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:

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<th>Page Number</th>
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<td>Title page</td>
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<td>Foreword</td>
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<td>Dedication</td>
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<td>Contents</td>
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<td>View of school build-</td>
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<td>Supt. - Principal</td>
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<td>Commercial Dept.</td>
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<td>History Dept.</td>
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<td>Home Economics</td>
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<td>Manual Training</td>
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<td>Other school employees</td>
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<td>17</td>
<td>Division page - Sports</td>
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<td>18</td>
<td>Coach - Football</td>
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<td>19</td>
<td>Football lettermen</td>
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</table>

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 7¾ by 10½ inches and 9 by 12 inches. A good type area for the former is 6 by 8¼ inches and for the latter 7¼ 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 7¾ by 10 inch type area would allow for a ¾-inch inside margin, ½-inch top margin, 1-inch outside margin and 1¼-inch bottom margin. Arrang-
TAKES OVER AS DEAN OF AG SCHOOL

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.

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

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,
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.

**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 21.5 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 Stroud, who tied the record of 20.7 seconds.

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

**Olympic star** Thane Baker (top left); He stands a race in one of the qualification heats at Helsinki (top right). Baker is honored at the United States Olympic Games (center). The Olympic parade of athletes (bottom left). Baker displays his Olympic medals (bottom right).
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 equidistant from the vertical 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.

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 4.8. 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 7½ by 10 inches and the illustration occupies an area of 7½ 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 Kappa**

Phi Kappa was one of the first fraternities to flout the rules of the Newman club. Harold Myres was editor of the fall college; Gene Beroque is president of Sigma Tau; and Harry Vis is president of Cosmopolitan club.

Paul Whitehouse and Dan Weisbrodt were international Farm Youth Exchange students in Syria and Portugal. Walls, that dog about campus, endorsed Bill Block, Phi Kappa candidate for F.I.O.C.

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

After being removed in intramural softball for the third straight year, Phi Kappa are planning on a winner this year.

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

**Phi Delta Theta**

Phi Delta Theta have many prominent men in campus activities. Among them are Everett Hutt, a member of Blue Key and Student Council; Gerald Goldman and Earl Meyer, football players; and Bob Noll, F.I.O.C. acquaintance. Phi Delta also have memberships in Sigma Chi, Alpha Phi Omega, Sigma Tau, Phi Kappa, Y.M.C.A., Peaking Rifle, Arts and Sciences council and Athletic council.

Social activities included an annual Triad with Beta Theta Pi and Sigma Chi. The Phi Delta also play the Sig Alpha in a yearly touch football classic, the Flesh Bowl. Phi Delta placed first in intramural sports.

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.
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.

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

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

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. Cut-
lines 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 pic-
tures. 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 pro-
duce 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 hodge-
podge book and expect their approval. He 
is indirectly competing with editors of pic-
ture magazines who have made great im-
provements 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 sub-
consciously 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 Made-
moiselle 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 col-
leagues in the more commercial market places, it is 
equally true that he has many more critics—thou-
sands 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 re-
duire 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 dis-
carded 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 ele-
ments 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 pleas-
ing 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 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 staisstep pattern or in any manner that makes reading difficult should be taboo.

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