Chapter 5

Getting Pictures To Tell the Story

Getting satisfactory pictures of news events or significant happenings is much more difficult than covering the same events as a news reporter. The reporter, if he is delayed, can almost always find out what has happened, and write his story. The photographer, on the other hand, must be there when it happens, and be in position to get a picture that will tell the story.

If interesting and complete pictorial coverage of the important events of the year is to be obtained, someone with a camera must “cover the waterfront” at all hours of the day and night. If the school’s flashy halfback breaks away for a 60-yard touchdown run against an old rival, the yearbook photographer must be on the sidelines or near the end zone with a camera. That ancient and honorable enemy, be he ever so honorable, will not rehearse the play a second time just so a picture can be taken.

Pictorial Quality

Sparkling reproductions and beautiful printing cannot be attained without good photography. The engraver can make slight improvements in the reproduction qualities of some photographs when he makes the printing plates. But he must use an expensive process of air brushing, retouching and retouching. Yearbook editors seldom resort to this process because of the greatly increased cost. Photographs seldom look so attractive on the printed pages as they do before going through the engraving and printing process.

Some of the detail is usually lost even by the best printers and engravers. Photographs with detail in both the highlights and shadows will reproduce best. Prints that show too much contrast often have a chalky appearance in the highlights, while the shadows are too dark. All prints should be made on glossy paper and ferrotyped. Uniform contrast is necessary in all pictures used in a composite cut, such as a snapshot page or class panel. It is important to reject any prints that have brown or yellow tones. Black tones reproduce best.

Good Equipment Needed

A cardinal rule for yearbook staffs to remember is that your yearbook can be only as good as the pictures you select for it. Many otherwise good yearbooks have been disappointing because the staffs accepted pictures that were poor in quality. Some of the more common defects to watch out for are: under- or overexposure, out of focus, poor composition of the subject, scratches, fingerprints and other marks due to careless handling during processing.

Under absolutely ideal conditions, good quality pictures can be produced with relatively inexpensive equipment. However, the pictorial coverage by the yearbook usually requires meeting all kinds of adverse conditions, thus demanding more photographic equipment than many of the smaller schools own. One solution to this is to employ a commercial photographer to take pictures for the an-
nual. Or frequently there may be ardent amateur photographers among the student body who have the necessary equipment, and will take the needed pictures if the school furnishes film, paper and chemicals.

The yearbook staff may decide to purchase equipment, a few pieces at a time, as funds permit. This plan is recommended, especially if the school has a faculty member capable of supervising and training student photographers. No amount of expensive equipment will produce good pictures, however, unless those using the equipment thoroughly understand its operation. For this reason, in buying photographic equipment both versatility and simplicity of operation should be kept in mind. In cameras, for example, the news-type camera using cut film adapts itself to a wide variety of assignments. It may be used for sports, portraits, for close-up stills, or even as a semi-view camera, but its operation requires more skill than many beginning photographers possess. A twin-lens reflex camera, while not as versatile, may be less expensive and easier to operate. Thus the choice among different types of cameras, as well as equipment such as enlargers, dryers, washers and other processing equipment, will vary according to the funds available and the technical skill of those using the equipment.

One thing should be kept in mind, however, when considering the purchase of a camera. The more expensive a camera is, the more complicated it is. Therefore it may be best to select a less expensive camera requiring fewer adjustments, if students who have not had photographic experience take the yearbook pictures. Much film can be ruined, as well as good pictures missed, by photographers who do not understand the equipment they are using.

Formal and Informal Pictures

Pictures required for a yearbook fall into two general classifications, formal and informal. Sometimes, they are classified as "studio" or "action" shots. Individual photographs to be used in a class section usually are more satisfactory if a neutral or light gray background is used as shown in Figures 5.1 and 5.2. The gray background contrasts well with hair, face and clothing. Much better detail comes in both highlights and darker portions of the portrait than if a white or black background is used.

A uniform head-size for all pictures used in a composite panel must be adopted if expense and time is to be cut to the minimum, and if the finished engraving is to look well. The photographer can insure uniform head-size on all class pictures by using some device to measure the distance from the point of the chin to the eyebrows when the image of the subject is reflected on the ground glass of his camera. Some photographers prefer to have the distance from the chin to top of the head the same in all pictures. This plan, too, gives good results.

Some schools use individual pictures arranged in panels for the organization section. This is satisfactory if all students in school have photographs taken for use in the class section. In many schools only the seniors appear in the class section. If individual pictures are demanded for organizations in these schools, many students will not have pictures taken because of the high cost of individual portraits. If group pictures are taken of organizations, the cost to each individual will be small, and more students will have their pictures in the annual. This plan will make a more complete memory book and increase the number of book sales.

Arrangements of Large Groups

Large groups should be posed so all faces will be as large as possible in the limited space provided. The individuals in the group to be photographed must be arranged so the heads of those in each successive row will appear between the heads of those in the row directly in front. In photographing large groups, best results can be achieved in a studio or room set aside for this purpose. A platform constructed as a series of stairsteps is essential for the best results. Such a platform 18 feet in length, containing four steps will accommodate a group of about 60. The steps should be approximately 10 inches wide and each succeeding step about 11 inches higher than the one in front. This arrangement will force the individuals in each succeeding row to stand close to the row in front of them and also bring the heads to the proper height so
FIGURE 5.1. Uniform head sizes and neutral gray background (for effective contrast with both hair and faces, in class panels makes the entire panel uniform and pleasing in appearance.

FIGURE 5.2. The use of a light gray or white background provides good contrast with the hair and dark clothing, but sometimes almost merges with the face of individuals so photographed. Note senior gowns add uniformity.
FIGURE 5.3. A large group can be properly arranged and posed by using a specially constructed platform. The face of each individual is plainly visible and large enough to be easily recognized and properly identified.

FIGURE 5.4. Often a large group, such as the band or orchestra, must be spread across two pages so the faces will be large enough to be recognizable. This necessitates running the picture across the gutter with the center of the picture and persons in that area obscured. This illustration shows one way to overcome that difficulty.
FIGURE 5.5. This picture shows the result of careless arrangement. Many of the faces are partially hidden, and it is difficult to recognize individuals in several of the rows.

FIGURE 5.4 (continued). Have the photographer leave about two feet of space in the center of the group. Then, two engravings are made, one for the left side and one for the right side. The cuts are printed flush to the gutter and when the two pages are placed side by side in the bound book, no one is obscured by the gutter, and the two engravings give the appearance of a continuous picture.

they will not be hidden from the camera. This compact arrangement makes it possible to get the people in both the front and back rows in sharp focus. Few studios are equipped with a camera that will get a good picture of more than 60 to 75 persons at one time. Best results usually will be obtained by dividing large organizations or classes into groups of 40 or 50 students. Then the faces will be large enough to be easily recognized when the picture is reproduced in the book. An example of an excellent arrangement of a large group is shown in Figures 5.3 and 5.4,
and poor arrangement is shown in Figure 5.5. A time-saving method of obtaining identification of every individual in each group is shown in Figure 5.6.

Informal Group Pictures

Informal pictures of small groups add interest and variety to the book. As many as 15 persons can be photographed effectively in an informal shot if care is taken to pose the group properly, as illustrated in Figure 5.7. The group can be shown engaged in some project sponsored by the organization, or pictured in the club’s meeting place or living quarters. In an effort to get informal pictures, do not forget that the chief purpose of the organization space in the book is to show pictures of all members in such a manner that they can be easily recognized and identified. Informal pictures defeat their purpose if the faces of individuals are partly hidden, or if they are so small individual members cannot be recognized. Some books use informal or action pictures of organizations.
in addition to a group picture showing the entire membership. This is an excellent plan and adds life and interest to the section.

Pictures of Big Events

If the book is to tell a complete history of the school year, pictures must be taken of all the big events. These are sometimes called news pictures, but they also should have historical significance. The picture should be large enough to show what is happening, and the significant highlights of the event should be pictured. Event pictures will have greater interest to the reader of the annual if they create an impact on his mind, arouse his emotions or cause him to recall interesting and pleasing happenings in which he or his friends had a part. Pictures that catch the wild enthusiasm of the football rooters, the radiant smile of the beauty queen or the satisfied expression of a professor smoking his pipe, will help make the annual a real memory book. Examples of pictures of this type are shown in Figures 5.8 to 5.11 inclusive.

FIGURE 5.8. Traditional crowning of the Homecoming queen, and all the candidates look happy! The musical instruments and decorations in the background make it apparent that the awards were made at a dance.
FIGURE 5.9. Happy moments during the year should be recorded in the yearbook, whether it's the presentation of a military queen or just a happy couple at a dance.

FIGURE 5.10. Floats in the Homecoming parade are always good subjects for yearbook pictures. This would be a good picture to use in the advertising section of the annual, because it shows the parade going through the business district.
Action pictures can often be taken by a student photographer or faculty member—someone easily available when the event is taking place. A modern camera equipped with a flash gun makes it possible to cover every important event of the year, if the staff is wide awake to what is happening on the campus and is on the job every day.

**Insuring Pictorial Coverage**

Definite plans must be made well in advance of all events if satisfactory pictorial coverage is to be obtained. A meeting at a definite time each week is necessary to plan for all pictures that can be taken during the week. The editor of the book, photographic editor, student photographers and faculty adviser should attend all meetings. It is sometimes desirable to have one or more section editors present, especially if plans are to be made for extensive coverage of the section of the book in which a particular editor is vitally interested. In general, the committee must be kept small so definite plans can be made without too much delay. It must be a working committee.

Before attending the meeting each member should make a list of all the events scheduled for the coming week. This information can be obtained by reading the school paper, the local papers, by inquiring at the office of the principal or dean of students and from any news tips the individual members of the committee can get about events not formally scheduled or announced. All members of the yearbook staff should be instructed to watch for spontaneous events and get in touch with the editor as quickly as possible so pictures can be obtained.

**Select Events To Be Covered**

With lists of all events scheduled for the week, the committee can select the events it wants covered. It is not enough to tell the photographer to cover a football game. The editor must consult his dummy and instruct the photographer on the type of picture wanted. Suppose one of the events to be covered during the week is the Homecoming game. The annual should include not only
FIGURE 5.12. Well-composed, scenic pictures of the campus add to the attractiveness of the yearbook, especially in the opening pages. This picture is beautifully framed by overhanging tree branches in the foreground and clouds in the sky. Showing students going to classes also makes the picture more "alive."
action pictures of the game, but the color and pageantry connected with the present day football spectacle. There might be pictures of marching bands, pep rallies, yelling rooters, cheerleaders in action, coaches on the sidelines, the team rushing on the field, crowning of the Homecoming queen, stunts during half time, scenes in the press box, visiting dignitaries, etc. It is difficult to get all these pictures during one game, and there would not be space in the annual to print all of them if they were taken. So it is up to the editor to select the features he wants photographed for the Homecoming game and plan in detail with the photographer the best way to get them.

More effective pictures of an event can be obtained, if the editor and photographer will discuss in detail with the person in charge of the event what will happen, when and where it will occur. If this information is obtained well in advance, the cameraman can arrange to be at a strategic place to shoot a dramatic picture that will fill the needs of the annual. Usually the person in charge of the event will be glad to co-operate and will help stage a good picture.

**Bread-and-Butter Pictures**

When plans have been completed to cover all the important events during the week, the committee can then make plans to get as many as possible of the non-event pictures (such as those shown in Figures 5.12 to 5.15, inclusive) that are necessary to complete the yearbook. Compile, from the dummy, a list of the required pictures. In the beginning the list will be long, calling for pictures of the school buildings, students in classrooms and laboratories, faculty members, seniors, underclassmen, organizations, clubs, publications, fraternity houses and many others. Pictures of this kind usually can be taken at the convenience of the photographer, but some of them should be taken each week. In setting up a production schedule for the book certain forms or sections of the annual must go to the printer at an early date. Pictures for these sections are the first ones assigned to the photographers. Checking the dummy often reveals that only one or two more pictures are needed to complete a page or section. These pictures ought to be given top priority on the list of pictures to be taken that week.
FIGURE 5.14. Campus views, to be most effective, should be artistic and show familiar scenes. This one uses an archway — through which every student at the school has passed at some time — to frame one of the familiar campus buildings in the background.
FIGURE 5.15. A modernistic building, interesting shadow patterns, picturesque trees and a cloudy sky combine to make this picture a beautiful campus scene.
FIGURE 5.16. This photograph of a dean illustrates the effectiveness of simplicity. The background and surroundings are subdued, and lighting is concentrated on the individual being pictured.
Complete Arrangements for Each Picture

When it is decided what nonevent, or timeless, pictures are to be taken during the week, some member of the staff must make arrangements for getting the individuals being photographed to the proper place at the appointed time. For example, suppose 10 organization groups can be accommodated at the studio during the week. The photographic editor or some responsible member of the staff must work out plans with the photographer as to the time each group is to appear, how the group is to be arranged so the picture will fit the layout. Someone should be at the studio to get identifications of all members in the group. After plans have been completed at the studio, the president of each organization must be notified in ample time so he can get word to all members of his organization to be at the studio at the appointed time. Often he will want to instruct the members how to dress. Sometimes the organization is allowed to make its appointments direct with the studio, but even if this is done, the staff must have a definite understanding with the photographer as to the kind of picture wanted.

Better and more useable pictures will be obtained if definite plans are made in advance, with all parties concerned. Often a telephone call will do the job if the picture wanted is a candid shot of a teacher, or an informal photograph of a committee. Once arrangements are made, it is up to the staff photographer to be on the job at the appointed time.

Care of Prints and Negatives

Negatives of all pictures should be developed as soon as possible after they are taken and always within a week. If the processing is done promptly, the photographer will know what results he is getting. He can determine if he is using the proper lens opening, timing, lighting and if he is the proper distance from the subject. Sometimes the camera may not be working properly and needs adjustment or repair. If undeveloped negatives are allowed to pile up, this may not be revealed until many worthless pictures are shot.

All negatives and prints must be handled with care to obtain the best results. Commercial photographers who make pictures for the book will retain ownership, and take care of the negatives. If the student photographer processes the pictures he takes, a file can be provided for keeping the negatives in good condition. Each negative is numbered in the margin with ink. The negative can then be placed in an envelope bearing the same number and filed in numerical order. If many pictures are to be used, a catalog is necessary to record the number of each negative and a short, identifying description. Contact prints are made from all negatives and delivered to the editor. Each print should have, written on the back, the negative number and any identification obtained when the shot was made. A soft pencil must be used for this, because if much pressure is exerted when writing on the back of a print, it will make the

FIGURE 5.17. Simple backgrounds such as this one often increase the effectiveness of the picture. The musical symbols on the blackboard help identify the individual pictured.
print useless for reproduction purposes. The number on the print is important. Often the editor will require an enlargement to fit the page layout and the photographer can find the negative easily in his file if the proper number is given.

All prints must be handled carefully and by the edges, so no finger prints will show when plates are made. Since prints usually have a tendency to curl, they should be placed under a stack of books for about 24 hours. They can then be filed, if it is not possible to send them immediately to the engraver. Prints should go to the engraver as soon as possible, for they sometimes fade or turn brown or yellow. Then too, the engraver can start production of the cuts as soon as pictures are received.

Requirements of a Good Picture

The editor, faculty adviser, photographic editor and staff photographer should all have a thorough understanding of what constitutes a good picture and gives it a story-telling quality. A careful study of photographs in leading picture magazines, newspapers and good yearbooks will reveal many of the requirements.
FIGURE 5.19. The excitement of a group of football fans demanding that classes be dismissed in celebration of a football victory is needed to help tell the story of the year.

FIGURE 5.20. Scientific apparatus often adds "atmosphere" to a picture. Pictures of teachers or outstanding students at work on projects of this kind have more impact than straight portraits.
When the cameraman goes out on an assignment, it is a good plan for someone to go with him to aid in posing the picture and to help plan the best method of covering the event. Often it is necessary for the assistant to prevent someone from walking between the camera and the subject to be photographed. Sometimes he must hold a chair or a step-ladder on which the cameraman is standing so he can see over the heads of the crowd. Just before the picture is made, the photographer is busily concerned with adjusting his camera, and the assistant, if he knows his job, can see that all individuals to be photographed are posed as they should be. He may note that someone is looking directly at the camera or has moved slightly so that he will not be in the picture. He can take care of these details quickly.

The photographer is looking through the viewfinder the instant before snapping the picture and sometimes cannot see all the subjects clearly. It is up to the assistant to tip him off by a prearranged word or sign when to snap the picture. An alert assistant can be of great help in keeping the individual or individuals from freezing-up just before the picture is made. He can engage them in conversation and take their minds off having their picture taken. In semi-posed pictures of this kind the photographer must strive for an off-guard effect.

**Get Identifications for Pictures**

The assistant can be helpful, too, in getting identifications of persons in the picture or making some notation describing the event, where it took place and the significance of the picture. But whether the photographer has an assistant or not, identifications should be obtained when the picture is taken. Besides his camera, a photographer should make a pencil and a notebook or small cards a standard part of his equipment.

Many pictures for yearbooks are of spontaneous events where identification of individuals is not necessary. In semi-posed pictures, however, where a few persons are the center of interest, it may be desirable to identify those in the photograph. Then it is absolutely necessary that their names be obtained before the picture is taken. This insures getting them in the same order they will be in the picture. A lot of time can be wasted trying to find someone to identify all the persons in a photograph. Invariably, there is at least one person whom nobody seems to know.

**Strive for Simplicity**

The photographer should make an effort, in most cases, to keep the picture simple. He ought to get as close to the subject as possible and eliminate individuals who do not add to the story. He must make an effort to keep away from complicated or confusing backgrounds that detract. The effectiveness of simplicity is well illustrated in Figures 5.16 and 5.17.

**Atmosphere Pictures**

Although simplicity should be the keynote in most pictures, there are instances where the reverse is true. Sometimes the story behind the picture is told in the background, in the utter disarray of a room or the wild enthusiasm of a yelling crowd. The importance of pictures of this kind is shown in Figures 5.18 to 5.21 inclusive. In a yearbook, pictures of this type usually have more appeal than the same kind of pictures used in a magazine of national circulation, because the story they tell reaches into the reader's life—he has an understanding of their significance.

**Spontaneous Events**

Spontaneous happenings offer opportunities to get pictures that will have a real impact on the reader's mind. Staff members often miss these pictures because they follow the dummy too closely and do not have the proper awareness of the importance of spontaneous happenings. The dummy should not be followed so rigidly that it becomes a strait-jacket. The plan can usually be changed to accommodate any picture that has real significance. The pictures in Figures 5.22 and 5.23 show how spontaneous events can be photographed.

**Candid Shots**

Candid shots of one individual are usually hard to get, because the person having his picture taken is likely to freeze-up just before
FIGURE 5.21 (above). An alert photographer will take advantage of natural surroundings to give his pictures a different twist. Here the photographer used a stairway to avoid placing the subjects in rows.

FIGURE 5.22 (left). Although many pictures for the yearbook can be planned ahead, some of them cannot. Pictures such as this, showing two cheerleaders welcoming a returning athlete, can be caught only by alert photographers.

FIGURE 5.23 (below). An interesting picture shows pep club members selling oranges to send the band to an out-of-state football game. Pictures like this often can be scheduled ahead of time; however, the yearbook staff must be constantly on the lookout for events of this kind that help to tell the story of the year’s activities.
the shot is made. Best results are obtained when candid pictures are snapped at an instant when the subject is off guard, perfectly relaxed and natural. The cameraman's assistant can be a real help in obtaining pictures of this kind, if he will chat with the subject being photographed and keep the subject's mind off posing for the picture. Figures 5.24 to 5.27 inclusive are examples of good candid shots.

Available Light Pictures

An aid to getting good candid shots is the fast film now being marketed by several film manufacturers. This high-speed film for both cut and roll film cameras is now being used extensively by press and commercial photographers, making it possible to take pictures indoors without flash bulbs or other lighting equipment.

Available or existing light pictures, as photographers call them, are not new, but they have become considerably more popular in recent years. This has been due partly to improved film and partly to increased use of these pictures by pictorial magazines and newspapers. They have a naturalness that is hard to capture in pictures where harsh lighting is used. Examples of pictures taken by available light are shown in Figures 5.27 to 5.29.

Of course, when fast film is used, the manufacturer's recommendations on both exposure and development should be followed explicitly, and the advice of an expert should be sought as to whether a particular camera is suited for this type of film.

Action Pictures of Athletic Events

The cameraman has no opportunity for posing action shots of athletic events. The most desirable picture usually is one showing the winning touchdown in a football game, the winning goal in basketball or a home run with the bases loaded in baseball. This is seldom possible because the game moves so fast that the photographer cannot always be in the proper position to get the shot. He should get as close to the action as the rules will permit and safety will allow. He must have his camera directed at the spot where he thinks the action will take place, and must have it set for the proper timing, lens opening and focus to catch the action clearly.

Because of the speed with which he must operate and other factors involved, many of the pictures taken will not be satisfactory. The results he obtains will improve with practice. One sports photographer compared snapping action pictures to shooting ducks. He said, "You have to lead 'em a little." Meaning, of course, that the camera should be directed slightly ahead of the play as it requires an instant to snap the picture. Examples of sports pictures are shown in Figures 5.30 to 5.39 inclusive.

Posed and Semi-posed Pictures

A large percentage of the activity pictures used in the book are either posed or semi-posed. Very often a pressing crowd will prevent a photographer from getting a picture of an individual receiving an award or being crowned. Sometimes pictures are missed because the photographer forgot to pull a slide. When this happens, it is necessary that the participants be posed for the benefit of the photographer so the action can be captured on film.
Other pictures falling into this category would include portraits of queen candidates, pictures of outstanding students, shots of publication staff members, etc. These pictures can be natural, although they are obviously posed. Figures 5.39 to 5.45 inclusive are examples.

**The Picture Story**

The picture story has become increasingly popular in recent years. The yearbook, since it is largely a picture publication, can use this technique to good advantage for certain events. Sometimes a school affair will be so important that a series of pictures is justified and would portray it best.

A picture story, however, is more than a hodge-podge of pictures taken at random. It needs to be planned, just as a writer plans a story. It should have a beginning, build up to a climax and have an ending. In other words, the reader should be able to tell from the series of pictures what the story is about, aided by a minimum of text.

It is necessary, then, to give a little forethought to a story to be told with pictures. Instead of telling the photographer to "go get a bunch of pictures," the editor should explain how the story fits in with the rest of the book, what it is supposed to portray and what type of pictures are wanted. The photographer will be better prepared to get pictures to fit the story if he is given advance briefing.

Not all events that occur during the school year are important enough to warrant a series of pictures. The yearbook covers an entire year and, if several events are given unusual prominence by picture stories, some lesser event probably will be omitted. Therefore, the best subjects for picture stories are those in which the largest number of the students and faculty participate.

An example of a picture story is shown in Figures 5.46 to 5.51, inclusive. The story is about enrollment, one of the few events in which all students take part. Figure 5.46 shows students being given their dean's cards at the beginning of registration. Figure 5.47 is a candid shot of a student filling out one of the many cards needed for enrollment.

**FIGURE 5.25.** Faces reflect many moods, and these candid shots of individuals help to illustrate, by means of facial expressions, what some of those moods were during the year. Candid shots of students, with well-written cutlines, can add a lot to the story told by a yearbook.
FIGURE 5.26. This is a simple picture sequence showing the Homecoming queen rooting for the football team. A larger, full color picture of the queen was used on the same page with this sequence.

FIGURE 5.27 (below). Candid shots of individuals should catch the subject off guard. A variety of poses also will add interest. This picture was taken by available light.

FIGURE 5.28 (above). Football action pictures are common, but good ones are rare. In this picture, the photographer was close enough to capture facial expression and to exclude distracting players not directly concerned with the action.
FIGURE 5.29 (above). Teachers are human, too, and caught in unguarded poses, they offer interesting picture possibilities. This picture was taken by available light.

FIGURE 5.30. Effective cropping makes this picture an outstanding sports action shot. It emphasizes, too, the job of the linemen, who are seldom shown in action.
FIGURE 5.31. Night football pictures are a problem for any yearbook staff. The photographer who took this picture was close enough to the action to concentrate his lighting on a small area, disregarding the background.

FIGURE 5.32. Sometimes the background is important even in action pictures. This photographer caught a good picture of a ball carrier, plus a background showing the packed stadium.
Next comes an identification picture in Figure 5.48, followed by Figures 5.49 and 5.50, which show students checking the large board telling them what classes are closed, and then obtaining the necessary cards to enroll in specific classes. The finale comes in Figure 5.51, with two exhausted students who have gone through the process and have nothing better to do than sleep.

The story is a familiar one to all students, and years later the series of pictures will recall to their minds some of the confusion, the classes they got and the classes they didn't get, good schedules and bad schedules, and perhaps they will be able to laugh about it, then. At any rate, the story has a beginning, a middle and an end. It fulfills its function as a story.

Picture magazines sometimes use a central figure in a picture story and follow his progress from the beginning to the end. For a yearbook, however, it is usually best not to select one person for the main character of a story, because it places him in a position of too much prominence. Then too, the story usually is one that is familiar to all students.

The amount of text needed with the picture story depends somewhat on what is being portrayed. There are few exceptions to the rule that every picture needs some explanation. Even though the picture story should be self-explanatory to be most effective, some text is needed to make the story absolutely clear. Many picture stories require both cutlines and accompanying text. Some need only cutlines to explain the story. A few picture stories can get by with using only one or two words below each picture, but this is the exception, rather than the rule.

Note how the cutlines from the Royal Purple help the pictures tell the story of enrollment in Figures 5.46 to 5.51, inclusive.

FIGURE 5.34. This picture indicates the importance of contrasting background. The player's white uniform stands out against the dark background.
FIGURE 5.36 (right). Sometimes the story of the game can be told better by turning the camera on the coach and players on the bench.

FIGURE 5.35. Most action on the basketball court takes place below the basket, so photographers station themselves there with cameras ready and often get excellent action shots.
FIGURE 5.37. Pictures of coaches are better if they are taken during actual practices or games. This low angle shot silhouettes the tennis coach against the sky, but he is obviously on the tennis court.

FIGURE 5.38. Minor sports are sometimes neglected pictorially, but outstanding pictures like this one can be taken of tennis, golf, swimming and wrestling. Good cropping often makes a picture of this kind more effective.
FIGURE 5.39 (above). Award pictures can be varied. Instead of showing the traditional picture of a judge presenting a trophy to the winning sorority in a singing contest, the photographer caught the group's representative kneeling at the edge of the stage showing the trophy to some of her sorority sisters.

FIGURE 5.40 (right). Pictures of students at work on various activities add interest to the yearbook. Here an editor looks over a copy of the newspaper as the press gets ready to roll.

FIGURE 5.41. This is another approach to the award picture, but more obviously posed than the one in Figure 5.39.
FIGURE 5.42. This picture disproves the rule that subjects should never look at the camera. This person looks relaxed and natural in doing so, but the effect won’t always be as pleasing as in this picture.

FIGURE 5.43 (right). Varying the traditional studio poses of campus queens, the photographer posed this picture outdoors and shot full length. The photographer must be careful about the background in a picture of this kind.

FIGURE 5.44. Most pictures of football players show them running or passing or catching a ball, but fail to show their faces clearly. This example shows a different method.
FIGURE 5.45. A well-posed picture shows student leaders in the Collegiate 4-H Club. The emblem on the wall adds to the effectiveness of the picture.

FIGURE 5.46. Enrollment time again. Get your dean's cards here. Your assigner has to know what courses you've taken, what courses you still have to take, and, perhaps, what courses you must repeat. All is confusion, or so it appears.

FIGURE 5.47. IBM machines speed up enrollment, but how can you write around all the holes in the cards? After this stop you've got writer's cramp, but you're on your way.

FIGURE 5.48. Get a number, look through the frame and hold it. Not a glamour pose, by any means, but every student gets an identification picture.
FIGURE 5.49. Next stop, the gym where classes are assigned. Your schedule goes into the wastebasket, because this board tells you classes you had planned are full. Looks like you'll have that 8 o'clock after all.

FIGURE 5.50. Finally, after turning your schedule upside down and sideways, you are ready to get your class cards. Call out your numbers and hope they don't close that one class you need before you get there.

FIGURE 5.51. Tired feet, aching head and a nearby sofa — a perfect combination. Might as well sleep. Classes don't begin 'til tomorrow.