

MORE ONLINE

Check out LearnYBK.com for more inspiration, guidance and skill-building.

SECTION ONE
WELCOME TO HERFF JONES
A guide for new advisers.

SECTION TWO
TEAM AND LEADERS
Cultivate the community that works.

SECTION THREE
INTRO TO JOURNALISM
An overview of the basics.

SECTION FOUR
THEME AND VOICE
They unite the verbal and visual.

SECTION FIVE
COVERING YOUR SCHOOL
They all have stories to tell.

SECTION SIX
REPORTING AND WRITING
Use their words, not yours.

SECTION SEVEN
CAMERAS AND PHOTOS
Create a photo worthy of the spotlight.

SECTION EIGHT
LAYOUT AND DESIGN
Make it all fit together.

SECTION NINE
TOOLS OF THE TRADE
Getting started with eDesign and InDesign.

SECTION 10
PEOPLE AND INDEX
Complete the history book.

SECTION 11
SELLING YOUR BOOK
The book only matters if people buy it.

SECTION 12
WORDS TO KNOW
Glossary and curriculum alignment.

HERFF JONES  BY YOUR SIDE.

▶ SECTION EIGHT

LAYOUT AND DESIGN

HOW TO YEARBOOK

five

TAKEAWAYS

TO MAKE YEARBOOKING SUCCESSFUL

- 1 Page hierarchy**
Give importance to the right stories by designing with clear order. **p. 04**
- 2 Modular design**
Learn it. Live it. Square One™ is the answer to your design dilemma. **p. 06**
- 3 Levels of spacing**
The three levels of spacing lend a consistent look to your book. **p. 10**
- 4 Principles of design**
Make educated decisions for everything in your book. Design is not decoration. **p. 24**
- 5 Basic typography**
Know categories of type and how they interact with each other to create the best visual for your readers. **p. 32**

WHAT'S INSIDE

LAYOUT AND DESIGN



DEVON SWALE, CJE

"It was just that moment when we realized we could get a lot more people in the book if we had some sort of consistency in the pages. I can remember exactly where we were sitting at the moment we started trying to do Square One™ and it just happened to be when we first read the pre-published copy of the Pat Conroy piece that he wrote for yearbook. We read that as a yearbook group and it clicked."

HERFF JONES REP
SOUTH CAROLINA

GLOSSARY..... 02	BREAKING DOWN MODS..... 18
 UNDERSTANDING HIERARCHY.... 04	 Next Level ▶ Know the must-haves for different styles of mod designs.
Essentials ▶ We see the largest elements on a spread first, so make a plan.	▶ Skill-builder Hands on picture package training
 MODULAR DESIGN 06	DESIGN PRINCIPLES24
Essentials ▶ A logical formatting approach for placing photographs and words on gridded pages.	 Next Level ▶ Understanding the design principles will help you make calculated decisions. There should be a reason for every decision.
 PLANNING A SPREAD..... 08	▶ Skill-builder Curating a voice
Essentials ▶ Start with a blank document, but not a blank slate. Brainstorm to find stories for a spread.	DESIGN TECHNIQUES 26
 A SPREAD IS LIKE A PUZZLE 14	 Expert ▶ Once your staff has decided how the book should look, consider graphic elements to elevate the design.
Essentials ▶ Spreads are easy to piece together. Mix and match what works best.	TYPOGRAPHY 30
	 Expert ▶ Before you can make your type choices, you need to understand the process behind the letters.

WORDS TO KNOW



Alignment

- ▶ Aligning elements to something else on a spread provides a visual anchor and helps readers navigate the content.

Balance

- ▶ Do not cluster all elements to one area. Distribute elements across the spread to achieve balance.

Bleed

- ▶ When an element extends past the grid and to the outside edge of the page. This can be used for color, graphics and dominant photos, but never copy.

Captions

- ▶ A few sentences identifying the who, what, where, when, why and how of a picture, placed in the niches created by packaging photos.

Contrast

- ▶ If items are not exactly the same, make them drastically different. Contrast helps with the hierarchy of a spread by emphasizing elements you want to stand out.

Copy

- ▶ Primary copy, also referred to as the body copy of the package. Dominant copy is about the most story-worthy topic on the spread.

Dominant photo

- ▶ This is the largest and best photo on the spread.

External margins

- ▶ White space around the border of a spread. All layouts should have a consistent external margin. While the top and side margins in the book are the same, the bottom margin is usually 2 to 4 picas taller.

Eyeline

- ▶ The horizontal separator from which mods hang or sit. It carries your eye across the page.

Folio

- ▶ The spread identifier including page number, usually placed in the external margin.

Grid

- ▶ This is a hidden layer on a document of same-sized squares. It helps create the structure on which to build mods, but does not print.

Gutter

- ▶ The 2-pica folding allowance between two pages where they are bound together.

Headline

- ▶ Draws the reader into the primary topic covered, largest text element on the page. Should have an active verb.

SPACE MATTER

White space

is not empty.

Use it to lead

readers through

content. Space

shows readers

what elements

tell one story

and which tell a

different story

by adjoining or

separating them

visually.

IN ORDER

Scale and

hierarchy are

key. We process

information

in order of

descending

sizes, so your

best photos

are always the

largest, and the

best reporting

is always set in

the largest type

(level one). In

contemporary

books, the two do

not have to relate

as long as they

are separated

visually.

Inner spacing

- ▶ Half a pica of space between photos and copy indicates to readers these items are meant to be consumed together as one package of information.

Internal margins, separators

- ▶ Internal margins, formerly called rails, provide consistent spacing between all coverage packages on a spread. Use pink to represent a “separator” in this space to make it stand out as distinct borders for mods when building a spread. They do not print.

Modular design

- ▶ Coverage broken into modular pieces, or mods, on a spread.

Picture package mod

- ▶ A grouping of photos, starting with one dominant photo and others getting smaller in size.

Primary copy mod

- ▶ First level of coverage, usually the most important story or topic of the spread with the largest headline. Also labeled level-one copy or dominant copy.

Readability/navigation

- ▶ Design choices should make content easy to read and follow.

Repetition

- ▶ Repeat visual elements throughout your publication to develop organization and unity.

Secondary coverage mod

- ▶ Second level of coverage, smaller text and photo size than a level one.

Separators

- ▶ Markers of internal margins, they provide consistent spacing between all elements on a spread. They are shown in pink but do not print.

Separator template

- ▶ A template on the grid made up of separators without any content. Separators should be placed to accommodate the spaces you’ll need per mod. Follow the steps on the next page to measure the mods.

Square One™

- ▶ Our exclusive grid-based approach to formatting spreads and arranging content based on professional publication design principles. A simple to use, drag and drop, modular spread-building process.

Subheadline

- ▶ Also called a deck, this is a secondary headline summarizing the copy. This is a fantastic way to pull all or some of the names of students as “first reference” from the copy into prime real estate.

Supplementary coverage mod

- ▶ Any small level of coverage, primarily used to get more student quotes and faces in the book.

Supplemental photos

- ▶ Any additional photos around the dominant photo, progressively getting smaller.

Tertiary coverage mod

- ▶ Third level of coverage, smaller in text and photo size than a level-two mod.

Proximity/packaging

- ▶ Group related items together. If an item is close in proximity to another, it is expected that they should be viewed as a whole package.

Voice

- ▶ The overall feel and personality of the look of your book.

White space

- ▶ Also known as negative space, is any area on a spread not taken up by content or graphics. It can make your visual message stronger and help navigate a reader through a spread.

EVOLUTION OF A SPREAD

On the following pages, look for the seven steps to create Square One™ spreads.

UNDERSTANDING HIERARCHY

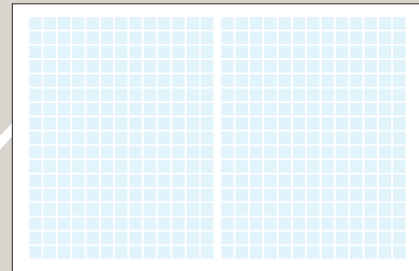
Essentials
We see the largest elements on a spread first, so make a plan.

- ▶ The largest, dominant photo should be the most important and best quality.
- ▶ As we make other photos and design elements smaller, we are assigning importance to those items.
- ▶ The smallest items should be the least important.
- ▶ A variety of photo sizes keeps the eye moving across the spread.

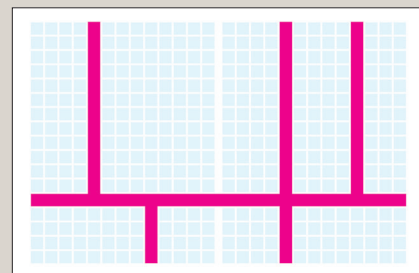
Secondary coverage mod
Second level of coverage. Smaller in text and photo size than a level-one mod.

Tertiary coverage mods
Third level of coverage. Smaller in text and photo size than a level-two mod, but always readable.

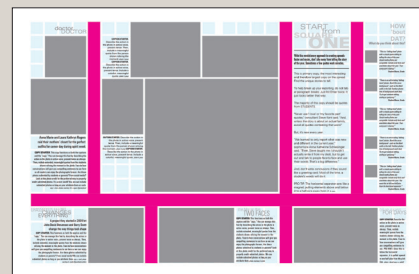
Folio
Spread identifier including page number. Usually placed in the external margin. Label all content on the spread here.



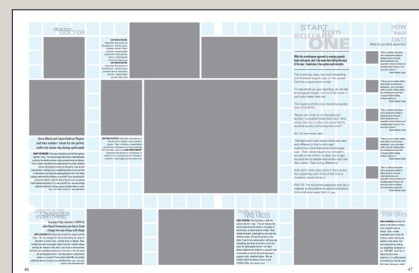
Blank grid



Grid with separators placed



Mods filled in to separated spaces



Separators removed



Completed spreads



Picture package mod

A group of photos, starting with one dominant photo and others getting smaller in size, all sharing a side with the dominant.

Primary copy mod

First level of coverage. Usually the most important story or topic of the spread with the largest headline. Also labeled level-one copy or dominant copy.

Supplementary coverage mod
Any small level of coverage used to get more students in the book.

ARE YOU READY?



Anna Marie and Laura Kathryn Rogers took over as captains of the volleyball team and made it their own

COPY STARTER. This copy functions as both the captions and the "copy." You can manage this feat by describing the action in the photo in active voice, present tense as always. Then, include extended, meaningful quotes from the students shown reliving the moment in the photo. Face-to-face conversations will give you compelling sentences to use here so all readers can enjoy the photographs forever. Are these photos submitted by students or parents? From social media? Look at this photo credit for the preferred way to properly credit submitted photos. It's a new world! Yes, we can include submitted photos as long as you attribute them as such.

copy: a hand; photos courtesy of m. rogers @facebook

CAPTION STARTER

Describe the action in the photo in active voice, present tense. Then, include a meaningful quote from the person shown reliving the moment. photo: a, jones

CAPTION STARTER

Describe the action in the photo in active voice, present tense. Include a colorful, meaningful quote. photo: a, jones

CAPTION STARTER

Describe the action in the photo in active voice, present tense. Include a colorful, meaningful quote. photo: a, jones

GRASSROOTS EFFORT CHANGES EVERYTHING

A team they started in 2009 let Marsha Clarkson and Tracy Jones change the way women's sports took shape

COPY STARTER. This functions as both the caption and the "copy." You can manage this feat by describing the action in the photo in active voice, present tense as always. Then, include extended, meaningful quotes from the students shown reliving the moment in the photo. Face-to-face conversations will give you compelling sentences to use here so we can enjoy the photographs forever. Are these photos submitted by students or parents? From social media? We can include submitted photos as long as you attribute them

copy: a hand; photos courtesy of m. rogers @facebook



The Mirror Has TWO FACES

COPY STARTER. This functions as both the caption and the "copy." You can manage this feat by describing the action in the photo in active voice, present tense as always. Then, include extended, meaningful quotes from the students shown reliving the moment in the photo. Face-to-face conversations will give you compelling sentences to use here so we can enjoy the photographs forever. Are these photos submitted by students or parents? Look at this photo credit for the preferred way to properly credit submitted photos. We can include submitted photos as long as you attribute them

photo courtesy of a. chadwick



blue skies FOR DAYS

COPY STARTER. Describe the action in the photo in active voice, present tense as always. Then, include meaningful quotes from the students shown reliving the moment in the photo. Face-to-face conversations will give you compelling sentences to use. PRO HINT: Since this is below the horizontal separator, it is pulled upward to use half-pica from the pink line. photo: a hand; photos courtesy of m. rogers @facebook



HOW 'bout DAT?

What do you think of fall sports?

"This is a 'talking head' photo with a simple quote adding to telling the story of the year. Social media photos are acceptable. Include only facts and anecdotes about this year. True every year is boring." Student Name, Grade

"There is an art to taking 'talking head' photos. Avoid the same background - such as the black walls in the hall. Outdoor photos free of backgrounds work best. Try to get students talking, smiling or gesturing!" Student Name, Grade

"This is a 'talking head' photo with a simple quote adding to telling the story of the year. Social media photos are acceptable. Include only facts and anecdotes about this year. True every year is boring." Student Name, Grade

"There is an art to taking 'talking head' photos. Avoid the same background - such as the black walls in the hall. Outdoor photos free of backgrounds work best. Try to get students talking, smiling or gesturing!" Student Name, Grade

"This is a 'talking head' photo with a simple quote adding to telling the story of the year. Social media photos are acceptable. Include only facts and anecdotes about this year. You want this to fall one half-pica from the horizontal separator." Student Name, Grade

START from ONE

With this revolutionary approach to creating spreads faster and easier, don't shy away from telling the story of the year. Sometimes a few quotes work miracles.

This is primary copy, the most interesting and therefore largest copy on the spread. Find the unique stories to tell.

To help break up your reporting, do not tab at paragraph breaks. Just hit Enter twice. It looks better that way.

The majority of this copy should be quotes from STUDENTS.

"Never use 'I love' or 'my favorite part' quotes," consultant Steve Kent said. "And, unless the story is about an actual family, avoid all quotes containing that word."

But, it's new every year.

"We learned to only report what was new and different in the current year," sophomore Anna Katherine Schleisinger said. "Then, Steve taught me I shouldn't actually write it from my desk, but to get out and talk to people face-to-face and use their words. That's a big difference."

And, don't write conclusions if they sound like a greeting card. Most of the time, a student's words will do it.

PRO TIP: The horizontal separator acts like a magnet, pulling elements above and below it to a half-pica away from it. a, jones

SQUARE One

UNDERSTANDING MODULAR DESIGN

Essentials ▶ A logical formatting approach for placing photographs and words on gridded pages.

The case for modular design

- ▶ Coverage broken into modular pieces, or mods, on a spread.
- ▶ Breaking a spread into mods of different sizes creates many levels of coverage. This helps a staff include more students in the yearbook.
- ▶ Allows for any combination of pre-designed, interchangeable mods to format pages on a grid. Think of it like pieces of a puzzle fitting together.

THE PURPOSE

Commit to getting better coverage of events and topics to include more students in your book. Increasing the number and variety of mods on a spread helps tell the whole story.

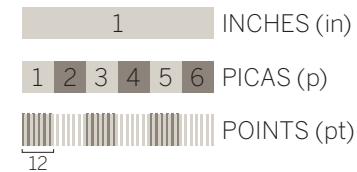
Defining Square One™

- ▶ A non-printing grid — called a Swiss grid by professional designers — of same-sized squares is the basis for page layout.
- ▶ What separates the Swiss grid approach from traditional pagination is the use of squares larger than one pica as the unit of measure. This makes alignment and margins easy to follow.
- ▶ Exclusive to Herff Jones, Square One™ uses half a pica of inner spacing between each three-by-three-pica square. It's consistent across all three trim sizes and provided for both eDesign and InDesign users.

Start with Zero Zeros

- ▶ Refer to the Covering your School section to understand how committing to Zero Zeros will help make Square One™ work for you.

DESIGNERS' UNITS OF MEASUREMENT



12 pt = 1 p
6 p = 1 in
72 pt = 1 in

3p x 3p SQUARE ONE™ GRID SIZE

MAULDIN HIGH SCHOOL MAULDIN, SC

- ▶ As a Square One™ pioneer, Mauldin High School has a clear use of separators on the grid, allowing maximum coverage while keeping the spread easy for readers to follow.

THE ART OF PLANNING AHEAD

STEP ONE



Essentials ▶

Start with a blank document but not a blank slate: Brainstorm to find stories for a spread.

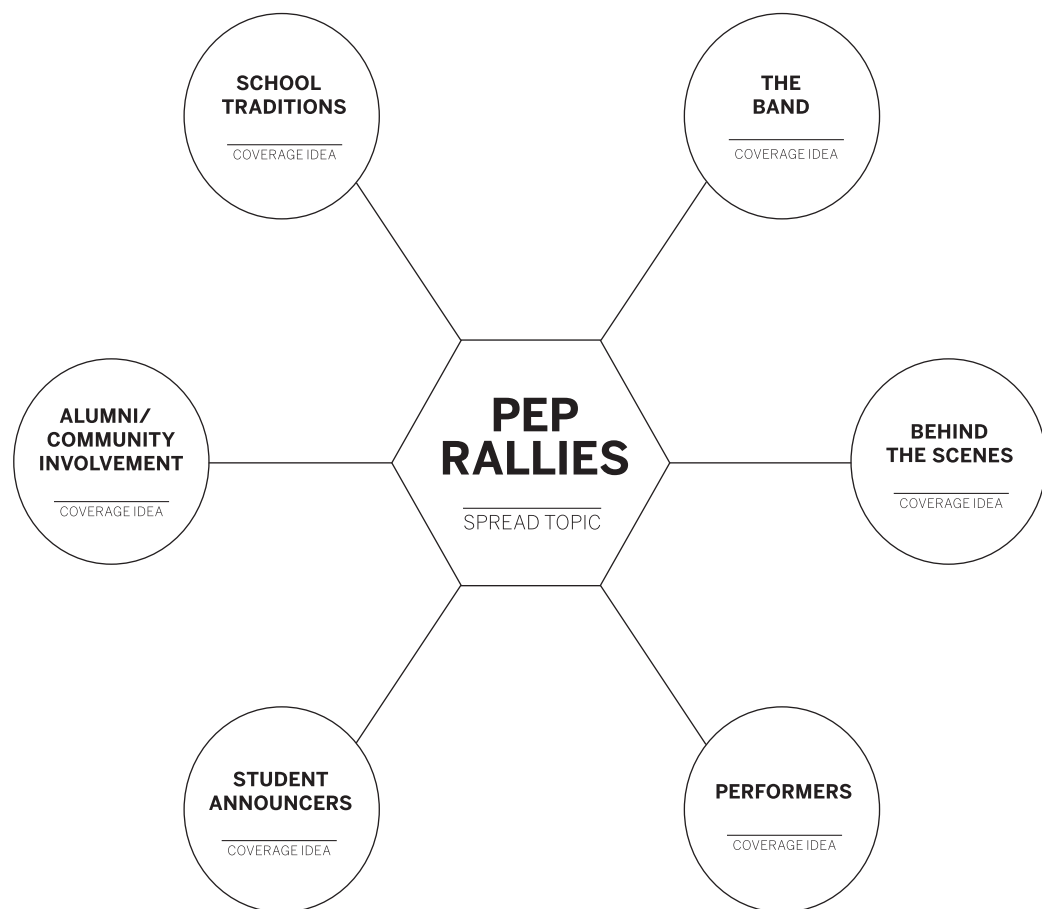
▶ As a group, discuss topics you would like to see in your book. Compile these into a master list of coverage ideas.

Webbing sheet

▶ Staffers should divide the list of topics and spend some time working in small groups to further brainstorm any potential stories related to their assigned topics.

▶ Put the main topic in the center of the web, then fill in the related stories around the web. These will provide more levels of coverage variety that are similar, but not the same.

▶ Next, associate names from your “not yet covered” list with the topics.



A BLANK WEBBING SHEET IS AVAILABLE ONLINE AT: LEARNYBK.COM

Spread planning sheet


▶ After completing a webbing sheet, take that information to a spread planning sheet. This will help nail down the particulars of a spread.

▶ Know what kind of spread you are making and what elements you need to fill it.

Ex. Traditional copy, Q&A, headshot and quote, photo and caption, etc.

▶ Remember levels of coverage. Decide on your dominant photo and story, then your second-level coverage, theme development modules, etc. This is often determined by quality and impact of photography.

▶ Use the grid to create a rough sketch of the spread. Some staffs may fill out the top and then have a designer build a spread sketch based on the information provided. This will be easier after you get the hang of modular design. Trust us, this is how the pros do it.



YEARBOOK SPREAD PLANNING SHEET – SIZE 8

Ladder Topic _____

Page Numbers _____ Section _____

Staff Member _____

Editor _____

Final Deadline: _____ Plan Approved: _____

LEVEL ONE COVERAGE

Specific Topic/Leads: _____

and type of photos needed:
 _____ vertical
 _____ horizontal

Special Notes: Photoshop, Illustrator, or other specific needs _____

Mod Plans: 3 to 6 mods per spread required

List type of mods for spread, with details about questions to be asked.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Students Referenced on Spread (Full Name & Grade)

SPREAD PLANNING SHEETS ARE AVAILABLE ONLINE AT: LEARNYBK.COM

KNOW THE GRID

Learn how to use the grid by understanding the different levels of spacing involved in a spread.

Grid

- ▶ This is a hidden layer on a document of same-sized squares. It helps create structure on which to build mods, but does not print.
- ▶ This is the live area of a spread for content to be contained.

White space

- ▶ Also known as negative space, is any area on a spread not taken up by content or graphics. It can make your visual message stronger and help navigate readers through a spread.

Inner spacing

- ▶ Half a pica of space between photos and copy indicates to readers these items are meant to be consumed together as one package of information.

Skill-builder

START ON PAPER

Have staffers practice using the grid. Piece together paper separators and draw on Square One™ pads.

Ask your rep or CSA for Square One™ pads specific to your trim size, and pink paper separators.

Internal margins, separators

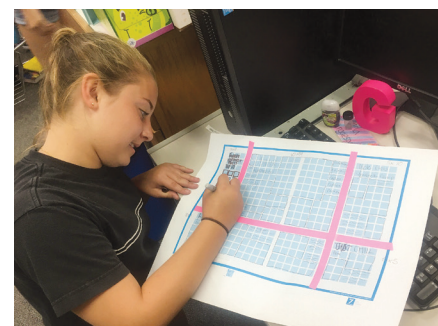
- ▶ Internal margins, formerly called rails, provide consistent spacing between all coverage packages on a spread. We use pink to represent a “separator” in this space to make it stand out as distinct borders for mods when building a spread, but they are not part of the design that prints.
- ▶ Once you build a spread, delete the pink separators. The remaining internal margin helps indicate to readers when an element should be considered separate from other content.
- ▶ Separators are the size of one square on the grid and can be extended horizontally or vertically across a spread. Separators should almost always reach the edge of the grid.

External margins

- ▶ White space around the border of a spread. All layouts should have a consistent external margin and, while the top and side margins in the book are the same, the bottom margin is usually 2 to 4 picas taller.
- ▶ Coverage does not typically extend into the external margin unless it is designed to bleed off the page for emphasis.

Bleed

- ▶ When an element on the spread extends off the grid and goes all the way to the edge of the page. This can be used for color, graphics, dominant photos, etc. Copy should not bleed.



BENICIA MIDDLE SCHOOL • BENICIA, CA

STEP TWO

Create a separator template to begin a spread.

- ▶ When you know the number of mods you'll need based on your spread planning sheet, you can start building a separator template.

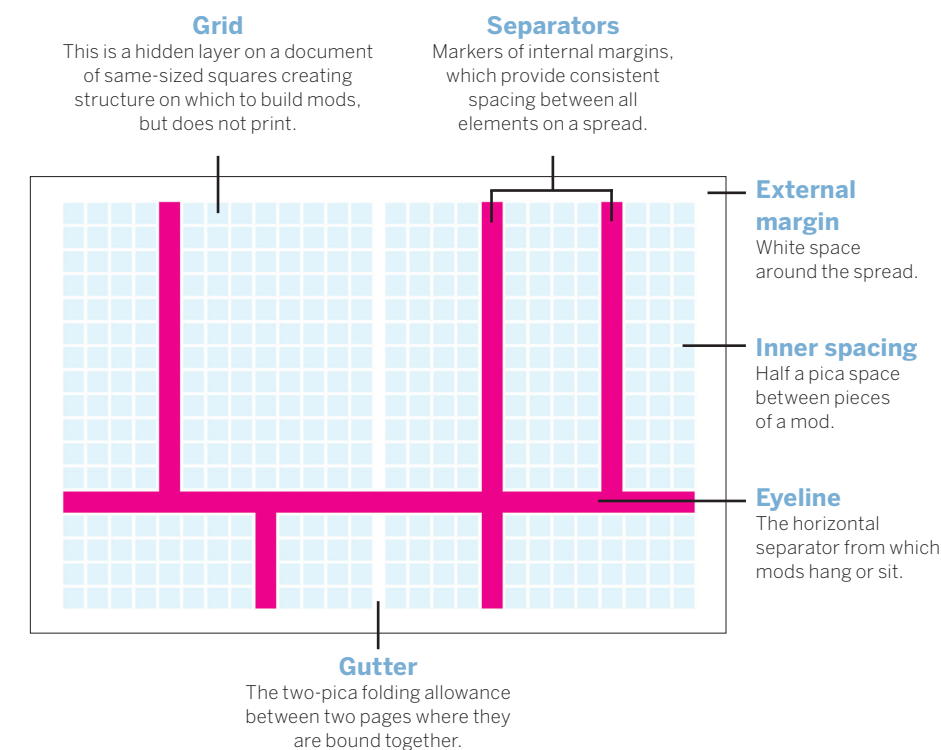
Separator template

- ▶ A template on the grid made up of separators without any content. Separators should be placed to accommodate the spaces you'll need per mod. Follow the steps on the next page to measure the mods.

- ▶ The same separator template can be used multiple times throughout the book with different mods filled in.

Start with an eyeline

- ▶ Place the horizontal separator first to provide a strong eyeline for the spread. This eyeline helps unify the spread across the gutter and guides the readers' eyes.
- ▶ Place your eyeline near the top third or bottom third of the spread.
- ▶ Think of this horizontal separator as a magnet. Everything else is attracted to it. Mods should hang from or rest on top of the eyeline.



THINK IT THROUGH

When building

a separator

template,

remember not

every topic

deserves the

same size space

dedicated to it.

Dominant picture

packages need

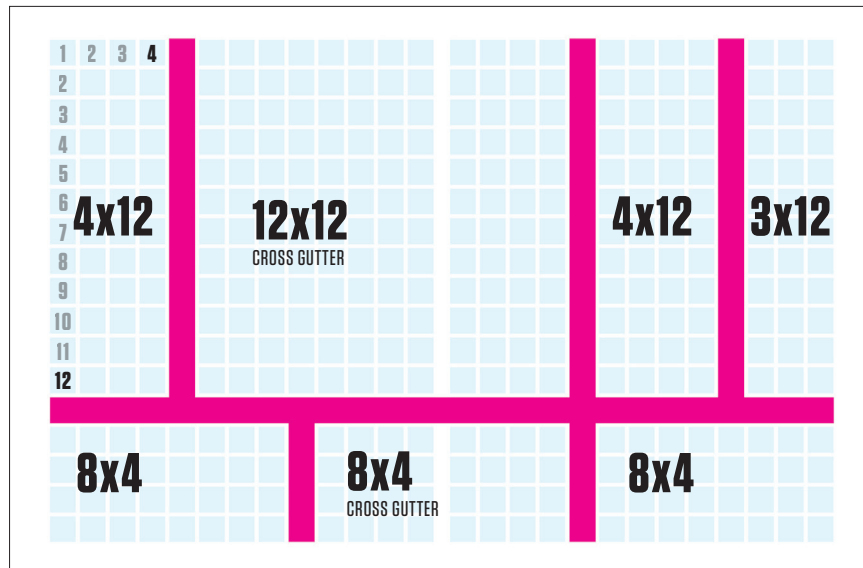
more space than

a supplemental

coverage mod.

Add vertical separators

- ▶ Place vertical separators to provide spaces for dominant, secondary, tertiary and any other supplemental coverage elements.
- ▶ Remember, in most layouts the dominant/largest element crosses the gutter to unify your spread.
- ▶ Each vertical separator need not extend the entire height of the page. You can create different sized spaces if you stop at the horizontal separator.



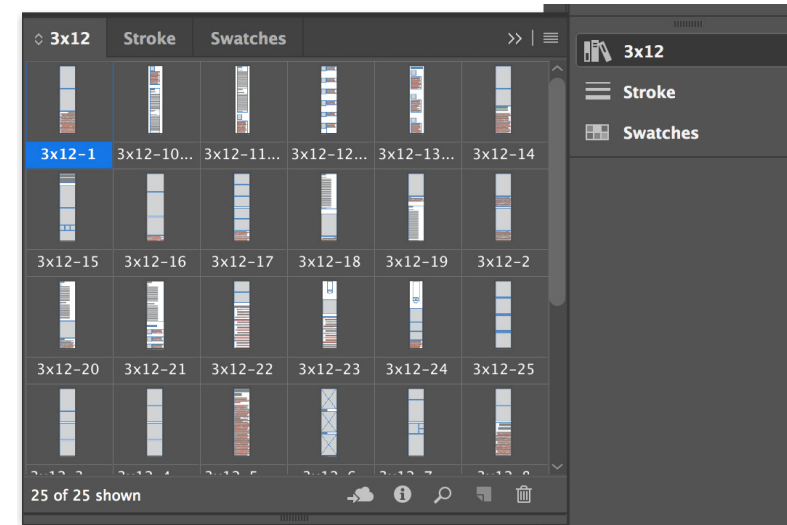
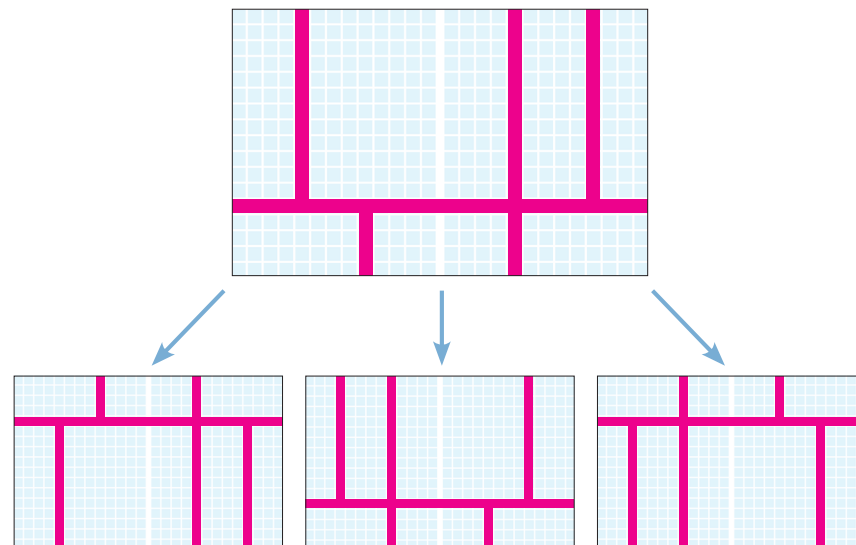
STEP THREE

Count the squares

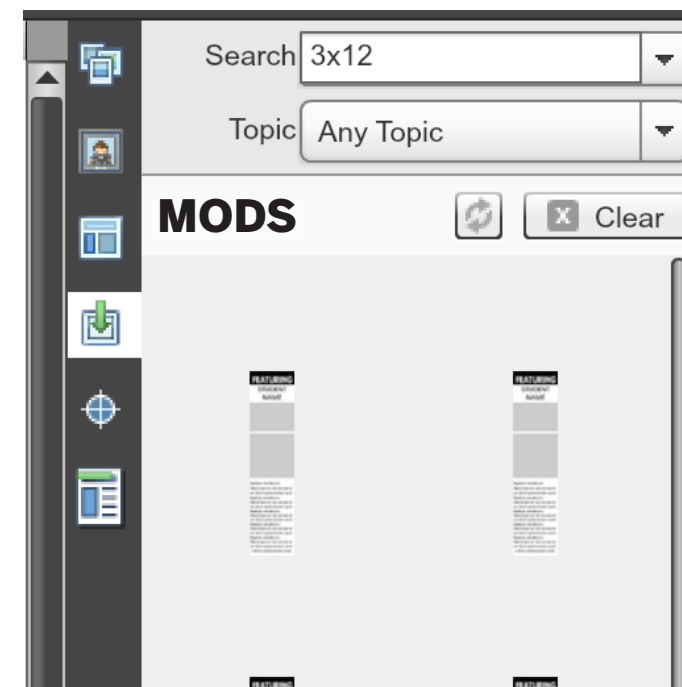
- Count the squares in each section and label with size and any specifics, such as "cross gutter." Each square counts as one, labeled width by height accordingly.
- Mods crossing the gutter will have pictures that are two picas wider to accommodate the extra space. Text should never cross the gutter.

One separator template to four

- Creating one separator template to use multiple times throughout the book saves time. An advanced step is to create three more templates out of the original by flipping horizontally and vertically.
- The same separator template used in different ways provides consistency throughout your book without every spread looking exactly the same. Start the year with three to four original separator templates and flip many pages before coming across the same look again. Avoid two identical consecutive spreads.



InDesign libraries by size



eDesign library

STEP FOUR

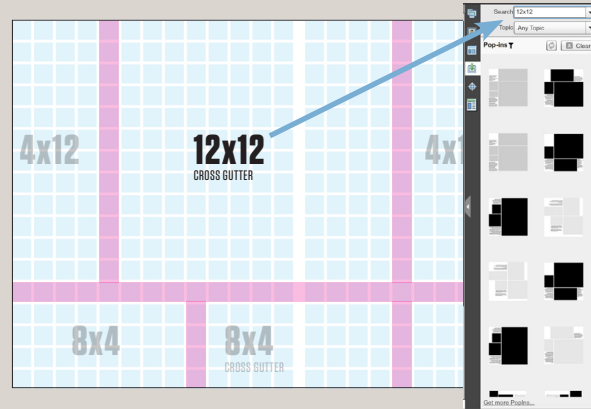
Module libraries

- Search the mod library by typing the size you need to build the spread. You may also build your own mod library based on designs you create.
- Pre-designed mods are available for both eDesign and InDesign users.
- In eDesign click the mod window on the top right (formerly known as the pop-ins window). You will have the ability to search through hundreds of mods and add your favorites to your own library before even working in specific spreads. This can refine the look of your book from the beginning. Have staffers pull from a curated library of your own making.
- For InDesign users, you can store these libraries on your server and open them as needed.
- Use keywords as you search to help narrow down the mods, such as "gutter" or "scoreboard."



A SPREAD IS LIKE A PUZZLE

Essentials ▶ Spreads are easy to piece together. Mix and match what works best.



EVAN WILLIAMS

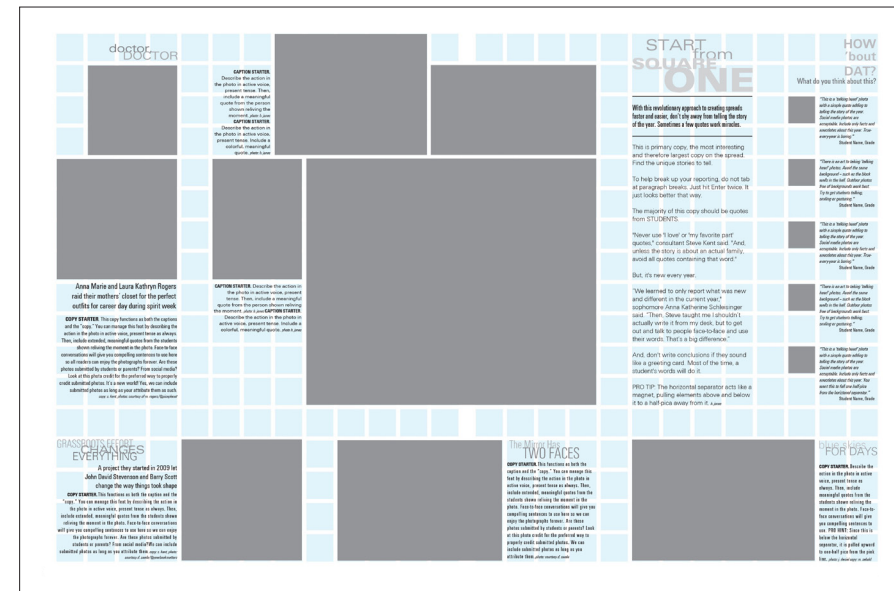
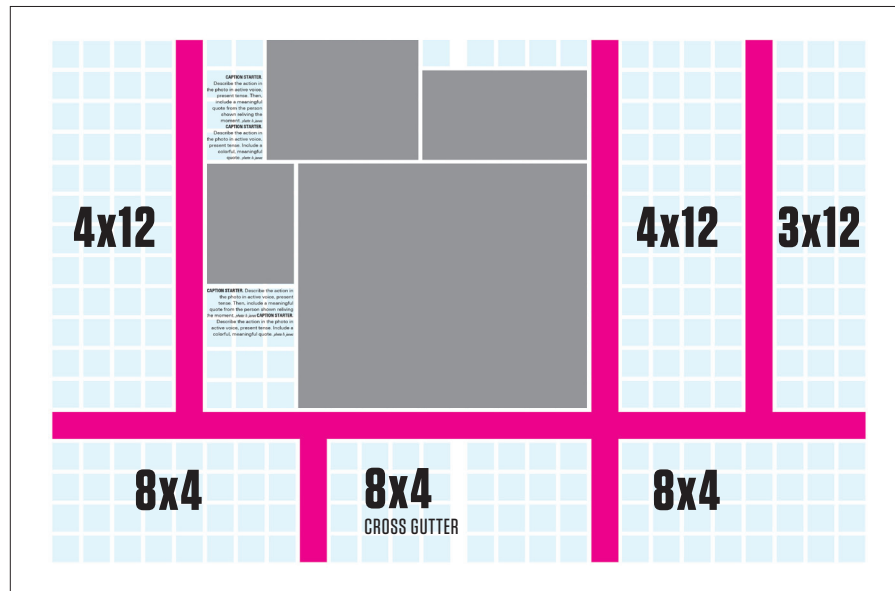
“Having the squares on the page — in eDesign the grid boxes with the internal space — that’s a game changer. Kids want to do two columns of text, and doing that with the old grid was not easy. Now I say, ‘go three boxes across and do four boxes down, there are your two columns.’”

YEARBOOK ADVISER
CLAY MIDDLE SCHOOL
CARMEL, IN

STEP FIVE

Place mods

- ▶ Based on the counted squares, search your mod library to find the style which fits your content.
- ▶ When you find a mod, click, drag and drop it on the spread.
- ▶ Group each mod after placing it on the spread so single pieces of a mod package do not accidentally shift out of place.



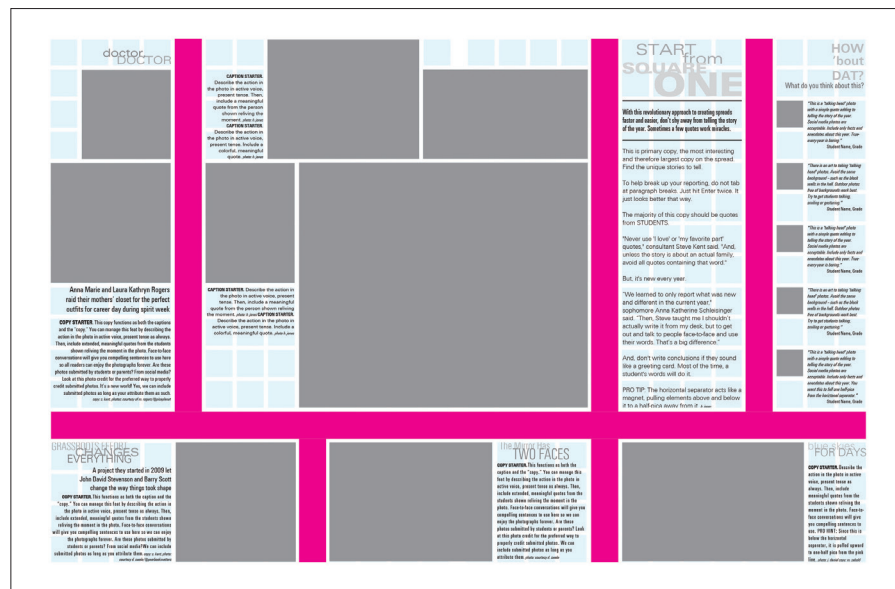
STEP SIX

Delete separators

- ▶ Once all your mods are placed, delete the pink separators. You can clearly see the structured internal margins between each mod package.
- ▶ Notice how every side of a mod touches an internal margin. Mods do not need to fill every square within the designated space, as long as one piece touches a margin, specifically the side touching the eyeline.

EDESIGN PRO TIP

For eDesign users, when dragging and dropping your mods, release your mouse on the top left corner square in the designated space, and the mod will place to the right on the grid. Zoom in to make slight adjustments so your mod lines up with the squares below it.



STEP SEVEN

Input your content

- ▶ Replace your own images and copy into the placeholder mods.
- ▶ Change fonts and colors based on your own book’s style and feel.
- ▶ Remember, the grid doesn’t print.

SQUARE one

THESE YEARBOOKS TOOK SHAPE ON A GRID. MORE SAMPLE DESIGNS ARE AVAILABLE AT LEARNYBK.COM

024 SEP 09
 10:15 AM
 10:25 AM
 10:35 AM

TAKING BACK THE TROPHY

With only two high schools in the district, the hometown rivalry game was one of the biggest games of the season. Both teams trained with hopes of earning bragging rights and being named Monument's best.

The stakes were high for this match. The Rangers were coming off a two-year loss to the Bears, so they had a lot to prove to themselves and the community. Sophomore Julian McCoy was among the players who prepared himself mentally for the PR match up.

"We scouted the other team throughout the week by watching films to prepare for the game," McCoy said. "It was time to forget last year, and our new mentality was 'new year, new game.'"

When the game started, the atmosphere was tense among the rivals on the field. With all the work that led up to the game, McCoy knew he couldn't drop the ball now.

It was really nervous at first. This was our biggest game so far, and we knew we had to beat them," McCoy said. "When the clock started running out, and the crowd started counting down, I realized we had finally beaten our rivals."

Palmer Ridge put up a good fight, but in the end the game ended with a score of 51-9. Rangers won.

Behind the scenes, the team was celebrating their victory. The cheerleaders were cheering, and the crowd was cheering. The trophy was being passed around, and everyone was happy.

RANGER FOOTBALL PLAYERS WIN BACK GENERAL PALMER CUP AFTER PALMER RIDGE BLOW OUT

Through their membership in the Kappa National Historical Society, Elizabeth Beagle 11 and Tyler Garcia 12, devoted to period costumes. Guided their community service time to the Red House Restoration. The effort helped to raise money to refurbish a historic home and bring it back to its former state. The house is located by the Old Mining Museum. The time that we gave was divided up between landscaping for the actual reconstruction and giving tours of the house for visitors." Beagle said. photos by julia poe and sabina unal

YOU WILL RESTORE HISTORY
 ELIZABETH BEAGLE 11 AND TYLER GARCIA 12 MEMBERS OF KAPPA NATIONAL HISTORICAL SOCIETY DEVOTED TO PERIOD COSTUMES. GUIDED THEIR COMMUNITY SERVICE TIME TO THE RED HOUSE RESTORATION PROJECT.

Through their membership in the Kappa National Historical Society, Elizabeth Beagle 11 and Tyler Garcia 12, devoted to period costumes. Guided their community service time to the Red House Restoration. The effort helped to raise money to refurbish a historic home and bring it back to its former state. The house is located by the Old Mining Museum. The time that we gave was divided up between landscaping for the actual reconstruction and giving tours of the house for visitors." Beagle said. photos by julia poe and sabina unal

GETTING ROWDY BEFORE BIG GAME

PEP ASSEMBLY PREPARES STUDENT BODY FOR RIVALRY FOOTBALL GAME AGAINST PALMER RIDGE

The pep assembly was held in the gymnasium. The students were cheering and dancing. The band was playing, and the atmosphere was electric. The principal was giving a speech, and the students were listening intently.

The pep assembly was a great way to get the students excited for the game. They were all cheering and dancing. The band was playing, and the atmosphere was electric. The principal was giving a speech, and the students were listening intently.

FINDING YOURSELF SOME CANDIUM

CHEMISTRY STUDENTS PERFORM LAB TO FIND MASSES OF DIFFERENT CANDY VARIETIES USING SCALES

Understanding mass is an important part in chemistry. To reduce the concept, students completed a candy lab, measuring the mass of M&M's, Reese's, and Skittles. The purpose of the lab was to help students learn how to measure mass.

The students were divided into groups. They were given different candies and scales. They had to measure the mass of each candy and record it. They then had to calculate the average mass of each candy.

The lab was a fun way to learn about mass. The students were all having a good time. They were laughing and talking to each other. They were all learning something new.

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THE SURVIVAL OF THE SAVAGEST

THE BATTLE OF THE TWO COASTS EDITORIAL IN CHIEF

We started the rally at camp when we began making magazine comments. This rally became a yearbook inside joke, and the whole class was involved. I had, but that was because he was too savage for me!" Rachel Shih 11

73 14

INSPIRED

While developing his special for the deadline, Alex Ho 11 felt inspired to create a special for the yearbook. He wanted to create something that was different and unique. He wanted to create something that would stand out.

FOOD BOOST

Our cabinet always had a lot of snacks, usually about 3 or 4 kinds. Basically anything but regular ones.

MURAL WANG 12
 Chris was a comedian, and he was always making people laugh. He was always making people laugh. He was always making people laugh.

JOSEPH CHANG 12
 Sometimes you just need an energy boost. I had a lot of energy. I had a lot of energy. I had a lot of energy.

A PHOTO PH-ANILY

A PHOTO PH-ANILY

The Photo Ph-Anily was a fun project. The students were all having a good time. They were laughing and talking to each other. They were all learning something new.

A SUMMER @ HOME

yearbook camp organized by staff and held on campus for the first time

UNIQUE PREVIOUS YEARS, THE HUGGET STAFF HOSTED THEIR yearbook camp on the campus. "We spent four days at Tino to develop and finalize a theme for the upcoming year's book and generally prepare for a new staff by informing them about the class. We also held bonding events at the end that broke the ice." Ashrita Han 12 said. "This was my first time going to camp as an editor, so it was really cool to see the other side of the process and help create the theme."

The camp hosted over the summer at the school provided numerous benefits to the staff to prepare for upcoming year. "I had camp at Tino was a lot more efficient because we had more time and experience between the editors. In Long Beach, we had structured, all day classes everyday so the only time we got to work was at 3 AM. At Tino we got to work in the morning when we had more energy, so it wasn't stressful," Catherine Hoang 12 said.

The change from camp also gave additional originality to the theme and concept. "All camps, we were constantly influenced by advisors. We also were always prepared with previous yearbook themes as examples, which definitely influenced the schools at the camp," Olivia Swain 12 said. "Having complete creative freedom helped us create a truly original book."

Overall, while the camp provided the staff with a new environment, it also gave an opportunity to take a new approach to the theme. "Our yearbook representative always says that our themes were good, clean and pretty but they were too serious. This year we made an 180-degree turn," Alicia Lee 12 said. "We wanted to have more flexibility and be more fun. I hope that future yearbooks will be more free and experimental in exploring theme ideas."

FINISH THE SENTENCE ABOUT MOVING IS...

"The hardest part about moving is packing up all your stuff and trying not to forget anything." CLARE ROBERT 10

"The hardest part about moving is finding a group you fit in." MAGGIE MILNER 10

"The hardest part about moving is trying to make the new place feel like home." KATE DALSSO 10

ON THE ROAD

CHANGES CAN ALWAYS BE HARD BUT MOVING IN PARTICULAR. JULIANA ELLIS 12 KNEW THE DIFFICULTIES OF MOVING.

HOUSE TO HOUSE

Changing houses was something I'd never experienced. I don't have a room on the weekend or something. I will switch houses every Sunday," said Ellis.

MOVING DIFFICULTIES

Ellis talked about the difficulties that moving back and forth has brought her. "The hardest part that I've found over the years is trying to adapt to one parent's lifestyle to the other parent's lifestyle. Sometimes it's really easy to switch and sometimes it can be really hard," said Ellis.

BENEFITS:

"Though moving was difficult, it also had its benefits. It forces me to stay organized and not collect junk. I pack probably 5 to 7 bags depending on the time of year and I don't have room to bring unnecessary stuff. It has also taught me to be adaptable, to change and just go with the flow," said Ellis.

ROOTS

STUDENTS REVEAL THEIR FAMILY ROOTS.

"My family is from Canada. I have been there since I was born. I love to see the culture," said Jonathan Garcia 11.

"My family is from Vietnam. I have been there since I was born. I love to see the culture," said Jonathan Garcia 11.

"My family is from Cuba. During Thanksgiving dinner we have traditions to maintain our culture," said Jonathan Garcia 11.

"My family is from Vietnam. I have been there since I was born. I love to see the culture," said Jonathan Garcia 11.

THINK, DRAFT, create

STUDENTS LET THEIR CREATIVITY SHINE IN DIGITAL DESIGN AND ART CLASSES

By Mason Braucher, Payton Corbett, and Ashlee Zimmerman

Art class has been very fun according to our students. They were able to try multiple fun, complex, and cool projects. These projects included string design, scratch board design, skateboard design, oil pastel drawing, water paint, normal paint, and sand houses. Art is the place to be creative and expressive. I like the different types of art and I'm glad I can do art every day," said Mr. Waldrip. The thing about art is that you can just forget about all your troubles and problems, and just express yourself in multiple different ways.

DIGITAL DESIGN PHOTOS CHOOSE TO TAKE THEIR PICTURES

"I THOUGHT THE ANGLE WAS COOL." "I LOVE PHOTOGRAPHING NATURE." "I WANTED TO FEATURE THE TEXTURE." "THE SUNSET WAS REALLY PRETTY AND I WANTED TO CAPTURE IT." "I LOVED HOW THE LIGHT SHINE ON THE SAND." "I WANTED TO TRY SOMETHING NEW." "I LOVED HOW THE LIGHT SHINE ON THE SAND."

WHAT DID THE GUEST SPEAKERS TEACH YOU?

"I learned how to become a better writer and publisher and make the best of anything." said Benji Harris, BH.

"I learned how to cover for an editor and how to become a better writer and publisher." said Benji Harris, BH.

"I learned how to repair my writing and publishing skills and how to give an editor my writing." said Benji Harris, BH.

"I learned how to be an editor and how to give an editor my writing." said Benji Harris, BH.

"I learned how to be an editor and how to give an editor my writing." said Benji Harris, BH.

LEWIS-PALMER HIGH SCHOOL • MONUMENT, CO

CHEYENNE MOUNTAIN HIGH SCHOOL • COLORADO SPRINGS, CO

CUPERTINO HIGH SCHOOL • CUPERTINO, CA

SIERRA MIDDLE SCHOOL • PARKER, CO

Captions
A few sentences identifying the who, what, when, where, why and how of a picture, placed in the niches created by packaging photos.



Supplemental photos
Any additional photos around the dominant photo, progressively getting smaller.

Dominant photo
This is the largest and highest quality photo on the spread.

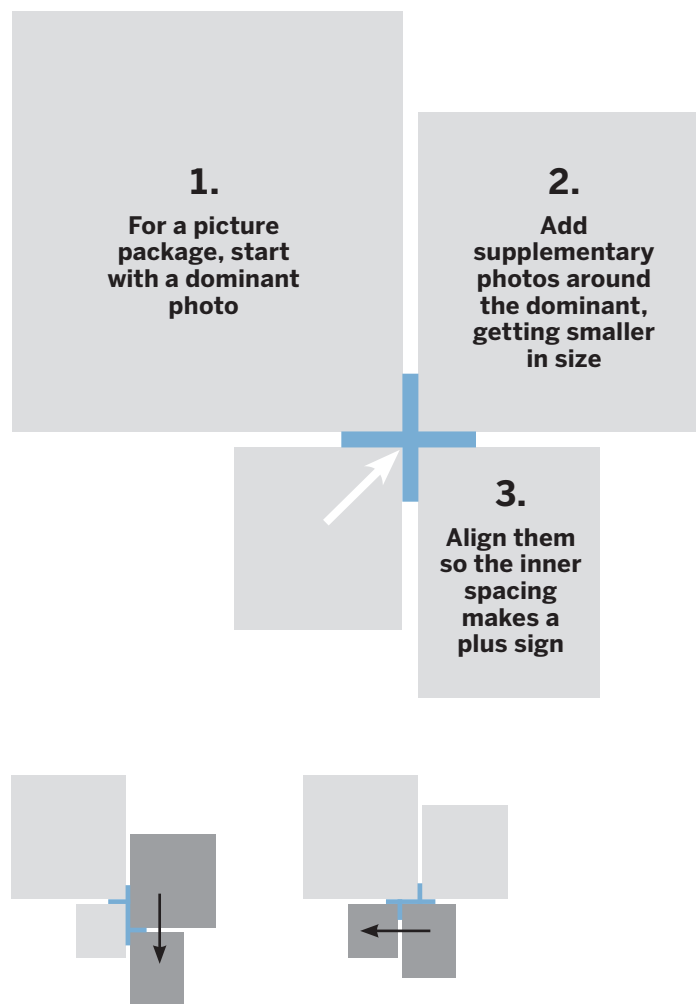
PARTS OF A PICTURE PACKAGE MOD

BREAKING DOWN MODS

Next level ▶ Know the must-haves for different styles of mod designs.

Building a picture package

- ▶ Follow these steps on the right to create a basic picture package. Work your way around the dominant, varying the size of the photos so none are the same. You will create natural shelves for captions to be placed afterward.
- ▶ Advanced picture packages start from the plus sign and shift photos along either the vertical or horizontal axis.



PICTURE PACKAGE MUSTS

Usually the most striking part of a spread, picture packages feature a dominant photo, supplementary photos and captions. A picture package does not always need a headline.

Dominant photos should:

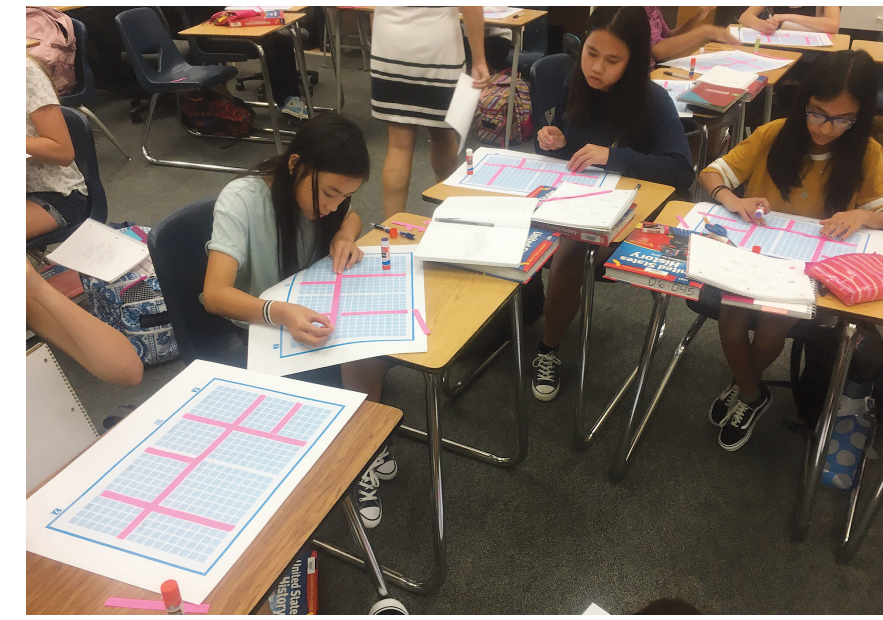
- ▶ Cross the gutter. This is the easiest way to connect the two facing pages as one spread. Be careful not to put faces and bodies directly in the gutter.
- ▶ Be at least two times larger than any other photo in the picture package or on the spread.
- ▶ Be worthy of their real estate. Pick the strongest photo to advance the look of the spread. Vary the shapes of dominant photos between square, horizontal and vertical, and the number of people in each.

Supplemental photos should:

- ▶ Be smaller in size than the dominant photo, and they are generally not all the same size.
- ▶ Vary in shape to create shelves of white space for captions.
- ▶ Be generally related to the dominant.

Captions should:

- ▶ Be placed next to, or near, the photos they describe, but not be longer or wider than those pictures.
- ▶ May be formatted as one text box together, rather than text boxes.
- ▶ Have a clear caption starter style — for the first few words or full first sentence — contrasting the rest of the caption. This helps break up the words. Caption starters should also verbally connect the reader to the photo it describes. Try using a vivid prepositional phrase.
- ▶ Never begin with names or grades.



BENICIA MIDDLE SCHOOL • BENICIA, CA

Skill-builder

HANDS-ON PICTURE PACKAGE TRAINING

For hands-on learners, get the hang of building picture packages by using cutout pieces for a mod.

Prepare for more

MATERIALS: Construction paper of two colors and scissors

- ▶ Designate one color of construction paper as photos and the second as captions.
- ▶ Cutout rectangles of a variety of sizes on one color paper. These are your photos.
- ▶ Cutout small squares and skinny rectangles on the second color paper. These are your captions.
- ▶ **Watch Square One™ training videos on LearnYBK.com.**
- ▶ From the cut pieces, have students place different sizes of photo rectangles and practice piecing them together so they see the plus sign connecting them.
- ▶ Place captions in the shelves around the outside of the photos.
- ▶ Start with four photos for beginners, then have them add up to three more as they get the hang of it.
- ▶ One set of cut pieces can create many different picture package looks. Have students make at least three versions.

START from SQUARE ONE

With this revolutionary approach to creating spreads faster and easier, don't shy away from telling the story of the year. Sometimes a few quotes work miracles.

This is primary copy, the most interesting and therefore largest copy on the spread. Find the unique stories to tell.

To help break up your reporting, do not tab at paragraph breaks. Just hit the Enter twice. It looks better that way.

The majority of this copy should be quotes from STUDENTS.

"Never use 'I love' or 'my favorite part' quotes," consultant Steve Kent said. "And, unless the story is about an actual family, avoid all quotes containing that word." But it's new every year.

"We learned to only report what was new and different in the current year," sophomore Anna Katherine Schleisinger said. "Then, Steve taught me I shouldn't actually write it from my desk, but to get out and talk to people face-to-face and use their words. That's a big difference."

And, don't write conclusions if they sound like a greeting card. Most of the time, a student's words will do it.

PRO TIP: Including specific details is the best way to improve your copy. And by details, we mean facts, not opinions. *h. jones*

PARTS OF A PRIMARY COPY MOD

Headline

Title of the topic being covered, largest text element on the page. Should include an active verb.

Subheadline

Also called a deck, this is a secondary headline summarizing the copy. This is a fantastic way to pull all or some of the names of students as "first reference" from the copy into prime real estate.

Copy

Primary copy, also referred to as the body copy of the package. Dominant copy is the most story-worthy topic on the spread.

PRIMARY COPY MODS

This is the largest story featured on your spread, usually the most important topic. This is referred to as primary (or level-one) coverage and consists of a headline, subheadlines and copy.

Headlines should:

- ▶ Introduce the story, but not act as a label. It should include a subject and active verb.
- ▶ Be the first thing read on a spread. This is typically done by making headlines the largest text.
- ▶ Be set in display type, making it stand out from all other text. Usually display type is most easily read when large, so be sure not to use fonts with a lot of personality for smaller areas.
- ▶ Relate to the story, but be fun and engaging. Why make boring words big? See the Reporting and Writing section for the best way to write worthy headlines.

FALL FOR YOU



The Fall for the Arts trash bag fashion show has become a tradition. Student advisory groups received a trash bag filled with various items, such as additional trash bags, newspaper, and aluminum foil among other seemingly useless things. The goal was to create a fall-themed ensemble to impress the upper school students. "I think it's really funny because they usually pick guys as the models, and they usually dress up as girls in very feminine outfits, usually on, like, the football players, which is really funny. Not to be biased, but I thought we were the best because we had an actual outfit. We were in the top five, which was really cool for us, but I really enjoyed watching Alan Shorey get up there in the cone bra and sequined heels. It's always the fun part," junior Grace Lester said.

PROPER PLANNING WAS required to pull this together, as haute fashion cannot be pulled together in just one day. The work began long before the trash bags are delivered to advisory groups. Theatre Director Shelly Daniels planned the event, making sure all supplies were where they needed to be, as well as providing clear directions and rules for the event. "It was fun to see some of my friends in some crazy costumes. Our advisory made a skirt and a dress," junior Casey Zazzaro said.

UPON FINALIZING THEIR creations, one student from each advisory group modeled their finery on the Thatcher patio for the entire upper school. Cheers and applause filled the air and soon the finalists for best get-up were selected. They then paraded through again, showing off their duos. "I think I should have one because I showed dedication through my costume!" sophomore Blake Collier said. "My advisory really wanted to win."

FINALLY, A WINNER was selected based on student cheers. It was a tight race, but finalists included Karen Bennett's advisory with senior Alan Shorey as their model, Brian Inman's advisory with junior Andy Brunt as their model, and Katie Merritt's advisory with Carisa Brogdon as their model.

DARLINGTON SCHOOL • ROME, GA

Subheadlines should:

- ▶ Provide additional information, drawing the reader into the story.
- ▶ Can include details, like names, to make the topic more specific.
- ▶ Be a smaller, different font than the headline, but still stand out from the body copy.

Copy should:

- ▶ Tell the most interesting story on the page. Again, it should be interesting and worthy of the real estate on your spread.
- ▶ Be smaller than the subheadline, but the largest body copy on the spread between 9 to 11 pt. When setting up type styles as a staff, the primary body copy should be the largest compared to any secondary or tertiary coverage mods.

STORIES BY DESIGN

Make your stories look interesting enough for people to want to read. Headlines and subheads designed to contrast with the copy will make stories more visually appealing and provide quick information.

mod styles

Secondary, tertiary

► Mods placed around the dominant picture package and copy block provide more coverage featuring photos, headlines, subheadlines and copy.

her favorite MOMENT

Senior Ashton Duggan talks about what makes softball great. For Ashton Duggan, softball has always been her gateway to having fun. Just being able to participate in softball makes Duggan happy. "I enjoy being able to bat. Being a part of a team and experiencing the wins and losses is always very humbling," she said. Duggan enjoys being around her teammates who she now views as her family. Being in a team and being able to do what she loves means the most to her. "Not many people get this privilege, so I try my best every day," Duggan said. Softball is more than just a sport for Duggan.



CENTRAL VALLEY HIGH SCHOOL • SPOKANE VALLEY, WA

Saving LIVES Students Practice CPR



CPR was one of the lessons for the Sports Medicine class. Karson Finnerty (9) and Madison McCarter (10) took the course without knowing CPR beforehand. The reason Finnerty and McCarter took the class was because they wanted to know more about injuries. "I took the class to know the injuries of the bones," Finnerty said. McCarter was an athlete and became interested in physical therapy. "I wondered what it was like to be on the flip side of the situation," McCarter said. **copy & photo** Macy Hamacher

CLOVER HIGH SCHOOL • CLOVER, SC

FEELIN' THE BURM



FOOTHILL HIGH SCHOOL • HENDERSON, NV

WATER WARS

LET THE GAMES BEGIN



ONCE SPRING HAS SPRUNG Upperclassmen at MHS start looking forward to fun events. One of these activities is the infamous game "Water Wars." The game can be played by Juniors and Seniors, and each player must have a partner. The object of the game is for you and your partner to shoot your assigned targets while being careful as to not get shot by who is coming after you. Once on the property of the high school you are safe, but at your outside activities, you have to be careful! This is fun, daring game is a favorite event for many students.



MILLBURN HIGH SCHOOL • MILLBURN, NJ



TARDY to the PARTY

New tardy policies fourth quarter meant long waits and new adjustments. This year starting the fourth quarter, the administration decided to take action on the tardy problem at school. Under the new rules, if you are not in class by the time the bell rings, you have to sign in at the two designated "tardy tables" at door one and door six. Two days before spring break, the security team did a test run to get students ready for the coming policy. Ashley Gaffey (11) was among the handful of people late during the trial run. "I don't really like this new policy and don't know if it will be effective on me," said Gaffey. "Instead of punishing us for being late, they should reward people for being on time and use positive reinforcement." *photo courtesy of kathryn*

HERNDON HIGH SCHOOL • HERNDON, VA

Q&A WITH BRAYDEN HIGHLINE

Q: What's your favorite part about racing?
A: I really like how the track is different every time. You never have the same set up or conditions on the track.
Q: How long have you been riding?
A: I've been riding since I was about 3, but I've been racing for about 7 years. I didn't really get fast until I was 13 though.
Q: Do you plan on racing professionally in the future?
A: I definitely want to go pro somewhere in the future. I plan on doing it until I'm around 25.



LAGUNA HILLS HIGH SCHOOL • LAGUNA HILLS, CA

MEET THE CAST

COURTNEY SHAW
BELLE
 "Every person in the cast had something unique to offer to this show and I'm extremely thankful to have been able to work with such talented people."

MICHAEL LACY
BEAST & PRINCE
 "It was truly a privilege to have taken part in Beauty and the Beast. I'll never forget the fun I had and the friends I made."

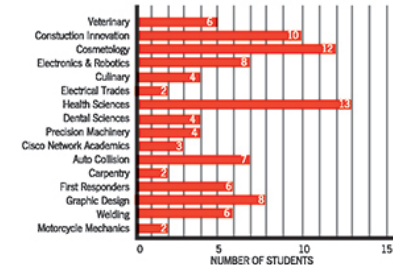
BRETT RAWLINGS
LUMIÈRE
 "Beauty and the Beast was, for lack of a better word, lit. The cast was absolutely incredible and I couldn't have asked for a better show to end on."

DREW MCCALL
GASTON
 "This could not have been a better show to end on. This was ONW Theatre at its finest. What an incredible experience."

AUSTIN SHIVELY
COGSWORTH
 "Beauty and the Beast was definitely a musical experience that I will hold near and dear to my heart."

OLATHE NORTHWEST HIGH SCHOOL • OLATHE, KS

WHAT DO YOU DO? STUDENTS BY PROGRAM A SOUTH COUNTY TECHNICAL SCHOOL



LINDBERGH HIGH SCHOOL • ST. LOUIS, MO

HOW WE DRIVE

28% OF STUDENTS DRIVE THEMSELVES TO SCHOOL

7 OUT OF 10 HAVE A PERMIT OR LICENSE

MANUAL vs AUTOMATIC

I like manual because it's more fuel-efficient, and you can choose your speed all I know how to do. ERICA SEILER (11)
 There's more control, especially when shifting gears. ALFRED NICKELS (12)

There's a lot more convenience, and it's better. COLE HUNT (11)
 It's less to think about because with a manual, you have to actually think about the clutch and changing gears. HANNAH WILLBANKS (12)

HANFORD HIGH SCHOOL • RICHLAND, WA

FROST UP! WHERE IS YOUR DREAM WINTER DESTINATION?

Lake Arrowhead because I enjoy the quiet, snowy, and refreshing atmosphere. SAMUEL ADI (9)
 Mammoth because it's so pretty and I always go with family. KATHY CHAN (12)
 Utah because I would love to see the snow and the ambiance of winter. SAMANTHA EDGURVIDE (11)

GABRIELINO HIGH SCHOOL • SAN GABRIEL, CA

home sweet home

Seniors share what they'll miss most about Havertown when they're at college.

Jim's Cheesesteaks: "The thing I'll miss the most is Jim's and Wawa because there won't be any where I go to college." Ryan Dillon
 Fall Weather: "I will miss seeing the leaves change every fall because it's always summer where I'm going." Autumn Francis
 Havertown Lifestyle: "I am going to miss the suburban lifestyle when I go to the city." Josh Kim
 Community: "I am going to miss the great atmosphere and people that are in this town." Jake Doss
 Local Flavor: "I'll miss the food the most. I love ordering food from local restaurants as I binge watch Netflix." Ben Ghida
 Eagle Road: "I will miss the traffic on Eagle Road because that's the time when I can reflect and think." Sarah Lajeunesse

HAVERFORD HIGH SCHOOL • HAVERTOWN, PA

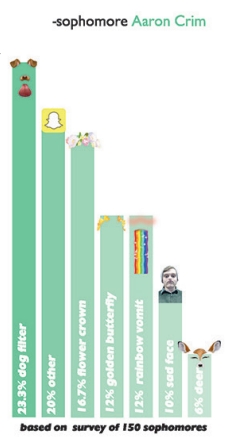
How do you see the CBC community respecting each other?

"I see brotherhood in our school every day which makes us brothers for life." -Matt Schwarz
 "We actually honor the word brotherhood. We may fight and fuss, but at the end of the day, we are still brothers." -Perry Brown
 "I think that the unity that is displayed every day here at CBC is second to none. That unity is displayed as respect for one another." -David Scott
 "The CBC community displays love and compassion to others because we have a great sense of brotherhood." -Matt Schultz

CHRISTIAN BROTHERS COLLEGE HIGH SCHOOL • ST. LOUIS, MO

OH SNAP

students select their favorite Snapchat filters
 "[My favorite is] face swap because you can look like anyone."
 -sophomore Tae-Vheon Alcorn
 "[I like] the dog filter because it's cute and I like animals."
 -sophomore Jolaine Rolofson
 "[The best is] the rainbow because it's fun and it stands for something more."
 -sophomore Aaron Crim




GARDNER HEDGERTON HIGH SCHOOL • GARDNER, KS

Supplementary

- Cutouts — help highlight specific people, and can be used in layering spread design
- Polls — data of student opinions on topics can add context to the year, but should never replace students' faces and quotes
- Talking heads — headshots or candid photos next to their quotes about the same topic
- Q&A — question and answers from one or more students

UNDERSTANDING DESIGN PRINCIPLES

 **Next level** ▶ Understanding the design principles will help you make calculated decisions. There should be a reason for every decision made.

- ▶ Simply decorating with graphics is not a function of design. If used at all, graphics should work together to connect, divide, direct or emphasize elements without overpowering them.
- ▶ Good design pulls readers into a spread and connects a book to the year through its theme and voice.

Voice

- ▶ You must decide on what you want the overall feel or personality of the book to be, known as the voice.
- ▶ The voice will affect every design decision you make for the book, such as fonts, colors, graphics, etc.
- ▶ This does not mean everything will look the same, use variations so readers don't get bored.
- ▶ But don't get crazy. Variety is good, but limit the look so it stays as one visual voice.

Proximity/packaging

- ▶ Group related items together.
- ▶ If an item is close in proximity to another, it is expected they should be viewed as a whole package.
- ▶ Creating one visual unit of related items helps organize your spread and reduces unclear clutter.

Readability/navigation

- ▶ Design choices should make content easy to read and follow.
- ▶ When making font selections and placing graphics, always take readability into consideration.
- ▶ Readers should know immediately what you're trying to communicate. This is achieved by having dominant elements of importance, like you learned with levels of coverage. Any design choices should only help advance that hierarchy, not clutter a page or make it hard to follow.

Skill-builder

CURATING A VOICE

Mine magazines, menus, ads, newspapers, websites, etc., for designs that speak to you.

- ▶ Each student should find at least 10 examples of designs they like.
- ▶ Gather all the examples and create a collection of what everyone is drawn to the most.
- ▶ The voice of the design should be driven by your theme. Discuss what designs could enhance parts of your theme in unique ways.

Repetition

- ▶ Repeat visual elements throughout your publication.
- ▶ Elements do not have to be the exact same on pages to achieve this. Designers create visual variety with a mix of consistent components.
- ▶ Create links between elements with consistent use of type, white space and graphics.
- ▶ Repeating elements develops an organization and unity throughout.

Alignment

- ▶ Nothing is placed arbitrarily.
- ▶ Aligning elements to something else on a spread provides a visual connection, and helps the reader navigate the spread.

DESIGN DON'T DECORATE

Simply

decorating

with graphics is

not a function

of design.

Graphics should

work together

to connect,

divide, direct

or emphasize

elements without

overpowering

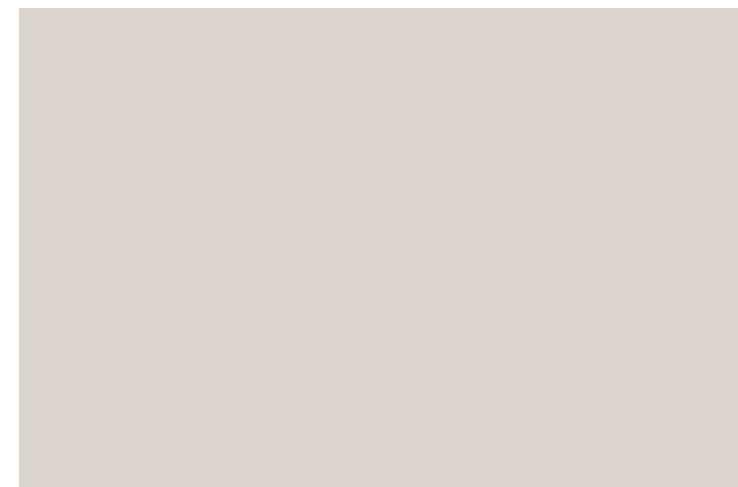
them.

Contrast

- ▶ If elements aren't identical, make them significantly different. Don't confuse the reader by making fonts, pictures or colors nearly the same.
- ▶ Contrast helps with the hierarchy of a spread by emphasizing elements you want to stand out.
- ▶ Contrast is what catches readers' attention in the first place.

Balance

- ▶ Do not cluster all your best design styles or elements to one area, distribute elements across the spread to achieve balance.
- ▶ This is more aesthetically pleasing to readers, rather than having one area of heavy design.



EMPLOYING DESIGN TECHNIQUES

Expert ▶ Once your staff has decided how the book should look, consider graphic elements to elevate the design. Be very careful.

▶ Graphic elements create interest for readers and unify spreads by using the repetition principle.

▶ Typically, staffs choose one or two graphic elements to create a visual look for its theme. Then they find different ways to incorporate those elements, with some variations, into designs.

Rule lines

▶ Graphic lines of varying thicknesses can be used to link or to separate elements on a spread.

▶ Designers tend to use one thickness of lines throughout a publication for specific purposes. A publication may have multiple styles of rule lines, but each used with purpose.

▶ Rule lines are measured in points and increments of points. Remember 72 points equals 1 inch.

Cutouts

▶ In Adobe® Photoshop or in eDesign staffers may silhouette or “cut out” a subject from a photograph, leaving only the shape of the person. Another option is to cut out only part of the picture. The term cut out background (COB) is also used for this effect.

▶ Yearbook design editors often pair a cutout background photo with a personal profile or first-person narrative.

Typography

▶ Design every level of type, from small caption starters to large oversized headlines. This adds nuance to your designs.

Layering

▶ Overlap items, such as smaller photos layered over a dominant photo that isn't busy, cutouts over color blocks, or transparent elements over another item.

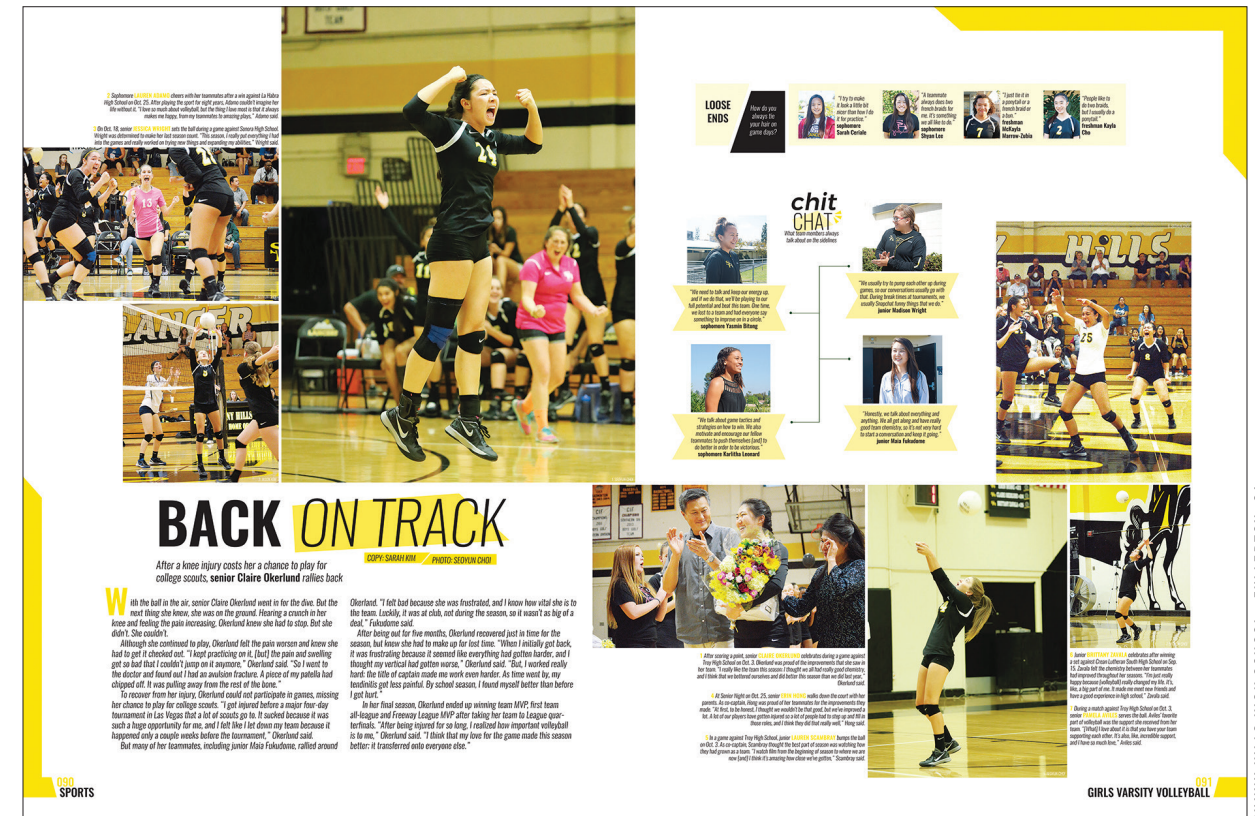
Color, black and white

▶ Include solid areas of color blocks as part of the design.

▶ Areas of black and white create contrast with full color.

Shapes

▶ Use squares, circles or triangles large-scale in the background or small to give mods a distinctive style.



COLORS CMYK

▶ Cyan, magenta, yellow, black colors of inks used to create all other colors for printed materials.

RGB

▶ Red, green and blue colors of lights combined to create all other colors when used for materials viewed through a screen, such as computers, televisions, phones, etc.

COLOR CORRECT

Color on screen is in RGB form and will not print the same in CMYK. Use professionally printed pieces, like the kit color poster, to pick pigments. Or ask your rep for help.

Hue, shades, tints

▶ Hue is the pure color. Adding black to a hue creates a shade of the color. Adding white to a hue creates a tint.

Warm vs. cool

▶ Warm colors have some red or yellow in them. Cool colors have some percentage of blue in them.

▶ Warm colors tend to pop off a page so they are used for impact and attention-grabbing. Cool colors tend to recede into a page.

OUT OF CHARACTER

Theater students participate in the annual fall play, *Out of the Frying Pan*.

The school drama department, led by theater director Shelley Daniel, brought Francis Swann's *Out of the Frying Pan* to life in the black box theater the last weekend of October. Between the approach class, the Costuming Period, the crew and the set, the detail was missed in recreating the play, set in 1963. Coach Jones said, "It's always fun to learn your character and to bond with everyone else in the company."

THE COMEDY is a coming-of-age story set in a New York apartment that is directly above a big deal cocaine. The play was produced by "The Play" and was a wonderful performance. Junior Olivia Harper said, "It was awesome to be surrounded by people who were all working towards the same goal and genuinely cared when they were done."

THE COSTUMING PERIOD worked diligently through 11 quarter periods to put together historical costumes on a budget, ensuring that the costumes were designed accordingly to the time period. "I really liked being in costume and it was really fun learning about the different eras and seeing all the hard work that happened behind the scenes."

REFLECTIONS on the dressing room, senior Dakota Beck said, "It was a great experience and perfect before we take the stage. *Out of the Frying Pan* was a blast. I'll never forget the time we had in the dressing room. It was really fun to be in costume and to see everyone else in costume. It was really fun to be in costume and to see everyone else in costume. It was really fun to be in costume and to see everyone else in costume."

A PLAY THAT STAYS with the pop, senior Alex Shroy said, "I loved the play and the performance. The play was really fun and it was a great experience. I really liked being in costume and to see everyone else in costume. It was really fun to be in costume and to see everyone else in costume. It was really fun to be in costume and to see everyone else in costume."

OUTSIDE PERIODS students make use of a 15-minute break between classes to do a variety of activities. During lunch period on Oct. 20, members of the Black Box Theater, including Junior Katherine Pringle, went to the gym to watch the performance. The play was really fun and it was a great experience. I really liked being in costume and to see everyone else in costume. It was really fun to be in costume and to see everyone else in costume. It was really fun to be in costume and to see everyone else in costume."

DARLINGTON SCHOOL • ROME, GA

that's the spirit

What's your spirit day?

It's fun and becoming legendary.

Legend of an idol
Singing, dancing and the school style.

Refuse to lose
Eighth Grade Football team wins undefeated season.

MASTERING THE MAZE
Students compete in the annual maze challenge.

it's fun and becoming legendary

Legend of an idol

Refuse to lose

MASTERING THE MAZE

WESTFIELD MIDDLE SCHOOL • WESTFIELD, IN

SENIOR BOYS CAUSE A STIR, LAUNCHING A FULL-SCALE ATTACK TO COMPETE WITH FACULTY DANCERS DURING THE HOMECOMING DANCE-OFF.

THAT WAS TOTALLY OUT OF LINE

WITH THE CROWD CHEERING ON, SENIORS TYLER BLANKEN, NATHAN HANSEN, PARKER WOODS, COLLEEN WOODS, DAN CHAPMAN, CHRIS COCHRAN, SAIGE HAMMER, TREVOR BAKER AND DEBBIE COSTELLO TOOK THE STAGE DURING THE HOMECOMING DANCE-OFF. SENIORS TYLER BLANKEN AND NATHAN HANSEN TOOK THE STAGE DURING THE HOMECOMING DANCE-OFF. SENIORS TYLER BLANKEN AND NATHAN HANSEN TOOK THE STAGE DURING THE HOMECOMING DANCE-OFF.

USING A STRONG PERSONALITY WILL PRODUCE RESULTS ON FRIDAY EVENING. CAN'T TO A GIP DURING A SHORT WEEK CONTEST. THE PICKS OF SMARTIES WERE DIVIDED INTO BOWL, AND YOU WOULD TRY TO OUTDO THE SMARTIES TO YOUR BIRTHDAY. YOU WOULD WIN IF YOU WIN THE DANCE-OFF. POLLOLO SAID, "I DON'T WIN, BUT I WILL BEAT YOU. I GOT THE CHANCE TO WIN."

HANSEN HANSEN, JUNIOR HANSEN HANSEN DECORATED POSTERS FOR THE KEYETTE CLUB TO HAND OUT DURING THE DANCE-OFF. "I REALLY ENJOYED THE SPIRIT WEEK THIS YEAR BECAUSE SCHOOL PRIDE IS VERY IMPORTANT TO ME," HANSEN SAID. "I'VE KEEN HOW PEOPLE TOOK THE DANCE AND HANSEN THIS."

JUST A REALLY GOOD FEELING.

SPORTS & SPIRIT

35 Oct. 10 News

SALEM HIGH SCHOOL • SALEM, VA

next

summer 12
halloween 14
senior surprise 16
points break 18
leadership 20
culture 22
kyoto exchange 24
language 26
math 26
golf 28
senior gets 30
speech 32
band & guard 34
clubs 36

MAKING THE YEAR BETTER WITH A FRESH START

Students share individual expectations for a great year.

COMPILED BY KRISTY KELLAND

"I'm totally prepared myself for new classes, new friends and new experiences. I hoped high school wouldn't be too different from middle school. At the beginning of the year, I was terrified I'd get lost or be pushed around in the hallway like in the movies, but after the first week, I realized it was just a new school with more people. Before school started, I planned on trying out cheerleading and ended up making the team. I've made a lot of new friends that I may never have met had I not been involved in cheer. I now have forty-four new and completely different people to look up to. I need help in any way."

AVERY FUNK, 9

"I made sure to do all of my summer homework and got all my supplies a few weeks before to be as prepared as I could be. I heard that sophomore year was easier than freshman year. I heard that Pre-AP Chemistry would be difficult because of all the math involved so I was unsure of how I would do in that class but a few weeks in I felt comfortable and looked forward to the rest of the year."

MARIN GOMES, 10

"I made adjustments to my schedule such as choosing a few easier classes that has allowed me to be less stressed out and have more free time for extracurricular activities. I've managed my time better and set up schedules for homework and how much I need to do each day for assignments not due the next day such as term sheets to avoid procrastination."

JACOB BOWEN, 11

"Since it's my last year at Enochs I committed to being more involved. I plan to help out with homecoming, go to dances, and join power puff which are things I haven't done in past years. Beginning my senior year was emotional. I'm excited that this is my last year and that I'll soon be in college meeting new people and creating new memories, but I'm sad to say goodbye to Enoch's and my friends."

NICHOLAS MOORE, 12

august & september

870 THEME

DIVISION 011

JAMES ENOCHS HIGH SCHOOL • MODESTO, CA



POTOMAC FALLS HIGH SCHOOL • POTOMAC FALLS, VA

WE DO GAMERS. Coming into the game against Maryland with a 4-0 record, senior Zachary Bergstra and the rest of the team got pumped while trying to secure the 18th win of the season on September 23. "We got up at six in the morning to work out two days a week. Coach [Bergstra] the crop out of us just to make sure we were up to go and prepared for Friday night. We had a grow wagon," said Bergstra. The varsity football team went 8-2 in the regular season and hosted the first two playoff games at Panther Stadium.

WE don't do lazy. Well, maybe on Sundays. But that's because we spend 3.5 hours a week at school, starting and ending the day with **FOOTBALL PRACTICE.** We write Bird's **AP WORLD ESSAYS** in 30 minutes and spend 1.1 hours on our **PSYCH NOTEBOOKS.** Naturalist journals. Swim practice. All-nighters. Caffeine is our best friend. We **SWEAT.** Not just on **CROSS COUNTRY RUNS** but when our hearts are racing right before going on stage for **THE LION, THE WITCH, AND THE WARDROBE.** Is it challenging? Yes. But we ace that test. We demolish our **CHEER ROUTINE.** We perfect our **HOMEcoming STAIRWELLS** at the last minute and finalize our theme for spirit day judging. **WE TRAIN. WE ENDURE.**

HUSTLE

UNDERSTANDING TYPOGRAPHY

TYPE RELATIONSHIPS

Type has specific design principles of how different fonts relate to each other. Pay attention to the following when making choices for your book:

Concordant

- ▶ Type of one family used with slight variety, such as style (italics, regular), weight (thin, bold), size, color, etc.
- ▶ Try finding a font that has a lot of options to provide a stylistic variety in your book without overwhelming the reader.
- ▶ It's helpful to designate different versions for specific coverages styles in your book, such as the regular form for primary copy packages, a slightly heavier version for secondary coverage, and a thinner version for tertiary coverage. This level of consistency will make for a more unified book.

Conflicting

- ▶ Type from different families that are similar, but not the same. Should be avoided at all costs.
- ▶ Using fonts that are very similar causes confusion to the reader's eye because the forms of the characters are not exactly the same. The eye can tell, and it's not cute when it looks like a mistake.

Contrasting

- ▶ Just like the general design principle of contrast, if two fonts are different, they should be drastically different. Doing this will help you avoid conflicting type situations.
- ▶ Choose an exciting type to use for special instances in your book that will contrast well with a more basic font that is easy to read and can be used more often.



Expert ▶ Before you can make your type choices, you need to understand the process behind the letters.

- ▶ Typography is the study of letterforms and how the pieces interact with each other.
- ▶ Type, or font, is one of the most important design choices you make in your yearbook, so know what to look for. Type can set the tone for the rest of design, as each font family has its own voice and characteristics.

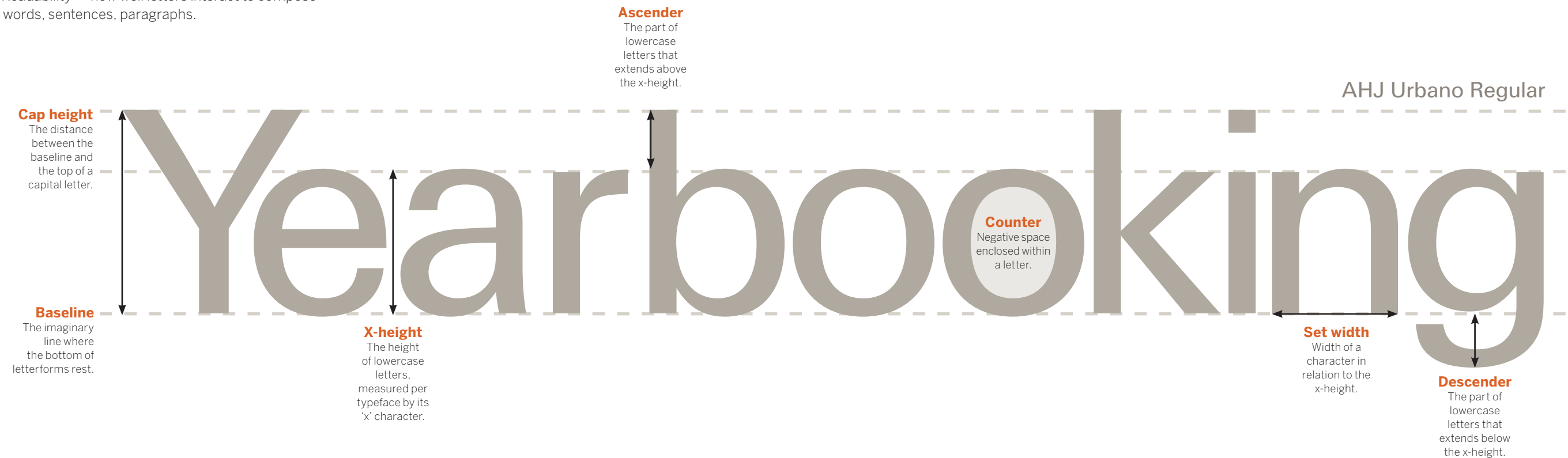
TYPE IS LIFE
When used effectively, typography can be the most powerful design piece of your book.



NORTH CROSS SCHOOL • ROANOKE, VA

CATEGORIES OF TYPE

- ▶ Deciding which type you want to use in your publication is difficult. Look at the characters of a font and how they interact with each other before you know if it will be a good choice.
- ▶ When evaluating a typeface choice for the most-used copy on the page, consider its:
 - ▶ Legibility — clarity/letter distinguishability.
 - ▶ Readability — how well letters interact to compose words, sentences, paragraphs.



Oldstyle ^{serif}

Original typeface based off the handlettering of scribes writing with a wedge-tipped angled pen. This style has angled serifs, or feet, on the end of letters and has a moderate transition from thick to thin through the stroke of the characters. The slight angles in serifs and strokes make it easy for the eye to move from character to character, making this style best for long blocks of text, such as body copy.

AHJ Baskerville

Sans Serif

Sans means “without” in French, so this style has no serifs on the end of letters. This style is usually monoweight, meaning the strokes are the same width all the way around, unlike others where you can see the transition from thick to thin in the characters. This contrasts well with most serif fonts and is often used for captions because the point size of the font can typically be smaller and more compact while still being readable.

AHJ Urbano

Modern

The modern style has flat horizontal serifs on the characters, which are very thin compared to the rest of the letterform. There is a radical transition from thick to thin in the stroke of the characters, which is clearly seen in the top and sides of the 'o' character. Because of the thin parts of the characters, this style is best used for large purposes, such as headlines, rather than in body copy.

AHJ Onyx

Slab Serif

Slab serifs are also typically mono-weight, having little to no transition in the strokes of the characters. Think of the serifs as thick slabs with no angles sitting horizontally on the characters.

AHJ Glytus

Script

The script style is any typeface that has a handwriting feel from a calligraphy brush or pen. These should be used sparingly and for headlines only, as they do not read well in long form.

AHJ Pierce Hand

Decorative

The decorative, or display, style of type is anything that does not fit in the other categories. This style is best used to express a feeling, as the font personalities are so distinct from other styles. These should also be used sparingly for headlines and never for body copy.

AHJ Boyle