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BUKRESKO

BUKRESKO

College Annual Guide

A Book of Instruction and Information

for the

College Annual Staff

By BERT M. CAPPER

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FOREWORD

We have prepared this book for the sole purpose of enabling our College friends, who are members of the Annual Staff, to produce a book that will be as perfect in the art of College Annual building as it is possible to attain.

It is our earnest desire to assist in the production of a book that will be a credit to your staff and school.

Bert M. Capper.

Engraved



An out-of-the-ordinary way of treating a portrait for the dedication or president's page. This is an outline vignette portrait. The black panel is put on by our artist before making the engraving. There are many other methods of giving these portraits a distinctive appearance.

INTRODUCTION

There is nothing your class can ever do that will be as big a help to your school as a really good, well edited and properly illustrated Annual. A good book will bring many new students to the school next year, while a poor Annual may make some of the prospects decide to go elsewhere.

This is a text book for members of the Annual Staff who are responsible for the success of their school's yearly publication. It contains the suggestions and information that years of experience have shown us are needed by student members of the staff.

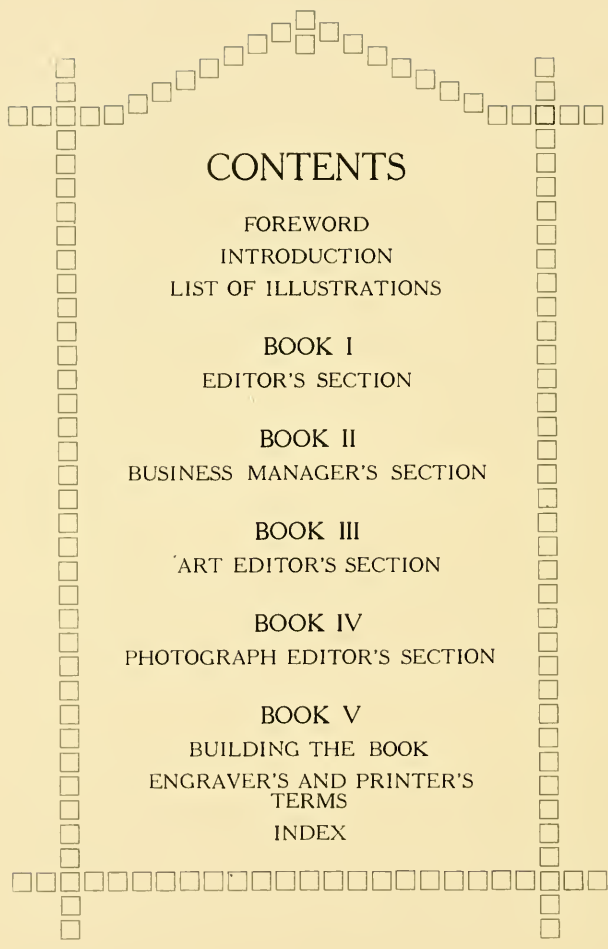
Careful study of this book will give you a clear idea of what has to be done to make an Annual. Questions you would otherwise need to write to your engraver or printer about are fully answered here. Often the Annual Staff is altogether inexperienced in matters of this kind. This text book will relieve them of that handicap and make their work much less arduous and much pleasanter.

We have to deal each year with an entirely new and usually inexperienced staff of managers and editors, and find that to many of them the production of an Annual looks to be a very simple undertaking. They fail to realize at the outset what a great amount of hard work is required every day for months, if the book is to be a success, financially and editorially.

There are no positions in the student body organizations which require as much work and time as those of Business Manager and Editor-in-Chief on the Annual Board.

It is not the good fortune of everybody to get a chance, such as you have, to show your mettle. Keep everlastingly at it, and you will always be proud of your achievement. Because of the great amount of work on the Annual, you will learn to use your time more systematically and will thus learn to study efficiently.

Getting out an Annual is a liberal education in itself. It will teach you pluck, perseverance, judgment, and you will acquire ability through this experience. It will teach you to look at things in a broad sense and to interpret them to others in an interesting way. It will teach you to write and give you valuable business training.



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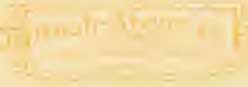
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Epitaph



Fond memories will be awakened by this picture when the old annual is brought out in future years.

The Editor

IMPORTANCE OF THE EDITOR'S POSITION

The position of Editor of the Annual is not only one of honor but one of great responsibility as well, and if the book is a success the Editor can feel that he has accomplished something of which he can be proud.

Fortunate indeed is the Editor who is elected a year in advance of the publishing of the book, because he can have time to watch the work of the staff on the current year's book and gain an experience that will make his own job much easier and his work more satisfactory.

The time for the Editor to start his work is the day he is elected. He should give much thought to the selection of his assistants and their qualifications for the positions they will be asked to fill. A person who would make a splendid photograph editor might make a dismal failure if put in charge of selling books or advertising space. Don't try to fit square pegs in round holes, and if you find a mistake has been made, make a change before too late.

The Editor and Business Manager should immediately get together and select their engraver, photographer and printer. They should then discuss the general style of the book and make notes of subjects for discussion with the staff. After this preliminary meeting, the staff should be called together for organization and assignment of duties to each.

After organization and meeting of the staff, the Editor should carefully make up a dummy. This will be a wonderful help in all his future work and will go far towards making the book a success from the editorial standpoint.

With the dummy as a guide, it will be easy for the engraver, printer and photographer to make a close approximate estimate of their various charges so that no bad error can be made in financing.

The Editor is entirely responsible for the book coming out on time, and he must allow the engraver and printer sufficient time to do their work. This is why it is necessary to get an early start and push the work vigorously. The Editor's work should be done long before the school rush that comes with examinations, preparing for graduation, and other duties incident to the last of the Senior year.

ELECTION OF STAFF

It is the custom in some schools to elect Assistants to Editor and Business Manager from the class which will publish the Annual the following year with no assurance that they will be on the next years staff.

A still better plan is for the class to elect their Editor and Manager a year in advance and have them serve as assistants on the current year's staff. By this

plan the right persons will gain an experience that will be of the greatest possible value in the practical and successful handling of their own book.

Much valuable time will be saved if the Editor and Manager are elected and able to sign their contracts for engravings for the following year before school closes in the spring. The engraver is not busy during the summer and can render valuable service in getting the book planned and the work well under way before school opens in the fall.

ORGANIZING THE STAFF

Organize a good staff. It will be a big help, because eight or ten people will know more people and many more interesting things about the school than one man can know. A large staff will have many good suggestions and a systematic division of labor, if properly directed, will make the work of each easy and interesting.

After conference between the Business Manager and Editor-in-Chief, a meeting should be called of the entire Board for the purpose of organizing, planning a schedule and laying out the work.

In order that the Editor and Business Manager may know how the work is progressing, meetings should be held frequently for reports from the various Assistant Editors, Advertising Manager, Subscription Manager, etc.

The staff should work in perfect harmony, and above all **should work**.

The editorial work should be so divided as to make the various departments of the book as easy to handle as possible. Each department in the book should be in charge of one member of the staff who is responsible solely to the Editor-in-Chief.

After you have thought long and hard about your school and your Annual in a general way, and after you have organized your staff, you are ready to get down to the finer points. All this preliminary work should be done very early, preferably in the spring of the year before your Annual is issued—provided you are elected that early. The time to start organizing is the day after you are elected. It is then you can put pep and ginger into the Annual, for after a while you will be so busy editing copy, reading proof and checking photographs that you will have but little time for anything but detail work.

START EARLY

Of course the Editor often has to wait on the action of a Business Board or Business Manager, but usually the Editor can secure early action by being insistent. You will do a good day's work if you spend one whole day convincing your Business Board that you must have quick action on your engraving contract. The Board should be glad to co-operate because the financial success of the Annual depends largely on how early it comes off the press.

The Business Manager should bear in mind that the earlier the book is completed, the easier and the more successful will be his work. After the book is

Engraving



The picture above is just an ordinary, cheap halftone. Notice how dull and flat it looks in contrast with the halftone at the bottom of the page.

In order to get the bright, snappy, attractive lower picture the plate was carefully re-etched by an artist skilled, not only in color values, but in the art of securing, in a printing plate, proper lights and shades.

Where an artist secures desired effects with oil or water colors, pencil or crayon, the re-etcher is compelled to work on copper with acids and through a magnifying glass. His picture consists of thousands of dots and lines to each square inch and the size of these regulate the color values of the printed picture. The beauty of your pictures is very largely dependent on the skill of the re-etcher.



Engraving

LOW PRICES MADE

completed, there is sometimes a slight delay in its delivery and there may be some delay in placing the book on sale. To collect all the subscriptions and to make all the sales will be found a big task.

The Advertising Manager must spend almost as much time in collecting as he did in securing the advertising contracts. Many letters must be written, and while many advertisers pay promptly, there will be a few that you will have to keep after for weeks, especially those at a distance.

If the book is completed many weeks before commencement, this work can be attended to easily and systematically. On the other hand when the book is delivered late, with only a week or two to spare, all is confusion. Many students leave before commencement time. Money is not plentiful with most of them and commencement expenses are heavy. A book delivered six weeks before commencement will find a much readier sale than a late book. The Editor can better afford to omit the record of late baseball games and other late events than to include them at the expense of belated delivery, thus causing the Business Manager untold trouble and worry.

START EARLY—BULLETINS

The Manager and Editor-in-Chief should post bulletin notices to the effect that all photographs of Seniors, Juniors, etc., must be delivered to the Photograph Editor on or before a certain date, and stating that under no circumstances will any photographs be accepted after that date. The "dead line" should be set from two to three weeks ahead of the date at which the Editor-in-Chief expects to have his copy completed. A month is none too long in which to compile the various literary and illustrated portions of the book after the copy has been turned in to the Editor. Even when copy is in the hands of the Editor-in-Chief, he has a tremendous amount of work ahead. He should carefully edit every line of the copy and prepare a systematic and intelligible dummy to be used by the printer.

REASONABLE TIME FOR ENGRAVER AND PRINTER

No engraver or printer can do his best in a hurry. Every handsome Annual is proof that the work has been given due time in the engraving department, composing room, press room and bindery. A poorly printed or poorly bound book indicates, usually, that the printer has not been given enough time to do his work well; or, if he had sufficient time, that he was not competent. The only assurance that a book will be first-class in composition, press work and binding will be found in the early delivery to the engraver of all photographic copy and to the printer of all manuscript copy. Many large printers give as their reasons for declining College Annual business that late copy makes them unprofitable and unpleasant. It is safe to state that not one book in twenty is turned over to the engraver and printer within the time specified in the contract.

Nine out of ten Business Managers have the old time-worn excuses for a late

book: "The photographer was busy on his Christmas work"; "Some of the Seniors and Faculty wouldn't get their photographs on time," etc. Some Annuals come out on time and yield handsome financial returns, due solely to proper organization and a system that is kept working from the start.

The book can rarely be a success financially if late. It surely will not be a success if the Advertising Manager and Subscription Manager fail to do their work very early in the fall before publication.

PRINTER'S COPY—LEGIBILITY

Legible copy is absolutely necessary, and in order to secure this we urge that everything be typewritten. You will readily understand the reason for this.

Wages of type setters and machine operators are high, and during the short season in which Annuals are printed delays in receipt of copy are so frequent that overtime work at fifty per cent higher wages has to be resorted to.

Hence it is evident that time in the composing room is one of the most costly parts of an Annual, and it must be economized by carefully prepared copy.

Even a minute lost here and there in deciphering poor manuscript or uncertain spelling of names is a dead loss in actual cash, not to mention the much greater expense in correcting proofs when errors are discovered.

PRINTER'S COPY—HOW TO PREPARE

We will furnish you, free of charge, uniform copy paper, size 8 1-2 x 11 inches, and would suggest that double spacing, three lines to the inch, should be the rule, as such typewriting admits of interlining and is much more easily read by the compositor. Write on one side of the copy paper only. Also never pin anything to a sheet of copy paper. Any afterthought or inset should be prepared on a slip of paper and pasted—at the left margin only—securely to the copy sheet, with a mark to show exactly where it is to be introduced into the type. Pins invariably drop out in the rough usage to which copy sheets are put in the many proofreadings and checkings required.

Be sure to make a duplicate or carbon copy of everything for your own files. In case original copy is lost in the mail, or otherwise, your duplicate can be used, thereby saving considerable time in rewriting.

Copy written with pen or pencil may be very carefully written, but always brings trouble before the job is completed, as names and places are so much used in an Annual and their spelling is often purely a matter of guess-work on the part of the compositor unless his copy is typewritten.

Of course, copy prepared with pen or pencil will be accepted provided it is legibly written and on only one side of the sheet, but more errors will be found in proofs and more alterations will have to be paid for. On pen written copy all names should be printed very plainly to insure correct spelling.

PRINTER'S COPY—EDITING

After the Editor-in-Chief has received copy from his assistants he should go over and edit it carefully before sending it to the printer. Remember that changes from original copy, after type has been set, will be charged for as extras, and that you will save money if the corrections are made before the copy goes to the printer.

Be especially careful as to the correct spelling of names and places and see that the name of one individual is not spelled two or three different ways in the book.

Where membership in Greek fraternities is indicated after names of members in classes, etc., Greek letters should be used in designating the name of fraternity or fraternities, thus ' John William Davis, $\phi\chi\theta$, ' instead of spelling out names of fraternity in English. If the typewriter is used, the Greek letters can be inserted later with pen.

If membership in Greek fraternities is included in the list of honors underneath name, the Greek letters should be written out, as Phi Delta Theta. This is important, as it saves time in composition and proofreading and prevents possible mistakes.

PRINTER'S COPY—NUMBERING SHEETS

After the copy for an article has all been edited and is thoroughly satisfactory to the Editor-in-Chief, then each sheet of copy should be numbered consecutively, so that in the event a sheet, or a number of sheets, should be dropped on the floor or blow out the window, the consecutive order of the copy could be immediately re-arranged. On each separate article or group of statistics indicate in the left-hand margin of copy paper how many pages it is to occupy, give the page numbers in the dummy, and state whether an engraving works in conjunction with it, giving, if possible, size of engraving and engraving number.

HOW THE PRINTER HANDLES COPY

When your copy reaches the printer, each piece of written copy goes to the type-setting room and is set up in type and placed in galleys or brass slides. When all type is set, the printer takes a proof which is read and compared with your original copy by a proofreader. If mistakes are found they are corrected, then another proof is printed and mailed to you so you can go over it for any errors you have made in grammar, names, facts or arrangement. If you catch any errors, correct them in the margin of proof so that they can be corrected in the type before the pages are made up ready to print. These author's corrections are charged extra by printer, so you can see the importance of having copy carefully edited before it is sent in.

When proofs are sent back to the printer and necessary corrections made, the type is ready to go to the make-up man. This man consults his dummy and finds

that a title page goes on page one. He gets the type out of the galley and properly spaces it out to standard page size and ties it up with a string. Another page in dummy calls for a Senior panel engraving with names and write-up opposite each picture. He finds the engraving by its number, picks the proper type out of galley and combines the two into a complete page. Another page will be all type matter and no engraving, and another will be a full page engraving with possibly a single line of type below it.

Working page by page, constantly consulting the dummy for arrangement, he gradually makes up the entire book into pages; each engraving and type article in its proper place on the page and each page with its proper page number as it will appear in the finished book.

THE FINAL PAGE PROOFS

As an extra precaution the printer will take a rough proof of each completed page and send for your final O. K. Go over these proofs carefully and see that no errors have been overlooked and that each engraving is in its proper place and that each article is on the proper page and particularly that all names are properly spelled. This is your last chance to correct errors, so be careful but very prompt as the press is waiting for you to send proofs back. Don't let anything interfere, but get these proofs back by first train, Special Delivery.

IMPERFECT ADVANCE BOOK

It is customary to send by special delivery mail, as soon as the last form is off press, a copy of your publication. This copy is imperfect, consisting of torn, soiled or poorly printed sheets, put together roughly. It is not to be considered a specimen of the finished work. It is submitted for one purpose only—to give the customer an idea of the positions of the various parts of the book. While this rough copy is in transit the binding is progressing. If the distance be great, the finished books may sometimes be shipped before the receipt of this sample.

Should there be any glaring errors in the make-up of the book as shown by this advance copy (all publications invariably have some trifling typographical errors not worthy of consideration), wire the printer immediately, bearing in mind, however, that the printing is completed and that no change can be made in that part of the work. We strongly urge that this copy be not shown to any person other than the Editor, as it would, in its imperfect state, cause adverse criticism.

THE DUMMY—HOW TO MAKE UP

Knowing now how your copy is handled in the print-shop and the importance of a correct dummy as a guide to the printer, we will study how to make up a dummy.

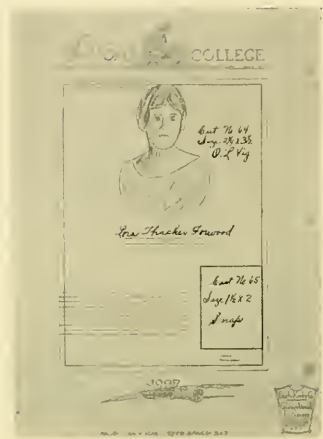


Figure No. 1



Figure No. 3

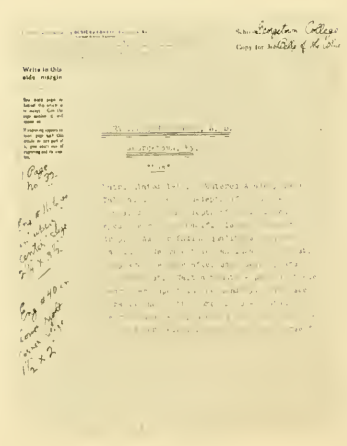


Figure No. 2

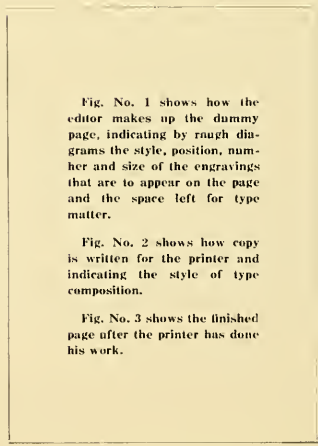


Fig. No. 1 shows how the editor makes up the dummy page, indicating by rough diagrams the style, position, number and size of the engravings that are to appear on the page and the space left for type matter.

Fig. No. 2 shows how copy is written for the printer and indicating the style of type composition.

Fig. No. 3 shows the finished page after the printer has done his work.

The printer will furnish you two paper-bound dummies, and they should contain about ten pages more than you intend to have in your book. Order these as soon as you decide on number of pages.

The dummy is a guide for the printer to show what goes on each page in the book, i. e., the type articles, cuts, headings, borders, size and location of advertisements, etc. All copy to be set in type must be on sheets and not written in dummy, but each piece of copy and each engraving must have its proper place indicated in the dummy by letters and numbers hereafter explained.

First: Number pages in both dummies consecutively, in the upper right-hand corner, with odd numbers on right-hand pages and even numbers on left-hand pages. As you make up dummy for the printer make a duplicate for yourself.

Second: You have probably been furnished, or have made up yourself, a loose-leaf preliminary dummy so that you have a well defined idea as to just how your book is to be made up page by page.

With this plan, begin with page 1 and mark plainly what you want to appear on this page in the printed book. It will probably be a title page or *Ex Libris*.

Next, take page 2. It may be a dedication portrait. Indicate by a pencil diagram on the page the size and shape of engraving and below the diagram write name or caption that goes in type if there be any such; if none, write "Engraving only, no type," and give number of the engraving. Continue this page by page until every page in the dummy shows all and exactly what is to appear on that page when printed. Be sure and identify article and engravings accurately and plainly by numbers and titles.

THE DUMMY—STYLES OF PAGES

As different styles of pages will appear in your book they must be properly indicated in the dummy, so we give some examples.

- a. Blank pages—simply mark blank page in dummy.
- b. Page with engraving but no type or printed matter of any kind. Draw a diagram on the page giving the approximate size of engraving, and in the diagram mark "Halftone" or "Zinc Etching of" and give the number and a short description of the illustration just enough so the printer can easily identify it—such as "Group of 18 boys"; "Building 3 story with porch in front"; "Cartoon of girl with tennis racquet."
- c. Page with engraving and a title under the illustration. Draw diagram giving size and shape of engraving. In the diagram give number and short description of the picture, and under the diagram write the title that goes under it in type.
- d. Page with one or more illustrations combined with printed matter. First, draw diagram showing size and position on the page of cut or cuts and in each write number and description of engraving. In the blank space at sides or top

BUSINESS



Figure No. 1.

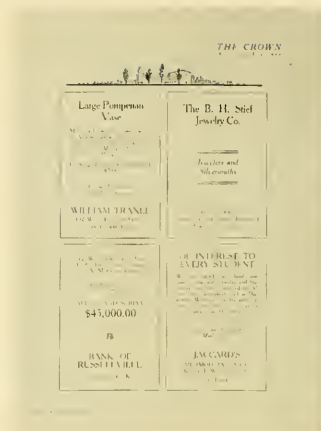


Figure No. 3.

Small Print: Copyright 1919 by The Crow Publishing Co., Inc. Printed and Published by The Crow Publishing Co., Inc., 119 N. Main St., Russellville, Mo.

Write in this order: name, address, city, state, zip.

Large Intervals: 200

Small Intervals: 100

1/4 page 119

Wilson College
Copy for the North of the line

Here is illustrated a dummy page, Fig. No. 1 showing how four advertisements are to be arranged on one page. Fig. No. 2 shows editor's copy for one of the individual advertisements. Copy for each advertisement should be written on a separate sheet and particular care should be taken to see that all names of articles, figures and addresses are correct and plainly spelled. Fig. No. 3 shows the complete page after it is printed.

Figure No. 2.

or bottom of cuts give title of the printed matter, using same title as used on copy for printer.

e. Panel pages. Draw diagram of panel indicating space occupied by each individual and write plainly the individual name in the space his portrait occupies. At side write the name again and indicate by pencil lines about the number of lines of type matter in his write-up.

f. Pages all type matter. Write on page "No engraving, all type," and give exact title of the article as it is in printer's copy. If article continues over to next page, mark "Continued" and give the title again.

g. Advertising page. Draw diagram and divide the page up into spaces exactly as sold. Full page, half, quarter or eighth page, and write the advertiser's name carefully and plainly spelled in his space. If a cut goes in an advertisement, write "Cut of shoe," "Cut of stove," or whatever it may be in the space and give the number of the cut you have marked on the cut itself. See pages 18, 20, 22.

THE DUMMY—INSERTS

Color Pages, Book Section Titles, Tips, Fraternity Emblems and all other pages or inserts that are different in any way from the standard pages, should be indicated by a sheet in dummy. On the sheet give a careful description of the illustration, tell number of colors, size and any other information that will give the printer a clear understanding of what is wanted. If a different kind of paper is to be used for the insert, get from the printer a sample page size of the paper selected and use it for dummy. These insert pages are not printed with the regular book pages, so do not give them a folio or page number. Note inserts in this book opposite pages 8, 36, 53, 100, 118.

BORDER AND HEAD AND TAIL PIECES

Where border or head and tail pieces are to run throughout the book, it is not necessary to indicate them on every page. Indicate such on first page in dummy where it appears and say, "This border or head and tail piece goes on every page" and give any special instructions as to color of ink, etc., that may be necessary.

To make our instructions clear in reference to preparation of dummy pages, we illustrate in miniature on pages 18, 20, 22 several annual pages with dummy page and corresponding copy sheets.

THE DUMMY—ESTIMATING SPACE REQUIRED

The number of pages a certain article will occupy can be estimated fairly accurately by counting the words. Select the style page you like from our Bukresco Annual and count the number of words to line or inch, then give a corresponding number of words in your copy to same space. It will, of course, be necessary to

WORKS



Figure No. 1.



Figure No. 3.

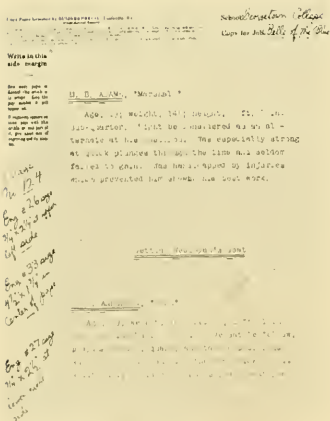
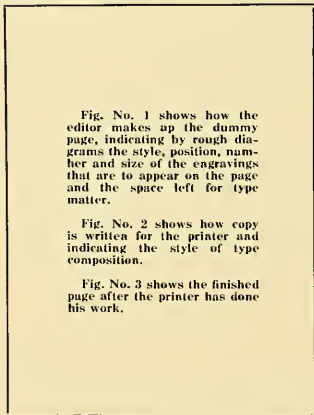


Figure No. 2.



count the number of lines to the page as well as the number of words to a line. See page 124 for further instructions on how to estimate space.

OVERSIZE ENGRAVINGS

One important item in the preparation of a dummy is to keep all type matter and all engravings absolutely within the limits of the specified type page measurements. For instance, if a type page be 5 inches wide and 7 inches high, an engraving, the face of which would be 5 inches wide, could not be contained in that space because of the extra 1-8 inch on each of the four sides of the block. For this reason the engraving should be ordered 4 3-4 inches wide instead 5 inches. Editors often expect the printer to embody in a type page of dimensions say, 5 x 7 inches, a halftone of full page size and a page title to go above it, as well as a legend or descriptive title in type to go underneath. This, of course, is plainly impossible. It makes trouble and surely delays the work of the printer, who must charge for the time required in the lock-up department where the other 15 pages in the 16-page form must be built up to correspond with the oversize page in order that the one page too large may be "locked up" in the form, and the appearance of such a page is miserable and reflects discredit on the Editor-in-Chief as well as on the printer. Over size engravings will be found on pages 73, 74, 97, 133.

PAGE HEADINGS

Page headings that do not run throughout the book should be specified roughly by means of a pencil line across the top of the diagram of the page, and above such line should be written the number of the original zinc etching, repeated for each page on which it is to appear. Such designation causes the Editor-in-Chief but little trouble and will indicate plainly to the printer on just what pages it is desired to have the page headings appear. See samples page 120.

EDITING DUMMY

The dummy should be given just as careful editing by the Editor-in-Chief, after its completion, as the copy. When the Editor-in-Chief is **thoroughly satisfied** that both the copy and the dummy are **perfect**, and that they correspond one with the other, to the last detail, he is ready to hand his copy and the dummy to the printer, never before. It is a doubly safe precaution to send to the printer one set of the engraver's proofs, on each of which the Editor-in-Chief has marked, and afterward checked, the number, the page on which it appears, and the name or the title, if any. No Annual was ever printed in which some little error did not creep in. This method of sending the engraver's proofs to the printer will bring the possibility of such errors to a minimum hardly appreciated by the Editor-in-Chief unless he has served before in such capacity.

THE DUMMY IN THE BINDERY

In the bindery, as well as in the print shop, the dummy is of great importance. After the type is all set and corrected, paged, revised, locked up into forms and sent to the press room, the dummy is passed on to the bindery, where it is the only guide to the book binders in the placing of inserts. If the Editor-in-Chief has failed to follow these instructions, he will probably find the inserts missing, no matter how carefully specified in the contract.

The position of each insert, whether it be steel engraving, photogravure, photograph, color print, or sub-title on paper of different color, must be given careful attention. The printer requires that a leaf be tipped with library paste or mucilage into the dummy at the exact place where any insert is to appear in the bound book. Never use one of the numbered leaves of the regular dummy to represent an insert. On this leaf should be, on the side representing the printed side, the description and a statement to the effect that this insert is to face page 00. Always remember that an insert must come between an even numbered page preceding and an odd numbered page following it. It would be ridiculous to try to place an insert, for instance, between pages 1 and 2.

POSTAGE

Sometimes postmasters in smaller towns do not thoroughly understand the government provisions for handling proofs and manuscripts. Manuscript is first-class matter when it is sent by itself. Proofs and author's manuscripts are third-class matter, but new manuscript cannot be sent in the same package as old manuscript and proof for the old manuscript. New manuscript should be sent separately with first-class postage. Any letter connected with proofs or old manuscript should be sent separately, first class. Corrections and instructions to printer can be made on proof sheets and paragraphs added or taken away from the manuscript, but a new article or a new chapter of manuscript would subject the entire package containing it to first-class postage. For the ordinary return of proofs and original manuscripts connected with such proofs, the rate is third class.

Corrections of proof sheets may embrace the alterations of the text or insertion of new matter, as well as the correction of typographical and other errors, and also any marginal instructions to the printer necessary to the correction of the matter or its proper appearance in print; such corrections should be upon the margin of, or attached to, the proof sheets. Manuscript of one article may not be inclosed with proof or corrected proof sheets of another.

CORRESPONDENCE AND SHIPPING COPY

All correspondence in reference to ordering of engravings should be done by one certain member of the staff, preferably one who is systematic, careful and a legible and logical writer.

Our experience has been that sometimes great confusion and serious loss of time and annoying errors occur if one editor sends orders, another writes letters about copy, and possibly another gets the proofs.

While it may be highly desirable to have one member of the staff take charge of all snaps, another all portraits and groups, another all drawings, etc., they should all report to the official order man and let him send in the copy and orders.

While the above refers to the handling of orders, we expect that matters of a strictly business nature, finances, etc., will be handled by the Business Manager or Editor direct. We also want the Art and Photograph Editors to feel free to write us direct when any special information, instructions or assistance is desired in reference to properly handling drawings or making photographs.

ENGRAVINGS—STYLES OF

When the photographs have been made, the next step is engraving. Illustrations for college Annuals, as in most catalogs, books and magazines, are usually made by the photo-engraving process. Occasionally a photogravure or steel engraving is used in an Annual as an insert, but the reproductions are usually from photographs or drawings. Photo-engravings fall into two general classes, halftones and zinc etchings. Photographs and wash drawings are reproduced in halftones; pen and ink drawings in zinc etchings.

COLOR WORK

Color work is of two kinds. First, reproductions in colors by the Halftone Color Process and second, engravings made by the Zinc Etching Process from pen drawings. The first must be used to reproduce wash drawings or oil paintings in colors and is much the more expensive. The second is used to reproduce pen or line drawings and a separate plate is made for each color, but the process is comparatively inexpensive if drawings are properly made for reproduction.

HALFTONES—HOW MADE

The halftone is the most used in an Annual. It is called a "relief" plate, the printing surface of which is made up of a pattern of lines and dots. The process involves photographing the picture or object through a "screen" which breaks up the flat tones of the copy so that white, for instance, is represented in the plate by a pattern of dots so small that the printed impression of them is barely perceptible, while black is represented by heavy cross lines so close together that in the printed impression it has the appearance of solid color. Examine closely a halftone in one of your Annuals and these small dots and lines can be seen.

Every graduation of color between these extremes is faithfully rendered, the light gray by small dots, widely spaced; darker gray by larger dots, more closely



This picture of Maxine Elliott is made in seven different halftone screens. The coarse, 65 line screen, shows plainly how the picture when photographed through a screen is cut up into dots and lines that give a printing surface.

spaced; still darker gray by cross lines, widely spaced; very dark gray by heavier lines, closer together, etc.

The engraver's first step in making a halftone or zinc etching is to make a photographic negative from the subject to be reproduced; the second step is to make a print from this negative on a thin sheet of polished metal, instead of on photographic paper, as in ordinary photographing. This print on metal is then etched by a chemical solution. When etched and finished, the thin piece of metal is nailed to a block of wood, and after being trimmed, planed, and proved, is ready to be set up with the type by the printer.

SIZE OF COPY

Every subject from which a halftone or zinc etching is to be made should be larger than the plate is desired to be. It is not absolutely impossible to get good results when plate is the same size as the copy, but often is difficult. Enlargement is sometimes possible but inadvisable. Note enlarged portrait of boy on page 113.

Keep in mind always that the ratio of the greater dimension of a photograph or drawing to the greater dimension of the plate is the same as the ratio of the lesser dimension of the photograph or drawing to the lesser dimension of the plate. That is, if from a photograph ten inches wide and eight inches high, there is ordered a plate five inches wide, that plate will be four inches high.

Photographs and wash drawings are reproduced in halftone. Crayon, pencil and charcoal drawings are reproduced in halftone usually, but if the lines are sufficiently strong, it is sometimes possible to reproduce them in zinc etching.

STYLES OF FINISH OF HALFTONES

Halftones can be made in several styles and finishes. The square or rectangular finish is the most commonly used, and prices on the standard scale are based on halftones of this character.

Halftones can be made in ovals or circles at an additional charge of twenty-per cent, as a portion of the plate has to be cut away by hand.

Outline and vignette halftones can also be made at an additional charge of fifty per cent for these styles of finish. The cut-out or outline halftone has all of the background cut away, leaving the figure standing out sharply against the white paper for a background. A vignette halftone is made by shading off the background gradually until there is no perceptible line of division between it and the paper on which it is printed. In ordering halftones you should always specify the style of finish desired.

Examples of square finish halftones can be seen on pages 28 and 41; oval halftones on page 28; outline halftones on pages 59-104; and vignette halftones on pages 28-38.



Figure No. 1.



Figure No. 2.



Figure No. 3.



Figure No. 4.

Figure Number One shows a vignette style of engraving, a very effective and beautiful finish which is only advised when the picture has a light background.

Figures Numbers Two and Three show oval and round styles. These are in many cases much better than the square finish shown in Figure Number Four.

The vignette style costs fifty per cent more, and the oval and round styles twenty-five per cent more than the square finish, the reason being that all plates except the square finish have to be cut out by hand while the square plates are cut out on a machine.



This picture was sent in carelessly packed and not protected by heavy boards. As all cracks or defects of every kind show in a halftone, we had to send back for another print, causing delay and loss. Pack your pictures carefully.

ENGRAVER'S COPY—DEFECTS

The engraving process is photographic, hence all defects, spots or cracks in a drawing or photograph will be reproduced in the halftone. Defective drawings or photographs can be sent to our Art Department and retouched, but this is quite expensive. No retouching will be necessary if care is exercised in the preparation of photographic copy. See pages 29 111 113.

DUOGRAPHS

By a duograph is meant two halftone plates made from one copy and usually printed in black and one tint, or two shades of the same color, the two plates being made with different screen angles.

Sometimes a combination of a halftone printing in black to show the detail of the copy, and one or more zinc plates or "tint blocks" for coloring parts of the picture, is used with good effect.

HALFTONE THREE COLOR PROCESS

This process is used when it is desired to reproduce an original colored painting or drawing in all of its natural colors. The process is founded on the well-known fact that all colors and shades of colors can be made by red, yellow and blue, or by a combination of two or more of these colors in varying proportions. It follows that if all shades can be made from these three primary colors, these colors will be found in every existing shade. See three color process opposite page 53.

The copy is first photographed through a filter that keeps out the red and blue light rays and allows the yellow rays to pass through the lens onto the photographic plate and make a negative in which the yellow predominates. Similarly, negatives are made for the red and blue plates.

From these negatives halftone plates are made and when these plates are printed in their order and with the proper color of ink one over the other, the inks mix in the proper proportions and a reproduction of the original in all of its shades and tints of color is secured. A black plate is sometimes added to give sharper definition, more detail and more life and beauty to the reproduction. This process should be used only in reproducing some unusually fine pieces of coloring.

One-color photographs of buildings, scenery, etc., are often shown in colors. Color postcards are an example of reproductions of this kind.

ZINC ETCHINGS

Zinc etchings are copies of originals which are made up of lines, grains or stipples, which are translated by a photographic negative on to a zinc metal plate. The lines or stipple which are desired to print are left in relief and the parts that are not to print are etched by acid below the surface. All copy for zinc etchings must be positive black and white and there can be no intermediate tones or shades as in a photograph. No screen is used in making zinc etchings. The reason a screen is used in making halftones is to cut up the different tones or shades of the picture into dots which give a relief printing surface in the plate.

COLOR ZINC ETCHINGS

Cartoons, department titles and other illustrations are often desired to print in more than one color, and very beautiful and attractive designs can be reproduced by the use of zinc plates. In making color plates by this process the drawing must be made properly for color reproduction and is not handled in the same way as for one color plates. The proper method of making drawings is explained in the Art Editor's Section and is illustrated by the Freshman cartoon on pages 60 to 64.

IDENTIFICATION OF ENGRAVINGS

In order to prevent mistakes and the use of wrong engravings, and in order to save the printer endless trouble in identifying cuts, a careful system must be



Sample of zinc etching from a good pen drawing. Note how strong the lines are. Drawings of this character reproduce better than thin, weak lines and such an illustration adds strength to the page.

used. Sometimes a printer will have on hand thousands of engravings to be used in many annuals, and additional ones coming from the engraver every day, so you can see how easy it is to make mistakes.

If our order system is intelligently used according to directions, mistakes seldom occur and the printer is saved much trouble because each cut is marked by us with the name of the Annual and the number of the picture as you give it to us on the picture and in the order blank.

The printer is not supposed to, and in fact does not know one face from another, one building from another, or whether a department etching belongs to one Annual or another, except as each engraving is identified by numbers and names. You can see how important it is that you give full instructions, both on the picture and in the order blank, when copy is sent to the engraver. We furnish free a complete order system with stickers to be pasted on back of each piece of copy. It's up to you to use them and avoid trouble.

HALFTONES—HOW TO ORDER

When you get your first lot of copy ready to send to the engraver, study your order system and be sure you use the blanks as instructed. Use carbon sheets (carbon side down) and make all orders in triplicate.

Engravers always mention the width of an engraving first and the height second. In order that there be no confusion, be careful to follow this method.

To determine which is the width on various shaped engravings, look at the photograph in its correct position. The left to right dimension is the width, and this measurement is mentioned first. From bottom to top is height, no matter if it be the lesser dimension. This should be mentioned second.

If you use these order books as intended, your printer is ready to set the type in galley form as soon as he receives your manuscript, for the pink sheet specifies to him the dimensions, number and name of each engraving.

First: Mail the white sheet to the engraver in a separate envelope. Do not enclose the order in the package with the pictures because if the package should get lost the engraver would not know it until you enter complaint. If mailed separately, one or the other is almost sure to get in. Be sure to fill in all blanks at top of every order sent and see that numbers, sizes, description, etc., are plainly written in body of order blank.

Second: Send pink sheet to your printer so he will have a complete list of all engravings you have ordered with number and description of each. He will need this to check up engravings when they reach him.

Third: Leave the yellow sheet bound in your book so you will know exactly what copy you have sent to engraver and can refer to copies by number in case any correspondence is necessary. Before making out an order refer back to the previous yellow sheet and keep your serial numbers straight.

Do not roll or fold any copy, either drawings or photographs, from which halftones are to be made.

Seventh: When ready to mail, print the engraver's name, street address and city very plainly on the package in ink so it cannot get rubbed off. Put your own name, name of your Annual and your address in the upper left-hand corner.

Eighth: Photographs, drawings and other copy, with names, instructions, etc., written on copy, take first-class postage. Be sure you get postmaster to weigh each package and put on enough stamps, but don't make a bad guess and pay more than the amount required. Mail your order in a separate envelope.

ZINC ETCHINGS—HOW TO ORDER

First: A separate book of order blanks is furnished for ordering zinc etchings to be made from pen drawings and other line copy.

Second: Note that you are to begin numbering copy for zinc etchings with Number 1001 and run your numbers on up. This is to distinguish zinc etchings from halftones, which begin at number one.

Third: Read carefully "How to Order Halftones" for these instructions as to the identification of copy, packing, shipping, postage, etc., all apply to copy for zinc etchings the same as to halftones.

Fourth: It is not necessary to give style of finish for zinc etchings as only one style is possible, and that is an exact reproduction of the copy. You must, however, give all other information required in the zinc etching blank.

OLD ENGRAVINGS

You may wish to use some old engravings you already have, such as campus views, buildings, etc. The engraver has no interest in these, but they should be sent direct to the printer and should be numbered 5001 and up. For your own convenience you can keep a record of these cuts sent to printer on the last sheets in your order book. Send the pink sheet to printer and keep yellow sheet for your record. Write in ink on a piece of paper the number, description and page in the book where the cut is to appear and paste it on back of the cut, or if small cut wrap the paper around the cut and tie securely.

SENDING COPY TO ENGRAVER

On each piece of copy, photograph or drawing, paste a sticker properly filled out. Write out your sticker with pencil and be sure it is correct, giving the serial number of cut, name of Annual, style of finish (square, oval, vignette, etc.); also size in width and height of engraving. Check stickers carefully with order blank and see that the information on each is identically the same. If the sticker calls for one thing and the order something else, it means delay while we write to find which is correct.

Be sure no engraving is ordered larger than the specified type page size, allowing for the 1-8 inch blocking bevel on four sides of the cut. Halftones should be not larger than 4 3-4 x 6 3-4 face measure and 5 x 7 block measure.

By writing stickers first the chance of injuring the photographs by pencil marks is eliminated and the copy is much easier to handle. See illustration on page 111 showing how heavy pencil marks spoil the picture.

When you send in a number of photographs or snaps for us to make up groups, put all pictures for one group in an envelope with a rough diagram showing how you want the pictures placed in the group. Put your sticker on the outside of envelope, properly filled out, to show size, style, etc., of the completed group engraving. If necessary, identify each individual picture and its position in the group by letters or numbers.

NAME OF ANNUAL	<i>The Chanticleer</i>
NAME OF COLLEGE	<i>Trinity</i> SIZE
	<i>4 3/4</i> IN. WIDE X <i>3 1/2</i> IN. HIGH
STYLE OF FINISH	<i>Square</i> (SQ. OVAL OR VIG.)
SUBJECT	<i>Jr. Class Officers</i>
REMARKS	<i>Trim close to portrait</i>
BUSH-KREBS CO., INCORPORATED COLLEGE ANNUAL EXPERTS LOUISVILLE, KY.	

One of these stickers should be attached to every piece of copy sent to the engraver. Fill the sticker out before attaching it to copy then there will be no danger of the writing showing through on the face of the picture.

Be sure that all instructions, especially sizes, are correct and that the same number and description used on the copy are put in the order blanks. See pages 33 and 34 for illustrations showing how to make out orders.

ENGRAVER'S AND PRINTER'S TERMS

We give a list of the most commonly accepted terms used by engravers and printers, and if you will familiarize yourself with these, annoying mistakes will be avoided. You will find these on pages 139 to 142.



BUSINESS
MANAGER

Business Manager's Section

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Vignette halftone for use in View Section. The photograph must be prepared by retouching before halftone is made. A beautiful view section adds wonderfully to the interest of the book.

The Business Manager

IMPORTANCE OF HIS POSITION

There is no position on the Annual staff that is of more importance than that of Business Manager. He is the man who is responsible for the success of the book. If the book is not a financial success, it is usually considered a failure, even though it may be well edited and a beautiful specimen of engraving and printing.

The average Business Manager does not realize the responsibility that rests on him until too late, and then he sees the value of all the time lost in the fall when he should have been working hard to raise the money for the publication of the Annual.

CAUSES OF FAILURE

We have learned from years of observation that, when an Annual fails, the Business Manager is responsible four times out of five. There are a number of factors to which this can be attributed:

First: The failure of the Manager to recognize his responsibility and get down to hard work.

Second: Failure to get as many subscription and advertising blanks signed as early as possible in the school year.

Third: Failure to collect all, or at least half, of the subscription money in advance and deposit it in a bank.

Fourth: Failure to estimate correctly. Contracts with engravers and printers should be made as early as possible so you can tell what your expenses will be, and can proceed to raise the necessary amount. By all means work out a budget and raise at least twenty per cent more than your estimated expenses, then you will make your book a financial success.

It is a difficult undertaking to try and raise additional money to make up a deficit after the book has been printed and delivered. The excuse usually offered in defense of getting book subscriptions signed late is, "After we have a printed book to show we can more easily sell extra copies." This is a great mistake because many, after they satisfy their curiosity by seeing a book, will refuse to buy.

If anyone really wants a book, they will subscribe just as quickly in September as they will later. If they don't think enough of their school to subscribe for the Annual early so you can finance it properly, then I certainly would not think of ordering extra copies for them.

LET YOUR CONTRACTS EARLY

There is no real reason why your engraving, photographing and printing contracts should not be placed very early and many good reasons why they should.



A scene like this breaks the monotony of a plain type page.

Particularly should the engraving contract be signed early because the engraver is able to give great assistance in the early part of the work, so our advice is to let your engraving contract first. For instance, when you decide to give us your engraving contract, we immediately place at your service a department ready to help plan every phase of your book.

We lay out your dummy and can help you choose a good photographer and put you in touch with a reliable college annual printer, often times in your own locality.

We have often helped Business Managers and Editors avoid costly mistakes because they began to work with us early. Late in the day things that are done wrong cannot well be undone.

We know how many pages, and how many engravings, and how much color work, and what kind of printing and binding can be put into a book for a given amount of money. We know just how the photographs should be made to get the best results. We can tell you how to plan a budget so you can hold the cost of your Annual inside the sum you specify, or we can tell you how to raise a fund if your school has never published an Annual before.

MARGIN OF SAFETY IN TIME

Making a College Annual is like building a house. The architects and contractors devote much time and thought to the work before actual building begins. In the building operations flaws are invariably found and delays of one kind or another always occur. Exactly the same conditions obtain in making a College Annual, from the time the Board is organized until the finished book is delivered.

A margin of safety as to time allowed must be figured in all calculations. If it is intended to put the book on the market April 20, the Business Manager should set as his date and enter the delivery date in his contract and specifications as April 5. It is safe to state that two weeks must be allowed for unforeseen delays of one kind or another in the printing and binding end of the work. There will be delays in the preparation of copy, photographs, drawings, etc., over which the Editor-in-Chief will find he has no control.



First impressions. If the first glimpse of the College town is one for pleasant memories, show it in the Annual.

Our advice to the Editor-in-Chief is if you want a good book which will do you credit, make your dates very early; and to the Business Manager make your contract for delivery just as early as possible, then hold your Editor-in-Chief right down to his dates. On such a schedule, everyone concerned in making the book can get through with comparative ease, including the engraver and printer who have their own reputations at stake and who, above all other persons connected with the making of an Annual, are most unhappy over a poorly engraved, printed and bound specimen of their work.

FINANCIAL MARGIN OF SAFETY

We have shown why the Business Manager should allow for a margin of safety in the all-important matter of time.

Just a word about the Financial Margin of Safety. What you would like and what is necessary for the success of your book are sometimes greatly at variance.

Your work in handling the business end of your Annual should be a valuable experience in the acquirement of proper business training and principles. If you

BUSINESS

are provident in this work, if you cut down all expense to a reasonable minimum and omit enough of the luxuries in your specifications, both as to printing and engraving, to hold the costs down to twenty-five per cent less than your estimated receipts, you will, with good luck and strict attention to business, probably come out even financially. You will find extras creeping in unless you rule with an iron hand and refuse your Editors all the luxuries in fancy additions that will surely occur to them as their work progresses. Permit only the extras that are profitable, such as more pages of advertising for your Advertising Manager or more copies for your Subscription Manager.

There is not one College Annual in ten the bill for which does not include a lot of extras, through no fault or wish of either the engraver or printer. Did anybody ever build a house without a heavy percentage of extras?

Don't forget that some books subscribed for are not paid for in full, and some advertising accounts are not collected, so allow a reasonable Margin of Safety.

BUSINESS RECORDS

Handling the business end of any Annual affords a splendid opportunity for experience in comparing the different methods and systems of various business houses. The little courtesies of commercial correspondence may be observed in the letters of almost any corporation. It is interesting to note the varying styles of composition. One feature will be apparent immediately, viz., that in this age no business can be carried forward without system and courtesy.

The Business Manager must begin and continue throughout to back up his work with real system. Verbal and telephone agreements should be confirmed in writing with copies retained for filing, if they are of any consequence whatever. No letter, telegram or contract should be forwarded without keeping a clear copy, bearing the date, for filing. Bookkeeping records should be kept so accurately and posted so promptly that the state of affairs and the finances of the enterprise may be seen in a moment.

Provision should be made for correspondence, a typewriter rented, if not owned (Napoleon lost Waterloo because of illegible handwriting), a supply of stationery, onion skin copy paper, carbon sheets and a file box for bills, letters received and copies of letters sent. Correspondence with each firm should be filed in order of consecutive dates, each letter received followed by the onion skin carbon copy of the reply, so that when all is ended each letter and each reply will be found systematically filed in regular sequence.

A daily card calendar should be used for memoranda with items for future attention carefully tabulated to turn up for action on the proper date. If a separate card be used for each such item, it can be pushed ahead from date to date, with new entries thereon, if impossible to attend to the matter on the first date, and thus the item will not be lost sight of. Promises of photographer, engraver, printer and

advertisers, should be tabulated separately in this manner. No human brain can keep all such items in order without some such assistance. We know of nothing in all the bookkeeping and filing system, quite so practical or so productive of good results, as the little daily calendar card box. It is worse than useless, however, if not looked into every day.

If Business Managers would only take our word for it (many of them do), it is far easier to keep the business records accurately and up-to-date, with a 'place for everything and everything in its place,' than to allow correspondence, bills and memoranda to pile up on a desk where they are soon covered with dust or blown on the floor, or to be thrown haphazard into a drawer or box. By having everything so filed that the fingers can be placed upon any letter, contract or bill in an instant, much time will actually be saved, to say nothing of the satisfaction which attaches to having a real system.

BANKING

Go to your banker and tell him you are the Business Manager of the Annual and wish to open an account. He will give you a bank book in which will be entered all your deposits as you make them from day to day. This book is your receipt for money deposited, so never make a deposit without taking your book.

He will also give you a check book. One with fifty to one hundred checks will be large enough for most schools. If you have never done business with a bank, ask the banker to tell you all about it.

Immediately take your check book and with a pen number the first check and its corresponding stub 1; the next number 2, and so on in sequence until every check and stub has its proper number.

Next enter on stub No. 1, in its proper place, the amount of your deposit as shown in your bank book. When check No. 1 is issued, take the amount off on the stub and carry the balance forward to stub No. 2. As future deposits are made and checks issued, follow the same system.

Be very accurate in getting the amounts and the additions and subtractions correct, otherwise there may occur an embarrassing mistake and you may issue a check which will be sent back marked "Insufficient funds." To safeguard the accuracy of your bank account, we would suggest asking the bank to balance up your book once a week so you can catch quickly any errors that might occur.

Do not pay out any cash. Every cent received should be deposited, and no accounts, even small ones, should be paid except by check. Daily deposits should be made when cash or checks are coming in rapidly.

The Business Manager will have certain small expenses, such as postage, telegrams, express charges. These petty cash items he should enter in a small book, and when they amount to enough, he should pay himself back with a check made

CASH BOOK

KEY: S—SUBSC. AD—ADVT. AS—ASSETS.

DATE	FROM WHOM AND FOR WHAT RECEIVED	KEY	AMOUNT
9/12	Joe Litten	S	2 00
9/13	Mary Minter	S	4 00
"	Huck Finn	S	4 00
9/14	Jan Brown	S	2 00
"	Best Copper	S	4 00
9/20	Ellery Co	ad.	12 00
9/23	Ford Motor Co	"	15 00
9/24	Cover Drug Co	"	15 00

SUBSCRIPTION RECORD

DATE	NAME	PARTIAL PAYMENT	FULL PAYMENT
9/12	Joe Litten	2 00	
9/13	Mary Minter		4 00
"	Huck Finn		4 00
9/14	Jan Brown	2 00	
9/14	Best Copper		4 00
"	Halvin Baker		4 00
9/15	Minnie Edwards	2 00	
9/15	John Linker	2 00	
9/16	Mac. Joubert	2 00	

BILLS PAYABLE

DATE	NAME	AMOUNT	DATE PAID
7/3	Bush Krebs Co	39 60	9/15
9/17	Campbell Oil Works	17 00	
"	"	23 00	
7/20	Bush Krebs Co	103 27	2/25
7/24	Campbell Oil Works	12 50	
7/26	Elliott Co	36 50	9/2
"	Star Stationery Co	6	
"	Bush Krebs Co	23 46	

CASH BOOK

KEY: A—OH ACCT. F—IN FULL.

DATE	TO WHOM AND FOR WHAT PAID	KEY	AMOUNT
7/3	Bush Krebs Co	A	39 60
7/25	Bush Krebs Co	A	103 27
7/2	Elliott Co	A	36 50
9/7	Postage Stamps	F	3 00
9/9	Express on Books	F	6 50
9/17	Type writing M. S. Elli.	F	4 50

ADVERTISING CONTRACTS

DATE	NAME	AMOUNT	DATE PAID
9/20	Arade Pharmacy	20 00	
"	Ellery Co	12 00	9/20
"	1st Natl Bank	40 00	
9/23	Ford Motor Co	15 00	9/23
"	Stewart Dry Goods Co	12 00	
"	Smith Book Co	20 00	
9/24	Cover Drug Co	15 00	9/24
9/24	Blank Coal Co	20 00	
9/27	Mason Co	10 00	

There is no part of the Business Manager's work that is more important than correctly kept accounts.

We illustrate pages from our account book which is made especially for the keeping of college annual accounts. Note that when a partial payment is made on a subscription a blank line is left under the name for the balance payment.

Full instructions for account keeping are in the book.

payable to himself and mark the stub ' See Petty Cash Account. ' If the items are wanted in the future, he can refer back to his little book.

When you issue a check, it has to be endorsed by the person receiving it before the bank will pay it, so the check becomes a receipt. At the end of the month the bank will give you back all the canceled checks and these should be carefully filed for future reference.

All careful bookkeepers fill out their stub first before filling out the check. This prevents a common mistake of filling out the check and tearing it out with the stub left blank and no accurate memory of what the check was made for when later the error is discovered.

It is well to write on each stub and on the bottom of the check a few words explaining what the check was issued for. Too much care cannot be used in writing checks and keeping your check book entries straight and accurate.

BOOKKEEPING

Besides the keeping of your finances straight with the bank through your check book, there are other very important records to be kept.

We have devised a very simple, yet effective, account book designed especially for keeping the accounts of a college annual. One of these books is given to every Business Manager who has a contract with us.

The first section of the book has pages ruled to keep a record of every book subscription taken, giving the date, name and partial or full payment.

The second section is a record of cash receipts and cash payments very conveniently arranged.

The third section gives a record of all advertising contracts, with date, name of advertiser and amount, and shows whether owing or paid.

The fourth section is to enter all bills from photographer, engraver and printer with date, name and amount due or paid.

The most valuable features of the book are blanks in which to make in advance an accurate estimate of your probable income from various sources and an estimate of probable expenses. With your accounts accurately kept in this book, frequent comparisons can be made and you can tell from time to time whether your receipts are coming up to estimate or not. If you are falling behind on any items, an extra effort can be made to catch up.

By comparing the records of expenses with estimate, you can stop any excesses before it is too late and prevent any probability of financial failure.

No business, not even a college annual, is safe without accurate bookkeeping.

The book mentioned above is illustrated on page 44.

FINANCING THE ANNUAL

The first duty of the Business Manager should be to call the staff together for the special purpose of making an accurate canvass of all the sources of income. Each and every item should be carefully considered and when the sum is determined it should be conservative, i. e., you should not over-estimate any item. It is better to secure more than you estimate rather than less. Over-estimating your income is a fatal mistake.

To make this work easy and accurate, use our Financial Statement Blank which gives all the usual sources of income, but don't stop at this. See if you can't devise other methods of raising money.

You should at once organize and train your assistants, giving to each some specific duty and see that they get on the job and keep at it.

Very early in the year you should have collected and in bank sufficient funds to meet all bills promptly and take advantage of cash discounts. Have your income in bank, not in the pockets of your subscribers, or in the treasury of your different societies. Push collections hard.

The Business Manager, should not be worried by slow payments. The classes should guarantee against loss by paying promptly what they owe.

SUBSCRIPTIONS

Try to establish a proper price for your book; one that will be large enough to give you a proper income from this source, but not so high as to prevent sales. Prices run from \$4.00 to \$7.50 depending on the size and style of the book.

The subscription campaign should by all means be started in the fall or early winter. It is not hard to secure a signature to a subscription blank and to get the few dollars for the half payment at that time. The other half will be paid when the book is delivered much more cheerfully than if no subscription had been taken in advance. It is our candid opinion that 25 per cent to 50 per cent more books can be sold in this manner. The Business Manager will enjoy that confidence which a bank account always insures, will have ample funds with which to meet bills as they come in, and will also find his work proportionately less irksome. One advantage of this system is that it will offer some idea as to the probable revenue to be available from the sale of the book.

Many Annual Managers are also able to sell to the College from twenty-five to a hundred books, to be sent out to high schools and private academies in its territory. Such books are, as far as the prospective college student is concerned, the very best possible advertisement, especially if they show the jolly side of college life and a lot of enthusiasm in athletics and college spirit.



ASSESSMENTS

Some colleges charge a very high price for their book and make no assessments. We consider this a bad plan because it cuts down the sale of books and deprives many students of the pleasure of owning this souvenir of their school days.

In practically every institution where a successful Annual is published, the assessment plan is followed very satisfactorily.

Every individual represented in the Annual should pay a reasonable price to cover cost of his space and picture. Every class and organization should be in the Annual and should pay the cost of representation, and some of them should pay a greater proportion where they are well fixed financially and can afford to be a little liberal in helping out on the Annual.

In figuring the cost of space in the Annual, you cannot divide the total cost by the total number of pages and assess on that basis because there are many pages, such as jokes, stories, athletic news, etc., that are in the book with no charge to anybody, so in figuring the value of space it must be high enough to cover the cost of these free pages.

ASSESSMENT FROM ALUMNI

In some of the fine old colleges, where the student body is small in number and the alumni is strong and loyal, it would be impossible to bring out an Annual were it not for the subscriptions of the Alumni. This source of revenue is hardly touched by many Annual Boards.

ADVERTISING CAMPAIGN

Many large annuals display but little advertising. Sometimes it seems impossible to get more than a few pages in certain college towns distant from large cities. In cities there are so many retail merchants' associations or other organizations of business men whose advertising must be approved by some agent or committee, that it seems harder to fill space each year than the preceding year. For

Advertisement



A pleasing group in an attractive setting.

this reason there should be an Advertising Manager on each Board. He should be selected for some previous successful business experience or for his ability to approach prospects without fear and full of enthusiasm about the advantages of his advertising medium. He should not be satisfied with local advertisements only. He should carry on a letter writing and circularizing campaign for months in advance, addressed to all the various concerns who do business with the school or the students. His letters should be carefully thought out and give good reasons why an advertisement in the Annual will bring business for the advertiser. Ten or twenty pages more space will be the reward of such a campaign, if intelligently and enthusiastically carried forward. The Business Manager should be relieved of this work. The Advertising Manager should be exclusively responsible for the advertising and he should have no other work. If the book be large, he should have assistants and the local territory to be canvassed should be divided.

It is well to devote about half the space in the advertising section to a calendar of college events, jokes or humorous cartoons. They add zest and are a splendid talking argument when interviewing an advertising prospect because they call attention to the advertising pages.

ADVERTISERS' BULLETIN

It will be a big help to the Advertising Manager if a bulletin be conspicuously posted giving a list of all the merchants who have signed contracts for space with a notice asking the students to patronize the advertisers in the Annual. Just as soon as a merchant signs a contract, put his name and business on the bulletin and tell him what you are doing to send him business. This is an inducement to the local merchant who so often fails to see the good in Annual advertising. Such a display of advertising should be continued, if possible, for weeks or months.

As soon as the advertising pages are printed, ask the printer to send you a few extra sheets and post these on the board in advance of delivery of book. This will show the advertiser that you are working for him every minute.

THE FINANCIAL ESTIMATE

There is nothing that so well safeguards the finances of an Annual as a careful and conservative estimate of all sources of income and expense before the book is started. To make this estimate easy and accurate a statement blank is furnished to assist the Business Manager and Editor in determining the sources of revenue and in making a correct and reliable estimate of income and expenses and for establishing a credit with the engraver and printer. Every source of revenue should be carefully considered and the best plans for raising money put into early execution. The students who solicit advertising should be instructed in the proper approach and sales talk before starting out and should be provided with advertising contract blanks. A carefully prepared letter should be sent to all merchants in other cities who sell supplies to the school or students, enclosing advertising blanks in duplicate and price of space you think they should take. Every financial transaction should be in writing to avoid errors and misunderstandings.

EXCESSIVE COST—HOW TO PREVENT

Our experience has taught us that the Business Manager has more or less trouble in preventing the Editor from spending more money than they can afford for engravings. The Editor often orders a lot of luxuries without the Manager's knowledge, and when the bills begin to come in, the Manager thinks he is overcharged. This is especially true when we make a dummy and give an approximate cost of engraving. The Editor makes additions, or changes the style or size of engravings which makes the cost considerably more than originally estimated.

We have found one college which we believe has solved this problem, and therefore pass it on to you. This college is one of the largest in the Southeast, and

spends almost ten thousand dollars for their Annual. Owing to the large sum of money handled, they must use business methods in conducting their affairs.

When the order for engravings is written up by the Editor and all copy ready for the engraver, the Manager checks it up carefully and estimates the approximate cost, and enters the same in a book which shows the costs on orders sent in to the engraver. When the Manager approves the order, he marks it O. K. and signs his initials. This method will enable the Manager and Editor to work in harmony, and eliminate the friction caused by the Editor ordering engravings without considering the cost.

EXTRA ASSESSMENTS

It is sometimes necessary to raise additional money after you have sent most of your copy to the engraver, in order to provide for something important which was overlooked when assessments were originally made. By the use of this method of checking orders the Manager can tell in advance when additional money must be raised. It is much easier to make another assessment before the book is printed and delivered than afterwards.

ORDERING EXTRA COPIES

Quite frequently the Manager finds a greater demand for the Annual than was figured when the order was placed with the printer, and he wants to place an order for extras at the last minute.

It is impossible to do this and secure books in exact accordance with the contract as to style and at the regular contract price, for these reasons:

When your contract is received by the printer, he immediately orders the stock for binding the number of copies specified, or in some cases orders the covers made ready to put on the books. If a late order comes in for extra copies, he finds it impossible to get leather, cloth or cover paper of the same grade or color or to get extra covers if they are made outside his own bindery. In this event extra copies will have to be furnished with covers different from the one specified in the contract and he must be given this privilege.

Under no conditions can extra copies be ordered after the first form of the books has gone to press.

For the same obvious reasons it will be impossible to reduce the number of copies ordered and obtain any reasonable allowance for such a reduction.

From the above can be seen the great importance of an early and intensive campaign, and no possible sale of books overlooked. It might be well to stipulate that no subscriptions will be taken after a specified date, say December fifteenth.

RECEIVING BOOKS

It is the exception rather than the rule when the count on an Annual comes out exactly according to contract. In making books so many items enter that it



Cutting away the background leaves the figures in strong relief on the white paper.

seems almost impossible to complete the contract exactly as to number of books. There are often a few extra copies and frequently several copies short. You should accept these conditions at the prices mentioned in the contract for extra copies.

Immediately upon arrival the packages should be opened in some quiet room where no one is allowed except the one or two persons authorized to receive and check the books. In this manner mistakes in count are less apt to occur than where a lot of enthusiastic students or members of a Board are anxious to see how the work appears. It is our advice that no books be delivered or placed on sale until after a sufficient number have been received to meet all requirements for the first sale. A very natural curiosity to see the book will stimulate sales.

ENGRAVING PRICES

All engravings are sold by the standard scale of measurement, which is printed on the back of your contract. It will enable you to check up your engraving bill. The price of a square finish halftone or zinc etching can be determined as follows: Place the engraving in the lower left-hand corner of the scale and the price will be indicated by the figures on the scale at the upper right-hand corner of the engraving. Halftones are one quarter inch larger each way than the printed impression.

The upper or black figures on the scale give the price of halftones which are more expensive than zinc etchings. The lower or red figures are for zinc etchings.

Oftentimes there are quite a number of small engravings, such as individual portraits, cartoons, football players, etc., that can all be made at one time. If the pictures or drawings are uniform in size they can be photographed in bunches, the plates will be charged according to the special prices in the panel on the scale.

If you wish to ascertain the price of an engraving in advance, just find the size on the scale the same as if the plate had already been made.

CHECKING BILLS

As a rule an Annual Staff never sees the engravings until the book has been printed and delivered. We always furnish duplicate proofs of the engravings just as soon as they are completed.

When the proofs reach you with a bill, you can at once check the prices on the bill by measuring the proofs and referring to the scale. When checking up the prices by the proofs, please bear in mind that on all four dimensions of a halftone there is a bevelled edge one-eighth of an inch wide to permit the metal being tacked to the wood base, so that every halftone actually measures one-quarter of an inch larger each way than the proof indicates.

If an error is found, return the bill at once with notations attached, giving engraving number, charge on the bill and the scale price. If bill is found correct, O. K. it, enter in your book and file bill ready for payment.

START EARLY

No Annual can be a success if the work of anyone of the staff is delayed until it has to be done in a rush and at the last minute. The financial success of the Annual depends to a great extent on how early the book is delivered ready for sale. Read carefully what is said to the Editor on the subject on page 12.

START EARLY BULLETIN

To get the co-operation of the class and awaken interest in the Annual a "Start Early" bulletin should be posted early in the school term. We will furnish free such a bulletin nicely printed with space left for signature of Manager and Editor. Read about the bulletin in Editorial Section, page 14.

REASONABLE TIME FOR ENGRAVER AND PRINTER

It is very important that the engraver and printer be given reasonable time in which to do their work. You can't expect an attractive book that will sell well unless time is given to produce good work.

Read what is said about this in the Editor's Section, page 14, and also how the printer handles copy after it reaches him.

COLLECTING

No business is ever a success financially unless close attention is paid to collecting, and it is up to the Business Manager to push this part of his work.

Collect every subscription in advance—if not all of it, at least half the amount and the balance as quickly as possible. Do not wait for delivery of books. Collect all club, fraternity, faculty and other assessments as early in the year as possible, remembering that often it is the fellow who gets there first who gets the money when there isn't enough to go around.

Your advertising contracts call for payment when the printer's proof is submitted, showing the advertisement is set up ready to be printed. If you get your contracts signed early and get copy into the hands of the printer, he can often print the advertising section weeks in advance of the body of the book.

By running a few extra sheets of such advance printing of the advertising section, the printer is able to send to the Advertising Manager one or two perfect prints of each advertisement, so that he can collect in advance of the appearance of the completed book. There is no extra cost attached to this and you can collect your advertising accounts, get the money in bank and have this part of your work out of the way before the books are delivered.

WASTING POSTAGE STAMPS

Many a dollar is wasted on Annuals because the Manager and Editor don't understand the different classes of mail matter and the postage required on each. Photographs and drawings, original manuscript, manuscript returned with proofs of same, all take different rates of postage and the Business Manager should see that no money is wasted by over-payment of postage and no delay is caused by under-payment. Read article on Postage in Editor's Section, page 24.

ENGRAVER'S AND PRINTER'S TERMS

We give a list of the most commonly accepted terms used by engravers and printers, and if you will familiarize yourself with these, annoying mistakes will be avoided. You will find these on page 139 to 142.

ORDERING ENGRAVING AND PRINTING

Either the Manager or Editor should place all orders and the engraver and printer should be informed early which one will attend to this very important duty, then let all orders go through the one selected. By all means use the order system furnished and carefully follow instructions. See Editor's Section for details, page 24.

Art Editor's Section

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ART-EDITOR

The Art Editor

The position of Art Editor is second to no position on the staff because a College Annual is primarily a picture book, and if the Art Editor does not do his work properly, the book will be a failure in spite of the best efforts of the other members of the staff.

The Art Editor should not only have ability as an artist, but should have some executive ability and be able to plan his work in advance, properly assign the work to the different artists and see that each does the work assigned and in accordance with instructions and the general plan.

If there is no one connected with the school who can make good drawings, some commercial artist should be employed to do the work. Poor, weak cartoons, titles and illustrations cheapen a book, no matter how fine the photographs may be or how splendid the engraving, printing and binding. Far better, no cartoons at all than to use even a single one that is not good.

New headings and new art work throughout should be the order of every edition of an Annual. The same heading repeated year after year loses its interest and will diminish the sale of the book.

If there are many cartoons or art designs to be made, the Art Editor will find he has a Herculean task on hand. He will have to work hard, keep up his enthusiasm and constantly encourage and inspire his assistants to do their work quickly and well. He must see that the quality of drawings is not allowed to deteriorate and must not accept inferior work. It is advisable to start on the drawings early in the fall; in fact, if they could be made during the summer vacation, so much the better.

Your drawings should be made in the same style throughout the book so they will harmonize. The artistic arrangement of an Annual should be given considerable thought; therefore, talk it over with the Editor before you start on drawings, groups or any other art work.

After all drawings, groups and other art work have been completed, the Art Editor has finished the work on the Annual for which he is responsible.

EARLY START—IMPORTANCE OF

The Art Editor should know the advantage of getting all work on the Annual started at the earliest possible moment and the importance of proper co-operation, not only with his own associates but as well with the engraver and printer. Read carefully the articles about an early start in the Editor's and Manager's sections.

PLANNING THE ART WORK

The art work on your book is what gives **effect** to the entire publication. If well done it enhances the beauty of the printed page, sets off the photographs to best advantage, and gives a harmonious unity to the entire book. First impressions count. Make your book stand out as a book of good taste at the very first glance.

Don't use too many different styles of drawings. Select a style of illustration and stick to it. Make the page headings, borders, cover design, panels and title pages harmonize. Plan your art work just as thoroughly as the editorial work.

MAKE YOUR ARTISTS FOLLOW YOUR PLAN

When you have planned the general style or effect you want, then be sure that the Assistant Artists follow the agreed style so that there will be uniformity and harmony throughout the book. It is important that they know how to make drawings so they will reproduce well. A drawing that may look very well in the original may not reproduce effectively at all. This is because of the reduction which is necessary in making engravings from the drawings. If at all in doubt, be sure and make up one sample drawing in line and in wash and send to engraver for criticism and suggestions.

ARTISTS' MATERIALS

It is of the utmost importance to use the proper materials if satisfactory drawings and groups are to be made for reproduction in printing plates.

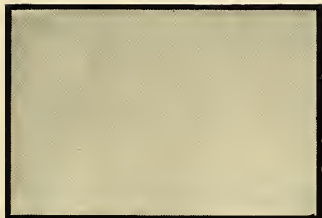
For pen drawings, for zinc etchings and wash drawings for halftones the proper grade of drawing board should be secured. A grade of board that works nicely for wash drawings may not be suited to pen drawings at all and vice versa.

Under no circumstances should colored or tinted board or paper be used to make drawings. Red, yellow and some other colors photograph black; therefore a jet black line on red or yellow paper will not show at all and cannot be reproduced.

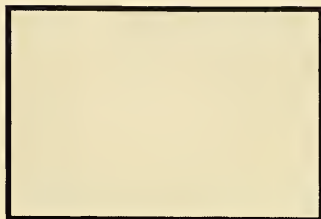
When board is selected for mounting pictures into groups, it is important that a style be selected that will photograph properly. The background in many groups sent us, when photographed for engraving, does not look anything at all like the original because of the colors used. For instance, a mounting board with the lightest kind of yellow or red color would photograph very dark and a design in blue would photograph white and the design be lost entirely.

We will, on request, send you a full line of properly selected drawing and mounting boards which we have tested and found to be the best. Some of our mounting boards are made particularly attractive and unique.

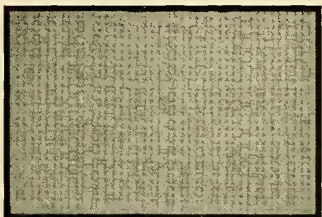
Use standard water-proof black drawing ink. We find Higgins' to be the



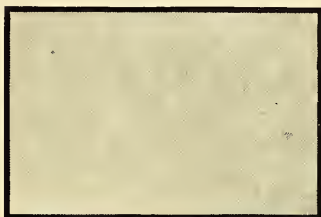
No. 14



No. 1093



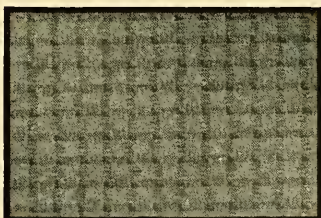
No. 500



No. 1470



No. 502



No. 501

Mounting boards, when photographed in making halftones, frequently undergo quite a change in appearance owing to the colors in the mounts. These illustrations show what the various mounts look like when reproduced by the halftone camera. When a light background is desired we recommend No. 1470 as the best. For a darker background or for feature sections Nos. 500, 501 or 502 are excellent. Number 1093 is a pure white and Number 14 a silver gray.

best. Gillott's No. 170 and No. 290 pens are best for pen and ink drawings. For a beginner one of the very elastic drawing pens used by experts is hard to handle and a fairly stiff coarse writing pen that produces a smooth line of even thickness is best. Do not put water in your ink and make it produce a gray line.

SAMPLE DRAWINGS

Remember that we are just as anxious as you to have your drawings and other illustrations show up well when printed in the book. Every year we see so many bad drawings and groups and it is so easy to make them properly that we cannot urge you too strongly to be sure you know what you are doing before you put in a lot of time on art work that is not right.

The very first thing, make up a sample drawing of different styles you select, such as a cartoon, title page, wash drawing, illustration or group, and send it to us for criticism and suggestions. This service costs you nothing and may not only greatly improve your book but may save some very unfortunate mistake. When you can get expert advice and assistance, why not use it?

ERRORS TO BE AVOIDED

In our years of experience in handling Annuals, we have run into very many errors that are made by Art Editors and their assistants. Some of these are very ridiculous and look almost impossible. Others are very common, but all can be avoided by a careful study of what to do and what not to do.

For your benefit we have assembled and condensed these and printed two cards which we call Do's and Don'ts, and will be glad to furnish one for each of your assistants. To be effective they must be read often while your work progresses.

PEN DRAWINGS FOR ZINC ETCHINGS

In making pen drawings first make the design in light pencil and in doing this use just as much care as if you were making the finished drawing, except that all the finer details of shading, etc., may be left out; in other words, put in pencil only the strong features or outline.

After the pencil lay-out is completed, go over it with pen and ink and now put in the complete picture correct as to detail, shading and strength of lines.

Use Higgins' black drawing ink and the proper kind of drawing board.

Make **strong, clean, black** lines, as light or gray lines are likely to break in etching. Do not attempt to give an effect of shading by means of too fine lines, as more than likely the engraving will show the lines run together into one mass. Do not put wash shadings on pen drawings unless you want them to be reproduced in halftone.

If you have not had a great deal of experience in pen drawing, you had better

confine yourself to simple line drawings, using solid blacks for the shaded portions, or very simple straight line shadings. Imperfections and roughness in a drawing will be minimized by the reduction in making the etchings. Bold lines with few details make very effective Annual illustrations. All drawings should be made uniformly 50 per cent larger each way than the size of engravings.

SHADING

There are various styles of shading used in making pen drawings—single lines of various thicknesses, cross-hatch, stipple, spatter ink and Ben Day shading.

Stipple work consists of dots made with the point of a pen.

Spatter work is similar to stipple work in effect, but the dots are softer, more irregular, and more numerous. It gives very artistic results for backgrounds and flat surfaces. Cover all the parts of the drawing that are not to be “splattered” with a paper mask, then dip a tooth brush in black ink, and, holding it about a foot from the exposed surfaces of the drawing, flip the bristles with a knife blade, pulling it away from the drawing. In recoiling, the bristles send fine particles of ink onto the paper where it is not covered by the shield or mask. Try this on some blank paper until you get the desired effect before you work on your drawing.

Ben Day mechanical shading is done by a machine. Effects similar to stipple work and cross hatching may be printed onto parts of your drawings with this machine by the engraver, giving your drawings some very unusual effects, as the shading is mechanically perfect. Our Service Department will help you plan any such work you desire.

The various styles of Ben Day shading used are illustrated in a drawing reproduced and printed on page 65 of this book.



An outline halftone with background cut away, leaving the figures to stand out in strong relief on the white paper.

FRESHMAN



This shows the original rough pencil sketch of the Freshman cartoon (reduced 50 per cent to go in hook page). After the drawing is completed on drawing board this sketch can be colored up with colored pencils or water colors to show the engraver how you want the colors to appear in the completed plates.

Bullseye

FRESHMAN



This shows the black India ink drawing, only it should be 50 per cent larger than this. Note that the blue and flesh tints are left out of the drawing.

Bullseye

PEN DRAWINGS FOR COLOR WORK

Cartoons, title pages, department heads, etc., in colors are usually made from pen drawings.

To produce plates of this kind a pen drawing is made and in the drawing is shown only the details, lines, shading, etc., that are to print in black or the key color. No colors must be put in this drawing. The drawing should be made just as if it were to print in black only.

After the key drawing is made place a sheet of transparent parchment or heavy tissue over the drawing and paste it at upper margin. On this flap or cover draw in roughly the colors as you want them to appear in the printed design: light red for flesh tint, blue hat, red belt, etc. Use colored pencils or water colors. This color scheme will serve as a guide to the engraver in making the plate for each color. Each color requires a separate plate and separate printing, consequently it follows that the more colors you have the more expensive will be the engravings and print-



The black plate as made by the engraver.



The blue plate. The jumper is solid blue and the hair a Ben Day tint.

ing. Usually three plates will give you the desired effect. If you have several color plates to be made, it will be safer to complete one drawing, following the above directions, and send it to us for inspection, criticism and suggestions, before making the others. "Be sure you are right, then go ahead."

In order that you may get a correct idea of how to make drawings for color work, we illustrate by the Freshman cartoon, the whole process, showing what goes in the drawing and how we make separate plates to put in the desired colors. You must not put in any colors on your drawing, nor is it necessary for you to make a separate drawing for the color plates.

It is especially important if you use color work to make up one sample and send to us for inspection. We often get drawings that are absolutely useless and have to be made over.



The red plate. Solid red for the word Freshman, the book, the pen, and a Ben Day tint for the flesh color.

Enkrespo

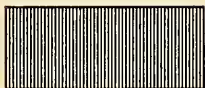
FRESHMAN



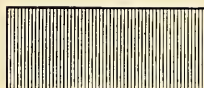
The complete cartoon with the red printed first, then the blue and the black last. All together they make an attractive and not very expensive insert.



No. 1.



No. 8.



No. 7.



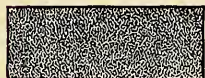
No. 323.



No. 10.



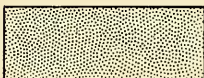
No. 326.



No. 310.



No. 301.



No. 439.



No. 307.



No. 437.



No. 438.



No. 441.



No. 527.



No. 523.

Where it is desired to show tints or shades in a pen drawing or in making color plates the Ben Day machine is frequently used. The samples above show a variety of these tints and their use is illustrated in the Freshman color sample shown on page 64 (see color plate in three colors, where a Ben Day tint is used to turn a red into a pink or flesh tint. When Ben Day tints are to be used it is best to let the engraver's artist make his own selection.

PENCIL AND CHARCOAL DRAWINGS

Pencil and charcoal drawings, if well executed, are very effective. They can be reproduced in half-tone the same as photographs and wash drawings. The famous "Hi-Light Half-tone" process of reproducing pencil sketches can be used very effectively on the little thumb-nail sketches in the view section of your book.

Hi-light halftones are very expensive, costing four times the price of a regular square finish halftone, so if many of them are used your drawings should all be made in the same size or proportion to cut down the cost.

Sometimes if drawings are properly made we can reproduce pencil and charcoal drawings by the zinc etching process which is very much cheaper. These drawings should be made on special very rough paper so the drawings will have a stipple effect. Don't make any number of drawings of this kind without first sending in a sample.

WASH DRAWINGS

A wash drawing is a drawing made with a brush on white illustration or water color board with diluted India ink, lamp black or Sepia. The color is made very faint where it is desired to have a light tone. To get good results use strong contrasts. Wash drawings must be reproduced in halftone, the same as photographs, and line etchings cannot be made from them. All drawings for halftone reproduction should be larger than the engravings that are to be made from them, usually one and one-half times larger than the engraving is correct.

Wash drawings intended for halftone copy should be done in black or sepia. Other colors should not be used.

COMBINATION DRAWING AND PHOTOGRAPH

Sometimes it is desired to cut out faces from photographs and draw bodies in imaginary poses. The heads should be nicely pasted down on drawing board and the drawings of bodies made "in wash"—that is, with a brush, as explained above under "Wash Drawings." A halftone is then made of the entire copy, the same as if it were an ordinary photograph. Zinc etchings of such subjects cannot be made, even where bodies are drawn in "line," as the photograph of head will not reproduce by that process. See illustration page 67.

MEMBERS



Hazel Wolfe
 Maude Salyer
 Jettie Phipps
 Beulah Phipps
 Rachel Craft
 Sallie Lutz
 Fussy Shankie
 Alma Connelly
 Edith Watson
 Gladys McNeil

Pauline Fitches
 Margaret Cheek
 Nannie Hallins
 Willie Clark
 Evelyn Wildasin
 Jewell Newland
 Goshide Shankie
 Ethel Armstrong
 Margaret King
 Helen Mason

Mary Stuart Smith
 Mary Edith Harris
 Vaughn Nita Wolfe
 Lettie Gae Newland
 Pearl Snodgrass
 Mammie Wolfenbarger
 Rosannah Trotter
 Elizabeth R. Bell
 Martha Buchanan
 Pinkie Lay

Honorary Member - Mrs. Wells

President
 Vice President
 Secretary

Matilda Daugherty
 Lucile Fletcher
 Lillian Burr

Colors - Green-White

Flower - Moon Flower

Motto

OUR NIGHTS ARE NEVER DARK,
 WE MANUFACTURE "MOONSHINE"

SOUTHWEST VIRGINIA CLUB

The Editor ordered a zinc etching made from this copy, but it had to be a halftone plate because of the little heads pasted in the design.



A faculty group showing how it looks before we trim away the margin left for tacking up on camera copy-board.
Never trim this space off before sending it in as it will not allow us tacking room.



The above group when trimmed up and completed ready for annual.

PANEL DESIGNS

Frequently when the Senior Class pictures, faculty, etc., occupy a number of consecutive pages, the same background is used on engravings throughout the whole section. In such cases it is customary to make "panels" for the pictures; the usual method follows: A decorative drawing is made; from this drawing a zinc etching is made. We then print the zinc etching on mounting board, thus securing the same effect that you would get in case the decorative treatment were drawn directly on the mounting board. We print up as many of these as are necessary to furnish a panel for each set of photographs, and the photographs are then pasted on to the panels. The finished panels are then photographed by the engraver to make the halftone for printing. The drawing and mounting board prints of panels must be made in such a size as to accommodate the photographs and at the same time reduce proportionately to the size desired for the halftones. See illustrations on pages 71 to 74.

We would advise that as a rule you instruct us to make up your

The panel shown on this page is made as described above. The decorative design is printed from a zinc etching on mounting board and the picture pasted in.





panels, for since they are to appear on a number of consecutive pages, they should all be a well executed design. Give us some idea of what you want and we will be glad to quote you a price for the drawing and the number of panels required. When we make up your drawings for panels, we must have a sample photograph so that we can get the size and proportions correct for reduction.

Panel designs must be simple and very subdued or they will be displeasing when the photographs are mounted and the panel reproduced in an engraving. Like the borders, the panel designs are **not** the important thing on the page. The photographs are what you want to display, and the design should help display the portraits and not detract attention from them.

We are constantly designing new panels and originating new ideas, and can often furnish you a well executed design at so small a cost that you will be glad you used the service of our Art Department and secured an appropriate design.

Excellent grouping and photographs. The plain background adds to the attractiveness of the panel.

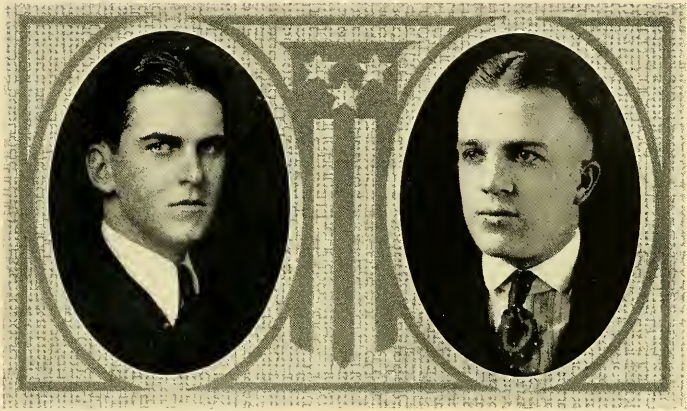


FIG. A. EXAMPLE OF COMPLETED HALFTONE.

Figure A. Senior panel reduced to standard page size from the panel mount shown on page 74. Notice that the surplus margin as shown on large panel is cut off.

The method of producing this panel is illustrated in Figures B, C and D on following pages, and the same method is used for panels of any shape or design. Sometimes right and left-hand designs are made for panels appearing on opposite pages; or where there are a great many panels, several designs may be used to give variety.



Figure B. Zinc etching made from a pen drawing for printing Senior panel mounts. The zinc etching is made to accommodate oval picture size $3\frac{1}{4} \times 4\frac{1}{2}$ inches and is made in correct proportion to reduce to $4\frac{3}{4} \times 2\frac{7}{8}$ inches, which is the desired size of engraving as shown by Figure A.



Figure C. The zinc etching Figure B is shown here printed on a suitable piece of mounting board ready to paste on the pictures. A mounting board containing a pattern is usually selected and the design is printed in a gray or other neutral color of ink. As many mounts are printed as there are to be panels in the book.

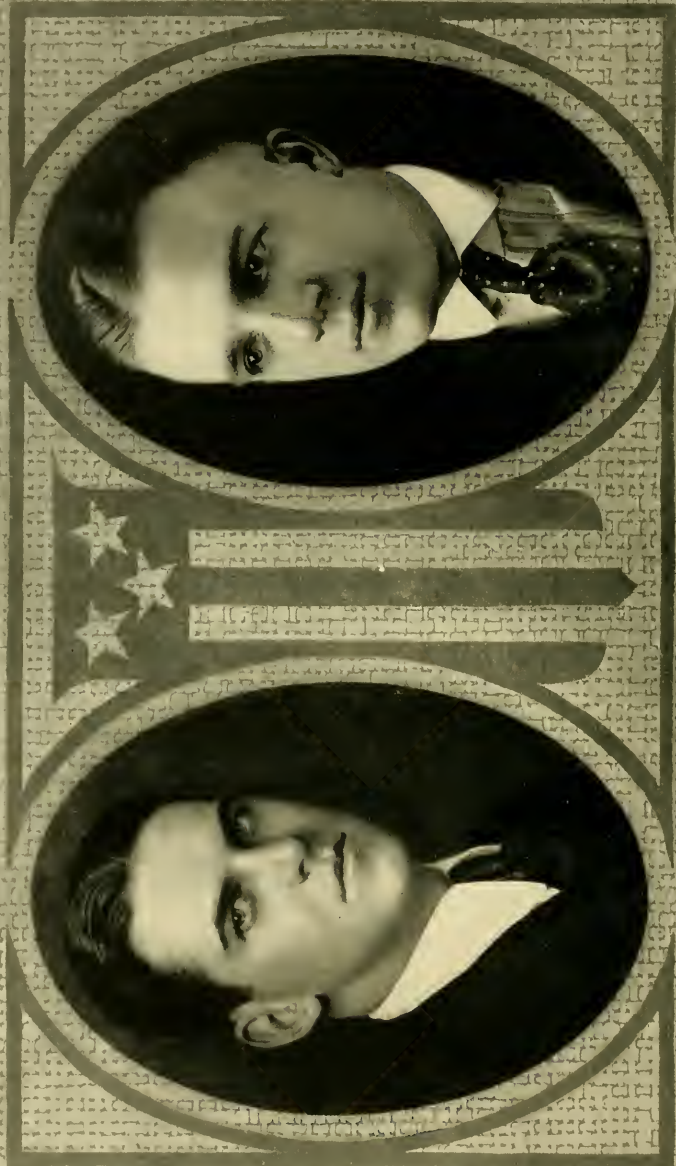


Figure D. The Senior Class panel (shown in Figure C) after pictures are pasted on. This shows the way the panel looks after you paste the pictures on. Notice how much margin is left around pictures for tacking space. In each corner there are dark round spots caused by the tacks. These would appear on the finished panel if you failed to allow sufficient margin to (trim them off when the plate is made.



This panel, on account of the very dark red mounting board that was used, looks too much like a mourning page. The original copy looked very nice, but reproduced very badly. White lines around each oval would help it some.

GROUPING—ADVANTAGES OF

When pictures of a number of individuals appear on one page, it is cheaper to group the photographs and make one halftone than it is to make individual halftones. We are prepared to do any grouping you may desire, but we find from experience that many college staffs prefer to do their own grouping in order to save the cost of this art work.

With the assistance and instructions contained in this book you should have no difficulty in preparing your own groups. We are in a position to supply you with various styles of mounting board at a small cost, should you desire to do your own grouping.

GROUPS OF PORTRAITS MADE BY ENGRAVER

Where two or more portraits are to be grouped together by the engraver, care must be used in sending in orders to prevent mistakes in identification of pictures

First: Diagrams. Make a rough pencil diagram showing exact size of engraving desired. Indicate in the diagram the position to be occupied by each portrait. Give this diagram the number that is used on order blank for this group.

Grouping



This is a splendid group and shows 61 portraits in a space less than the $4\frac{1}{4} \times 6\frac{3}{4}$ annual page. You can see how large each head appears when grouped closely together. Where space permits it is much better to put less pictures in a group so the individual faces will be larger.

Bulletin

Second: Names. On the back of each portrait print the name legibly so no mistake can be made in spelling and put same name in its proper place on diagram. Put the number of the group, in which it goes, on the back of each portrait.

Third: Envelopes. When each picture is properly named and numbered, enclose all the pictures for the group together with the diagram for that group in an envelope.

Fourth: Identification. If you want the name of each person to appear when printed under each picture, say on outside of envelope and in order "Name under each picture." Putting in each individual name adds considerably to the art cost in large groups, but each picture can be identified by a number at small additional cost. See groups on pages 102, 138.

Fifth: Stickers. On the outside of envelope paste a sticker filled out in full, giving name of Annual, size of engraving, etc., and the number in your order blank.

Sixth: How to Mark. In marking pictures use a soft pencil and write lightly so marks will not show through on face of picture. See page 111.

Seventh: Typewritten List. As an extra precaution a typewritten list of names, properly spelled, should be enclosed in the envelope with each group. Verify this list for spelling with the names on the pictures and in diagram.



A very bad example of grouping. The ovals are unevenly cut and the pictures placed so far apart that the heads are much too small. This could have been made a perfect plate by cutting the ovals with an oval machine or mask and pasting the pictures close together.

Eighth: The Pictures. All pictures for a group should be made so that heads will be of a uniform size. If some heads are large and some small, it means extra negatives for the engraver to get them uniform and adds considerably to the cost of the plate. See group on page 79.

The photographer should make all pictures uniform in tone or color and print them on same kind of photographic paper. Glossy prints make the best halftones.

GROUPING PORTRAITS BY THE ART EDITOR

If you cannot afford to have the engraver group your pictures, and wish to do the work yourself, follow the rules here given and you should have little trouble.

We suggest that you make up one group of portraits and one of snaps and send to us for criticism and suggestions before doing all of them.

Groups should be made as simple as possible, avoiding complicated lines and figures in the backgrounds. As a rule, student endeavors are disappointing.

First, lay out on a piece of cheap paper a light pencil diagram, showing exact position of every picture in the group, being sure that the space allowed for each picture is correct and that the complete diagram will reduce to the desired size. To tell how to get proportions correctly see pages 88 to 91.

In laying out your group, bear in mind that it must be made in the same proportions as the finished halftone is to have. The group "lay-out," of course, usually will be larger than the size of the finished halftone, for when the engraver photographs the group it can be reduced to any proportionate size. But the width and height must be proportionate, for the engraver cannot reduce the height and leave the width the same, or vice versa.

It might be well to practice on some cheap wrapping paper how to lay out groups in proper proportion and style before attempting to put diagram on mounting board. We furnish you with a large blue print which shows just how it is done. Don't run your pictures to edge of mount. Remember that tacking room must be left all around the outside edge of every group. Read "Grouping Snapshots." In laying out diagram make pencil marks very light and small enough so they will be covered up by the picture when it is pasted down.

Second: Have your photographer leave the prints unmounted. If they are to be oval, do not try to cut them with scissors. They must be cut by a brass oval mask and cutters. Your photographer or engraver can do this for you or secure the proper size mask for you and show you how to use it. The size oval you wish to use should be determined before the photographer makes your pictures. Portraits should be trimmed until they bring out most strongly the features of the individual. In your Senior pictures, for instance, you should trim out most of



Heads of different sizes make a badly balanced group. This could have been avoided by trimming the three small heads closer and making extra reduced negatives of the two larger ones.

the background, until just the faces stand out strongly. Remember, if the head is small and a lot of uninteresting background is left in the portrait, when the reduction is made, the head will be very small, and the background will attract more attention than the picture. Study the way portraits are shown in magazines.

Third: Soak the photographs for a few minutes in clear water, in a shallow basin, until they are flexible. This does not injure them.

Fourth: Have ready two good sized sheets of blotting paper, and blot the photographs between these sheets to take up the excess moisture.

Fifth: Now lay your picture face down on clean white paper. Apply library paste to the back with a one-half or three-quarter inch flat stiff bristle brush. Do not have any lumps in the paste and do not use mucilage or glue. Do not use the paste too thin, but just thin enough so it will not be watery, as it is likely to ooze out around the edges and cause blemishes and spots to show in the halftone. Apply the paste on the back of your picture evenly, but not too generously, being sure that the prints are covered to the extreme edges.

Sixth: Lay the picture down in place and press gently. Use a clean sheet of blotting paper over it, and smooth out any air bubbles or wrinkles by rubbing your fingers over the blotting paper. Press from the center toward the edges of the picture.

Seventh: If in handling the photograph you have gotten paste on the face of it, wipe off with a damp piece of cotton or clean sponge.

Eighth: Be very careful not to get any moisture or drops of water or any paste on the mounting board.

Ninth: Put the whole group design under some heavy books and allow to dry; this will prevent curling. Cover up the group with a sheet of white blotting paper before you put it under the weight. Should the blotter stick to the picture while drying, clean off adhering blotter with damp soft cotton or sponge.

Tenth: Do any drawing on the group after it is mounted and dried. The simpler the design the better, as elaborate designs require skill. We are prepared to do the lettering or drawing for you at moderate cost, or a very neat way is to let the printer put the names underneath the groups in type.

In making your groups, place the photographs as close together as possible, thus avoiding large reductions. For example, if you should have nine photographs to be grouped, by placing them close together you can naturally get them on a smaller piece of mounting board than if they were widely spaced. It then follows that the smaller the dimensions of the group lay-out, the less will be the reduction, and the larger the individual photographs and the better the effect. This is especially true of kodak snapshots; for these, as a rule, are very small to begin with, and if they are reduced to any great extent all the detail is lost. Unimportant or useless portions of backgrounds should be cut off the print before grouping.



A group of beautiful pictures very badly mounted. The ovals were badly cut and were carelessly pasted down so that edges turned up and made bad shadows. They are too close together and no tacking room was left. Parts of the ovals were trimmed off, giving the edges a chopped-off effect. A defect the exact opposite of this is shown on page 82.

Bulgaresco



A very bad group. Pictures are very carelessly cut and grouped so far apart that the heads are much smaller than they need be in a plate of this size. The pictures should have been all trimmed exactly the same oval shape and accurately cut by an oval mask or cutting machine and carefully grouped closer together, but not too jammed up as in the group on page 81.

Engraving



The original picture with surplus background left in.



The same picture cut to show the head very large in the same size engraving.

GROUPS OF SNAPS MADE BY ENGRAVER

First: Diagram. Make rough diagram showing exact size of engraving desired (usually full page 5 x 7), and if there is any particular picture or pictures that should occupy the center or other preferred position, so indicate in the diagram by pencil marks and number. Give the diagram the same number that you give this group in the order blank.

Second: Numbers. Number each snap, thus No. 1 Group 26; No. 2 Group 26; etc. On bottom of diagram tell number of snaps in the group and see that you have the corresponding number of snaps.

Third: Envelope. When snaps and diagram are complete, enclose all in envelope and on outside of envelope paste a sticker properly filled out and of same serial number as used in order blank.

Fourth: Style. When possible, leave it to engraver to group the snaps so that they will make the best arrangement and appearance when finished; but, of course, special pictures can be given preferred positions if necessary.

Fifth: Do not cut pictures, but if any part of them is to be eliminated, hold up to light and mark on back where you prefer they be cut. Sometimes the artist needs a little more or less background to make a picture fill a space nicely and he prefers to do his own cutting of pictures.

Grouping is charged for according to the time consumed by our artists at the rate per hour as shown on your contract.

GROUPS OF SNAPS

It is very important that you get plenty of snapshots and select the best ones for reproduction. Do not use just any picture you happen to have, but see to it that every picture you use is good and clear. Muddy or gray looking pictures will spoil your book, for they cannot make good reproductions. Make the kodak man print his "snaps" on a semi-matte paper that gives good, clear black and white tones. Don't get them too contrasty, either, or they will lose detail in reproduction.

With your pictures properly selected proceed to make up a diagram showing the position of each picture. The easiest way to do this is to take a piece of paper and draw on it the diagonal line of proportionate reductions as explained in "How to Figure Reductions." Then keeping within this line of reductions shuffle your pictures around on the diagram until you get them placed to your satisfaction. Where pictures over-lap trim off the surplus and place them back in position. With pictures all properly trimmed and placed go around them lightly with pencil so when the pictures are soaked and pasted you can quickly and accurately mount them in their proper place.

After your diagram is correctly made you can locate the pictures on the mounting board in this way. Take the paper diagram and lay it on the mounting board. Then with a pin punch a little hole through the diagram and into the mounting board at the corners of each picture. These small pin marks will show on the board just where each picture goes. The pin marks should be made so that the pictures, when pasted down, will cover them up.

Don't forget in making up groups to leave three-fourths of an inch tacking room all around the outside of group. Allow for this in making diagram on mounting board. See illustrations showing how to make up groups on pages 85, 86, 87, and diagram showing how to get proper proportions on pages 90, 91.

In making up your groups of snaps make each picture tell a story. Don't have three or four points of interest in one picture. Trim it down until there is just one point of interest (see group of girls on page 88). Trim out background and figures of objects that do not add anything to the central story. This emphasizes the thing you want to show and enables you to get more interesting pictures in a group.

With pictures properly trimmed and placed in the diagram proceed to paste and mount these as per instructions given in grouping portraits.

The three pages following show the complete process of making up a group of snaps ready for the engraver.



Figure 1. The first step in grouping photographs is to lay your pictures on diagram and shift around until you get them in the proper position and a pleasing arrangement. Group closely together.



Figure 2. After pictures are properly arranged and in the right proportion, mark with a pin on the mounting board at the corner of each picture a dot so you can remember the arrangement. Then trim off all the surplus photograph and mount with library paste. Mark at each corner with pencil, as per above, the part that is to appear in finished engraving and give size on two sides. Note surplus space left for tacking room and marking sizes.

Bullresco



Figure 3. This shows the finished half-tone. Note how much of each photograph has been eliminated from Figure 1 group and how close together the photographs are mounted.



Example of small halftone to go across top of page. Photographing them in this manner makes the faces larger than when standing and cuts down the depth on page.

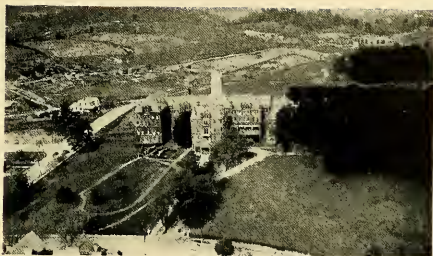
GROUPS—HOW TO GET PROPORTIONS CORRECT

The size of your type page is 5 inches by 7 inches. The block size of your engravings must under no circumstances exceed these dimensions. We suggest and advise that you adopt a maximum size for your full page engravings of 4 3-4 x 6 3-4 face measure, which makes the block size 5 x 7. Make your half-page engravings 4 3-4 x 3 1-4 or 3 1-2 and other sizes in the same proportion. These suggested sizes are for the printed surface and not the block measure of engraving. The block size of your engraving is one-eighth inch larger than the printing surface, on each of its four sides. If printing goes under group make engraving shorter than 6 3-4 inches.

Preparing a group of "snaps" or portraits to reduce to a full-page 4 3-4 x 6 3-4 halftone, seems to the uninitiated a very difficult job. In reality nothing is simpler when the law of proportion is understood and applied.

First, draw a diagram in the lower left-hand corner of your paper the exact size of the engraving you want. Do not go to the extreme edge of paper but allow a margin between edge of paper and edge of diagram, i. e., when the group is completed there should be a margin all around the outside edge so the engraver can tack the group on his board for photographing. See page 86.

Second, draw a diagonal line through this rectangle diagram from the lower left-hand corner through the upper right-hand corner extending it indefinitely. Lines drawn at right angles to each other at any other point on the diagonal will form a rectangle, proportionate in length and width to the original rectangle. See figure on page 91. In laying out your groups draw these diagrams on a piece of paper until you get the proper size and arrangement of your pictures. Do not experiment on mounting board as pencil lines are not easily erased without showing.



Note the superfluous background in the picture. The main building is so far away that when reduced it can hardly be seen.

Where it is desired to show the entire campus a larger space should be given the picture.

By proper trimming of the photograph the building is made larger and becomes the central attraction of the picture. Do not mark the face of the picture, but hold it to the light and mark on the back the part of the picture that you want in the engraving.



REDUCING PICTURES IN PROPORTION

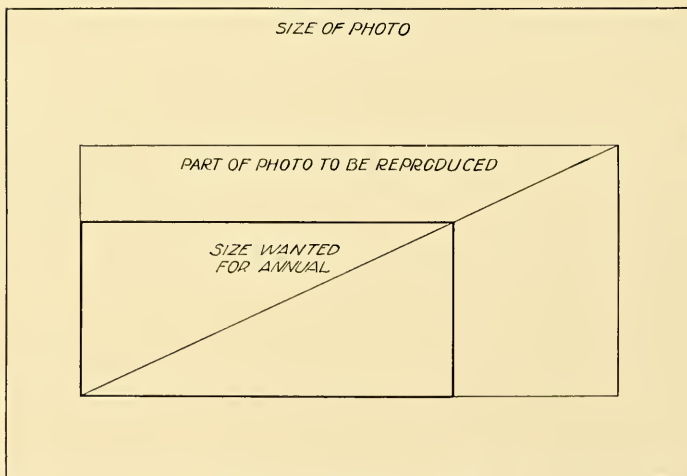
The engraver, of course, in making an engraving can reduce the copy to any proportionate size. But in specifying the size you want an engraving made, always keep in mind that the ratio of the greater dimension of the photograph or drawing to the greater dimension of the engraving is the same as the ratio of the lesser dimension of the photograph or drawing to the lesser dimension of the engraving. For instance, if from a photograph 10 inches wide by 8 inches high there is ordered an engraving 5 inches wide, that engraving will be 4 inches high. Here are plain directions on how to figure reductions on two kinds of photographs:

First Method

1. Where you wish to use all the picture, but wish it to be made smaller or larger, the diagram on page 91 will show you how to ascertain the desired reduction quickly.
2. Do not draw on the face of the picture, but make your calculations on the back with lines drawn lightly. Then mark size and it is ready for the engraver. (See instructions for marking copy.)

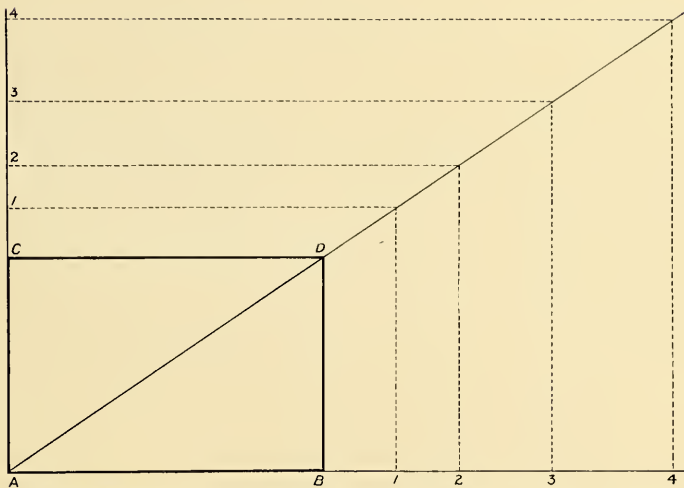


Athletic No. 1. The full size picture from which a very small halftone, $2\frac{1}{2} \times 1\frac{1}{2}$, was wanted. The diagram below illustrates how the picture was marked on the back to show what was to be taken into the halftone and how the proper proportions were obtained.





Athletic No. 2. The small size halftone made from the athletic picture No. 1 on page 90 when reduced as shown by diagram of reduction.



The above diagram shows how to get the proportions to which a single picture or a group of pictures will reduce or enlarge.

If you have a picture represented by A-4-4, draw a diagonal line on the back and all proportionate reductions will be represented by lines drawn at right-angles to the diagonal line, such as 1-1, 2-2, 3-3, etc.

If you wish to lay out a group to reduce to a given size, let A B C D represent the required plate size, and through this diagram draw a diagonal line A D, which can be extended indefinitely. You can then arrange your pictures so they will come inside any set of two lines drawn at right angles and meeting on the diagonal line, such as 1-1, 2-2, 3-3, 4-4, etc. Such a group when reduced will come to the exact size of A B C D.

First draw lightly on the back of the photograph a diagonal line from the lower left corner to the upper right corner.

Lines drawn at right angles to each other at any point on this diagonal will be in correct proportion to your original picture.

For instance, suppose you want an engraving 3 inches wide from a larger drawing or photograph and wish to know the exact height it is going to be. Take your ruler and measure 3 inches from the left side of the picture. The distance from this point up to the diagonal line gives you the exact height the engraving will come. This is illustrated in a diagram on page 91.

The diagram illustrates this particular example, but the same rule applies in all cases. If you have the height and want the width, simply reverse the process. Remember this applies only where you wish to use the whole picture.

Second Method

In order to secure a desired reduction, you can frequently leave out useless or unimportant portions of background or photograph and not use the whole of the picture. In this case, proceed exactly as in the other method, only be sure to figure only on the portion of the picture you desire to use.

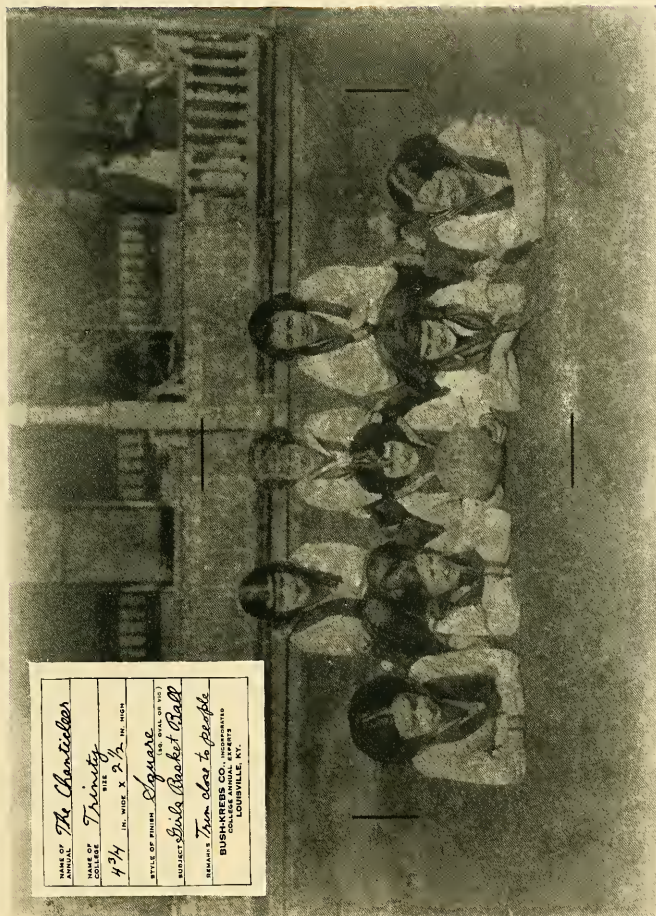
Hold the photograph up to the light with its back toward you, and mark with pencil lightly just where you want to have the engraver cut the negative when reproducing it. After you have marked and squared up with pencil, then draw a diagonal line as per diagram and proceed as you did with the whole picture. Draw your diagonal from the lower left-hand corner to the upper right-hand corner of the part you have decided to use, and from this diagonal get your dimensions. See Illustration on page 90.

The engraver will have no difficulty in understanding. Do not draw on the face of the picture or cut away the part not desired. These will be squared up and cut evenly by the engraver. In marking any lines on the back of a photograph, draw them very lightly or else the lines will show through on the face of the photograph and in the printed engraving. See illustration on page 111.

TRIMMING PICTURES

How to trim pictures to get the best effect is explained in article about group-
portraits and snaps.

All pictures sent to the engraver, that are not in groups, should be sent un-
mounted and untrimmed. If you wish any of the background eliminated, mark
on the back of the pictures as explained above.



NAME OF ANIMAL *The Choricles*
 NAME OF SOCIETY *Trinity*
 BIRTH *4/4*
 IN. HOUS. X 2 1/2 IN. HIGH
 TITLE OF PICTURE *Square*
 SUBJECT *Girls Basket Ball*
 MEMORANDUM *From class to people*
 BUSBY-KRESKO CO. PHOTOGRAPHERS
 LOUISVILLE, KY.

Special No. 3. This picture represented the appearance of a picture when held up to the light at a window with the back of photograph towards you. All photographs that are to be trimmed down should be held in this manner and marked with pencil on the back as shown. Paste a sticker on, giving size and style finish wanted. When we reproduce this, we trim up to the lines as marked as shown on Special No. 2.



Specials No. 1. This shows group with a lot of superfluous background left in, which makes the girls appear very small.



Specials No. 2. This shows the same picture as above with unnecessary background cut off, which makes the group show larger in the same size engraving. Illustration on page 93 shows how to mark copy.

ART SECTIONS

It is becoming quite popular among the colleges to have a section of sixteen pages printed on one of the fine tinted papers in some handsome doubletone ink of which there are many appropriate shades in browns and greens. A section is devoted to views of campus, buildings, Seniors, and feature pages showing sponsors or most popular girls in characteristic poses, printed from good sized halftones. They make a most attractive appearance and surely produce good results in the selling end of the publication. Such sections should be full eight or sixteen, twenty-four or thirty-two pages and should come invariably between full sections for economy in binding. To be explicit, the first page of such sections should be 1, 17, 33, 49, 65 or some multiple of sixteen. Only a trained and experienced artist should attempt to prepare copy for these art sections. We will be glad to advise with you about making pictures and quote approximate costs. For samples see pages 96 to 99 and 132.

OTHER THINGS TO KNOW

The Art Editor who thoroughly understands the requirements of his work should carefully study the following articles:

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Duographs.....	29	Numbering Copy.....	30
Three Color Halftones.....	30	Marking Copy.....	35
Cartoons and Titles.....	30	Engraving Terms.....	139



Vertical Chinese text on the right side of the advertisement, likely a brand name or slogan.







Answers



MOUNTJOY



BROWN



CAPT. MURPHY



KIMBEL



WHITNELL



EMBRY



ROBB



BURRES

Pictures nicely mounted on plain board with names lettered in with India ink. Great care must be used in cutting out and pasting down the individual pictures.



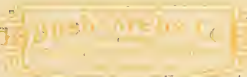
PHOTO-EDITOR



Photograph Editor's Section

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Example of lettering names on group. This has been handled very nicely and is fine for clubs or other groups that do not contain too many portraits. The heads are uniform in size, which also makes this show up so well.

Photograph Editor

The Annual is a picture book and the work of the Photograph Editor can make or mar the book; therefore, the person responsible for the pictures should thoroughly appreciate the importance of his position and use his best efforts to fill the book with perfect and interesting pictures.

The position of Photograph Editor is more strenuous and requires much more work, more careful planning and more technical knowledge than is usually anticipated. He must expect to give much time and real study to his part of the work in order to make his illustrations possess a harmony and symmetry that will please.

If possible, the Photograph Editor should be a real good amateur photographer and at the same time a good manager or executive.

The photograph Editor to work most effectively should be elected a year in advance. The reasons for this will be seen hereafter.

CONSULTATION WITH EDITOR

The picture man should immediately after election arrange to have meetings with the Editor and Art Editor and carefully plan the entire book. A preliminary or tentative dummy should be made up showing how the various school activities are to be represented in the book, the amount of space to be given to write-up and picture and the exact size and shape of each picture should be determined and a careful list made giving this information. With this list as a guide positive and clear instructions can be given to the photographer so that he can make his individual pictures, groups and scenes of a size and shape to conform to the deter-





An attractive method of showing a small group of football stars. The individual pictures are carefully cut out and pasted on mounting board and the design of letter is indicated in light pencil. The engraver cuts away the background, leaving the design in relief on white paper.

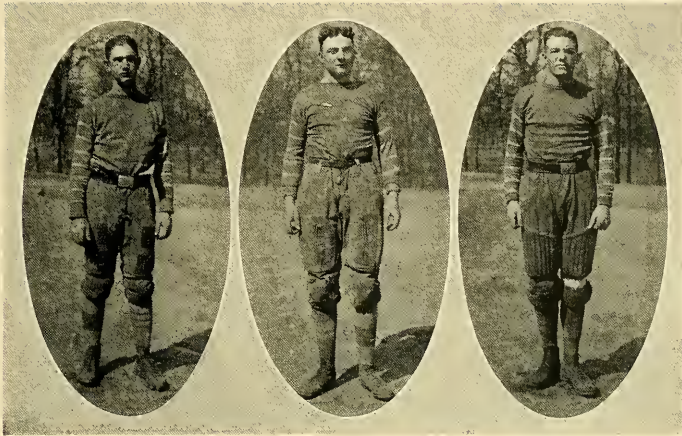
mined plan. Unless the photographer has this information he may make groups higher than they are wide when they should be wider than they are high, and vice versa.

CONSULT ENGRAVER EARLY

If you select your engraver early and he is a real college expert, his experience in handling the picture part of Annuals will make his advice and assistance of the greatest value and you should at once get in touch with him. To make your work and that of the Editor easy he will take your list of pictures and the tentative plan of your Annual and make up a complete dummy, embodying in this new and unique suggestions for arrangement, posing, style, etc., of your pictures.

SELECTING YOUR PHOTOGRAPHER

The average photographer is by training and experience a portrait man, one who strives to make attractive pictures to frame, put on an easel or in an album. He knows little about the limitations or possibilities of the halftone and printing reproductive processes and does not know that many pictures which are works of



An inexpensive and effective method of showing the football players.
A campus scene could be also used as a background.

art from his standpoint may be entirely unsuited to engraving and printing. He pays little, if any, attention to the fact that your pictures must come within certain prescribed and predetermined limitations as to size and shape. He does not know that certain lighting effects, styles of photo paper, backgrounds and shades of tone reproduce much better than others.

In selecting your photographer, therefore, get the very best you can and impress on him the importance of co-operating with the engraver and giving the engraver the kind of pictures that will make the best engravings. To do this the photographer may at times have to sacrifice his own desires to produce a picture that is beautifully artistic, but for your purpose impractical.

GET AN EARLY START

If you are fortunate enough to be elected in the spring, there is a lot of real work to be done besides just planning. The track team, and possibly the baseball team; the Senior play; commencement day, and many other activities likely have made school history too late to be included in the last Annual. As the various events happen see that good pictures are obtained and file them with names properly spelled and a correct write-up while the affairs are fresh in your mind. If you are not on the job all the time, some of the most interesting phases of the school year may be overlooked or improperly reported.



Note the brightness and summer attractiveness of this scene, and contrast it with the equally fine building on the opposite page, which was photographed in the winter.

Many outdoor scenes, campus views, class trips, etc., are more attractive when made in the early spring or summer months and should be made before vacation begins. Before school closes have a talk with the entire class and impress on them that during vacation you want them to save up a lot of interesting snaps and bring back to you in the fall.

Don't overlook the fact that you get a nice extra discount on all the engraving copy you send in during the early fall months. This means that for the same amount of money you can add very considerably to the number of pictures in the book.

If you start early and keep after your photographer, there is no reason why nearly all your picture copy should not be ready in time to get this big advantage.



This fine building and its well-kept surroundings look cold and unattractive. A picture should have been made in the early spring when the leaves were out just enough to add life and brightness to the scene without hiding the building from view.

PICTURE DAY

After the picture part of your Annual is all planned and a complete list made of each picture with its size and shape, and after you have thoroughly rehearsed all your plans with the photographer, arrange for a Picture Day in co-operation and with the approval of the faculty, making this a holiday if possible. Advertise this in advance and make up a schedule of the hour and place where each picture is to be made, notifying everybody as to just what part they have in the plan.

The position of each group should be selected in advance, where there will be an attractive background that will make the people in the picture stand out prominently and in pleasant contrast to the background. The scenes should be set for the picture. If on the campus, the ground should be cleaned up, grass cut and everything removed that is not wanted in the picture. If a building is in the background, see that window curtains are properly arranged, chalk marks removed from walls, porch furniture properly set, and above all when ready to snap the picture see that the ubiquitous buttinsky, who does not belong in the picture, is invited to get out of vision of the camera.



It was unfortunate that this building did not have at least a few trees, vines or shrubs to give life to the picture.

When the photographer is arranging his group, be sure that he understands the exact size and shape of the engraving that is wanted, so he can arrange his group in such a way as to get a picture in the proper proportions as to width and height.

Tell the photographer to observe his group when posed and see that no heads or faces are hidden, that hats do not shade the faces, and that those in the foreground have their hands, feet and clothes properly arranged.

All groups should be made early in the fall while the leaves are still on the trees and outdoor scenes are still pleasing and warm.

MARGIN OF SAFETY

It is very necessary that you allow a margin of safety in time to provide for the contingencies, accidents, and disappointments that always arise at unexpected times to upset your plans. The photographer with whom a contract has been made may not prove dependable; the various college organizations may be unable to get together for group photographs, owing to absence of some member; a negative

Bulcresco



Contrast the beauty of this scene with its trees and vines and smooth lawn with the bare, cold schoolhouse on page 108. Try to take buildings from a view that will make the picture artistic and inviting.

may not be satisfactory, and may have to be made over several times before it pleases the individual or organization paying for its insertion. The Photographer owing to pressure of other orders, especially during the holidays, will often lay the school work aside.

Thus it is evident that no member of the Editorial Staff needs a greater margin of safety in the all-important factor of time than the Photograph Editor. All photographs and drawings must be completed, arranged, marked for sizes and positions, numbered and sent to the engraver and the engravings made before the printer can even start making the book up into page form.



Portrait with light background.



Portrait with dark background.

The best results are obtained by using a middle tone gray background for portraits instead of either of the above as it shows the lights and shadows up much better.

MAKING PORTRAITS

As portraits are usually made in a studio or in a specially selected room, the making of individual pictures should not be attempted on Picture Day.

You should arrange with your photographer how many sittings he can make per hour and just what hours and days he will reserve for your work. You should then make up a typewritten schedule in duplicate giving the name, day and hour when each student is to go to the photographer. One of these lists should go to the photographer for him to check off the sittings as made, the other to be retained by you. Give each student a written notice with day and hour of his appointment, and ask them to notify you in advance if they can't keep the appointment so you can send a substitute to take his time. This business-like arrangement will please the photographer and gain his good will and hearty co-operation.

The Milestone

No. 48

2½ X 3½

Mildred Evans



This shows how picture was marked on the back with a hard pencil. We couldn't get marks out and had to send back for another print.

This shows how the pencil marks showed through on face of picture and would reproduce in the halftone.

SUGGESTIONS TO YOUR PHOTOGRAPHER

We wish to co-operate in every way with your photographer, for both our success and his depends on the manner in which the photographs reproduce. Making pictures for artistic or ordinary purposes is very different from making pictures for reproduction. Soft mat tones and surfaces are desirable in portraits, but they never make good, clean-cut reproductions.

If possible, have the photographer make all your prints glossy, black and white and squeeze them.

Semi-matte paper will work very satisfactorily where glossy prints cannot be obtained, but anything like a rough or matte surface will come out muddy and blotchy looking in the engraving and must not be used.

The best kinds of photographs for reproduction are those that have plenty of detail. Especially is it important to get detail into the shadows. It is possible to liven up a plate that has lots of detail in it, by careful re-etching, but photos that are very contrasty often have a chalky appearance in the halftone, the shadows being so dark and high-lights so white that the detail is lost in both.

Buxresch



Notice how pencil marks show where not carefully removed. One of the pictures shows effect of ragged edge in cutting oval. No pencil marks should ever be made on the face of the copy. See instructions for grouping.



Square finish halftone made from an oval photograph. Note the bad effect at corners where parts of the cardboard had to be left in the engraving.



Unfortunate result from too much enlargement. It gives the picture a very fuzzy or out-of-focus appearance.



This picture was made inside where the lighting was very bad. The figures on the ends do not show up well and the whole picture is somber and flat.

SIZE AND SHAPE OF PORTRAITS

The photographer must know to what size and shape the picture is to be reduced before making it, if you wish to avoid trouble. As a rule, the photograph should be about one-third larger both ways than the dimensions of the engraving to which it is to be reduced. Emphasize the fact that it is the head you wish to show in your picture and not the background or figure, and that in making portraits the heads should be of uniform size from chin to top of head and of a general uniformity in style of pose.

BACKGROUND FOR PICTURES

All portraits that go in panels or groups should be made against the same background, for, if some pictures in a group are light and others dark, the group will have a very spotty appearance and look very bad in the book. As a rule light gray backgrounds in panels and groups look much better than dark.

For vignette and cut-out halftones a light background must always be used.

Where portraits are to be cut out into oval shape for panels or groups, it is very necessary that the print be made on paper sufficiently large to allow for the oval extending above the top of the head.

There is no set rule for backgrounds except this general injunction: The background should be of a tone to show a contrast to the important part of the photograph. Many photographers sacrifice clearness for the so-called artistic effect, but the Photograph Editor who can induce his photographer to make clear, strong photographs with a contrast between the background and the image will get superior plates for his trouble.

A medium gray background is the one that gives best results all around. If the backgrounds are too dark, they get muddy in the printing, and if too light will look spotted or faded. The gray tone that results when the strong skylight is thrown on a flat, black background is about the right one. This same tone should be used for groups as well as individuals.

Spotted or fancy modeled backgrounds, or draped background cloths, are not desirable in pictures for reproduction. Light backgrounds may be used if the photographer will keep lots of detail in the faces.

STYLE OF PRINTS

Prints ordinarily furnished by photographers lack sufficient detail and strength for reproduction. Rough papers are poor for detail because they do not reflect light nearly as well as the highly polished papers do.

Photographs with blue or yellow tones should not be sent for reproduction. Blue is photographically white; yellow is photographically black. It is impossible to secure graduations of tone in engravings made from prints showing these colors.

Extraordinary effort should be made to obtain photographs of uniform color,

Illustration



A very badly handled group. The pictures are unevenly cut with rough edges. Some edges are curled up, throwing a shadow, and paste and pencil marks mar the picture. They are beautiful pictures and could have been made into an extremely attractive group with a little more time and care. When in doubt, read instructions for grouping.

Illustration

tone and style of finish, with heads of uniform size for class or faculty series and for "groups." This cannot be emphasized too strongly. The appearance of such pictures in an Annual will be greatly enhanced if the editors are especially careful in respect to these photographs.

Securing good photographs, especially portraits, is one of the most important steps in developing an Annual. Every student or teacher whose portrait appears in the book is interested in that portrait, and if displeased, may be a harsh critic.

PLENTY OF SNAPS

Spring is best to collect the snap-shots that make your book so popular—folks don't take so many good pictures in the winter time, you know. Everyone likes to have his picture in the book, and he treasures the book longer if it has something about him in it—something besides mere statistics. The more pictures of people you get into your book, the more boosters you will have for your book. Get a snapshot of everybody in school, and everybody will say you published a good book. Better fill the book with pictures even if you have to cut down the number of pages of reading matter or leave out some of the color work.

An Annual should be edited with a camera. It should be a story in pictures of one year's history at your school, just as the Fox Weekly, the Pathe Weekly and other news reels you see in the movies each week show the important happenings throughout the world.

The book which has the most catchy photographs in it, in addition to the photographs of the class, the groups, etc., will be considered the most successful book. No one ever tires of good pictures, while humorous sketches, unless rarely well done, soon lose interest.

Tell every student you want a dozen of his very best snap-shots, then you will have enough to make a selection that will give your book a wide range of interest and style.

TRIMMING PICTURES

As the Art Editor usually makes up all groups and panels, he is responsible for the trimming of pictures, but a word on the subject here will do no harm.

Magazine Art Editors aren't afraid to trim off shoulders, hands and backgrounds until only the most interesting things are left—the strong features of the individual. Illustrations showing the right and wrong way to trim portraits are shown on pages 81, 82 and 83. For the same reason panel designs should be simple and not attract attention away from the pictures. A lot of "curlymacues" and ornaments twisted around the portraits may warm the heart of your artist, but they don't add effect to your book. They destroy it. Ordinary straight-line designs on plain gray mounts with a little decoration are best.

GROUPS AND PANELS

In the Art Editor's section we give full instructions on how to make up groups ready for the engraver and explain all about proportionate reduction, etc., and while your duties may be confined to the getting together of the photographs and pictures, you should carefully study all the requirements of the Art Editor and engraver so that mistakes in pictures may be avoided.

UNIFORM REDUCTION

Read your contract for engravings and you will find that on small pictures such as individual portraits, snaps, panels, etc., there is a very considerably cheaper rate for the engravings if all pictures are made uniform in size and style so that the engraver can reduce a lot of them in the same focus. This is an item well worth watching in making pictures. Ask your photographer to co-operate with you.

SENDING COPY TO THE ENGRAVER

The Editor has been advised to place in the hands of one person the duty of making out all orders for photographer, engraver and printer so that a regular system can be followed and an accurate record kept of all orders placed. You should send all your orders through the person selected.

All photographs, drawings and other copy for the engraver should be marked with serial number, description and size of plate required, and all orders should be sent in on the blanks furnished by the engraver.

The engraver may be handling pictures for a hundred Annuals, and copies improperly marked and identified cause endless worry and needless correspondence.

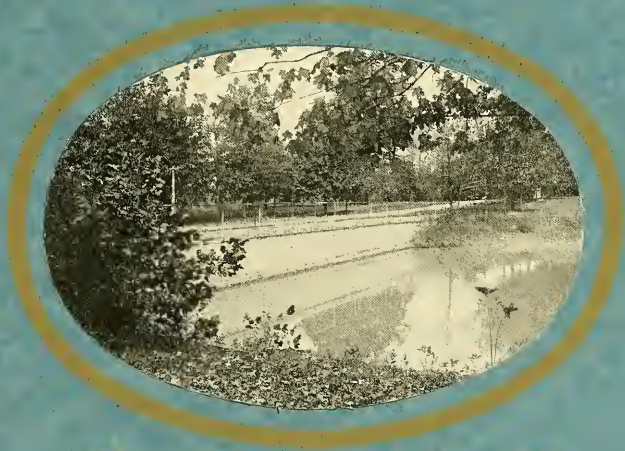


Example of football panel that is inexpensive but effective.

FINIS



A good style of drawing or department titles.



BUILDING THE BOOK



Building the Book

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BUTTS & CO.

The Surgeon 1920



The NORMALITE '19

RMC



The Daisy, Nineteen Twenty-One



THE CRIMSON

A special head and tail design gives an attractive finish to the page where no border is used.
We will quote prices if requested.

BUTTS & CO.

Building the Book

STYLE OF TYPE COMPOSITION

Before the printer starts on an Annual a style of type and make-up must be determined and the agreed style must be followed throughout the book to get a harmonious and pleasing effect.

There are certain fundamental rules to be followed in book building, but there is a wide variety of type faces and styles of composition and what appeals to one person may not so well suit the taste of another.

As the average Editor is unacquainted with the technique of the print shop and knows little of the different styles of type and the use to which they are particularly fitted, he will come nearer getting satisfaction by selecting an Annual that appeals to him and tell the printer to follow the style of the book selected both in type face and arrangement of the type pages.

If a certain Annual is selected for general style and there are pages or features in another book that seem desirable, the printer can be instructed to refer to both or several books and make such changes in particular pages as will not interfere with the harmony or artistic arrangement of the completed book.

Care should be taken, however, in this instance to specify on each sheet of copy paper: style same as pages 122, 123 of Blank Annual.

This is slow, tedious work, but must be done right, unless change of style, extra time, resetting whole pages or re-paging whole parts of a book are to be reckoned with. The expense of such changes of style after type setting had been completed is much greater than the cost of the original composition. Straight matter, historic or descriptive, should, wherever it appears in the book, be uniform in both face and size of type.

TYPE SIZES

Some faces of type will admit of more words to the line and page than others.

The larger the type face the fewer the number of words to a given surface in the printed page. The smaller the type face the greater the number of words.

No printer carries in his composing room all faces of body type. Usually two or three "families" of type are carried. For instance, the Old Style face in 12 or 11 point for descriptive and historic records; in 10 or 8 point for athletic records, etc., and in 8 or 6 point for legends, titles or descriptive matter under individual portraits or other illustrations.

Historical, descriptive and literary matter appear to much better advantage if set in 11 point face than if set in 10 point or 8 point. The large type for such matter gives the book an air of dignity and elegance. Individual write-ups, athletic and other records appear better in the smaller faces.



COMPARISON OF TYPE FACES

For the purpose of making intelligent comparison of type, we here submit a few lines of Cheltenham Wide, Old Style and Scotch Roman, set in several sizes of type, solid and leaded 2-points. Notice should be taken that in some of the following examples, capitals, small capitals and italics appear, as well as the Roman body type of capitals and lower case.

8 pt Cheltenham Wide—Solid

The basis of our political system is the right of the people to make and to alter their CONSTITUTIONS OF GOVERNMENT; but the Constitution which at any time exists, till changed by an explicit and authentic act of the whole people, is sacredly obligatory upon all.

8 pt Cheltenham Wide—Leaded

The basis of our political system is the right of the people to make and to alter their CONSTITUTIONS OF GOVERNMENT; but the Constitution which at any time exists, till changed by an explicit and authentic act of the whole people, is sacredly obligatory upon all.

10 pt. Cheltenham—Solid

The basis of our POLITICAL SYSTEM is the right of the people to make and to alter their Constitutions of government; but the Constitution which at any time exists, till changed by an explicit and authentic act of the whole people.

10 pt Cheltenham Wide—Leaded

The basis of our POLITICAL SYSTEM is the right of the people to make and to alter their Constitutions of government; but the Constitution which at any time exists, till changed by an explicit and authentic act of the whole people.

Bulletins

8 pt Old Style—Solid

Let every AMERICAN, every lover of liberty, every well-wisher to his posterity, swear by the BLOOD OF THE REVOLUTION never to violate in the least particular the laws of the country and never to tolerate their violation. * * * Let every man remember *that to violate the law*

8 pt Old Style—Leaded

Let every AMERICAN, every lover of liberty, every well-wisher to his posterity, swear by the BLOOD OF THE REVOLUTION never to violate in the least particular the laws of the country and never to tolerate their violation. * * * Let every man remember *that to violate the law*

10 pt Old Style—Solid

Let every AMERICAN, every lover of liberty, every well-wisher to his posterity, swear by the BLOOD OF THE REVOLUTION never to violate in the least particular the laws of the country and never to tolerate their violation. * * * Let

10 pt Old Style—Leaded

Let every AMERICAN, every lover of liberty, every well-wisher to his posterity, swear by the BLOOD OF THE REVOLUTION never to violate in the least particular the laws of the country and never to tolerate their violation. * * * Let

11 pt Old Style—Leaded with 1-point leads

Let every AMERICAN, every lover of liberty, every well-wisher to his posterity, swear by the blood of the REVOLUTION never to violate in the least particular the laws of the country and never to tolerate their

8 pt Scotch Roman—Solid

I shall exert every faculty I possess in aiding to prevent the CONSTITUTION from being NULLIFIED, DESTROYED OR IMPAIRED; and even though I *should see it fall*, I will still, with a voice feeble, perhaps, but earnest as ever issued from human lips, and with fidelity and zeal which

8 pt Scotch Roman—Leaded

I shall exert every faculty I possess in aiding to prevent the CONSTITUTION from being NULLIFIED, DESTROYED OR IMPAIRED; and even though I *should see it fall*, I will still, with a voice feeble, perhaps, but earnest as ever issued from human lips, and with fidelity and zeal which

10 pt Scotch Roman—Solid

I shall exert every faculty I possess in aiding to prevent the CONSTITUTION from being NULLIFIED, DESTROYED OR IMPAIRED; and even though I *should see it fall*, I will still, with a voice feeble, perhaps, but earnest as ever issued from

10 pt Scotch Roman—Leaded

I shall exert every faculty I possess in aiding to prevent the CONSTITUTION from being NULLIFIED, DESTROYED OR IMPAIRED; and even though I *should see it fall*, I will still, with a voice feeble, perhaps, but earnest as ever issued from

12 pt Scotch Roman—Solid

I shall exert every FACULTY I possess in aiding to prevent the CONSTITUTION from being nullified, destroyed or impaired; and even though I *should see it fall*, I will still, with a voice feeble, per-

ESTIMATING SPACE REQUIRED

The task of estimating the number of pages required for a certain amount of manuscript, to be set in a certain size of type page, is quite a mathematical problem, but is fairly soluble. The ordinary page of 28 lines of typewritten copy averages 12 words to the line and 336 words to the page. The Editor-in-Chief can easily learn how many words he will allot to a certain department. He should then find a College Annual style of type and composition from which he may average, by counting twenty-five to fifty lines, the number of words to a line. Dividing this average number of words to the printed line into the total number of printed lines on a page, the number of words required to the page will be known. Or with a ruler he can ascertain the average number of printed lines contained in an inch, up and down of the printed page, from which he may quickly estimate the number of printed pages or portions of pages (the engravings and sub-heads being carefully considered) will be required in the finished book for the article or section in question. "Boiling down" is often necessary to hold the copy to the space available. In estimating by counting words, each part of a line must be considered as a full line, both in copy and in printed page. The same in reference to a sub-head.

Leading, or spacing between lines of type, improves the appearance of the type page and makes the reading easier. This, however, is done at the expense of the space occupied. The placing of 2-point leads (1-32 inch) between lines of 12-point type will admit of only about 85 per cent as many words to the page as the 12-point solid would contain; in 10-point type, about 83 per cent; in 8-point, about 78 per cent; and in 6-point, about 75 per cent. Inasmuch as Annual articles are usually short, occupying only one or two pages, it is considered better form to use the leaded style of typesetting, thus insuring better appearance and more ease in reading.

The body matter of this book is set with 2-point leads between lines.

Great care must be used in estimating the number of words intended for a certain page or space in the book. If you have any reason to think that the amount of copy is too great to go in the allotted space, it will be well to mark certain parts of the copy and give the printer permission to leave out as much as is necessary to keep in the space. A memorandum to this effect should be attached to the copy.

A page set in type like this one will contain forty lines with about 15 words to each line, or about 600 words to a page. Measuring by square inches there are about 17 words to a square inch of space. Should there be headings, sub-heads and engravings on the page, you must deduct for these in figuring how many words go to the page.

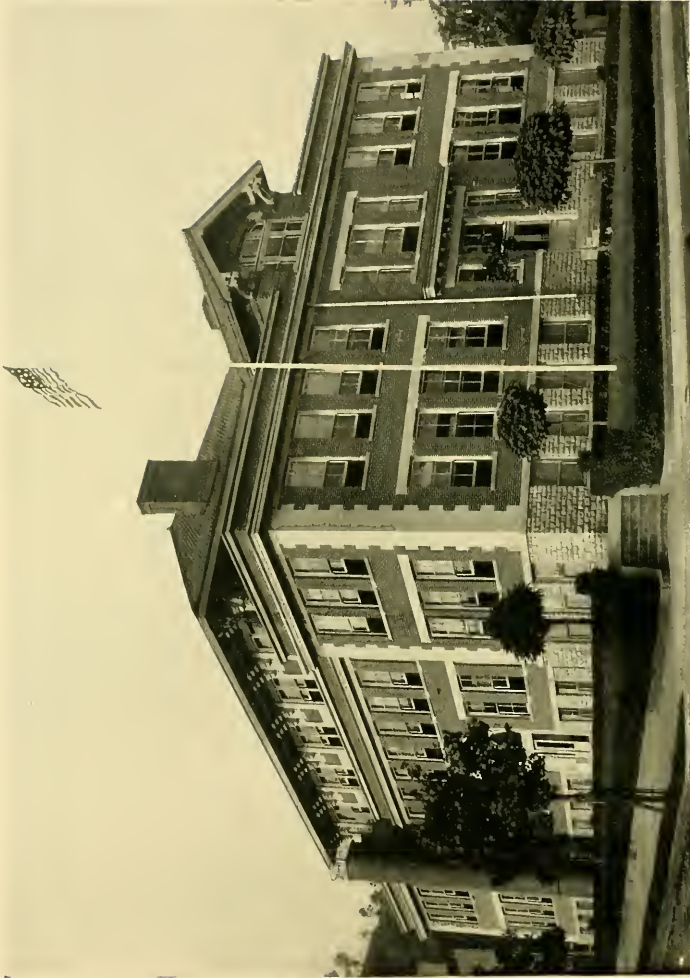
It is a safe plan to follow to ask your printer, after the style of type is decided, to tell you how many words to allow to a line and how many lines in the page.

Buñaresco



Pictures like these show college life as you want to remember it.

Bullseye



Result of a poorly focused photograph. Notice how the vertical lines of the windows and the fire-escape incline towards the center. The engraver cannot remedy this trouble. It is caused by the camera being tilted upwards too much.

MARKINGS FOR SPECIAL TYPE

In preparation of copy, care should be taken to specify by the usual simple markings the exact size and style and type to be used.

For sentences and words desired in *Italics*, a single straight line should be drawn under each word desired to be so set thus: Bush-Krebs Co.

Should SMALL CAPITALS be desired for names, any such copy should be underscored twice, thus: Bush-Krebs Co.

Should CAPS AND SMALL CAPS be desired there should be an extra third line under the capitals, thus: Bush-Krebs Co.

For CAPITALS, used for headings only, three distinct straight lines should be drawn under each word to be so set thus: Bush-Krebs Co.

For **Bold Face Type**, a single wavy line should be placed under each word to be set bold. If **BOLD CAPITALS** are desired, draw three wavy lines under such words, thus: Bush-Krebs Co. Bush-Krebs Co.

Unless markings mentioned above be made, the entire typesetting will be done in ordinary capitals and small letters (lower case). It is, therefore, very important that a carefully studied-out system be settled upon before the copy is sent to the printer. Where pages in certain books are cited as examples, the Editor-in-Chief would be spared the trouble of tediously marking each word intended for anything other than capitals and lower case type. Or, if you desire, this matter may be left to the printer's judgment.

POSITION OF PRINTED PAGE

The subject of typography should not be left without a word in regard to the position of the type page on the paper page. This is a matter that should be left to the judgment of the printer, who knows the rules for the positions better than the layman. There are certain rules, one of which is quite common, viz.: that the margin at the bottom of a page should be more than that at the top, and the outer margin should be equal to that of the inner. This rule applies well to many forms of book printing, but does not apply to all forms. Some books appear better with the type matter practically centered in the page, while some appear correct when centered from top to bottom, but with a little more space in the outer margin than in the inner.

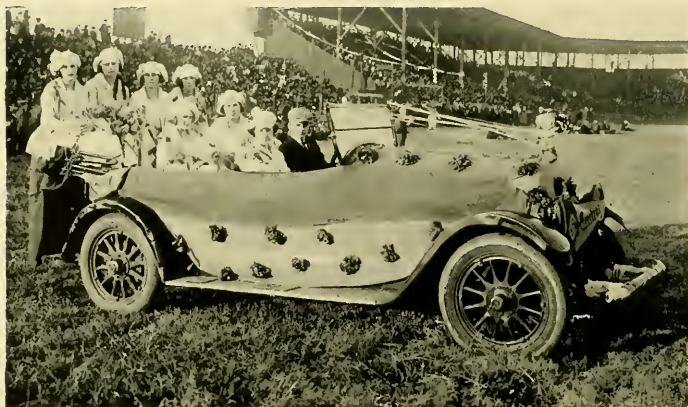
EMBELLISHMENTS

Initial letters for use at the beginning of chapters and ornaments for embellishing blank portions of unfilled pages at the end of chapters, if used intelligently, not overdone, improve the appearance of a College Annual. Stock illustrations may often be used to advantage if used sparingly. See specimens at end of book.

PROOF READING

When the copy sheets containing your manuscript reach the printer, it is turned over to the typesetter and the body type is set up on the typesetting machine. The type as set on the machine is not spaced correctly, as far as page arrangement is concerned, but is placed in "galleys" and a proof made of it. This is termed the "galley proof," and each galley contains approximately twenty inches of type.

Your proof in galley form is read, corrected and revised by proofreaders and then sent to you for a careful reading and correcting before the type is made up into page form. This is one of the most particular parts of the Editor's work. If he edited all matter correctly before sending it to the printer, the same will be set



The center of attraction. Not only in the scene, but on the printed page.

into type correctly; but if names, places and captions were spelled incorrectly, of course they will be set up in type incorrectly, and your changing of spelling or different construction of sentences will be alterations from the original copy, and charged for according to the time it takes to make these changes. However, if you contemplate any changes from the original copy, here is the place to make them, as it will cost you less to alter proofs in galley form than it will after made up into pages.

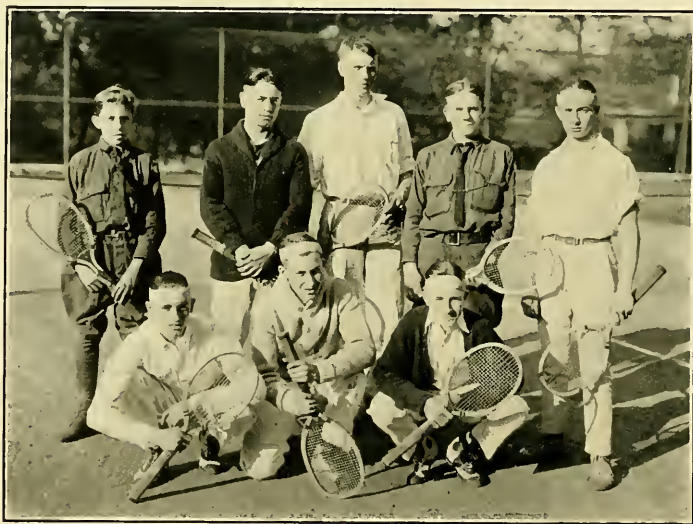
After the type is made up into pages it is a far more expensive operation to go to the letter board, find the page, take it away in a galley, open it on a stone,

Illustration



A fine example of portrait grouping for the underclasses or clubs.
Notice how nicely the pictures are spaced and how the white lines separate portraits from background.

make the desired correction, tie up the page again, put it back in the galley and store it away in its place on the letter board for the particular book, than is the operation of original makeup of that page. Should a paragraph be discarded, or a paragraph be added, it will require extra typesetting and repaging until some place may be reached where there is sufficient blank space to accommodate this matter moved forward. Adding or taking away a whole page means the renumbering from that page to the end of the book, including the opening of every page to make the change in the figure for the folio.



Pictures like this are always interesting in the annual. This picture is shown with a fine black border line. There is no extra charge for this border line and usually it is not desired.

The expense of authors' changes can be very easily eliminated entirely by having every line of copy and ever page of dummy carefully edited and typewritten before sending to the printer. For these reasons printers are only too anxious to have the Editor-in-Chief do his work properly before the copy is sent in.

The galley proof should be read carefully and all errors marked plainly in the margin. You should also check up your dummy with your galley proofs and see if your articles will come within the space you have allowed. If it is clear that

they will not, you will either have to rearrange your dummy or re-edit the article by cutting out portions of it so that it will fit in the space specified.

As you check off galley proofs by your dummy, mark on the margin of the proofs the page number on which the type is to appear in the dummy. This will greatly facilitate the make-up man in finding the articles as the book is made in page form. Return the galley proofs promptly.

Just as soon as he receives the galley proofs, the corrections are made, and the book is then made into page form and a page proof is submitted, with your marked galley proof, for your final revision and O. K. This proof, while not a sample of paper or presswork, represents the appearance of the pages just as it will appear in book form. We would suggest, to prevent possible errors, that you carefully compare page proofs with your original galley proofs and see if errors marked in galley proofs have been properly corrected. If there are any corrections to be made, indicate them. The printer uses every possible precaution to avoid typographical errors, but will not hold himself responsible for their correction unless you clearly indicate such errors on the proof. Just as soon as these proofs are all returned, your part in the production of the Annual is completed, for the book is then ready to be printed and bound.

HIGH COST OF CHANGES IN PROOFS

If every line of copy and every page of the dummy is so carefully edited before it is sent to the printer that there can be no changes possible unless the printer has made mistakes in typesetting which his proofreader has not caught, the printer must make the correction of these errors without expense to the management.

The printer dislikes changes from original copy because of the high cost which he is compelled to charge, because of the delay which they bring to other work going through his plant, and last, but by no means least, because of the unexpected but none the less severe jolt the Business Manager is sure to receive when a heavy item for changes appears in his bill. For these reasons the printer is only too anxious to have the Editor-in-Chief do his work thoroughly before he receives the copy. A few hours of careful and final editing will save time, money and ill feeling. It is of mutual interest that changes be eliminated or at least minimized.

To use plain but emphatic language, many College Annual Editors seem positively dumb regarding this item of author's changes.

PROOFS—HOW SUBMITTED

Page headings, if used throughout a book, are shown in the proofs of only the first section of sixteen pages.

Proofs are never submitted on any but cheap proof paper, light in weight and with cheap ink. They should, however, be sufficiently plain to be easily read, so



An extra large vignette halftone. When these large plates are used, the border must be left off and an entire section of 8 or 16 pages should be run together. A view section like this, printed in brown double-tone ink on buff paper, gives the book a distinctive style that will repay the additional cost. These sections are sometimes pelleted after being printed.

that "i" may be distinguished from "l," "n" from "u," etc. If, by any accident, a proof not perfectly legible should happen to be sent away, the best course is immediately to ask for a perfect proof. The printing of halftones and other engravings on proof paper is of the roughest kind and is only for the purpose of identification and proper position. In case of the slightest doubt as to identification of a halftone, by all means ask for a better proof so that there can be no possible doubt. The printer will send the copy with the proof, and it must be returned to him with the proof, otherwise delay will follow, as the printing cannot be done without the complete copy and dummy for constant reference. Unless specially so requested, the printer does not send the dummy with the proof, as you are supposed to have your own duplicate copy of dummy.

RETURN OF PROOFS

The best method for the return of copy and proof is by Special Delivery. The rate for postage is the same as for books and photographs. They must be labelled "Printer's Proof and Author's Manuscript." The postage is one-half cent an ounce. They can also be sent as Parcel Post. Be sure that the printer's full name and street address appear on the package or proof and copy when it is returned to him, and see that your own name and address are written on the package preceded by word "From."

The sender's name should also appear in connection with the statement as to the contents of the package. It is our experience that a Special Delivery stamp affixed to the return package will materially aid in the rapid handling enroute, whereas, otherwise, it would be a whole day slower in transit. Express is invariably slower than mail. Registered mail is very slow and affords but little more protection than Special Delivery. Third-class with Special Delivery stamp is more rapid than first-class mail without Special Delivery.

Never roll proofs or copy. They should be sent flat, as they must of necessity be handled several times by the printer for the corrections and proofreading of corrections, checking of paging and lock-up and checking of final press proof. If rolled, they are hard to handle.

Proofs should be returned at the earliest possible moment. We urge most strongly that the Editor and such assistants as he may designate get right to work at the proofreading and checking immediately upon the proofs' arrival, asking for excuses from recitations and study periods until the work has been done and the proofs and copy dropped into the return mail. Every hour is valuable, as the printing and binding must be given plenty of time if the work is to be first-class.

THE PRESSWORK

The principal factor in good presswork is **time**. No really good work can be done in a hurry. It is safe to say that over half of the College Annuals printed are put through in a hurry because of the delays and troubles of the Editor-in-

Chief or some of his assistants. The only positive assurance of a good-looking Annual, with proper typographic arrangement, good printing and fine binding, is to give the printer ample time in which to do his work right. The "make-ready" is a most interesting process to watch. To make ready a form of 16 pages, containing the usual run of halftones and etchings, requires a half day of a press worth three to six thousand dollars, a high priced pressman and two assistants. No matter how well the work may have been done in the engraving plant, each engraving, especially a halftone, requires the use of tissue paper pasted on in layers underneath the block, or sometimes, if the engraving be a thousandth of an inch too high, sandpaper must be brought into use to bring the block down to type-high measurement, which is .9166 inch. The test of a good engraving from the pressman's point of view, is that the engravings will be on thoroughly seasoned wood which will not shrink in dry weather. Halftones are now-a-days etched very deeply by good engravers so that the printing is clear. The blocks must be trimmed absolutely square in order that the lock-up may remain solid. It is much cheaper, from the financial point of view, for the printer to have strictly high grade engravings than poor ones not square and not type high.

The pressman takes proof-sheets from the press at frequent intervals during the process of the "make-ready," and when the form suits him, the final press proof-sheet is shown to the superintendent who determines as to whether the press-work shall proceed or further "make-ready" be needed. Thus, one may readily understand why rush work in the pressroom means work approaching in poor quality that appearing in the cheap magazines, whereas ample time will give the very best possible appearance to the halftone printing, clearness to the type and etchings; in short, a high grade piece of work. This in itself should be a sufficient inducement to the management of an Annual to get copy away in ample time for really good work. We have in mind at the moment an Annual for a leading State University, the contract for which the printer accepted, with seven weeks' time in which to complete the work. The printer had prepared his bindings in advance, bought paper and some special "sorts" for the job, and could not drop it when the copy came in ten days before commencement. The result was naturally appalling, a disgraceful job for the printer to turn out, and one which surely reflected no credit on the management whose names appeared in the front of the book.

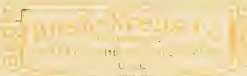
PRINTING INK

The subject of ink must be given intelligent consideration. The engraver always urges the best of black halftone ink to be used on pure white paper. All machine catalogs in which fine detail of parts is to be uppermost are printed on pure white enamel paper of a high quality and fairly good thickness. A great majority of the Annuals are printed with black ink on white enamel paper. A few appear in some one of the many beautiful brown inks on cream colored or India

Bulgnesia



Plenty of snaps add snap to the annual.



paper. This costs more because of the fact that brown ink of sufficiently good quality is much higher priced; the India paper costs more, and the ink is much harder to run, requiring perhaps fifty per cent more time than the black ink. The very dull finished papers which are so popular for some kinds of high class printing are still more expensive, and the ink required for use on them, together with a double amount of "make-ready" and the frequent stops of the press for the purpose of washing out with benzine all the engravings, on account of the ease with which they fill up with the double-tone ink, brings the cost of this sort of presswork to two or three times that of the black ink on white. Then, too, all photographs will not make halftone plates of the proper harmony to work nicely on this sort of paper with the peculiar ink required.

The so-called duotone, or doubletone inks come in a number of shades of handsome brown and greens for practical printing. We will not consider the blues and purples here. No printer can guarantee to make the shade of color the same in one book as appeared in another, or to get exactly the same shades at both ends of any one book. It is a long story why such matching is impossible. The ink is made of two antagonistic materials, color ground in varnish and color mixed with water. The result desired is an imitation of a photograph or of a photogravure. The water mixture makes the trouble. An ink-maker of international reputation and a certain well-known printer recently combined for a series of experiments. Without entering into details we will state that some of the startling results were as follows:

The printer used the same press, the same engravings, the same paper and the same ink from the same run of ink at the factory. But impressions made on a damp day differed quite materially in shade from those on a dry day. Sheets on the bottom of a pile only one inch high racked in slipsheets differed in shade from those on top because of the weight on the slip-sheet, causing it to act as a blotter.

Dampness, heat and pressure affect the results in these inks, now so popular for the very highest class of printing. The ink does not attain its final color until ten to fifteen days after printing. Notwithstanding the utter impossibility of exact matches in shade, the work produced is magnificent, the very finest possible, and much sought after.

SLIP-SHEETING

The printer should slip-sheet every form in a College Annual if there be time. He is thus enabled to use a high-grade ink which requires at least two days of good dry weather in which to dry in the drying racks. For a rush job he simply uses a cheaper ink, mixing with it some dryer, omits the slip-sheeting and gets through in the time allotted.

THE BINDING

When an Annual is placed in the hands of the subscriber, at least fifty per cent of the impression for good or bad, made by its first appearance, is in the binding. A book full of literary merit, magnificent presswork from fine plates, well printed on good paper, may be practically ruined in the bindery, in two ways:

First: Specifications may be too cheap. Cheap imitation leather, no matter how well it may look at first, soon proves what it is and gives the entire book a very cheap appearance. If a solid board case is made, great care should be taken not to have the board too thin nor, on the other hand, too heavy. This board should be of good quality, with a smooth surface, or the leather will appear to have slight depressions and humps in the outside covers; also in the linings. Cheap imitation gold leaf should never be tolerated, no matter how cheap the price of that item may be. It will tarnish within six months or a year, and within two or three years will turn almost black. We much prefer, where real gold leaf cannot be specified on account of the excess price, to blind-stamp the design on the cover, if leather. The binding specifications are naturally considered last, at a time when the Board of Management is weary of considering all the large and small previous details. But this is an important matter. No one would think of putting a \$9.99 suit of clothes on the President of the University. The binding is to the book what raiment is to the human being. It is as desirable to maintain the dignity of the College Annual as that of the president of the institution. On the other hand, printers have printed books with gaudy bindings which really belittled the good work which they covered. Too much gold leaf or color leaf will spoil a book as well as too cheap binding.

Second: The actual labor done in the bindery must be first class. We have in mind bindings that have been turned out with the cheapest kind of machine sewing, cheap glue, cheap binder's cloth or cheap sheep-skin or goat hide, put together roughly, in a hurry, by cheap help. Careful, slow work by competent employees, who have mastered the trade, will bring good work from a bindery, especially if there be ample time in which to do such work.

A "case" made on a machine, by girls, in a cheap bindery, the book "hung" in the case in a hurry, with perhaps little attention paid to the condition of the glue, whether it be too hot or too cold, the book pressed for half an hour and then turned into a shipping case, will surely guarantee a book which will fall to pieces within a few weeks. The moral follows: "Give the printer ample time in which to do good book binding as well as good printing."

The higher cost of production of a truly substantial binding can be neither seen nor understood by persons of keen intelligence unless sufficient investigation be made to enable them to make comparison.



This shows a well arranged fraternity group with the frat emblem as part of the design. There is only one defect in this engraving. The names under the pictures were put in with a bluish tinted ink and are not strong enough to be easily read. For all art work India Ink should be used.

COVER

As to the specifications for the cover: Good cloth, especially buckram, will frequently outwear leather which is not Ooze, Sheep, Calf, Cowhide, Morocco, Russia or some of the other high-grade qualities.

The "Kowhide," a patented imitation leather cover made by Molloy is probably the most used for College Annuals. It will stand a lot of wear and rough handling, and always looks good.

There is also another good imitation leather cover called "Fabrikoid" which is used quite extensively.

Distinction should be noted between Semi-Flexible style, a cover with leather on outside glued to a thin tag board, to which on the inside is glued the lining paper, and the Flexible style in which the thin tag board is omitted. We recommend the Semi-Flexible, although it costs a little more to prepare. The Flexible is apt to curl back unless kept under a weight for many days after binding is done.

The covers for Annuals are always made up in advance of the binding of the book, so it is necessary that the number of pages should be definitely decided on early and such decision not changed by adding to or taking from the number of pages. For instance, should you decide to leave out 32 pages, after the covers are made, the bound book will look like a fifteen-year-old suit on a ten-year-old boy. The opposite result would come from trying to put in 32 additional pages after the covers are made up.

A BRIEF EXPLANATION OF SOME OF THE WORDS OR TERMS USED IN ENGRAVING AND PRINTING

All of these words will be used at some time in our correspondence with you.

Engraving Terms

Art Work: Work by artist, grouping photographs, making special drawings, correcting defects in photographs or drawings, etc. Usually charged for on basis of time work.

Ben Day Plates: Plates made by laying shaded tints on copper or zinc, and etching them to produce colors or combination of colors when printed.

Border: A design working entirely around the type page. Usually printed in different color of ink from type and engravings and appearing on all pages in book except ad pages. Where borders are used, as many electrotypes must be furnished as there are pages in a printer's form, usually 8 or 16 plates.

Color Plates. Plates made by the use of a key plate and color plates, either halftone or line. To be printed in two or more colors.

Combination Plates (Black only): Plates made by the use of two or more halftone and line negatives, the films stripped together and printed and etched on one copper or zinc plate.

Copy: Photographs, drawings, groups, designs, etc., are "copy" for the engraver.

Cover Stamp: A plate made in high relief, used by binders for stamping on book covers or similar surfaces.

Cut: A term frequently but improperly applied to halftones, zinc etchings or electrotypes.

Duograph: Two halftone plates made from one copy and usually printed in black and one tint, or two shades of the same color, the two plates made with different screen angles.

Electro, Electrotype: A duplicate printing plate made from an etching or halftone. Usually used for duplicate borders or head and tail pieces. An electro cannot be made from the original drawing or photograph.

Embossing Plate: A plate etched or engraved below its surface used in connection with a male die to raise or emboss paper or cardboard above the surface.

Etching: See zinc etching.

Ex Libris Design: A design in which the name of the owner can be written. Usually printed on the fly leaf or page one of the book.

Folio Design: A design working at the top of each page in book and usually containing name of Annual. Where folio design is used, at least 16 plates must be furnished. Also called Head Piece.

Four-Color Process: Same as the three-color process, with the addition of a gray or black plate.

Groups: Two or more photographs pasted on a heavy cardboard. A single halftone is then made from the complete group. Very desirable and artistic where a number of pictures go on same page.

Halftone: An engraving made by photographic process from photographs, charcoal and wash drawings.

Halftone (Square Plate): A halftone in which the outside edges are rectangular and parallel, may be with or without single black border.

Halftone (Outline): A halftone with the background outside of the object entirely cut away, leaving a definite edge without shading or vignetting. Costs 50 per cent more than square finish halftone.

Halftone (Vignetted): A halftone in which one or more of the edges of the object are shaded from dark tones to pure white. Costs 50 percent extra.

Halftone (Outline and Vignetted): A halftone in which part of the background is cut away and part vignetted. Costs 50 percent extra.

Halftone (Oval): A halftone cut into oval shape. Costs 25 per cent more than square finish halftone.

Hand Tooling: Any work done by use of a tool upon the plate to increase the contrast of the etched plate.

Head Piece: See folio design.

Highlight Halftone: A halftone in which the elimination of the dots in the

high-lights is accomplished by a photo-chemical process instead of by cutting them out with a tool.

Panel Design or Panels: A design printed or drawn on heavy mounting board with space left in which to paste pictures. Usually these are used for Senior pages and occupy about one-third of the page.

Reverse Etching: A plate from which the blacks of the original copy will print white and the whites will print black

Special Background: A design printed in some tint ink with engravings and type overprinting same. Usually employed to feature the Senior section.

Three-Color Process: Printing plates produced from colored copy or objects to reproduce the picture or object in its original colors by a photo-chemical separation of the primary colors, and etched halftone plates to reproduce each separate color; usually printed in yellow, red and blue. An approximate result may be obtained from one-color copy by using the skill of the workmen in securing the color values on the etched plates.

Two-Color Halftone: Two halftone plates, either or both plates an etched plate containing parts or all of the design, to be printed in two contrasting colors.

Vignette: Halftone with edges shaded away. Costs 50 per cent more than square finish halftone.

Zinc Etching: An engraving made by photographic process from pen and ink drawings. Sometimes called Line Etching.

Printing Terms

Author's Changes: Additions to or changes from your original copy sheets after type has been set. An extra charge is made for such changes.

Blank Stamping—Blind Stamping: A bookbinding term referring to the results obtained by heating the cover stamp and burning the design into the leather; on the same order as branding a steer.

Book Inserts or Book Division Inserts: A special series of illustrations, introducing various sections of a book, such as the Classes, Organizations, Athletics, etc. Usually printed on colored cover stock and in more than one color of ink.

Captions: One or two descriptive lines of type appearing under each engraving.

Copy: Any manuscript or material of any sort to be set in type is "copy" for the printer.

Dummy: The plan of the book, page for page. (See article on Dummy.)

End Sheets: Double leaves of heavy cover page, one leaf being glued to inside of cover for lining, the other becoming the fly leaf. An end sheet is glued to both front and back cover and there is a fly leaf in both the front and the back of book.

Fly Leaf: Blank leaves of paper in front and back of book. (See End Sheets.)

Folio: The page number. The left-hand page is always an even number and the right-hand page is always an odd number.

Form: Usually consists of 8 or 16 pages, as this is the number of pages printed on a press at a time.

Galley Proof: Proof of type matter just as it comes from the typesetting machines. Galley proofs are made in long strips without any spacing or display headings.

Insert: A leaf (2 pages) separate from the ordinary leaves of the book. It must be glued into the binding edge of the book instead of being sewed. Any single leaf printed on special stock must be inserted in this way.

Page: One side of leaf in book. One leaf is two pages.

Page Proof: The final proof sent the Editor, showing exact arrangement of type and cuts. It is not a sample of paper or presswork.

Pebbling: A process whereby the regular enamel paper is run under an engraved steel roll and a pebbled or roughened effect secured.

Section or Signature: Usually a unit of 16 consecutive pages, as pages are folded in 16-page sections. Sometimes refers either to 4, 8 or 12 consecutive pages.

Semi-Flexible Binding: A style of binding on which the cover material is glued to a thin, flexible board.

Stiff Binding: A style of binding on which the cover material is glued to a thick, heavy board.

Tip: An illustration, smaller than the page, affixed by pasting on one edge to an insert or page.



A D S



Very fine style for department title cartoons. Pen drawings made like this reproduce nicely and print well.



Example of square finish halftone made from extra fine photograph, one that has plenty of detail.



Fine square finish halftone for half-page in view section.

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