

Chapter 9

Production of Yearbooks by Photolithography¹

WITHIN the last 30 years, the development of photolithography has brought about major changes in the printing industry. A great deal of money, time and experimentation has gone into the growth of lithography. The results have been far reaching, particularly in specialized fields such as 4-color process printing, large posters, magazines, photographic publications and school yearbooks. The purpose of this book is not to question whether letterpress or lithography gives better results in the production of a yearbook, but to mention the availability of both methods and to show examples of each.

In its infancy, photolithography — often called offset printing or lithography — was used as an inexpensive method of reproducing any kind of copy that could be placed on a sheet of paper. This hit or miss reproduction of typewritten copy, drawings and snapshots often produced haphazard results, no more comparable to the work of today's commercial lithographers than a child's hand-cranked, rubber-type printing drum is comparable to today's letterpress printing.

H. C. Latimer explains the term "lithography" as:

Lithography is the printing process in which the printing image and the non-printing areas of the printing plate are both on the same plane, or level, as compared to relief (letterpress) or intaglio (gravure).

The term lithography includes offset lithography, offset printing, photo-offset, photolithography, planography, etc.; in each, the basic method is the same. It is a chemical process dependent on the principle that grease and water do not mix. The basic principle was discovered by Alois Senefelder in 1798 after thousands of experiments.²

Chapter Printed by Lithography

This entire chapter is printed by lithography (offset) to enable faculty advisers and staff members to compare it with the other chapters, which are printed by letterpress. Several actual pages from college and high school books have been reprinted in this chapter to illustrate results in annuals printed by the lithographic method.

Most of the concerns that do printing by both letterpress and lithography agree that top quality can be obtained by either method and that the cost is comparable. The choice between the two methods should be determined by the material to be printed rather than the cost alone, since the two methods solve the printing problems by entirely different operations. The final decision as to which method will be used must be reached only after careful consideration by the yearbook staff. Each method has its own advantage.

When the yearbook staff decides to have the annual printed by photolithography, it is advisable to select a firm with experienced workmen and proper equipment to do the job. All of the large houses specializing in printing yearbooks offer many aids to the staff. Salesmen representing the better concerns are well informed and can help the staff plan and prepare copy and suggest methods to finance the undertaking.

¹ This chapter was lithographed by the Taylor Publishing Company, Dallas, Texas.

² H. C. Latimer, page 280, *Eighth Production Yearbook*, 1948, Colton Press, Inc.: New York.

Front row: Mayrene Maxwell, Donna Scriven, Betty Hara, Donna Kenzy, Billye Murphy, Kay Adams, Donna Lowry. Middle row: Miss Janelle Mohr, sponsor, Mrs. Fawntine Black, sponsor, Carol Mayborn, Louise Hawk, Adele Fuller, Lila Lemon, Jeanne Wolf, Sharon Sievers, Rita Carroll, Marilyn Seger. Back row: Miss Ada

Winans, sponsor, Phyllis McCaffree, Sally Abbott, Joyce Taylor, Gayle Sample, Myrna Barfoot, Eloise Baker, Sue Snider, Carol Busacker, Madeline Bahn, Sharon Nosker, Jane Lyon, Sharon Rhoades, Karen Stiles, JoAnn Shepard, Virginia Simmons, Miss Mabel Yensen, sponsor, Liz Banghart.

NIKE GIRLS STRESS SERVICE

"We are gathered together today as a girls' service organization" is the statement with which the Nike girls open each meeting. Nike Club is sponsored by the local Business and Professional Women's Club.

Among the activities of Nike girls are the Valentine party for the Torrington orphanage, "Meals for Millions," the annual parent-daughter banquet, and the Nike information desk.

Leading Nike members this year were Donna Lowry, secretary; Marilyn Seger, treasurer; Mayrene Maxwell, president; and Betty Hara, vice president.

FIGURE 9.1. The paste-up when it is ready to be photographed for the line negative. The black areas are reserved for the halftone negatives which will be stripped-in on the line negative after it has been made.

Nike's float should have led us to victory in the Homecoming game.



Front row: Mayrene Maxwell, Donna Scriven, Betty Hara, Donna Kenzy, Billye Murphy, Kay Adams, Donna Lowry. Middle row: Miss Janelle Mohr, sponsor, Mrs. Fawntine Black, sponsor, Carol Mayborn, Louise Hawk, Adele Fuller, Lila Lemon, Jeanne Wolf, Sharon Sievers, Rita Carroll, Marilyn Seger. Back row: Miss Ada

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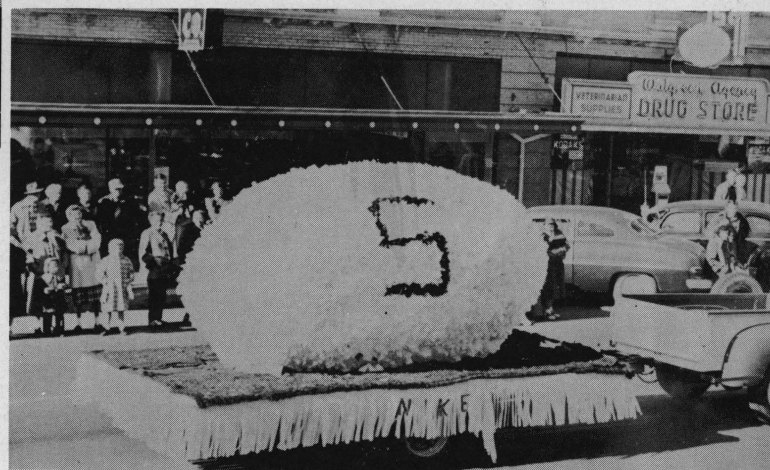
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FIGURE 9.2. The completed page as it was finally printed in the yearbook was made from four negatives stripped together. This plan permits special treatment of each photograph, thus insuring better quality.

Photolithographic Process

Although it is impossible to give a detailed description of the photolithographic process in this chapter, some knowledge of the method may help annual staffs producing lithographed books.

The first step in the lithographic process is to prepare all copy for reproduction by photography. *Copy* includes all illustrations, art work and written material. The photographs are marked for the proper reduction or enlargement to fit the space provided for them on the page. The headlines, identifications and text copy are marked for the proper sizes and faces and sent to the typesetters so they can be set in accordance with the style selected by the staff. When the type is set, a galley proof is made and it is proof-read for typographical errors. When errors, if any, have been corrected, a reproduction proof is made on enamel paper and cemented into position on a master page or *paste-up*, as it is called.

If the book is to be lithotyped instead of machine set, the copy is, of course, sent to that department where it is copied on an electric typewriter and the copy thus made is used in the paste-up instead of the proof of machine set type as outlined above.

Figure 9.1 shows how the paste-up appears at this stage and Figure 9.2, the finished job.

Making the Line Negative

The paste-up or master page is now ready to be photographed and is sent to the camera room and a line negative is made. In the meantime, the photographs which were marked for size have been sent to the reproduction camera and a negative of the exact size is provided for each photograph on the layout. All photographs and other copy having tonal gradation, must be photographed through a halftone screen. This screen breaks up the image into tiny dots and thus retains the gradations of tone. Just how the screen functions in making the halftone possible has been discussed in more detail in Chapter 7.

Stripping-in the Negatives

When all negatives of type and photographs

are completed, they are sent to the stripping department where they are placed in their proper places on the page. Halftone negatives must be placed in the proper location reserved for them. This is called *stripping-in*.

At this point, a proof of the page is made. This is done by placing the composite negative over light-sensitive Van Dyke paper and exposing it under arc-lamps to produce the desired proof for a final check.

The negatives for four, eight or sixteen pages, depending on how many pages can be printed at one time on the press, are now stripped on masking paper. When the layout is completed, it is ready for the plate-making department.

Making the Lithographic Plate

The composite negative of the several pages is transferred to a sensitized lithographic plate. This is accomplished by placing the negative and plate in a printing frame and exposing them to light. The plate is coated with chemicals with a bichromate base, which makes it sensitive to light, and the image is transferred to the plate. Next the plate is inked, etched and treated with gum and then it is ready for printing.

How the Offset Press Works

An offset press has three cylinders. Wrapped around the first cylinder is the lithographic plate. Two sets of rollers pass over this plate—one carrying water and the other carrying ink. The image portion of the plate has an affinity for lithographic ink and takes it from the rollers, while the spaces which will be blank after the form is printed are coated with water and will repel the ink.

When the cylinder with the lithographic plate has passed under these rollers, it comes in contact with another cylinder which is covered by a rubber blanket. This blanket receives the impression from the inked portion of the plate and in turn prints the image onto the paper. Thus, the paper never comes in direct contact with the printing plate. In letterpress printing the type forms print directly on the paper.

Plan Yearbook Carefully

In general, the same principles of yearbook production hold true for lithographic as for letterpress yearbooks. Knowing the functions of a yearbook, getting the staff to do the job, selecting the theme, planning the book, getting good pictures, writing the copy, headlines, captions and identifications, setting up a production schedule, preparing the budget, getting the income and keeping the records, all of which are discussed in other chapters, are equally applicable to books printed by lithography.

One of the advantages of lithography is that more pictures can be used since there is no extra charge for the space covered with engravings, but sane pictorial display should still be used. Good pictures illustrate a story very well, but good copy, meaningful cutlines, complete identifications and interesting headlines also are essential. The leading lithographic houses are doing their utmost to convince yearbook staffs that the knowledge of typography and display developed over the past 500 years should be used in these books along with some of the new innovations made possible by this new process.

Preparing Layouts and Copy

Most of the concerns specializing in lithographic yearbooks furnish the annual staff with detailed instructions on how to prepare layouts and copy for the printer. These instructions should be studied and followed carefully so the printer will understand just what the staff wants and thus expedite the production of the book.

In any plan it is essential to prepare a detailed layout for each page showing exactly where each illustration, headline and block of copy is to appear. When lithographers first began to print yearbooks, some of them encouraged staffs to have all pictures made the exact size they were to appear in the annual. The staff was also instructed to crop and mount all pictures on the layout or *master page*, as it was sometimes called. This plan resulted in inferior printing plates because all the pictures on the page had to be photographed with the same shutter opening

and time exposure without regard for the tonal qualities of each photograph. Thus the poorest picture on the page became the common denominator for the results obtained. Then too, a better print can be obtained by the photographer if he is allowed to make enlargements from the original negative. In most cases, the staffs could not do a good job of mounting the pictures.

Because of these conditions, many of the yearbook houses now request the staff not to mount pictures. The staff is requested to make a layout on the outside of a copy envelope as shown in Figure 9.3. The pictures are numbered on the back to correspond with the numbers shown on the layout. This plan enables the printer to reduce or enlarge each picture, and to shoot it separately if necessary, when the halftone shot is made, thus insuring better quality. The layout department often mounts several class pictures on one panel and photographs them all at once, as the tonal quality is usually uniform in these pictures. In some cases, sheets of mounting board are furnished and the staff is encouraged to mount class panels and snapshot pages.

Photographs can be either reduced or enlarged when the plate is made. However, when the picture is reduced in width by the engraver's camera, its height is also reduced in exactly the same proportion. The same principle holds if the picture is enlarged, but this is seldom done because the results achieved are not satisfactory. The pictures must be furnished in the right proportion to fit the layout. Several common methods used to determine if a photograph will "make size" are discussed and illustrated in Chapter 7.

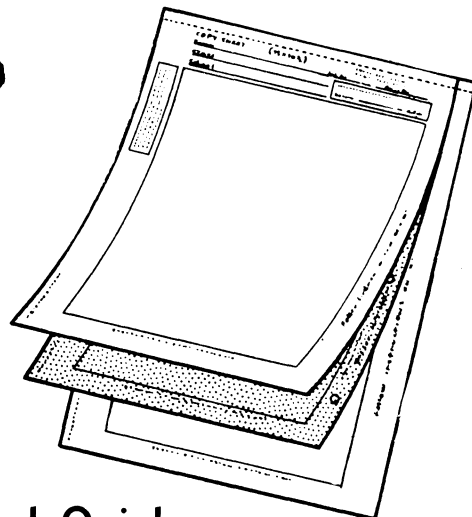
Typing Copy for the Printer

Copy usually is typed on a special copy sheet furnished by the printer. The copy sheet shown in Figure 9.3 is exactly the same size as the copy envelope. A second copy sheet, to be retained by the school for its dummy, also is supplied. Both of these sheets are placed over the copy envelope with snap-out carbon sheets arranged so the staff can make the layout on the top sheet, or copy sheet,

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3-minute INSTRUCTIONS for PREPARATION OF COPY

Taylor-made Plan Is Easy and Quick



1. Use an Artcraft Layout Copy form or draw the picture spaces on a blank triplicate copy form. Subdivide your picture areas to outline each picture. Number each picture space. Start with No. 1 on each page and continue from left to right until all spaces are numbered. Write the last name of the person in the picture space for identification. If you are using a drawing give the drawing a number just as though it were a photograph. Use a ruler to draw lines—and bear down to make clear carbon copies.

COPY SHEET
Dallas
Texas
Southview High School
Jame Adams
0120
20

1 Allman	2 Allen	3 Allman	4 H. Anderson	5 J. Anderson	6 Armstrong
7 Ash	8 Bartlett	9 A. Beasley	10 T. Beasley	11 Boden	12 Beck
13 Bethings	14 Brent	15 Carter	16 Cartwright	17 Davis	18 Doyle

DUMMY SHEET
Dallas
Texas
Southview High School
Jame Adams
0120
20

1 Allman	2 Allen	3 Allman	4 H. Anderson	5 J. Anderson	6 Armstrong
7 Ash	8 Bartlett	9 A. Beasley	10 T. Beasley	11 Boden	12 Beck
13 Bethings	14 Brent	15 Carter	16 Cartwright	17 Davis	18 Doyle

SENIORS OF 1956

COPY ENVELOPE
Dallas
Texas
Southview High School
Jame Adams
0120
20

1 Allman	2 Allen	3 Allman	4 H. Anderson	5 J. Anderson	6 Armstrong
7 Ash	8 Bartlett	9 A. Beasley	10 T. Beasley	11 Boden	12 Beck
13 Bethings	14 Brent	15 Carter	16 Cartwright	17 Davis	18 Doyle

OF 1956



2. Put the triplicate copy form in your typewriter—fill out the heading. Type the copy that you want the company to reset—just where you want it on the copy sheet. We'll reset type from your original copy sheet. You don't have to make typing corrections on the carbon copies.

FIGURE 9.3. The copy envelope is shown at extreme right, the copy sheet at the extreme left and the carbon copy to be retained by the staff in the center.

using a ball-point pen or a hard lead pencil. Carbon copies of the layout will be made on the dummy sheet and copy envelope. Before the carbon sheets are removed, copy is typed, thus producing three copies. The original copy sheet is placed in the copy envelope with the photographs and the carbon copy is retained by the staff.

Lithotyped Composition

As indicated in Figure 9.3, the copy is to be typed in the approximate location desired on the finished page. For lithotyped books, the copy can be typed, single spaced from top to bottom and border to border, in the space not occupied by pictures. When the copy is retyped by the printer, on a varitype or IBM machine, it will be reduced enough in size to provide necessary margins. Figures 9.4 and 9.5 are reproductions of pages from books using lithotyped composition, and are reprinted to illustrate the results achieved from this method.

Copy Set in Type

If machine set type is used, and a lot of copy is written for each page—especially long identifications of groups set in six or seven point type—the copy will have to be typed on separate sheets and keyed to the layout by letters as previously suggested. See Chapter 8 on how to estimate copy to be set in regular type.

Reproducing copy on a typesetting machine is the most expensive, but the finished yearbook is more satisfactory if the budget will allow this kind of composition. If suitable type faces are used throughout the book, the result is a more pleasing, easier to read and a better designed annual. Figures 9.6 and 9.7 are reproduced from actual pages of books using machine-set composition.

Art Work in Lithographed Yearbooks

It is possible in lithographed yearbooks to use a great deal of art work at no extra cost, but it should not be overdone. Student talent may be used to provide drawings for the annual, but the versatility of offset printing makes it possible to obtain art work from

other sources as well.

Many of the printing firms provide a scrapbook of designs, cartoons, hand-lettered headlines and sketches. These can be clipped and cemented directly to the layout pages. If such a book is not furnished and local talent is unavailable, linedrawing art work can be clipped from magazines, newspapers and other sources. Copyrighted material, of course, cannot be used without permission of the copyright owner. Only black and white material can be reproduced satisfactorily.

However, the annual should not be cluttered up with too much material of this kind.

The chief function of the yearbook is to print pictures of all the students and tell a complete story of the year. This function should not be forgotten just because other material can be used at no extra cost.

If a student artist does the drawing, several points should be remembered. Pen and ink drawings reproduce best when made on a white, hard finish drawing board in black India ink. All lines should be bold and solid. Fine detail probably will blur in the reproduction and the attractiveness will be lost.

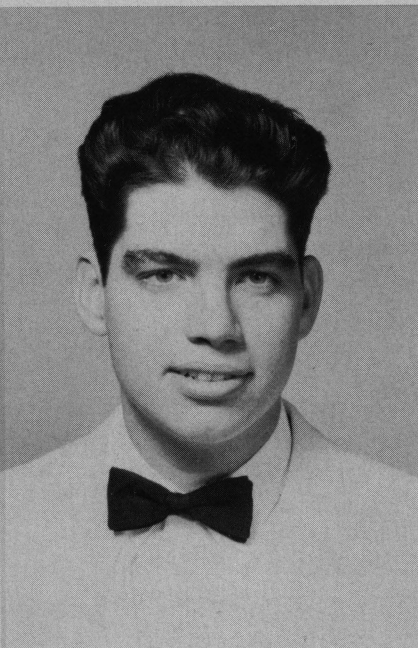
Figures 9.8, 9.9 and 9.11 illustrate how cartoons, decorations and hand-lettering can be used to embellish the pages of the annual. Figures 9.10 and 9.12 are good examples of how the yearbook can portray the work of the school. Figure 9.13 shows the use of *overburn* and Figure 9.14 the application of reverse printing.

Contracts for Lithographed Yearbooks

Contracts for lithographed yearbooks are usually about the same as they are for letterpress annuals. Some lithograph houses may contract for only part of the work, such as making the plates and printing, while the binding and cover contracts go to another firm. It is usually advantageous to the staff to make a contract for the entire job—plate-making, printing, binding and covers—with one concern. But whatever the method, certain information must be made known to the printer.

The staff must specify the number of books wanted, the number of pages in the book, the

Continued on Page 161



JAMES GRESHAM

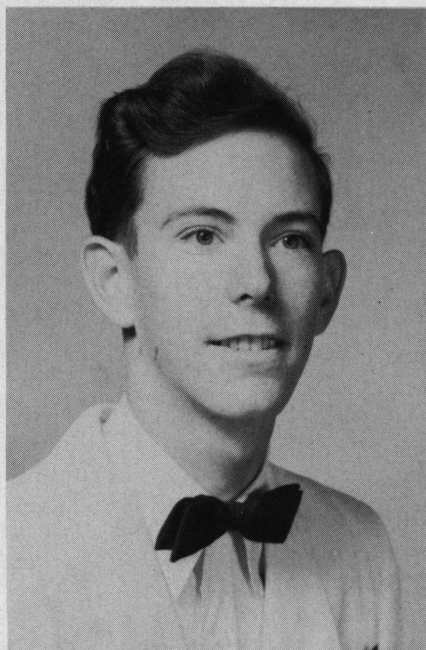
Senior Chorus 3,4; Senior Committee 4.



SHIRLEY GRINER

Senior Chorus 1,2; FHA 1; A Cappella Choir 2; Arts and Crafts Club 1; Usher for Graduation 2; Spanish Club 1; Junior Committee 3; Senior Committee 4.

FIGURE 9.4. The write-ups for this senior class page are lithotyped. They have been carefully edited to fit the space provided for them on the page.



DOUGLAS GILES

Football 2,4; Band 1,2; Chess Club 1,2; FTA 4; Key Club 4; Magazine Sales Winner 1; Junior Committee 3; Senior Committee 4; Fishing Club 2.



BOBBIE ANNE GREEN

Senior Chorus 1,2,3,4; FTA 3,4; Youth Council 2,3; Annual Staff 1,2; Clinic Chorus 3; Home Room Officer 1; Spanish Club 1; Junior Play Cast 3; Co-Chairman Float Committee 4; Junior Committee 3; Senior Committee 4; Senior Superlative 4.



BENITA HALL

Home Room Officer 1,2,3; FTA 3,4; Band 1,2; Latin Club 1, Officer 1; Annual Staff 1; Junior Garden Club 2; Junior Play Cast 3; Honor Society 4; Junior Committee 3; Senior Committee 4.



BETTY HANSON

FHA 1,2,3,4, Officer 2,3,4; 4-H 1,2,3,4, President 1,2,3,4, State Treasurer 4, State Vice President 4; Senior Chorus 1,2,3; Girls' Chorus 2,3; Annual Staff 3,4; Class Editor 4; Home Room Officer 1,2; Honor Society 3,4; Officer 4; Prom Server 1; Spanish Club 1; Junior Play Cast 3; Junior Committee 3; Lake Breeze Staff 4; Senior Committee 4; Chairman Costume Committee for Prom 3; Senior Superlative 4; Girls' State.

STUDENT COUNCIL



The advertising committee tapes the final poster on the wall advertising the Talent Show. They are: DeWayne Maddox, Tommy Lockhart, Don Fuller, Wadene Thomas-son, Cynthia Duncan, Carol Henry, chairman; Carroll Cole, James Weatherred, Bill Atkinson, Kenneth Van Sickle, Sally Graves, and Dorothy Ayres.



Looking over a problem the student body has brought up are members of the initiative and referendum committee, Lee Ledrick, Ben Sturgeon, chairman, Michael Price, and Carl Blonkvist.

The assembly committee agrees as Carolyn Ford puts down the date for the Senior Assembly. They are: Rhona Finkelstein, chairman, Janice Mc-Wright, Glenda Dudley, Charlotte Hoggatt, and Sandra Walsh.



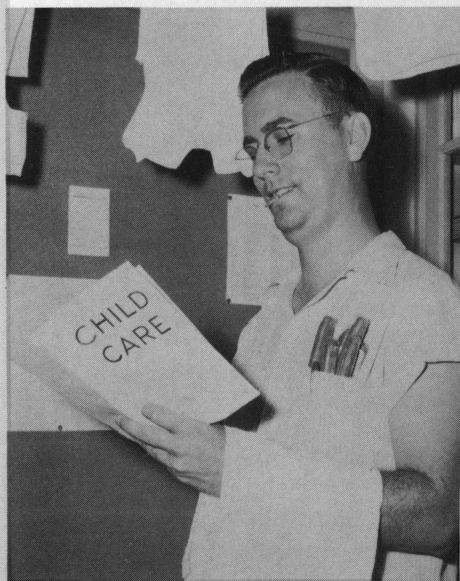
FIGURE 9.5. A good example from a yearbook showing the result achieved when lithotyped composition is used. Note the well planned layout.



Wise is the man who knows his own abilities

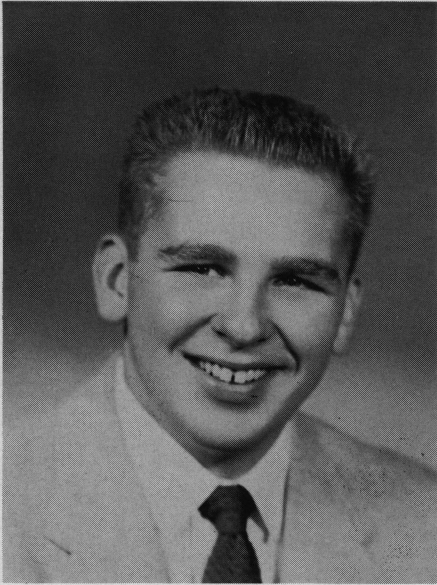
MRS. FRANCES BARTOSZEK, typing teacher, considers clear judgment and a genuine interest in students the qualities of an ideal teacher. She comes to us from Clinton, Indiana, and once wanted to be a nurse. Sponsor of the Opti-Misses, she would like seeing one free period a day for all teachers.

A full-time dean of boys and dean of girls is an addition MRS. JESSIE MAE CHAMBERS, commercial teacher, would like for L.H.S. to have. Though born in Birmingham, Alabama, she attended Florida Southern College where she received her B.A. degree.



MR. VERNON HALL, head of the Commercial Department, was an active high school student—president of the student government, an athlete, and valedictorian of his class. Sponsor of the Key Club, Mr. Hall practices his ideas of an ideal teacher—he's cheerful, firm, friendly, interested.

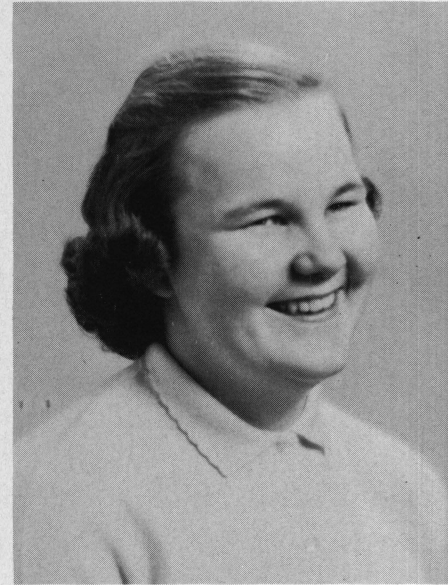
MRS. ANITA ST. CLAIR, typing teacher, spent the past summer getting married. She was an unusual student in high school, able to maintain a "B" average, while taking an active part in extracurricular activities. Among these she worked on the newspaper and annual staffs.



MIKE DEVORE
President



KATHLEEN GUILLEY
Vice President



EMILY GANNAWAY
Secretary

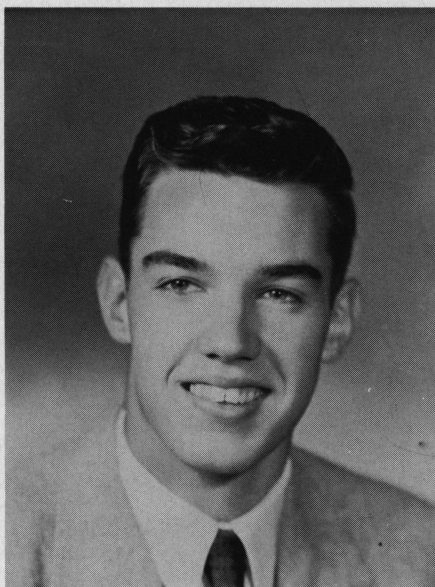
President 'RED' MIKE and worthy COLLEAGUES

FIGURE 9.7. These pages make excellent use of machine set composition. Note how the headline "ties" the pages together.

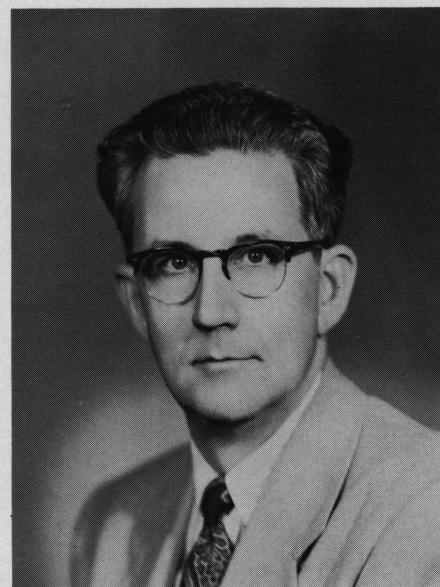




SUE REICHSTEIN
Treasurer



GLEN PETERSON
Business Manager



MR. DEVERE TAYLOR
Advisor

do their duty; keep ALMA MATER on EVEN KEEL



RED HAired, PRESIDENT MIKE strides to the podium in room 26, raps with familiarity the gavel . . . and another Thursday student council session has begun.

With a personality all its own, this year's council decided with ease and sincerity numerous school problems . . . a pesky fly situation . . . out of hand library conduct . . . noise parade details . . . ratification of constitutions. By exchanging ideas, accepting suggestions, and firmly carrying out their decisions, old problems were solved before new ones came up.

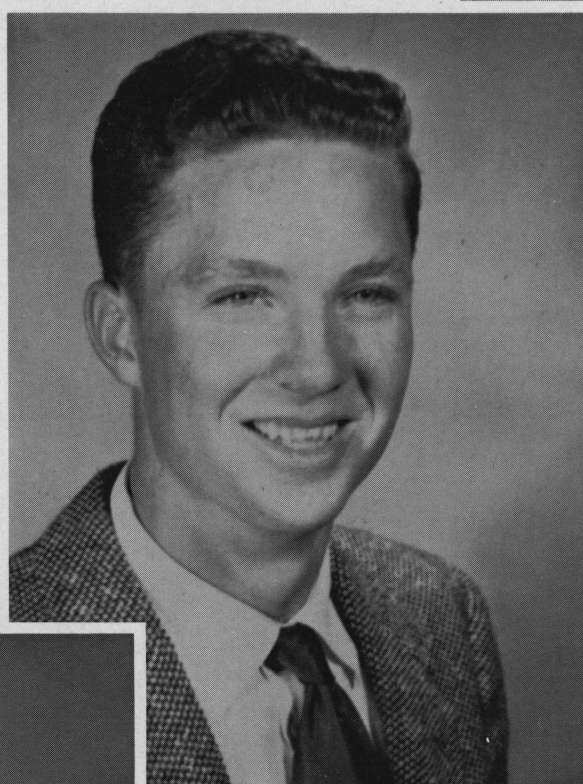
The top five A.S.B. officers found their position a little embarrassing at the regional five-student council conference in Central Point because of the Tornados' district champ title and the defeat of Crater two days before the conclave. In spite of that, officers returned to report conference valuables back to homerooms.

STUDENT COUNCIL . . . *Seated:* B. Roach, Crater Editor; M. Jennings, Yell Queen; G. Shaffer, Junior Class President; S. DeVoe, Girls' League President; J. Gault, Yell King; J. Harmon, M. L. Murphy, Hi-Times Co-Editors. *Standing:* D. Copple, Sophomore Class President; L. Watson, Senior Class Representative; L. Jacobs, Senior Class President; M. Stearns, Sophomore Class Representative.

NELLIE FAY BARNES

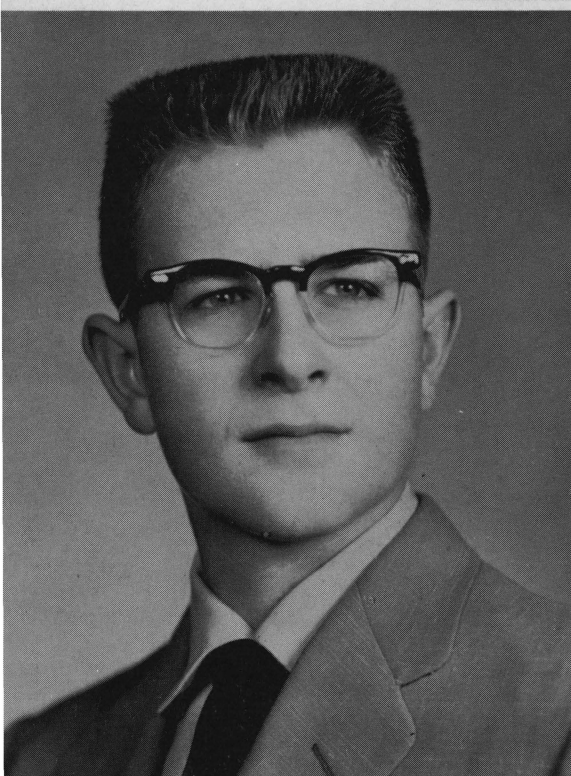


Carnival Queen 3
 Class Favorite 2
 Football Queen Attendant 4
 Cheerleader 4
 Most Athletic Girl 3
 Student Council Secretary 4
 Class Secretary 2
 Junior Play 3
 FHA 1,2,3,4
 Vice President 3
 Junior Degree 1
 Chapter Degree 2
 Basketball 1, 2L, 3L, 4L
 Co-Captain 3



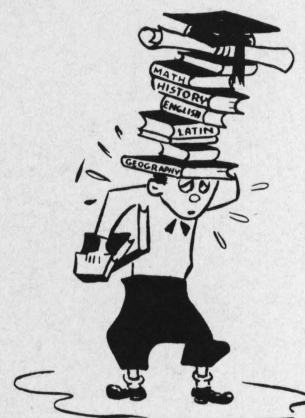
DONNIE BILLINGS

FHA Sweetheart
 FFA 1,2,3,4
 District Reporter 4
 District Contest
 1st Area Contest
 2nd 3 Sr. Farm Demo. 2
 Chapter Degree 2
 Class Sergeant-at-Arms
 Basketball 1, 2L, 3L, 4L
 Baseball 2, 3
 Track 3, 4
 Football Manager 2



EDDIE BISHOP

Most Popular 3
 Class Favorite 2
 Vice President 4
 President 1
 Carnival King 1
 Junior Play 3
 FFA 1,2,3,4
 Vice President 4
 State Contest 3, 4
 Chapter Degree 2
 Basketball Manager 3
 Football Manager 3, 4
 Tennis 1, 2





DONNA ALLEN

Junior Play 3
FHA 1
Pep Squad 4
Choir 2, 3, 4



FIGURE 9.8. These pages illustrate the use of spot cartoons furnished by the printer. The photographs are carefully arranged for a well balanced layout.

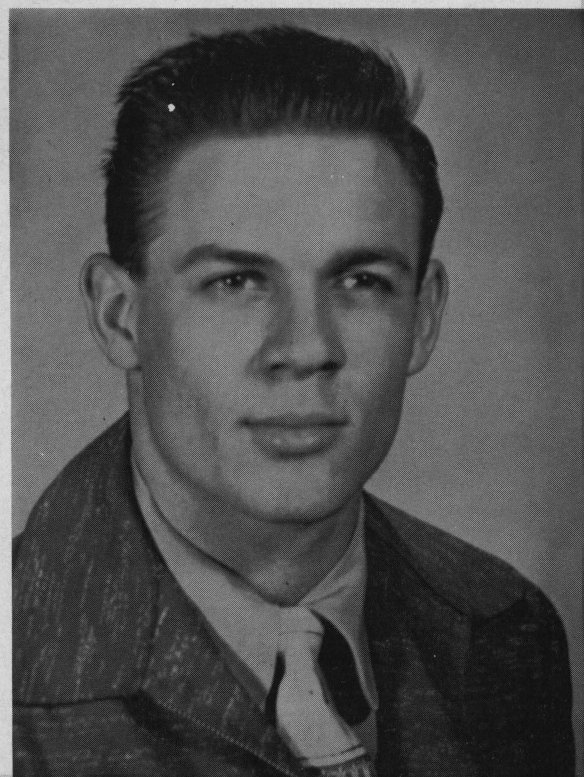
JO LYNN ANDERSON

Carnival Queen 1
Majorette 2, 3
Drum Majorette 4
Annual Staff 4
FHA 1, 2, 3, 4
FHA Play 2
Parliamentarian 3
Secretary 4
State Meeting 1, 3
State Degree 3
Class Treasurer 4
Junior Play
Salutatorian 3
Band 4
Reporter 4
Sweetheart Att. 4



MAX ASKEW

Band 1, 2, 3, 4
President 2
Manager 4
Class President 2
Treasurer 3
Track 1
Third Place





Harry Angleson
Joan Aronson
Kay Audette
Carol Bainbridge



Dorothy Baker
Mary Jane Baker
Carol Barnes
Shirley Belden

This hurrying year

FIGURE 9.9. The ruled lines are used to "dress-up" the page and provide a place for the headline. The names are properly arranged for easy identification of each individual.



Carol Bemis
Patricia Bennett
Ida Berkowitz
Gary Blake



Robert Blanchard
Edmond Bolster
Susan Bridge
Marion Bridges



Kay Busher
Pasquale Caiazzo
Sylvia Camp
Deidra Carroll



Barbara Chenier
Patrick Clay
Pauline Clink
Dorothy Combs

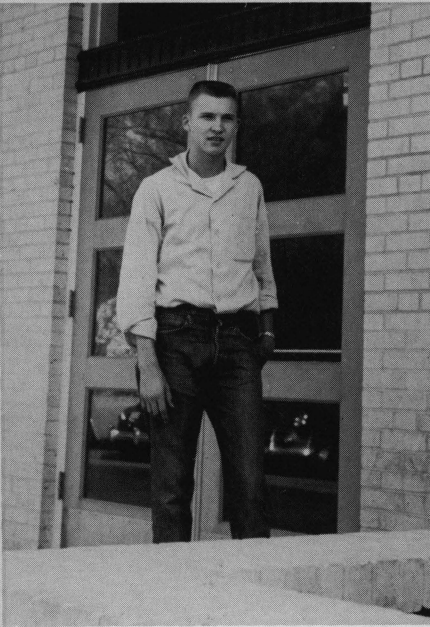
FIGURE 9.10. This page illustrates the economical use of all available space. The work of the school is presented effectively.



Purification of water holds the interest of these Junior chemists, D. Van Alstine, K. Evans, E. McCormack and A. Hroszowy . . . Short Stories, read in free time, were analyzed and bound together for an English III project for Sister Rose Helen. Standing: B. Baker, N. Bonin, M. Kearnan, P. Callahan, E. Smith. Seated: L. Battacoota, M. Kearnan and E. Reilly . . . Dictation and its subsequent transcription is a must for every Stenography II student. Miss Quinn dictates a letter to these alert Juniors who, with pencil poised, are ready to start on the first word . . . A knowledge of Biology is always interesting. Sister Cecilia Joseph checks B. Baker as she identifies the various specimens on the chart. E. Reilly awaits his turn . . . D. Van Alstine conducts E. Reilly on a sightseeing tour of the principal cities of France during a session of French II.



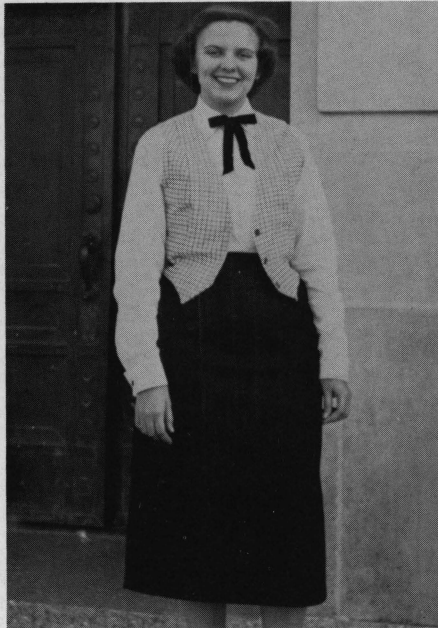
FIGURE 9.11. The lettering and drawings on these pages are a continuation of the theme carried throughout the book.



TOMMY HENRY . . . For his natural talent and fluent vernacular in sports writing for Cumtux within and without the doors of Bolton.

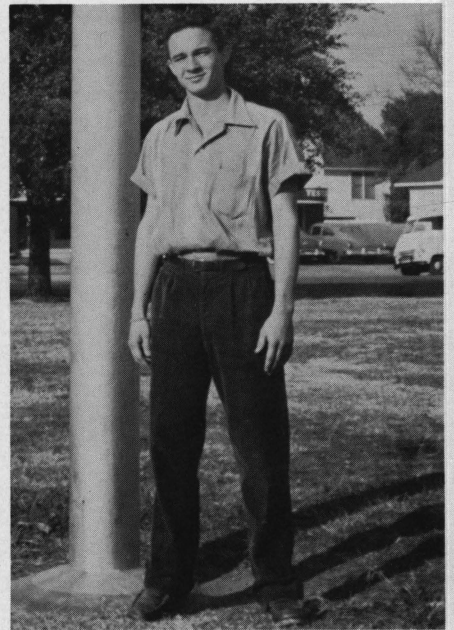


DONNA WADDELL AND GLORIA COOK . . . For their valuable aid in maintaining efficiency in the school treasury.



MARIE MURPHY . . . For the dynamic qualities of leadership she has shown as President of the Student Council and for her outstanding record at Pelican State.

BOB HAWTHORNE . . . For the great asset he has been in Speech work and as President of the Dramatic Club.



SUSIE STREET AND PATSY NASH . . . For their capable handling of the business end of Cumtux two years as Advertising Manager and Business Manager.



WHO'S

WHO



ELIZABETH WELLS AND MARY CECILE LAIRD . . . For promoting the business welfare of BRUIN as Sales Manager and Advertising Manager.



DOTTY GOLD . . . For her unsurpassed ability and know-how as Associate Editor of Cumtux.

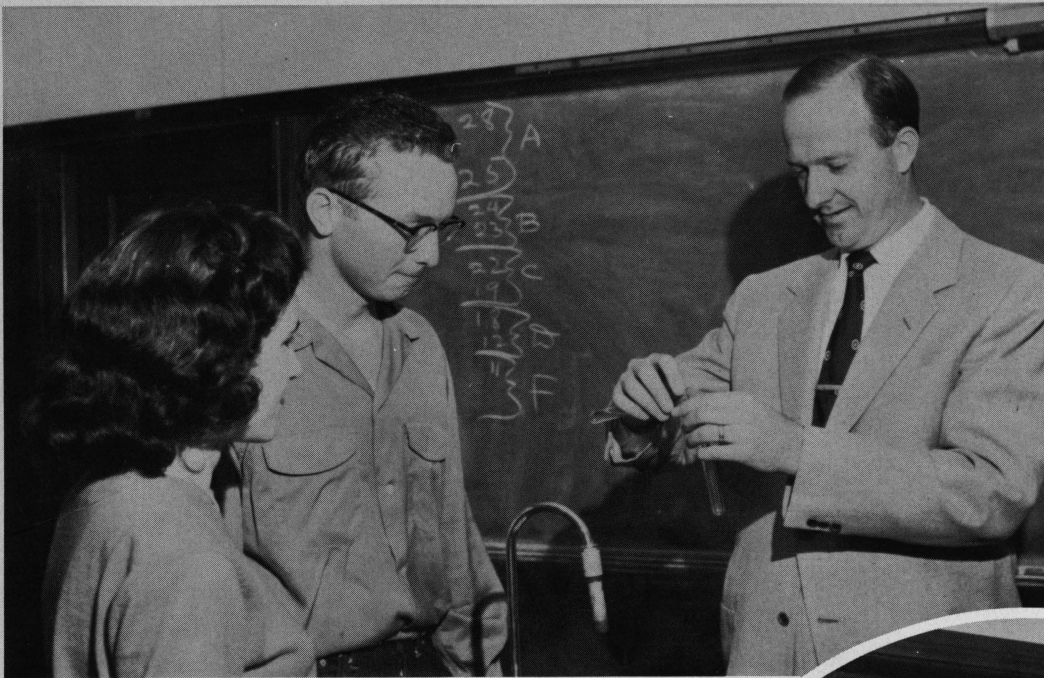
SHERRY INGRAM . . . For the enthusiastic attitude she has shown as BRUIN'S Class Editor and President of the Spanish Club for two years.

WAVERLY HEMENWAY AND GWEN GRUBB . . . For their priceless assistance to BRUIN and numerous other clubs as BRUIN Art Editors.



MARGARET GRIFFIN . . . For the very efficient job she has done as Business Manager of BRUIN.



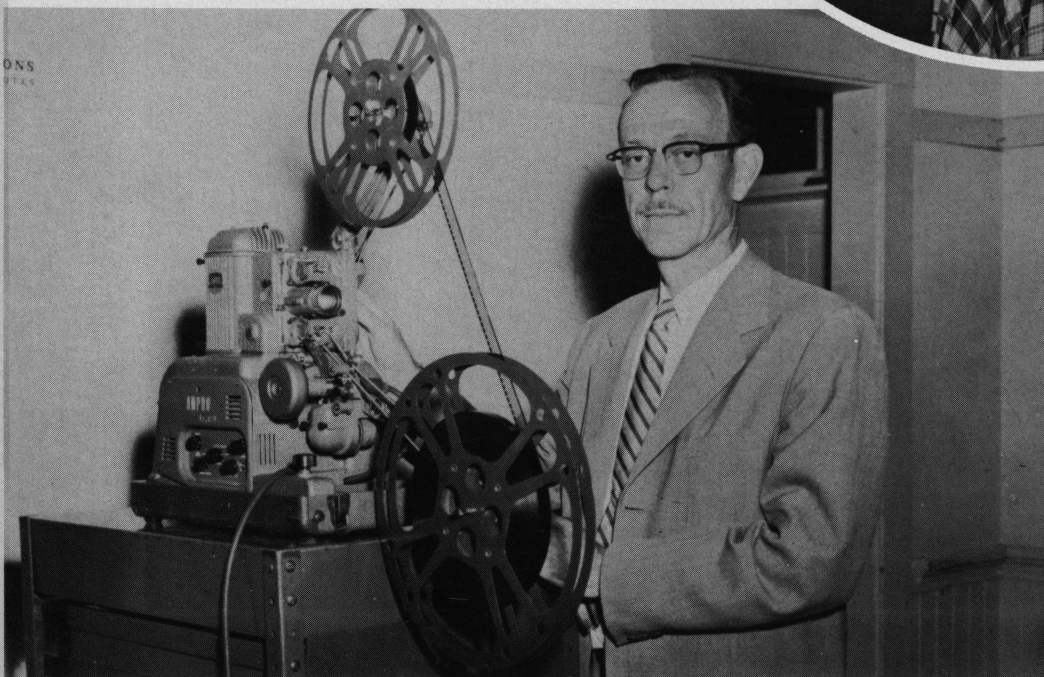


MR. MERLE
WOOD
Advanced Biology
Chemistry
Geometry I
Physics

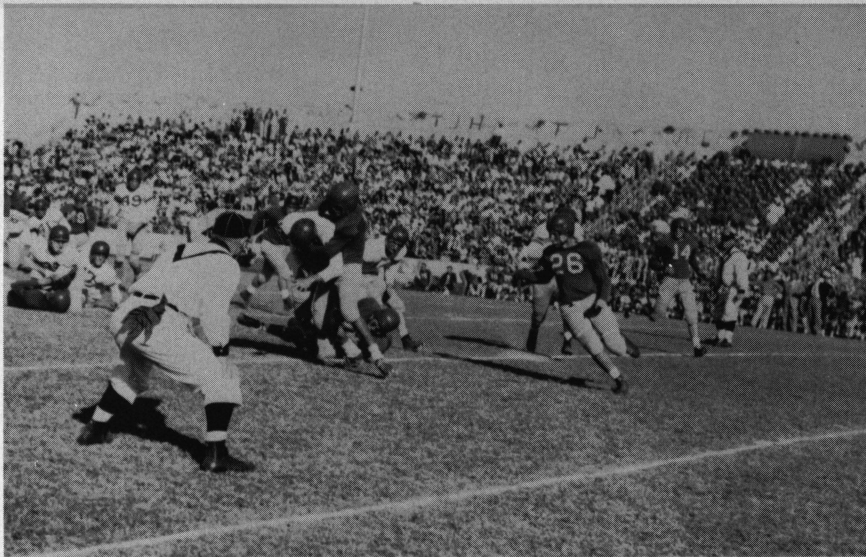


MRS. LUCILE LOGAN
English 9
Social Science 8

FIGURE 9.12. This page illustrates excellent ways to photograph faculty members. The pictures have human interest, and are well arranged on the page.



MR. ROGER
LOVETT
Arithmetic 7, 8
Science 8, 9
Health 7, 8

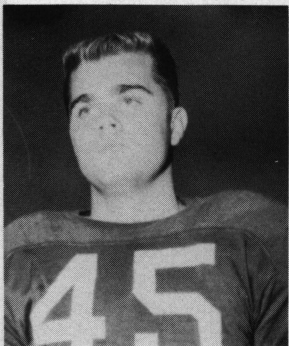


A Bird finds a hole in our line.

November 25

Alamo Stadium—The annual Thanksgiving Turkey Day game was played under clear skies as 12,900 fans saw the Brackenridge Eagles squeeze by the Mustangs 6-0. The lone touchdown came following a Jeff punt blocked deep in Mustang territory. The Birds drove over in three plays to end the scoring for the day. Following the score the “HOSSES” drove to the Eagles’ nine and fumbled the ball away. The memory of this defeat will linger in the minds of nineteen seniors who played their final game for the Red and Blue.

Jeff 7—San Jacinto 7 Jeff 21—Tech 0 Jeff 7—Ray 0



JIMMY FOLKES
Back

FIGURE 9.13. Printing the results of the games in black over the gray band is called “over-burn.” Type can also be printed over pictures in the same manner.

Fly goes down with a Buccaneer.



Mr. Gott, Mr. Rogers, and Doctor Christian all find something interesting on Turkey Day.



Cavs' tempest upsets opponents

Gables	6	Gables	13	Gables	30	Gables	27	Gables	7
Edison	19	Hillsborough	6	Lauderdale	13	Edgewater	13	Jackson	0
Gables	26								
Lakeland	8								
Gables	14								
Miami	14								
Gables	19								
Beach	7								
Gables	27								
Mainland	20								
Gables	34								
Tech	0								

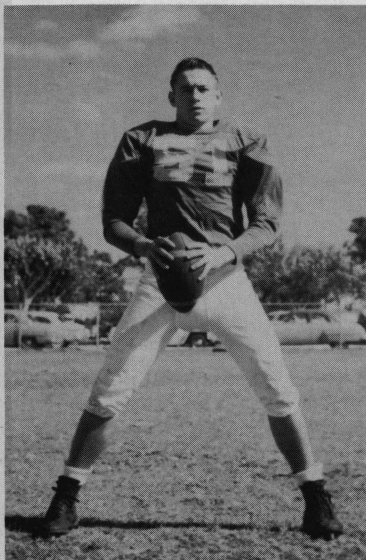


Ray Hymes dives over for the extra point against Jackson.

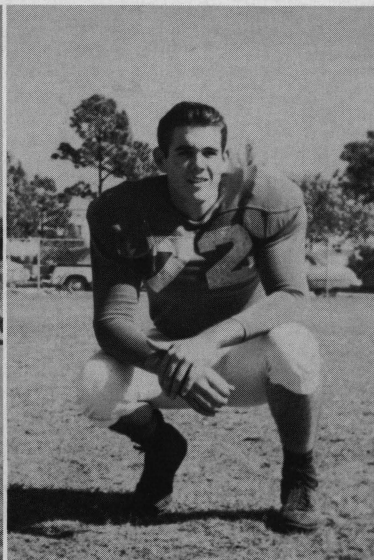
The 1954 season opener saw Gables fighting for ground against Edison through mud and rain for the only loss of the season. But two weeks later the hard-fighting Cavaliers were once again battling another city foe, Miami High. Our team almost brought home an upset until the outplayed Stingarees managed to score on a pass late in the last period and tied up the score at 14-14.

Another high point of the season came when Gables made a last minute drive to defeat the Jackson Generals, 7-0.

This year's season was what could really be called dynamic. Our powerful squad tied Miami High, beat Jackson for two years straight, and, winding up the season with an 8-1-1 record, placed third in the state and second in the Big 10.



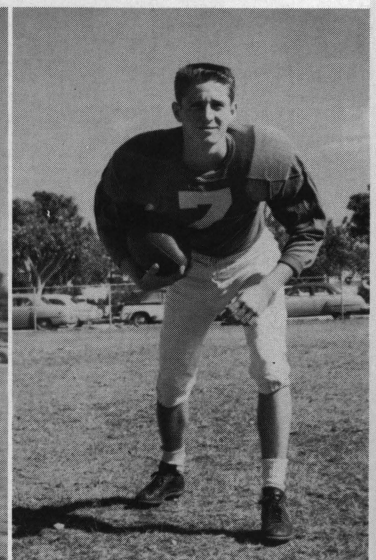
RICK SCHULER
Center



JIM HENDERSON
Tackle



JOHN TOWLE
Back



KEN BALL
Back

FIGURE 9.14. This page illustrates the effective use of reverse printing. The black background makes it easy to read the type in white.

page size, the type of composition, the amount of color work, the weight and quality of paper to be used, the style of binding wanted and the kind of covers desired. In addition, the price for additional copies of the yearbook and the cost for more pages should be specified by the printer. The staff should also find out what deductions will be allowed for fewer pages and fewer books.

The yearbook staff and the printer must reach an agreement as to the conditions to be met for on-time delivery, the terms of payment and any other stipulations that should be made known before the contract is signed.

To get the staff working early in the year, many printers have a standard contract based on tentative specifications such as: 100 copies, 40- or 48-page, one color, lithotyped, standard cover, white endsheets and regular page size. This plan allows the staff to conduct a book sales campaign and sell the advertising space early in the fall. After the money has been raised, the staff has the privilege of changing the specifications at any time they wish prior to a certain date. The date specified is usually before the Christmas holidays. This gives the printer a chance to order paper and covers and to schedule the work in his plant so the book can be produced on time.

A standard contract of this kind has made it possible for many schools to begin publishing yearbooks. After the annual is well established and has been published for several years, the staff can make more definite and complete specifications when the contract is let.

Optional and Extra Expenditures

Most of the standard contracts list, in addition to the basic specifications, the cost of additional pages in multiples of four or eight, additional copies, printer's type instead of lithotype, printed endsheets, specially designed covers, padded covers and other features. Most of the concerns make an extra charge for type set in vertical lines, reverse printing, outline halftones and for alterations in original copy after it has been set by the printer. Staff members should study the contract carefully so they will know its terms.

Lithographic printers specializing in printing yearbooks offer many aids to help the staff. One concern, for instance, sends their customers several booklets suggesting layout methods, pictorial requirements and aids on copy preparation. In addition, they also supply blank master pages, production schedules, progress charts, a working outline, photo identification stickers, yearbook purchase contracts, advertising contracts and book sales campaign posters.

Color Printing Adds Beauty

The use of color printing in school annuals to improve the artistic appearance and to emphasize certain photographs, pages or sections of the book has great possibilities. Color often is used in opening and division pages and the end sheets of yearbooks to enhance their beauty and emphasize the theme. Annuals that use two colors throughout are not uncommon.

It is just as important to plan the judicious use of color in the annual as it is to plan the other features, perhaps more so, because of the added expense and the possibility of poor results if the colors are not harmonious.

Color printing can be used in many ways to improve the annual. Only a few of the most common practices will be discussed and illustrated here because of the cost and technical problems involved in the more complicated uses of color.

Any One Color Instead of Black

One color other than black frequently is used for printing the opening and division pages or other special sections. Sometimes an entire book may be printed in this manner, but most printers agree that black is the most satisfactory color for general use. Next to black, sepia is probably the best color for use in printing an entire book.

There are only a few colors, other than black, that are satisfactory for printing halftones (pictures). The colors recommended for this purpose by one large yearbook printer are Sepia, Roslyn Blue, Wine Red and Amazon Green. Light colors or intermediate tones are not recommended.

One color (instead of black) often will produce pleasing results when used to print large pictures that cover most of the page or bleed on one or more sides. The type, if any, must be printed in the same color, so you must be careful to select a color that will print both elements well. Occasionally an entire page of type matter is printed in one color, other than black, for special emphasis. Again, you must choose the color wisely so as to achieve the desired effect.

Printing one color, instead of black, is usually not very expensive if an entire signature is printed in the color selected. No additional engraving is required, but some additional charge would be made for obtaining the extra color of ink and for washing the press.

Signatures Printed in Two Colors

Pages or signatures printed in two colors can be produced in many color combinations. Black is usually retained as one of the colors used. For example, if black and Roslyn Blue are used, all or part of the halftones in the signature can be printed in blue and the type in black. All headlines, an occasional headline, or one or two words in each headline can be printed in blue and the remainder in black. Small type usually is not printed in color because it is more legible in black. However, sometimes for emphasis, cutlines are printed in color — as has been done in this chapter — but a strong color must be used.

Tint-plates, or tint-blocks as they are sometimes called, may be used for the second color. Tint-plates usually are made from a line negative and print a solid uniform color, or they can be photographed through a halftone screen so they will carry less ink. A black halftone can be printed over a tint-color to give a striking effect. Type can be printed over the tint colors providing there is enough contrast between the tint color and the type color. Figure 9.15 illustrates several ways in which type and pictures can be printed in combination with tint-plates to give a pleasing effect.

In order to print an additional color on a page, it is necessary to make an additional plate to carry the color, and the signature

must be run through the press a second time. This can be done at reasonable cost if close register is not required. The cost would be about twice the cost of printing the section in one color.

Duotone Reproductions Are Effective

Beautiful view sections and other special pages can be produced by the duotone process. Duotone printing requires two halftone printing plates of the same picture. The halftone screen is used at an angle so no pattern will be formed when one halftone is printed over the other. Extreme care is required in manipulating the halftone screen and in making the plates to produce satisfactory results. These factors, together with the additional time required for printing the plates in close register, make the cost considerably more than the two-color printing discussed above. Figure 9.16 illustrates the effective use of duotone printing.

Four-color Process

The reproduction of natural color photographs can greatly improve the appearance of yearbooks. This process is too expensive for most schools to consider, but rapid progress is being made in methods to reduce the cost of natural color printing, and more schools are using it each year.

Practically all colors can be reproduced by using the four color plates — blue, red, yellow and black. Different shades of green are produced by a combination of blue and yellow — browns from a combination of red and black — other colors from a combination of the four basic colors.

Four color plates usually are made directly from color transparencies (color negatives), eliminating the cost of having color prints made for use as copy. For good results in color printing, it is necessary to get good color pictures and negatives large enough so the engraver can get good detail and true colors. Since four-color printing is so expensive, it is well to take several pictures of each subject to be used, so the engraver can select the one that will make the best reproduction.

Figure 9.17 shows a full page, color repro-

duction in four-color process and miniatures of the four plates required to produce the finished job. Figure 9.18 shows judicious use of two color printing.

There are several factors that should be investigated carefully before the yearbook staff makes a definite decision on the use of color.

1. Color printing is expensive, and is not recommended unless the budget will permit the additional expenditure after all the important obligations of the book are fulfilled.
2. If color is to be used, be sure it is used in such a way as to improve the appearance and impact of the book.
3. Discuss the plan in detail with the printer in the early stages, so he can suggest the most

economical method to use.

4. The school's resources must be checked early in the year, or better still, the spring before the book is to be printed, to determine if an artist of sufficient ability is available to do the art work needed. If natural color photography is to be used, someone with experience and ability must be available to get the pictures required. It is not advisable to attempt color printing in the annual unless both the staff and the printer have the ability to do their respective jobs in a first-class manner.
5. If color printing is used in the book, *don't overdo it!* If a signature is to be printed in two colors, don't print every headline and every picture in color just because it will not cost extra to do so. Print part of the pictures and headlines in color and the remainder in black. The contrast thus achieved will be more effective. Remember, "all emphasis is no emphasis!"

FOREWORD

This 1955 edition of the DeSoto has been published with but one objective: to capture a year between its covers. While we know that life at Memphis State is a multitude of realities which are too intangible to be related in black and white, perhaps in some small way we can preserve the friendships which we all hold so dearly. If this book will serve to bridge the past and bring to mind the priceless memories of joy and pleasures of the year just gone, it will have served its purpose.

There are those without whose efforts this book, the largest DeSoto ever published, would not have been possible. The staff would like to thank all of you.

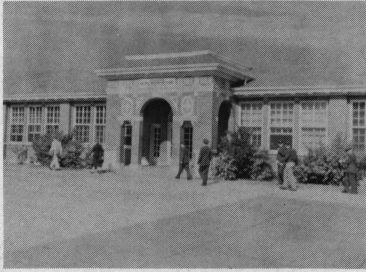
With these thoughts, we proudly present to you, the students, your 1955 DeSoto.

THE DESOTO STAFF

FIGURE 9.15. The left-hand page of this spread illustrates effective use of a solid tint to enclose the copy. The tint-block in the upper left corner of the page prints light as it was photographed through a halftone screen when the plate was made. The right-hand page shows black printing over a solid tint.

1. Administration

Pages six through fifteen



2. Organizations

Pages sixteen through seventy-five



3. Leadership

Pages seventy-six through ninety-three



4. Activities

Pages ninety-four through one hundred nine



5. Athletics

Pages one hundred ten through one hundred forty-three



6. De Soto Beauties

Pages one hundred forty-four through one hundred fifty-five



7. Schools and Classes

Pages one hundred fifty-six through two hundred seventeen



8. Greeks

Pages two hundred eighteen through two hundred fifty-three

PEOPLE ARE FUNNY OR NATURAL . . .

We are at ease doing the most peculiar things.

We are the people of Medford High . . . the individuals. We dress alike, cut our hair the same, and wear glasses, but we think differently. Our differences in ideals, tastes and personalities have made each of us a person.

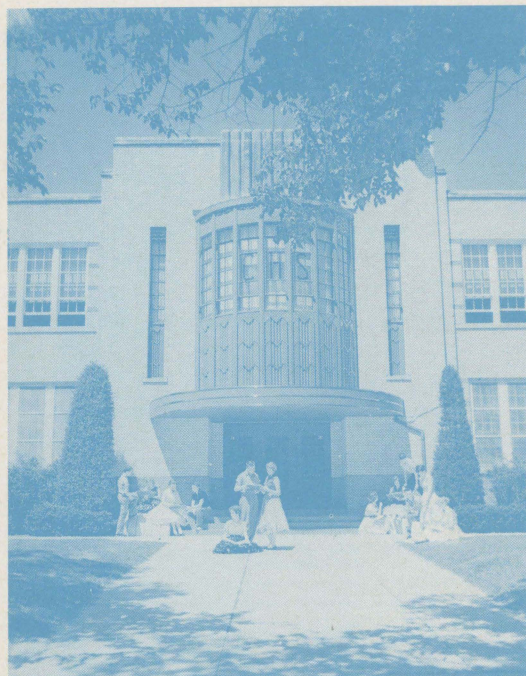
These last years have kept our minds running fast with new knowledge about life and the world, yet what lies on the other side of the open door is unknown to us. But look closely! Among our friends we can see the minister, journalist, artist, nurse, and housewife. We are all together now, mixing our own personalities with others to make the student body of Medford Senior High, and waiting to walk through the open door into an older world.

FIGURE 9.16. The photographs on this two-page spread are printed from duotone plates. Note the effective use of the black plate and the tint-plate on the left-hand page. The proper use of color gives the effect of three-color printing on these pages.





FOUR COLOR PROCESS



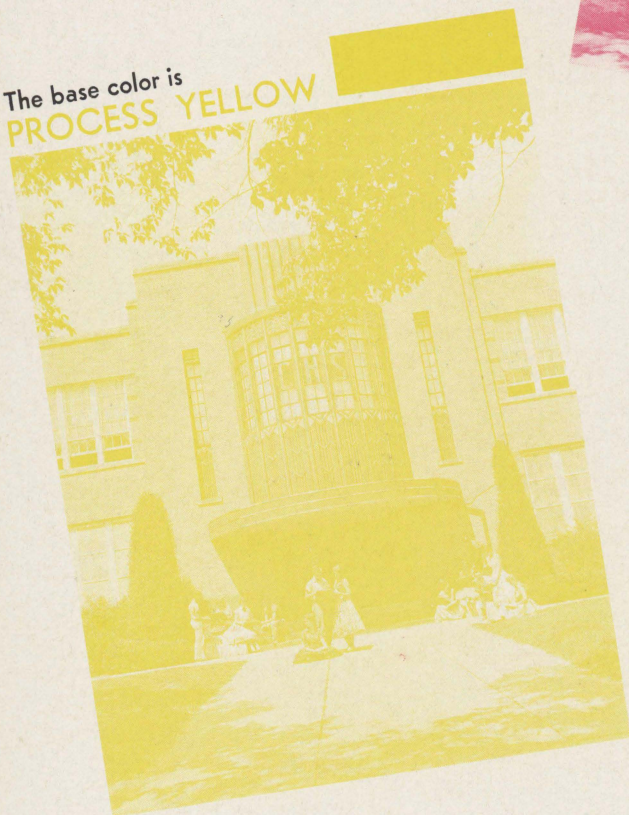
The base color is
PROCESS BLUE



The base color is
PROCESS RED



The base color is
PROCESS YELLOW



The base color is
BLACK

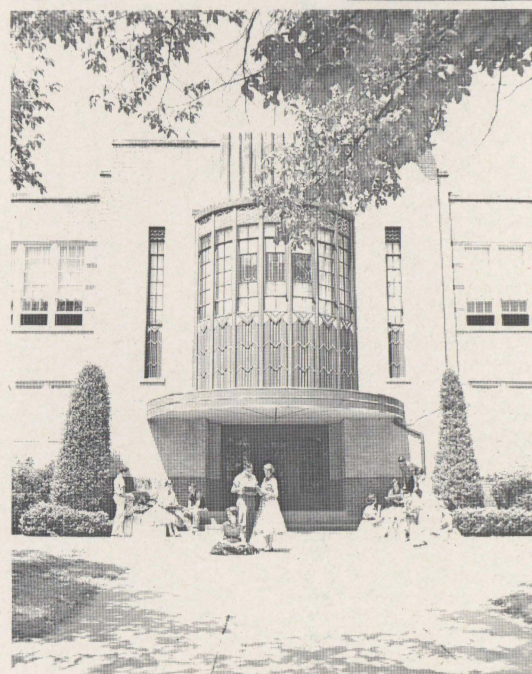


FIGURE 9.17. The miniature illustrations below show the four colors required to print the natural color photograph on the opposite page. The engraver "shoots" the original copy through four different lenses. One lens picks up only the blue rays of light; another, the red; another, yellow; and the fourth, black rays, thus producing four negatives. The four plates, when finished, must be exactly the same size. When printed one on top of the other, they must be in perfect register to produce the desired results. This over-simplified explanation of the process gives some small idea of the time and skill required to produce and print color plates.





Fortunately, Ohio State has had the heart and the blood to flourish into a sound and healthy body. From its inception nearly eighty years ago, a great transformation has taken place. Where once stood a solitary building, there is now one of the largest and most beautiful campuses anywhere. Time has been good to Ohio State.

FIGURE 9.18. This page illustrates excellent use of two color printing. Note the beautiful photograph, interesting copy and effective use of the tint color.