

Canadian Yearbook Review

Detailed Critique - 2011/12 Term



Yearbook editors, staff sponsors, and representatives are encouraged to review this critique in detail and incorporate suggestions into future books. We hope the feedback provided serves you well. Topics receiving scores between 0/5 - 3/5 are areas to concentrate on in 2011/12. Thanks for your participation in the Canadian Yearbook Review.

Have students use the '*Classroom*' section of our web site where critique concepts are explained in greater detail. If you have classroom internet access, content can be integrated into lessons. Some pdf files can be downloaded and included in your teaching. During 2011/12 we will make updates to the site on a regular basis so keep checking back at:

<http://www.cdnyearbookreview.com>

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Canadian Yearbook Review

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Detailed Critique Summary

- each item scored on 5 points -

Overall Organization: _____ /85

- _____ • table of contents
- _____ • page numbering
- _____ • title page
- _____ • division pages
- _____ • page footers/folios
- _____ • book theme
- _____ • autograph space
- _____ • inclusion of an index
- _____ • 'Year in Review' news coverage
- _____ • coverage of athletics
- _____ • coverage of clubs
- _____ • coverage of academics & arts
- _____ • coverage of events, trends, & daily life
- _____ • school facilities
- _____ • credits for yearbook production
- _____ • colophon
- _____ • advertising

- _____ • gutter crossing
- _____ • facing page balance and unity
- _____ • dominant photographs
- _____ • number of photographs on a page

Technical Aspects of Photography: _____ /50

- _____ • exposure
- _____ • focusing
- _____ • cropping the human form
- _____ • mergers
- _____ • depth of field
- _____ • lighting
- _____ • lighting problems with flash
- _____ • flash and 'red eye'
- _____ • shutter selection
- _____ • creative use of Photoshop

Cover: _____ /25

- _____ • theme
- _____ • front/back unity
- _____ • first impression
- _____ • typography
- _____ • design and unity of end sheets

Artistic Aspects of Photography: _____ /60

- _____ • theme simplicity
- _____ • rule of thirds
- _____ • shape variety
- _____ • group sizes
- _____ • lines and triangles
- _____ • hands and face visibility
- _____ • camera angle
- _____ • effective lens selection
- _____ • decisive moments
- _____ • event photojournal coverage
- _____ • diverse coverage
- _____ • candid photography

Typography: _____ /70

- _____ • font consistency
- _____ • body and display type
- _____ • type size
- _____ • type leading
- _____ • drop caps
- _____ • reverse type
- _____ • type contrast
- _____ • text wrapping and paths
- _____ • surprinting type
- _____ • use of captions
- _____ • creative typography
- _____ • spelling and grammar
- _____ • rules
- _____ • line length

Journalism: _____ /25

- _____ • journalism stories
- _____ • introductory sentences
- _____ • headlines and sub-headlines
- _____ • use of quotes
- _____ • paragraph length

Page Design: _____ /100

- _____ • eye movement
- _____ • size of photographs
- _____ • visual movement of photos
- _____ • photographic & background bleeds
- _____ • balancing bleeds
- _____ • positioning of photographs
- _____ • positioning of type
- _____ • headline placement
- _____ • white space placement
- _____ • spacing of elements
- _____ • shape and size contrast
- _____ • keylines
- _____ • three-dimensional layouts
- _____ • mug layouts
- _____ • page unity within sections
- _____ • consistent layout

Colour: _____ /20

- _____ • full-colour signatures
- _____ • spot-colour signatures
- _____ • duotones & black and white photos
- _____ • using colour with type

<i>Overall Organization:</i>	____/10%
<i>Cover:</i>	____/05%
<i>Typography:</i>	____/15%
<i>Page Design:</i>	____/20%
<i>Photography-Technical</i>	____/15%
<i>Photography-Artistic</i>	____/15%
<i>Journalism</i>	____/15%
<i>Colour</i>	____/05%
<i>Total</i>	____/100%

Award Certificate Categories:	
50% - 64% - Third Place	
65% - 79% - Second Place	
80% - 89% - First Place	
90% - 100% - First Place With Distinction	

Overall Organization:

Table of Contents:

Place your 'Table of Contents' on pp. 1 or the front end sheet. Include secondary tables and more-detailed contents on division pages. Small photos can accompany the table of contents.

Page Numbering:

With the exception of the first and last pages, page numbering should appear throughout the book, on both facing pages. Keep your numbering subtle. Incorporate theme graphics into numbering.

Title Page:

Title pages give viewers the first impressions and impact - place emphasis here. Details to include are the address, postal code, fax and phone numbers, email address, and internet address if applicable.

Division Pages:

Use a consistent design for all division pages. Attractive visual design is important and books with facing pages devoted to division pages really stand out. The book theme should be apparent here.

Page Footers/Folios:

Folios, sometimes called footers, normally accompany the page numbering. They can consist of type and art and should reinforce the book theme. They can be placed on your templates and appear the same on all pages. They should be subtle but apparent. Sections of the book can also appear in folios or as side tabs that bleed off the page.

Book Theme:

Development of a theme is mandatory - it ties the book together and gives a basis for stories, photography and layout decisions. It should be apparent on the cover, end sheets, division pages, footers, and the interior pages. Introduce your theme on pages 1-3. Survey responses can also be used to support the theme with secondary copy blocks.

Autograph Space:

Provide space for autographs. It can follow each grade mug layout. Include a heading should to identify the pages and add the location in the table of contents. Screen art or a photo in the background to add visual appeal. 5% - 15% tints generally work well. When possible, the autograph space beyond your end sheets.

Inclusion of an Index:

The index should appear just before the autograph pages. It allows students to quickly identify the pages on which their stories and photographs appear. Also include the names of students who are quoted in stories. Advertising and candid photos can accompany this section. Design is also important in your index.

'Year in Review' News Coverage:

Include political, social, entertainment, and fashion world events. Yearbook companies provide a colour signature of such events that can be permanently bound into your book or you can create your own facing page to highlight such events.

Enter stories by date as they occur throughout the year. This saves you the difficulty of remembering details towards the end of the school term.

Coverage of Athletics:

In your 'Athletics' section, have journalism and photographic coverage of all teams. Use secondary copy block to include summaries of games. Use fast shutter speeds and longer lenses to capture dynamic photographs.

Coverage of Clubs:

In your 'Clubs' section, have journalism and photographic coverage of all groups. Include the 5 w's in your stories. Clubs with similar themes can be included in a single facing-page layout under one heading and sub heading.

Coverage of Academics and Arts:

In your 'Academics and Arts' section, have journalism and photographic coverage of all programs. Cover fine art, music, drama and photography. Include the 5 w's in your stories. Show examples of student work and show students actively working on projects. Don't overlook core programs. This section often accompanies staff mug layouts.

Coverage of Events, Trends & Daily Life:

In this section, have journalism and photographic coverage of all events such as dances, trips, first week, Xmas, Remembrance Day, and graduation. Include fashion trends, friendships, and out-of-school activities.

School Facilities:

Show the interior and exterior of your school. These images can be placed on end sheets and also serve as backgrounds in group photos. Include views of your library, main office, science labs, technology facilities, gymnasiums, and classrooms.

Credits for Yearbook Production:

Acknowledge all staff and students involved in yearbook production. When possible, credit writers, photographers and layout artists on individual facing pages. Dedicate a facing page to yearbook production and include stories and candid photographs that chronicle what transpired throughout the year.

Colophon:

The colophon includes book publishing details. Font selections, paper choices, desktop publishing and photo software, camera types, the yearbook advisor's name, and the yearbook publisher are included in this section. A smaller secondary copy block can accompany yearbook credits and include the colophon content.

Advertising:

Advertising can be corporate or school related. School ads may include parents dedicating space to their child's graduation. Advertising should not dominate other layouts. It can be included as a separate section, placed within the index, or shown on facing pages as a dedication footer. Consider auctioning pages to the student body. Include the location in your 'Table of Contents'. Parent councils can be helpful obtaining support. Don't overlook this source of revenue.

Cover:

Theme:

The front cover should clearly establish the theme for the book. Type, art and photography should collectively establish the theme.

Front/Back Unity:

The design of the cover should wrap from the front to the back of the book with an allowance for contrast and legibility of supporting type. The unity should be established with the continuity of the design - not limited to background colour alone.

First Impression:

Does the cover demand the attention of the reader? Does it have graphic appeal, contrast, unity, balance and relevance? Does it appear three-dimensional? Consider dust jackets, embossing and selective uv printing for additional impact.

Typography:

Cover type should include school name, year, publication name, edition and possibly theme. The spine of the book should include the school name and year of production. Spine type should be readable with the book facing up on a counter surface. Embossed type should contrast with the background for legibility.

Design and Unity of End Sheets:

Avoid blank end sheets. Designs can consist of photos and art and have a beginning and ending to the theme. Consider placing your 'Table of Contents' on the front-right end sheet.

Typography:

Font Consistency:

Avoid excessive use of different fonts in the book. A book can easily be completed with 3-5 fonts.

Body and Display Type:

Generally 'sans serif' fonts are used for headlines and 'serif' fonts are used for the body type. Avoid using only upper case type as legibility suffers when this is done. Avoid body and display font changes on facing pages.

Type Size:

Body type is normally 8-10 points in size. Avoid using large body type just to fill a space. Smaller type becomes harder to read. Captions can be 5-6 points. Display type is normally bold and varies from 18-36 points.

Type Leading:

Leading can be altered to accommodate copy fitting and provide a visual impact. However, for body type, try to keep the leading no more than 1/3 rd. the type height. Excessive leading results in the lines 'floating' apart.

Drop Caps:

Drop caps are usually 2-3 lines in height and help direct readers to the beginning of a new story. They can be negative or positive in style. Another approach is setting the first line of a story in a bold or slightly larger font size.

Reverse Type:

Use reverse reverse type for headings and/or subheadings. Avoid excess reverse body type where legibility is compromised. Extend and reverse headlines into dark areas of dominant photographs. Avoid using reverse captions within photos. Rather, place captions to the outside of layouts. Avoid reverse outline body type. Again, legibility suffers.

Type Contrast:

Use complimentary colors with type and backgrounds. Avoid surprinting over dark areas of photographs or screen tints exceeding 10%. Avoid captioning on photographs where contrast may be a problem.

Text Wrapping and Paths:

Allow body type to follow the contours other elements on a page. Isolate a photo in Photoshop and have type follow the shape. However, avoid splitting text within a text column. Instead, place isolated photos between columns. Enlarge a 'pulled quote' and wrap the story around in multiple-column layouts. Headings and subheadings can follow text paths.

Surprinting Type:

Surprinting type onto screened backgrounds and photographs gives a 3-d appearance. Extend headlines into lighter areas of a dominant photograph. Reverse type when extending headlines into shadow areas of a dominant photograph.

Use of Captions:

Accompany all photos with captions. Include names of people in photographs and include surnames. Reduce caption type size to 6 points and consider using an italic style. Use a bold style for student names. Captions should be subtle. Avoid stacking more than 3-4 captions in one copy block. Cross-reference student names in the index. Captioning outside the photo space is encouraged. When captioning on photos, screen backgrounds to 10%.

Creative Typography:

Push the limits of typography beyond simple positive body and display type. Include drop caps, reverse type, surprinting, drop shadows, type paths, and text wrap.

Spelling and Grammar:

Always place your copy through a grammar and spell-check once stories have been entered. Have specific students and staff assigned to double check all completed layouts.

Rules:

Rules can extend under other elements such as photos and headlines to provide a 3-d appearance and are often placed between columns of type to direct the viewer's eye. They facilitate facing-page unity. Avoid heavy or ornate designs. 1-2 point rules are generally sufficient. They should not detract from your overall layout.

Line Length:

Avoid long lines of body type. Two, three and four-column layouts are easier to read. Short lines often have unpleasant white islands between words and/or letters. Judge type size and column widths carefully to avoid these islands. Unjustified type is helpful. Combine different column widths in a facing page. Align text in adjacent columns.

Page Design:**Eye Movement:**

Page design should allow the viewer to naturally progress from the upper-left corner in a clockwise direction down to the lower-right corner. Place display type towards the top of layouts, run rules across facing pages, overlap photos, have motion and visual movement in photos face the gutter, and make use of sight lines on facing pages.

Size of Photographs:

Crop and size photographs so they compliment the overall layout. Avoid having small photographs of larger groups where individuals become difficult to identify. Avoid large photos of tightly cropped faces and heads.

Visual Movement of Photographs:

Don't have subjects 'look out' or 'off' a page. With Photoshop, an image can be flipped 180 degrees to establish proper direction. When this is done, make certain there is no type or numbers in the photograph that become reversed. Keep the viewer's eye trapped on the interior of a layout.

Photographic & Background Bleeds:

When photographs bleed off a page, avoid cropping into heads, hands or feet. Look carefully at trim margins on layouts and place photographs accordingly. Include screened photos and tints to add depth.

Balancing Bleeds:

Balance bleeds on facing pages. If you have a photograph bleeding off the left side of an even page number then try to bleed another photograph off the right side of the facing page. The same idea applies to the top and bottom of facing pages. Following this guideline maintains balance on facing pages.

Positioning of Photographs:

Photographs are positioned towards the gutter and separated by a 1/2-1 pica space. Avoid trapping type and white space between photographs. Photographs are placed first into a page layout and surrounded with captions and stories.

Positioning of Type:

Avoid caption placement between photographs. Instead, use phrases like 'Photo in center' when placing captions outside the photographic placements. Photos can be numbered to facilitate such captioning. Keep body and display type outside the photographic space.

Headline Placement:

Keep headlines in the upper left of a page or facing page layout. Avoid placing headlines in the center or bottom of a layout. When headlines run vertically, have baselines face towards the gutter. Place headlines and subheadlines close to one another. Use reverse type for additional impact.

White Space Placement:

Position white space to the outside of layouts. Consider a facing page as one layout and avoid white space in the gutter. Inclusion of white space is encouraged. It is not necessary to fill the entire page with copy and photographs.

Spacing of Elements:

Avoid excessive space between photographs and text blocks. Keep spaces consistent. 1/2 to 1 pica works well. Don't crowd type against the outside edges of a page, photograph, screened background or keyline.

Shape and Size Contrast:

Pages with type blocks and photographs of contrasting shapes and sizes have more impact. Have a variety of horizontal, vertical and square shapes. Use dominant and supporting photographs to create size variety.

Keylines:

Add reverse or positive keylines to photographs and text blocks. Keep keylines thin - hairlines to 1/2 point. Black, coloured or white keylines provide contrast with backgrounds. Avoid ornate designs and multiple colour changes.

Three-Dimensional Layouts:

This concept is key to dynamic layouts. Applying headline and photograph drop shadows, overlapping of photographs and type onto photographs, allowing rules to connect elements and flow under copy, introducing text wrapping, and screening backgrounds are some common graphic techniques. Keep screened backgrounds light - 10% or less.

Mug Layouts:

Add interest to staff, student, and grad mug layouts with the inclusion of candid and student surveys. Consider using secondary copy blocks for surveys. Place the names of students without photos at the end of a section.

Page Unity Within Sections:

Unity within sections is achieved with consistent headline and body fonts, similar layout style, colour, footers, and maintaining a thematic approach. Avoid wild fluctuations in design, type and colour.

Consistent Layout:

Maintain a consistent layout design throughout. Individual sections can adopt a unique layout. For example, 'Grad' might have a different overall layout from 'Athletics'. Avoid dramatic design changes within sections of your book. Overall layout decisions should be made at the beginning of a school term after which the emphasis is on content.

Gutter Crossing:

Crossing the gutter with screened backgrounds and dominant photos adds visual unity to facing pages. Photographs that cross the gutter should be simple in composition to avoid cutting through faces. At least 25% of a photo should cross the gutter. Placement of the dominant photo establishes the sight line. Avoid crossing the gutter with body type.

Facing Page Balance and Unity:

Achieve facing page balance and unity with bleeds, consistent fonts, sight lines, screened backgrounds, colour, rules, and crossing the gutter with dominant photos. Avoid colour changes at the end of signatures.

Dominant Photographs:

Dominant photos attract the viewer's attention and are normally placed near the gutter. They have exceptional composition and technical excellence. Look for dominant colours. Include dominant photographs in all layouts.

Number of Photographs on a Page:

Using a multitude of photographs on any one page is unnecessary. Rather, go for image quality – not quantity. Odd numbers of photographs, 3 or 5, is recommended. Using too few images makes a page look empty and often excessive white space results and shape contrast suffers. Small, identical sized photos can be grouped to form an overall shape.

Technical Aspects of Photography:**Exposure:**

Set cameras for the proper ISO setting for your lighting. Underexposed images tend to look flat and lack contrast. This is commonly found in back lit subjects. Correct low contrast photographs in Photoshop before layout placement.

Focusing:

Make certain the dominant subject is critically sharp in a photograph. Proper placement of digital files avoids distortions and loss in sharpness. Using faster shutter speeds and holding a camera steady improves sharpness.

Cropping the Human Form:

People should be cropped full figure, at the thighs, at the waist or at the shoulder. Avoid having feet disappear off the page on a bleed. Avoid cropping out heads, hands and feet. Avoid awkward cropping of background subjects.

Mergers:

Mergers are distracting background and foreground details like tree branches, signs, other people, posters, furniture, and window frames. They can be eliminated by changing the camera angle, using Photoshop, and selective focusing.

Depth of Field:

With adjustable cameras, selectively focus your dominant subject and blur distracting foregrounds and backgrounds. Moving in close, using a telephoto lens and selecting a large aperture opening work together in minimizing depth of field. Backgrounds can also be isolated and softened or omitted with Photoshop.

Lighting:

Look for beautiful rim light formed with backlighting. Use light reflectors to fill in shadows on a subject's face. Overcast days provide soft light without the unpleasant shadows formed on sunny days. Keep subjects out of uneven lighting. Try window lighting a subject. Include the shadow of a person outside. Use remote flash for creative highlights and shadows. Become an artist and look for creative lighting in photographs.

Lighting Problems With Flash:

Flash results in uneven light with close subjects appearing brighter than those further away. Get up higher to avoid this in a group photograph. Position subjects so they are a similar distance from the flash. Hold flash horizontally to avoid background shadows. Avoid reflections. Yellow and blue colour shifts result indoors when flash is not used.

Flash and 'Red Eye':

Subjects looking directly at a flash under dim lighting often have unsightly red eyes resulting from light reflecting off the retina. If red eye does appear, correct the problem with Photoshop.

Shutter Selection:

Fast shutter speeds can be used to halt motion. Flash also works for this purpose. Slower speeds used in conjunction with camera panning result in creative blurring of backgrounds. Using slow speeds while holding the camera steady offers creative opportunities with stationary subjects surrounded by movement.

Creative use of Photoshop:

Photoshop provides limitless opportunities to enhance image integrity. Some techniques to apply include cropping, contrast and colour correction, exposure adjustment, selective toning, edge treatments, drop shadows, image isolation, multiple imaging, mosaic creation, filters and motion blurring. All photographs benefit from Photoshop enhancement.

Artistic Aspects of Photography:**Theme Simplicity:**

Photographs that have a dominant theme stand out. Move in closer and control your depth of field to achieve photographic impact. Students should always have a dominant photo in mind when shooting to a layout.

Rule of Thirds:

Avoid placing a subject in the middle of the viewfinder. Mentally divide the viewfinder into thirds horizontally and vertically. The imaginary lines cross at four intersecting points. These are strong points to place the center of interest. Leave space in front of viewer direction and subject motion.

Shape Variety:

Varying photographic shapes and sizes introduces dynamic contrast into a layout. Include horizontal, vertical and square images in a facing page layout. Have students think of layout at the time pictures are being taken.

Group Sizes:

Have a mixture of group sizes in a layout. Go for large groups, smaller groupings of two or three, and individual people. Try to have different students in each picture to be more inclusive of everyone in your school.

Lines and Triangles:

Arrange students into individual triangular poses. Avoid stacking heads one above another in groups. Lines in architecture can lead the viewer's eye to your subject. Rotate your cropping to form diagonal lines.

Hand and Face Visibility:

When students are doing a task, make certain the photograph shows hands and faces. The backs of a subject are seldom interesting. When necessary, ask students to move to the side so everyone is visible. Don't hesitate to arrange students and then have them resume activities so a good candid can be taken.

Camera Angle:

Don't always take photographs at eye level. Get up high and look down on subjects. Higher vantage points provide more flattering light on faces. Get down low and look up at subjects – this establishes subject dominance. Lie on your back and collect a group above you. Be creative!

Effective Lens Selection:

Long lenses compress subject depth and decrease depth of field. Shorter lens focal length gives just the opposite effect. Resulting distortions can create impact in some photographs. Include these effects in some imaging by using the lens zooming feature or interchanging lenses with advanced cameras.

Decisive Moments:

Keep the viewfinder of the camera glued to your eye and be patient. You never know when a great photo moment may occur. Imagine the expression on the faces of a team after just winning a championship game. Anticipate and look for the dramatic moments in sports photography. Use longer lenses and move back with the camera.

Events, Trends, and Daily Life Photojournal Coverage:

A group of photographs must collectively tell a story in a layout. Go for a mixture of posed and candid images. Include establishing, medium and close-up images. Movies do this all the time.

Diverse Coverage:

Strive for coverage of all events in a school. This requires an editor that knows in advance what is happening and assigns someone to capture the event with a camera. Use the page layout ladder to help plan shootings.

Candid Photography:

Avoid having only group photographs of clubs and teams. Reinforce them with candid images of actual activities. Show interaction among your subjects. Avoid having subjects always looking at the camera. The photographer should be secondary to the activities being photographed. Wait until subjects resume activities and then take photographs.

Journalism Stories:

Include complete journalism stories with all layouts. Make a point of including the 5 w's - WHO, WHAT, WHEN, WHERE, and WHY. Give credit lines to the writer of the story. Newspapers do this all the time.

Introductory Sentences:

Introductory sentences should be dynamic and attract the reader's attention. For example, start with a question, a dramatic statement, exciting details, or a quote. All stories should have great introductions.

Headlines and Sub-Headlines:

Include both headlines and sub-headlines in stories. They attract readers. Avoid topical headlines that only include names of clubs and teams. Avoid multiple headlines on one page. Instead combine similar stories into one headline.

Use of Quotes:

When covering stories, make certain that key participants are interviewed and quoted in stories. Include first and last names and cross-reference them in the index. Enlarge a 'pulled quote'.

Paragraph Length:

Avoid excessively long paragraph lengths. Paragraphs that are too long result in readers losing interest in stories. Paragraphs may consist of only two or three sentences. Avoid stories with only one paragraph.

Colour:**Full-Colour Signatures:**

Include one or more full-colour signatures. Full colour is not limited to photographs alone. Type, art, keylines, drop shadows, and backgrounds also benefit from full colour.

Spot Colour Signatures:

Spot colour is less expensive than full colour and can add impact to your book. Again remember that type, art and backgrounds can benefit from spot colour. Having every second facing page spread appear in spot colour can extend the impact of colour.

Duotones and Black and White Photographs:

Black and white photographs can be printed as duotones in both full colour and spot colour signatures. In full colour books, include some black and white images. In moderation, such techniques provide visual variety and impact.

Using Colour With Type:

Look at dominant colours in photographs and reinforce facing-page unity by adopting similar colours for headlines and/or sub-headlines and drop shadows.
