



Design 1

01 | Good design helps the reader focus on the CONTENT.

Design is an important editing function.

Because design involves creativity, its role as an editing function is often overlooked. More than an artist, a designer is a strategic thinker whose job is to package content so that it is read. If the designer succeeds, the reader focuses on the content, not the design.

A designer employs several strategies to enhance readability.

DOMINANCE: Achieved by making a content element significantly larger so that it becomes the focal point. The dominant element, often a photograph or collection of photos, should be important enough to justify the star treatment.

EYEFLOW: The goal is to keep the reader moving from element to element. A dominant photo can be placed so that its content guides the reader toward the center of the design and perhaps into the headline. Elements should direct the reader toward the center rather than off the page. Elements leading off the page encourage the reader to turn the page, possibly missing content.

HIERARCHY: Creates order and indicates importance through size and placement. A large headline and a smaller secondary headline placed above a story create a range of three different type sizes. This range or order is a hierarchy.

CONTRAST: Opposing elements spark visual interest. If all content elements are the same size, format, shape, weight or color, the design risks becoming monotonous. Variety is the key to keeping the presentation lively. These techniques create contrast:

Size (big, small)

Format (horizontal, vertical)

Shape (modular, circular, cut-out)

Weight (thick, thin)

Color (black, spot color, process color)

02 | Displaying verbal and visual CONTENT ELEMENTS together presents a more complete story.

Words and photos communicate together.

A design built exclusively with photos or with text provides a one-dimensional experience for the reader and boredom might set in. The decision about whether verbal and visual elements more effectively communicate an aspect of a story is an important one for the designer, writer and photographer to make together.

Photographs show while captions tell.

Readers love photographs. Some modern yearbook spreads feature as many as 20 or 30 photos, depending on the story being presented, while other spreads might showcase a single, dramatic image.

Captions, the text describing who is in the photos and what is happening, should be placed adjacent to photos. The reader must be able to easily connect the caption with its photo.

Headlines grab while stories explain.

The largest type on the spread is often the headline. A well-written and well-designed headline pulls in the reader and sparks interest in the content, especially the story. Spreads often feature a primary headline and one or more secondary headlines.

Stories add information, details, anecdotes and quotes that can't be captured in photographs. Contemporary yearbooks employ a wide range of formats for stories rather than relying

exclusively on the traditional feature story.

Illustrations communicate, not decorate.

In some instances, when the subject matter is more abstract or when the information is not photographic, illustrative art might be created to contribute to a story. Any illustration should always contribute to the story and not just fill space or decorate the page. Art that uses altered photographic images should be clearly labeled as a photo illustration.

DROP CAP | Serves as an entry point into the story; font matches secondary headline.

PRIMARY HEADLINE | Large, catchy and enhanced with color; makes a verbal connection to the dominant photo.

DOMINANT PHOTO | Noticeably larger than the other photos; design further emphasized by partial cut-out background.

CONTENT MODULE | Presents four photos and an expanded caption on hip hop dance.

SECONDARY HEADLINE | Provides information to supplement the primary headline.

EXPANDED SPACING | A "rail" is used to separate the dominant photo from the other content modules.

COB PHOTO | Stands for cut-out background photo; the cut-outs are placed on a pale color block to define the space.

Smooth moves

Bharatanatyam dancers take viewers on emotional journey

A flash of brilliant colors rose and swirled in the air, orbiting around the beautiful, dark-eyed planet in the center.

Seniors Neha Rabasa and Anjali Varghese's faces show concentration while their bodies move perfectly in rhythm with the music. Every foot stance, every finger motion, every blink of an eye is an intricate part of their Indian dance known as Bharatanatyam.

"Dancing is how I can express my emotions," Rabasa said. "And my devotion to God. It's very religious to me."

Varghese admits that she was very nervous about dancing at first.

"I didn't know what to expect," she said. "But my sisters got me involved and have influenced me a great deal."

Although Varghese and Rabasa didn't choose Bharatanatyam at first, it has become a part of their lives after years of dance.

"I want to join a dance troupe in college, and right now I'm working on a Solo."

Dance graduation piece," Rabasa said. "This is something I never thought I'd want to do."

Both girls admit that while dancing is a hobby, the things involved in preparing for a routine is much more like work.

And then there are the costumes.

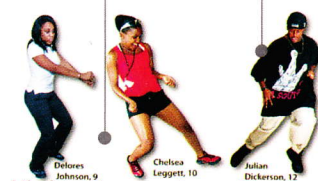
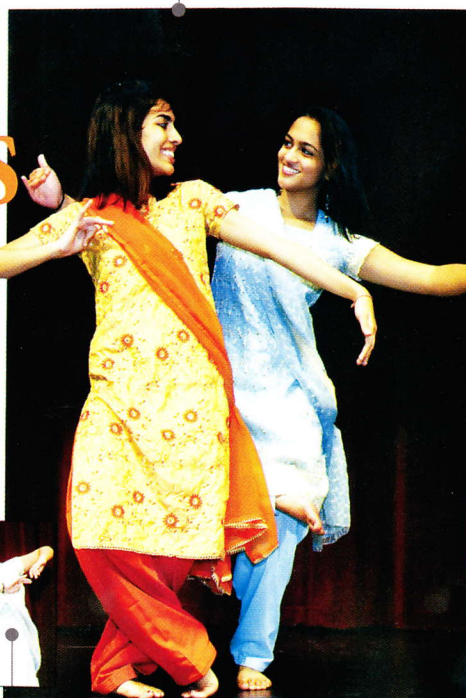
"The worst part about the outfits are the bells we have to wear around our feet," Rabasa said. "We don't practice with them on, so it always throws me off when we perform with them."

Bharatanatyam is considered to be the mystic manifestation of the metaphysical element of fire in the human body, which is essentially means all the passion and feeling in the human body comes out in a dance that was originally intended to praise the supreme Hindu dancing Goddess, Shiva.

"To me, dancing is the ability to connect with God," Varghese said, "and take the audience on a journey of their own."

—Matt Bruner

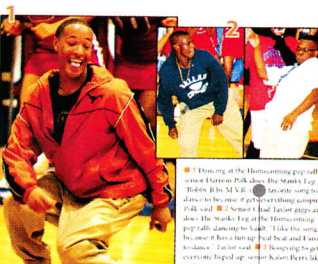
Seniors Neha Rabasa and Anjali Varghese take center stage to dance a routine of Bharatanatyam. Rabasa says that she chose dancing because it was a way for her to express her emotions and her devotion to God. The two have been dancing together a while, and she says they would like to continue dancing when they go to college.



Hip hop dancers show off moves



Seniors Neha Rabasa and Anjali Varghese take center stage to dance a routine of Bharatanatyam. Rabasa says that she chose dancing because it was a way for her to express her emotions and her devotion to God. The two have been dancing together a while, and she says they would like to continue dancing when they go to college.



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What is your favorite song to dance to?



"She Got a Donk by Soulja Boy. I like it because it's easy to dance to and it's upbeat. If you love dancing, you'll love hearing that song. It's my softball anthem!"
—Nichole Lowe, 12



"Figg and Gid by Kibou. It's my favorite song because it has a great beat and the words are off the hook."
—Thomas Jones, 11



"I Love Bad Lil Bread by Tera! because it reflects me and it has a nice beat to it."
—Jazz Black, 11



"I would have to say Franky by The Paper Chazert. I love that song because the beat is interesting and fun to dance to."
—Me'Sha McClamahan, 11

Top Songs

1. Man in the Mirror by Michael Jackson
2. I Gotta Feeling by Black Eyed Peas
3. The Way You Make Me Feel by Michael Jackson
4. Thriller by Michael Jackson
5. Don't Stop 'Til You Get Enough by Michael Jackson

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STORY | Words provide facts and quotes.

TIGHT SPACING | Related photos are touching for visual unity and to save space.

CONTENT MODULE | Display four quotes and photos, highlighted with a pale color.

CAPTIONS | Placed to the outside; above, below, left or right of photos.

FOLIO/FOLIO TAB | Indicates the page number and content; features a small photo to add reader interest.

EYELINE | Horizontal alignment of elements across the design links the pages into a unified spread.

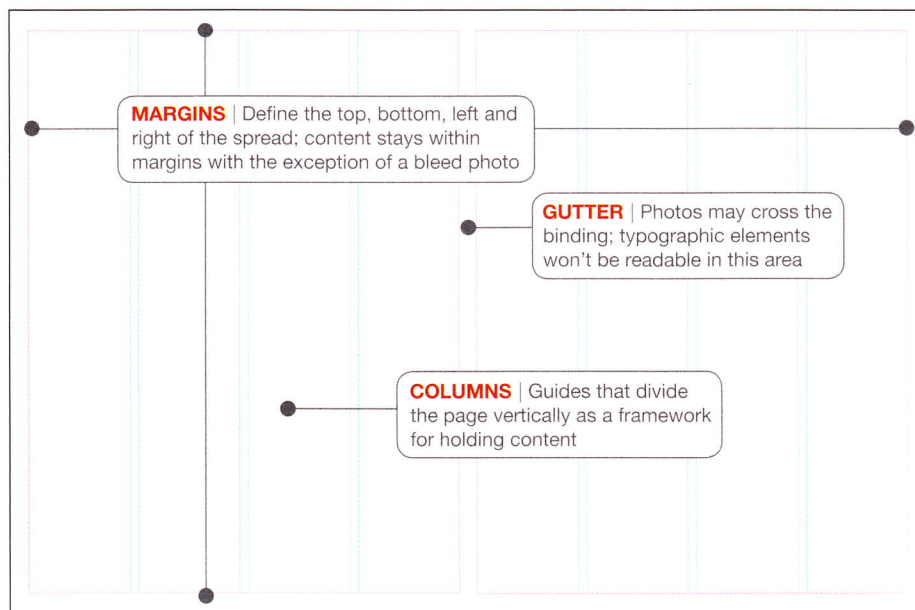
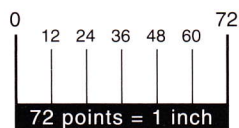
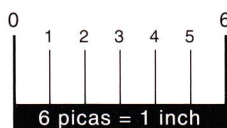
[Duncanville High School, TX]



Design 1

THE POINTS ON PICAS |

Graphic arts uses a measuring system based on picas and points. The pica is equal to 1/6 of an inch. The point is equal to 1/72 of an inch.



DESIGNER GUIDES | Used for consistency and organization, a design is built on a framework of guides including margins, gutter and columns.

03

A design is built on an invisible framework of GUIDES that promote consistency and organization.

Margins establish boundaries for the content.

Functioning like a picture frame, margins provide a border of space along the top, bottom, left and right edges of the spread. For a clean look, content elements should stay inside the margin guides. Occasionally, for emphasis, a photograph might break out of the margin guides and extend to the edge of the page. This is called a bleed.

The gutter runs down the center of the spread.

The area in the center of the spread, where the yearbook is bound with thread and glue, is the gutter. Typographic elements should be kept out of the gutter. Photographs may cross the gutter if care is taken to avoid

trapping faces or critical content in the binding.

Column grids provide alignment and organization.

Magazines and newspaper designers use columns extensively to structure their page designs. So do yearbook designers.

Column grids divide the page vertically. All content elements fall within the column grid without stopping in the middle of a column.

Picas are the units of measure preferred in graphic design.

A pica is one-sixth of an inch and is used for measuring the width and height of content elements such as photos and stories. On a full-sized

practice layout sheet the little boxes in the grid are each 1 square pica.

Points offer more precision.

Points are an increment used when a more precise measurement is required. A point is 1/72 of an inch and is used for measuring smaller design elements such as typography and rule lines.

Design 2



FOR EXAMPLE | This solid design follows accepted design guidelines. A dominant photo provides a focal point and is noticeably larger than the other photos. The use of a column grid provides an invisible framework. On the following pages, let's break the creation of this spread into six steps.

01

The **DOMINANT ELEMENT** visually grabs the reader and directs eyeflow.

The dominant element should be placed on the spread first.

The dominant element is often a single photo or a collection of photos. If this content is important enough to be the center of visual impact and to serve as a reader entry point, then the dominant is the first element the designer places on the spread. When placing the dominant element near the center of the spread, the designer follows the column grid. All elements should completely fill the columns. The dominant element should be clearly larger than secondary elements on the spread.

If the dominant element is a photo, the designer might extend the image across the gutter to increase its impact, taking care to prevent faces or critical content from falling into the binding.

Typography should not cross the gutter.

Photo content should drive eyeflow toward the center of the spread. A dominant with strong movement to the left placed on the right side of the spread or one with strong movement to the right placed on the left side accomplishes this.

The dominant element drives the placement of an eyeline.

The eyeline is an imaginary horizontal line of spacing running across the two facing pages, visually linking them as a spread.

An effective technique for establishing an eyeline is to place the dominant element on the spread and then run the eyeline horizontally so that the dominant element is resting on or

hanging from the eyeline. An eyeline is best placed above or below the center point to avoid visually dividing the spread into two equal parts.

Secondary elements are grouped around the dominant.

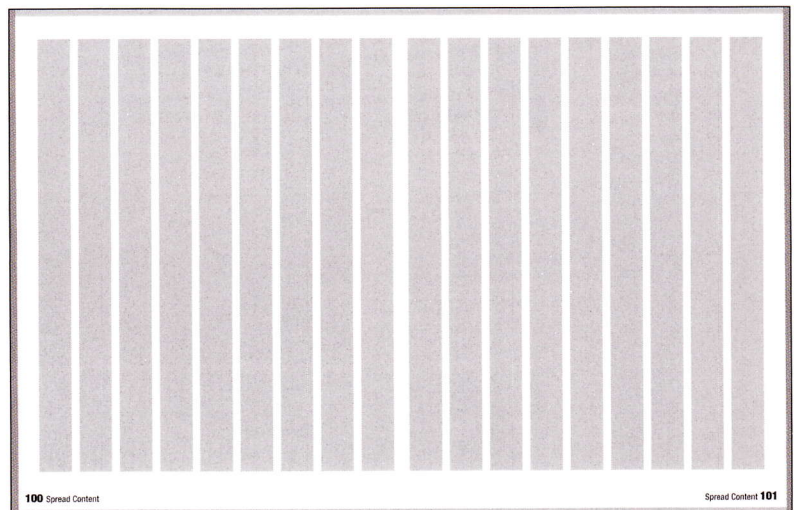
With the dominant element in place, additional modules are grouped around the dominant. Consistent spacing between the elements promotes a unified spread.

Modules that are different sizes and formats (vertical, horizontal) create contrast. A designer will want to avoid using modules that are the exact same size and shape, unless it is important that the photos or other content in the modules be treated equally.



Design 2

STEP ONE | Begin by establishing column grids, an invisible vertical framework that will hold the content. All content elements fall within the column grid without stopping in the middle. While some designs feature just eight columns across the spread, more columns provide greater variety in photo and content module sizes. For this design, an 18-column grid is used. The columns are spaced 1-pica apart, often called standard spacing.



STEP TWO | The most powerful storytelling image makes the best dominant photo. Following the column grid, the dominant photo is the first element placed on the spread. To serve as a focal point, the dominant is noticeably larger than the other photos and is placed in the center of the design. If the photo crosses the gutter, care must be taken to be sure that faces and other significant content does not land in the gutter where the pages are stitched and glued.



STEP THREE | Allow the dominant photo to guide the placement of an eyeline running horizontally across the spread. The horizontal alignment created by placing elements above and below the eyeline unifies the single pages into a spread. For best results, avoid placing the eyeline in the exact center of the design since this will divide the spread into two equal portions, which isn't visually interesting.





STEP FOUR | The dominant photo is a powerful visual element that directs the eye on the design. With the strategic placement of the headline and story module, the dominant photo pulls the reader into the design and directs eyeflow towards the headline. For flexibility, the columns may be combined for displaying the stories and captions. In this case, four columns are combined for the story .



STEP FIVE | Secondary photos are placed around the dominant photo. Contrast is achieved by using a variety of modular shapes and sizes. Care is taken to maintain the eyeline and to follow the column grid. As a result, a consistent use of standard spacing separates most of the the content elements.



STEP SIX | Captions are placed within the column grid and to the outside rather than between the photos. To avoid confusion, captions should be adjacent to the photos they describe. Just as with the story, the column grid is used to maintain a consistent width for the captions. Two columns are combined for each caption. A special single-column caption is used exclusively for the dominant photo.



Design 2

FINAL RESULTS | To facilitate more content on the spread and to add variety, three levels of spacing are used. Standard spacing is used between many of the design elements. Tight spacing, in this case 6-point lines, is used between the “touching” photos in the vertical module on the left. Expanded spacing, a “rail” created by leaving one of the column grids empty, emphasizes the headline/story presentation by separating it from the vertical module.



02

PLANNED SPACE adds unity, movement and emphasis to a design.

Space is very powerful.

Every design begins with space, sometimes called white space, and lots of it.

The power of space is frequently overlooked and misunderstood. Beginning designers are often uncomfortable with empty space and sometimes consider it wasted space. Experienced designers know that space is a powerful tool if strategically planned.

Planned space organizes the content.

Content may appear unified, framed or isolated on the spread depending on the spacing used by the designer. Three levels of spacing provide flexibility:

Standard spacing, generally 1 pica, is the default spacing used for consistency. The use of a column grid guarantees consistent, standard spacing between content elements if they start and stop on the columns.

Tight spacing, generally 1 to 6 points, is often used between photos or other related elements for visual unity and to save space.

Expanded spacing, generally a “rail” of 3 to 6 picas, is used to separate or isolate content from the rest of the content on the spread.

Unplanned white space weakens the design.

When care isn’t taken to maintain consistent page margins, a column grid isn’t followed and consistent spacing

isn’t used between content elements, careless gaps of space result. These unplanned pockets of space often divert attention from the content. It is inaccurate to call this “trapped white space” since planned space might be “trapped.” “Unplanned space” is a more accurate label.

A TEMPLATE for each section is a plan that everyone follows for consistent designs.

A template is an electronic prototype of the design.

Yearbook designers often abuse templates. When a single template is used for an entire section and merely repeated with new content plugged into the spaces, boredom results. When this happens, content is no longer the focus.

Ideally, templates are used to maintain consistency while not locking in the placement of content elements. A designer should move and arrange content elements to fit specific needs:

Dominant elements might be vertical or horizontal and placed on the top or bottom, left or right of the spread.

Headline/story presentations often move to different locations on different spreads, often taking advantage of the

eyeflow driven by the dominant photo.

Content modules such as quote boxes and scoreboards that repeat throughout a section may be rigid in their design, but flexible in their placement on a spread. Other modules may feature unique designs to accommodate content unique to just one spread.

Templates promote consistent story and caption sizes.

While the length and location of headlines, stories and captions should remain flexible, templates help maintain the specifications of typographic elements.

Stories and captions are generally displayed in a consistent font and point size in each section of the yearbook; however, the column width of the stories

and captions could change from section to section.

Since column grids are sometimes as narrow as 3 to 6 picas, stories and captions are often displayed in the width of several columns. Consistency is the key. For example, all captions on a spread within a particular section might be three columns wide. Stories might be four columns wide.

Templates establish consistent use of graphics.

Graphic techniques such as tints, lines and color can be effectively programmed into the template; this streamlines production and creates consistency.



LEVELS OF SPACING

On the left page, a vertical rail or expanded spacing gives breathing room between the story and the dominant photo module. On the right page, a horizontal rail of expanded spacing is used to separate the caption block from the quote presentation below it. For unity, tight spacing is used between the three photos in the quote presentation. [Wheeling High School, IL]



Create

Design 2



Similar yet different

To promote both unity and variety, designers use templates for consistency while building each design around the content. Here are some of the continuity techniques incorporated into three different designs:

THEME GRAPHIC | Parentheses are used for visual unity on every spread as part of the folio graphic, headline design and to emphasize the dominant photo caption.

WHOLE-BOOK LINK | A photo strip, linked to the theme, runs along the bottom to include additional students. The lines separating the photos are parentheses.

HEADLINE/STORY | The copy presentation moves to different locations based on the eyeflow directed by the dominant photo. Headline presentations are varied to best display the words. The same font family is used throughout the book.

COLOR | Each section has its own unifying color.

SPACING | Three levels of spacing are used with tight spacing for packaging-related photos together and expanded spacing to separate the whole-book link from the rest of the content.

CUT-OUT BACKGROUND PHOTOS

Add variety to some spreads, but are used sparingly.

[Loudoun Valley High School, VA]

Design 3



TRADITIONAL MODULAR | A time-tested approach to yearbook design, this traditional modular design features 10 photos and a traditional feature story supplemented by a sidebar module. The design features a dominant photo as a centerpiece with five supplementary photos all separated by standard spacing. A rail of expanded spacing separates the headline/story presentation and the sidebar module. [Christ Presbyterian Academy, TN]

01

MODULAR DESIGN expands coverage and design options.

Photo blocks become content modules.

Rethinking the use of space, staffs use modular design to take control of the amount of content and how it is presented on the spread. With modular design, traditional photo spaces become content modules, opening a host of coverage options.

Modular design fosters a team approach.

Modular design provides direction and efficiency while including more students in the reporting and designing process. A team of students can plan the overall spread with different team members reporting, writing, photographing and designing the individual modules.

Newspapers pioneered the modular approach.

Even though a newspaper is dominated primarily by words and a yearbook by photographs, contemporary yearbook staffs have effectively adopted modular design. The result has been diversified coverage and visually interesting presentations.

From traditional to maximized, modular design approaches offer flexibility.

Spreads don't have to be filled with content modules. In fact, many staffs create designs consisting almost entirely of traditional photo blocks supplemented by a limited number of content modules. Through different approaches, modular design is flexible

enough to meet the coverage needs and design tastes of nearly every yearbook staff.

TRADITIONAL: This is the time-tested approach to yearbook design. Photos and perhaps a headline and traditional feature story make up the entire spread with perhaps a single sidebar module.

MODIFIED: With this approach, enough traditional photo blocks remain to retain a more traditional look while presenting several content modules.

MAXIMIZED: For maximum visual and verbal content display, each module is used for verbal and visual coverage approaches.



Design 3

MODIFIED MODULAR

I With this approach to modular design, enough traditional photo blocks remain to retain a more traditional look while presenting several content modules. On this spread, an infograph, quote presentation and top-10 list supplement a traditional presentation of seven candid photos. Stacked books serve as an effective visual in an infograph about student reading habits. [Marian High School, NE]

72%
of students read at least one book for pleasure in the last year.

18%
of students read at least one book for school in the last year.

4%
of students read at least one book for school in the last year.

6%
of students read at least one book for school in the last year.

Bookworms
Girls give Marian a much-needed book club

Marian has a large collection of various clubs, but she's never had a real book club until now. This year, a group of students took the initiative to start an official book club.

Junior Kyla Cameron, a member of Marian's book club, was extremely excited about the creation of a book club. The club chose each book to read by popular vote.

Kyla said she enjoyed all the books that the book club chose.

"In the beginning of the year there was a meeting, we even gave the options of all the books people had suggested," Kyla said.

After reading each book, the club hosted a meal and feed. They met in the cafeteria to talk about the book. The discussion was led by an officer and all were invited to join in conversations.

Not only does Kyla enjoy book club books, but she also finds interest in the original school books. Kyla read *Of Mice and Men* sophomore year and she really enjoyed it.

Kyla, along with the other juniors, were required to read British Literature books such as *Jane Eyre*, *Pride and Prejudice* and short stories from the English textbook.

In the summer, she spends her free time reading many more books.

"One of the favorite books is *Angels and Demons* by the author of *The Da Vinci Code*," Kyla said. "And I thought *The Hunger Games* was good."

Kyla said she is glad Marian has brought back book club and that she will continue to read as a life-long past time.

LET'S READ BOOKS! Love of the book leads to the creation and growth of the book club for The Marian High School. After reading each book, the club members enjoyed a breakfast along with a club meeting.

What book club's you connected to the Marian English Department?

I would recommend *My Sister's Keeper* by Lili Pierce for juniors or seniors. It has good moral dilemmas and problems. It also has different people's views and it is good to see other's views.

Kyla Cameron

TOP 10 LIST The Marian High School book club members voted for their favorite books for the year. The list was: *The Hunger Games*, *Angels and Demons*, *Of Mice and Men*, *Jane Eyre*, *Pride and Prejudice*, *The Da Vinci Code*, *The Giver*, *The Catcher in the Rye*, *The Hobbit*, and *The Lord of the Rings*.

GOING OVER A STORY After meeting in the cafeteria, the book club members enjoyed a meal and feed. They met in the cafeteria to talk about the book. The discussion was led by an officer and all were invited to join in conversations.

READING IN THE HALLWAYS Students enjoy reading in the hallways. They are often seen sitting on the floor, reading books. They are often seen sitting on the floor, reading books. They are often seen sitting on the floor, reading books.

TIME TO READ Some students enjoy reading in the hallways. They are often seen sitting on the floor, reading books. They are often seen sitting on the floor, reading books. They are often seen sitting on the floor, reading books.

BOOKS ARE THE BEST Students enjoy reading in the hallways. They are often seen sitting on the floor, reading books. They are often seen sitting on the floor, reading books. They are often seen sitting on the floor, reading books.

02

Content modules are MINI-DESIGNS displayed together as part of a big layout.

Modular designs are built using a three-layer approach.

Layers provide a visible and invisible structure for the design:

A base layer features a modular grid framework of narrow vertical and horizontal columns. 4 picas is an ideal width for the narrow columns and results in flexible 4-pica squares. This layer is invisible to the reader.

A modular layer is constructed using a variety of rectangles that will hold content. For the most part, this layer is invisible to the reader.

A content layer is what the reader actually sees. Words and photos in dynamic modular arrangements make up this layer.

Basic design strategies and rules apply to modules and spreads.

Whether designing the overall spread or the individual content module, a designer applies the same basic strategies and rules of design.

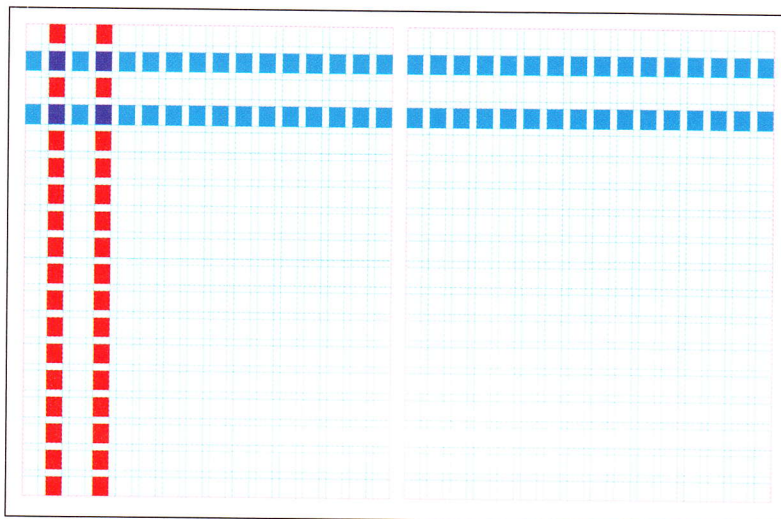
One of the blocks on the modular layer should be visibly larger than the others to establish dominance. Use of an eyeline should be considered. A variety of modular sizes creates contrast. Following the vertical and horizontal column guidelines when positioning content modules ensures consistent spacing.

Designing content modules becomes less intimidating if they're seen as

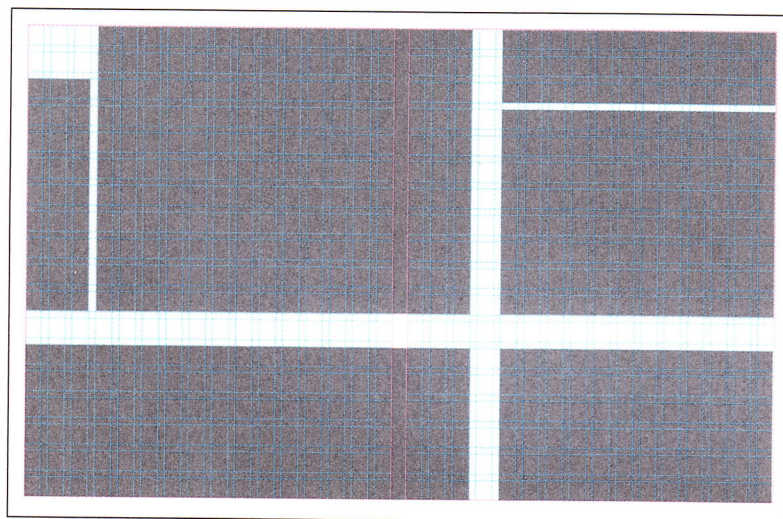
small layouts within a big layout. The strategies and rules used to design the spread are simply applied on a smaller scale to the modules.

Graphic techniques such as lines and tints might be used to lightly frame or highlight modules.

For unity, elements within the module should be spaced an equal distance apart. Tight spacing, generally 1 to 6 points, is often used within a module to conserve space. Consistency is the key.



BASE LAYER | Begin with a framework of vertical columns and horizontal grids. This base layer can be used for the entire yearbook. Leave standard, 1-pica spacing between the columns and grids. The width of the columns and the height of the grids should be equal to create squares.



MODULAR LAYER | Following the modular grid on the base layer, arrange modules on the spread. Each of the modules will hold content. Some modules might contain a single photograph while other modules will contain multiple photos and story presentations. A dominant module is visibly larger than the other modules and is placed in the center of the design. On this design, standard and expanded spacing are both used to separate the modules.



CONTENT LAYER | This layer is the final design that appears in the yearbook. Content modules are like small designs housed within a big design. With this in mind, design each content module using the same design strategies used for a spread. With some standardization of sizes, content modules can be designed in advance and saved in a library to be used as a starting point. On this design, the dominant module accommodates a collection of four photos separated by tight spacing to unify the presentation.

academics

techies build web

People always like some magazines to go on the Internet and chat articles, such as Google, Facebook, and numerous other first articles, single right? It's never after things but not many people know how to actually create a website to go on the Internet.

At Thomas Jefferson High School, IA, a group of students called the "Techies" have been working on creating a website for the school. They have been working on it for a while now and have already created a lot of interesting content. They have been working on it for a while now and have already created a lot of interesting content.



jule staton, 11:
"pomme de terre"

She can make a lot of things, and she can make a lot of things. She can make a lot of things, and she can make a lot of things. She can make a lot of things, and she can make a lot of things.

VISUAL VARIETY | By using rails of expanded spacing to effectively set off the story presentation and photo collection, the designer includes 13 photos without crowding the spread. A large dominant photo contrasts the smaller photos used in the two photo clusters. A hierarchy transitions the reader from the large headline into the 14-point type used for the introductory paragraph followed by the 10-point text used for the remainder of the story. [Thomas Jefferson High School, IA]

The Prize is Right

Just like a game show, there were prizes and money waiting right around the corner.

After working hard to sell magazines, the prizes were in and it was time for pelicans' work to pay off. Like the winners of Jeopardy, students competed for the best prize, making "Friday Prize Day" a memorable experience.

Sellers made their way through the lines to play games and win prizes. Many contestants attempted games such as Wheel of Fortune, the Tornado, and the Animal Show. To Braden Crabbe, 8, it seemed like he had won the lottery. "I got the money pen, flying animals, and the tornado. I felt like I was the richest man in the world." But sadly for some, the magazine drive wasn't the Million dollar case they were hoping for.

Popular prizes included mp3 speakers, cash, the wallet, and the animals from the animal show contest. Others won the money pen, the colorful hats, and the cash from the tornado. Some lucky students enjoyed the bigger prizes. "The time ride was really fun because you got to go in a time and miss school," said Katie Salinas, 8. Jay Sonnenberg, 7, also really liked the prizes. "My favorite prize was the money in the other prizes because you can buy other stuff too."

The "Prize" truly was right, and pelicans raised tons of money for our school. The magazine drive won over many with the great prizes they could take home in their "Cash cab."




Guess the Game!

What is Casey Ingemant's 7. Playing?

A. Deal or No Deal
B. Big Dice
C. Wheel of Fortune

ROLL 'EM UP! Using the dice, Casey Ingemant, 7, played the game Deal or No Deal. He won \$100,000! He was really lucky. He was really lucky. He was really lucky.

26 September

What Would You do if You Were Obsessed with...

Oranges
Taylor Karsgaard, 10
"I would eat a lot of oranges because they would be my favorite. I would also buy markers that smell like orange."

Monkeys
Kendall Davis, 8
"I would get a pet monkey because I would love them and I would also get a whole bunch of stuffed ones and put them in my cage."

Balloons
Kendall Davis, 8
"I would buy mylar and latex all the time, and I would buy them for all occasions: birthday, holiday, and more!"

Rate The Obsession

The Obsession	Rate It (10 being super obsessed)
Having over 30 posters of a celebrity in your room.	1 2 3 4 5 6 7 8 9 10
Buying everything one color, and having your whole wardrobe that color.	1 2 3 4 5 6 7 8 9 10
Reading a book more than 5 times, after seeing the movie.	1 2 3 4 5 6 7 8 9 10
Screaming every time you hear a celebrity's voice or name.	1 2 3 4 5 6 7 8 9 10
You have over 30 stuffed animals of the same animal.	1 2 3 4 5 6 7 8 9 10

What's Your Obsession?

These students all have unique obsessions that make them one of a kind.

Egg nog
Taylor Karsgaard, 10
"I like egg nog a lot because it tastes good and I enjoy drinking it, especially like it during the holiday season."

Purple
Kendall Davis, 8
"I am obsessed with purple because it's my favorite color. I have purple clothes, pencils, shoes, and more!"

Shopping
Kendall Davis, 8
"I like shopping because I like seeing how the styles change and I like keeping up with the new trends."

Obsession Overload!

Students have made many "obsessions" that were so unique and different, we had to write them down.

When pelicans were questioned about their obsessions, they felt many different emotions. Some were glad because they loved their obsessions and also felt angry or sad because they couldn't get more.

Like many, Adrienne Reyes, 7, had an ecstatic obsession. "My obsession would have to be cream cheese and orange juice. Even though it's a little weird, I just can't get enough of it." Obsessions could also be overdone. Gabby Garibay, 8, had an idea on how this behavior could occur. "Overdoing obsessions would be when someone decorates a whole room with pictures of a celebrity."

Overall, Jordan Doyle, 6, felt like obsessions are "sad, because people might only think about their obsessions and not about important things like school." Depending on the student, obsessions were either joyful or gloomy.

SPLIT PERSONALITY | By dividing the spread into two parts, a visually interesting modular design results. A time-specific feature on the top portion of the spread reports on the Sept. 26 magazine sales drive. A timeless feature on obsessions is presented on the bottom. A black background nicely separates two topics. Modular design is used effectively on both portions of the spread. [Coronado Middle School, CA]