

Chapter 4

Planning the Book in Detail

INTERESTING, ATTRACTIVE pages in a yearbook do not come by accident. They are the result of careful planning. Planning an annual is much like planning a house.

In the average community there is a home that is a stark, ugly structure with a built-on lean-to, an "eye-sore" to everyone. In a nearby block there may be a beautiful home of English or Spanish design pointed to with pride by everyone in the community. The ugly structure may have cost as much as the pleasing one, but the latter is the result of an intelligent plan by a competent architect.

The Editor As an Architect

The editor is or should be the chief architect of the yearbook. A definite page-by-page plan for the entire book should be made before a single photograph is sent to the engraver and before many pictures are taken. It is necessary to make a careful study of the last several annuals published by the school to see what material needs to be added and where pages can be eliminated or combined without lessening the effectiveness of the new book. Excellent suggestions on the best way to accomplish this also can be gained by studying good yearbooks from other schools.

Allocating Space

Yearbook staffs are always limited on the number of pages they can have in the annual. The amount of money available is usually the most important factor in this limitation. Other factors, such as the amount of time the

staff can devote to the work and photographic and printing facilities available, must be taken into consideration.

An equitable allocation of space also is a major problem. This table shows the way to a solution:

		1	Title page
		3	Foreword
Dedication	2	5	View of school building
Contents	4	7	Faculty
Supt. - Principal	6	9	Mathematics Dept.
English Dept.	8	11	Physical Education
Music Dept.	10	13	History Dept.
Commercial Dept.	12	15	Manual Training
Home Economics	14		
Other school employees	16	17	Division page - Sports
Coach - Football squad	18	19	Football lettermen

A preliminary outline of how the finished book will appear can be made by this method. Take several pages of ordinary 8½" by 11" typewriter paper and draw a line through the center of each sheet from top to bottom. All pages to bear odd numbers should appear on the right-hand side of the line, and the pages to bear even numbers, on the left-hand side of the line. Using this method, it is easy to see at a glance which pages will face each other in the book. This plan makes it possible to arrange related subject matter on facing pages. For example, if two pages are devoted to school plays, a more effective layout can be made if these two pages are planned as a two-page spread facing each other in the book.

Allocating space in this way enables the editor to switch pages from one section to another without having to replan the entire book. Then, too, if material which should be included in a certain section or chapter is forgotten at the time of listing the pages for that part of the book they can be added later with little trouble.

Books Printed in Signatures

It is important to keep in mind while allocating space in the annual that most books are printed in signatures of 8, 16 or 32 pages. A substantial saving in time and money can be made by proper planning, particularly if some pages or sections are to be printed in more than one color. The printer of the book can be of great assistance by checking the plan to determine if the book can be printed economically and effectively as arranged. The adviser and major staff assistants also should be asked to study the finished plan for possible important or minor changes.

The editor of the yearbook can save many headaches by asking for suggestions and help of this kind. It is no reflection on the ability of the yearbook editor to request this assistance. The most important editors of books, newspapers and magazines in the country insist that their plans and work be checked by several assistants and often by friends and experts outside their own organization.

Preparing the Dummy

A loose-leaf dummy with sheets cut the exact size of the pages in the finished book is the most satisfactory dummy. Ordinary white paper can be used, or graph paper is sometimes used to make it easier to sketch areas representing the space to be occupied by illustrations and type masses.

A detailed layout for each page of the dummy should provide space for the several elements that go to make up the finished page. Figure 4.1 illustrates how these different elements are usually portrayed on the dummy sheet. These elements are (A) illustration, (B) headline, (C) text or body copy, (D) cut legends and (E) breakers or subheads.

The space to be occupied by the illustration usually is portrayed in the dummy by drawing a rectangle, circle or any shape that will fairly represent the area to be thus occupied. Often this space is lightly shaded with a black or colored pencil to give it a tone value comparable to the finished page. The headline can be represented by a fictitious one, lettered in on the page or by a line of connected "W's" the same size as the proposed headline. The area to be used for text or body copy is represented by a series of double parallel lines. It is not necessary to draw the exact number of lines that will actually appear in the printed book, but the exact space to be given to text copy should be provided in the dummy. Cut legends or cutlines are represented in much the same way as text, except that single instead of double lines are used. These lines usually are placed closer together than those representing text copy, because the type used for cutlines usually is smaller than that used for text. Then, too, it serves to make clear the purpose for which the space is to be used. It is a good idea to make a notation on the dummy sheet that will warn the copy reader to insert breakers in text copy, if the copy is of any great length. Breakers, or subheads, inserted at the proper places, make the page more attractive and more readable. They can be illustrated by two parallel lines somewhat shorter than those used to represent body copy.

Uniform Page Margins

If the annual is to have eye-appeal, it must have complete unity in margin treatment. The most common sizes of trimmed pages for annuals are $7\frac{3}{4}$ by $10\frac{5}{8}$ inches and 9 by 12 inches. A good type area for the former is 6 by $8\frac{5}{8}$ inches and for the latter $7\frac{1}{4}$ by 10 inches. There are other satisfactory sizes, but margins are more important than page sizes.

The inside margin should be the narrowest, the top margin somewhat larger, the outside margin next largest and the bottom margin the greatest. Applying this plan to the 9 by 12 inch page with the $7\frac{1}{4}$ by 10 inch type area would allow for a $\frac{3}{4}$ -inch inside margin, $\frac{7}{8}$ -inch top margin, 1-inch outside margin and $1\frac{1}{8}$ -inch bottom margin. Arrang-

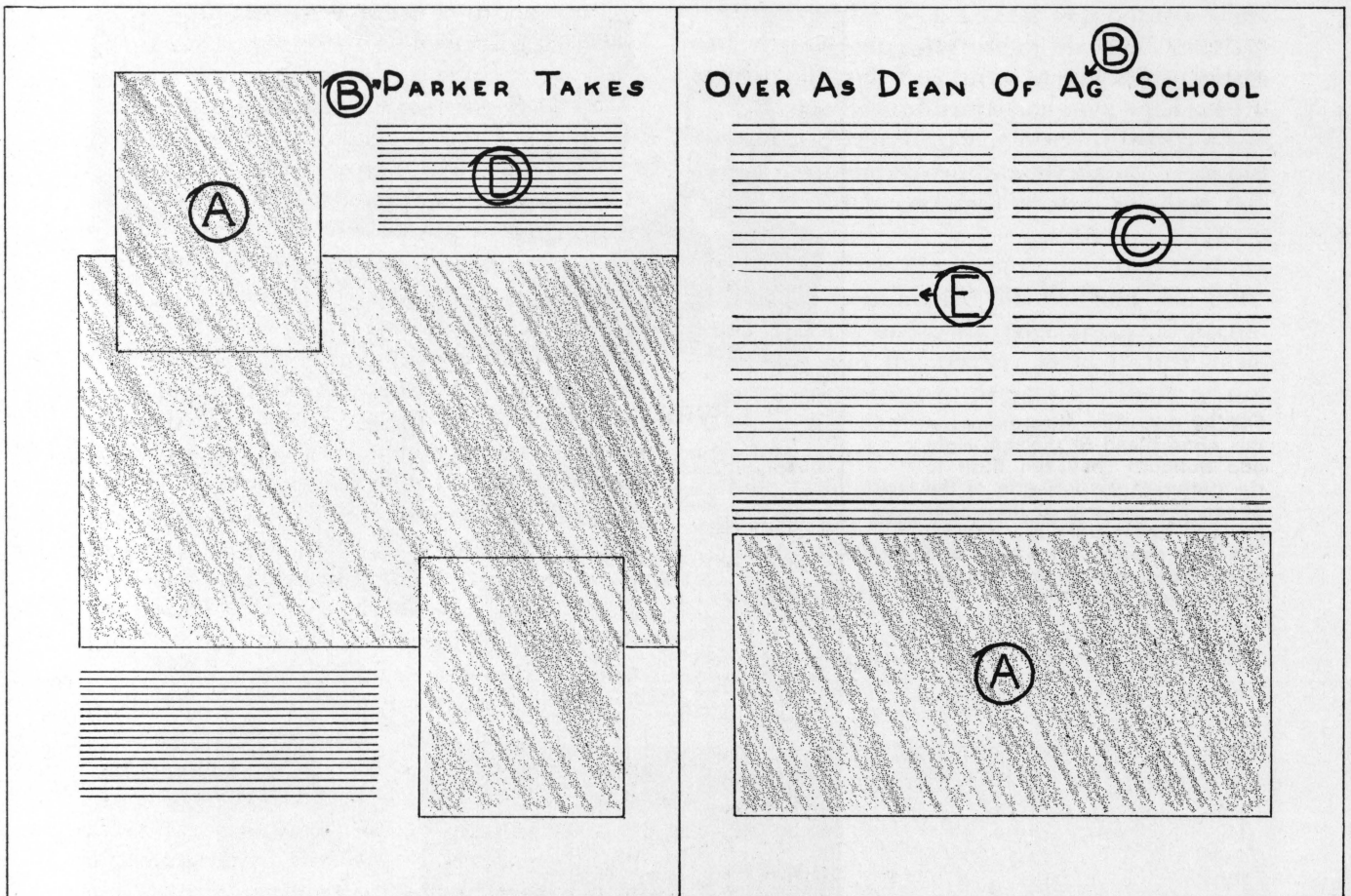


FIGURE 4.1. A detailed layout for facing pages in the dummy, showing how the different elements that go to make up a page are usually illustrated on the dummy sheet. These elements are: A illustration, B headline, C text copy, D cutlines and E subheads.

ing the margins in this manner tends to make the facing pages of the book meet the eye as a single unit. Then, too, established practice and feeling are that type should hang pendant from the top of the page; it should not be piled up from the bottom of the page. Figure 4.2 illustrates the effect achieved when margins are thus arranged.

Usually two margin plans are needed in the modern annual. One is for the type page (as just discussed), and the other is for illustrations. This is necessary because quite often the illustration is allowed to "bleed-off" the page and sometimes run flush to the "gutter" of the book. When the illustration runs off the outside, top or bottom of the page, and no white margin is left after the page is trimmed,

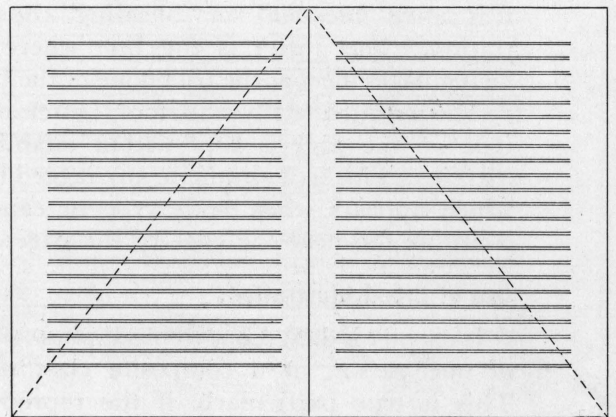


FIGURE 4.2. The effect achieved when complete unity in margin treatment is used on facing pages.

FIGURE 4.3. The illustrations on this page bleed at the top, right and bottom. They run flush to the gutter at the left side of the page. The pictures at the upper left and lower right are angled. The ones shown center right and lower right overlap the pictures immediately above them.



Olympic Finalist

Thane Baker won international fame for himself and Kansas State last summer at Helsinki, Finland. Baker, a member of the United States Olympic track team, finished second in the 200-meter dash finals.

At the Olympic games Thane competed against 117 other runners for the 200-meter world title. He won two heats in the event with identical times of 21.4 seconds. In the finals he finished just one-tenth of a second short of the Olympic record. Baker's 20.8 time was topped only by United States runner Andy Stanfield, who tied the record of 20.7 seconds.

In post-Olympic European exhibitions, Baker finished first in 100-meter and 200-meter races, and he ran several relay events.

Olympic star Thane Baker (*upper left*); He rounds a turn in one of the 200-meter trial heats at Helsinki (*upper right*); Baker is honored at halftime of the Missouri football game (*center*); The Olympic parade of athletes (*lower left*); Baker displays his Olympic awards (*lower right*).

it is called "bleed-off" or "bleeding" the illustration. The gutter is the line where two facing pages meet at the backbone of the book.

The layout usually will look better if the type on the page is kept within established margins. This will eliminate any ragged effect which appears when body type or captions continue too near the edge of the pages.

Use of Bleed Illustrations

It usually is dangerous to bleed photographs of one person or a composite class panel. This is true particularly if the reproduced photographs are to be less than one inch in width, as is often the case with class panels. Sometimes when the printed signatures are

folded into pages, matching is not exact. When these pages are trimmed for the finished book, part of the heads or shoulders of individuals may be trimmed off. The safest pictures to bleed are views, action shots or any photograph not requiring trimming at some exact spot to make it effective. Figure 4.3 illustrates the effective use of bleed at the top, right and bottom of the page, and the pictures are printed flush to the gutter at the left-hand margin. When ordering engravings or offset plates of illustrations that are to bleed, one-eighth of an inch must be added to their height or width or both, depending on the sides of the plate that are to extend off the trimmed sheet.

Angled Pictures Overdone

"Angled pictures" are used extensively in yearbooks. Figure 4.3 shows two individual photographs of an Olympic track star that are set at an angle to the other pictures and the lines of type. Note how the angled picture at top of page directs the eye of the reader into the headline and copy. The angle of the picture at the bottom right of the page directs the eye into the picture of the stadium instead of allowing it to wander off the page. The practice of allowing the edge of one photograph to obscure part of the picture next to it is called "overlapping" and is shown in Figure 4.3. This arrangement of photographs ties the different elements on the page together and directs the eye from picture to picture.

During the past several years many staffs have made extensive use of bleed-off, overlapping and angled pictures. All of these devices have great possibilities when used with intelligence and restraint, but often this is not the case. "All emphasis is no emphasis," is an old saying, and it certainly applies to these layout devices.

The "purists" in layout argue that nothing is gained from angled pictures and that overlapping only makes the page appear cluttered and confuses the reader. Most picture magazines use these two devices sparingly or not at all. The same can be said of some of the leading yearbooks. The beginner in layout needs to be sure he is improving the appearance of the page, if he decides to angle or overlap pictures.

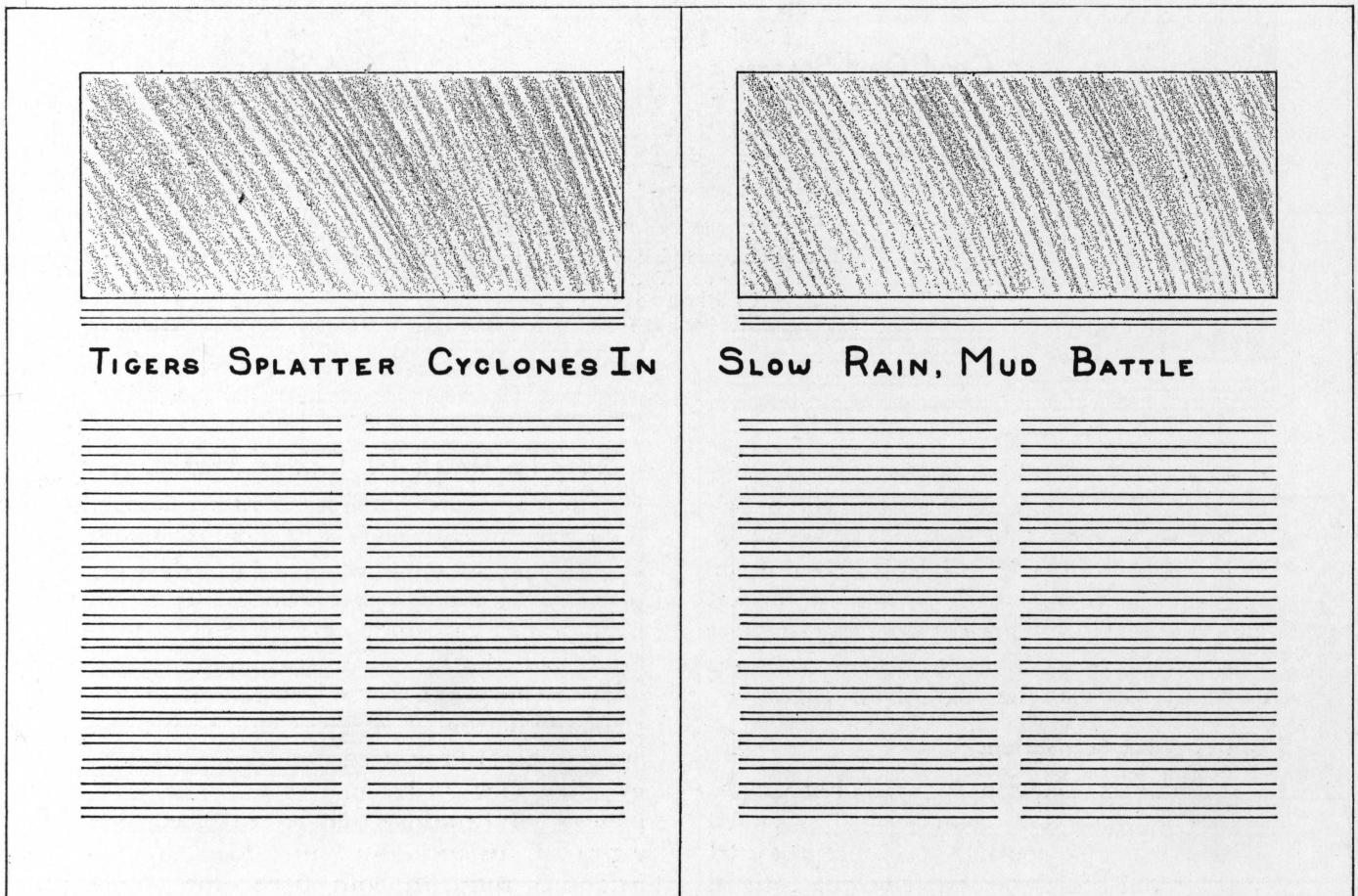


FIGURE 4.4. Formal, or symmetrical, balance achieved by placing elements of exactly the same size and tone value equidistant from the vertical axis.

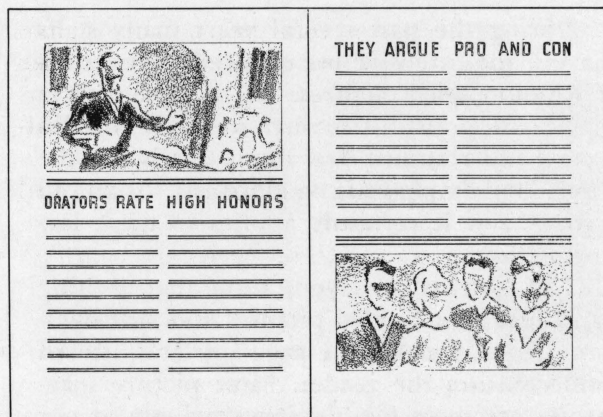


FIGURE 4.5. Formal balance on both the vertical and horizontal axis.

Balance in Layout

In preparing the dummy, care should be taken to arrange the different elements on facing pages so the two pages are in equilibrium. This is called balance, or balanced layout. Balance can be visualized as perfectly balanced scales, on which have been placed two objects of equal weight, equal distance from the fulcrum. The fulcrum or vertical axis of a two-page spread is the line where the two pages meet at the backbone of the book.

Formal Balance

Formal or symmetrical balance is achieved by placing elements of exactly the same size and tone value at equal distance from the vertical axis, as shown in Figure 4.4.

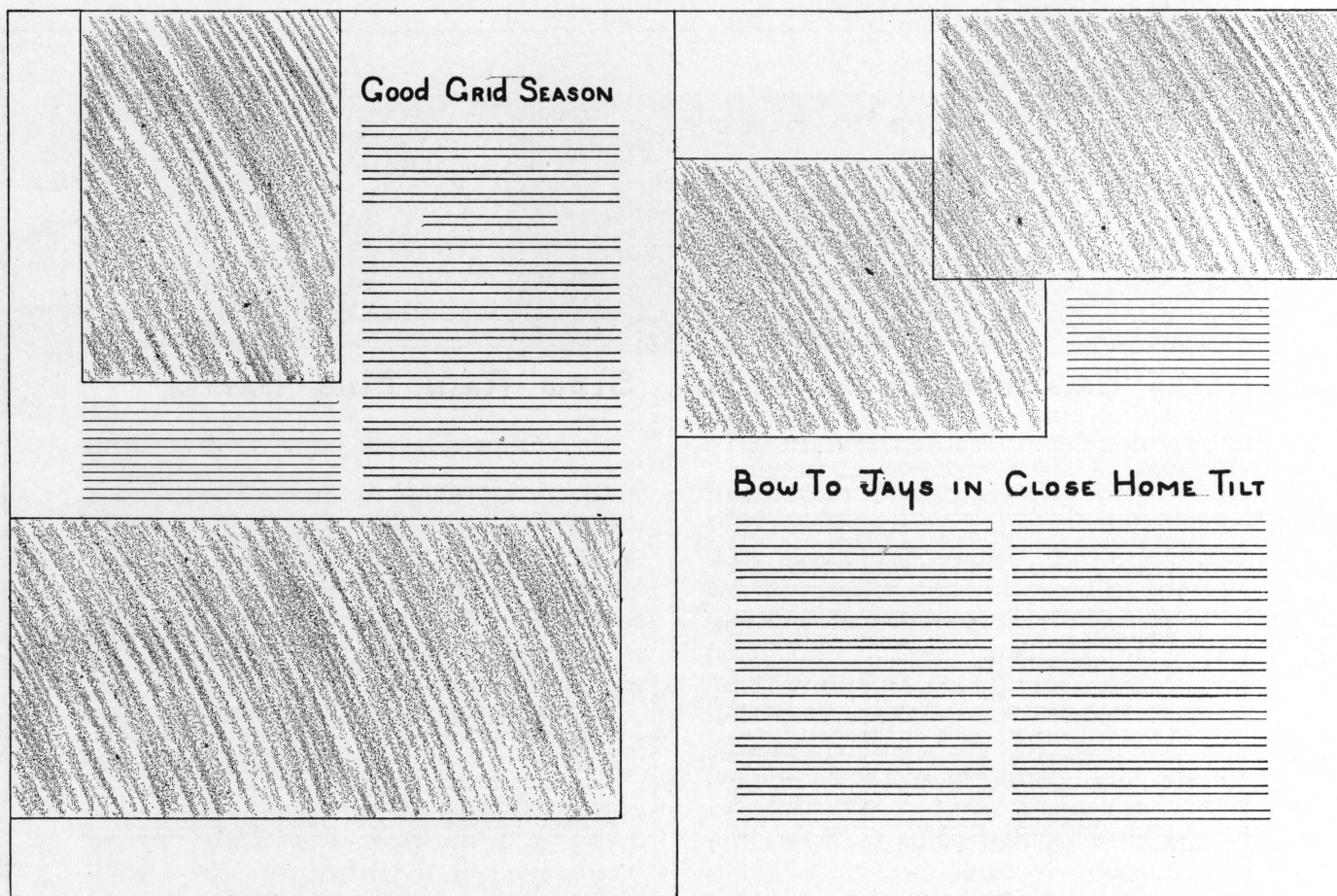


FIGURE 4.6. Informal or asymmetrical balance is the opposite of formal balance. Bleed pages often employ informal balance.

Formal balance can also be obtained on both the vertical and the horizontal axis as shown in Figure 4.5.

Layouts using the principle of formal balance are the simplest and easiest for the beginner. Many of the pages of the yearbook are arranged in this manner, especially when the impression desired is one of perfect formality. However, the material that must be used on facing pages often makes it impossible to achieve a formal or balanced layout. Then, too, for the sake of variety it is sometimes desirable to break away from formal balance on some of the pages of the book.

Informal Balance

Informal or asymmetrical balance is the opposite from formal balance. Again using

scales to illustrate, informal balance comes when the heavy object is moved closer to the fulcrum and the lighter object is moved farther away, thus bringing the scale into balance again. Figure 4.6 illustrates the principle of informal balance. Informal balance also may be accomplished by keeping all illustrations within the type page as is shown in Figure 4.7.

Pleasing informal balance is more difficult to achieve than formal balance. Informal balance is sometimes called eye balance. It is often necessary to make several preliminary sketches using all the elements that must be placed on the facing pages before a satisfactory layout is accomplished. The beginner in layout-making often falls into the error of believing that informal balance licenses him to cast

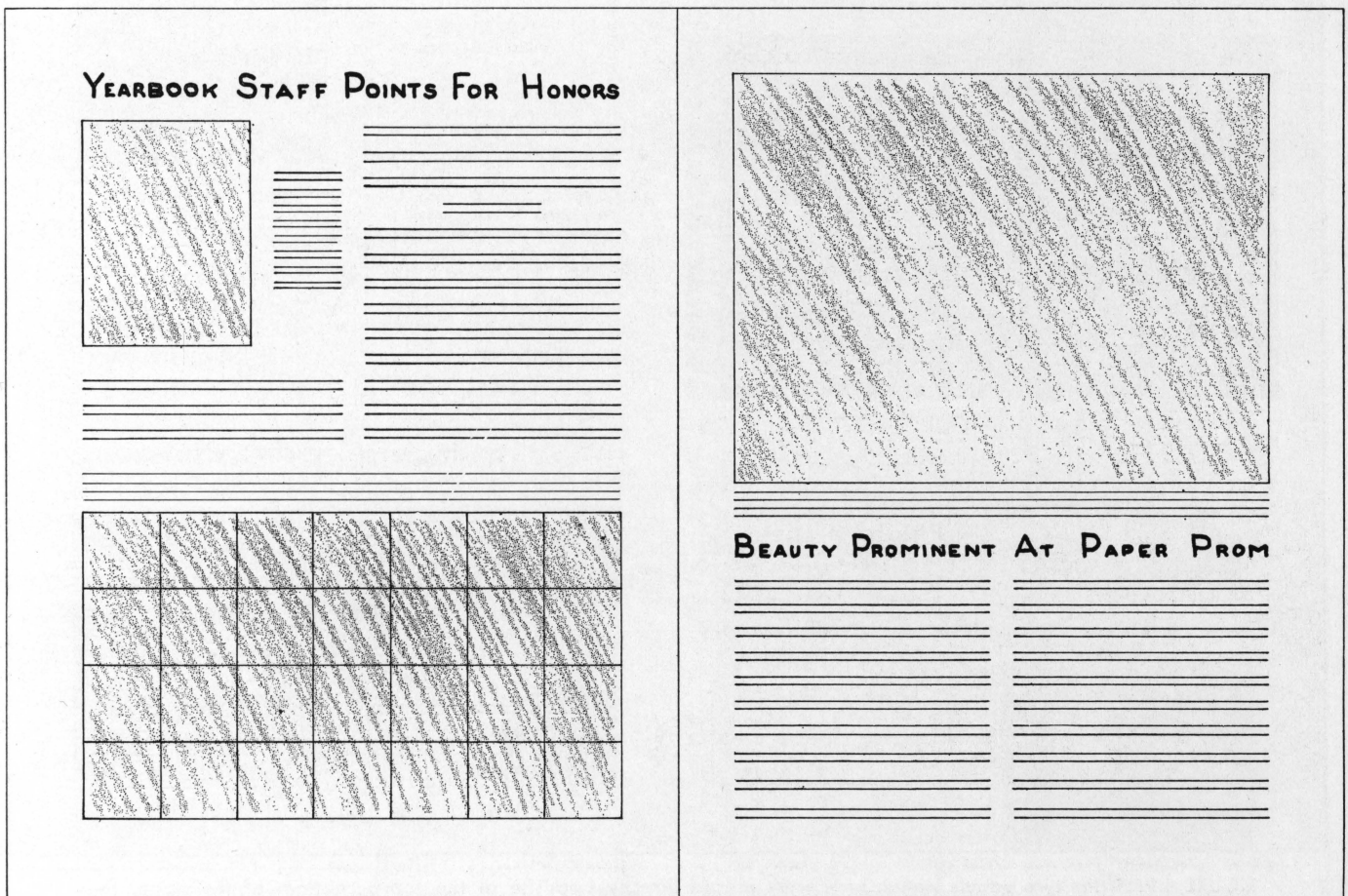


FIGURE 4.7. Informal balance also may be accomplished by keeping all illustrations within the type page.

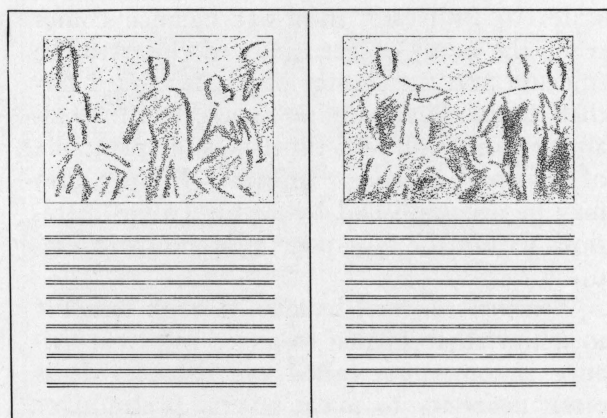



FIGURE 4.8. The division of space on a page into equal parts seldom results in a pleasing layout.

aside the principles of good layout that have been achieved during the 500 years of the printing industry. Such is not the case.

Some Elementary Principles


The division of space on a page into equal parts seldom results in a pleasing layout, as is shown in Figure 4.8. If the type size of the page is $7\frac{1}{4}$ by 10 inches and the illustration occupies an area of $7\frac{1}{4}$ by 5 inches and copy is used on the remainder of the page, the result is not pleasing. The illustration should be increased in height and the copy area reduced in size, or vice versa. Placing a square inside a rectangle violates one of the first principles of art. Thus it is usually better to plan illustrations rectangular in shape.



Phi Delta Theta

One hundred fifteen chapters
Founded Miami University in 1848
Kappa Gamma chapter established in 1921
President: Robert Featherston

Phi Deltas at 508 Sunset discuss a costume party, and make plans for the Beta-Phi-Delta-SAE triad.



Phi Kappa


Phi Kaps are proud of their 100 per cent membership in the Newman club. Harold Myers was editor of the fall Collegian; Gene Rempe is president of Sigma Tau; and Harry Vis is president of Cosmopolitan club.

Paul Whitehair and Don Weixelman were International Farm Youth Exchange students to Syria and Portugal. Waldo, that dog about campus, endorsed Bill Block, Phi Kap candidate for FMOC.

The new look was carried out in front of the Phi Kap house when they added a new retaining wall and did some landscaping.


After being runner-up in intramural softball for the third straight year, Phi Kaps are planning on a winner this year.

Two social activities were the annual Hard Times fall costume party and the annual spring Fish formal. Other social events were exchange dinners, picnics, smokers, and hour dances.



Phi Kaps at 1909 Anderson sit outside and discuss more new ways to landscape their new-look home.

Thirty-five chapters
Founded Brown University 1889
Beta chapter established 1921
President: Tom Moritz



Phi Delta Theta

Phi Deltas have many prominent men in campus activities. Among them are Everett Hart, a member of Blue Key and Student Council; Gerald Cushman and Earl Meyer, football players; and Bob Newlin FMOC attendant; Phi Deltas also have memberships in Steel Ring, Alpha Phi Omega, Sigma Tau, SPC, YMCA, Pershing Rifles, Arts and Sciences council and Athletic council.

Social activities included an annual Triad with Beta Theta Pi and Sigma Chi. The Phi Deltas also play the Sig Alphas in a yearly touch football classic, the Flush Bowl. Phi Deltas placed first in intramural tennis.

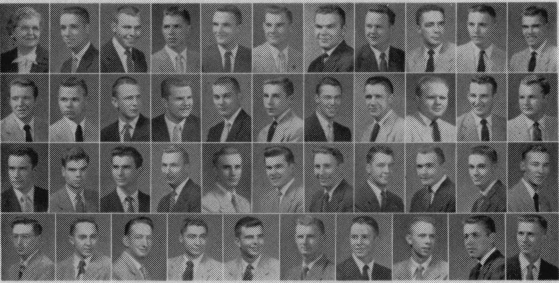


FIGURE 4.9. If the two panels shown here were placed directly opposite at the top or bottom of the page, they would not balance because of difference in height. By placing them as shown, the lack of balance between the panels is not so noticeable.

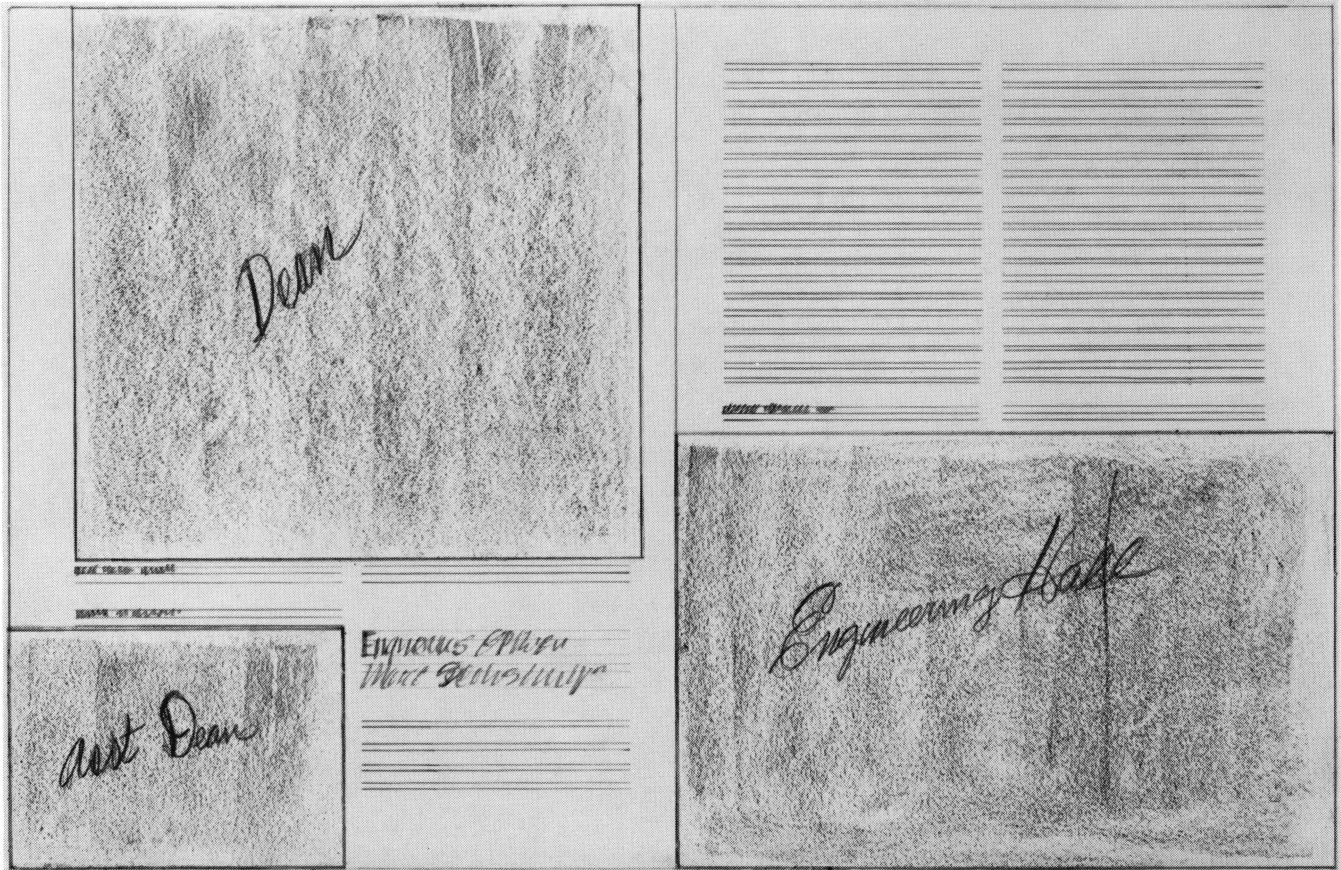


FIGURE 4.10. With detailed dummy pages of this kind the editor can assign the required pictures at the first meeting with the photographer. The exact amount of copy required can also be assigned and most of it written, except for a few late developments which can be added before it is sent to the printer.

This does not rule out oval, round or outlined cuts, which can be used occasionally for emphasis or variety.

If pictures are to be cut in odd shapes, there should be a good reason for doing so, and great care taken to do a good job. It is usually work for a professional, and best results will be obtained if the pictures are trimmed or cut to the desired shapes by the concern making the plates for the yearbook. The beauty and effectiveness of many annuals are reduced sharply because amateur scissor wielders cut pictures into "potato shapes" instead of ovals or other symmetrical designs.

Yearbook Presents Special Problem

Yearbook editors face difficult problems in preparing layouts for facing pages. This special problem is created because space in

the book is often sold to organizations, and the membership in the groups to be shown on facing pages sometimes vary widely. Figure 4.9 shows one way of handling this situation. The fraternity shown on the left-hand page has 72 members, and the one on the right-hand page only 43. They had to be placed on facing pages to appear in alphabetical order.

Where Page Layout Begins

The beginner in layout is often puzzled about which element should first be allotted space on the page. "Page layout begins with illustration," according to one leading authority. Pictures, if they are of good quality and if given adequate space so that all details are clear, can go a long way toward holding the reader's interest. Perhaps space for the headline should be provided next, and it ought

(Continued on page 54)



Dean M. A. Durland of the School of Engineering and Architecture works to co-ordinate 92 full-time faculty members.

Durland is also director of the Engineering Experiment Station which does both research and public service.

Richard Potter, assistant dean of the Engineering and Architecture School, helps direct the nine curriculums.



Engineers Offer More Scholarships

★ Enrollment in the School of Engineering and Architecture this year went up 20 per cent over previous years. The enrollment total was 1,261 students including 502 freshmen in September.

The 20 per cent enrollment increase was the highlight of the year in the School of Engineering and Architecture. The number of graduates was lower however, as 163 graduated from the school in 1954, a 13 per cent decrease from the previous year. The number of graduates in 1955 will be about seven per cent lower, or 151, according to estimates.

Four-year programs of study are offered in agricultural, chemical, civil, electrical, industrial, mechanical and nuclear engineering. A four-year course in industrial arts is offered. In addition, a five-year curriculum is available in architecture.

K-State can confer bachelor of science degrees in all of these fields and is authorized to confer the doctor of philosophy degree in applied mechanics.

Scholarship aid to students has been increased considerably during this year. Dow Chemical company made \$2,500 available each year for undergraduates in chemical engineering. A scholarship program was inaugurated by the Kansas chapter of the National Electrical Contractors association for \$1,000 a year for freshmen and sophomores in electrical engineering. Boeing Airplane company boosted the size of its scholarship support from \$1,500 to \$2,000 a year.

FIGURE 4.11. The finished pages of the **Royal Purple** indicate that the editor was able to follow the original plan shown in the dummy. Thus the efforts of the editor, photographer, writer and printer were co-ordinated in producing the finished product with a minimum of wasted effort.

Classes in agricultural, mechanical and civil engineering are held in this modern, well-equipped wing of Seaton hall.

This section of the building was formally opened at a special ceremony which was part of Engineers' Open House.



to lead the reader into the body copy. Cutlines are more effective if placed near the illustrations they describe. Do not crowd the different elements together. Leave some white space around the headlines, copy and pictures. Pages that are crowded repel rather than attract the reader.

Advantages of the Dummy

A complete page-by-page dummy of the proposed book must be prepared by the editor of the annual if he is to be in position to work intelligently and effectively with all of the individuals who must cooperate to produce a worthwhile annual.

If the dummy is carefully and accurately prepared, it will aid the editor in these ways:

1. He can show the photographers the type of pictures, size and shape of each photograph needed to complete the job.
2. He can order cuts from the engraver to fit the proposed layouts.
3. He can instruct his staff assistants on the exact amount of copy required for the articles and the kind and length of headlines and cutlines that must be written.
4. He can show the printer where each illustration, heading and block of copy is to appear on the page.

Figure 4.10 shows a two-page spread from the dummy of the 1955 *Royal Purple*, and Figure 4.11, the pages as they appeared in the book.

Publishing an annual without a complete and detailed dummy is like building a house without detailed blueprints. It can be done, but the results achieved are seldom pleasing. The time has passed when the editor of an annual can present his readers with a hodgepodge book and expect their approval. He is indirectly competing with editors of picture magazines who have made great improvements in telling stories with pictures. Most students and patrons of the school have learned to appreciate the effective way in which these magazines do the job. They subconsciously expect the annual editor to meet these high standards.

Don't Puzzle the Reader

The editor's job is to make the yearbook interesting. Readers don't want to be puzzled

by crowded and cluttered pages they cannot easily understand.

The situation has been well stated by Bradbury Thompson, art director of *Mademoiselle* magazine. He said:

To be different is a very desirable thing. To be understandable, very necessary. If the art director can be different, understandable, and at the same time, have a logical reason for being so, he has had one of his better and more fortunate days.

While it may be true that the editorial art director has greater creative freedom than many of his colleagues in the more commercial market places, it is equally true that he has many more critics—thousands more. At *Mademoiselle*, we have 523,000 of them. Each of them feels her purchase of the book is her license to criticize. These readers want to be amused and intrigued, but they rebel at being puzzled. So, even the much envied editorial freedom is restrained by public acceptance.

Simplicity Aids Effectiveness

Usually the simpler the design of the page, the more effective it will be. Good results can be achieved by organizing the material into as few elements as possible. For example, suppose the allocation of space provides a two-page spread for eight deans or faculty members. This problem probably would require several preliminary sketches before the finished layout could be decided upon. Sketch A in Figure 4.12 provides for eight separate illustrations, four blocks of text copy and four headlines, and probably would be discarded because too many different elements are competing for the reader's attention. Sketch B calls for four illustrations, four blocks of text copy and one headline, and thus reduces the number of different elements on the pages. This is an improvement over layout A, but probably has too many elements for effective display. Sketch C provides for two illustrations, two copy blocks and one headline, and would result in a simpler and more effective layout for the spread. Sketch D would be satisfactory if informal layout is desired. There are many other pleasing layouts that could be worked out with this same material. The important point to remember is that the proper combination of several small illustrations into a single layout mass to be balanced by other illustrations or masses of type will result in a pleasing over-all design.

Form Should Follow Function

Douglas C. McMurtrie, a leading authority on printing and book design, has compared printing to modern engineering design and construction. He said:

The twentieth-century concept of design is based on the principles of the engineer, who learned early in his work the apparently simple axiom that *form should follow function*. Asking first the purpose for which the object of structure was intended, and analyzing the possibilities and limitations of the materials to be used, the engineer proceeded in a businesslike and unromantic way to design his product so that it would serve most efficiently its intended use. When design had been so determined, the engineer stopped, superadding on furbelows to the simple elementary plan.

Examples of sound modern engineering design are to be seen in recently erected skyscrapers, in the cradle telephone, in present-day airplanes, and in thousands of objects of everyday use, where intelligent

planning has replaced the old rule of "doing it that way because grandfather did it that way." Perhaps the most graphic symbol of modern design is the streamlined railroad train.

All these products of modern engineering design, when viewed through twentieth-century eyes, are seen to have a beauty of form so elementary and fundamental that scant training in art is essential to its appreciation. The most important feature of modern design is simplicity. Rococo ornament, furbelows and "gingerbread" are taboo. We have learned a new respect for the beauty of pure form, without benefit of decoration.

When the engineering principles of design were applied to typography, they brought about important changes, particularly in advertising and commercial printing. An analysis of the purposes which printed advertising was to serve brought about a realization of the steadily decreasing time the average citizen has free for reading, in the face of numerous recently developed attractions competing for his attention. The typographers concluded, therefore, that the pros-

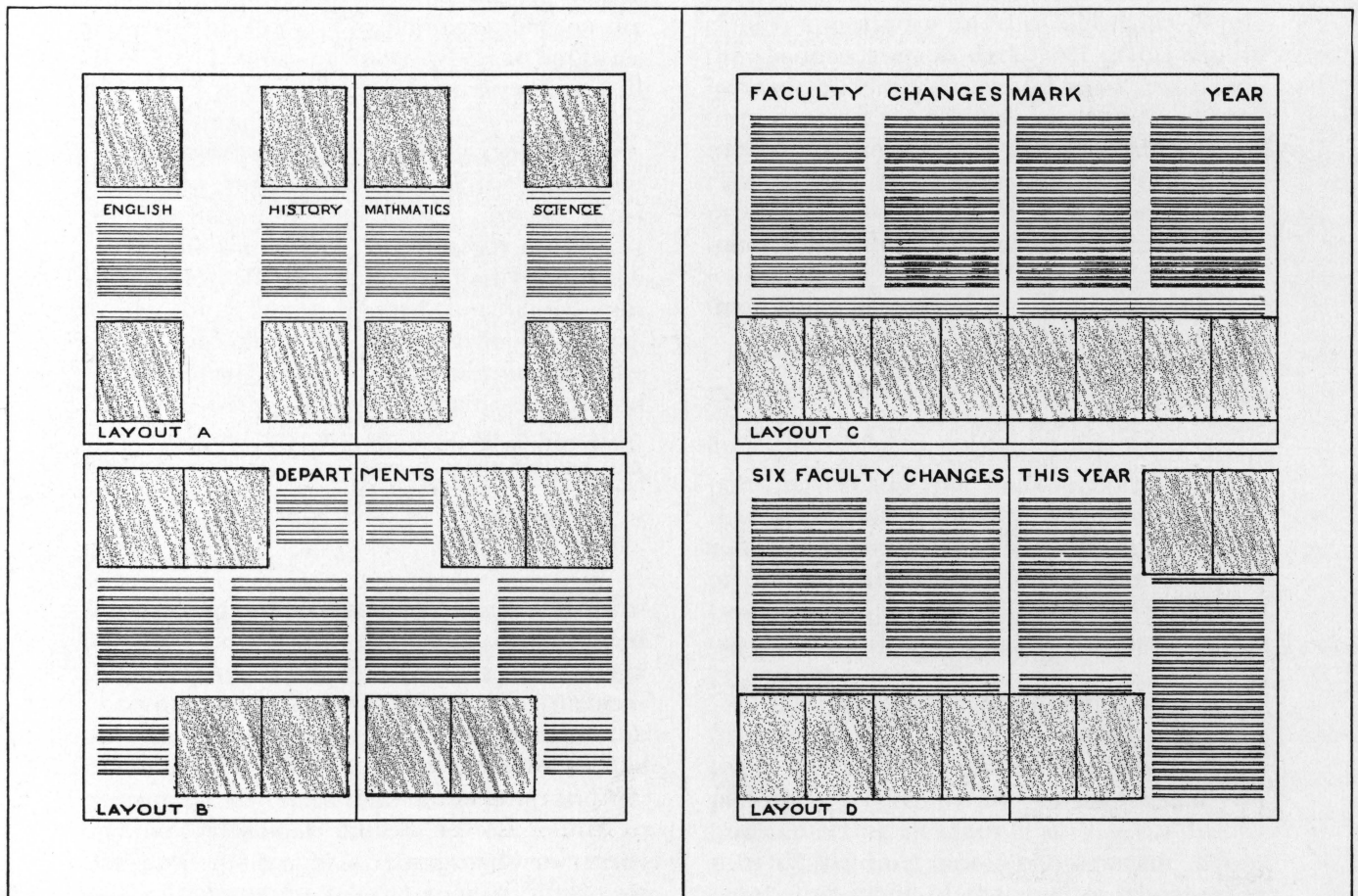


FIGURE 4.12. Best results are achieved by organizing the material to appear on a page in as few elements as possible.

pect must be able to "read as he runs" if the selling story was to bring results.

This realization brought about a new respect for legibility, for type large enough to be read with comfort, for headings set in capitals and small letters (upper and lower case to printers) rather than in capitals only, which are far less easy to read. It was also found that dynamic or unbalanced arrangements were more likely to arrest the eyes of hurried readers than the static, balanced layouts favored by tradition. Display types were simplified in design and reduced to their most elementary form, and serifs, which accented and finished off the main strokes of letters, went into the discard. Simplicity in layout led to arrangements of illustrations and type areas in geometrical forms.¹

In making layouts for the annual, the principle that *form should follow function* must be kept in mind if an effective book is

¹From *The Book* by Douglas C. McMurtrie. Copyright 1943 by Douglas C. McMurtrie. Used by permission of Oxford University Press, Inc.

to be produced. The function of the yearbook is to show pictures of students and tell a complete history of one year of school life. A simple layout plan that provides adequate space for illustrations, headlines, text copy and cutlines arranged in a manner that will tell the story in a logical and coherent way is much more effective than pages that have been "jazzed-up" or for which no plan was made.

Yearbook pages are seldom improved by the addition of borders, designs or tint blocks that are repeated page after page. Photographs cut in odd shapes, crowded on panels with too many other pictures or mounted on cardboard covered with designs lose their effectiveness. Type areas should be arranged in geometric patterns, and, except for occasional emphasis, type masses set at an angle, in stairstep pattern or in any manner that makes reading difficult should be taboo.