbook Kit.

CREATING A TEMPLATE

Templates are very helpful when you are designing/creating your yearbook. They keep the look of your book consistent and take the pressure away from having to design each individual page. Once you have a template on the page, all you have to do is drag and drop your pictures. Friesens has a wide range of premade templates you can use as is or change to suit your needs and save as a custom template.

Go through your page ladder and figure out how many templates you need to create and how many pages you can use that specific template for. For example: you may only need to create two sports templates that can be alternated.

You may also create different templates that you can layer. For example: Headline template, graphic element template, background template, and picture placement template. Once you layer the multiple templates you can save it as a new template.

DESIGN AT A GLANCE! STEP-BY-STEP

1. Start with a column template and determine the eyeline.
2. Place your dominant photo.
3. Add additional photos that follow the eyeline.
4. Keep the spacing between photographs consistent. (Recommended: 1 pica).
5. Place your headline and copy block as one rectangular element.
6. Add captions so they are close to their respective photograph without placing them between elements or stacking more than two on top of or beside each other.
7. Make sure all exterior margins are well established.

DESIGN AT A GLANCE! DOMINANT PHOTO

- Is it obviously the largest photo on the page?
- Is it the most interesting?
- Is it the most technically correct photo on the page? (In focus, rule of thirds, leading lines, excellent colour, and great tonal range?)
- Does it work well with the rest of the photos on the page?
- Is there a dominant on every page?

DESIGN AT A GLANCE! EYELINE

- Is your eyeline placed $\frac{1}{3}$ or $\frac{1}{4}$ of the page and not in the centre?
- If your eyeline is broken, is it only once and for a purpose?
- Eyelines are usually 1 pica wide to maintain consistent spacing; if more, is there a purpose?
- Would the addition of a second eyeline help stabilize the page?

ELEMENTS OF A SPREAD

Readers have short attention spans. To combat that, designers have developed a variety of tools to pull the reader into the text as well as through the text. Entry points, while they rarely add information, serve to help the reader navigate the spread.

DOMINANT PHOTOGRAPH

The dominant photo on a spread is the most important visual piece. This is what grabs attention and draws the reader into the story. Not every image has what it takes to be a dominant photo. It is important to choose the right photo for the story and the layout.

EYE LINE

If the dominant photograph is horizontal, the top or bottom of it, whichever doesn't extend to the edge of the page, determines the eyeline. All other items should set on or hang off the eyeline. Think of the eyeline like a clothesline with clothes blowing up or hanging down off of it. The eyeline should not be in the center of the spread but should be about one third from the top or bottom.

DESIGN AT A GLANCE!

FOLIO TABS

- Does the folio highlight the theme?
- Is the folio visually interesting?
- Is it clear and easy to read?
- Does the folio add to the content of the book and stimulate interest?
- Does the folio include page numbers?

FOLIO TAB

The page information (title, section, page numbers, etc.) should be found on each page of the yearbook. This section of the page is called a folio or a folio tab and is typically located at the bottom of the spread in a horizontal line crossing both pages.

Folio tabs not only provide quick information, they can also assist in pulling your theme through each page of your book. This can be done through colour, graphics, fonts, and text.

HEADLINE

Large type, usually the largest on the page, that pulls the reader into the page while adding information.

SECONDARY HEADLINE (SUB HEADERS)

Add information in a form similar to a sentence. They are usually one-third to one-half the type size of the headline and are often in a contrasting font.

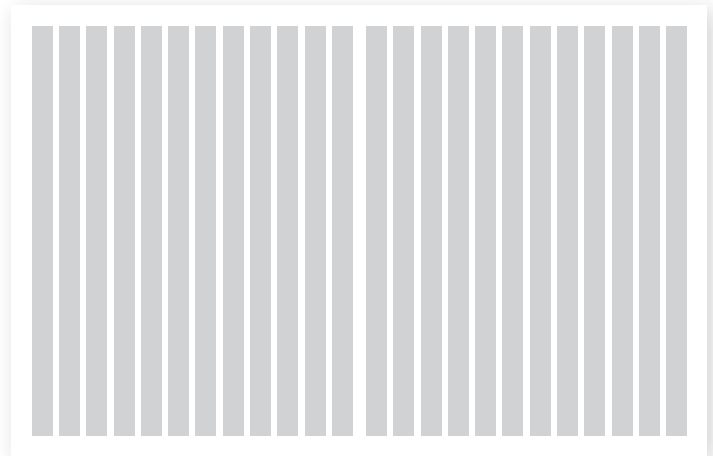
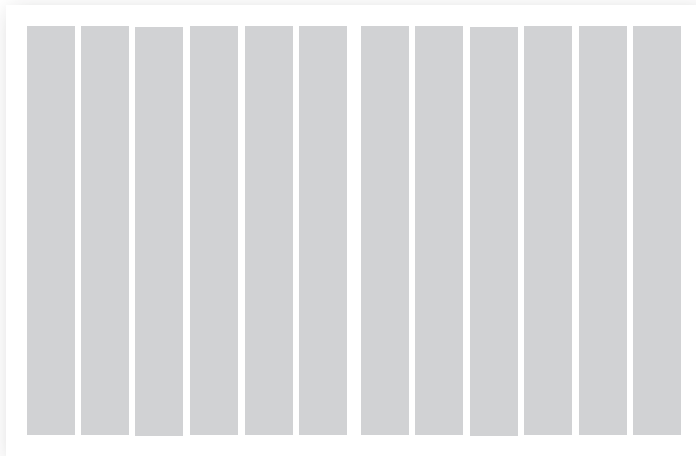
BODY COPY

The main story designed to be read.

CAPTION

A short copy block that describes what is happening in a photograph.

COLUMN DESIGN



RAISING SAND
Guys take district with only one pre-season loss

It's the only pre-season loss that the guys have taken since they were founded in 1954. The team, which has won 11 district titles, is set to begin its season on Saturday, Sept. 14, at 7 p.m. at the home of the defending champion, the Bingham team.

The team's head coach, Mike Bingham, says the team is in good shape and ready to take on the district. "We've had a good pre-season and we're looking forward to the start of the season," he says. "We've had a few injuries, but we're all healthy and ready to go."

The team's captain, Mike Bingham, says the team is in good shape and ready to take on the district. "We've had a good pre-season and we're looking forward to the start of the season," he says. "We've had a few injuries, but we're all healthy and ready to go."

SEE IT AGAIN
A member of the Edge School football team kicked the ball to the right of the goal and it hit the crossbar of the goal.

BEHIND THE LINE
The team's head coach, Mike Bingham, says the team is in good shape and ready to take on the district. "We've had a good pre-season and we're looking forward to the start of the season," he says. "We've had a few injuries, but we're all healthy and ready to go."

FREE KICK
The team's head coach, Mike Bingham, says the team is in good shape and ready to take on the district. "We've had a good pre-season and we're looking forward to the start of the season," he says. "We've had a few injuries, but we're all healthy and ready to go."

GOALS
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A member of the Edge School football team kicked the ball to the right of the goal and it hit the crossbar of the goal.

BEHIND THE LINE
The team's head coach, Mike Bingham, says the team is in good shape and ready to take on the district. "We've had a good pre-season and we're looking forward to the start of the season," he says. "We've had a few injuries, but we're all healthy and ready to go."

FREE KICK
The team's head coach, Mike Bingham, says the team is in good shape and ready to take on the district. "We've had a good pre-season and we're looking forward to the start of the season," he says. "We've had a few injuries, but we're all healthy and ready to go."

GOALS
The team's head coach, Mike Bingham, says the team is in good shape and ready to take on the district. "We've had a good pre-season and we're looking forward to the start of the season," he says. "We've had a few injuries, but we're all healthy and ready to go."

BIG MOMENTS VS. BINGHAM

12 COLUMN DESIGN

The columns help to develop a layout that will clearly direct the reader to the information. The more columns, or grids, the more variation there can be and the more opportunity to use white space to create a very different design.

24 COLUMN DESIGN

Narrow three-pica wide columns – too narrow for anything other than a flush-right or left caption – offer more opportunities. Set rules for caption width and body copy as well as possible exceptions that will offer consistencies from spread to spread.

GET ATTENTION

Since spreads can't be made up of all dominant elements, designers find other ways to move readers around the spread. A number of things draw readers in: a cut-out photo, large headlines, color use and more.

Readers have short attention spans. To combat that, designers have developed a variety of tools to pull the reader into the text as well as through the text. Entry points, while they rarely add information, serve to help the reader navigate the spread.

HEADLINE

Large type, usually the largest on the page, that pulls the reader into the page while adding information.

SECONDARY HEADLINE (SUB HEADERS)

Add information in a form similar to a sentence. They are usually one-third to one-half the type size of the headline and are often in a contrasting font.

BODY COPY

The main story designed to be read.

INITIAL LETTER

The first letter of a paragraph set significantly larger than the surrounding text but with the same baseline as the first line of text; often the height of at least three lines of text.

DROPPED CAP

The first letter of a paragraph set significantly larger than the surrounding text on the baseline of the line of text equal to the height.

LEAD-INS

The first few words of a paragraph set in bold or all caps contrasting to the Roman of the body copy.

PULLED QUOTE (INSET QUOTE OR LIFT-OUT QUOTE)

An excerpt from the text placed in a larger typeface on the same page to entice readers into the text.

CAPTION

A short copy block that describes what is happening in a photograph.

COLOUR

The background, screens, and rules that attract attention.

CUT-OUT PHOTOGRAPHS

The unusual shape of a cut-out photograph, carefully framed by text, pulls attention to that text.

FOLIO TAB

Page numbers and page content information are found on each page, and this space on each page is called a folio, or a folio tab.

TYPOGRAPHY

Choosing the right set of fonts for your yearbook is a very important process. Friesens provides you with free fonts that you can use without any copyright issues. Using a Friesens font helps make your process even smoother because there are less spacing issues due to the fact that we work with these fonts every day.



BODY COPY

Generally, body copy is set in serif type. The serifs have “feet” at the ends of the strokes of the letters that link letters into words and words into lines that improve readability. The other school of thought on body copy is that sans serif is fine for body copy and, indeed, many children’s books are in sans serifs as are other books. Body copy is generally set in 9 or 10 point and should be a readable font.

CAPTIONS

Caption fonts are often formatted in a smaller version of the body copy - usually at 8 or 9 point. When using a serif font for the body copy, a sans serif font is an attractive alternative to use for the captions. These options will set the caption copy apart from the body copy while still tying it to the photo.

HEADLINES

To limit the number of font families in a section of a yearbook, the captions and headlines are often set in the same font family. Headlines are often set in 30 pt. type or larger. Subheaders and even the main headline might also be set in the same font family as the body copy.

The font for headlines may or may not be the same font as the body copy or captions. Frequently, the headline is the place where the staff may exercise more design flair, by choosing an attractive, easily read font. That adds contrast to the spread. The subhead provides contrast to the main headline in several ways: size (maybe only one-third the size of the main headline), boldness, posture (italics) and even space.

Advent Pro
Playfair Display
Comfortaa
Crimson Text

ACCENT FONTS

Yearbook designers often pick a third font family, a family that fits the look and feel they want for the book, and a family that fits the theme, to provide contrast to the other two font families. This third font family may be a decorative font or a script/cursive font.

Ranchers

Ewert

Orbitron

New Rocker

Even with those basic guidelines, choosing fonts remains far from an exact science. Choosing a body copy font can be critical to the success of the publication and can influence the look and feel of the publication as well as its readability.

We recommend that you pick out a couple of fonts you like and print them side-by-side on a test layout. This will help you ensure that the fonts you like go well together and complement your theme.

Exercise: Checking readability, see Yearbook Curriculum Guide Design: page35

RULES FOR CHOOSING FONTS

Remember these rules are just guides and that sometimes breaking the rules works out great. When choosing fonts, start with a few, try them out, see what works and use the ones that fit best with your theme.

- Choose a body copy font that has a bold, italic and a bold italic version in addition to regular. This will allow the use of different styles in a cohesive way.

- Try not to set long blocks of copy in anything but regular. Avoid long blocks of all caps or bold text.
- Try not to change the font, size, or leading of your body copy within a section. Consistency is a must.
- Serif fonts are more readable in long copy blocks than sans serif.
- For headlines, sidebars and captions sans serif can create contrast. Consider looking for a font that has a condensed or compressed version for sidebars, as these are often narrower than the standard body copy and may prevent hyphenation.
- Use a sans serif at extremely small sizes e.g. sports scores.
- Readability is about contrast. Black type on a white background is the most readable. Reversed text (white type) on a black background, used in body copy decreases readability. (Note: White type on a black background is easier to read on a monitor than in print.)
- Coloured type or type on a coloured background is even less readable.
- Text on a photo decreases the readability of the type and distracts from the photo.
- Set type in upper and lowercase, avoiding the use of all caps except in blocks of one or two words.
- Most script, cursive or decorative fonts don't look great in all caps.
- Break up long blocks of body copy with various entry points (such as subheads or pulled quotes) or alternative story forms (such as maps or biography boxes).

ALTERNATE STORY FORMS

Alternative story forms are ideal for yearbook coverage, particularly the repetitive coverage of annual events that have appeared in books for the last century and will be covered for the next century. ASFs give the reader a new way to look at the same story.

CONSIDER THE FOLLOWING WAYS TO TELL A STORY

MARCH 1
Coach resigns

MARCH 6
Interim coach appointed

SEPT. 3
Team wins first game

OCT. 1
Permanent coach hired

Timeline
Band wins state championship.

JOSEPH PULITZER

Born • April 10, 1847 in Makó, Hungary

Died • Oct. 29, 1911 (age 64) in Charleston, S.C.

Political party • Democratic

Occupation • Publisher, philanthropist, attorney

Bio box
Commencement speaker.

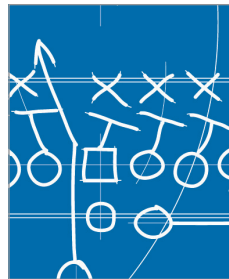
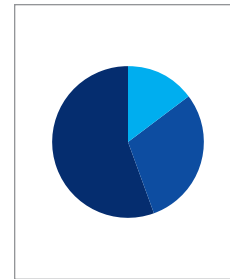


Diagram of key play
Basketball team beats rival.



Pie chart of where money goes
School's budget cut.

Q&A

Why did you become an editor?

In high school, I opened my locker one day and a flier recruiting for the yearbook staff fell out. It fascinated me. I wanted to be a part of that

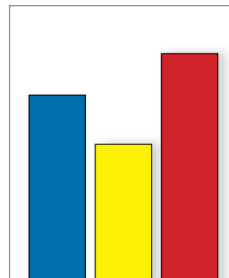
Question and answer
New principal.

FINANCES

Visit each of the following sites to learn about the personal finance.

- mint.com
- wikinvest.com
- stockmapper.com
- springpadit.com
- money.cnn.com

Checklist
Rules for freshmen.



Bar chart
Compare the relative scores of individual teams.



Fever chart
Observe trends, often over time (on the horizontal axis).

SUMMER MOVIES

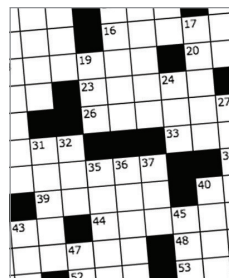
- ★★★☆☆ Transformers 3
- ★★★★★ Harry Potter 8
- ★★★ Hangover II
- ★★★★ Pirates of the Caribbean 4
- ★★☆ Fast Five

Rating
Compare items showing to one another on a scale.

PRINTING

- The CMYK color model (process color, four color) is a **subtractive** color model, used in color printing.
- CMYK refers to the four inks used in some color printing: **cyan, magenta, yellow, and key** (black).

Fast-fact box
Itemize key characteristics of people, places, products or organizations.



Game
Provide reader interaction with modifications of board games, word finds and crossword puzzles.

Country	Population
China	1,339,724,852
India	1,210,193,422
United States	311,860,000
Indonesia	237,556,363
Mexico	112,336,538
Canada	34,533,000

Table
Organize and relate various items in rows and columns.

Lede • The first sentence of a news story answering the basic questions: who, what, when and where.

Inverted Pyramid • Describes the structure of a news story.

Byline • The author of a published article.

Source • Anyone interviewed for a story.

Glossary
Help the reader make sense of the story with terms and definitions.

Top 5 photojournalists

1. Robert Capa
2. Henri Cartier-Bresson
3. Robert Frank
4. Dorothea Lange
5. James Nachtwey

List
Put items such as names, parts of a whole, dates, facts together in one place for quick reading; can be ordered (numbered) or unordered (bulleted).



Map
Give readers geographical information by showing the location of events and where those events are in relation to other areas usually in terms of percentages.

3 WAYS TO ENJOY A SICK DAY

- 3 Sleep till noon
- 2 Watch the soaps
- 1 Catch up on Facebook

Top 10
List items, often in reverse order, in this form of survey popularized by the Late Show with David Letterman.

TOP SITES
Which of the following was NOT one of the top websites last year?

- a. Vimeo
- b. ESPN
- c. The Onion
- d. Groupon
- e. LinkedIn

ANSWER: ESPN

Quiz
Include the answers of multiple choice, short answer or matching questions.

“In America the President reigns for four years, and Journalism governs for ever and ever.” • Oscar Wilde

“Journalism is in fact history on the run.” • Thomas Griffith

Quote collection
Group comments on a topic by newsmakers, readers or random people affected by the story’s topic.

12
Roses were on the table

3,456
Students attended

\$93,451
Amount raised for charity

By the numbers
Compile key numbers into a list and give the numbers context; useful for numbers with a lot of statistics or budget figures.

CREATE ONLINE AD

Step 1: Target customers
Choose to show your ads to users in specific areas.

Step 2: Create your ad
Write your ad text and choose the keywords.

Step 3: Set pricing
Set your daily budget and cost per click.

Step-by-step guide
Guide the reader through a process from start to finish.

WRITING

BASIC RULES OF WRITING

Before you can begin telling your story, there are three things you must understand:

1. What do you know about your writers?
2. What do you know about your readers?
3. What do you know about your product, the yearbook?

The team of writers/editors/designers/photographers have to establish a relationship with the reader, interacting through the medium of the yearbook. How they do that for your yearbook readers will depend upon the students at your school.

Although most yearbook staff write most of their own articles, it is always a good idea to partner up with the English Department in your school. You will find out who the best writers are and create links with other students. This will help in building a great yearbook culture at your school, and develop a reliable source of proofers for correction time.

KEEP IT SIMPLE

- Use short sentences with simple sentence structure; keep verbs close to subjects.
- Shorter paragraphs don't scare the readers; most paragraphs should be under 40 words.
- Use the language of your reader. Write the way you talk, without slang and using good grammar.

BE SPECIFIC

- No vague words like: "many", "a few", "several", or "a lot".
- Use real information, not: "The team had a good season", but instead try "the team had a 7-2 season"
- No need for the school name or "this year" anywhere – it's understood that's what the book is about.

BE A JOURNALIST

- Writing in the third person ("he", "she", or "they") keeps "you" out of your reporting.
- Write in the past tense. The year will be over when the book arrives.
- Captions are always in the present, as a photo is a moment frozen in time.
- Do not editorialize. Report on the year and don't push your opinion on the readers.
- Check your facts and attribute your quotes correctly.
- Tell both sides of a story. Balance is important, you are not editorializing.
- Journalists need to master the art of how to talk with one person at a time to gather facts, details and quotations to create informative, entertaining, and memorable stories.

DESIGN AT A GLANCE! YOUR STORY

- Is your text interesting and compelling or just the same old information?
- Did you highlight the defining moments?
- Did you check for grammar and spelling?
- Are all the facts (6Ws) and names accurate?

INTERVIEWING

BE PREPARED

Good interviewers show up prepared. They have done their background research and planned their questions carefully. If you don't already know a person, build trust before you get started. Begin questions with Who? What? When? Where? Why? How? Ask direct and leading questions. Don't ask "yes" or "no" questions.

KNOW YOUR GOAL

Good interviewers have clear goals for what they want and need out of the interview.

What obstacle does or will the individual face that may be difficult to overcome?

What achievement, talent, practice, or experience did the individual draw on to overcome the obstacle head-on?

DETAILS MAKE THE DIFFERENCE

Each story is unique and different from other stories because of the details. That's why interviewers want to meet the person at the place that is the context for the story, whether it's the locker room, the drama room, or the physics lab. That way they can do reporting before, during and after an interview. Such places are rich in descriptive detail, which they observe and write down in their reporter's notebook.

TAKE GOOD NOTES

Encourage the interviewers to screen the information they are getting as they talk with the subject, and write down everything they can about the conversation. They need to pay particular attention to record concrete details – numbers, dates, statistics, key words, distinctive phrases and direct quotations. Once the interview is over, have them sit down and write everything else they observed or heard that they didn't have time to write down during the interview. It is very important to be accurate. The smallest error can cause embarrassment. Make sure the interviewer can contact the subject to fact check after the interview. Don't use a tape recorder unless the story is for broadcast.

BE SENSITIVE

If there is a sensitive or emotional issue that is at the heart of the story, it should come late in the interview. Leave time to recover from such moments and collect additional information.

BE CURIOUS

Good interviewers ask questions that interest them because these will most likely also interest the reader.

BE PROVOCATIVE

In that spirit, the interviewer must ask some provocative questions and photograph the special moments in the lives of the people at your school.

Like a movie, your school has a cast of characters who are your students, teachers, custodians, food service workers, secretaries, principals, coaches, parents, community leaders and perhaps others.

ORGANIZING YOUR STORY

Good writing follows good reporting and interviewing. Once you have gathered all the information you will need from the field, creating a narrative story structure is the next step.

All you need now is a great story, great material that surprises and delights the reader while grabbing and holding the reader's attention, and great words presented stylishly.

CAPTIONS

When someone looks at a picture, they'll look at the caption for the specifics (name, place, context), but every caption should also intrigue in a way that makes them look back at the picture because they just learned something they didn't know before they read the caption. If the picture and caption work well together, they'll look at the headline and then the story. If you don't start with your best material, you'll lose them before they get into the story, sidebar elements, or even other photographs. Reward readers by revealing new insights and information with every few paragraphs. When they finish the spread, they'll know they're smarter than the average bear, because they know the inside story.

HEADLINES, SUBHEADS, AND SIDEBARS

Magazine headlines are designed to move you to action; that is, to pick it up and buy it. However, because most yearbooks are pre-sold, yearbook headlines can be toned down. The headline introduces the opening metaphor or premise of the story. If the headline is clever and witty, a reader might expect the story and spread to offer up more of the same. A second headline called a subhead is usually written in sentence form and performs the heavy lifting by introducing the opening action of the storyline. The subhead usually follows the main headline in smaller type.

DESIGN AT A GLANCE!

HEADLINES

- Does the headline identify the spread that you are working on?
- Is the headline specific to your theme and the content on the page?
- Is the headline written in present tense?
- Have unnecessary words been eliminated (the, an, a, and)?
- Has an action verb been used?

DESIGN AT A GLANCE!

CAPTIONS: USE YOUR MIND

- **Mini Headline:** Your lead-in is a mini headline that grabs the reader's attention and directs you from the caption to the photo.
- **Basic Info:** An introductory sentence that indicates who and what is occurring in the photo. It uses present tense.
- **Necessary Details:** You need a past tense sentence that adds information that isn't obvious in the photo. The outcome or consequence of the action in the photo is usually found here.
- **Direct Quote:** Quotes capture the thoughts of those who were attending the event as they happen. The quote should be by someone in the photo. The quote can sometimes come before the necessary details.

PHOTOGRAPHY

THINKING VISUALLY

Human beings are visual creatures.

We are wired to be attuned to movement, colour and contrast; our sight informs us of what is in our environment. We see images on the printed page or computer screen first. A photograph grabs attention and stops the reader before a caption, before a headline, before a lead. Photography is and will always be one of the most important aspects of a yearbook.

Photographers need to understand what they are doing when they get to an event. **JUST SENDING A STUDENT TO AN EVENT WITH THE INSTRUCTIONS "TAKE PICTURES" WILL NOT GET YOU THE RESULTS YOU INTENDED.** Students who have not done this before need clear, detailed instructions.

BEFORE YOU SEND THEM TO THE WOLVES:

1. Talk to them about the book's theme and layout style.
2. Do they need to take portrait and landscape images?
3. Go with them to their first event. Show them what to do.
 - Expecting someone to succeed at a new job with no training is not reasonable.
 - Show them how to introduce themselves to coaches, refs, teachers.
 - Show them what getting close means. Telling a student to get close to the action may mean the back seat in the bleachers to them.
4. Have them do a practice shoot and bring you the images. Review the pictures together and adjust behaviors before they start taking real shots.
5. Show them what you need for team photos. Keep space around the edge of the frame to allow for cropping if needed. Take the team picture regardless if some are missing.
6. Create a shopping list for images needed. This list will provide the student with a clear idea of what they need to do.
 - Dominant Photo – Player making a layup taken from under the hoop
 - Shot of players watching game from the bench
 - 5+ images of fans cheering
 - Cheerleading team
 - Action shots of players on court (get close)
 - Coach and players in huddle
 - Pregame warm-ups
 - Postgame victory celebration

They need to only submit good images; they should be deleting any shots that are obviously poor.

A photo check should be done at the midpoint of any season or event to be sure you have good images. If you do this now you have time to correct it. If you wait till the end of the season or event and you don't have what you want, you can't fix it.

HOW TO GET EVERYONE PICTURED IN YOUR BOOK

- Request a list from the office of the entire student body.
- Request a list of all faculty and staff.
- Require all staffers to write the page number of each student who appears on their spreads.
- Use CME indexing tool and tag images to track how many times a student appears in the book.
- Put a black, red and green pen with the list.
 - Use black to record the page number for the story/quote.
 - Use red to indicate they are included in a photo.
 - Use green to indicate class picture and group/team shots.
- This index does not need to be included in the book but would provide a coverage report indicating who is in the book and who is not.

PHOTOJOURNALISM

1. THE 6 Ws:

Show Who, What, When, Where, Why, and How.

Plan to answer these questions as you cover an event. You will end up with much better pictures and variety that you can use in your spread.

2. USE PHOTOS TO CAPTURE THE WHOLE STORY

Show conflict and struggle. Plan ahead and show the effort, pain or determination that goes into the event you are covering.

3. INTRODUCE CHARACTERS AND LOCATION

Make sure you capture the most important people, but also show the place, audience and context in your shots.

4. SHOW MORE THAN YOU CAN TELL

Capture the details you could never describe in words – the facial expressions, costumes, poses and emotions that make a photo worth a thousand words.

5. ACTION, REACTION, AND INTERACTION

Capturing action is good; reaction of the opposing team, audience or participants is better; and showing interactions between students, regardless of the activity is even better. This is why posed shots are the least desirable!

7 THINGS TO AVOID WHEN PLACING PHOTOS ON A LAYOUT

1. FAILURE TO USE A DOMINANT PHOTO

The dominant photo should be the best photo of the spread, and be at least 2.5 times larger than other photos.

2. BLEEDING PHOTOS WITHOUT ALLOWING ENOUGH SPACE

Bleed photos should extend 1 pica past the edge of the page, to allow for trimming.

Important content should stay 2 picas to the INSIDE of the edge, to avoid being cut off.

3. PHOTOS DO NOT FACE ACROSS THE PAGES

Plan the layout so that all subjects look at the reader or across the gutter.

Images can be flipped, but watch out for text and other sensitive subjects!

4. FORCING PHOTOS INTO PREDETERMINED SPACES

Never stretch photos to fit a space. Images can be resized, but their proportions have to stay the same.

Plan your layouts along with your photography, but be prepared to change your layout to fit the best photos.

5. NO VARIETY IN THE SHAPE AND SIZE OF PHOTOS

The shape of the Dominant Photo should be repeated, then contrasted.

Fill the remaining space with at least 2 photos of different sizes.

6. PHOTOS RESIZED TO FIT A SPACE

Resize photos only up to 125% of their original size, or images will start to deteriorate.

If you can't size it large enough to fit your box, choose another image or change the layout.

7. SPACING OF PHOTOS IS INCONSISTENT

Internal margins should be the same throughout a spread (or book).

If you overlap images, do it the same way on ALL spreads!

DESIGN AT A GLANCE! PHOTO SHAPES AND SIZES

- Have you used a variety of shapes and sizes?
- Do you have consistent inner spacing?
- Are you maintaining the eyeline?
- Are there both horizontal and vertical images?

COMPOSITION



1. FOCUS AND DEPTH OF FIELD

- Focus is the most important element of photography, but not everything in the photograph needs to be in focus. Depth of field refers to the part of the picture that is in focus.
- Using a shallow depth of field such as $f/2.8$ or $f/4$ can blur the things that are not important and highlight your subject.
- Using a deep depth of field such as $f/16$ or $f/22$ creates a “deep zone” that allows more forgiveness with precision focusing.



2. CAMERA ORIENTATION

- The camera can be held in two ways to view a scene: landscape format (horizontal) or portrait format (vertical). Camera orientation affects what the photographer sees and shoots as a different emphasis is viewed, thus dynamics change. Picture shape should be dictated by the natural arrangement of the subject and elements being shot.



3. STANCE OR ANGLE OF VIEW

- The perspective from which the photographer chooses to take a photograph is generally eye level (also called flat angle). This perspective can be a little boring to the viewer.
- For a stronger composition, move up higher or get closer to the ground, or move far off to the side for a more unusual perspective. Think bird’s eye view and worm’s eye view. Shooting up at people can give you a whole new perspective. Alternatively, step on a chair or table to shoot down at what you want to capture. Shooting down at a group you can show much more of each person! By bringing the horizon low in the frame or shooting up at something, you can also get a dramatic effect.



4. DISTANCE

- Robert Capa (20th century war photographer) commented, "If your pictures aren't good, you aren't close enough."
- Strong images isolate the key part of the action or emotion for the audience and also exclude extraneous elements from the frame. Cropping after shooting the image is a poor habit. Good photos are tightly cropped in-camera. It is important to attend to the scope of the scene, e.g. a French horn player or a basketball player going up for a basket.



5. BALANCE AND THE RULE OF THIRDS

- A basic guide for strong compositional structure in a photograph is the rule of thirds. The rule of thirds imagines each image being made up of a nine-square grid like a stretched tic-tac-toe box. Use the imagined lines and intersecting points on the grid as guides for placing key elements that make up the composition. By thinking in rule of thirds attention is directed from "middle of frame" composition that can dismiss valuable emphasizing elements that can create additional impact.



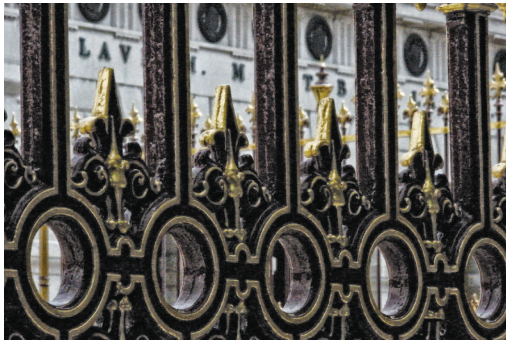
6. FRAMING AND SHAPES

- Framing is a tactic by which a photographer looks for and uses elements in the scene to frame the subject. This could be shooting through the legs of a chair or branches of a tree, making sure the subject is in tight focus. A natural frame within your picture can increase interest. Arches, both natural and man-made, can be used to great effect especially when lighting conditions are optimized. (See Yearbook Curriculum: Visual Journalism page 028)
- Using natural or coincidental shapes can also make photographs more interesting. Often the distorted shapes of athletes under strain will make great sports photographs, or use interesting angles of view to create great shapes from simple objects.



7. LEADING LINES

- Leading lines lure the eye deeper into a picture or to an important subject. Straight, curved, parallel or diagonal lines are all good at promoting interest. Hallways, lockers, field striping, a finger pointed at someone or the way a group of people are looking are all leading lines. A leading line can be a visible or invisible line.
- Telephone poles that appear to be coming out of a person's head are an example of leading lines that should not get into a photograph.



8. PATTERN AND REPETITION

- Just as lines can lead the eye to a place in the photograph, patterns can draw in the viewer to evaluate what they are looking at. Whether a repeated shape leads the eye through the image or a staggered pattern gives depth, you control where the eye looks.
- Include a repeating element in a photo, such as a sequence of swimmers' feet, a row of helmeted football players on a sideline or a whole basket of peaches.



9. BLURRING AND FREEZING ACTION

- Most sports photos are taken with a fast shutter speed, which freezes the action, and can show the contortions of the athlete's body. Another way of capturing the movement is by panning, or moving your camera with the object you are photographing. This keeps your subject in focus, but blurs the background, to give a good sense of speed.



10. PATIENCE AND THE DECISIVE MOMENT

- Since a photograph is a fraction of a second, the photographer learns to anticipate and to trip the shutter to capture the exact moment of an action or scene.
- Catching action is one of the hardest things to do. It is easy to go to a game, take 200 photographs and still not have one good image. If there is no action in the photograph, no interaction between people, no reaction to events and no emotion that you can define, what story are you telling?



11. LIGHT

- Light – its direction, its colour, its contrast, its intensity, its absence – is the ingredient without which there is no photo, no image, no moment. The quality of the light affects the overall mood of the photo, the shadows which may or may not occur and every other part of the photograph.
- A great time of day for soft, mellow light in pictures happens at “golden hour,” which is about an hour before sunset.
- Photographs taken in bright light at noon have a lot of contrast, which creates harsh shadows, and can give people raccoon eyes.

SELECTING AND STORING

With the advent of digital cameras, storing and keeping track of photos have become some of the more difficult aspects of the yearbook. When more than 20 photographers are taking pictures to go on over 200 pages, there are thousands of photos in many categories to keep track of. The only way to avoid mistakes is to have a workable system that allows everyone to know who took the photos, what the subject matter of the photo is, and whether it has been used or not. Many yearbooks include an index of all people featured in stories and pictures. In order to be able to do this, you need good records!

YOU HAVE PICTURES. NOW WHAT?

- Most people think photographs represent reality. This is not true. Because of the speed of the shutter speed used, the optics of lenses and the ability to use selective focus and framing, photographs can do much more than represent reality. Depending on how the camera is set, the same photo can tell very different stories. A wide angle shot of the playing field and the nearly empty stands gives a very different impression than a telephoto shoot of a player's or audience member's face.
- A fast shot of a soccer player kicking the ball can freeze the action, showing how their body distorts with the kick, while a slower shot or one that was panned can blur the leg and ball to give a sense of the speed and power of the kick.
- In the age of digital, when you can take hundreds of photos in one session, the most important aspect is to discard any photos that are not compelling before someone uses them just because they have some space to fill. Here are a few rules:

CROPPING

- How you place photos, what parts you leave out, and how much you resize images can have a great effect on what your pages look like. The golden rule applies here: Do unto others as you would have done unto you! Think about where things are placed and what is cut off!

THROW AWAY ANY PICTURE THAT...

SELECTING AND EDITING PHOTOGRAPHS

- Choosing what photos to keep for inclusion and which photos to discard is crucial. If the photographer took a photo with strong visual elements, but at the layout stage the photo is cropped to exclude these elements, the effort is wasted. Photography should be planned, so photographers and layout staff know what the intended story and visual effect is, but at the same time, only good photos should make the yearbook. Even if an image was planned, it should not be included if it's a bad shot.
- Is out of focus
- Is too dark, too light or too boring
- Has technical imperfections, scratches, lost highlights or bad colour.
- Does not tell a story! This is photojournalism!
- Is without a clear subject.
- Has the yearbook staff or their close friends.
- Is without a story to tell, or would only make the subject look foolish.

THE KEEPERS

- Photos with a clear center of visual impact and a story to tell.
- Photos that show action or, even better, the peak of action.
- Photos that were taken CLOSE to the subject, so they make good dominant photos.
- Pictures taken from interesting angles or perspectives.

PHOTOGRAPHS TO SPREAD

- Consider the gutter. Make sure faces are not trapped there!
- Watch the arms and legs – watch what you cut off, or what is sticking into the edges of your photos.
- Watch the background – are there poles coming out of the heads of your subjects?
- Do not destroy the rule of thirds that a photographer tried hard to shoot.
- Crop your images to exclude dead space and create a center of visual impact, using the rule of thirds.

7 STEPS TO LOGICAL PHOTO MANAGEMENT

1. TAKE PHOTOS IN BATCHES

Group photos of one theme with others of the same theme. This makes them easier to find.

2. USE A TRACKING SHEET

Record the 6 Ws for each photo as you take it – this is much easier than finding the information later.

3. PHOTOS SHOULD BE SUBMITTED

Someone should be in charge of storing, naming, cataloging and possibly grading and deleting photos – BEFORE they are allowed in any spread.

4. STORE PHOTOS LOGICALLY

Use a single shared image directory for all of your staff. Break down the images in folders corresponding to a sectional model: events, sports, portraits, academic, etc. Ensure that dates are included on the folders with names

such as “Jr. Boys Basketball” in case multiple games are shot. Add the word “team” on the folder title if it contains the team photo for ease of access.

5. DO NOT LET STAFF KEEP PHOTOS

All photos that are used should be kept in the same place, or it will be impossible to check quality, cropping, information or replace the image if it should get lost.

6. MARK USED PHOTOS

Each photo should only appear ONCE in a yearbook. After that, it should be clearly marked as used and be put aside in a separate folder.

7. DO NOT KEEP PHOTOS FROM PREVIOUS YEARS

The temptation of using an old photo when there is no current one is tempting for many staff members at deadline time. Don't let it happen!

TERMS

(For information on lenses, see Yearbook Curriculum: Visual Journalism)

DSLR (DIGITAL SINGLE LENS REFLEX CAMERA)

This is the standard camera used by most working photojournalists. It has fully adjustable shutter speeds and a family of lenses that offer the photographer a wide variety of shooting options.

APERTURE

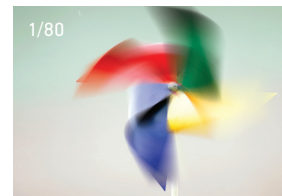
- Refers to the opening diameter of a camera lens; the aperture is the opening of the lens, which allows light to travel through it and strike the light-sensitive surface to create an image. The aperture is like the iris of the eye; it contracts or expands to adjust for the amount of ambient light hitting the eye.



- The numbers on the lens barrel are called F-stops and refer to the “brightness” of the lens as it is stopped down.
- The key concept to keep in mind is that the lower the F-stop number, the more light that is coming through the lens. Generally, this is most important to pay attention to when shooting in a low light, because a “fast lens” allows the photographer to stop more action and shoot in situations with low ambient light.
- A lens with maximum F-stop of 2.8 is usually considered ‘fast.’ For shooting sporting events or stage performances.

SHUTTER SPEED

- The length of time light is allowed to travel through the camera’s shutter before the shutter closes. In order to take a photo, light has to travel through a lens and strike a light-sensitive surface for the right amount of time.
- Shutter speeds are actually fractions of a second: “125” on the shutter speed dial means 1/125th of a second, while “1000” means 1/1000th of a second.
- The right shutter speed paired with the properly adjusted F-stop will create a well-exposed image on the memory card.
- In terms of good photographs, a few rules of thumb are helpful in getting good images:
- When holding a camera (handheld photography), avoid taking photographs at 1/60th, because the movement the photographer makes can show up as camera-shake in the photograph.



- The higher the shutter speed, the faster the action that can be captured as a “freeze frame”. When a picture looks “blurry” and as though someone has moved too quickly in the frame, it happens because the shutter speed was too slow to capture the action.
- **1/60th:**
 - > Slowest suggested shutter speed for handheld photography. Good shutter speed for a portrait when the subject is standing or sitting still, or for a handheld still life. Not suitable for action photography.
- **1/250th:**
 - > Good all-around shutter speed that will freeze slow-moving action, such as a person walking or a person giving a speech and moving slightly but not too quickly. This setting is a good shutter speed for providing great variety in F-stop combinations when shooting on standard sunny days outside. This might be the highest available shutter speed for an indoor sporting event, such as basketball, and because of the lighting trade-off, there will likely be motion blur of a player’s hands, arms or feet.
- **1/500th:**
 - > Shutter speed that will freeze a high percentage of movement but not all of it.
- **1/1000th-1/2000th:**
 - > The highest shutter speed on most DSLRs. These shutter speeds will freeze fast-moving action, such as soccer players, moving branches in a high wind or droplets of water.

EXPOSURE

- The combination of shutter speed and F-stop that will create a well-exposed image. Memory cards and ISO memory cards are made up of pixels, however, the ISO is effectively “set” by the photographer, and the ISO can be set higher or lower at will by the photographer within different frames shot on the same memory card.
- A higher ISO rating [400/800/1600/3200] indicates a more sensitive digital medium that can produce good quality images under low light conditions.
- A lower number [25/50/64/125] moves down the scale of sensitivity, requiring more light to get the same image than a “faster” ISO setting.



UNDER EXPOSED



NORMAL EXPOSURE



OVER EXPOSED

TAKING PICTURES WITH YOUR SMARTPHONE

- These days hundreds, if not thousands of photos are being taken at an individual event. Use this to your advantage and gather photos from the student body.
- Make sure your smartphone lens is clean. Cell phone camera lenses tend to be exposed and get touched by oily fingers.
- Natural light works best. Turn off the flash.
- Use the focus feature by tapping the screen on what you want to be in focus.
- Hold your phone still. Just like a DSLR, you will get better pictures if you're not moving.
- Don't use the front facing camera (the lens where if you are looking at your phone you can see yourself). The front facing camera has a lower resolution and will result in a lower quality of photo.
- Get closer to the subject and don't use the zoom.
- Turn on the grid so you can follow the rule of thirds.
- Try holding your phone upside down and down near the ground for a great perspective shot.



CONNECT ME

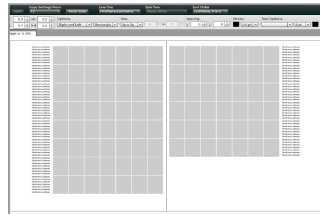
Our online yearbook building tool has everything you need to
create your own award-winning yearbook.

CONNECTME

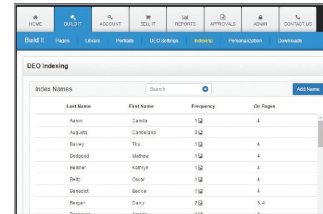
With ConnectMe we provide you with all the tools you need to create your book, either from scratch or with pre-designed templates. Through this online portal you can easily manage your entire project on your own or as a team anywhere in the world. The innovative design and intuitive layout of ConnectMe ensures no time is wasted teaching the program and instead your time is used building, designing, and creating content. The safety of your school's personal data is important to the Friesens team; that is why ConnectMe is encrypted to protect your students and their original content. To help you keep your team focused and working on their pages, we created team management tools for you to assign unique tasks and access to different members of your team.



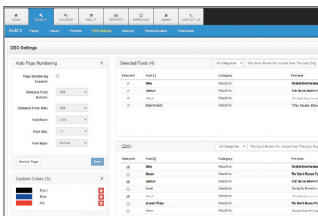
Create your own pages from scratch and save them as reusable templates, or use pre-designed award-winning templates.



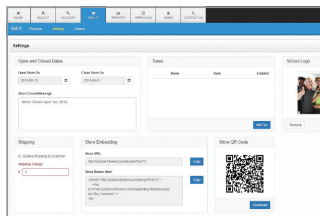
Upload and flow your portraits directly into your layouts



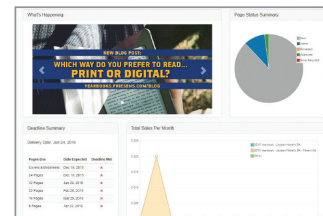
Keep track of students and teachers with our indexing tool



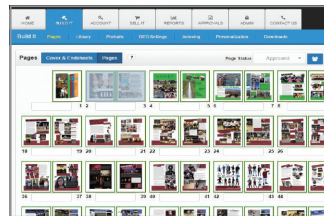
Ensure your theme is consistent throughout the book by managing your fonts and colours from one central location



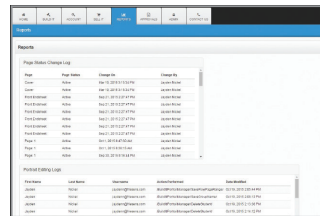
Set up your online store to sell more yearbooks



Manage your entire project from the dashboard



Proof and approve your pages online



Monitor work done by individual users with reporting logs

If you have any questions regarding our online program, you can find step-by-step guides in the help menu or ask your service specialist or local consultant to walk you through.

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DEFINITIONS

Anchor. A visually dominant element placed on a page to balance the layout and keep the reader's attention from straying off the page.

Aperture. In photography, lens opening or lens stop expressed as an f-stop number such as f/22.

Binder's board. Very stiff paper used to make covers of case bound books.

Binding. The various methods used to secure loose leaves or sections of a book; e.g.: saddle-stitch, perfect bound. The layout usually has a binding margin to accommodate the physical space on the paper required to bind it.

Bleed. Layout, type or pictures that extend beyond the trim marks on a page. Illustrations that spread to the edge of the paper without margins are referred to as "bled off".

Blind Emboss. A raised impression made without using ink or foil.

Body (Body Copy). The main text of the work but not including the headlines.

Bold (Boldface) type. Type with a heavier, darker appearance. Most typefaces have a bold face.

Calibration. The process of setting a device to known colour conditions.

Candid. A photo that records action without the subjects showing awareness of the camera (unposed).

Cap height. The height of the uppercase letters within a font.

Caps and small caps. A style of type that shows capital letters used in the normal way while the body copy is set in capital letters, which are of a slightly smaller size.

Caption. The line or lines of text that refer to information identifying a picture or illustration.

Character count. The number of characters; i.e. letters, figures, signs or spaces in a piece of copy, line or paragraph used as the first stage in type calculations.

Clipart. Electronic or hard copy images, often in the public domain. Clipart may be copyrighted, however, or may come with restrictions as to its use.

Collate. To gather separate sections or leaves of a book together in the correct order for binding.

Colour correct. To improve or enhance colour rendition on separation negatives.

Compose. To set copy into type.

Condensed. A style of typeface in which the characters have an elongated appearance.

Contrast. The degree of difference in tones in a photograph ranging from highlight to shadow.

Copy. For an editor or typesetter, all written material. For a graphic designer or printer, everything that will be printed, including art, photographs and graphics, as well as words.

Copyfitting. The calculation of how much space a given amount of copy will take up in a given size and typeface. Also the adjusting of type size to make it fit in a given amount of space.

Copyright. Ownership of a work by an author, publisher, artist or photographer. The right of copyright gives protection to the originator of material to prevent use without express permission or acknowledgment of the originator. (See Universal Copyright Convention.)

Cropping. The elimination of parts of a photograph or other original that are not required to be printed. Cropping allows the remaining parts of the image to be enlarged to fill the space.

Divider. Yearbook pages that separate one section from another and introduce the section's content.

Double page spread. Two facing pages of a yearbook, newspaper or magazine where the textual material on the left hand side continues across to the right hand side. Abbreviated to DPS.

Drop cap. A large initial letter at the start of the text that drops into the line or lines of text below.

Dummy. A preliminary layout showing the positions of illustrations and text as they are to appear in the final reproduction. Also a set of blank pages made up in advance to show the size, shape, form and general style of a printed piece.

Duotone. A halftone reproduction using two colours, one much darker than the other, usually used to bring out middle tone and highlights or for dramatic effect.

Endpapers or Endsheets. The four page leaves at the front and end of a book that are pasted to the insides of the front and back covers (boards).

"F" stops. In photography, fixed stops for setting lens apertures.

Face. An abbreviation for typeface referring to a family in a given style.

Family. A set of related typefaces. Helvetica Bold, for instance, is considered a different typeface from Helvetica. All the regular, bold, italic, bold italic, extra bold, condensed, expanded and other variations would all be thought of as part of the Helvetica family.

Finished size. Size of printed product after production is complete.

Foil embossing. A process for stamping a design on a book cover without ink, by using a coloured foil with pressure from a heated die or block.

Folio. A page number.

Font. A set of characters of the same typeface, stroke weight (such as bold), and size. That is, one style of a typeface, and not to be confused with typeface.

Footer. Any information that's repeated in the page's bottom margin.

Gloss. Characteristic of paper, ink, or varnish or laminate that appears shiny and reflects relatively large amounts of light.

Graphics. Images (photos, clipart, etc.) presented in a variety of file formats and used to aid in the presentation of, or to add content to, the output. There are over 100 graphic file formats. Some popular formats include:

EPS. Encapsulated PostScript.

GIF. Graphics Interface File. A CompuServe protocol.

JPG or JPEG. Joint Photographic Experts Group. A compression algorithm that reduces the file size of bitmapped images.

TIFF. Tagged Information File Format. A format for electronically saving bitmapped, grayscale and colour images.

Gray scale. A range of luminance values for evaluating shading through white to black.

Grid. A systematic division of a page into areas that enable designers to ensure consistency. The grid acts as a measuring guide and shows text, illustrations and trim sizes.

Gutter. The white space between two facing pages. Sometimes used interchangeable with Alley to describe the space between columns on a page. (See Binding.)

Halftone. An illustration reproduced by breaking down the original tone into a pattern of dots of varying size. Light areas have small dots and darker areas or shadows have larger dots.

Hard copy. The output from a computer or printer.

Header. Any information that is repeated in every page's top margin.

Headline. The extra large opening statement used to draw attention to an ad or as the title of an article.

Helvetica. A sans serif typeface.

Highlight. The lightest area in a photograph or illustration.

Icons. Pictorial images used on screen to indicate utility functions, files, folders or applications software. The icons are activated by an on-screen pointer controlled by a mouse or trackball.

Image Area. Portion of paper on which ink appears.

Indent (Indentation). Placing copy further from the right or left of the margin. A first line indent is often used at the beginning of paragraphs. A hanging indent has the first line starting at the margin, but successive lines of that paragraph indented; often used in outlines or bulleted lists. A left/right indent, where both sides of a paragraph are indented, is often used to highlight a long quote or bring attention to a particular passage.

Insert. An instruction to the printer for the inclusion of additional copy. Also a printed piece prepared for insertion into a publication or another printed piece.

Italic. Type with sloping letters.

Jump line. The phrase that indicates where the remainder of a jumped story may be found. e.g. "Continued on Page 6."

Justification. There are several different justification styles used in paragraphs. They are: centre, where all the lines of a paragraph are centred between the left and right margins; flush left, where all the lines on the left side of the paragraph are even (sometimes called ragged right); flush right, where all the lines on the right side of the paragraph are even (sometimes called a ragged left); full justification, where all the lines on both the left and right sides of a paragraph are even, with the exception of any partial last line; forced justification, where all the lines on both the left and right sides of a paragraph are even, including partial lines.

Kerning. The adjustment of spacing between certain letter pairs, A and V for example, to obtain a more pleasing appearance. (See Tracking.)

Keyline. An outline drawn or set on artwork showing size and position of an illustration or halftone.

Knock out. The removal (or knock out) of the colour in an area, allowing the background or page colour to show through.

Laminate. A thin transparent plastic coating applied to paper or board to provide protection and give it a glossy finish.

Landscape. Work in which the width is greater than the height. Also used to indicate the orientation of tables or illustrations that are printed "sideways."

Layout. A sketch of a page for printing showing the position of text and illustrations and giving the general instructions. Or, the arrangement of text and graphics on a page.

Lead (Leading). Space added between lines of type to space out text and provide visual separation of the lines. Measured in points or fractions thereof. Named after the strips of lead that used to be inserted between lines of metal type. Pronounced "led-ding."

Logo. Used to denote a specifically styled company name designed as part of a corporate image.

Lower case. The small letters in a font of type.

Margins. A uniform white space around the outside edge of the page or between photographs.

Matte. Flat coating or finish applied to paper.

Metallic ink. Printing inks which produce an effect gold, silver, bronze or metallic colours.

Mock-up. The rough visual of a publication or design.

Montage. A single image formed from the assembling of several images.

Opacity. Term used to describe the degree to which paper will show print through.

Orphan. A line of type on its own at the top or bottom of a column or page.

Outline. A typeface in which the characters are formed with only the outline defined rather than from solid strokes.

Overprinting. Printing over an area already printed. Used to emphasize changes or alterations.

Pagination. The numbering of pages in a book.

Pasteboard. In software, this refers to the area around the page used to store unneeded items.

PDF. Portable Document Format. Developed by Adobe Systems, Inc.[®], (and read by Adobe Acrobat) this format has become a de facto standard for document transfer across platforms.

Pixel. Picture Element. The smallest dot or unit on a computer monitor.

PMS. PMS stands for Pantone Matching System, a system for identifying ink colours. Each colour is identified by a number (for instance, PMS 485 is a bright red) and letter (usually U or C for coated or uncoated) representing the kind of paper. When you request a particular PMS colour which (should) match precisely. There are thousands of colours available in the Pantone Matching System, including specialty inks such as pastels and metallics.

Point. The standard unit of type size of which there are 72 to the inch (one point is approximately 0.01383 in). Point size is measured from the top of the ascender to the bottom of the descender.

Point Size. Denotes the size of type.

Portrait. An upright image or page where the height is greater than the width.

Pre-press. All work done between writing and printing, such as typesetting, layout and imposition.

Proof. A copy obtained for checking purposes.

Proof correction marks. A standard set of signs and symbols used in copy preparation and to indicate corrections on proofs. Marks are placed both in the text and in the margin.

Proofreading. The process of carefully reviewing a proof copy for any needed corrections.

Retouching. A means of altering artwork to correct faults or enhance the image.

RGB. Red-Green-Blue. The primary colours used in colour televisions and computer monitors.

Rough. A preliminary sketch of a proposed design.

Rule. Horizontal or vertical line used in design for separating sections or merely provide graphic elements for decoration.

Ruler. Rulers displayed on the screen that show measurement in inches, picas or millimetres.

Runaround. Causing text to flow around a frame containing graphics or other text.

Saddle stitching. A method of binding where the folded pages are stitched through the spine from the outside, using wire staples. Usually limited to 64 pages.

Scale. The means within a program to reduce or enlarge the amount of space an image will occupy. Some programs maintain the aspect ratio between width and height whilst scaling, thereby avoiding distortion.

Serif. A small cross stroke at the end of the main stroke of the letter.

Sidebar. A smaller, related story set adjacent to a main story or article in a newspaper or magazine. Sidebars usually provide context or background information not found in the main story.

Signature. A single sheet of paper that, when folded and trimmed, will produce 16, 24, or 32 consecutive pages.

Small caps. A set of capital letters which are smaller than standard and are equal in size to the lower case letters for that typesize.

Speech Bubble. A circle or bubble enclosing copy in an illustration. Used in cartoons.

Spell check. A facility contained in certain word processing and page makeup programs to enable a spelling error check to be carried out. Dictionaries of American origin may not conform to English standards and the option should be available to modify the contents. Dictionaries usually contain between 60,000-100,000 words.

Spine. The binding edge at the back of a book.

Spot Colour. Specially mixed inks for printing, other than the process colours of cyan, magenta, yellow and black.

Stroke. An individual component in a letter. In the upper case "H", for instance, the two vertical lines and one horizontal line are all strokes.

Tagged Image File Format (TIFF). A common format for interchanging digital information, generally associated with grayscale bitmap data.

Template. A standard layout usually containing the basic details of the page dimensions.

Text Wrap. (See Runaround.)

Text. The written or printed material which forms the main body of the publication.

Text type. Typefaces used for the main text of written material. Generally no larger than 14 point in size.

Thumbnails. The first ideas or sketches of a designer noted down for future reference.

Tint. The effect of adding white to a solid colour or of screening a solid area.

Toolbox. An on-screen mouse-operated facility that allows the user to choose from a selection of "tools" to create simple geometric shapes: lines, boxes, circles, etc. and to add fill to patterns.

Tracking. Like kerning, a method for adjusting the spacing of characters, but since tracking is used globally on blocks of type it does not offer the fine control of kerning. However, it has the advantage of being adjustable so that the tracking value changes based on the size of the type.

Trim Size. The finished horizontal and vertical measurements of a yearbook.

Type size. The size of type, measured in points between the bottom of the descender and the top of the ascender. Also called point size.

Typesetting. The arrangement of individual characters of a particular typefaces into words, sentences, paragraphs and other structures for the purpose of printing and/or publishing.

Typo. An abbreviation for typographical error. An error in the typeset copy.

Typography. The design and planning of printed matter using type.

Universal Copyright Convention (UCC). Gives protection to authors and originators of text, photographs or illustrations, etc. to prevent use without permission or acknowledgment. The publication should carry the copyright mark (©), the name of the originator and the year of the publication.

Up style. The practice of capitalizing the first letter of major words in a headline or title.

Vector Graphics. A class of graphics created by using drawing objects such as geometric shapes. Often created by CAD, graphing and charting programs (i.e. Adobe Illustrator).

Vertical justification. The ability to adjust the interline spacing (leading) and manipulation of text in fine increments to make columns and pages end at the same point on a page.

Weight. The degree of boldness or thickness of a letter or font.

White space. Areas on a piece which are free of type, graphics and photos. White space is important in good design. It makes a piece more readable.

Widow. When a paragraph ends leaving fewer than seven characters on the last line.



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