



Theme

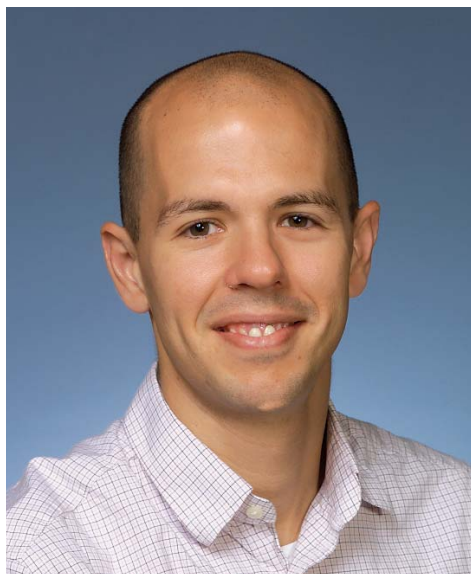
KATHY HILL HABIGER
ERIC THOMAS
INTRODUCTION BY
JUDY BABB

Friesens
The Yearbook Company



KATHY HILL HABIGER

Kathy Habiger teaches photography and journalism at Mill Valley High School in Shawnee, Kansas, where she also advises the Jag-Wire newsmagazine and JAG yearbook. Habiger was named a JEA Distinguished Yearbook Advisor in 2007 and was named the Advisor of the Year in Kansas in 2010. The JAG consistently earns NSPA All-American and KSPA All-Kansas ratings and has been a NSPA Pacemaker finalist/winner and placed in convention Best of Show contests. Habiger was co-local chair of the national convention in Kansas City in fall 2010 and is president of the Journalism Educators of Metropolitan Kansas City.



ERIC THOMAS

Eric Thomas began teaching yearbook, newspaper, digital photography and journalism at St. Teresa's Academy in Kansas City, Missouri in 2002. In 2008, Thomas was named Missouri Journalism Teacher of the Year. The 2008 Teresian yearbook earned a CSPA Gold Crown nomination, and the yearbook has earned All-Missouri for the past five years.

A graduate of the University of Missouri journalism school (photojournalism bachelors) and education school (masters in journalism education), Thomas is active in local student press associations and teaches at various photojournalism and journalism workshops during the summer.

INTRODUCTION

For many staffs, the yearbook theme is the most important thing they do prior to starting a yearbook. Would a yearbook be a yearbook without a theme? What does a theme do that makes a book work that couldn't happen otherwise?

I have to answer it all depends on the theme. Over the course of many decades, I've seen themes that both underwhelmed and overwhelmed. I've seen themes with promise undelivered and those I didn't expect to be much to deliver a punch. It's all in the development.

You can depend on themes that are surface themes that don't really relate to the school to be why-bother themes. "Once upon a time," complete with nursery rhyme characters and allusions, has no business being a high school yearbook theme. The same is true of a construction theme that leans heavily on the fact that their school is undergoing construction and uses graphics that includes hard hats and drills and equipment that has everything to do with the construction crew and nothing to do with the students in the school.

The purpose of a yearbook is to tell the story of a particular year. The staff's job is to capture the mood and climate of the school year and to tell the story so that it is believable, real and remembered. That's where a theme comes into play.

Each staff should endeavor to come up with that perfect word, phrase or expression that sets it apart from other years. Some year, it may be No Small Change, replete with pennies glued on from the year of book. Another may be about how there isn't just one side to the story. For that year, In a WORD, with the "OR" played up, provides a platform for a plethora of sides to the story. Double edged, this theme also has the "WORD" portion to provide another level. The staff chose words for every spread that showed the culture and climate of the school and its student body.

Both of the two themes above show only a shadow of where the theme may go.

Enjoy the stories that two yearbook advisors share of how their staffs developed fabulous yearbook themes and apply what you learned to creating a theme others will point to as being one of the greats.

■ *refer to the writing chapter on page 37 about writing theme copy.*

OBJECTIVES

- Students Will...*
- | Understand the purpose of theme in unifying and creating a mood for the book.
 - | Understand that a theme must be appropriate for the school and the year.
 - | Develop a theme slogan that visually will be used throughout the book.
 - | Create theme design that sets it apart from the rest of the book while creating a continuity throughout the book
 - | Create spin-offs for each section and for sidebars and alternative copy throughout each section.

School: Mill Valley

City: Shawnee, Kansas
(suburb of Kansas City)

Name of Book: The JAG

Advisor: Kathy Hill Habiger

2009 Editors in Chief:

Carolyn Gatewood (the manager), Courtney Colin (the writing wizard) and Karl Sparrman (photo/design guru and the guy behind the “Words”)

Type of School:

Public, one of two high schools in the De Soto school district

Enrollment: 1,074 in 2010-2011

Page Count: 250-254 (size 9)

Delivery:

Fall (handed out during enrollment first week in August)

Final Copy Deadline: First week of June

Book cost: \$43

Sales Percentage:

85-88% of student body purchase a yearbook

Staff Size:

23 who have previously taken Beginning Journalism or Digital Photography

Class Schedule:

5-block alternating schedule with a 40-minute daily seminar/study hall. Class meets for 84 minutes every other school day.

After School Schedule:

Thursday worknights from 3-9 p.m. at least twice per month. We work daily from 8 a.m.- 4 p.m. after school is out until the book is completed by June 1 or thereabouts.

PART I: SELECTING A THEME

Our 2009 theme “Words” took plenty of twists and turns before it finally morphed into the final version. Here’s how our staff typically works at selecting, developing and agreeing on a theme.

How does your staff brainstorm theme ideas?

Traditionally our staff begins the year by brainstorming theme ideas. We’re a fall delivery so there’s no huge rush to pick a theme until the year starts. My editors all attend a summer workshop, but don’t spend time developing a theme. They take Editorial Leadership, Design or Maestro-type courses to plan the management and design side of the book. To start the year, I do my fair share of teaching theme development in the first week of class, using Powerpoints on how to develop ideas as well as loads and loads and loads of examples from yearbooks all over the country. We also look at trends in graphics from professional publications and websites. My goal is to give the staff so many ideas, they are sick to death of them and beg for the chance to think of their own. Once the “teaching” is over, each staff member brings in at least two ideas for a theme. They must have a rationale behind the theme, content ideas, section ideas and 1-2 visual ideas that could be incorporated into designs. We then have each member share their ideas in front of the class. At this point, there’s no comment on the ideas, just the chance to share.

How do you narrow down ideas?

Once all the ideas have been presented, we discuss the pros and cons of each one. Some get knocked off the list quickly for various reasons: they’ve been done before, they are cliché, they don’t relate to the school year or they would have hard time being developed for an entire book. Once we narrow the list, we start to look for patterns in ideas. In our 2009 yearbook, more than one person suggested a theme that related to words or speaking or conversations. And then, the dilemma started...

What if you can’t agree on a theme?

In 2009, we had three editors in chief, each one with a different area of emphasis (writing, photography/design and management). The writing EIC suggested “Duly Noted,” and planned to incorporate in-depth reporting techniques to give a clear and fresh perspective on each topic in the book. Duly noted means appropriately recorded, an idea that does work perfectly for a yearbook concept. She presented mostly content ideas, lists of things students write or record, profiles on interesting students and lots of statistics about the year. The design EIC suggested “Words” and presented a design concept that incorporated overlapping layers of items containing words (receipts, pages of handwritten notes, pages from textbooks, etc.) as well as a ribbon of typewriter tape that could be incorporated into theme pages. The ideas were similar but neither editor was going to budge from the actual name of the theme. So we did what any good democracy does: we voted using old-fashioned, anonymous ballots. In the end, “Words” won, mostly because the editor’s presentation of graphics made it easier for the staff to visualize how the book could look and because the majority felt that readers would understand a simple term like “Words.” They thought that readers wouldn’t know what “Duly Noted” even meant or how to pronounce it, and I can say I’d have to agree with them. We’ve had several themes over the years that readers just didn’t “get,” despite our best efforts. Simple is best when it comes to pleasing your readers. Having a clear design plan for “Words” also shows just how important it is to develop the theme visually for the readers.

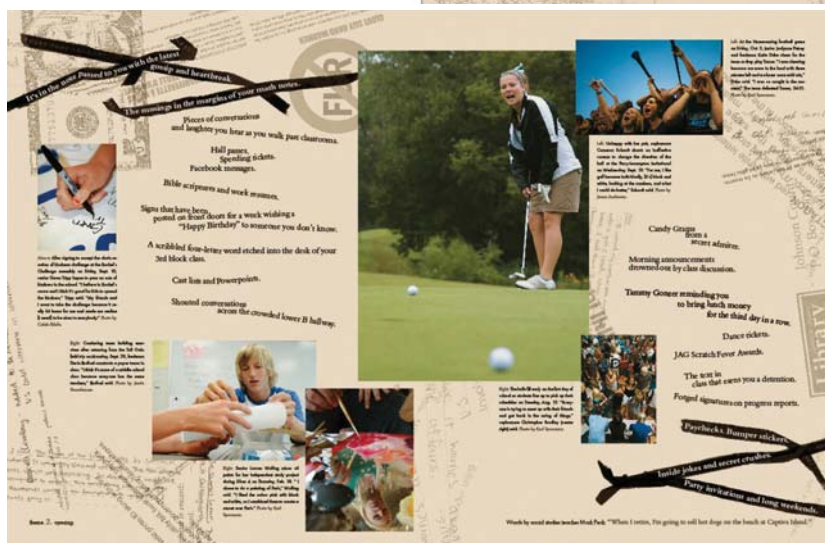
PART II: DEVELOPING A THEME

Once our theme was born, it developed slowly over the next few weeks, and evolved many other times as the year progressed. Here are some ways we developed “Words.”

What visual ideas did you use to develop the theme?

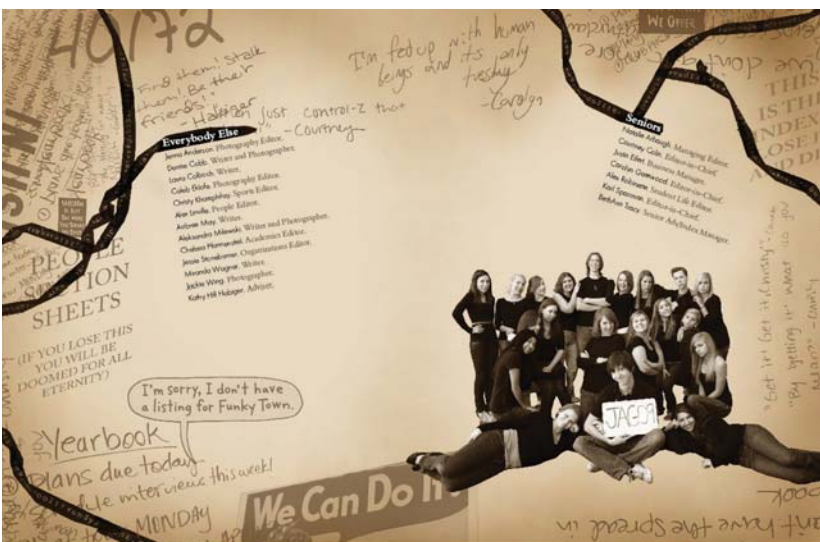
Our design EIC was particularly talented at finding unusual visual ideas to develop the theme. After several starts and stops, two main visual ideas helped drive the design and look of the book:

First, we’ll start with the typewriter ribbon. Let’s just say it shows how creative the editor was to even have the ribbon in a box in his bedroom. Most teenagers have never even touched a typewriter. The ribbon represented “Words” in an artistic, old school form. The staff loved the idea of using text on the ribbon to showcase words or phrases. They loved it so much, it was showing up everywhere on every design nook and cranny of the book. But it got to be too much of a good thing, so the editors decided to keep that graphic idea for only theme-related pages. They scanned the ribbon in various lengths and used it to set text like theme copy, subheadlines and cover art. We think it helped make those theme pages stand out from the crowd and keep the ribbon special, just like the theme pages.





Second, we used layers of images involving words scanned into the background of most spreads. That layering begins on the cover with overlapping words like receipts, hand written notes, hall passes, stickers and text-books. You could get lost for days trying to read those words, making the cover interactive for readers. Those same layers of words appeared somewhere on nearly every spread in the book (with the exception of people and senior ads), keeping that visual consistent throughout the book.



How did the content of the book relate to the theme?

The staff worked hard to consider the theme when they brainstormed ideas for content. Each of the following designs incorporated the theme in various ways, and you will see repeating elements on some spreads and from section to section, something that made developing theme and staying organized easier for the staff.

Quotable headlines:

Some sections, like this people spread, used a quote from the story as the headline. They also emphasized one word in the quote to add layering and depth to the package.

That's What She Said:

In the people section, we asked students to finish a random phrase, like “I shouldn’t have laughed but when...” To add to the design, we had each student who answered the question to write their answer on a dry erase board and get their photo taken holding it.

Theme-related content:

The staff used the concept of words to brainstorm ideas for spread content. This student life spread focused on students who speak languages other than English at home. Their words in other languages are layered in graphics in the background. Secondary coverage translates common English phrases into their own language.

[illegible][illegible]

Layers of words:

Each non-people spread has a layer in the background with some sort of handwriting or text that relates to the topic of the spread. For this clubs spread on Red Ribbon Week, handwritten names in the background represent those who signed a pledge to stay away from drugs and alcohol.

In their own words:

On many designs, secondary coverage consists of extended quotes about a particular topic or event on the spread. For this organizations spread, students described Red Ribbon Week in one word, then elaborated on their answer in an extended quote.

A little light conversation:


This academics spread is about a new art class called Survey of Fine Crafts. Secondary coverage includes a conversation between two students as they work on a class project. The reporter simply wrote what she heard; there's no interpretation of their conversation.

[illegible][illegible]

Words from parents:

Each senior ad featured one word from the copy the parents provided that the designer thought best represented the student. Parents loved this! It was a relatively easy design element to add to the pages that helped bring the theme into typically forgotten pages like senior ads.

Derrick



Derrick,
 You are what you "Will-It". It's hard to express how proud we are of you. It has been a pleasure to watch you go from the strict, somewhat-unkindergarten setting of the dorm at Chattanooga, to the handsome young man now walking out of Child Valley. Your youth and great sense of humor has always been the reason, and have brought more joy to our family than you could possibly know.


Your graduation leaves us wondering if someone in the halls of our everday lives, we told you everything you need to know... to dream big and to never lose hope. "We are excited for your future and want you to know that we're here for you. Always have been, always will. Keep smiling, D!

With all our love,
 Mom, Dad, Mike & Brock
 Parents 23

"handsome"

Derrick Miles

Courtney



"Success: To bring others and success, to win the respect of intelligent people and the attention of the foolish, to see the appreciation of honest critics and endure the hostility of false friends; to appreciate beauty instead of hate in others, to have the world be his home, whether by a healthy child, a garden path, or a crowded hotel; to realize the conditions to know one can fail, but beautiful success before you have lost. This is to have succeeded!" -Joseph W. Elder

God,


Dad, I feel truly blessed to work your general farming, infectious smile, integrity, warm heart and sense of humor. Your demonstration and desire to achieve will help me to find my way through college. I'd like to promise, enjoy the ride, but always remember the road home to those who love you!

Love,
 Mom, Dad, and Morgan

"graceful"

Courtney Snyder

Tanner



Your unique story, integrity, success and pride for us is proven.
 We are proud about your growth and development from the innocent, boy-boy of the confidence, success & young man of today. We are proud about all the successes we will cherish from the past and all the opportunities before you for a brighter future. We are sure that our hearts will be filled, happy without the daily connection with you. However, most of all, we are proud to tell you our son. We are sure you will live a life and a success to lead work and commitment.

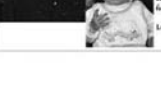
We love you and know that you will be happily successful in whatever future endeavors you decide to pursue.

Mom and Dad

"confident"

Tanner Enbink

Kelli



"We ourselves as flowers, smile as to humanity. There are but twofold, to be sure, but, scattered along life's pathway, the good they do is inconceivable." -Joseph Addison, 1711.

Kelli,

You smiled into our hearts when you were born. We watched your smile today into the world when you were young. We watched the smile today under the shadow of the peak of our lives. We watched the smile you shared with friends and strangers. You have been our sunshine, but now comes a time to share you with the world. We made thinking of the joy you spread as you grew through childhood, to all you do, in all you live in life, never lose that smile, that brightness to all you do.

Love,
 Dad, Mom, Alex and Bethany

"sunshine"

Kelli Koch

*Descriptions from
the “experts:”*

This sports spread featured an interview with a key soccer player, asking her to define terms that relate to her sport. This helped educate the reader as well as develop the theme.

two sisters' confidence in each other creates a Support system

As the ball rolled past her sister at the game against Marquette on Thursday, May 15, freshman goalkeeper Kayanna Cassin stood out of the goal to save it. Her sister, junior wingback Cade Cassin, dove out naturally as Kayanna tossed that ball back into play.

Growing up as the big sister and knowing that she played the position right in front of Kayanna made Cade's push herself more than usual.

"I might get a little harder because the girls know about it, but I have another reason for me wanting to play during the game," Cade says as she runs to save the ball. "When Francesca was on the line, she's 'Cade and the team is 1-0. I'm in there.'"

She's back there.

After fights, lonely waiters and playing a few games on Cade's club team, Kayanna still considers her siblings's abilities.

"I think that's good because I know how the best and I can trust her with anything on or off the field," Kayanna said.

Junior left forward Kelly Donaghy understands the importance of the pair being able to work well together.

"They are one last support system on the field. If a game goes off as we have to rely on them to save the goal," Donaghy said.

With the team lacking substantial activity the bond between the girls and the rest of the team became essential.

"We lost a lot of sisters and thought we wouldn't be able to keep it together but we're really amazed opportunities on how we've played," Cade said.

"Though it had some problems, the entire team pulled together and ended the season with several games bigger than it was a month ago," Donaghy said. "As long as games get cancelled and cancelled that the games that we had some work."

Being able to share experiences and only as Cade made the season more enjoyable for Kayanna.

"It's a great difference and more exciting to be Kayanna," Kayanna said. "We play both each other and we never lose."

Words by Rachel Hart




After the game, Kayanna Cassin was interviewed by the reporter. She said that she was happy to be able to play during the game and that she was proud of her team's performance.



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Quotes via eavesdropping:

Putting random quotes from students at the bottom of each spread has been a tradition in the book for several years. The process is somewhat laborious but the result is one of the most popular things about the book for students. Each staff member is assigned three quotes per two week period. They are assigned to eavesdrop in the locker banks, in their classes or any other places students are conversing. The vast majority come from classroom situations when a student shares something in front of the class or with a group during a project. Staff members write down the quote and who said it, get permission from the source and enter them into an Excel database on our yearbook server. One of the editors then selects the quotes and places them on pages, careful not to duplicate students in the process. There are quotes on each spread of the book. Unfortunately, the staff member who created the jpg images of the book failed to include them (and the folios) when creating the files. This spread from the people section does have a folio quote included so you can see how they look on the spread.

349 words about sophomore Sara Brigham and her competitive tumbling life.

"It's a sport, not your life."

The packed gymnasium held athletes competing in three gymnastic events, and thousands filled with friends and family cheering for their charges. Surrounded by the cheers of the crowd, sophomore Sara Brigham prepared for her final pass before the crowd presentation at a meet in Tropicana on Saturday, Feb. 9.

When the judge called her up, Brigham took a deep breath and stretched herself before walking to the mat and performing her tumbling routine. After sticking her landing, Brigham walked off without a passing thought for her scores, because, despite her past successes, she now thinks it will pass her.

"My first year tumbling I couldn't see the scores because I didn't have glasses," Brigham said. "Since it's had back then, I like the element of surprise, and don't want to lose my concentration and get nervous."

Brigham competed in traditional gymnastics since she was six, but decided to shift to United States of America Tumbling and Tumbling exclusively when she realized what a daunting commitment the former was. While conventional gymnastics has four events and female participants, the USATF has only three events, and Brigham's team has an especially relaxed attitude.

"In each grade, gymnastics was consuming my life," Brigham said. "So I switched. My team is way more relaxed."

Despite the lighter atmosphere, training continued to be time consuming and intense for Brigham. Practice twice a week for 90 minutes had Brigham's coaches pushing her to the limits of her ability.

"We had a coach come in one time, and he wanted me to do two whips in a row," Brigham said. "I had only done one before. By the end of practice he had me doing four in a row."

Brigham's difficult practice gave great rewards, as she earned first place in tumbling and second in the double mini trampoline event at the Tropicana meet. Even when the main judge announced her scores, Brigham maintained a calm exterior.

"It's a lot of your time, so you obviously care about it," Brigham said. "You have to keep a neutral balance, and remember it's a sport, not your life."

Words by Justin Effler.

349 words about sophomore Sean McDuffie and his vegetarian lifestyle.

"What they go through is sad."

As the student next to him descended one story of stairs, Sean McDuffie smiled, as his hair, instead of being baggy on the top, he began to straighten. A person's hair, said, with no whole wheat bread. Cans, coffee, grapes, a few crackers. And no more.

"Have you ever looked into a cow's eye?" McDuffie asked. "It's like they have a soul, they have a life. I don't want to be the one to take it."

For four of his 15 years, McDuffie has been a vegetarian, eating virtually no meat and only "sometimes fish, like the protein." And while he can't recall exactly when or where, McDuffie clearly remembered the incident that turned him off meat for good.

"I came across these pictures of a slaughter house, and it was just so terrible," McDuffie said. "What else naturally go through in it? The facilities are not always clean, they're dirty and cramped."

After this occurrence, McDuffie remembered his refusal to eat meat, and then giving up meat all together. Like most things in life, being a vegetarian came with its ups and downs.

"Some of my friends really don't support it. They think it's weird to try and more or less eat meat," McDuffie said. He also faced hindrance at home, though there were usually some out of concern for his health and nutrition.

"My parents don't really want me to be a vegetarian yet," McDuffie said. "They're afraid I'll become malnourished."

However, regarding his vegetarianism at home did not prove to be too difficult. But through eating healthy food in his own kitchen had been some assistance and grocery stores became obstacles.

"Vegetable choices are often more expensive than junk food is a meat," McDuffie said. "And vegetarian options in restaurants that don't specifically offer them are hard to find. They usually aren't too hard to come to someone who doesn't eat meat."

However, McDuffie did not lament – the obstacles he faced only made his choice more worth it.

"It's just nice to know that I'm helping," he said. "In my own small way, I'm making a difference."

Words by Aleksandra Mikulovic.

people 152, sophomore.

Words by Jesse Talley Thomas: "This as excited about this paper as a beauty is about being run over by a truck."

How did you organize the book and how did you come up with ideas for content and copy on the dividers?

Our book was not organized by traditional sections; it didn't have all the sports spreads or clubs spreads or academic spreads lumped together in one part of the book. The ladder mixed all the spreads into a random order, with the exception of the people and senior ad sections which were all together. But each sports spread, clubs spread, etc. had a certain design look to it that helped the reader identify what type of spread it was.

Once the staff decided to go with the non-traditional organization of the book, we decided to insert theme pages in the book at logical stopping points. If you really pay attention, you'll see the book is organized somewhat chronologically (or at least by quarters in the year), something we did really to keep the ladder organized and to send pages in consecutive chunks for printing purposes. The theme pages serve mostly to stop the reader at different points in the book, giving them a break from spread designs.



The theme pages fall into two categories: personality profiles and conversations. The profiles are long, and we make no apologies for that. Some start with quotes, something most journalism professors tell you to avoid. But the theme is "Words," so why not? And the content was designed to showcase different types of students (and one faculty member), their personalities and the difficulties or challenges they face. Some were lighthearted (the girl whose parents adopted a baby during her senior year, the English teacher who married his high school sweetheart) and some have heavier content (sisters who lost everything in a house fire their mother started accidentally, the genius senior boy who achieves his dream of admittance to M.I.T.). They weren't the most popular kids, the ones everyone's already heard about, but they all had stories to share.



The conversations idea was a result of our brainstorming sessions. What better way to showcase the words people say than by just listening to conversations and recording them? We picked locations familiar to many students: on the job, on the bus, in class and at lunch. Then they went about the business of listening, recording and transcribing what they heard. No small task, with sometimes more than an hour of conversation to sort through. The photos added to the content because the readers could see and hear what was happening during those recorded moments.

How did your staff personalize the theme copy to make it relevant to readers?

This is one area in which this book shined. The editor who wrote the theme copy started with list upon list of places you'd find words: on desks and bathroom stalls, on a Powerpoint in your Chemistry class, on texts from your phone, on Facebook, on a coach's clipboard. She had lists of people's words she remembered hearing: the lunch lady (Tammy Gonser) reminding her she owed money on her account, the morning announcements read by Broadcast students, fights with parents, the words to the new alma mater introduced this year at graduation. Although many of these things could be heard or read at most high schools, they are personalized to fit our school. It's Tammy Gonser, not just the lunch lady. It's coach George Raddell, not just the football coach. It's conversations shouted over the noise of the lockers in the B-wing, not just in any locker bank.

This is what's so important when developing a theme: make it personal to your school. Create copy that will transport readers back to their high school experience when they read the book 20 years from now (they will, trust me). Record events, ideas, people and anecdotes on those pages that represent what makes your school unique. This takes a ton of work, but the best themes are so personal, there's no question which school is being showcased.



Karl Sparrman is a sophomore at Calvin College in Grand Rapids, Michigan. He is studying architecture, biology and philosophy. He was the 2009 editor in chief of the Mill Valley JAG yearbook.

1. Why is a strong theme important to a yearbook?

A strong theme is important because it gives a yearbook staff a clear framework through which they can interpret and present the events of a year. A theme is the meta-narrative, the story of stories. A theme is a hypothesis about the deeper meaning in a chaotic conglomeration of events.

2. What made “Words” a strong theme?

Words was strong in its adaptability. I cannot think of a situation that could not be tied somehow to the use of words. Also, Words asks a good question: how do words shape our lives, in events and identities. However (perhaps you shouldn’t quote me on this), the way we addressed words as pertaining to the theme was too literal (“Oh look! People use words when they’re talking! Cool!”).

3. What were some of the challenges you faced in developing the theme?

Doubt.

I often doubted that the theme could actually work. How can this theme explain something significant about the year? Now I understand that a theme shouldn’t make complete sense until the end of the year, and perhaps not even then. A theme provides structure by asking a question—an open-ended question. The yearbook, as much as a record, is an attempt to answer the question your theme proposes.

Being more interested in publishing a shiny book than in the content of the year.

Good yearbooks tell good stories. It’s easy to get caught up in superficialities: a trendy design, eye-popping photos, slick prose. A good yearbook staff consists of people who are interested in people. Sure, they have penchants for

fast lenses, variations of helvetica and scrupulous grammar, but primarily, they are eager to understand the people and places with whom they interact and live.

4. In what ways did you plan to incorporate the theme into the book’s content?

I tried to incorporate the theme into the book’s content through images and writing. I used a typewriter ribbon motif on the cover, theme pages and elsewhere, to make the words of Words more tangible. Individual pages incorporated words from posters, plaques, letters, signs and other things that related to the page’s story. Stories particular to the theme tried to show more directly how the meaning of events is imbued with words. Spreads with transcribed conversations tried to show how we use words in day-to-day conversation, which in retrospect doesn’t make for very interesting stories.

5. What advice could you offer to a staff about selecting a theme?

Stay loose. Pick a theme that is highly adaptable. A theme should not dictate how you portray people, places and events, but make you ask questions about your subjects and the interactions between your subjects. For example, the theme “the happiest days of our life” might describe the experience of a few popular, honor-roll achieving, sports team captaining, party invited students, but not the experience of students for whom high school is social hell. A good theme does not make judgments. A good theme asks questions.

If you feel up to the challenge, try something entirely different. Try producing a book with no theme (at least not a deliberately chosen one). Try doing several themes simultaneously.

But in your push to try something new, make sure that the theme is not hindering your story telling, but enhancing it. In this case, form should follow function. Or perhaps more accurately: form should aid function. A theme is working when it is helping you tell a story that is more nuanced and more coherent. Also, keep your audience in mind. A theme must be approachable for your readers, who in this unique writing opportunity, are also your subjects. A good yearbook is like a collective diary, and the point of a good diary is to better understand oneself. A good yearbook helps a community understand itself, not simply as a collection of individuals, but as a social ecosystem. Imagine approaching your yearbook from the eyes of a student who did not go through the process of its conceptual development. A theme that is too abstract will turn the reader off. A theme that is too obvious or too frivolous doesn't give the reader any deeper understanding of his or her history.

6. Did the theme development process continue into the year? How so?

Definitely. How the theme pages were going to work was not decided until quite late in the game (way too late if my memory serves...). But even after the structure of the book was decided, the design continued to morph. More non-copy words were included on spreads and the conversation spreads were made to match the opening spreads.

7. Did you make adjustments as the year went on and if so, how?

Yes. Stories were changed. The design evolved. My memory is short on specifics...

Personally, I learned to stop caring so much. That is, I learned to stop thinking and go do. The making of a yearbook is a necessarily messy endeavor. It's about boldly getting to know your context, both its nouns and verbs: an institution, students, teachers, coaches. All of them learning, teaching, playing, laughing, trying, failing, succeeding, understanding, remembering, forgetting, living. The book is a product of these explorations. Even the best of yearbooks are incomplete. But the best of yearbooks are honest explorations that do as much as the can with the time they have to understand their context and make their reflections approachable for their readers.

A good yearbook staff does not fear failure nor strive for recognition, but gets dirty and exhausted diving into the narrative of their community. Perhaps, if they're lucky, a yearbook staff can elucidate some of the grander narratives of our humanity that for so many are obscured by the busyness of the present.

PART III: THEME MISTAKES TO AVOID

This isn't my first rodeo, and I've seen my fair share of themes that missed the mark. Deciding on and developing a theme is extremely difficult. Avoid these pitfalls in your quest for awesomeness.

1. Copying another school's theme because you think it's cool

A theme that worked for one school may not work for another. It's never a bad thing to draw inspiration from excellent books, but it's always a bad thing to flat out copy it. Your school, your students, your staff are originals. Your theme should reflect that.

2. The Genero-Theme

Generic themes that don't relate to your school or a particular year prevent your yearbook from representing what makes the year unique. Avoid that list your yearbook company provides and branch out using your own ideas. Or if you do select something from that company list, make it personalized to your own school. Ask yourself if your theme could be used at any other school in any other year. If it can, keep working.

3. Genero-Theme Copy

No one will read theme copy that doesn't relate to their school experience. Write down examples of events or phrases or anecdotes that showcase what happened in your school that particular year. You might think "no one reads theme copy" but what you really mean is that "no one reads bad theme copy." If you make it compelling, if students can "see" themselves in the copy, they'll read it again and again.

4. No staff buy-in

If your staff doesn't like the theme or doesn't know how to incorporate it into their stories, photos and designs, someone's not doing a good job of leading the staff. You must have buy-in from your staff to make the theme stick. You must give them endless examples of how to develop the theme. You must make them love the theme as much as you do.

5. Going over their heads

Sometimes a theme is just too sophisticated for the average reader. Our 2002 yearbook theme was "Paradigms." A few smarter students would know without looking it up that a paradigm (pronounced pair-uh-dime) is a set pattern or theme. The book sought to show how that particular year caused many students, clubs and events to break the mold and start new traditions. Most students mispronounced the theme pair-a-dig-um and had never heard of the word before. I doubt they got much past page 2 without flipping around and becoming bored. What a flop. Be sure your theme is something everyone can relate to and is accessible to all students.

School: St. Teresa's Academy

City: Kansas City, Missouri

Advisor: Eric Thomas

2010 Editors in Chief:

Jessica Ann and Allison Pericich

Type of School:

Private Catholic all-girls high school

Enrollment:

About 550 students

Name of Yearbook:

The Teresian

Year of School's Founding:

1866

Year school broke ground on current campus:

1909

First Year of Yearbook:

1939

Page Count:

About 250 per year

Delivery:

Fall delivery (*handed out at orientation in August*)

Final Copy Deadline:

Mid-June

Book Cost:

\$35 - \$50 depending on when students buy

Number of Staff Members:

28 students who have previously completed Journalism or Digital Photography

Class Meetings:

This class met 3 times each week for 40 minutes each class

After School:

About 2 "into-the-evening" publication nights each month plus shorter after-school times

Page Submission:

Online PDF

HOW WE CHOSE OUR THEME

I was eating Chik-fil-a. I don't think that they were eating anything. But I do remember vividly that it was at this lunch table that our theme was essentially born.



Thomas

Jessica

Allison

The lunch table was in the journalism building at Ball State University, the home of the Ball State Summer Journalism workshops. And the two editors who were too stressed or too tired or too full to eat, they were Jessica Ann and Allison Pericich, my sparkling editors in chief for the 2009-2010 school year. In my mind, they weren't eating because of the tension. Two dedicated students—who had met freshmen year and become close friends—were now at odds about the theme for their upcoming yearbook. They had worked closely on many projects before (indeed, they traveled to Washington DC to present their National History Day project as juniors). But I had the feeling that nothing had ever been so charged, so emotionally loaded, so tense and so personal as choosing this theme, as creating this book.

I invited them to each pitch me their idea for the theme, and I would be listen, brainstorm, consider any possible compromises—but most of all be honest.

Lesson of Theme Development 1

Find someone who can be honest

If your advisor doesn't want to choose sides, you might need to find another person who you both trust. Whatever the case, find someone who will tell you that you are being too simple, or too silly, or too puzzle-piece-y or too distant from your reader. You need that honest voice before you, your staff and your advisor commit to a theme.

So, back at the lunch table, here comes the pitch. Jessica lights up as she talks about a book that is inspired by National Geographic magazine, with a bunch of longer feature stories, perhaps 6-8 pages long each. The photography would be displayed large, yet the stories would be fewer in number but longer and more demanding to research. She envisioned huge display headlines and fairly contemporary, yet not trendy, design sensibility.

And Allison is pumped up as she talks about a book that is inspired by our campus at St. Teresa's. She sees a book that draws on our mosaic floors, our three buildings on campus and lots of found artifacts. Her book is all about texture, antiques, layers and vintage-feel.

If Jessica's book would feel like a National Geographic adaptation, Allison's would look like an antique memory album. Me? I love both ideas. I can imagine both books being glorious and stunning and amazing.

Jessica and Allison? They both seem adamant about not liking the other person's idea. Ouch. Can these two ideas be compromised? Can we have a little bit of Allison and a little bit of Jessica? Can we have a little bit of Jessica's contemporary magazine and little bit of Allison's vintage scrapbook? Can we have a little bit of Jessica's huge display of pictures along with Allison's vision of a mish-mash of layers? Can't we all get along?

It was pretty obvious to me then, that no, this is not a time to blend two nearly opposite themes. The book that would come from that compromise would look like two creative minds duking it out on nearly every spread. "Our theme is contemporary," one font would say. "Actually, our theme is nearly ancient," the Roman-Greco columns in the background would say. So much for compromise in that respect.

"Is there any theme that you do agree on?" I ask. "Sure," they say, as they describe a bland theme that truly, I don't even want to describe here. They

agreed on a theme, but that theme was as sheepish as their individual themes were amazing. "Blah," I thought. Actually, I probably said it. "Blah."

Lesson of Theme Development 2 ***Compromise doesn't mean meeting halfway***

Somebody had to give. I told them, "You can do this 'Blah' theme that you both agree on, but it stinks, and you both know it, and you both are better yearbookers than that. You will feel miserable if that 'Blah' theme is on your cover when you open those yearbook boxes next August. So, work it out. Choosing a strong theme isn't easy. But work it out so that you have a challenging theme that isn't a compromise."

Often, I tell my editors that the hardest things about being an editor don't have anything to do with InDesign or picas or resolution or deadlines. The hardest thing is growing up from being a staff member who just does what other people tell her into a staff member who decides the direction of work for dozens of staff members. It is a truly adult-ifying experience. From "Sure, I can take that mug shot for you" to "Now staff, I would like to convince you that our theme is the best theme ever." And compromising by admitting that somebody else has a more appropriate, original and fully formed idea—that is an adult move. In fact, most adults have trouble doing that (see my first years as an advisor when I wished it was my book too!).

They looked at their half-eaten lunches. They picked at them in that nervous way you do when you don't want to say what you are really thinking. "I want to break up with you." "I quit." "I HEART you." What they both were thinking, and really wanted to say to one another is this: "I love my theme, and you can't see my inner-yearbook-savant-genius. If you would just let me be, I would soar like a mighty yearbook condor. But your stupid theme is like an SUV tethered to my condor leg . . ." OK, that is just my attempted mind-reading.

So, what happened? They essentially selected Allison's theme, "Environment," although they didn't like that particular word, and eventually changed it to "surroundings." I am sure that the tension I saw at that lunch table was not the first time that Allison and Jessica had disagreed. I also know that there were many more tense and tearful moments than the one that they shared with me. I know that the rest of the week at Ball State was tinged (if not soaked in) that tension. But Jessica relented. And Allison was gracious. And they went on to create my favorite yearbook ever. And the princess married the prince.

But, there was still so, so, so much work left.

Lesson of Theme Development 3 Sell the Staff

Remember how Jessica had theme idea that she knew was brilliant (and it was). Well, everyone on your staff has a supposedly Picasso-esque theme idea in their head too (however, theirs might involve pastel bunnies and hand-drawn anime and gradient Comic Sans). Point is this: once you convince yourself, you must convince others—in a voice that is equal parts

(a) Authoritative: I know what I am doing, have labored for months on it and have a great plan;

(b) Receptive: I am willing to hear where my idea has flaws, so long as it doesn't involve capsizing our boat; and

(c) Excited: I love my theme, and I love you, and I am so glad that you guys get to hang out for the next nine months! (Feel free to use those exact words)

You as editors can accomplish only so much. You can only cover so many events, tone so many photos, check so many internal margins. Your staff will do the rest of the work and they need to believe (as coaches say "buy in") not just at the beginning, but through your production cycle. And that begins with a strong voice and an even stronger, exciting theme or concept.

So, what was the idea that we were so excited to sell our staff on? I'll explain soon. But before that, here are a few big ideas to think over.

3 CIRCLES OF YEARBOOK AWESOMENESS:

Let me explain one of my grand yearbook theories. At the beginning stages of creating a yearbook, I think that you have three basic concentrations, three essential questions to answer:

Theme

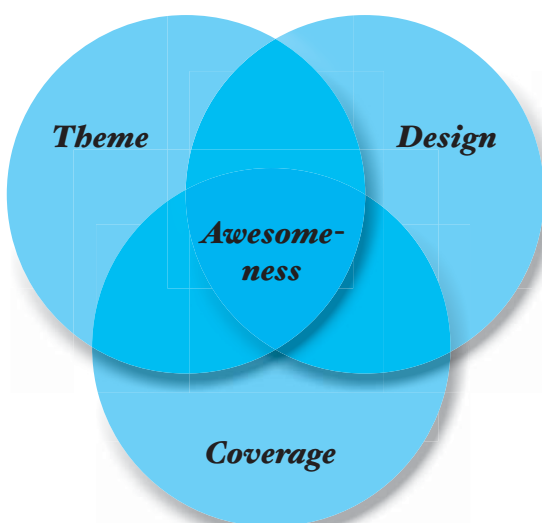
What is the theme? The central idea that binds your book together through devices like original organization, repeated graphics and, most commonly, a word or a phrase. (previous St. Teresa's examples: "The More Things Change," "ReWired," "Go.")

Design

How will you design? The way that arrange objects on individual spreads. You might be aiming for a sparse and contemporary design with tons of white space and hairline rules. Or, you might be aiming for wall-to-wall designs with tons of photos bleeding off the page.

Coverage

Finally, what kind of coverage makes sense? These are the specific ways that your writers, photographers and graphic artists plan to document the story for that spread. Will it be a 800-word feature story with no other coverage? Or, will it be a collection of alternative coverage (how-to boxes, step-by-step processes, top-10 lists and quote boxes)?



Imagine that each of those concepts--theme, design and coverage--are overlapping circles, like a Venn diagram. In the middle is a place where all of those circles overlap. This is the yearbook sweet spot: the place of total yearbook awesomeness. How do you make sure that your yearbook hits the yearbook sweet spot?

It's simple: The theme, design and coverage need to make sense together.

Consider this: It would be great to have a theme concept like this: "Our theme will be 'On The Edge' and every thing that we do in the book will be angular: all lines will be hard angles, no curves. And we will model our designs after ESPN The Magazine or even a teeny-bopper girls magazine with tons of charts, sidebars and colourful screens." Great, I say. You have both a theme and a design started.

But what happens when your copy editor suggests that one of the primary focuses this year is to write long, flowing feature stories that stand by themselves, having a design concept based on curves and circles? What happens when she looks at you with puppy-dog eyes?

You explain to her that . . . repeat after me . . . The theme, design and coverage need to make sense together. And while her ideas are great, they are totally outside of the intersection of theme, design and coverage that you have diagrammed and planned. Having a strong theme, of course, means having a theme that can support great designs and coverage. But **Maintaining** a strong theme means creating designs and coverage that make sense with the theme, so your staff will be off and running in the right direction. And sometimes, even if you do that, **Maintaining** a theme will mean saying no to theme and coverage ideas that are wonderful, but not for the book you have planned.

AN EXPLANATION OF HOW THE BOOK WAS DIVIDED & HOW IT COULD BE ADAPTED TO OTHER SCHOOLS

Remember the idea that the theme, design and coverage need to make sense together? That was the next task for my editors to sketch out in order to both convince the staff and to get the staff working toward the editors' theme.

Theme Concept

What's the big idea? In 1909, St. Teresa's moved from one campus to another, a landmark event in the life of the oldest school in Kansas City. Our editors wanted to celebrate the 100th anniversary of our campus in an unexpected way. They didn't want to do a book focused on the number "100" as much as they wanted to create a book that re-directed attention back on the physical space of the campus. As much as possible--through word choice, through sweeping panoramic photos, through antique textures, through a new way to organize the book--the editors hoped to celebrate our Windmoor campus's 100th year.

Do you have key words? When we started brainstorming the theme, we used the word "Environment" to describe our intended focus on our campus. But as the brainstorming progressed we realized that "Environment" had some political meanings that would distract from the book, and that designers might create (and readers might expect) lots of ecological items (think leaves and recycling posters). We changed to "Surroundings" early in the school year, after some of our pages were nearly final. It is fun if your key words have energy and life, but more important is that they pinpoint the unique central idea of your theme.

How will you organize? Often, choosing a theme involves a unique way to organize (or not) organize the pages and topics for your book. Most common for our school had been the typical divisions: Opening, Student Life, Academics, Sports, People, Ads, Reference/Index, Closing. Sometimes we would reshuffle. For this year, we decided to organize the book around the four main "areas" of our campus: The Music and Arts Building; Donnelly Hall; The Goppert Center; and the Quad (or off-campus). This organization allowed us to concentrate on the physical space of the buildings without ignoring the important stories.

Design Concept

How will you treat white space? In our book, we decided against having any. If you page through our book, there is always something in the background: some worn paper, a texture, a found object, some oversized type. We wanted the book to feel constructed by human hands, not by a computer, so something other than a white background made the most sense.



Who is your idol? I think it is vital to have a design idol, someone who you are borrowing from at least conceptually. (As a side note, I would recommend making this idol *NOT* another high school yearbook: try to learn from the pros, wherever you can find them.) To find these sources, we had to find designers who were using tons of layers in a vintage way since those were our major design goals. We found two unexpected and professional sources. First, the retail women's clothing store Anthropologie has the same classy vintage faux scrapbook quality that we aspired to. And second, our school's public relations arm designed a bunch of posters that the girls liked. When I invited



the school's graphic designer to talk to the class, she presented her process and even shared some of the PhotoShop plug-ins with the editors. Uber-useful.

Will you be using repeated graphic elements? This could easily be part of the theme heading above, but it applies directly to design as well. Perhaps your theme is "2B" (as in "To be or not to be . . ."). Are you going to use the letter and number on every opening spread? Every division spread? Every spread in the book? Only on the cover? Giving your designers a clear instruction on this will make your designs more consistent. For us, the most common repeated graphic element was a curvy "flourish" that was actually a font.

extra commitments

Students choosing to take Mr. Mike Egner's classes or participate in intramurals found that the Goppert Center housed much more than simply Ms. Ann Bode-Rodriguez's freshmen health class. Here's an in-depth look at what goes on inside STA's youngest building for those who take full advantage of it.

They were at practice over the last track of everyone, did what needed to be done and helped out where they could. They were at every meet, chased on the sidelines, kept water and got water. Who were they? They weren't the coaches, but the managers.

Every sports team needed a manager, but every girl who volunteered had a different reason for doing so. From classes, to resources, to a love for the sport, each manager had their reason for taking the job.

Sophomore Hannah Hitt wanted to manage the track team to free up space on her future schedule.

"There's a lot of classes next year that I wanted to take so if I have to take another class, I wouldn't be able to take all the classes I want to take at STA," Hitt said.

Sophomore Mary Korwin chose to manage the swim team for a second year because of how it would look on a college resume.

"I did it last year, and on a resume, doing it all four years sounds good," Korwin said. "It shows consistency and commitment."

Sophomore Megan Ivick decided to manage the basketball team because, while she couldn't play, she wanted to participate in her favorite sport.

"I played basketball from third to eighth grade, but I couldn't take the running," Ivick said. "I still wanted to be a part of it and this was the best way."

All three managers agreed that they were made to feel like they were acknowledged as a part of the team.

"We're there as much as the coaches are," Ivick said so she thought that most managers really wanted to help the managers do it.

Korwin attributed the feeling of welcome to the coaches too.

"Coach Andy Wilkins really made the managers feel like a part of the team, that we weren't just there," Korwin said.

Though they may have different reasons, all managers are there for the same thing: to help their teammates, even as managers.

GOOD TO GO Sophomore Mary Korwin gives a sign of approval to her teammates and coaches during the opening of the girls' long jump at the High School May 3, 2011. (Photo by Hannah O'Leary)

step by step

step 1 The girls' long jump team had a great season this year.

step 2 To prepare for the track meet, the girls had to practice every day.

step 3 The girls' long jump team had a great season this year.

step 4 The girls' long jump team had a great season this year.

step 5 The girls' long jump team had a great season this year.

step 6 The girls' long jump team had a great season this year.

Why did you decide to take western civilizations?

I took Western Civilizations because I wanted to learn more about the world and its history. I also wanted to learn about the different cultures and how they have shaped the world we live in today.

behind the scenes

Behind the scenes of the Western Civilizations class, we have a lot of fun. We learn about the different cultures and how they have shaped the world we live in today.

free to be me

Due to modular scheduling, students had unstructured periods throughout the day when they didn't have scheduled classes. Students utilized their "free" time by doing homework, meeting with teachers and talking to friends.

MS. MICHELLE MCINTIRES'S ROOM
"I like going to her room because she's a fun teacher and it's usually quiet. We get to talk and interact with our friends."
—freshman Maya Barria

MS. ANNE RAMSEY'S ROOM
Like most juniors, STA student Kristy McGhie found her third year of high school especially difficult. Although she thought she should do more homework during one of her nine free hours a week, McGhie admitted she spent most of them with her friends.
"I'd rather be hanging out with [my friends] than doing homework. It's good to have a break because most of my classes are pretty hard." During most 10/12 on Mondays, McGhie found herself with her friends in Spanish teacher Anne Ramsey's room because of the relaxed environment.

MR. JOE LASCALA'S ROOM
"It's kinda a mood, it's really laid back. Because he just does work and me and [my friends] can just sit at the back and chill."
—sophomore Libby Randolph

What would you change about free?

"I think that actors and artists should be able to leave for times because we don't need to get trapped. And if people don't show up the class before they leave they won't have to get an accountability. So yeah, leave people."

"That we could go outside because it would be a nice place to get away from the classroom pressure. I usually leave people."

"The there was a bad in over a single one of them!"
—junior, Kellan O'Connell

behind the scenes

MS. MELISSA AXTON'S ROOM
"Usually 30 of my friends meet up and we go there and hang out. We try to get work done, but we usually end up talking."
—junior Alex Christian

loud VS. quiet

Students had a variety of places to spend their free periods. Going to different classrooms meant different rules, such as being able to talk or not. **COMPILED BY LUCY BARNHART**

MS. KATIE DOLAN
Q: Do you like free?
A: Yes, I really enjoy free and I think that my students take advantage of recess and my students take advantage of recess and my students take advantage of recess.

MR. MATTHEW BESTALOTT
Q: Do you like free?
A: Yes, I think that my students take advantage of recess and my students take advantage of recess and my students take advantage of recess.

SILENT STUDY IN COMMONS
As stated in St. Teresa's mission statement and philosophy, the curriculum and schedule was designed to prepare students for college. This included free meals, which differed with each individual schedule and gave students the opportunity to do work outside of class. Freshman Jane Evans, who had only three free hours each week, managed to find the balance between friends and school work. Evans said that she spent time with her friends during activity period and some times, but usually spent her open moments catching up on homework in silent study in the Commons.
"At first, you should start meeting new people and there are a good place to get to know people without getting in trouble for talking," Evans said. "But it's also good to finish homework, so you don't have as much when you go home."

one big free for all
Resource centers combine into central location
The English Resource Center combined with the Language Lab in M204. It had new tables, chairs, and computers, but some felt this was not enough.
"It gets pretty full when I go there for free," sophomore Megan Schilling said. "I have to compete with the [Language] Lab students to get a computer."
English teacher Pat Dunlap agreed, saying that space was an issue.
"When I introduced a lot of students wanted to use the room," Dunlap said. "Some [students] stopped coming because they couldn't get a computer. Now some of the Language Lab kids have been rebooked, but it's not as crowded."
MLA Resource Center moderator Steve O'Rear diagnosed with the negative outlook on the combination of rooms and redesigned its advantages.
"I think combining all the computers in one place makes sense," O'Rear said. "The students really do love the computers, and now the language center is more modern." **PHOTO BY LUCY BARNHART**

Coverage Concept

How much is too much I won't dwell on this as much as the first two concepts, because this can be decided after the first two in many ways. But there is one key consideration about coverage when choosing a theme: how much coverage is too much coverage? To answer this, you should decide whether you aspire to be the kind of yearbook mostly devoted to spreads with alternative coverage. Or do you want to be a more traditional photos with story package? Of course, making this decision doesn't mean that there aren't exceptional spreads, like a 1200-word profile of a student

among a dozen pages of mostly alternative coverage. But, for the sake of your staff again, it is good to make this general decision early and tie it to your theme presentation. For our 2010 book, the editors asked the staff to be focused on alternative coverage early in their brainstorming process. The resulting spreads often had more alternative coverage than traditional story copy. Again, this was an important early message to send to a staff, especially if it is a work-up from what you have previously done.

FROM BEGINNING TO END

As with the revision of a great essay or the writing of a classic song, revision is the key to good yearbook-ing, especially theme development. For this reason, it is fun (and rewarding) to look back at the many versions and evolutions that “Surroundings” made from start to finish. While the examples below aren’t the same spread from start to finish, I think you can see how an unrefined idea became more polished.

The editors created this mock-up spread when they were still trying to meld together two different theme ideas into one. You can see one set of ideas (large photo display, lots of white space along with hard, thin and angular lines) competing with another theme idea (layered graphics, “antique” PhotoShop effects on graphics). This was a starting point as we realized that melding the two ideas together simply wouldn’t work.





You see much more commitment to the eventual theme idea of “Surroundings” here: textured backgrounds, the beginnings of using found paper, imitations of designs from the Anthropologie store, some basic font choices and a commitment to alternative coverage. What don’t you see here? The textures are pretty muted and colours almost pastel. We will ditch that soon, I promise.

A few more promising ideas surfaced here as we added antique photo effects to the image at the left and a more vivid background tint. You see even more space budgeted for alternative coverage at the bottom of the spread, although we weren’t quite sure what it would look like yet.



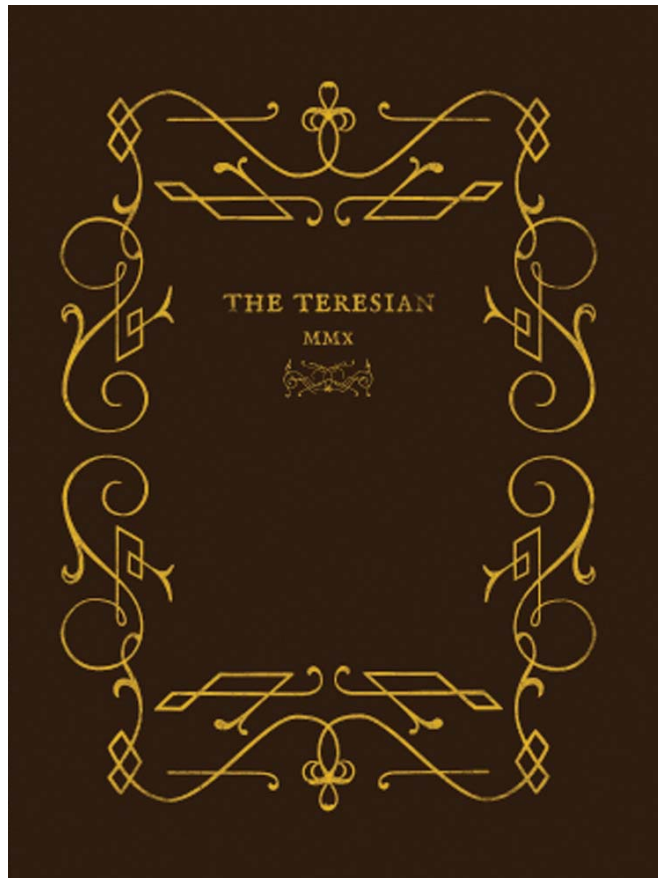
I love this page design because it is at once an unfinished sketch, but yet the result of so much earlier work. At this point we knew a couple things about our theme: 1) we were going to need to build a huge library of paper samples, paper clips, and textures to avoid repeating ourselves too often; and 2) this book was going to take huge amount of work per spread. But we kind of loved what we saw.



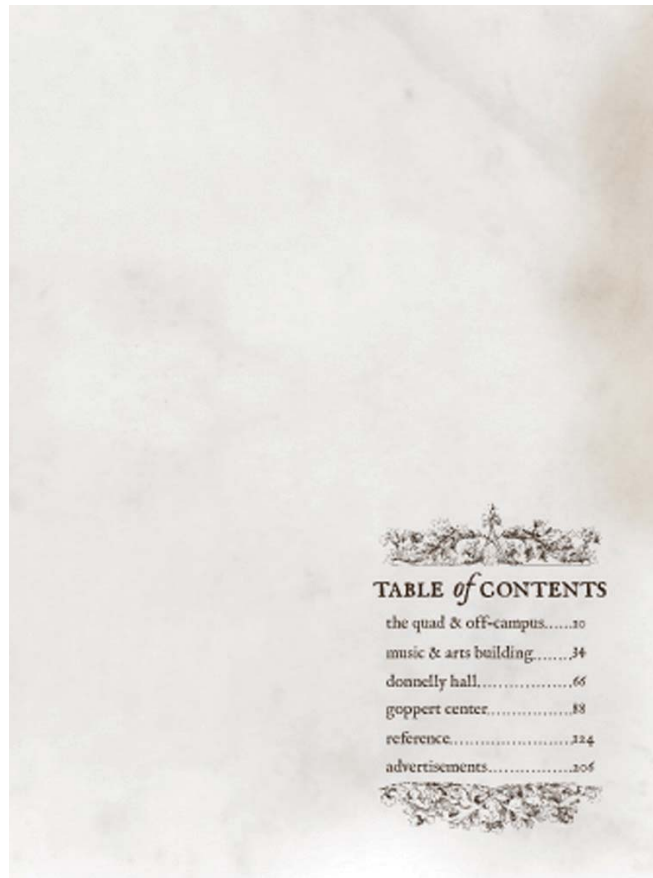
Voila! This represents the finished spread for one of our opening pages. It's my very favorite spread a yearbook staffer of mine has ever made. You see many echoes of the earlier evolutions above, but so much more sophistication and boldness. The colours are richer, the textures more convincing and the paper samples more intriguing. And true to our earlier prediction, this spread took tons of construction time: there are at least a dozen layers and about 20 linked files from Illustrator and PhotoShop.

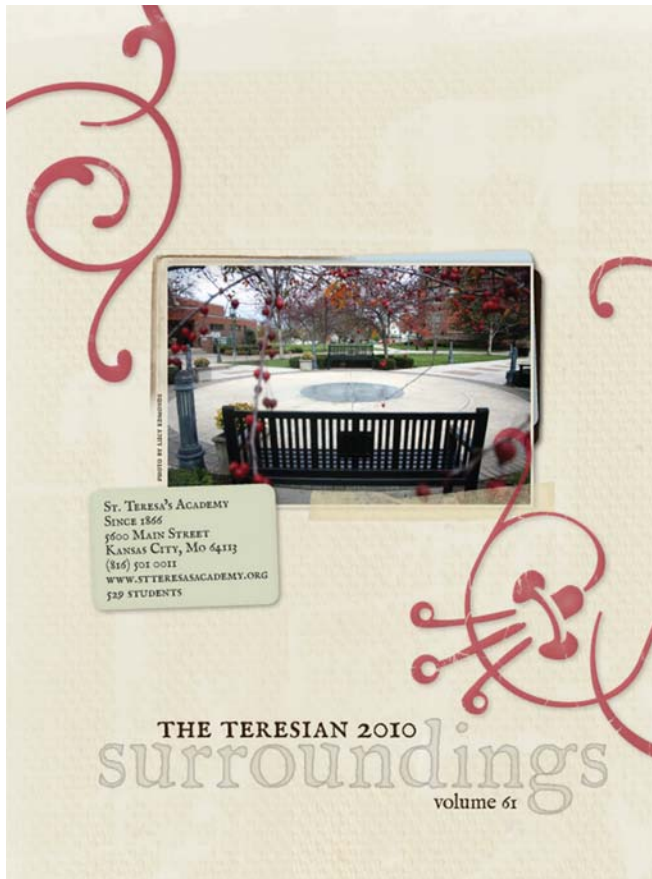
MORE PAGES EXPLAINED . . .

Although most yearbooks choose to make a bold and colourful splash on the cover, we thought our theme deserved an understated cover: brown leatherette with a texture and embossed antique flourishes. To add some age to a brand-new book we asked the publisher to rub black ink over the surface to give the illusion of wear. The spine had embossing to simulate the old-time ridged spines of antique books.

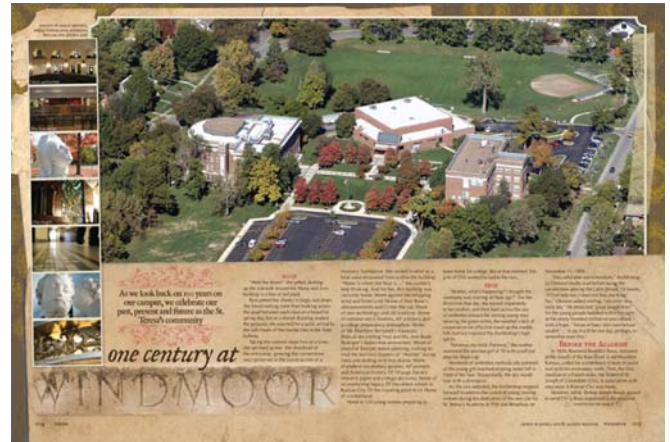


Simplicity continued on the endsheets where a PhotoShop effect allowed a yellow paper stock to take on years and years of sepia age. Restraint was tough again here (no photos or crazy graphics), as we simply showed off the table of contents.





We felt that we could be a bit more adventurous here as we dove a bit deeper into the book: graphics become larger and bleed off the page along with our first photography. Consider the progression that you are taking your reader through from the cover through the title page. Are you simply repeating yourself, or are you introducing some new and exciting ideas along the way?



What better way to talk about the "Surroundings" than to have an aerial shot of campus? (Thanks to our administration!) This spread also introduces a compelling six-page historical feature story about the campus. The following pages featured sidebars and alternative coverage: items we knew would be key throughout the book.

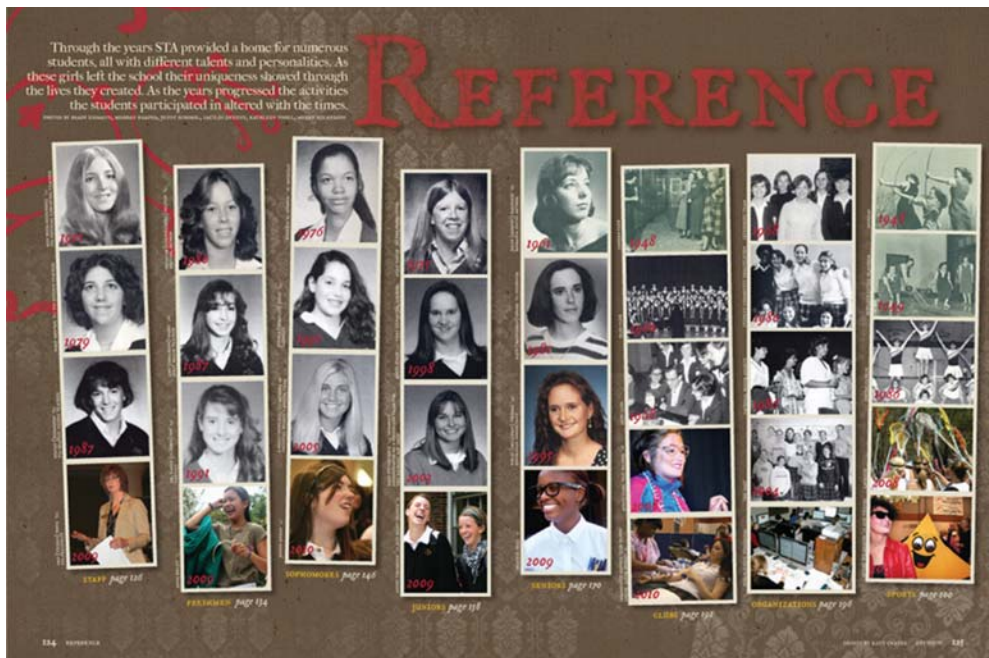


This is our first division page (remember that the book was divided among our three campus buildings and “The Quad and Off-Campus”). While no two division pages were the same template, there were some consistent elements: quirky theme copy, a timeline, a candid photo from the location and the year that the area was established (displayed a large faded type in the background).



Once we had established the antique look to the book, we felt we could use some contemporary design concepts, like the limited use of cut-outs photo. This page profiles one person (the facilities director) and his effect on many people on campus, both serious issues and goofy moments.

To further develop the idea of found objects, we used a symbolic piece of athletic equipment from each sport (a track baton, or a lacrosse stick, etc.) as a cut-out photo on each sports spread. Notice however, that we continued to use the same kind texture on each spread, but with varying colours.



THE RESPONSE

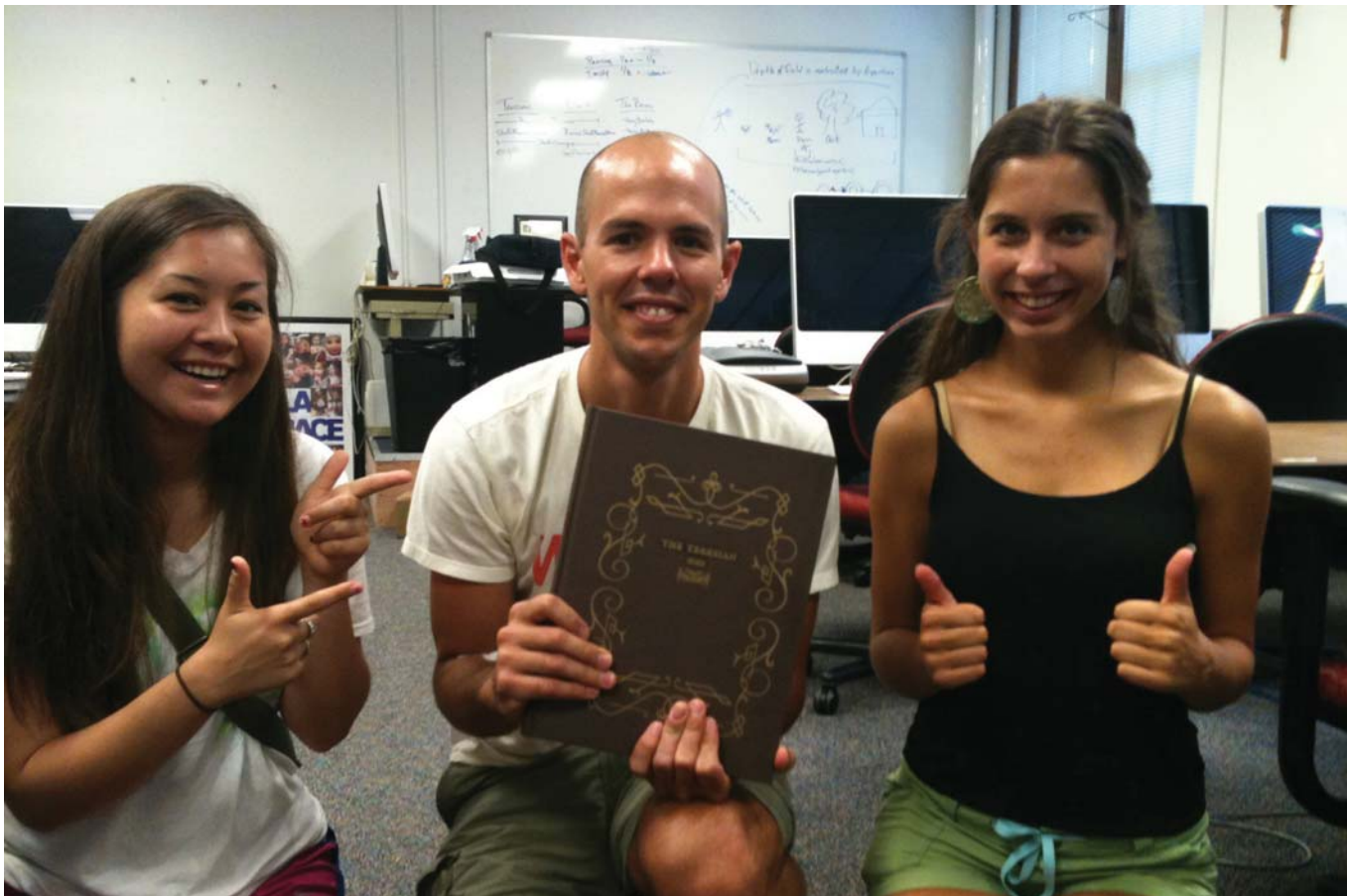
One of the great surprises of completing this book was the reaction of the administration, students and alumnae. As a private school, St. Teresa's is constantly interested in showcasing our school to prospective students, prospective donors and parents. While we didn't set out to make this book a part of the public relations of our school, once the school president saw some page proofs, she said the administration would purchase enough books

for each faculty member to have a copy. Additionally, the administration purchased a few dozen for display to alumnae and potential donors. And finally, our staff sent an email to alumnae soliciting their purchase; we sold about 20 more books this way. In all, the theme and showcasing early page proofs earned about 100 additional book sales, which is about 20 percent of our total annual sales.

WRAP IT UP

To all of my new editors, I say this, "Imagine that you are holding a 250-page book, but all of the pages are blank. It is your job to lead your staff to fill those pages in a compelling, creative and honest way. Ready? Set. Go." Of course there is a ton of pressure implied in that question. But also so much exciting possibility.

Most of all, that question relies on a strong sense of theme and concept. So, as you envision something other than that scary blank book, as you begin seeing the polished and inspiring book that you are going to create this year, stay true your theme. Ready? Set. Go.



ACTIVITIES

by Judy Babb

Now that you've read how two schools developed their themes, it's time to put all that learning to work developing a theme of your own.

Activity 1: Who are you?

Break your staff up into teams of four or five and have them answer the following questions as well as any other that they can come up with that might help define who they are and what their school is. This group will stay together throughout the theme developing process.

Name of school:

City/State:

Name of your book:

Year school opened:

First year of yearbook:

What are your school colours?

Describe your school, using as many words as you can think of, both concrete and otherwise:

Describe your student body, make sure you get all groups as well as those who don't join:

Describe traditions:

Describe what's new this year:

How does your student body describe or think of your school?

What do other people say about your school?

What would you like people to say about your school?

How will your students perceive this year?

Activity 2: What fits us?

Come up with as many phrases or words that come from the first exercise. Perhaps your school name can be something that provides something to play with, your school's location or colours could evoke a theme. Even after, a concept is chosen, continue playing with it. If your school is Ponder High School, "Ponder this" could become the phrase but you might also come up with "Think again" or "Something to think about" as spin-offs or for headlines for secondary coverage.

Keep pushing until you have 10 or more phrases to work with.

Activity 3: Developing each phrase

Write each phrase on a piece of paper. On each paper, write everything you can think of that you could include in photo or word to support the appropriateness of the theme. Turn the paper over and write down each section of your book. Try to create a spin-off phrase for each section coming from your main theme slogan.

Activity 4: Eliminate the weak links

Select the strongest based on your brainstorming. Try to get down to no more than three

Activity 5: Think visually

For each of the theme possibilities, think graphically. Think graphics that can be used throughout the book. Create a visuals to share with the class. This would include a main theme phrase the way you envision it and spin-off phrases.

Theme Development Example

Justice High School

Overall theme: Just us

Spin-off phrases

Between you and me

No "I" in team

We are one

One of us

Just saying

Just about over

Just in case

Us to the 9th degree

(School is 9 years old and we'll show relationships to the 9th degree)

No fooling us

Where you and I becomes us

jUStice is ours

What's the fUSs?

And MORE

Developing a logo:

Choose one or a couple of fonts that will then become your theme fonts. Use them in the developing of the spin-offs for the sections of your book.

JUST
us

Student Life _____

WHERE YOU AND I
becomes us

Sports _____

THERE IS NO 'I'
in team

People _____

NO FOOLING
us

Academics _____

us
TO THE 9TH DEGREE

Clubs & Organizations _____

PART OF
us

Ads & Index _____

ADDING
us TOGETHER



Activity 6: Create a cover

While this obviously won't be a final cover, it will give an idea for the staff to look at. Your cover should include a front, spine and back cover. The front should contain the theme slogan, a beginning of the graphic story, the name of your book and the year. The spine should include the name of the school, city and state, the year and the volume number in Arabic numbers.

This one starts any number of graphic possibilities. First the typographic choices. The use of the script as a graphic allows the designer to bring in the font as a graphic throughout the book. The strip of photos, the layers of transparencies, the use of the “flag” and a triangle all offer opportunities for development inside the book.

Activity 7: Create the rest of the theme package

Using the graphics and typography used to develop your cover, create a front and back endsheet, a title page, an opening/closing spread and a divider spread. Remember, the more polished it appears, the greater the possibility of it being selected as the theme. Place photos, create the headlines and body copy as you'd like it to look. Add alternative copy blocks that you'd like to see used.

Activity 8: Present the theme package

Each group will make a presentation for the rest of the class. Preferably each member of the group would be responsible for one thing.

Explain the process they went through to come up with the idea and why they think this theme was a prime idea for this year.

Show the cover and discuss the elements that make up the cover and how they think the graphics and concept can be carried throughout the book.

Show the endsheets.

Show the title page, opening/closing spread example and division spread example.

Answer questions as a group about the theme.

Activity 9: Decision time

After all presentations are made, bring the entire group together. Have each person say which theme package they like best and what things they thought were especially effective. Discuss any changes they think should be made.

Activity 10: Vote

After the theme is selected, fine tuning is in order.

Make sure each section of the book is included in the theme process. How is copy on the dividers going to be written? Will it be a typical narrative or perhaps a numbered list? If a numbered list, then do lists become part of the development of the rest of the book?

Assign photos to be taken for the theme spreads.

Begin collecting stories that represent the theme for all theme pages.

Make sure the rest of the book looks like it “belongs” as part of the same book as the theme.

YEARBOOK THEMES

This is a list of themes that have been used, some many times. It is hardly complete and while the list may be useful, you must remember that it's how you develop the theme rather than the phrase itself. It must be specific to your school, your year and must be developed so your readership feels like the theme fits.

This list is provided to help you brainstorm. It is not supposed to be "pick a theme and force it to work."

A

The A list	All ways	Are we caught up yet?
About face	All worked up	Are we for real?
Above & beyond	All wound up	Are we having fun yet?
Above it all	All wrapped up in tradition	Are we Lion?
Absence of moderation	All's well that ends well	Are we there yet?
According to all accounts	Alone together	Are you connected?
Across the board	Along for the ride	Are you ready?
Acting our age	Along the way	Aren't you the one?
Actions speak louder than words	Alpha & Omega	Around the block
The adventure continues	Alphabetical order	As a matter of fact
After all is said and done	Always and forever	As a rule
After the fact	Always first	As big as life
Again and again	Always never the same	As different as Knight and day
Ahead of our time	Always room for more	As far as anyone knows
Ahead of the rest	An A for effort	As far as it goes
aka	An acquired taste	As far as we're concerned
All about change	An all-out effort	As good as done
All about us	An American classic	As good as gold
All and all	An eye for style	As good as it gets
All at once	An inside look	As long as we're together
All better now	Anatomy of (your mascot)	As luck would have it
All eyes on us	And don't you forget it	As we know it
All in one piece	And it all comes together	As we see it
All in the mix	And now for something	Aspire to inspire
All in the numbers	completely different	At a loss for words
All of our memories	And now it's your turn	At best
All of sudden	And so it was	At face value
All of the above	And that's just the half of it	At first glance
All others are green with envy	And the story begins...	At it again
All over the place	And then some	At long last
All over town	And then there was one	At the crossroads
All part of the picture	And your point is...	At the peak
All part of the plan	Any given day	At the rainbow's end
All that shimmers	Any way you look at it	At your own risk
All things aside	Any way you say it	Attitude
All things said and done	Anything and everything you	Attitude is everything
All together now	Anything but ordinary	

B

Back and forth	Between	Break out of the box
Back in circulation	Between extremes	Break the mold
Back in the day	Beyond a shadow of a doubt	Breaking barriers
Back on track	Beyond belief	Breaking new ground
Back to back	Beyond expectations	Breaking out
Back to square one	Beyond imagination	The breaking point
Back to the beginning	Beyond our wildest dreams	Breaking the surface
Backed by tradition	Beyond the breaking point	Breaking through
Background check	Beyond the expected	Bridging the gap
A banner year	Beyond the obvioUS	Bring it
Basic questions. Basic answers.	Beyond the shore	Bring it on
Basic training	Beyond tradition	Brought it
Be all you can B	Beyond words	Bugging out
Be yourself	Big deal	Building blocks
Bear necessities	The big picture	Building blocks for success
Bear with us	The big squeeze	Building new traditions
Beating the odds	Bigger and better	Building on excellence
Been there, done that	Bite size	Built to last
Before long	A bird's eye view	Burning bright
Before you know it	Bits and pieces	Bursting at the seams
Before...after	Black tie and blue jeans	Bursting on the scene But
Beginner's luck	Blazing a trail	who are we really?
Behind the scenes	Block party	But who's counting?
Believe	Blockbuster year	By all accounts
Believe it or not	Bluestreaks	By all means
Beneath the surface	Body, heart, spirit	By any other name
Best in the west	The bottom line	By definition
The best is yet to come	Bound and determined	By popular demand
Best kept secret	Bound to be different	By the book
Better late than never	Boxed in	By the numbers
Better look twice	Boxed set	By the way
Better yet	Brace yourself	By word of mouth

C

Call it what you want	Case in point	Cause & effect
Can you believe it?	Catch us if you can	Causing an uproar
Can you dig it?	Caught in the act	Celebrating heroes
Can you top this?	Caught in the middle	Center of attention
Capture the moment	Caught in the shuffle	A century in focus
Carved in stone	Caught red-handed	

D

Dare to dream
 Dare you
 Day after day
 A day at a time
 A day in the life
 Day to day
 Days, hours, seconds
 Deal with it
 Deep impact
 Define us
 Defining character
 Defining moments
 Defining the future
 Déjà vu
 A delicate balance
 Despite it all
 Details

Diamond in the rough
 Did you know?
 Different by design
 A different perspective
 A different point of view
 Diffusion
 Diversity
 Do a double take
 Do you have what it takes?
 Do you like what you see?
 Doing it right the first time
 Done it, said it, noted, quoted
 Don't blink or you'll miss it
 Don't count us out
 Don't hold back
 Don't hold your breath
 Don't miss a thing

Don't take us for granted
 Don't worry about it
 Double take
 Double talk
 Double vision
 Down to the wire
 A dramatic comeback
 Dramatic differences
 Draw your own conclusions
 Drawing you in
 Dream catcher
 Dream, dare, do
 Dreaming out loud
 Dreams
 Dreams made real
 A dynasty like no other

E

Earning our stripes
 Easier said than done
 Eastside story
 Easy come, easy go
 Echoes
 The elements of style
 End
 Embracing our diversity
 End of an era
 End of the line
 Endless possibilities
 Energized
 Enjoy the view
 Enough is enough
 Enough said
 Equally different

Etc.
 Every day counts
 Every day matters
 Every dog has its day
 Every ending is a new beginning
 Every inch of the way
 Every last one
 Every minute counts
 Every now and then
 Every second counts
 Every shade of blue
 Every step of the way
 Everything and more
 Everything from A to Z
 Everything under the sun

Everything you never expected
 Evolving
 Exactly the same
 Excellence (the year)
 Excellence without excuse
 Exclusively now
 Excuse the interruptions
 Expect more
 Expect the unexpected
 Express yourself
 ExTENSions
 Extreme exposure
 Eye of the storm

F

F.Y.I.
A face in the crowd
Face it
Face to face
Faces and places
Fall in line
Falling into place
Far from it
Fast forward
Feature presentation
Figure it out
Filling in the blanks
Filling the gap
The final touch
Finding yourself
The finer points
Finishing touches
Fire it up
Fired up
First and foremost
First class
A first class label

First the good news
First things first
A first time for everything
Fits us to a "T"
Five of a kind
Flipping channels
Flying first class
Focus
Focus on the future
Focus on (year)
Food for thought
For all it's worth
For all the right reasons
For keeps
For real
For the moment
For the record
For those who know us
For whatever it's worth
A fork in the road
Foundations
Four of a kind

A fraction of time
Frame by frame
Freeze frame
From blueprints to footprints
From day to day
From every angle
From here to there
From our point of view
From reel to real
From start to finish
From the ground up
From the heart
From the word go
From time to time
Frozen in time
Full capacity
Full circle
Full house
Full of wonder
A full revolution
Fun and games
The fun starts here

G

Gaining attention
A galaxy of stars
The game of life
Games we play
Generation next
Get a clue
Get a head start
Get a life
Get a move on
Get comfortable
Get it together
Get over it
Get ready to...
Get real
Get serious
Get set
Get the message?
Get the picture

Get to the point
Get what's coming to you
Getting carried away
Getting down to business
Getting in the last word
Getting it down on paper
Getting the blues
Getting there is half the fun
Getting to know our way
Getting what we deserve
Give it all you've got
Give us a break
Giving credit where credit is due
A glance back
Go for it
Goes without saying
Going all out
Going on and on

Going places
Going to town
Going, going, gone
Gold rush
The gold standard
Gold through and through
Golden opportunities
Good and ready
Good as gold
Good things come in small packages
Got life?
Gotta love it
The grass is greener
Great expectations
Grounds for change
Growing by leaps and bounds
Guess you had to be there

H

Have it made
 Have it your way
 Have we got news for you
 Have what it takes
 Have you herd?
 Having the last laugh
 Heading in the right direction
 Heard that before
 Heart of gold

Here and now
 Here and there
 Here's looking @ you
 Hey, have you heard?
 History in the making
 Hold everything
 Hold it!
 Holding fast
 Honor, truth, duty

Hooked together
 Hope you had the time...
 A horse of a different colour
 How 'bout that
 How hard can it be?
 How lucky can you get
 How sweet it is
 How the west was won
 Huh?

I

I pledge allegiance
 I.D.entity
 Identities
 If all else fails
 If these walls could talk
 If this isn't the real world,
 then what is?
 If we don't do it, who will?
 If we only came with instructions
 If you only knew
 If you thought
 Image is everything
 Image is nothing
 Imagine
 Imagine that
 In 25 words or less
 In a different light
 In a nutshell
 In a word
 In a world of our own
 In addition to tradition
 In and out
 In any event
 In between

In black and white
 In brief
 In Dog years
 It's all about (what)
 It's all behind us now
 It's all here in black and white
 It's all in how you look at it
 It's all in the cards
 It's all in the game
 It's all our fault
 It's all over but the shouting
 It's all over town
 It's all up to you
 It's an attitude
 It's been done before
 It's been quite a trip
 It's been real
 It's confidential
 It's harder than it looks
 It's how you play the game
 It's in the numbers
 It's just too much
 It's like this
 It's no surprise

It's not a feeling you get everyday
 It's not an option
 It's not as easy as 1,2,3
 It's not easy being green
 It's not over until the last bell rings
 It's not over yet
 It's not what you think
 It's personal
 It's showtime
 It's so you
 It's the small things that count
 It's the thought that counts
 It's up to you
 It's what we've become
 It's what you make it
 It's what's on the inside that counts
 It's your history
 It's your life, take notes

J

Jammed in
Joining forces
Journey to greatness
Jump at the chance
Jump right in
Just a bit different
Just a click away
Just a little mixed up
Just a second
Just add water

Just around the corner
Just because...
Just goes to show you
Just had to be there
Just in case you ever wondered
Just look at us
Just one of those things
Just one step at a time
Just passing time
Just push play

Just scratching the surface
Just so
Just us
Just wait and see
Just when you think you've seen it all
Just when you thought it was over
Just when you thought you'd seen it all
Just your type

K

Keep a straight face
Keep an eye on it
Keep it real
Keep it simple
Keep the change
Keep the triumphs
Keeping it real
Keeping pace

Keeping tabs
Keys to the future
Knight vision
Knights! Camera! Action!
Knock it off
Knock knock
Know a thing or two
Know it inside out

Know the score
Know the tricks of the trade
Know what it takes
Know what we mean?
Know what's what
Knowing our place
Knowing the ropes

L

A language of our own
Larger than life
Last but not least
Lasting impressions
Laying it on the line
Leading the pack
Leading the way
A league of our own
Leave it to Beavers
Leaving our mark
Leaving the past behind
The legacy continues
The legend lives on
Less is more
Let the good times roll
Let the magic begin
Let the tradition begin
Let us spell it out for you
Let yourself in
Let's cut to the point
Let's get this show on the road
Let's make hisssstory

Let's talk story
Life 101
Life in the middle
Life is multiple choice
Life, camera, action
Life@(schoolname).
Life's too short to be ordinary
Lift here
Lighten up
Lightning strikes twice
Lights, camera, action
Like I was saying
Like never before
Like...
Linked as one
A little bit more
Little by little
A little give and take
A little off center
A little rough around the edges
Little things
Live and learn

Live it up
Live the dream
Living on the edge
Log on...
The long and short of it
The long & winding road
Long time, no see
Look again
Look at us now
Look before we leap
Look closer
Look inside for details
Look what the cat dragged in
Look who's talking
Looking beyond
Looking forward, looking back
Looks can be deceiving
Looks like it's that time
Looks like we made it
A lot to remember
Loud & clear
Luck has nothing to do with it

M

Mad about plaid
 Made for success
 Made in the shade
 Made to order
 Made you look
 The main event
 Make a big deal
 Make a great showing
 Make a note of it
 Make a run for it
 Make it count
 Make it happen
 Make no mistake about it
 Make nothing of it
 Make something of it
 Make the scene
 Make way
 Make your move
 Making a comeback
 Making a fuss
 Making a go of it
 Making a long story short
 Making a name for ourselves
 Making a statement
 Making both ends meet
 Making connections

Making every day count
 Making fun of it
 Making headlines
 Making it all fit
 Making it work
 Making ourselves at home
 Making the best of it
 Making the grade
 Making the pieces fit
 Making time for...
 Many as one
 Many friends, one world
 Mark my words
 A matter of time
 Maxed out
 Maximum occupancy
 May we have your
 atTENTion please?
 Maybe I'll see you there
 Me, you, us
 Measuring up to the test
 Membership has its privileges
 Memories are made of this
 Memories of the past,
 dreams of the future
 A method to the madness

Mind over matter
 Mind, body, soul
 The missing link
 Missing the point
 Mission accomplished
 Mission: possible
 Mix it up
 Mixed emotions
 A modest proposal
 Moments in time
 More
 More about everything
 More often than not
 More or less
 More than just the basics
 More than meets the eye
 More than one can play at this game
 More than words can say
 More than you imagined
 The more the merrier
 The more things change...
 More to come
 Most of all
 Moving up in the world
 Multiple choice
 A must see

N

Name of the game
The name of the game
A name you recognize
Neither here nor there
Never before
Never before, never again
Never had it so good
Never quite like this
Never-ending questions
New and improved
A new combination
A new day and age
A new direction
A new horizon
A new twist
Next
No borders, no boundaries
No doubt about it
No ifs, ands or buts
No joke
No kidding

No laughing matter
No limits
No limits, no boundaries
No matter what
No one quite like us
No problem
No reservations
No small change
No time to catch our breath
No turning back
No two are alike
No two ways about it
No vacancy
No wonder
Northside story
Not a bit
Not another peep out of you
Not as it seems
Not just another face in the crowd
Not just skimming the surface
Not on your life

Note this
Nothing but...
Nothing can stop us now
Nothing greater than a Raider
Nothing held back
Nothing of the kind
Nothing ordinary about us
Nothing stays the same
Nothing to hide
Nothing to it
Nothing's perfect
A novel approach
A novel idea
Now
Now & then
Now look what you've done
Now or never
Now we've got it
Now we've got something
to shout about
Now you know

O

O my!	Our legend lives on	On the inside
Objects in the mirror...	Our moment in time	On the level
Of all things	Our name says it all	On the move
Of epic proportions	Our story, your story	On the other hand...
Of our own free will	Our time to shine	On the spot
Off balance	Our turn	On the spur of the moment
Off the beaten track	Our way	On the up and up
Off the wall	Out and about	On the verge
Off to a wild start	Out loud	On top again
A okay	Out of line	On top of things
On both sides of the line	Out of place	On top of the world
On common ground	Out of sight, out of mind	Once a Warrior, always a Warrior
On edge	Out of the blue	Once and for all
One of a kind	Out of the box	Once in a blue moon
One of these days	Out of the ordinary	Once in a great while
One size does not fit all	Out of the question	Once in a lifetime
One small step	Out of the shadows	Once upon a time
One thing leads to another	Out with the old,	One
The one to watch	in with the new	One 4 all
One voice	Outside the box	One 4 all and all 4 one
One way or another	Over and over	One and only
Only the beginning	Over the top	One by one
Only the name's the same	On hold	One for the books
Only time will tell	On our way	One for the record books
Opening doors	On target	One good turn deserves another
Or something like that	On the contrary	One hot number
Orange you glad?	On the cutting edge	One in a hundred
Organized chaos	On the double	One in a million
Original formula	On the edge	One in every crowd
Our final answer	On the face of it	One last look
Our kind of place	On the flip side	

P

Pack, pride, purpose
Packed and ready to go
Packed INdividually
Pages in time
Pardon our dust
A part of history
Part of the pack
Pass it on
Past, present, future
Paws and reflect
Paws for reflection
A paws in time
Paws-abilities
Paying attention
A penny for your thoughts
People are talking
People, places, things, ideas
The people... the stories...

the experiences...
A perfect ten
Permission granted
Perspectives
Pick of the pack
A picture is worth (year) words
Picture perfect
Picture the possibilities
Picture this
Piece of the action
Pieces of the puzzle
The places we'll go
Playing for keeps
Playing it cool
Playing your cards right
Plus a whole lot more
Point being
Pointed in all directions

Points of View
Polished performance
Pop the question
The possibilities are endless
The power of expression
Power of one
Power, purpose, pride
Premium blend
Price is right
Priceless
PS: pride & spirit
Pssst...there's more
Purple reign
Put 2 and 2 together
Put to the test
Putting us on the map

Q

Quest for the best
Quick as a wink

Quiet please
A quiet zone

Quips & quotes
Quite the place

R

R way
A race against time
Raising our sights
Raising the bar
Raising the roof
Raising the standard
Random
A rare combination
Reach for the stars
Reaching new heights
Read between the lines
Read more into it
Read the fine print
Ready or not
Ready, set, go
Ready, willing and able

The real deal
The real world
Reality check
Red hot
Red hot, cool blue
Red, white & you
Red, white and new
Reinventing ourselves
Reinvention
Rekindle the flames
Remember when?
Remember, live, dream
Respect
Return to sender
Revision
Revolution evolution

Right before your eyes
The right combination
Right here, right now
Right on time
Right this way
Ripped to pieces
Rise and shine
The road less traveled
Road to success
A roaring twenty
Roll out the red carpet
Room to breathe
Room to grow
Rude awakenings
Running on empty

S

Same as it ever was	Simplicity is just an illusion	Stand by...
Same difference	Simply complicated	Stand for something
Same here	Simply unforgettable	Stand up, stand out
Saving the best for last	Simply you, simply us	Standing on our own two feet
Say it with an accent	Sit up and take notice	Standing out
Say the word	Situation under control	Stands to reason
Scream 'til you're red in the face	Slightly off center	The start of something big
Seal of approval	So bad we're good	Starting at 1
Sealed in gold	So be it	Starting from scratch
The season finale	So far, so good	Starting over
Second chances	So it goes	Stay the course
Second to none	So much the better	A step ahead
See for yourself	So much to say	A step beyond
See it; believe it	Some assembly required	Step by step
See the writing on the wall	Some impressions never fade	Sterling silver
See you later, Alligator	Some people	Still in one peace
Seeing double	Some things never change	Still the one
Seeing is believing	Something for everyone	Stop! Hold everything!
Seeing it through	Something from nothing	Stopping at nothing
Seeing red	Something to shout about	Stories all our own
Seems like only yesterday	Something to think about	A story to be told
Seen, heard, noted and quoted	Something to write home about	Strength in numbers
Seize the day	Something unpredictable	Strike it rich
A sense of pride	Sometimes numbers lie	Structure
Sense of time	Somewhere in between	A study in contrasts
Serendipity	So now what?	Subject to change
Serves you right	So they say	Success hasn't spoiled us yet
Setting the world on fire	So to speak	Such a name dropper
Settling the score	So what else do you need to know?	Such is life
Shake, rattle and roll	So what's your story?	Suit yourself
Sharing a common difference	So, what else is new?	Small change
Shed some light on it	Solid as a rock	Small impressions, big impact
Shifting gears	Sooner or later	Small talk
Short and sweet	Sound bytes	Small talk's a big deal
Show offs	Southern accents	Suits us to a "T"
Showing our true colours	Southern roots	Super-sized
Shrink to fit	Space is limited	Surrounded
Side by side	Spare change	Survival of the fittest
A side never seen	Speak up	Surviving the glitches
Sign of the times	Special effects	Survivor
Sign on the dotted line	Split decision	Symbiosis
Signed, sealed and delivered	Split the difference	Syndication
Signs of the times	S-s-s-econd to none	Synergy
Silver and black attack	Stand and be counted	System overload

T

Take a chance	That's the ticket	Time stands still
Take a closer look	Then & now	Time will tell
Take a hint	Then & wow	To a great extent
Take a look at us now	There's a Bulldog in every crowd	To another level
Take a new turn	There's no stopping us	To be continued
Take a number	There's nothing generic about us	To make a long story short
Take a picture, it lasts longer	There's nothing like it	To the hill and back
Take a second look	There's only one	To the letter
Take a stand	Things are looking up	To the nth degree
Take another look	Things aren't always what they seem	To whom it may concern
Take it or leave it	Think about it	Together as one
Take the hint	Thinking big	Together to the end
Take two	Thinking out loud	Together we can
Taken by surprise	Thinking outside the box	Told you so
Takes one to know one	Third time's a charm	Too close for comfort
Taking flight	This drives us wild	Too good to be forgotten
Taking it from the top	This hour, this day, this month,	Too good to be true
Taking it to another level	this year	Too good to keep under wraps
Taking off the wraps	This is how we see it	Too grand
Taking our 15 minutes	This is it	Too hot to handle
Taking the bull by the horns	This is the place	Too much of a good thing
Taking the world by storm	This is the year	Top of the charts
Talk big	This is who we are	Top secret
Talk of the town	This spot reserved	Torn together
Teaching old dogs new tricks	This will shock you	A touch of silver in solid gold
Technically speaking	Thought for the day	Tough act to follow
Tell it like it is	Thought you'd like to know	Tradition with a twist
Ten times more	Thoughts, beliefs, opinions	Traditions & transitions
That certain something	Three of a kind	Trans4mation
That small town feeling	Threshold	Transitions
That takes care of that	The thrill of it all	Treasure the moment
That was then	Thriving in chaos	Turn of phrase
That's a wrap	Through our eyes	Turn the page
That's all we need	Tight	Turning point
That's just the half of it	Time after time	Turning the world upside down
That's my final answer	Time and time again	A two for one special
That's no excuse	Time flies when you're having fun	Two sides to every story
That's not all	A time for change	Two steps forward
That's our story and we're	Time for everything	The ultimate investment
sticking to it	Time of our lives	
That's the difference	Time out	

U

Unbound
 Undefined
 Undeniably different
 Under construction
 Under cover
 Under pressure
 Under the circumstances
 Under wraps

Unfolding the truth
 Unforgettable in every way
 Unified diversity
 Uniform differences
 A uniform way
 United we stand
 Unleashed
 Unlimited

Unplugged
 Unpredictable
 Untitled
 Up close and personal
 Up in the air
 Up to date
 Up, up and away
 Utter chaos

V

Vantage point
 Version 1.0
 Very highly motivated

A view from the valley
 Viewers like you
 Visibly different

A vision become reality
 Visualize

W

A walk on the wild side	cocky about	When the dust settles
Way 2 kool	We've got style	Where are the keys?
A way with words	We've got the hookup	Where do we fit in?
We are	We've got you covered	Where everybody knows your name
We are not	We've hit the Bull's eye	Where in the world?
We are one	What a difference a year makes	Where's the Bulldog in you?
We are...RU	What a long strange trip it's been	Who are we?
We bring good things to life	What a vue	Who cares?
We couldn't make up these	What are you driving at?	Who do you think we are?
stories if we tried	What are you looking for?	Who knew?
We deliver	What did you expect?	Who let the cat out of the bag?
We demand respect	What do you do?	Who no one sees
We faced it together	What do you mean?	Who says?
We have it all...and then some	What goes?	Who? Me?
We hold these truths...	What happened?	Who? What? Where? When?
We kid you not	What if...	Why? How?
We know a thing or two	What is it about this place?	A whole new ball game
We lead; others follow	What make us tick?	The winner's circle
We make looking good easy	What matters most	Wired
We make the difference	What next?	With flying colours
We survived	What now?	Without a doubt
We spy	What was, what is, what will be	Without question
We told ya	What year is it anyway?	Word for word
We won't go quietly	What? Huh? Hmmm...	The word is out
Welcome to our world	Whatever	Word travels fast
We'll see about that	Whatever it takes	Words
We're all in this together	What's all this noise about anyway?	A work in progress
We're all that	What's done is done	A work of art
We're going wild	What's going on?	A world of difference
We're INdependence	What's gotten into you?	A world of possibilities
We're on the map	What's in a name?	A world of wonder
We're OVER it	What's it mean?	Worth looking into
We're packed and ready to go	What's so different?	Worth the wait
We're something more	What's the big deal?	Would we lie to you?
We're still flying high	What's the buzz?	Would you care to join us?
We're turning some heads	What's the difference?	Wouldn't change a thing
We've caught your eye	What's the idea?	Wouldn't you like to know?
We've completely flipped	What's the point?	Wrapping it up
We've got a line on you	What's unique about us?	Written in the stars
We've got it all	What's your Pointe?	
We've got something to be	When all is said and done	

Y

Y not?
 Yadda yadda yadda
 A year 2 acknowledge
 A year like no other
 A year worth looking at
 Years 2 keep
 Yesterday, today, tomorrow
 You ain't seen nuthin' yet
 You are here
 You be the judge
 You can count on it
 You can get there from here
 You can quote us on that
 You can read us like a book
 You can say that again

You can't ask for anything more
 You can't believe everything
 you hear
 You can't judge a book
 by its cover
 You can't take it with you
 You complete the puzzle
 You do the math
 You don't say
 You gotta love it!
 You had to be there
 You know it
 You oughta be in pictures
 You oughta know
 You provide the colour

You said it
 You should be in pictures
 You think you know...
 but you have no idea
 You were there
 You. Captured.
 Younique
 Your guess is as good as mine
 Yourbook
 You're invited
 You're not going to believe
 this, but...
 Yours 2 keep
 You've got mail

Z

Zero in