

HISTORY AND SOCIAL SIGNIFICANCE OF
THE COLLEGE YEARBOOK

by

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B. S., Kansas State College
of Agriculture and Applied Science, 1933

A THESIS

submitted in partial fulfillment of the
requirements for the degree of

MASTER OF SCIENCE

KANSAS STATE COLLEGE
OF AGRICULTURE AND APPLIED SCIENCE

1934

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INTRODUCTION

Life on the campus is in many respects a miniature reproduction of life throughout America. This is not strange, for the college student is at once child and parent of the American citizen. The campus has its vices, graft, pettiness, machine politicians, and practical business men. It has its ascetics, scientists, humanitarians, and idealists.

If the college student could step into the pages of history, he would be old enough to conquer an old world empire, write an immortal poem, become a world famous scientist or historian, liberate a South American nation, or figure as the hero of a French romance.

He is old enough in years, yet he is still a school boy or girl, too immature to be respected for his ideas or punished for his misdeeds. The former are whims, the latter pranks, and both will be outgrown. He is trusted with some measure of self-government in the hope he will learn something by it, with no regard for what he learns.

Many fascinating sociological studies might be made of the campus. In this thesis we have attempted one such study, a study of the big business of most student bodies, the college yearbook. But enticing trails lead off from it in every direction. We cannot explore them, but only hope

this paper may tempt some one else to continue the search. It will achieve its own immortality if it may find a niche at last in a more exhaustive study.

Like many American institutions, the yearbook has grown up a helpless, sprawling thing, suddenly arrived at huge proportions. Faculty members and students alike have regarded it as one of the established facts of life, incapable of explanation.

This thesis is in no sense a guide for student editors. A few manuals have been prepared by journalism instructors and engraving companies containing varying amounts of information and misinformation. But they are outside the main purpose of this thesis. The Scholastic Editor is a magazine which frequently contains excellent suggestions for the student editor.

The purpose of this paper is to sketch roughly two pictures: the history and growth of the yearbook as an institution; and its relation to the community called the student body. The amateur sociologist often collects a rare assortment of statistical data which mean nothing. The reformer bores his reader, and so defeats his purpose. We prefer then to take the role of reporter, drawing largely from our own experience, and satisfied if we can at once paint an accurate picture and tell an interesting tale.

The candidate has gathered much of this information

from letters, personal interviews, magazine articles, and background reading in sociology,--all research work done for this thesis. But he has gained his most important information from personal experience as editor of a yearbook; from acquaintance with editors and staff members in other schools, and engraving representatives; from examining a large number of high school and college yearbooks, particularly during the last two years; and from living in Manhattan during the last 10 years, watching, listening, and keeping confidences. During that time he has known most of the staff members of the Royal Purple and the officers of the student council,--some of them personally and more or less intimately,--some of them indirectly, through mutual friends. In short, he has long been privileged to sit inside the machine and watch the wheels go 'round.

Some events have been changed in the telling, for obvious reasons. A college student may get drunk and pass out without losing face. He may violate the sex code, or be caught with a crib during examinations, and his friends will think nothing of it. He may beat his bills, or stoop to petty stealing, and they will pity him, and give him another chance. But if he violates a confidence, shows up a friend or an organization to whom he has sworn loyalty, tacitly or openly, or even repeats a story that may get an enemy in trouble, he "stinks" forevermore. He is welcome as a pole-

cat at a party.

Therefore, we have sought only to paint a picture which we feel is representative alike of the smallest denominational college and the largest university. A number of students from various denominational colleges have assured us that the only difference between students there in state schools is that the former are more careful not to get caught.

At long intervals, someone makes sensational charges. Campus newspapers, perhaps metropolitan papers, scream the news. Authorities investigate. They find no records to substantiate the charges. Witnesses know nothing. The muck-rakers grow confused about names, dates, and places. The probe is dropped, with or without whitewash. It has been both futile and foolish. One can only know by experiencing affairs in the lives of undergraduates. One must be able to smile quietly, knowingly, when the faculty member of a state school or a church school boasts, "But that sort of thing never happens on this campus."

Years ago a man congratulated an old friend, his family lawyer, who had just freed a hobo client accused of stealing a watch. "That's fine, Joe," he said, "but now tell me, do you really think he stole the watch?"

"Well," drawled the lawyer, "I've got the watch." The candidate must ask to be believed in many incidents recount-

ed in this thesis, not because he intends to produce documentary evidence, but because, figuratively speaking, he has the watch.

Like the political machines exposed by Lincoln Steffens, the "system" behind the yearbook is probably much the same from New York to California. This extra-curricular activity affords (a few) students excellent practical training. Training for what? One student learns to run a political machine, while another learns to shun elections. One learns to take his cut in petty graft, while another learns to ignore it. No doubt the college system is both cause and result of the American system. Last summer the candidate outlined a proposed fictional story on this subject to the editor of College Humor. His answer said, in part, "what you say about rackets in connection with college annuals, dances, etc., is very interesting, and, we realize, perfectly true. But I am afraid our magazine isn't the place for an expose of the situation - we could not afford to antagonize the colleges to that extent, certainly not at the moment. I doubt whether any college magazine would take a chance on such a feature, although some of the general magazines might."

This story cannot be completed without years of research. It must be read critically, for who can accurately describe his own motives and reactions? One student often

knows little of the life of other students; like the classic example of the six blind men and the elephant, he only sees a part of the college. The town man has but a glimpse of the life of his fraternity brothers in the house. The freshman who bawls loudly after a paddling has so short a memory that he cries loudest for "meat", as a sophomore.

HISTORY OF THE YEARBOOK

In General

The following excerpts are from a letter to the candidate: "As to the origin of the college or school annual, I have no definite data as to its actual beginning. In fact I firmly believe that it simply 'grewed' like Topsy, probably starting with a simply enlarged commencement program dedicated to the graduating class only. Later as photo-engraving was developed, halftones of the class were used.

"My high school graduating class of 1902 published a graduating pamphlet of some twenty-five pages with a much embellished hand drawn cover, with halftones of the faculty, senior class and a group of the junior class. It already showed a stereotyped form at that date, with the individual activities, a humorous class prophesy, several pages of short "take-offs" on different students, and solid pages of

advertisements with the admonitions to students and friends of the school to patronize their advertisers. This last thinly veiled form of blackmail is still in use and . . . seems necessary before some local merchants will shell out for ads in towns where there are several high schools and a college or two who issue annuals. . . .

"The glorification of the annual as we have known it in later years was simply keeping pace with the growth and improvement in all publishing lines, and of course was influenced by the rivalry between schools, the effort of staffs to outdo the former, and the highly competitive influences of the printer and engraver and photographer who bid for the work of producing the book. This resulted in many instances in expenditures out of proportion to the real value of the book as a cross section of the school year's history. . . .

"Then, too, it was thought necessary to increase the attractiveness and unusualness of each new issue in order to create and enlist the interest and support of the school body."¹

Another engraving representative tells us: ". . . such information as I can give you is a gradual accumulation over a period of years, without memorizing the sources when

1. Fazel letter. See bibliography for complete reference.

they resulted other than from direct experiences. . . .

"The Trochos [University of Wisconsin, now the Badger] was one of the very first such books in the Middle West, and probably in the country, for it was first published in the early nineties, and the halftone did not come in general commercial use until about 1890. . . .

"College students have apparently always accumulated memorabilia. It is a natural thing to do, and of course not peculiar to them, but peculiarly likely, because any normal person feels instinctively that it is a memorable experience. Even for people who don't go to college, the age of the late 'teens and early twenties carries a special aura in one's life history.

"Well, photographs arrived during the last half of the nineteenth century, which also happened to be a time when in this country colleges were rapidly springing up, especially in the Middle West. . . . College friends exchanged photographs (it was a period when that was done widely in all circles -- did you ever see a family album of the '80's or '90's?) Then along came the halftone as a means of reproducing photographs. Probably practically simultaneously, on half-a-dozen or more campuses, enterprising chappies saw the possibility of earning an honest dollar by compiling complete or nearly complete albums of the seniors, and selling these at a profit. The addition of group pictures of

athletic teams, musical clubs, dramatic organization, etc., was a natural expansion to increase sales.

"And then the market in the underclasses was seen, and additions made for them. And first thing they knew, it was being published with an eye to the whole campus instead of just the seniors, and was truly an all-school publication; though naturally the seniors filled the biggest place, just as they do in the actual campus hegemony.

"These books were early embellished with drawings both for adornment and for enlivening. Organization of the books into sections became logical as soon as they expanded to cover the range of campus interests; and it was an obvious move to mark these sections with drawings. The development from this to color, and the application of the principles of good design was natural, gradual; and I doubt if, in the perspective of hindsight, any one book can be spotted as a landmark or any individual as a Columbus.

"In the imperfection of human affairs, over-development seems to be an inevitable sequence to development proper. I do not mean over-development in an absolute or continued sense. I mean development out of proportion to current conditions or values. Undoubtedly yearbooks were over-developed during the late lamented era, just as 'most everything else was, including numerous other phases of education. But that does not mean that yearbooks have

passed a peak above which they will never again rise, any more than we will never have again as many automobiles in this country as we had in 1919. It was and is simply a current and temporary mal-adjustment. It was an over-development. It is now an under-development in the majority of cases. There is some significance in the fact that year-books had more and larger profits when they were over-developed than they do now when they are under-developed."¹

Another engraving representative wisely told me he regarded the snapshots, views, and album section as the meat of the yearbook, the color work and decoration as pleasing trimming. He compared the book to a house which was livable if it had comfortable furniture and a good furnace, but more attractive if one could afford to landscape it outside.

The Encyclopedia Britannica tells us concerning photo-engraving, "George Meisenbach, of Munich, patented a process in 1882, and to him is generally credited the invention of the half-tone process, he being the first to put the process to practical use; while Frederick Ives, an American, was producing satisfactory work in 1886 by the use of a sealed crossline screen; and he, probably, is the 'father' of the method which is now in common use."² This selection comments

1. Maplesden letter.

2. Ency. Brit., 14th ed., 17:493.

on the curious fact that printing and engraving, used to record all other history, cannot record with any degree of accuracy their own inception.

Again we quote: "Classbooks remain classbooks in such Eastern acropoli as Yale, Harvard, etc. Outside of New England, however, they're yearbooks about as we know them hereabouts. These classbooks cost $\overline{\$10}$ or $\overline{\$12}$ a copy because of limited circulation. . . . Peak of over-emphasis now on the Pacific Coast, along with football. . . Why fraternity-sorority-senior books instead of all-school? Because the fraternity-sorority soviets pay for their pages. I'm sure ----- would be delighted just as you would have been, to sell similar pages at similar rates to boarding clubs and rooming houses."¹

C. J. Medlin, one-time editor of the Royal Purple and now a representative for Burger-Baird engraving company, gave me the following probable history of the yearbook:

Years ago, seniors in many schools exchanged photographs. It was hard to keep them together. The idea grew up to have a memory book similar to the family album. These senior pictures, then, were gathered together. Gradually students included snapshots. With the discovery of the photo-engraving process, students and faculty alike found a

1. Maplesden letter.

printed book cheaper and more convenient. The first books were senior books, only four or five students shown to a page.

The yearbook has had its most flourishing growth in the Midwest. Because yearbooks grew faster in the newer schools of the West and Mid-West, engraving companies there began to pay more attention to them, specialized in that type of work, and promoted it. Some eastern schools still send their books West to be engraved, for that reason.

Commercial interests pushed the development at every step. The Royal Purple shows the trend well. During the years 1910 to 1912, underclassmen and other activities began to be included and developed. Process plates, color work, and expensive views came in during the next 10 or 15 years.

Perhaps the first theme in yearbooks consisted of wheat, or rings, etc., worked into the background of panels. One man got the idea of working out a theme in opening and division pages, sold it to the Savitar at Missouri, and reaped a gold mine in other contracts for his company, as a result.

Snapshot albums or memory books containing everything from souvenir programs to choice bits of poetry are still being compiled by a few college students. Probably no records have been kept of class books which may have existed

prior to development of the photo-engraving process.

The yearbook became topheavy during the years of mushroom growth. When the depression came, annuals had to be reduced. Some threw up the sponge altogether, for a year or two. Medlin says he doesn't recall a single college which abandoned the yearbook permanently, however. Some high schools dropped them years ago after unsupervised staffs plunged their schools deep into debt. Editorial policies got some high school staff members in trouble, too. Virtually all of them probably have some form of supervision, now.

Brigham Young university discontinued its Banyan in 1932, but resumed publication in 1933 and 1934. In 1932, all members of the senior class bought albums, had several pages printed and inserted showing athletic and view pictures, and exchanged their own photographs with one another.

McPherson had a staff last year which collected pictures of seniors and some student activities, to be printed in this year's book.

Southwestern dropped out in 1933, but is having a book again this year. In the case of Brigham Young and Southwestern, students didn't vote on the question of suspending the book, but the administration needed the subsidy they received for other purposes.

A group of students at Bethany College, Lindsborg, has

been waging a campaign to resume publication of the yearbook, and is seeking to meet administration requirements that they show they can finance it without the usual school subsidy.

College annual budgets run from below \$700 to above \$30,000 each year. The University of Texas must have come near a record for expense, for \$5.00 from each student activity ticket went to the support of the yearbook, and 5,000 copies of the book were distributed one year. The Universities of Kansas and Missouri have ranged up to twenty or twenty-five thousand dollars. The Royal Purple has probably touched \$18,000.

I understand its budget in 1931 was \$16,000. In 1932 it was \$14,300, and in 1933 was about \$10,000.

Oddly enough, in view of the general influence of college publications on high schools, we learn from an article by Edward W. Hill, "The Value of Annual Continuity," that volume one, number one, of the Athenian, yearbook of Athens Academy, a comparatively small high school in Pennsylvania, was dated August 10, 1841.¹ This article contains a reproduction of the first page of that first issue, which prints the contents of the Athenian for May 1, 1842. Apparently a literary publication, it was a four page pamphlet without

1. Scholastic Editor, April, 1931, p. 12.

illustrations.

At the time this article was written, Athens was publishing a semi-monthly paper, of which the yearbook was the annual number, so we can only guess what the article does not explain,--that volume one, number one may have been an ancestor of the paper much as of the magazine. In any event, the Athenian has a long tradition back of it. It must be of exceptional historical value as the article suggests.

Paul Nelson, editor of Scholastic Editor, says: "Yes, the student yearbook did begin in the east, as a successor to the picture album book. There is no proof as to when the first book started. Some have been in continuous operation from 1880 or thereabouts. . . ." ¹

From the director of publications at the University of Missouri we learn: ". . . the Savitar is now publishing its fortieth annual number. It originally was published as the work of the Junior Class, and until about 1908 was pretty much a combination of pictorial and literary stories of the year's activities. Beginning about 1908, the literary side of it began to fade into the background, with more attention being given to the picture end of it. This of course was largely due to the engravers' influence, who found it such a wonderful source of profit. Gradually engraving

1. Letter in candidate's collection.

houses began to develop the specialty of college annual production, installing special departments and artists to assist the editors until at the present time, in practically every school and college, as you know, the engravers virtually edit the book and exchange ideas among themselves, using ideas over and over with different schools and charging them for original art work each time.

"Following the war, throughout the entire country the student bodies began incorporating student government associations, and at this University this incorporation included the Savitar. With this official incorporation . . . the control of the book passed out of the hands of the Junior Class and into the hands of the Student Government Association. While the board of editors is selected from the Junior Class, nevertheless there has been considerable political pressure from the politicians controlling the Student Government Association.

"Last year for the first time the Savitar became part of a general Student Activity Ticket, and the price of the book was reduced from \$5.00 to \$2.35. The number of books printed went up from 800 last year to 2700 this year. Two or three hundred students were exempted from the activity fee. Last year was the low in circulation, as the year before there were 1600 books printed, and the year before that about 1800, and the highest previous to that was 2300

in 1911, at which time 500 books were sold to the University for distribution to high schools. . . .

"Traditional interest in the Savitar has been very fine. A year ago, we printed a story of what had become of the various editors of the year book, and it showed that most of them have been very successful in after life. Some of the men who were editors of the yearbook are today nationally known. . . .

"Finally, the evaluation of the year book as an institution is rather hard to give, but I do know that we have a complete file of our year book in the office of the President, another file in the State Historical Library, another in the Alumni Secretary's office, two in the General Library, and one in the Athletic Department, and these files are constantly referred to because of their historical value. There is no other publication on the campus, not even an official publication of the institution, which contains the amount of information about the personnel of the University as does the year book. There is hardly a day goes by but someone does not come to my files for some information that can only be traced through an old year book.¹

Otis Dypwick and George Doyle, editor and business manager of the 1933 Gopher, yearbook of the University of

1. Williams letter.

Minnesota (which, incidentally houses headquarters for the National Scholastic Press Association), in an exceptionally interesting article, "The Gopher Came out of the Hole!" assert: "The year is 1926. . . and The Gopher, the University of Minnesota yearbook, is riding high with over three thousand circulation and a budget of \$25,000. Years pass and it is 1932. Alas, the poor Gopher. It is about to give up, victim of the w.k. depression.

"The Gopher had been firmly established as a Minnesota tradition in its 45 years of publication. It had proven itself representative of the country's leading university yearbooks. It was more or less the 'thing to do' to purchase one.

"Then came the school-year 1931-32. College students measured values as they had never done before. The 1932 Gopher didn't stand the test. Its subscriptions nose-dived to a scant thousand."¹ The entire article is worth quoting, but space forbids.

Development of the Badger

H. H. Brockhausen, president of the Brock engraving company at Madison, Wisconsin, writes: ". . . let me start with the history of the year book here at Wisconsin, because

1. Scholastic Editor 13(2):2. Nov. 1933.

the life of the year book at this school has really had some 'social significance' in that its experience has been a perfect reflection of the temperament of the campus.

"The BADGER . . . was first published by the class of 1885. Its name was then the TROCUS [sic]. The class of 1889 changed the name to the BADGER.

"In other days education was pretty much limited to the 'aristocracy,' or, more properly, to people who could afford an education. The enrollment was, of course, much smaller. The natural result was a clannish feeling on the campus with the resultant birth and development of traditions. The BADGER, of course, was primarily a yearly publication whose function was to record the events of the year. It became an institution, or a tradition, because school life meant more to people in those days with the result that the sentimental aspects of the yearly record became as important as the actual recording.

"The publishing of a year book then became a campus institution because of the organization necessary to news-gathering, financing and the many other details involved in publishing the book.

"With the formation of groups on the campus, fraternal on one side and non-fraternal on the other, the year book as a tradition or as an institution for recording the year's events took on a new significance, this because rivalry

naturally sprang up for the various editorial and business offices that were necessary to the functioning of the book. Soon the offices of editor and business manager became regular offices on the campus 'political slate.'

"At this point because of interest in campus elections and the natural rivalry between groups, the year book really became a campus institution. It affected the entire school group from the faculty down to the lowest freshman. . . . each group on the campus found the BADGER a medium of self-expression in a sense and for that reason it became not only an established institution but a loved tradition.

"My first contact with the 'year book' was nineteen years ago. At that time, the best talent on the campus organized when elections approached and electioneered to put into office their particular slates. As soon as the candidates were elected there was much bustle and activity in the organization of the various departments and much political hullabaloo about choice appointments, etc. All of this proves to me that the BADGER was a very healthy thing for the campus as a tradition and that the activities of the students in publishing the book were very worthwhile because of the valuable experience gained by the students in doing the job.

"As the enrollment increased with the increase in the size of the book the student publishers became 'publisher

conscious' and a spirit of rivalry was born in which the editors particularly had one chief idea in mind and that was to outdo all past BADGERS as well as to outdo contemporary year books. All of this, to me, has some real significance in view of what has happened in recent years. I would say from 1917 up to very recent years, expenditures on year books increased and the appearance and format of the year book became more and more elaborate. The campus accepted the increase in cost both because they loved the year book as a tradition and as well, possibly, because it became more or less of an accepted thing. One interesting result was that the publishing staff began to consider the year book more as an opportunity to 'do an outstanding job on the campus' than to really produce an accurate and interpretative record of the year's events. Editors became more or less selfishly and conceitedly interested in getting as much money from the business department as possible in order to build elaborate art themes, and most business managers seemed to measure their success in proportion to their ability to draw more and more money from the campus in order to do a 'successful' job and also to show a profit for themselves at the end of the year.

"My feeling five years ago about the BADGER was that the significance of the book as a tradition or a yearly record seemed to have been completely forgotten. As far as

the campus was concerned, it became a political football, and as far as the staff was concerned, it became a vehicle to glory and profit only. The whole group blandly accepted the book as an established thing without anyone ever stopping to analyze its merits or demerits as a worth while thing.

"With the first rumblings of the depression, the BADGER began to take on new aspects. Five years ago, more than two hundred seniors point-blank refused to pay the three dollars necessary to insert their pictures in the senior section, and the staff was horrified to learn that 'furthermore they didn't care a whoop whether their pictures appeared or not.' This, even five years ago, was considered almost sacrilegious. The staff, however, and the campus gradually began to develop new sense of values regarding the year book. The cost of the BADGER began to enter into the picture as a material item in the individual student's yearly budget. Pretty soon criticism began to develop regarding the elaborateness of the book and the necessary expense that it must have involved.

"Two years ago an entirely new attitude developed toward the book. The feeling was that the book cost too much money in the aggregate, that all of the meaningless design and gingerbread that went into it was unnecessary, that editorially the books were stereotyped, hackneyed and

uninteresting, and that, all in all, the whole thing was a necessary evil at best. To me, the change was a reflection of economic conditions granted, but mainly a reflection of a new 'smart alecky' student temperament that would not be denied. The Wisconsin campus went to the extreme in ridiculing and completely changing the whole year book set up.

"The conclusion seemed to be that year books, just like Topsy, just naturally 'grew' up. The fact that the year book might be a worth while tradition never seemed to enter campus consciousness. All it seemed to symbolize was one of many institutions that had to be torn down and changed just for the sake of change. I wish I had time to discuss with you the real function of a year book, but space won't permit. However, the editor two years ago and this present year both had the idea that the year book is not a record of the school year to be compiled and bound for permanent library use, but rather an editorial opportunity for controversy. Unfortunately, the group in control of the book here is in the minority, and use of the year book as a medium for controversy fits into their picture beautifully because, of course, there is no opportunity for answering their opinions as published in the year book.

". . . it seems to me that economic conditions and student temperament really find an outlet for expression in the year book, and certainly . . . the BADGER has been more

or less a barometer of campus conditions. The Wisconsin campus, of course, is unusually liberal and for that reason the experience of the year book here might be considered unique. The year book in other Big Ten schools is practically the same institution it was ten years ago. The campus supports the book and the book is just as elaborate and as large as it ever was. Wisconsin's BADGER, therefore, may be a few years ahead of what is in store for other year books. . . .

"You ask if it was competition, fad or commercial interests or what have you that made the expenditures for year books increase as time went on. First, certainly came the element of competition in the publishing staffs of the book to outdo previous books as well as to compete with other schools in the particular school's circuit. I hardly think you could call any element of school publishing a 'fad' because I think the competitive element answers that.

"Commercial interests certainly have played an important role in the evolution of the school year book. Up to about eighteen or twenty years ago, commercial interests were hardly conscious of the year book or schools as a market for business. . . . relatively few engravers solicited school annual business. As more engraving companies sprang up, however, more and more engravers jumped into the annual field, and with the additional competition and resultant

competitive practices, good or bad, on the part of commercial institutions, the student publishers of year books began to get new and expensive ideas. . . .

"In the last few years, of course, budgets for year books have been greatly decreased. The intelligent engraver and printer today sits down as one honest and experienced business man to another and suggests to student editors and business managers that the year book be planned from the standpoint of cost according to what the campus can comfortably contract to pay for. One amazing thing is that in the last three or four years the editorial tone and physical appearance of annuals in most cases has improved, despite the reduction in expenditure . . . a number of books, large and small, . . . are publishing only every two years for financial reasons purely. Many schools are contemplating monthly and quarterly magazines, but I, personally, feel that these ideas will never be successful because an annual is a yearly record and when it ceases to be a yearly publication it ceases to be an annual."¹

Yearbook Contests

Contests have played such a part in the development of year books that it is appropriate to devote special atten-

1. Brockhausen letter.

tion to them. Because of the controversial nature of this discussion, it seems wisest to withhold the names of engravers who have supplied some of the information.

The editor of Scholastic Editor says, "In the past the commercial interests have regarded the student yearbook as a rich field to conquer -- for at first most of the advisers were very easy to sell, or over-sell, and many student executives quite amenable to polite graft. However, advisers and school administrators are on to the tactics of shady craftsmen, and things are cleaner, now. Craftsmen, also, sought to oversell through the incentive of rich prizes in contests. This idea burned itself out about 1927. Now the leading competition for all yearbooks is a critical service, not a contest, and conducted by the N. S. P. A. of which we are the official organ. This is not a SCHOLASTIC EDITOR contest!

"It used to be the big selling point of engraving salesmen that much elaborate art work, a set series of opening, dedication, etc., pages were necessary. Yearbooks now are breaking away from all that and better ones are expressing a high degree of individuality, with ideas, layouts, etc., too numerous to classify. This is, I consider, a fine thing.

"Many of the other points you mention have no reason. Some chap wrote a book on annual building, stating certain

credos. Unlearned editors followed his advice; now they are waking up. No one can be an authority on how every book should look. The customary rules of typography, illustration, etc., apply for an annual is a fine book. Aside from that, it is up to individuals to express the history and activities of their own institution."¹

Score sheets sent out in advance to student editors by those conducting contests prescribed in minute detail the contents of the ideal book, such as an eight page opening section, 16 page view section, four page division pages, etc.

One engraver says, "About fifteen or sixteen years ago the larger engravers who had . . . more or less dominated the [school annual] field became conscious of the smaller engravers. They formed a group, mainly engravers in the Middle West, called the Artscraft Guild. The only reason for the formation of this group was to, if possible, create a monopoly . . . The idea of the group was to designate certain schools as the property of certain engravers in the group. Each year a contest was to be held and the portioning out of prizes and other forms of recognition was to alternate in such a way as to keep everybody happy. I know for a fact that this group functioned for three years, vir-

1. Nelson letter.

tually dominating the field. It is a matter of record that federal authorities broke up this group because they were operating in violation of the Sherman Anti-Trust law. The incident is significant, however, because this group probably had more to do with this aspect of the development of year books, from the standpoint of the part that commercial interests played in the picture, because they obviously went out and sold their books 'to the very hilt.' I know of one member of this group who, more than eleven years ago, did the BADGER here at Wisconsin. The editor that year was probably more ambitious in his desire to outshine any other editor than most of them. At any rate, the engraver . . . proposed expensive process plates and many other ideas that were very attractive to the editor. The problem was where and how to get the money. One day these two men were discussing new sources of revenue in order to make the book more elaborate and it occurred to the engraver that no concentrated drive had ever been made throughout the faculty They . . . decided they could sell a minimum of two hundred books to the faculty if the faculty were properly sold. In their enthusiasm they decided that the money was a sure thing and the editor signed the order to go ahead with the additional process plates. . . . After a two weeks' campaign, the sum total was exactly two subscriptions sold on the campus. This

certainly is an illustration of a bad practice in year book publication which can be blamed on commercial interests."

From another engraver, I learned this: R. H. Nason, then with the Burger Engraving Company, persuaded about 10 of the largest engraving companies in the country to form the Guild, and became its manager, resigning his former job. Companies in the Guild were: Jan and Ollier, Chicago; Pontiac, Chicago; Burger, Kansas City; Central, St. Louis; Stafford, Indianapolis; Southwestern, Fort Worth; the Bureau of Engraving, Minneapolis; Busch-Crabb [spelling may be incorrect], Louisville; one on the Pacific Coast, and another, probably also in Indianapolis.

These engravers felt, perhaps, that smaller engravers had been 'chiseling in' on their business, particularly with yearbooks. Nason persuaded them that by pooling their interests through the Guild they might develop a service no one of them, alone, could afford. The companies paid dues and in return they received, first, an instruction book for servicing yearbooks. In addition, they received an advertising service with complete layouts for shoe stores, drug stores, etc. Armed with these, student staff members might go forth to sell advertising. [They really are a valuable aid.]

The Guild furnished panel designs, stock opening and division pages printed in colors, and other similar ma-

terial. Salesmen were given a list of schools they were not to call on. Names on this list are alleged to correspond with the schools other members of the Guild had serviced that year. In other words, it seems that if one member of the Guild got a book, other members were instructed to lay off bidding for it the next year, leaving it to the one who got it first.

At the outset, the Guild was extremely successful. It scared the smaller engravers. Other companies tried to build similar organizations, because the Guild could offer yearbook service no small company working alone could compete with.

The Guild started the contests referred to above. Eventually the companies found they had a bear by the tail. If one engraving company serviced the Jayhawker at K. U. and the Savitar at Missouri, for example, each wanted first place in the contest, and demanded preferential treatment. When one or the other lost out, as was inevitable, it wanted to get rid of its engraver, photographer, or printer, depending on which department had ranked low in the judging. The losing staff accused its engravers of partiality, and in some cases would grant them a contract only on condition they would not engrave their rival's book. This situation grew intolerable.

With the wide circulation of plans, it soon became

easy for engravers outside the Guild to copy them. Some rival organizations may have been guilty of direct plagiarism. Jealousies and bickerings arose within the Guild. The companies felt they could work more effectively if they could plan their own themes, layouts, etc., and keep them secret from rivals. The Guild had lost its value to members. The companies met, about 1928, and agreed to dissolve.

Nason, first and last manager of the Guild, had already started a series of tours to Europe, for which members were supposed to act as agents, but found to be out of their line. After the engravers withdrew, Nason went on with his tours. The Guild became linked with the Canadian Pacific, took the name of Travel Guild, Inc., and Nason eventually resigned from it. A good scheme had served its day and worn out.

According to one version, the Art Crafts Guild conducted one of the best known, if not one of the earliest contests for school annuals. Scholastic Editor started a contest to build circulation, and Nason made some sort of deal to abandon his own contest, about the time the engravers withdrew from the Guild.

Still another engraving representative says, "Undoubtedly contests had much to do with both the over-development phase and the temporary hardening of form which

took place about 1924-30, and if ----- was the arch-promoter of these contests, I hope St. Peter keeps him sweating a long time for so black a sin. But what ----- really did was to take a movement which was already under way, and give it some semblance of organization, standards of judgment, and a psuedo-national ballyhoo. . . .

"But the thunder of the contest craze has long since subsided, thank the Lord. Even the journalism departments of state and other colleges have finally wised up to the fact that a winner thinks he won because he deserved to, while the much more numerous losers feel more or less sharply that they got a dirty deal, therefore they make more enemies, and more active ones, than they do friends. About the only surviving contest of any consequence is no longer a contest, but a critical service, conducted by the National Scholastic Press Assn. . . . [and for Pete's sake don't quote me on contests!]. There is some sense to this, though it is a . . . long way from being either omniscient or infallible.

"Contests did have a terrific vogue, and I think that they, far more than any other and perhaps more than all other causes, brought about the over-development phase. It is common, cheap, and easy talk in school circles to blame engravers and printers. That is just exactly as sensible as blaming the clouds for the rain, and just as far-

sighted and deep-thinking.

"Nason's contest was, to the best of my knowledge and belief, the only one sponsored by trade interests. It was probably also the most fairly conducted and certainly the one where the judging was the shrewdest and soundest. But it was only one of half-a-dozen which laid shallow claim to national prestige. It was the first to get wise to itself, which was natural, because it was the only one which had for its only aim the promotion of the health of the yearbook institution. The rest of them were really either to get students for a college, or to publicize an individual or a group of individuals. Most of the state or regional contests were of the former class. In all such cases, obviously the institution of yearbooks and its good health were side-issues; about as interesting to the promoters as proper care of a livery car is to the fellow who rents it.

"One year showed the handwriting on the wall to the more or less intelligent group of engravers who were behind Nason's contest. It took a couple more years to squelch him. It took the ruin of their vehicle over five to ten years to squelch the college professors who were using it to get customers. . . .

"Why do engravers want to engrave and printers want to print college and school annuals? To make money, of course.

They don't make very . . . much -- analyze the income tax returns or check up on facts any way you like; but it does yield a precarious living, and having got started in it, . . . else it's hard to change until you are forced to by starvation or complete catastrophe.

"Well, that being their crass and materialistic and low-brow objective, it follows that their yearbook customers must raise revenues at least equal to their expenses and hold down their expenses to no more than their revenues, nicht war? And it also follows as the night follows day that it is the most simple-minded commercial folly to urge and persuade their customers to purchase more than they can afford to pay for. Any corner-grocer knows that. I could go on and develop the further thought that a one hundred dollar loss is the profit on from a thousand to twelve hundred dollars of paid-for business; but I don't think I need to -- that you will see my point, which is that while there are fools and knaves in the engraving business as in all other walks of life, they are no more numerous than in other said walks; that they may therefore be expected and depended upon to exercise at least the commoner varieties of sense; and that they were therefore not chiefly responsible for the over-development of college annuals.

"True, they . . . presented more and more expensive

forms of art work and plates and printing and covers; but equally and as always true, they did it in response to consumer demand. Every succeeding Royal Purple and Jayhawker and Savitar and Kaw and Cornhusker . . . had to be got up and presented as bigger and better and finer, etc., etc., [especially bigger] than ever before -- else no sale. If you had been in the engraving or printing business, what would you have done? What would . . . Nicholas Murray Butler or Adolf Hitler or Confucius have done? Well, that's what we did.

"And beyond peradventure or debate, the contests were the greatest contributing or root cause to this process. They fomented competition, both intra- and inter-mural, both backward and laterally. So I hope. . . you will lay the blame for the present debacle about 45% to the boom and depression, and about 45% to prize contests; and then you can take the remaining 10% to spread about among miscellaneous foolishness, including engravers and editors. . . .

"The bottom has been passed. The trough was deeper than it need have been, just as the previous crest was unwarrantedly high. I hope we're headed, not for another comber, but for smooth water. . . . For a spell anyhow, we're going to have college yearbooks which are more accurately geared to conditions and to student interests. I hope that lasts long enough so that I can cash in on my in-

surance and buy a small farm."

One more quotation seems appropriate here, from the director of the Columbia Scholastic Press Association, at Columbia University: "The Columbia Scholastic Press Association has never gone in very much for Year Books. We found them so much the product of the printer and engraver rather than the student body itself that we have included in our annual contest . . . only those year books which appeared as the final issue of the regular school publication. Our interests have been mainly in magazines and newspapers."¹ (Incidentally, this letter gives some valuable hints for further study ignored for lack of time, which might be useful to another investigator.)

History of the Royal Purple

In 1891, the College Symposium publishing company issued a 238 page, illustrated "College Symposium of the Kansas State Agricultural College, containing a . . . history of the institution . . .; short sketches of the faculty and graduates; accounts of all student organizations; extracts from society papers, student organizations, etc."² It was

1. Murphy letter.

2. Quotation from title page.

printed by a Topeka lithographing company, contained advertising and humorous cartoons, and measured about 6 x 9 inches.

This symposium foretold the yearbook at Kansas State, for it was not a class book as were the memory books of the next decade, but embraced the entire college, including alumni.

Next came the classbook of 1895, printed at the college. Dr. J. T. Willard says it originated much like those in other schools. When less than a score of faculty members and graduates exchanged photographs each spring, they found it no burden. With increasing enrollment, the custom grew expensive, particularly for professors who remained year after year. A printed and engraved book was much cheaper.

This is easily demonstrated. In 1895, 57 seniors were graduated.¹ If they exchanged pictures, each would give away 56 prints, a total of 3,192. In 1933, there were 590 seniors.² Suppose only the 346 pictured in the 1933 Royal Purple exchanged photographs. At the Royal Purple's contract price of \$1.00 for a negative and one print, plus 25¢ for each extra print, this would cost each senior \$87.00 for his negative and 345 prints. To the class, it would mean a total cost exceeding \$30,100, or three times the

1. Kans. State Col. Bul. 17(3):36. June 1, 1933.

2. *ibid.*

total cost of last year's Royal Purple (plus the cost of albums) for a set of albums with nothing but one picture of each of three-fifths of the seniors. To the photographer and staff, it would mean 119,370 prints to make and identify. What a job! If we are to have memory books then, printing and engraving clearly offer the cheapest and most satisfactory medium yet devised.

The introduction to the classbook of '95 announces, ". . . the Class . . . has . . . been actuated simply by a desire to produce something material which might be taken with us when we leave the halls of Alma Mater; something . . . of value not merely as a souvenir, but also as a collection of facts and history concerning our-selves and the institution. . . ."

"Although having spent together four years . . . we know but little of each other's lives previous to that time Lack of knowledge of our childhood days . . . has, in part, prompted this effort."

The book had 148 pages, each $4 \frac{3}{4} \times 6 \frac{3}{4}$ inches. Five pages recorded the class history. Each of the 57 graduates received one full page for his portrait and autograph, and another full page for his life history. Then came the class roll, with titles of graduating theses, the valedictory, the class day program, words and music to the "Song of 'Ninety-five," a reproduction of the commencement

program, five pages of college history, portraits of faculty members (only two were identified), more college history, and a two page, complete index.

In 1920, the class commemorated its twenty-fifth anniversary with a 24 page booklet, 9 x 12 inches, bringing the history of its living members down to date. It was "a supplement to the first class-book ever published at the . . . College, . . . which became a precedent for all succeeding classes."

From the first book on, we note that almost every conceivable idea for making a book more useful or more interesting has been tried and forgotten long ago, like some once glorious city lying beneath ages of volcanic lava.

The Classbook of 1896 had 31 sheets of heavy glazed paper, printed on one side, not numbered, each 11 1/2 x 8 1/2 inches. All 66 graduates were pictured. On the cover is a pansy in color, evidently hand painted. These early books are rich in the history of the college, often throwing sidelights on Kansas history and sometimes touching national history.

Not all classes published books, and not all those published are in the college library, so we made no effort to find missing ones. In 1898, the page size was 9 x 7 inches. No place of publication was given. Two pages of faculty portraits were borrowed from the 1896 book.

"The Sledge," 1900, was the first to bear a distinctive name, whose origin is told in pages of cartoon and epic verse, recounting how juniors smashed one senior memorial stone with a sledge, stole another, and nearly got kicked out of school. It was printed by Hall lithographing company, Topeka, had 98 pages, unnumbered, 10 1/2 x 7 1/2 inches, and class panels with five seniors each and five short biographies on each opposing page. It contained snapshots of the burning chemistry building; histories of each literary society, the Y. M. C. A., the Y. W. C. A., and the athletic department; and a group picture of the military department.

The staff included an editor-in-chief, musician, literary editor, historian, art editor, poet, humorist, business manager, and three assistants. Every occasion called for a memorial poem. Some biographies were in verse. The introduction suggested a publicity motive was joined to the memory book.

Since each book resembles its predecessor, we shall only point out some features which show its development into the modern yearbook. "The Bell Clapper," 1905, has a four page opening section and a table of contents, dividing the book into "Dedicatory; Regents; Faculty; Class of 1905; and Advertisements." (Four pages of advertising take their bow.) This book suggests the development of a theme, with senior panels much like those in use some 20 years later, contain-

ing a bell clapper worked into the background of each. Sub-division pages appear. Faculty members received more attention than seniors get now. There were 14 pages in the athletic section, and a half dozen full page group pictures of various departments. Literary societies began to have group or individual pictures.

In "The Banner," 1906, the view section is more pronounced, more activities are included, and underclass histories are used. The editorial foreword announces, "It has been our purpose further to make our book a college annual rather than a class book, one that should represent all classes and the entire school. The idea is somewhat new here and has required more than a little argument and persuasion. . . . All the tangles have been smoothed and we hope all obstacles have been removed which might keep the entire student body from supporting a movement which can only result in the publication of a far better and yet cheaper annual than could be gotten out by a small circle or by one class."

The foreword continues with good advice not yet out of date, and then says, "If this book can be gotten out in good season before the close of the year and can be placed in the hands of the high school students over the state it will do much more to attract students to the college, which should be one of its principal functions."

Another suggestion as appropriate in 1934 as in 1906, and as apt to be forgotten, is, "In next year's board [editorial staff] provision might be made for one or two consulting members from the Junior Class who may by attendance at the Board meetings get the benefit of the experience of the Board for future use. A stranger to the work in the editor's chair has a book to learn before he can make it; he must grow as the book grows.

". . . we present this, the first genuine college annual issued by the K.S.A.C. students, hoping that it shall be the preface to Volume I of a permanent college publication bearing a permanent name."

In the College Annual of 1907, published by the senior class and dedicated to the football team, is this note: "This space is dedicated to the following men who refused to comply with the rules of the Class Book Committee." Six names follow. The yearbook is now ascendant over earlier classbooks which recorded the height, weight, complexion, and tastes of seniors, the struggles over President Will, and the Spanish American war. The staff comments, "Indeed, we are tempted to say that it is almost beyond the ability of the average student to keep up his regular college work and at the same time enter an under-taking as stupendous as this one." (Amen!)

The 1909 yearbook was volume one of the Royal Purple,

a name carefully selected. By 1910, faculty members were reduced to brief biographies and snapshots. The humor section relied on poetry, the military department got nine pages, and underclass sections showed only class teams. Senior pictures grow smaller in almost steady progression from the first classbook to the latest yearbook.

The 1912 book, leather bound, had a purple and gold title page. End sheets have a KSAC monogram design. Local panhellenic councils appear.

In 1913, one national fraternity enters, with much the same layout used today. Literary societies take four pages in many of these books. Seniors are arranged by divisions, and Greek letter type appears. In addition to underclass officers, a group picture of each class is used. There are six two-page stock division inserts in black, green, and gold, in addition to subdivision pages. Most of these bear no relation to the campus. Each page has a gorgeous, pink and grey border. Blue and grey end sheets carry a two page zinc cut of Anderson reproduced from a sketch. No doubt an expert could pick the year of a book by its dominant color scheme and layouts just as a designer knows the age of a dress by its style. There are fashions in both. The book has 300 pages, and some ideas worth copying.

But though this burst of glory has its beauty and leaves an elaborate mark to be shot at, it is the beginning

of what I choose to call the baroque period in college yearbooks, a period lasting nearly a score of years and perhaps not yet ended for some yearbooks. Yet several of them show a swing toward what my fancy names the classical period, a period of simplicity, beauty, and good taste in printing and engraving alike which may never come, but which I hope to see.

In 1914, we find a 16 page view section on ivory stock. Four page forms are rare in printing yearbooks on modern presses. Thus, special sections must run in multiples of eight, or often of 16 pages. Editors ignorant of this waste hours of grief and many pages rearranging their books, but our point is that eight page opening sections and eight or 16 page view sections are as much products of mechanical requirements as of standardization through imitation, contests, or commercial interests.

The 1914 Royal Purple contained both a "senior album" and a "junior album" with individual pictures. Stock division pages bore small three-color prints, pasted in by hand. Most of them showed a Greek or Roman scene symbolic of the section to follow. I didn't notice the symbolism until I had examined them several times. (I wonder how many students do?)

Several full page plans for proposed campus buildings were reproduced. This interesting and probably valuable

propaganda began in some of the earliest class books, and has continued intermittently ever since. One was a sketch of a proposed stadium. (Not a memorial stadium, however, in 1914.)

This book had some 530 pages, and the next Royal Purple shouted "bigger and better" with 558 pages, a mark never passed, for the war came and yearbooks naturally shrank for a while. We find 28 pages of advertising in 1915. Three-color campus views replace classic scenes on the division pages. Sophomores now get individual pictures, and freshmen four big group pictures.

Freshmen made their grand entry in 1920, with 189 individual pictures (894 freshmen were enrolled that year.)¹ Opening and division pages were done in three colors, most of them using a wildcat theme.

The Royal Purples of these years were filled with rolls of honor and military records and pictures, naturally. The 1923 yearbook was a war memorial issue, picturing the memorial stadium on the cover, and blending war and classic themes throughout the book. The division pages bore four-color reproductions of famous statues of Greek and Roman heroes.

Beginning with 1927, the page size jumped from

1. Kans. State Col. Bul. 17(3):36. June 1, 1931.

7 3/4 x 10 3/4 inches to 9 x 12 inches. (The 1934 book has gone back to the old page size.) In 1927, literary societies dropped back again, from two pages to one page each. In 1930, the four-page division page appeared. In the two decades since 1913, the popularity contest came into vogue, and gave way to the beauty contest. Expensive layouts were made for these beauties and often two pages were devoted to each one. With no convenient way of figuring their cost accurately, I should estimate them at at least \$25.00 per page. Some books had borders, and some didn't. They tried almost every conceivable type of panel for class sections, shifted the order of sections to give variety. Some editors spent from one to five hundred dollars on photographs for view sections. Others had photographs tinted and reproduced in color, and a few had engravers' artists paint vivid impressions of campus buildings, which were reproduced in three or four colors. Unwittingly, I made a crack about one such section to an engraving representative and learned afterward he had made the paintings. My objection is not to the paintings, views, beauties, or borders, but to spending hundreds of dollars on them without finding out whether students appreciate them, or at best taking an engraver's word for it.

These books tried almost every sort of theme. Tutankhamen inspired one. Some of them were beautiful, some

gaudy. In some (this is even more evident in books from some other schools,--I believe Indiana is one) the pictures were completely lost in a maze of background and border. One staff in another college had a well known artist make etchings of some of its campus buildings, and pasted them in the yearbook. Another had an initial cut in the paper preceding each division page. Vignettes and outline half-tones abounded. Oh! to have the money those ornaments must have cost!

In 1933 we knew the Royal Purple had lost money for two years, and ours must pay or probably be the last. We slipped an extra thousand into the estimated budget to play safe, and needed half of it. Our engravers said, as all good engravers do, we must have the most beautiful book possible for our money, and they were as much interested as we in having the Royal Purple on a sound financial basis. (They should be!) But they insisted on four page divisions, and showed us color reproductions of gorgeous paintings of Venice, Egypt, Hongkong, Peiping, etc., and suggested we write copy for a world travel theme to tie them into the book and the sections to follow each painting.

They were beautiful, but wholly foreign to campus life, and it seemed Alice-in-Wonderlandish to me to make a theme to fit them. We were asked not to discuss them too freely, so the company might offer them to another school if we re-

fused their grand inspiration.

(We liked our engravers, on the whole, and use these illustrations only because we have good reason to believe them representative.)

Our engravers pressed us for a decision, for some of the paintings were already in Europe, and the others would soon be sent there. They told us mysteriously the reproductions were for an advertising booklet used several years ago in another part of the continent. By pure guessing, we discovered where, and by that time the mystery made us a bit suspicious. Then they said they could get the original plates and make some sort of nickel reproductions from them at one-fourth usual cost, if we decided at once. But we estimated (we could get no accurate figures, for engravers and printers seem surprisingly ignorant of one another's business, sometimes) that by ditching the color work, we could save \$200 on our printing bill, compromised on two colors, and rejected the orient in favor of local photographs donated without cost.

The engravers insisted on brightening the book up with two page spreads for each beauty. Now beauty contests are run for one main purpose,--popular opinion to the contrary. They are run in order to have a book sales contest, and secondarily, for publicity purposes. They are not extremely popular with either the fraternities or sororities most con-

cerned. We decided one page would be enough.

As for color, one engraving company told us a book would fall flat without it, and another told us we didn't want students to come after us with pitchforks at the end of the year. We argued the question for years, but some psychologist must decide, finally, the average student's reaction to color. We can't.

Engravers and printers lose heavily on unpaid bills. They earn the salaries of untrained staff members for them, suffer many griefs at their hands, and will do most anything to get the book out on time, forgetting their own safeguards in the contracts. Any one who knows the time, skill, and expensive materials used in making engravings knows they are not as unreasonably expensive as the average student and faculty member seems to believe. But engraving companies aren't charitable organizations. It seems logical they can't take staff members to a show, give them a few free meals, pay for their hotel rooms, and furnish liquor on demand (some representatives refuse) just because they are nice looking boys (or girls). The yearbook must pay for it, ultimately.

Your clothing store doesn't audit your family budget before it allows you to buy a pair of shoes or tries to make you want a golf bag. It is ridiculous to blame the engraver entirely for the whims and inexperience of staff

members, and just as ridiculous for him to feign philanthropy.

And our printing contract had an error of 16 pages, for which we paid at \$7.00 a page. Whose fault that was, I can't say.

In 1933, the military department, which once gave the yearbook more than a hundred dollars, was "broke." We cut it to four pages (besides organization pages paid for). The athletic department cut us from \$200 (1932) to \$100. We cut it from 60 pages (1932) to 32 pages. But the printing for that section cost us \$224, in addition to photography, engraving, and miscellaneous expenses. Men's athletic organizations bought no space. Literary societies bought only one-half page each, as did many other organizations. The college, which bought 180 books until 1932, and then 100 for publicity, bought none from us (no funds). It doesn't pay for administration pages, so we cut them to a half page each. It was a race to balance the budget, and we won. We took 96 pages out of the book. The numbers won't show it, for we tried to escape the monster of "bigger and better" by numbering division pages, and the printer had the bright idea of dropping another 16 pages at the start of the advertising section. We had cardboards put inside the end sheets, to make the book look fatter. Yet the 1935 staff is afraid it sees the beginning of the end,

for every cut in size or quality of the book means corresponding loss of interest. Loss of income means a cut in size, and perhaps in quality. The snowball that once rolled up so proudly is unrolling now.

Who publishes the Royal Purple? The student body, says the 1933 Royal Purple. The senior class, says the 1934 Royal Purple. I wish I knew. The staff signs the contracts, but has no voice in letting them. The board lets the contracts, and the student council and the President appoint the board members. The board nominates staff members, and the entire student body elects them, but only seniors may be editor or business manager. The staff and board divide the profits. (Board members act only as custodians for these funds. Their only pay is one copy of the yearbook and free pictures in it.) I've heard there was a constitution.

The college furnishes an office free of charge. But the college photographer, who has excellent equipment, plenty of room, and can do work far below the rates charged by commercial photographers, and sometimes much better work, may not take pictures for the Royal Purple unless in darkest secrecy, --preferably not at all, because the Royal Purple has no connection with the college, and local photographers would holler loudly about government in business.

Apparently the printing department has no such taint

of commercial suggestion, for it can do job printing for the Royal Purple, and could theoretically print the entire book.

But we have long since ceased to argue the logic of these and kindred mysteries, content to believe they belong to some esoteric realm which transcends human understanding. Last year, we had 18 subdivision pages, 16 division pages, and an eight page opening section. This means at least 42 pages from which anything of campus interest is often excluded. Some editors discard them entirely,--perhaps over-simplifying the yearbook. Surely they can be made beautiful with fine engraving, fine printing, and fine photography, and still have some real place in a memory book.

As we write this, we have a chance to examine the 1934 Royal Purple. It has followed some of the trends we have described, with 16 fewer pages than the 1933 book, and an estimated total budget of \$8,000.

THE YEARBOOK TODAY

Form and Cost

In discussing the Royal Purple, we have already run into a discussion of the form and cost of present yearbooks. The article cited above on "The Gopher Came out of the

hole,"¹ presents the following statement which resembles one the 1933 Royal Purple might have prepared:

Table 1. 1933 GOPHER

Profit and Loss Statement

Income:		
Subscriptions	\$4211	
Organizations	3650	
Senior Pictures	4690	
Organization Pictures	143	
Discounts	90	
		<u>\$12784</u>
Expenses:		
Printing	\$4555	
Engraving	2989	
Covers	497	
Photography	1230	
Salaries	1732	
Art	25	
Travel	90	
Campaign	817	
University Tax	191	
Board of Publications		
Support	270	
Office	382	
Lunch	110	
Miscellaneous	21	
		<u>\$12709</u>
Profit		\$ 75

1. Schol. Ed. 13(2):2. Nov. 1933.

Every staff should be required to make up a detailed statement at the end of the year, to be kept in a permanent file. Incoming staff members should not only have access to them, but be taught to interpret them.

The article just cited says, "When we set about to produce the 1933 Gopher we had two chief objectives; to refute the rumor that the college annual is dying and to answer the common criticism that a yearbook is merely an engraver's and printer's fatted lamb and that as their product it lacks true value as an extra-curricular activity of the students. The college annual, its critics insist, has been and is just a form proposition devoid of originality and noteworthy qualities.

"The 1933 Gopher . . . is 100 per cent a Student Book and as different from any that ever preceded it as light is from dark. Layouts, designs, features, cover, photography, and printed matter all were conceived and executed by the staff. It meant untold hours of extra application to produce that which had been done in previous years by costly professional artists and layout experts but it has been justified! For the first time the 1933 Gopher is from cover to cover a student book. . . .

"Uppermost in the editor's mind as he set out . . . to formulate his plan was the thorough conviction that one of the two chief justifications for the existence of a year-

book was its value as an extra-curricular activity; the other being, of course, its 'memory book' aspects. In this idea was the thought-germ out of which grew the 1933 volume."

From the associate editor of the 1934 Banyan (editor-elect for 1935), we learn the following about the yearbook at Brigham Young university:¹ "There was no yearbook on our campus during the school year 1931-32 and a scrapbook was substituted The 1931 book had a tremendous deficit and a 1933 Yearbook was considered by the administration only on condition that it could pay for itself. Mr. Jenson [business manager] put the 1933 book over in fine shape. However, it was only an 8 x 11 inch size. There was no protest in bringing back the 1933 Yearbook but to a few enthusiastic students it seemed a necessary part of college and they led the campaign for another Book Opinion seems to indicate here that a Yearbook is an essential part of college."

This associate editor-elect was photographic editor in 1933. A member of the Savitar staff told me last year that staff members of the Missouri yearbook are required to work their way up to an executive position, which seems to me an excellent idea for the Royal Purple to try.

1. Done letter.

Mr. Done encloses a questionnaire which reads:

"In the interest of a better 1934 Banyan, will you kindly fill in this questionnaire and leave it in the ballot box. . . .?"

"1. Were any items omitted in the 1933 edition that you think should be in the 1934 Banyan?"

"2. Would you have been able to pay more than \$3.00 for a Banyan under present conditions?"

"3. (a) Were you satisfied with your picture? _____

(b) Would you be willing to pay more than the 75¢ charged this year for pictures? _____

"4. Please fill the space below with any criticism, (unfavorable to the '33 Banyan or otherwise), that you think will result in a better 1934 book."

He comments on this as follows: ". . . Students didn't have a unanimity of opinion, judging from their answers. In number one, many thought that more space should have been given to Athletics. Number two was answered in the negative in almost every case. Number three: (a) about one-half no and the other half yes. (b) No. Criticism varied according to personal likes and dislikes."

The candidate has found that students, even when attempting to be sincere, have difficulty expressing their own subconscious reactions correctly.

Tables 2 and 3 are inserted here both for the information they contain and because they show the possibilities of rational approach to the problems raised by yearbooks.

Table 2. Yearbook Costs
(All figures are approximate)

	Year	Num-ber	pages	Page size	Sq.ft. per page	Total		Engraving				Printing			Miscellaneous			
						Cost	Per page	Cost	Per page	Sq.ft. Half tone	Sq.ft.* zinc	Cost	Sq.ft.	Cost	Per page	Num-ber	Cost per run	Cost
UTONIAN Univ. of Utah	33	384	9	x 12	.75	10050.00	26.20	3300.00	8.60	65.2	13.5	41.95	4927.50	12.80	265	18.6	1822.50	4.75
CLASSICUM Ogden High	32	152	7.5	x 10.5	.547	1500.00	9.85	600.00	3.95	25.52	2.37	21.50	675.00	4.45	90	7.50	225.00	1.48
BUZZER Utah State Agric. Coll.	32		9	x 12	.75	5629.50		1850.00					3232.00				547.00	
EASTONIA East High S.L.C.	32	212	7.5	x 10.5	.547	3350.00	15.80	877.00	4.15	26.8	3	29.40	1695.00	8.00	221	7.65	778.00	3.65
BOOMERANG Box Elder High	32	120	7.5	x 10.5	.547	1206.00	10.06	Included in Printing					1206.00	10.00	136	8.85		
DIXIE Dixie Coll.	32	108	7.5	x 10.5	.547	967.07	8.95	300.00	2.80	10.9	8.2	15.70	559.00	5.15	118	4.75	108.07	1.00
POLARIS North Aache High	32	88	7.5	x 10.5	.547	929.55	10.50	Included in Printing					875.30	9.95	105	8.35	54.25	.60
BANYAN Brigham Young Univ.	31	264	9	x 12	.75	5400.00	20.40	1906.18	7.20	52.88	11.8	63.80	3000.00	11.40	279	10.75	493.82	1.85

*Zinc is given in area equivalent to halftone: which is actual area x 4/3.

Table 3. Results of Banyan Questionnaire Issued to Student Body -- May, 1932*

	Campus views	Univ. admin.	Student admin.	Athlet- ics	Popu- larity winners	Social units	Snap- shots	Classes	Humor	Misc. Activi- ties	Price of Book					Indi- vidual	Group
											\$5	\$4	\$3	\$2	\$1		
Coll. of Arts & Science	<u>1</u> 27	<u>3</u> 50	<u>2</u> 40	<u>6</u> 59	<u>7</u> 75	<u>5</u> 57	<u>9</u> 83	<u>4</u> 52	<u>10</u> 87	<u>8</u> 82	4	3	6			11	2
Training School	<u>6</u> 29	<u>3</u> 25	<u>4</u> 26	<u>5</u> 27	<u>10</u> 35	<u>7</u> 33	<u>2</u> 23	<u>1</u> 10	<u>8</u> 33	<u>9</u> 34		1	4			4	1
College of Fine Arts	<u>1</u> 37	<u>2</u> 39	<u>3</u> 43	<u>4</u> 47	<u>9</u> 94	<u>6</u> 57	<u>8</u> 73	<u>5</u> 51	<u>10</u> 96	<u>7</u> 72	2	1	8			8	3
Athletic Dept.	<u>2</u> 30	<u>4</u> 37	<u>3</u> 32	<u>1</u> 20	<u>7</u> 43	<u>5</u> 37	<u>8</u> 44	<u>6</u> 39	<u>9</u> 58	<u>10</u> 59	1		4	2	1	6	2
Social Units- Men	<u>3</u> 48	<u>5</u> 52	<u>4</u> 48	<u>6</u> 55	<u>10</u> 107	<u>2</u> 42	<u>8</u> 72	<u>1</u> 38	<u>9</u> 74	<u>7</u> 61	3	4	3	1	1	6	5
Social Units- Women	<u>3</u> 44	<u>1</u> 17	<u>2</u> 27	<u>7</u> 78	<u>6</u> 67	<u>5</u> 66	<u>8</u> 95	<u>4</u> 51	<u>10</u> 111	<u>9</u> 104	7	3	3			11	1
Seniors	<u>1</u> 16	<u>2</u> 18	<u>4</u> 27	<u>6</u> 34	<u>9</u> 52	<u>5</u> 33	<u>8</u> 44	<u>3</u> 19	<u>10</u> 52	<u>7</u> 35	1	3	1	1		3	2
Juniors	<u>1</u> 25	<u>2</u> 34	<u>3</u> 42	<u>6</u> 66	<u>10</u> 85	<u>5</u> 61	<u>8</u> 73	<u>4</u> 52	<u>9</u> 74	<u>7</u> 67		2	8			2	6
Sophomores	<u>1</u> 4	<u>5</u> 11	<u>2</u> 4	<u>3</u> 7	<u>8</u> 14	<u>4</u> 10	<u>6</u> 13	<u>7</u> 13	<u>9</u> 17	<u>10</u> 17			2				2
Freshmen	<u>1</u> 6	<u>2</u> 6	<u>3</u> 7	<u>6</u> 19	<u>7</u> 19	<u>5</u> 17	<u>8</u> 24	<u>4</u> 13	<u>10</u> 28	<u>9</u> 26	3		1			3	1
Student Council	<u>3</u> 22	<u>1</u> 16	<u>2</u> 17	<u>5</u> 30	<u>9</u> 40	<u>10</u> 43	<u>6</u> 33	<u>4</u> 22	<u>8</u> 38	<u>7</u> 37	1		3	2		4	2
Totals & Final Preference	<u>1</u> 288	<u>2</u> 305	<u>3</u> 313	<u>5</u> 442	<u>9</u> 631	<u>6</u> 456	<u>7</u> 577	<u>4</u> 360	<u>10</u> 668	<u>8</u> 594	22	17	43	6	2	58	27

*Figures in first column (underscored) indicate order of preference.
 Figures in second column indicate questionnaire totals.

(See Questionnaire in Text)

They were prepared by Banyan. Apparently in some, perhaps in most of the books in table 2, the individual pays for his photograph directly, instead of through the yearbook office. The Royal Purple pays the photographer, and this would, of course, make its budget seem correspondingly larger. Students apparently can't realize their assessments pay not only for their photographs, but for the mounting, printing, and engraving. Publicity might correct this.

The questionnaire accompanying table 3 reads:

- | | |
|--|---|
| <p>1. Please number the following yearbook divisions in order of your preference (1,2,3,etc.)</p> <p>_____ Campus Views</p> <p>_____ University Administration</p> <p>_____ Student Administration</p> <p>_____ Athletics</p> <p>_____ Popularity Winners</p> <p>_____ Social Units</p> <p>_____ Snapshots</p> <p>_____ Classes</p> <p>_____ Humor</p> <p>_____ Miscellaneous Activities</p> | <p>2. Under present financial conditions, what price could you consistently pay for a yearbook? ___\$5 ___\$4 ___\$3 ___\$2 ___\$1</p> <p>3. For the Class Section: Would you prefer: Group pictures of Classes at no extra cost___, or Individual Pictures at an additional cost of \$1.00___.</p> |
|--|---|

Persuaded, but still not convinced, that students demand a good razz section, we followed custom and devoted several pages of the 1933 Royal Purple to cartoon and humor approaching sadism. Of course, it is scattered through advertising to persuade merchants their advertising will be read. If they are representative, the results of table 3 are interesting, for they rate humor in last place. Humor in yearbooks would make an interesting sociological study.

In defense of it, I can only say to critics who point to the psychologically destructive effects of "razz" sections, that I am just as conscious of the psychologically destructive effects that some (not nearly all) of the instructors razzed have had on students, particularly on freshmen through biting sarcasm, stupidity, and eccentricities. Sometimes popular instructors are razzed as a joke, and sometimes the razz has stinging venom underneath. Though it's a way of revenge I don't care for, I can appreciate it when I consider a few (very few) instructors.

The low rating of popularity winners, and the preference given to campus views is significant, too. Variations in the ratings made by different groups are interesting.

We made some figures based on the 1932 Royal Purple to estimate our budget with some accuracy; a tedious job that paid excellent returns. Although these figures have been lost, we shall illustrate with more hurried calculations based on two other Royal Purples:

Table 4.

	: 1927	: 1933
Number of seniors enrolled	411	590
Number of seniors pictured	318	346
Per cent seniors pictured	77	58
Number underclassmen enrolled	2,674	1,814
Number underclassmen pictured	287	152
Per cent underclassmen pictured	10.6	8.3
Number of pages (plus division pages)	408	288
Number fraternities with pages	24	22
Number fraternity men pictured	733	508
Number sororities with pages	11	11
Number sorority women pictured	385	303

We were advised to eliminate the underclass section, because so few students were pictured in it, they scarcely justified the expense. We retained them, because some students who could not have their pictures elsewhere, might buy books if pictured, or complain if they could not be pictured. Let's figure our cost and revenue on this section very roughly. Cost: Printing, six pages times \$7.00, total \$42.00; Engraving, five panels times (approximately) \$8.00, total \$40.00; White lines on panels, 10¢ a head, total \$15.20. Zinc plate on subdivision page, about \$6.00. Subtract 15 per cent engraving discount. Grand total cost, \$97.00.

Our assessments were \$2.25 for the first insertion of any picture, and 50¢ for each additional insertion. On the first page, we have 31 students. We find 22 of these in

other sections. To save time (though budgets should be more carefully estimated) we shall assume this proportion holds for all other pages. We have then, roughly, 44 first insertions, and 108 second insertions. Paying \$1.00 for the negative and one print, we make \$1.25 each, or \$55.00 on the first group; and paying 25¢ for the print we make 25¢ each, or \$27.00 on the second. Adding, we get an income of \$82.00 to pay a cost of \$100.00. Why do organizations and seniors get most of the space in a yearbook? Because they pay for it.

Figuring the seniors at \$12.00 each, they contributed \$4,152 to the Royal Purple last year for their books and pictures. Quite a help on a \$10,000 budget.

Advertising brought in approximately \$800 in 1932 and in 1933. This decline may be traced to several causes. Some merchants prefer to contribute to other media which have sprung up, such as the football program. Yearbook advertising has lost its novelty. Merchants regard it, almost without exception, as a charitable donation, not a purchase. (I sold some myself, so I know.) Polite blackmail has been used at some time on almost every book; that is, the threat of boycott, instead of the hope of new customers. It has been amazingly successful in some schools, bringing advertisers in from all over the state.

One rent-a-car manager told me of a business manager

a few years ago who reserved a car for a trip to Kansas City, sold him an ad, and cancelled the order for the car. Another merchant said this boy ordered a tuxedo, sold him an ad, and refused the tuxedo. One of the ads had an incorrect telephone number. Is it odd that merchants sometimes refuse to pay for ads, or don't support the yearbook enthusiastically? Advertising might be rebuilt by business managers interested in more than one year of publication and trained in advertising. We gained some good will from merchants by putting out a special advertising booklet for them at no extra cost, but we paid more than \$100 for the booklet, and sold (probably) no extra advertising. Nevertheless, such ideas will help, I'm sure, if planned far enough in advance with the cooperation of the chamber of commerce (if the business manager knows his stuff.)

Scholastic Editor for January, 1934, has an interesting article on the value of yearbook advertising.

An interesting experiment is being conducted now at the University of Kansas, where the Jayhawker is appearing as a quarterly magazine, instead of an annual. It is being prepared in such a way that the four copies can be inserted in a post-binder at the end of the year, and preserved as an annual. An engraving representative who is in position to know something about it tells me the Jayhawker was once

included on the activity ticket. It was not compulsory, but a student objecting had to get an excuse from the Jayhawker office before enrolling. The staff had a chance to talk him out of it. But with the depression, students began to kick on the activity fee and, I am told, the athletic department had the yearbook booted off to prevent the whole ticket from tumbling down in ruins. Seniors had already revolted a few years earlier against high assessments (that's why the activity fee was used), so the staff had no dependable source of revenue. Although it is too early to pass final judgment on the plan, the representative says it brings in more advertising and increases interest in the book. Its disadvantages are that being issued four times a year, it keeps the staff in Kansas City most of the time, reading proof and selling ads; there is a severe fluctuation in demand for different issues, so that it's hard to know how many to print; and it can't be preserved so easily, because many students fail to buy all four copies,--consequently the binder won't fit well. But these troubles may be smoothed out.

Last year's Jayhawker staff was kind enough to loan us its cut of the board of regents without charge, which suggests to me the two staffs might profitably cooperate in many ways.

We learn from Missouri, ". . . the attitude of students

. . . probably will change due to the activity feature, but in the past . . . , the book has been largely supported by the fraternities and sororities, through their purchase of space and their insistence upon their members purchasing books and also having their various individual pictures in the book. The faculty are about as much interested in the year book as they are in other student activities."¹

Figure 33 fraternities and sororities paying \$20 for each of two pages (1933 Royal Purple). That means an income of \$1320 (if they all pay up) besides the regular assessment for individual pictures on the pages. (Other organizations, of course, are charged at the same rates.)

We have a word to say about activity tickets. Last year, we could have bought additional Royal Purples at \$1.75 each. We sold approximately 700 copies at \$5.00 each (perhaps only 650). This meant nearly \$2275 net income. If we could have sold 2,000 copies for \$2.89, we would have made the same profit. With that money in the fall, we might have saved \$100 on discounts. Our need for a beauty contest would have vanished (we lost \$40 on one ball, and only a stop-loss agreement saved us from losing about \$90 on another). We might have saved thousands of stamps, sheets of stationery, etc., used in sales campaigns. Assume

1. Williams letter.

we could have sold it for \$2.75. It seems to me it would have been better to give 2,000 students a yearbook at \$2.75 than 700 a book at \$5.00.

Dean Eric W. Allen of the school of journalism at the University of Oregon writes* ". . . stimulated by . . . its predecessors and by the good salesmanship of the photographers and engraving companies, the book has been developed into too expensive a form. I canvassed the sentiment of high school principals and superintendents a few years ago with reference to high school annuals and they were quite unanimous in feeling that this development must undergo a radical pruning and, in fact, in this state they have since administered that pruning. . . . With the current increase in the cost of engraving and with the difficulty that more and more students are having in making ends meet, some such process may be inevitable for the college annual."¹

Paul Nelson writes* "The undivided support of ALL the student body results in the best yearbook. When the book concerns a few--or is administered by a group--it is not good."²

R. R. Maplesden suggests, "There ought to be more pic-

1. Letter in candidate's collection.

2. *ibid.*

tures taken of class rooms, labs, shops, etc.; but not one student in ten can imagine himself being interested in those memories until he has his sheepskin. . . ."1

Purposes of the Yearbook

A printer writes, "School newspapers or magazines are timely only. A college annual is or may be a historical volume. . . . Have you ever thought that the school annual is the only tangible evidence of campus and school life that any one can . . . keep the rest of his days?

". . . the ideal book would show no personal preferences and prejudices of the staff, would be accurate . . . and would show just as much of the student life in pictures as can be shown. Its picturization of the school year would be both general and personal, so that each individual will feel that his or her interests are adequately portrayed, and so that 'outsiders' would find things of interest in the book. The ideal book would be planned with a sensible purpose in mind; it would subordinate individuality and originality to accuracy, real beauty and genuine craftsmanship in engraving, printing, and binding. The editor would plan it not with the opinion of fellow-editors, printers and engravers in mind, but with a clear eye to the

1. Letter in candidate's collection.

appeal of his production to the students and others.

"What keeps the yearbook alive? I think the underlying [Factor] . . . is the genuine need for it. . . . Without this, no other forces could keep it alive. . . . Other forces help sustain the popularity of the yearbook. . . . the interest of people in knowing what is going on and seeing themselves and others in print. . . . [There is] the natural desire for campus leaders to obtain recognition on appointment to responsible positions on the staff, which dovetails with student politics to some extent. Tradition and school spirit are more or less important, depending on the school.

". . . [Realizing] that the school yearbook is an outgrowth of . . . snap-shot books with pictures of school-mates, you can see that the greatest urge for the yearbook is a genuine desire for this kind of material."¹

In contrast, note this suggestive passage from a book on sociology: "Another problem of classification, arising out of the changing relation of associations to interests, is revealed in the struggle to survive of those which have fulfilled their original raison d'etre. Organizations are too tenacious of life. They refuse to die when their day is past. They seek new interests, a justification of their

1. Bassman letter.

life in a continuing purpose beyond the one that is dead."¹

An engraver writes, "If I had the slightest doubt that college yearbooks serve a genuine need, do you think I would stay in that phase of the engraving business? I said a genuine need -- I did not say a vital need. They are dispensable. They are like what Ruskin said about books . . . we can live without them, but not so well. . . . As long . . . as college continues to be the most memorable phase of [their] life, . . . most students [will] wish to possess memorabilia thereof; and until there is some sweeping change in the graphic arts or allied processes, printed yearbooks will continue to be cheaper ways of doing this adequately than the old custom of compiling individual collections of pictures, programs, etc."²

Another engraver asserts the students yearbook increases in value as years go by, "even if the 'value' is only sentimental. The year book is . . . worth while . . . if any student activity is worth while. In a school the size of Wisconsin, the . . . staff numbers, roughly, a hundred students. They get practical experience . . . that anyone would find valuable in a future career. . . .

"As a matter of historical record for the university

1. R. M. MacIver, Society. p. 160.

2. Maplesden letter.

it seems to me that the BADGER performs an invaluable function because . . . there is no historical record so valuable as the actual expression of the student group on the campus, as it is contained in the year book. Certainly ten or fifty years from now it will be interesting to review the last couple of books . . . because of the complete reversal in campus expression shown. . . .

". . . no one will deny the value of extra-curricular activity for tying the student body together in group activity, and the year book is, if not the outstanding, one of the most outstanding activities on the campus."¹

A third engraver writes, "In its way it does advertise the school, along with the football team, and this resulted in more expensive annuals and stadiums, as much a matter of school pride as keeping up a tradition."²

He says the annual, just before the depression, became a financial burden to many students and local business men, "both of whom have been practically forced to support it. However, . . . if kept within reasonable bounds as to expense, I believe it will be some time before the . . . annual is done away with."

He thinks some students will always believe it a waste

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1. Brockhausen letter.
 2. Fazel letter.

of money, but the more active students, to whom is entrusted this work, are usually in the majority either in numbers of influence and will keep it alive.

". . . every student is proud to be shown in his annual, the more he accomplishes the more he gets of publicity. . . . And getting this credit in a printed page distributed to all the students' homes is just as important as the few words . . . at commencement, or even his diploma. . . . I believe if the . . . yearbooks were cut too much the school body would lose interest in them, especially after what they have been used to. Each department is really jealous of its notice in the book, and should be."

Countless uses are made of the Royal Purple. For example, the alumni secretary finds it a valuable record. The registrar usually clips pictures from it to paste on her records for aid in identifying students and alumni. During the past semester, I used it repeatedly in writing a series of alumni sketches. Some deans and departments buy them for a record of alumni or former students; other rely on copies in the college library.

One engraving representative has neatly summarized the purposes of the yearbook, in order of importance, as: First, a memory book. Second, a historical resume of the school year. (Some high school superintendents told him that when they went to a new school, they studied the an-

nuals of the school to which they were going. One of them said he took his own school's annual along when he applied for a new job, to show what it had been doing). Third, the yearbook is valuable for general publicity to prospective students and people interested in the school. Fourth, it is valuable for the varied experience it gives students who have the privilege of working on the staff. In addition, it may have some value in creating school spirit.

This representative asserts many private schools subsidize their annuals for publicity purposes much more heavily than do the state schools. Schools which dropped the annual for a year, he asserts, and sent teams out to get new students found themselves handicapped as against teams which had annuals along with them.

After interviewing a few students to determine the publicity value of the yearbook, I gave it up because of the difficulty of getting adequate information in the necessary time. One boy said the only college yearbooks he recalled seeing before he enrolled were very old ones. Another denied they had influenced him at first, and then changed his mind, deciding he had forgotten the unconscious influence they had on him. The yearbook had a special glamour for me in my grade school and high school days which it has long since lost. Vine-covered buildings, sunlight and shadow, snapshots, and perhaps fraternity and

sorority sections created the romance of castles in Spain. It is possible that yearbooks attract students both for this reason, and for more serious ones and that colleges can replace old motives with new ones once they have the students in their walls,--but that is a problem for special research.

Vice-president J. T. Willard, whose office has sent out hundreds, perhaps thousands annuals to high schools, says he has some difficulty getting principals to agree to make these yearbooks available to students at all times. Naturally, if they go into the home of some one student or faculty member, instead of into the school library, their publicity value is decreased. I know one principal's son who used to count on getting his high school's copy of the Royal Purple instead of buying one.

Doctor Willard says some principals agree readily to take care of them, and seem glad to get them. Others ignore them. Occasionally, principals object to certain humor or illustrations. For example, one sketch of a girl smoking drew several protests. These principals refused the books, saying they were a bad influence on students, and bad publicity for the college. Whatever one may think of the enlightenment of these principals, it is obvious that any publication must be planned with its market in mind. If the staff wants to sell books for publicity, editorial

caution becomes a matter of business, not of ethics or morals.

Some faculty members have been incensed by their treatment in humor sections. (Doctor Willard had no personal complaint to make). Obviously, again, this is a business matter if the staff wants to sell books to faculty members. One department head asked me last year why we didn't try to find a way to include faculty pictures, offering his cooperation. I interviewed a dean on the matter, and he told me he prized pictures of his own faculty members as much or more than those of his classmates. Rushed for time and handicapped by a small staff, we dropped the matter because of the manifest difficulties of getting faculty members together for group pictures, and because we couldn't see where the money was coming from to pay for their pages.

Doctor Willard suggests, too, that the inaccuracies in yearbooks impair their historical value. I recall one year when three boys from the same family were in school. The Royal Purple that year had the picture of one, the course of the second, and the name of the third, misspelled, put together in the senior section. Such mistakes can be eliminated, but only through a well thought-out system of making and filing records, which cannot be perfected in one year, adequate help, and experienced staff members. I let an organization picture go through last year with the first name

of a boy I had known intimately for eight years, in place of his last name, and made other similar mistakes. Organization secretaries are extremely careless about spelling names on membership lists, and then cuss the yearbook for misspelling them.

Usually, the three elected and paid staff members do virtually all the work on the Royal Purple. I'll grant they are overpaid. (At the end of the year, staff members are usually the worst skeptics on the hill about the value of yearbooks, when they talk confidentially.)

Other students like to be on the staff in order to find a place to loaf, or for prestige, or to seem qualified for office themselves, next year. But the staff assistant who is willing to work, or can work effectively, is extremely rare. (No doubt this varies with the personality and executive ability of the editor and business manager.) One faculty member told me last year he was opposed to having any more supervision for the Royal Purple than it now has. He preferred less, if anything. In opposing an activity ticket, he said staff members wanted help in bad years, and hands-off in good years. He thinks the chief value of the Royal Purple lies in the training it gives staff members. The best part of that training, he says, comes from hard knocks, and he would be inclined to increase those difficulties rather than to decrease them. If one of

the main purposes of the yearbook lies in training staff members (a very valuable purpose), it seems to me \$10,000 (or 15) is expensive training for three students.

The University of Hawaii publishes an unusually attractive yearbook, Ka Palapala, smaller than the Royal Purple, which lists (1932) 56 staff members.

M. H. Coe, state 4-H Club leader, says the Collegiate 4-H Club first began to amount to something when it took over publication of the Who's Whoot, state 4-H Club yearbook. Though containing only some 80 pages, it has a much larger staff than the Royal Purple, and does its own art work. Mr. Coe says it gave the students a common interest; a community of spirit, which strengthened the entire organization. He feels the morale would be destroyed if any staff members received salaries.

The problem is different with the Royal Purple, for no staff member can afford to do its work unless he is paid or has enough help to allow him to graduate on time, but I believe college credit might profitably be substituted, in part, for pay, in building up the staff, and the training would mean more under adequate instruction.

To me, the Royal Purple is potentially a fascinating laboratory for the entire campus. It offers problems in bookkeeping, copy reading, circulation and advertising promotion, art, photography,--the list is endless. Any editor

admits the literary quality of his book might be vastly improved, if time permitted. Many departments issue magazines and publicity booklets with different page sizes and layouts, requiring new engravings from old photographs. Some of them do use old Royal Purple cuts, occasionally. With cooperation, one cut might serve many uses, and the expense be fairly divided.

Photography classes often take excellent views, to lie unseen. Instructors with camera hobbies make beautiful studies of campus buildings, personalities, and activities. Last year, by cultivating one or two such sources, we got many valuable pictures in return for recognition in the yearbook. We were offered, without cost, some good pen and ink studies of campus buildings done by students in architecture, but could not use them, because we had no time to make them harmonize with the rest of the book. To me, there is an entrancing possibility (which some books have partially realized) of turning hypothetical problems in a dozen courses into practical ones, and improving and stimulating interest both in the courses and in the yearbook by replacing pay with recognition.

One fraternity man says the chief value of the fraternity page lies in the impression it makes on rushees. Unless virtually all members are pictured, the value becomes detriment. One fraternity has receipts made out for all

members at one time (except for seniors who object to the \$12.00 assessment.) This fraternity reimburses itself by adding the assessment to each house bill. Others charge members who fail to have their pictures taken a fine equal to the assessment. Most of them, I suspect, rely on persuasion, with a sprinkling of paddle lines real or threatened for procrastinating freshmen. Many fraternities fear loss of prestige if they drop out of the book or oppose it, but that sentiment is changing. Falling enrollment and falling revenues decrease the size and quality of the yearbook. Because of the unionization of printing and engraving employees, and because the yearbook is the sort of production in which mass production works best, costs to each student can't fall commensurately with decrease in size, quality, and circulation. This breeds resentment.

To illustrate, in 1932 it cost \$14,000 to produce 1,000 copies; approximately \$14.00 per copy. (Not nearly 1,000 were sold.) Yet additional copies might have been bought from the printer for \$2.40 each.

When class dues were abandoned, the Royal Purple maintained the fiction until the death of underclass organization made this impossible. Many, I believe most, seniors still think class dues are required for graduation, and assure one another this is true. Some staff members spread the false impression (and are warned by the registrar) while

others take advantage of the error and say nothing.

One senior told me he had no use for Royal Purples. They were nice, perhaps, but too expensive. Most criticisms are based chiefly on financial grounds. One senior says he is glad he thought dues compulsory, because he will treasure his yearbook now, but might have balked at the price.

One faculty member didn't suppose he had looked at his yearbook for 20 years, while some alumni seem to treasure their copies. Students I interviewed differed greatly in their tastes for snapshots, humor, and other sections. Athletic space seemed to be an accepted duty. My opinion is that most of them would cut down on the beauty section.

The yearbook functions as a means of communication in that it is used repeatedly by students, especially in organizations. To serve this use best, it should be available early in the year, but to be a complete record, it must be published late. And it is hard to set deadlines and keep them, when every extra picture means a profit.

Last year, sororities supported the yearbook without question, but several fraternities rose in revolt, acting through their pan-hellenic council. The history of that revolt is interesting, but would require too long to narrate. It is enough to say that after preparing a circular and attending a pan-hellenic meeting one night and arguing

the question for two or three hours, explaining in some detail the costs and management of the book, we succeeded in maintaining our rates, and I believe perhaps we succeeded in getting a little valuable publicity for the yearbook.

Confronted with the same situation again this year, the staff finally reduced the two-page charge from \$40.00 to \$35.00, for each organization, and naturally took some more pages out of the book. The usual attitude seems to be that matters of management and finance should be kept strictly secret, but I feel intelligent publicity will increase the cooperation of the student body, and if it is the real publisher of the yearbook, it has a right to know these details.

Answering a question, we told the pan-hellenic council our salaries had been cut one-third, neglecting to tell them we would get the extra third if the book made a profit. Really, we felt the explanation confusing, and didn't see much chance of a profit then. No doubt they'll call us the vilest of grafters, if they learn we made our full salaries, and a bonus besides. But then, one of the fraternities that started the trouble owes \$40 to the 1932 Royal Purple, and \$20 to the 1933 Royal Purple. Incidentally, such cases don't improve the spirit of other fraternities.

One use of the yearbook may be illustrated in another way. Remembering how magazines used Christmas gift sub-

scription blanks, we got a hunch. Nobody thought much of the idea, but we decided to try it, and sent letters to the parents of virtually every student who had not bought a Royal Purple, suggesting it as a Christmas gift. We had the letters printed so that they appeared personal, and some people evidently thought they were. Perhaps we overdid the ballyhoo. At any rate, we got something like 100 subscriptions in return. One or two thanked us profusely for the suggestion; one mother said she already had her son's Christmas present, but would buy one for his birthday later; another said she would buy one if the price of wheat went up. We sent them receipt blanks in the form of Christmas cards. Our expenses were fairly heavy, but the return was amazing.

It is interesting to note that one girl exploded on us, telling no reputable publishing house would think of such a disgraceful scheme. She thought, furthermore, we had cruelly snared several unsuspecting freshmen at enrollment time. I suspect she was estranged from her parents. In any case, she emphasized her contempt by buying a Royal Purple. We heard a few other complaints, but only indirectly, as I recall it.

Unless all the parents were misled, which is extremely improbable, the result tends to bear out an idea I have long entertained; that parents are more interested in year-

books than their children.

One or two other points are worth noting here. The normal individual likes to have a record of his past, but usually wants it a bit idealized. He wants his picture to flatter him, and he wants the dandelions left out of the view section; in short, to remember the pleasant.

Some Chinese gain revenge on their enemies by cursing images of them, or burning their names written on paper. I suspect the same psychology plays its part, unconsciously, in the yearbook. The student extends his own personality into it, and if his picture is wreathed in purple and gold, he feels himself beautifully enshrined, in a sense.

Words can never mean exactly the same thing to two individuals with variant apperception masses. Of all printed forms the picture serves best in communicating or preserving mental images accurately. A good photograph can suggest the texture of a girl's skin, or the sensations accompanying sunlight and shadow and breezes. But a few well chosen words can add sound, smell, feel, color, life, motion, and atmosphere to a picture. The editor should be constantly aware of the interrelation of word and picture.

A possible use for the yearbook in a study John Bergstresser, "What About Student Activities?"¹ It is based on

1. Wisconsin Alumni Magazine. 31(2) 53.

the following tables:

Table 5. Student Activities Listed in 1885 Trochos
and 1929 Badger

Type of Activity	1885		1929	
	: Number: : listed:	% of : total	: Number: : listed:	% of : total
1. Literary Societies	8	25.0	3	1.1
2. Professional Groups	6	18.8	20	7.6
3. Fraternities & Soror.(Social)	6	18.8	77	29.3
4. Intramural Athletic Activi- ties (Men's and Women's)	4	12.5	22	8.4
5. Intercollegiate Sports and Organizations	3	9.4	18	6.8
6. Musical Organizations	2	6.2	8	3.0
7. Religious Organizations	1	3.1	9	3.4
8. Military Organizations	1	3.1	8	3.0
9. Student Publications	1	3.1	10	3.8
10. Honorary Fraternities & Groups (Both Scholarship & Activities)			27	10.3
11. Special University Functions (Homecoming, Father's Day, etc.			21	7.9
12. Professional Fraternities & Sororities			14	5.3
13. Student Government Bodies			13	4.9
14. Dormitories & Organized Houses			9	3.4
15. Dramatic Organizations			4	1.5
Totals	32	100.0	263	99.7

Table 6. Amount and Percentage of Space Devoted to Various Subjects in 1885 Trochos and the 1929 Badger

Classification of Subjects	: 1885 Trochos :		: 1929 Badger :	
	: No. :	: % :	: No. :	: % :
	: of :	: of :	: of :	: of :
	pages :	total :	pages :	total :
I. Introductory Material (Foreword, Dedication, etc.)	12	6.0	11	1.8
II. Regents and Faculty	28	14.0	20	3.2
III. The Classes	27	13.5	113	18.1
IV. General Student Activities	50	25.0	135	21.6
V. Special Occasions and Traditional Events			19	3.1
VI. Athletics	4	2.0	78	12.4
VII. Alumni Activities	1	0.5	10	1.6
VIII. Frat's., Sororities, Dormitories and Organized Houses	14	7.0	126	20.1
IX. Humor Section	32	16.0)	92	14.7
X. Advertisements	30	15.0)		
XI. Honorary Groups	2	1.0	22	3.5
Totals	200	100.0	626	100.1

Using these tables, the author has made an interesting study of the changes in student activities and student interests between 1885 and 1929. He asserts, "The data given in [Tables 5 and 6] are based upon analysis of two student annuals, one of which is the first publication of its kind at the university, the 1885 Trochos, published in 1884-- the other, the 1929 Badger, published in 1928. It is assumed the Badger is a fairly reliable index of organized student activities. It is quite certain that it fails to record very few activities of any importance. [Table 5]

shows the increase in the number and kinds of activities during the space of some forty-five years." His study is interesting, but too long to reproduce. It indicates the type of information that may be gleaned from a yearbook. From our own experiences we venture one caution. If the Badger is anything like the Royal Purple, it may not be wholly accurate in reflecting trends in student interests or activities. It may indicate, rather, which individuals or groups could afford the price of a picture in the Badger. But that criticism in no sense invalidates the worth of the study.

Incidentally, the tables lend themselves nicely to a study of the development of the Badger, itself. Bergstresser says, again, "In Table 6 we have a crude picture of how, since 1884, the emphasis has been shifted in regard to the various subjects dealt with. . . . Because the annual is meant to be a student 'history' of the year's events and a record of the university's institutions, the amount of space devoted to each subject is (we think it safe to say) fairly indicative of student estimate as to the importance of that subject."

Society on the Campus

The study just referred to suggests another thing. As the size of a university increases, it becomes impossible for the students to form one single community in their interests and acquaintances. They must, inevitably, break up into groupings if they are to develop intimate friendships or carry on activities in common. Thus, they will have their fraternities, dormitories, teams, professional or honorary organizations, and a host of other interests. We can not go into the interesting sociological studies these groupings might make, but it does seem natural that they would be reflected in the yearbook. Thus, it seems perfectly reasonable that organization sections should supplant class sections. Convenience would dictate that a student find his friends all grouped together.

We have suggested before, that the yearbook is the big business of the campus. Perhaps intercollegiate athletics, should be excepted. Edwards, Artman, and Fisher have published an excellent study of student life, excellent because it seems surprisingly realistic, the sort of thing you could take on your own campus and match, person for person, condition for condition, institution for institution. We recommend this book, "Undergraduates," to anyone interested in studying campus sociology. For our own part,

we shall treat only one or two phases of particular significance to the yearbook. Among these must come graft and politics. We shall build up our own picture of them.

Again, we quote Mr. Brockhausen, "Your statement about 'reputation as grafters' has been a puzzle to me for years. Undoubtedly there is much grafting, half of which, I believe, comes from the student body at least. I am inclined to feel that only a small part . . . comes from commercial institutions because competition has knocked prices down to such low levels that it has been extremely difficult for commercial people to have any margin with which to salve palms. I have heard many inferences about grafting, but I have never had any actual incidents proven to me. In my personal experience with hundreds of books I was approached once by the principal of a very small high school who after he had agreed to let us have the contract, boldly suggested that he get a 'cut.' We did not do that book as a result. In all of the ten consecutive BADGERS that we have published I have only a suspicion that money was appropriated by the editor and business manager of one of the books. I can not prove this. Certainly I was never approached by any one on the BADGER or any other book except the one mentioned, and we have never attempted to get a

book on that basis."¹

And the director of publications at the University of Missouri says, "There has been the usual amount of graft. On three or four different years in the past, it was obvious that irregularities prevailed, but during the last three years that I have had some slight connection with the book, I have attempted to keep the graft out of it, and believe we have been successful."²

One engraving representative told me recently he had only been approached for a "cut" twice by staff members, and had never offered one or given it when asked. He didn't see how a salesman could do business that way and sleep the next night. One of the cases he mentioned occurred several years ago at the University of Oklahoma (it might have happened anywhere.) Staff members approached him and asked how much he would give for the contract. He told them he wasn't doing business that way. At least three salesmen were called before the board one by one for their final arguments. The first one came in drunk and exploded, saying another representative had offered the staff \$500, he had raised it to \$750, and the staff promised to recommend him, but had called up the night be-

1. Letter in candidate's collection.

2. Williams letter.

fore and said the deal was off. They were going to recommend the other company. The head of the journalism department, sitting on the board, refused to believe him, and called another representative who said he had been approached, but refused to make an offer. Then the man who told me this story was called in, and said he had been approached and refused to make an offer. Then the representative who had been recommended was called, and denied he had ever been approached. The board cancelled all bids, and a few days later awarded the contract to another representative who arrived, late for the bidding. If one man hadn't gotten tight perhaps the story would never have been known. (I was given the name of each company concerned.)

Direct graft is probably rare, and certainly hard to prove. One staff member a few years ago was accused of buying a car out of the profits of the Royal Purple. Such are the ways of rumor that I believe this particular story was unfounded. Yet I do know of another staff member who was heard to say (disappointed in the way a contract was awarded), "The way I look at it, the difference in those two contracts means just the price of a new car." One business manager several years ago is said to have checked out all the money in the bank at the end of the year, and left town without paying his bills.

Undoubtedly, the Royal Purple board and the auditing of

treasurer's books by the business office have checked this form of graft. The board acts only as custodian of the funds it receives as its share of the profits, to build up a sinking fund against debts, past or future. Not a cent of it goes to the members, and they are wholly free from any suspicion of graft. Yet student members of the board are appointed by the student council and naturally, they usually belong to the clique which dominates the council and the yearbook.

They usually lack any special training in the problems which confront staff members. The faculty members on the board are not paid for that work, and cannot devote a great amount of time to it, though they are ready to help out when they can. One of them remarked frankly once that he didn't have time to act as policeman for the Royal Purple, and didn't want the job, if he had time. Since the three staff members have no authority over one another, and are bound by the universal code of group loyalty, they have no effective check on one another. Financial records are usually inadequate.

Most graft which does occur is "petty graft" or "honest graft." I doubt that many human beings ever do anything their own consciences tell them is dishonest or immoral. But the whole race is possessed of extra-ordinary powers of rationalization, or self-delusion, or sometimes, sheer

stupidity.

Let us construct a picture of an imaginary staff of the fabric of many Royal Purple staffs and one or two, perhaps, from other schools. No one staff has done all the things in this picture, but most of them have done similar ones. Our first characters are Ed, the editor, and Bus, the business manager. In describing their thoughts and actions, we shall not attempt to be logical, but realistic instead.

Bus and Ed are elected to office in the spring, after spending about \$15 apiece for campaign advertising. They never find out just exactly what their jobs are, or who is publishing the yearbook. They need to start work right away, they're short on cash, and their salary doesn't begin till next fall. They grow to feel a vague resentment at their situation, however illogical it may be, and naturally expect to be repaid at once for their own actual expenses. They have heard stories of graft on the yearbook since the day they first enrolled, though they don't believe them. They are told to ignore these stories, even if they are charged with graft, because it is a popular tradition,--a stereotype on every campus. They grow to feel, that it is almost an established, accepted custom.

The boys' college is about 100 miles from Denver, and Bus has a cousin living there. Certain stages of work on the book naturally require trips to Denver. The boys go in

to Denver to work about the time Will Rogers is coming to town, take one of the staff assistants to help in the work, and dates for all three. They all stay at cousin Bill's house and, forgetting about their hotel due-bill, they find that by turning in hotel rooms and meals for three on their expense account, they can pay for six tickets to Will Rogers at \$2.50 each.

When Bus and Ed do stay at a hotel, they don't have a very clear picture of the students who have scraped together all the cash they could find to pay their senior assessments. The picture in their mind, rather, is one of vague resentment toward the whole student body because of the delays and the complaints they have met with all year. They don't mind a dollar or two apiece for a meal, and generous tips.

They run a beauty contest in the spring, and make arrangements with merchants for their contestants to model gowns in the spring style show, get \$30 from the merchants, and split the money, counting it an individual enterprise. Their beauty ball loses \$50, and the book takes the loss. Someone comes in and wants a book three years old. They get it from the store room, sell it, and split the money. Some days the office is crowded all day, near deadlines, and the money comes in so fast it is impossible to check it out accurately. It checks out short one day, and long the next.

One or two checks disappear. Perhaps they turn up later, dropped down behind the desk accidentally, or perhaps they never turn up. In the spring, when it's warm and a gang is in the office, they order cokes for the whole crowd. The book can pay for them.

Since the boys are responsible for the yearbook's contracts, and get a percentage of the profits, perhaps they grow to feel the publication and the profits are really theirs, anyway, and they might as well spend the money liberally now, as to wait until the year is over.

And who can say just what it costs to drive a car on a 200 mile trip; two cents a mile, or eight? If a tire blows out or a bearing burns out and repairs are put down on the expense account, is that a legitimate expense, or would it have happened anyway? Assuming that one member feels entitled to his share of profits, and is liberal with his own expense account, it becomes a matter of self-protection for the others to follow suit. It may develop into a race. And that, for the most part, represents the type of "honest graft" now prevalent in yearbooks.

We still have some \$230 in uncollected notes. Every staff must expect to lose a large percentage of the money it fails to collect by the time books are distributed. It is interesting to note the organizations and individuals who have failed to pay up. One sometimes wishes he might

publish the list. On it, each year, are prominent students, some with unimpeachable records for honesty. It may include staff members, student council members, intimate friends and fraternity brothers. Several athletes, used to having their fraternities carry them along free of charge, may be expected.

We cannot escape one remark. Many students insist it is their own business if they want to drink. We shall not challenge that. We do contend it is very much someone else's business if one of them runs two or three hundred dollars in debt to his fraternity, or if some else pays the cost of his picture in the yearbook, while he buys liquor every week-end.

A few students write home for money to pay Royal Purple assessments, and then spend the money for something else. We got a laugh last year when one father got his letters switched and sent us a page or two of parental advice on raising grades and cutting down expenses, saying he was sending the Royal Purple a check direct for the son's fraternity section picture, but the assessment seemed unreasonably high. We sent the boy his letter of advice. I don't recall getting the check,--perhaps we did.

Almost as bad as graft, in some ways, is the hundreds, often thousands of dollars which inexperienced staff members waste each year. I have known several cases where printers,

photographers, or engravers took advantage of loopholes in contracts to make a little extra money. One photographer, on the other hand, told me of an editor who had him take hundreds of dollars worth of pictures he never used, forgetting about them until the book came off the press. Staff members usually like the glamour of expensive stationery and use it freely,--possibly this has some publicity value with students,--probably it creates some ill will.

A weak point in the Royal Purple's affairs is the absence of check on office equipment. The end of each year sees a free-for-all to get all movable supplies except the furniture. The next staff must start the year by buying new supplies. It becomes something of a glorious, hallowed tradition.

But all this reflects general campus attitudes. It seems to be a well-established tradition for treasurers of some campus organizations to hire a hall and orchestra as cheap as possible for a party, bill their organization for twenty or thirty dollars extra, and pocket the difference or divide it with a clique. I overheard two such treasurers discussing the proposition one day. Occasional students of campus prominence delight in such feats as swiping books from the college library. A boy's friends will readily forgive him for swiping gas, or wrist watches from the gym, provided they aren't the victims. And if the student paper

hints at such affairs, some faculty members gasp at its disloyalty, giving the school such bad publicity. It reminds one of the fable of the ostrich sticking its head in the sand to avoid being seen.

Worth noting is the attitude built up immediately after yearbook elections each spring when engraving representatives swamp newly elected staff members with dinners and shows, or tell them repeatedly they have been chosen for the biggest job on the campus. It's much like a fraternity rush week, and the staff members' early notions are swept aside.

Staff members make or save a lot of money in indirect ways, for they often get ballroom or theater passes in exchange for personal good-will and advertising. They have the run of all sorts of private functions, in the hope they will take pictures for the yearbook. They spend a large amount of time in various organization meetings, often feeling they are advertising the Royal Purple to all these groups. A large part of the financial and moral support the yearbook receives depends on the connections of its staff members.

Did I say, theoretically speaking, "I have the watch?" I may illustrate now by confessing that, a bit disgruntled one day over the way some financial matters were going, I decided I had not received enough on my earlier expense

accounts. I turned in a bill for \$25.00, mainly as a bluff, labeled it plainly as being for amounts due on past expense accounts, and made it clear to everyone concerned that it was a bluff. I got the twenty-five without the blink of an eye. I half-wished I had made it out for fifty, and half regretted having made it out at all.

Here's how I was put on the spot last year. During election campaigns of my junior year, my rival for editor was vice-president and I treasurer of the journalism fraternity. Chapter finances were in bad shape. The question was raised of buying customary space in the Royal Purple (for 1932.) My rival, mindful of the duty of a journalism fraternity toward school publications, and perhaps with an eye to the future, urged we buy space. And I, worrying over finances, mindful of organizations that had bought space and couldn't pay for it, and perhaps hoping to have the treasury in better condition next year by economics, opposed the motion. I won that round, and the editorship. Chapter officers were reelected. Next fall, my former rival found he could graduate at the end of the first semester, got a job, and thanked the fates he was not tied down to the Royal Purple.

In the spring, the chapter took up the question of buying space in the Royal Purple. As treasurer I reported (truthfully) that finances were in much better condition.

Another officer thought we might need the money next year for a convention and should follow the precedent set the year before. The chapter so decided and I, remembering I was responsible for the precedent (though the rest of them had forgotten that) could say nothing.

Later, a member of the women's journalism fraternity (a former editor of the Collegian) told me in class one day her organization had objected to buying space in the Royal Purple because of the cost. She told it indignantly what she thought of a journalism organization that wouldn't support a school publication, and talked it into buying a half page. She was almost ready to descend on the men's journalism fraternity, as well. Appreciating her friendly interest and recalling my own folly, I could only mumble and blush.

Beyond question, elections at Kansas State are controlled by small groups of students. No particular blame can be attached to any individual or group for this unhealthy situation, for apparently the only difference between the clique in control and the others is that one is successful, and the others aren't.

I can illustrate the method in which student politics operate from personal experience. In the spring of 1932, my opponent and a student who wanted to be business manager had teamed up together long before the nominations.

Naturally, we must form a similar combination to get anywhere. Therefore, I agreed with another would-be business manager to exchange my influence in my fraternity for his support in his fraternity. A candidate for secretary-treasurer called me, asked, and was granted a similar agreement. But the second member of my opponent's team was declared ineligible on scholastic grounds. The boy nominated in his place had long been a casual friend of mine. In an "eve before the election" fraternity meeting, one member after another rose to express opinions. One boy said he was dating at the house of candidate A for secretary-treasurer, and had promised to try to swing all his fraternity for her, if her sorority would support me. The next one said that, since candidate B for business manager was his friend and mine too, he had taken the liberty of exchanging agreements with that candidate, since neither of them had found it convenient to reach me.

And next, I related my own agreements with candidates C and D. Whatever the ethics of it, the comedy was evident, for the fraternity was ostensibly bound to help both candidates for both offices. Perhaps the same thing happened in the other four organizations. In any case, the only thing left for us was to keep still.

One day, I was a bit surprised to be promised the 100 per cent support of a sub rosa fraternity I scarcely knew

existed. Later, the president of another fraternity with whom I was then but slightly acquainted came to me and said, "I'm sure the boys in my house will all back you. We always vote with your fraternity, you know."

The evening after the election a friend congratulated me, saying, "Well, kid, I think I did you some good today. I got up in ag seminar this afternoon and told them ---- was a damn engineer, and I wanted them all to go over and vote for you." My 'engineer' rival was, of course, a fellow journalist, and an excellent sport. He was the first to congratulate me. We have always remained friends, and I told him the above incident when the heat of the election had died away, so we could both laugh.

On election day, other boys greeted me with, "I just got through voting for you five times," and, "I voted under the names of all the boys I could think of that are out of school this semester."

Sometimes, perhaps, they were kidding. Certainly not always. One senior political fraternity decided a few years ago the campus would be better off with rival parties and hotly contested elections. Parties had their day and died. Last year, members of this organization, probably unaware that their predecessors had started the parties, met secretly, traded offices among the fraternities represented in the meeting, prepared their slate for senior officers, and

instructed members of their own fraternities how to vote. No opposing candidates appeared in time, so the officers were installed without an election. The sororities didn't like that, because they were left out in the cold.

This year, there was a contest for one minor office in the senior class. The rest were installed without opposition.

Why do students form cliques to gain control of student offices? Probably no one can give a final answer to that question. I have long believed that American wizards of finance and captains of industry keep enlarging their businesses, piling up money, and fighting for control because of an insatiate thirst for power. I feel sure most of them aren't interested in luxuries additional wealth will buy. I feel just as sure that bosses build and operate political machines primarily for power and personal prestige, not for the wealth they may bring.

I know one boy who became business manager of the Royal Purple because he wanted to defeat another candidate, and couldn't find anyone else to put into the race. I had sworn for three years I would never accept the editorship, much less run for it. Not long before the nominations were made, I was asked repeatedly if I didn't intend to run, and insisted I didn't. Though it was not the sole factor in deciding me to try for the job, I feel sure I would never

have been a candidate if politically minded friends hadn't insisted on it.

Two or three fraternities, with perhaps a sorority or two thrown in, get control of the student council. The council members appoint the students on the Royal Purple board. Council members and board members together succeed in getting a staff elected, and then council, board, and old staff groom the freshmen and sophomores in their own houses to take their places in the three groups. There are a few minor upsets, and a few shifts in alignment. Sororities seem to be much less successful than fraternities at staying on top in the political scuffle, but anyone who cares to list the editors and business managers of the last 10 Royal Purples will find an amazing repetition of members of the same fraternities. To illustrate, the editors of the 1934 and 1935 Royal Purples are fraternity brothers, and the business managers of the 1934 and 1935 Royal Purples are fraternity brothers. And they have fraternity brothers on the Royal Purple board, and on the student council. Occasionally council members stuff ballot boxes or wink while others do it, and manipulate election dates to shut out opposition.

In my observation, whatever the petty bickerings within a fraternity, they are laid aside when election time comes round. Freshmen who usually have to be driven, will

break their necks to distribute posters, and will work indefatigably to bring the faithful into the polling place on election day, properly instructed. Members of different fraternities in the same clique will step aside almost eagerly if they find another member of the group has already decided to run for the same office, or has stronger backing. It is really a revelation, sometimes, to see how eagerly, how smoothly, and how quietly these machines work, year after year. The machines that don't work smoothly, or work too openly are swamped and discarded. Someone, perhaps someone in the rival machine, sees to it there are two opposing sets of candidates, or two factions within the machine, and the game's up, then. Student government and student elections train college men and women in the democratic art of self government? Yes, indeed! By the time they have graduated they are ready to play their parts, either in running a little Tammany hall in their home town, or in sitting conscientiously at home on election day. How many history and government departments in American universities are aware of the way student politics are run, or are interested, if they are aware of it?

Colleges seem to forget that students are molded far more by what they think and do than by what they read the night before an examination. And the chief value of the Royal Purple (or any other yearbook) lies in the training it

gives its staff members. What kind of training?

When I was a sophomore in college, I disliked this situation, and discussed the possibilities of some improvement with a non-fraternity friend of mine. At last, growing impatient, he asked me, "Why the hell are you so much interested in our fate in politics?" That cured me. He knew, as I knew, how difficult it would be for a non-fraternity student to be elected to an office on the yearbook. We have always been close friends, but he resented my interest.

One boy in recent years ran for editor with a strong independent backing. He had been active in the non-fraternity movement. He was elected, and joined a fraternity before the end of the week. Fraternity members laughed, then, and decided the only difference between their political ethics and the "barbs" was the difference between ins and outs. When one candidate has a clique back of him, others are formed to it in self-defense. It soon becomes impossible to tell who started the thing. When "independents" organize to gain power, they are apt to adopt a pin, a grip, and a ritual.

SUMMARY AND CONCLUSIONS

Yearbooks, like many colleges, have grown haphazardly, as chance dictated. They have been an unnecessary burden on students and their parents.

The yearbook began as a non-commercial, senior memory-book. Today, it is a record of organizations, financed by seniors and organizations, published by the staff and engraving company for their mutual benefit.

Major graft and theft are probably rare (rarer today than 20 years ago) but petty graft is so common that only the most astute philosopher could tell when he was grafting and when he wasn't. It's simply the accepted thing to do, sanctioned by tradition.

Ornament and special interests have crowded out the faculty member and threaten to crowd the individual student out of his own memory book.

Few staff members have any real idea of the purpose of the yearbook they are about to publish. Often they decide it hasn't any, beyond the ends of the staff and the clique or dynasty it perpetuates in power, and only pray the student body won't find out it has no purpose until they and their friends get through with it.

Engravers plan the dummy to have something to bid on. The staff accepts the dummy, with few changes, because it

hasn't any idea what to do, until too late to do anything. The engraving company nurses the staff along like a babe on a bottle, -- otherwise there would be no yearbook.

Some customer must pay when engravers entertain a staff member, and when an extravagant editor or a wild-eyed business manager default on their bill. It seems natural that engravers should help the staff find ways to spend any surplus that may be apparent. Someone has to get it, so why not use a little color, or a knock-out beauty section.

Staff members naturally like the big business atmosphere which envelops their work. Even the most stubborn student will weaken when three or four salesmen with 10 years experience on yearbooks tell him his pet idea is all wet, in an office 100 miles from his home town.

One salesman I dealt with was honest till it hurt, and completely frank. I'll always remember him with gratitude, for that.

At present, the Royal Purple affords excellent training in magazine production, business administration, machine politics, petty graft, and the fine art of getting by; to para-phrase, "the student body be damned."

The blame lies in institutions, not individuals. The remedy lies in experience, instruction, supervision, and a little intelligent thought.

Most editors can see more faults in their own year-

books than their worst critics can possibly find.

Yearbook staff positions are political plums. It is a lucky coincidence if the most competent students are the best politicians.

The yearbook has many potentially valuable uses, for which it should be saved. At present it doesn't effectively fulfill any of these purposes. It has too many errors for history, too much bad taste in form and content for publicity, too few students (and no faculty members) for a memory book, and it lacks the name indexes, alphabetical arrangement, etc., necessary to make it an effective means of communication.

Ten or twenty thousand dollars will pay for a number of things, (a coach's salary, for example.) It is a large amount of money to spend training three (or even a half dozen) students.

There has been so much ballyhoo about yearbooks and athletics that no one remembers the purpose of either. Athletics, designed to build the body, should logically pay more attention to the physically unfit than to the fit. I like a football game, and most of the coaches and athletes I've known, but I regard the players as actors, or entertainers, and I wish they would be frank about it. A few years ago, an emotional speaker (not a student) said with religious zeal in a stadium drive assembly, "If you leave

here without pledging something to the stadium, you will never be the man you were before. Something good and fine will have gone out of your life forever." I decided to leave, and see for myself.

By swapping support with debating teams, judging teams, the band, etc., the athletic department has maintained a compulsory activity ticket, regardless of benefit to individual students. (And I know several individual athletes who are figurative gigolos, supported by other members of their fraternities.)

Surely the yearbook and the school paper, the campus agencies logically best fitted to unite the entire student body and function as a means of communication, agencies which function effectively in proportion as they attract universal support, are entitled to compulsory support if the athletic system is. In return, they should be made important and interesting to the entire student body, rather than to one clique.

The favorite method for financing a yearbook is to find a sucker and make him pay and pay until he rebels and won't pay any more. Then you kick him out of the book, and find a new sucker. Each staff arbitrarily sets its own rates for advertising, pages, and pictures, with only a vague, half-correct idea of the rates charged the year before.

Treasurer's books (and other records, as well) must be kept up to date every day, or they can never be correct. There is a rule that the books be audited, and come close to balancing, but there is no effective rule that everything be put on the books.

Like the stock market, evils in yearbooks show up worst in depression times. Students cry "horse thief" after the stolen horse has died of old age.

Last year, we had at least \$1,000 in notes (probably more) on our books at one time,--chiefly because of the depression and the moratorium. Normally, I believe the policy for collections suggested to me by President Farrell works best: Collect cash in advance.

The logical purposes of the yearbook are: (1) a memory book; (2) a laboratory to train staff members; (3) a historical record; (4) a conveyer of information from one student or faculty member to another; (5) a publicity medium.

The annual's value as a memory book is a sentimental one, determined subjectively. Consequently it is hard to determine, for there is an extreme difference in the value which different people put on souvenirs or "memorabilia."

We can not attempt to dictate the form of a yearbook. We only suggest the staff be trained to discover the ends of the book, and plan it intelligently toward those ends,

whatever they may be.

The "baroque period" in college yearbooks ran from about 1913 to 1933. There is some indication now of a simpler, "classical" trend.

Most engravers and printers are essentially conservative, afraid to try a new idea.

Most student organizations have a blind trust in the honesty and ability of their treasurers. Few of them have financial troubles when their treasurers are honest and efficient. Of course, one bad treasurer may put the next two or three in the hole.

The written word is used to fill space, not to convey beauty or information, or record a memory. Very few yearbooks show an intelligent use of type. It is not artistically used, and the ordinary staff hasn't the slightest idea how it should be used.

The staff should rely on the advice of printers and engravers, but should insist that its own judgment be final, not ignored as it often is.

Staff members must receive adequate compensation, either in pay or credit, for their work. But the commercial element should serve, not rule the yearbook. No staff should be allowed to begin work with the avowed purpose of "cleaning up a thousand dollars."

I suspect the yearbook means more to parents than to

students, from personal observation and the results of our Christmas sales plan.

Students charge staff members with stealing a white horse, when it was a black pig instead.

The college favors a complete "laissez-faire" policy toward the Royal Purple, because politically capable student leaders have complained about supervision in prosperous years.

To me, the proposition to exclude out-of-the-state printers and engravers, like most buy at home movements, is both asinine and vicious economics. All contracts should be let to the companies which can do the best work at the lowest price. To meet this threat, one engraving company has already nominally incorporated in Kansas. If this movement were carried to its logical conclusion, Henry Ford would have to move part of his plant from Detroit to Kansas, and the prohibition on state tariffs would be struck from the federal constitution. Similarly, when educational institutions and students alike are struggling for funds, I can see no reason why they shouldn't save the profits made by middlemen. To me, that's not Communism, but common sense.

One can no more demonstrate the commercial value of college yearbooks than he can show the commercial value of commencement exercises. Both are fundamentally cultural

expressions.

Through prophesy, wishes become reality. Here then is my yearbook of tomorrow: Candidates for any major staff position must take a special course in magazine production, not later than their junior year. This course will be open to all students. Specified work on the yearbook will be required for credit in this course. No student may hold a major staff position until he has served at least one year's apprenticeship, to the satisfaction of the instructor.

The book will use the best magazines (typographically) as a model. Borders and bric-a-brac will not be used. Beautiful, easily read type will be used. The staff will plan at least a year before the book is to come off the press. Outline cuts, vignettes, and ovals will rarely be found in the book. If outline effects are desired, they will be achieved by the cheaper method of pasting a number of outline photographs onto a rectangular mat, and making a square plate from the whole. (We saved some money, last year, by having a photographer reduce certain photographs to proportion, a much cheaper process than allowing the engraver to make strip-ins. This seemed to be a new idea to the engravers.)

An art or architecture student will normally be on the staff, as art editor. All art work, including mounting

photographs, will be done on the campus. The symbolism will be easily understood. For example, a well executed silhouette of the football captain will mark the football subdivision page. For variety, it may be changed to a charcoal sketch, a pen sketch, an action photograph, a camera study, or a photographed model in soap, of successive captains in successive years.

A picture of the pan-hellenic council, pan-hellenic party, or a pen sketch of all fraternity crests on the campus will mark the fraternity subdivision page, etc. Thus variety and permanence will be combined, and no page will be worthless for memory, history, publicity, or communication.

Perhaps the college will require the college photographer to take one picture of every freshman (or every senior) to be inserted in the yearbook at actual cost, for the dual purpose of furnishing a convenient permanent record to the college, and stimulating students to become familiar with one another's names and faces, at least.

The staff's first consideration will be to combine economy with mass production in such a way that every student may obtain a copy of the yearbook. If no other way can be found, it will prepare, accurately and with careful attention to detail, a statement or chart showing how unit costs can be reduced through quantity production and create

sufficient sentiment among student organizations and individuals that they will insist on a compulsory activity fee covering book sales, and perhaps individual pictures as well.

A way will be found to include pictures of faculty members and graduate students, for Kansas State is fast becoming a junior-senior-graduate school.

The instructor in magazine production will instruct, rather than supervise the editorial staff, allowing liberty for individual expression. A director of publications will supervise the work of the business manager and the treasurer, and assist in all necessary cost estimates.

He will cooperate with classes in accounting, business management, advertising, typography, bookkeeping, etc. (perhaps in psychology) in devising practical research problems of immediate value to the yearbook.

A member of Quill club will be literary editor, and a section will be devoted to literary material such as is now printed in "The Mirror." He will edit copy for other pages, as well, and balance type masses with halftone masses.

If funds are available, an expert commercial photographer will be hired to come to the campus and take a view section, occasionally. Color will be used, with careful attention to harmony. Extra money will be spent on cuts that bleed. (Note the trend in magazines.) Occasionally,

sections will be pebbled, or printed on special stock.

When rigid economy is necessary, only blacks and whites will be used, but photographs with striking contrasts, or unusually harmonious tone, obtained by special lighting, and startling new layouts will be used, to make the severity appear intentional and beautiful. Good view section plates will be preserved, and used over again, when economy demands.

We could continue endlessly, but this is enough to suggest the possibilities in an intelligently planned yearbook. Engravers, printers, photographers, and staff members alike will have to dust off their brains and use them, though, instead of slavishly copying someone else's work.

The probable alternative for this picture is a return to the senior classbook, much smaller than the present yearbook, costing \$10 to \$15 a copy. Like the motor car, it costs nearly the same amount to produce one copy or a thousand.

ACKNOWLEDGMENTS

To me, the personality of an instructor is more important than the subject he teaches. It is enough, then, to say that without the inspiration of Prof. C. E. Rogers, my major instructor, it is improbable that I would have enrolled in graduate study, or having enrolled, that I would

have completed the work. To Professor Rogers, then, I "owe my existence" as a graduate student, and my gratitude.

I owe special thanks, too, to Prof. R. C. Langford of the psychology department for his advice; to Dean Eric Allen of the school of journalism at the University of Oregon, and Prof. Ralph O. Nafziger of the University of Wisconsin for their suggestions of sources of information; and to Mr. Paul B. Nelson, editor and manager of Scholastic Editor; Dr. J. T. Willard, vice-president of Kansas State College; Mr. C. J. Wedlin and Mr. R. R. Maplesden of the Burger-Baird engraving company; Mr. H. H. Brockhausen of the Brock engraving company; Mr. J. W. Fazel of the Capper engraving company; Mr. Fred Bassman of the Midland printing company; Mr. John F. Williams, director of publications at the University of Missouri; Mr. Joseph M. Murphy, director of the Columbus Scholastic press association; Mr. H. M. Egstad, general secretary of the Wisconsin alumni association; and Mr. Otto Done, associate editor of the 1934 Banyan; all of whom have given me valuable information.

I am indebted, too, to Prof. Willard G. Bleyer, director of the school of journalism at the University of Wisconsin and Prof. Frank L. Martin, associate dean of the school of journalism at the University of Missouri for their indirect assistance; and to a number of students and faculty members at Kansas State College whose suggestions proved stimulating.

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