UNDERSTANDING WHY DESIGN MATTERS
DESIGN MATTERS
UNDERSTANDING WHY
STUDENT WORKBOOK
DESIGN MATTERS

Observing the elements of good editorial design

Starting with a blank page

Creating a basic design

Understanding type

Creating a secondary coverage package
You have a theme. You even have a great cover. Now it’s time to figure out what goes on each page of your yearbook. Where to start?

Publication design is more than placing pictures on pages. It’s more than picking pretty fonts. It’s more than using green, “because it’s my favorite color.”

Good designers evolve and good design communicates. It draws the reader in, it enhances stories, it drives your well-chosen theme.

The timeline for this unit will be ongoing. Once you have mastered basic design principles, you will be introduced to more advanced design, leading you well on your way to communicating with design.

To get started, we need to look at the foundation for building an insightful eye for design by examining the following areas:

- Observing the elements of good editorial design
- Starting with a blank page
- Creating a basic design
- Understanding type
- Creating a secondary coverage package
Crowning Gloria

Victories by two long-shots – the homecoming queen and the football team – make for a spectacular homecoming. By Renee Young

Becoming the 2013 homecoming queen was not a dream come true for Gloria Baker, 12. She never imagined that she would be selected. "I had never thought much about it. And then my friend Zoe (Reagan, 12) heard a couple of cheerleaders talking about it, and she said I should get in the running." Zoe went to Ms. Allen, the chemistry teacher, asking her to nominate Baker. "I’m so glad Zoe came to me. Gloria is a great, all-around girl who doesn’t seek much attention," Allen said. "She’s smart and has lots of school spirit. She’s on the Scholar Bowl team. Maybe this honor will help with recruiting."

Teachers nominated six senior girls for homecoming queen – Baker, Amanda Noble, Krista Doan, Jenny West, Megan MacArthur and Lisa Donovan. Students voted for their choice on Tuesday before the Friday night game. "It is such an honor to be recognized by the teachers and classmates. I’m thrilled to wear the homecoming crown for my school this year," Baker said.

This year’s band, Musical Spectrum, was the best. They rocked the house and kept the party moving. "This year’s band, Musical Spectrum, was the best. They rocked the house and kept the party moving," Sandra Olson, Coach.

Defensive lineman Brett Armstrong, 12, blocks a low kick by Westfield High’s kicker, Ian McLaughlin, to keep the score from being tied as time ran out. Spring Hill won its first homecoming game in six years, 21-20.
Gutting

The place where the left and right pages meet; the gutter is often one or two picas wide and is folded as the book comes together.

Headline

Word or words set in large type that attracts the reader to the spread; headlines traditionally are placed above copy blocks.

Internal margin/spacing

A consistent amount of white space between elements; traditionally, this has been one pica. For this design unit, it shall remain one pica.

Logo

Artwork used to represent a company; logos can be a unifying graphic for the yearbook theme.

Pica

A journalistic unit of measurement; one pica = 1/6 of an inch.

Type

Printed letters or characters.

White space/negative space

The absence of any element.
Lesson 1
Observing the Elements of Good Editorial Design

Objective – In this lesson, you will learn:
To understand and recognize what makes a strong visual design

Design helps communicate the story. The chosen photos, type and graphics are arranged on the pages to help the reader.

Design elements are not just thrown down willy-nilly, there is a plan. Looking at great design will allow you to understand the importance of how the elements communicate.
**Materials needed:** Several magazines, Walsworth’s *Possibilities* book, Walsworth’s “Perfect Packaging” poster, Pinterest

Look at several of the yearbooks featured in the *Possibilities* book. Look for examples of the following:

- Dynamic photography
- Captions for all pictures
- Eye-catching graphics
- Use of color

**ACTIVITY**

**Your Name:**

**Characteristics you notice:**

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Lesson 2
Starting With a Blank Page

When it comes to yearbook design, where do you begin? First, you want to know that you start to design on double-page spreads (DPS). A double-page spread means we look at the left and right side of the pages as one layout. Even though it’s technically two pages, a yearbook spread is perceived as one unit — instead of two vertical rectangles, it’s one horizontal rectangle.

On the spread, there are external margins. This area has two jobs; the first is to create a frame of white space around the page, the second is for the printer and the binder. The printer will trim and clean all the folded pages so they are neat as they sew them into the book.

The next thing to know is you will be working in a journalistic unit of measurement called a pica. One pica equals 1/6 of an inch. Each pica is made up of 12 points. We will really use points when we discuss type size. So, if you use 36 points in a headline, how many picas do you have?

Let’s do a math lesson!
If you have a 72-point headline, how many picas do you have?
How many inches is a 72-point headline?

72pt. [HEADLINE]

<table>
<thead>
<tr>
<th>picas?</th>
<th>inches?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Objectives – In this lesson, you will learn:

How to recognize a well-designed yearbook spread

Basic design concepts that include column structure, external margins, internal margins, eyeline, points and picas
Now on to the actual page design. For this, you need to think about three areas:

Photos
Negative/White Space
Copy

Take a look at Walsworth’s “Perfect Packaging” poster. Notice that the dominant element is a large photo that is not directly in the middle, but is toward the center of the spread.

Photos

Negative/White Space

Copy

Victories by two long-shots – the homecoming queen and the football team – make for a spectacular homecoming. By Renee Young

Behind the dance

This year's band, Musical Spectrum, was the best. They packed the house and kept the party moving.

Defensive lineman Brett Armstrong, 12, blocks a low kick by Westfield High's kicker, Ian McLaughlin, to keep the score from being tied as time ran out.

Spring Hill won its first homecoming game in six years, 21-20.
DOMINATING DESIGN

Often the first design element that you’ll begin with when designing a spread is a dominant photo. This image sets the tone for the page and determines how the entire spread will be laid out. Finding a way to do this effectively is really a skill that takes practice. Use the example templates below to sketch how you’d design around a dominant photo. Be sure to include areas for modular packages, copy, captions, headlines and additional photos.
MANIPULATING PHOTOS TO CREATE AN EYELINE AND CONSISTENT INTERNAL MARGINS

Materials needed: Various magazines, newspapers and yearbooks (preferably not your school’s book)

- Walsworth layout sheets
- 8 ½ x 11 paper white

1. Take the sheet of white paper and fold in half from top to bottom, short sides together.
2. Tear the paper in half.
3. Take one-half of the paper and fold that in half and tear it as well. Now you have two 1/4 pages.
4. Again, take one of those pieces and fold and tear it into two 1/8 pages.
5. Now take the largest piece of paper and lay it down in the middle of the spread. Do not place it in the direct middle. Yes, it may and should cross the gutter.
6. Leave only one pica separation and lay down the next largest piece of paper.
7. Once the two are down, see if you notice an eyeliner.
8. Now using the eyeliner, place all pieces of paper leaving only one pica between each element.
9. All pieces of paper should sit on or hang from the eyeliner.

RATE YOUR PROGRESS

4.0 □ I can do all tasks in 3.0 and I can teach others!
3.0 □ I can recognize a well-designed spread and can identify the elements that make the design visually pleasing. I can...
   a. gather relevant information from multiple authoritative sources to help generate and strengthen design and layout ideas
   b. use research and exposure to well-designed layouts to train my eye to recognize effective design

I demonstrate a command of basic design vocabulary and can identify the design elements in a spread.

2.0 □ I can identify a well-designed spread, but I still don’t understand the characteristics that make it a strong visual design.

1.0 □ I still don’t understand how to recognize a well-designed spread.
Lesson 3
Designing a Basic Layout

Objective – In this lesson, you will learn:

How to create a yearbook spread using all the basic rules of design

Creating a design means that the designer places all elements (photos, copy, graphics) on a page in a planned manner. Strong design will encourage the reader to study further and they will react to the design.

ACTIVITY

TIME TO DESIGN

1. Take a size 7, 8 or 9 layout sheet and examine the external margin, the pica structure and even the columns, which have been established for you. If you fold the sheet in half, you will notice the established gutter.
2. To keep your internal margins consistent, utilize grids. When you design, simply remember to start and stop on a column.

3. Establishing an eyeline is the first step in creating an appealing design. You should never do this directly in the center. Choose a line 1/3 of the way from either top or bottom. The eyeline is a way of visually linking the left and right pages into one spread. Draw an eyeline on your layout sheet.
4. Starting on a column and ending on a column, draw a large rectangular box that either sits or hangs from the eyeline.

Choosing photos

1. You should look at a variety of photos that have strong focal points, good composition and include a variety of people. Photos should convey the emotion you would like to express.

2. The strongest photo should become the dominant element. The bottom of the photo will sit directly on the eyeline. Place the photo in the box you drew in step 4 above.
Placing the remainder of your photos

1. Place the supporting photos in the same manner; always sit or hang from the eyeline. Place the second best photo (preferably in the opposite shape). Stay one pica from the dominant.

2. Place the third photo and always remember to start and stop on a column. Vary the shape of your photos.

Captions and copy

Now it is time to draw the caption areas and copy area. Remember, photos and captions will act to tell more in-depth coverage of the story. Thus, every photo should have a caption.

1. Place the caption one pica away from the photo it describes. This one pica separation will continue the use of a strong internal margin for the spread. All captions should be designed with the same width/column structure of the spread. The exception for this is group shots. Captions should also be kept to the outside, which will help maintain consistent internal margins.

2. When placing photos in the center of a spread, you should leave an area to place the copy and the headline to the outside of the spread.
3. Remember to leave room for the headline. A headline should cross over the top of the copy box and be large enough to attract the reader’s attention.
I can do all tasks in 3.0 and I can teach others!

I can arrange elements on the page to create a visually pleasing design that pulls readers into the content of the spread. I can...

a. organize and format a variety of elements from different sources on the page to create a unified spread

b. establish columns and an eyeline that will guide my arrangement of photos and copy

c. effectively place a dominant photo in the spread to create a visual entry point for the reader

I can demonstrate a command of basic design vocabulary and can identify the design elements in a spread.

I can identify a well-designed spread, but I still don’t understand the characteristics that make it a strong visual design.

I still don’t understand how to recognize a well-designed spread.
Lesson 4
Understanding Type

Objectives – In this lesson, you will learn:

- How to recognize and use appropriate fonts and font families to tell a story
- The differences in point size; and the difference between serif, sans serif and decorative type

When you go to your computer, go to the Type pull-down menu and look at all the fonts you have at your fingertips, and you will easily understand why students can get confused when choosing a font. Some are easy to read, others are very decorative. Always remember, readability is the key.
VOCABULARY

**Ascender** The part of a lower case letter that rises above the main body of the letter

**Bold** Type created with a heavy stroke. Bold type adds emphasis

**Centered type** Both the left and right sides of a block of type are uneven

**Condensed** The font width is narrow, but the height remains the same

**Descender** The part of a lower case letter that extends below the main body of the letter

**Drop initial (Drop cap)** A highlighted letter that is set into the text that has the remainder of the text indented to accommodate the letter

**Extended** The font is made wider and the height remains the same

**Extra-Bold** Type created with very heavy strokes to add emphasis (not good in large blocks of text)

**Flush Left** Type alignment that creates a vertically even line on the left side of a text box; some call this ragged right

**Flush Right** Type alignment that creates a vertically even line on the right side of a text box; some call this ragged left

**Font** A complete set of letters, numbers, punctuation marks and icons in a certain size of a printed character (also known as typeface)

**Font Family** A style of type/font in all its widths, weights and sizes

**Italics** The letters are slanted to the right: used to contrast the normal version of the font

**Justified type** Type alignment vertically even on both the left and right sides of a block of type

**Kerning** The space between characters in a font

**Leading** The negative space between lines of type; measured in points

**Light** Type made with thin lines

**Point** A journalistic unit of measurement; a point = 1/72 of an inch; 12 points make up a pica. Type and graphic elements are measured in points and picas

**Sans Serif (without feet)** A font with no finishing strokes at the ends of each letter (traditionally works for headlines)

**Serif (feet)** A font with a decorative finishing stroke at the end of the letter (traditionally works for body copy/captions)

**Text wrap** Columns of text will flow around a graphic, art or photo

**Ultra-Light** Type made with very thin lines

**Weight** The width of the lines that create a letter

**Width** The horizontal measurement of a font

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Once you have a theme and a cover, decide on the fonts for the entire book.

1. Choose a decorative font to depict your theme.
   a. Use this decorative font to enhance, not to tell the story
   b. Use this font as a graphic treatment

2. Choose a contrasting font in either a serif or sans serif as your headline style font
   a. All headline styles should be written in this font
   b. Traditionally, sans serif fonts are used as headline fonts (Myriad, Helvetica)

3. And finally, a body copy, caption, names font
   a. Use this font throughout your book
   b. Decide on a size 8-12 points
   c. Decide on a folio font for page number, section name, and page content
ACTIVITY

FONT IDENTIFICATION

Find examples of various type styles. Using the sheet below, cut out the example and match it next to its name.

Materials needed:
- Several old magazines, newspapers, college brochures, posters (any printed material)
- Glue
- Type vocabulary list (from page 17)

Ascender/Descender

Bold

Centered type

Condensed

Drop initial

Extended

Italics

Justified type

Kerning

Leading

Sans Serif

Serif

Text wrap

Ultra-Light

Your Name:
When you begin to decide on fonts, you should consider the theme. If the theme is classic, a classic font choice such as Garamond, Times or Helvetica would be appropriate for the voice of the book. If the theme has a modern feel, then Futura, Gotham or Proxima Nova will work just fine.

No matter your choice, remember it is best to stick with a font family.

When looking for a family, look for a font that has a thick weight, thin weight, bold, italics and even ultra-bold and ultra-thin. Some fonts will have serifs and some won’t. This way you will get the contrast needed for headlines, sub headlines and copy, without sacrificing the voice of the book.

BODY COPY
When deciding on font choices, you will also need to decide on leading choices, justification choices and indent styles. Main stories throughout the book should be consistent. Depending on your font choice, body copy size should be set anywhere from 8-10 point. Theme copy is often larger, but not too large for a sophisticated appearance.

Serif fonts are also called Roman fonts. These fonts have small strokes at the ends of the letters. When set in long blocks of copy, the strokes help the reader distinguish between letters, thus making the copy easy to read. Old style/ traditional Roman fonts include Palatino, Garamond and Times.

COLUMN WIDTH
It is best to use a column that is one and one half the size of the point size of your chosen font. Therefore, if you have a 10-point font, you would use a 15-pica column. Remember, you may use multiple columns to tell your story. Making text too wide causes the reader distress.
PICKING APPROPRIATE BODY COPY FONTS

Materials needed:

➢ Computer
➢ Your basic design from Design Lesson 3

Using your basic design from Lesson 3, simply highlight the text for the body copy area. Replace the text with any decorative font.

➢ Turn that decorative font into odd colors
➢ Turn that decorative font into bold
➢ Use the shadow command to change the font
➢ Use the stroke command to change the font

After each change, decide if you would actually read that block of text. More than likely, the answers will be a definitive “no.”

LIST YOUR FONT CHOICES HERE

Theme:

Theme font:

Text/body copy font:

Display/Decorative font (be careful to use sparingly):
Lesson 6

Headline Type

The best yearbook staffs design their headlines. Designers look to magazines, Pinterest or Design Shack for great examples. Headline rules do vary more than the body copy rules. Why? Because headlines are larger and are made to attract attention.

You know that decorative font you used on your cover? It is OK to now use that font in a letter or word; never the entire headline. Therefore, it is very important that you select a headline font that will contrast nicely with your theme font. In other words, two serifs will probably not mix well.

Instead of using multiple fonts, use a texture, color or even different capitalization formats to add the desired emphasis. Remember, headlines attract. That’s their job. When someone wants to attract attention, they get dressed in their best outfits. Yearbook headlines need to think in the same manner.

Headlines should be varied in design, but consistent in font choice. This is where the imagination and creativity will really come in to play.

- When setting your headlines, never just type it and walk away. Your design program will use a default kerning. You should never just allow the default to do your work.
- Change the kerning so the letters are tighter or spaced to help you attract attention.
- Pairing fonts is also essential to attract attention. Often, the theme will use a script or cursive font. The best place to carry this font through in the yearbook is the headlines. However, be careful. The best use of a script is in a large font. Scripts look best using the first letter in caps and subsequent letters in lower case, not all caps.
- Headlines work in all caps in some fonts. Body copy or captions will not. All caps in large blocks of text are difficult to read. Modern publications are setting the headlines in all lower case. Whatever your choice, just be consistent.
AS A MATTER OF FONT

ACTIVITY

Use two contrasting fonts to create different looks for each headline below:

**Dance Know How** Dance team makes a second win as District Champs

**Turning Point** Swimmers change their fate half way through the season

**Prying Eyes** Photo Club works with professional to develop

Once you have completed creating the headlines, add them to the basic design spread you created in Lesson 3.

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**SCORE**

4.0 [] I can do all tasks in 3.0 and I can teach others!

3.0 [] I can demonstrate an understanding of how to choose appropriate fonts for yearbook design that are both readable and consistent throughout the publication. I can...

- a. demonstrate an understanding of font families, how to choose an appropriate one for the theme of the book, and how to use these fonts to add consistency and variety to my spread designs
- b. show visual variety in headline packages by manipulating typefaces (stroke, color, kerning, etc.) rather than adding more fonts to my design
- c. effectively use decorative fonts in headline packages to attract attention as well as reflect and reinforce the theme
- d. demonstrate an ability to choose fonts that complement and contrast each other rather than ones that compete for attention
- e. understand the different characteristics to consider when choosing fonts for body copy and captions versus headline packages

2.0 [] I understand the importance of readability when choosing fonts, but still don’t understand how to achieve readability, consistency and visual interest through typography.

1.0 [] I don’t understand how to choose appropriate fonts or how to apply them in yearbook design.
# DESIGN EVALUATION

**Designer’s Name:**

**Date due:**

**Section of yearbook:**

**Page numbers:**

<table>
<thead>
<tr>
<th>Guides</th>
<th>Margins are consistent.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No copy crosses the gutter.</td>
</tr>
<tr>
<td></td>
<td>White space is planned and is outside of the photo/copy placement.</td>
</tr>
<tr>
<td></td>
<td>One-pica spacing is the standard between content elements.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dominance</th>
<th>One element is significantly larger and becomes the focal point.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Designer chose a photo that shows emotion and a variety of students.</td>
</tr>
<tr>
<td></td>
<td>A horizontal eyeline extends across the spread. All elements sit on or hang from the eyeline.</td>
</tr>
<tr>
<td></td>
<td>A variety of modular shapes and sizes create contrast with the dominant element.</td>
</tr>
<tr>
<td></td>
<td>Eyeflow is directed toward the center of the spread.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Text Modules</th>
<th>Headline presentation and feature story are a packaged unit, usually balanced against the dominant photo.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Captions are a uniform width.</td>
</tr>
<tr>
<td></td>
<td>Caption lead-ins serve as reader entry points.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Typography</th>
<th>Readability guides all decisions. Style is consistent for section.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number of typefaces is limited; contrast in size, weight, capitalization and color is interesting.</td>
</tr>
<tr>
<td></td>
<td>Repetition of typographic techniques is used for unity.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Graphics</th>
<th>Graphics are subtle and used for an obvious purpose. Lines, tints and screens enhance readability.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Repetition of graphic techniques unifies related content. Illustrations and clip art contribute directly to telling the story and are not used as space filler.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Overall Impact</th>
<th>Design effectively packages content for readability.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Spread looks orderly, planned and reader-friendly.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Layout</th>
<th>Photos are placed in a way that helps tell the story within the spread.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Negative space is on the outside of the spread and helps balance the content.</td>
</tr>
</tbody>
</table>

**Evaluated by:**

**Total score:**

5 = outstanding  
4 = very good  
3 = acceptable  
2 = not acceptable  
1 = not completed
At this point, a book created with the design rules you have learned so far will be visually appealing to the reader. However, there is little difference from one spread to the next. Most spreads have only five to seven photos. The story is there, but there is little area to explore and report more information.

So now it is time to add some variety to the spreads. Work with one of the photo areas you have created. Decide on a photo area and simply design a secondary coverage package in that chosen area.

**Objective – In this lesson, you will learn:**

How to manipulate a basic design to accommodate more coverage, photos and information.

**ACTIVITY**

**A DIFFERENT APPROACH**

**Materials needed:**

- A current magazine
- Pinterest inspiration or brochure

1. Pick one photo area in your basic design. Then, eliminate that photo.

2. Now, use Pinterest or a magazine and find some inspiration for a package element. Inspiration could include:

   - Q&As
   - Timelines
   - Top 10
   - Narratives
   - FYI boxes
   - Quotes with a candid portrait (avoid taking a student photo up against a wall)
3. Explain in one paragraph how your design inspiration will relate to the spread. The explanation should include:
   - Why this is unique to the spread
   - How it relates to the year
   - Whether it includes diverse groups of people
   - How it will help explain the before, during and after the event covered

Your Name:
4. Using the same fonts, create a mini headline. This look can be a contrast to the main headline by flipping fonts or changing color. But it should be consistent with the main headline. It should also be 2/3 smaller than the main headline. You will then design in the area where the photo used to be.

- Can be a small area to the outside
- Can be a larger area with a group of three photos, a gang caption and headline
- Can be a dominant package with several photos instead of one

5. You should do this to one or two areas on the spread. Leave all the rest alone. Make sure they are balanced so that not all packages appear on one side. This will create entry points, so a reader can decide what information they would like to obtain and in what order they would like it.
Do you have any spread ideas that you’d like to try out? Sketch your ideas in the templates below.
<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>SPREADING IDEAS (CONTINUED)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>ACTIVITY</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>ACTIVITY</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>SCORE</td>
<td>RATE YOUR PROGRESS</td>
</tr>
<tr>
<td>-------</td>
<td>--------------------</td>
</tr>
<tr>
<td>4.0</td>
<td>I can do all tasks in 3.0 and I can teach others!</td>
</tr>
<tr>
<td>3.0</td>
<td>I can manipulate the basic design to accommodate more photos, information, and coverage. I can...</td>
</tr>
<tr>
<td></td>
<td>a. Identify a photo area to eliminate and replace with a package element</td>
</tr>
<tr>
<td></td>
<td>b. Gather relevant information from multiple authoritative sources to help generate and strengthen a variety of packaging and alternative coverage ideas and designs</td>
</tr>
<tr>
<td></td>
<td>c. Effectively organize information into a well-designed package that adds visual variety to the layout</td>
</tr>
<tr>
<td>2.0</td>
<td>I can identify a photo area in my design to eliminate, but I still don’t understand what to replace it with and how to make it work with the rest of the layout</td>
</tr>
</tbody>
</table>
| 1.0   | I still don’t understand how to create variety in my layouts.
Mike Taylor is a Journalism and Key Accounts Specialist for Walsworth Yearbooks. Mike came to Walsworth in 2011 after serving in a similar role with Balfour/Taylor Yearbooks.

Mike is a well-known speaker and instructor at yearbook workshops and conventions, known for his creativity and energy. For Walsworth, Mike travels the country each year to meet with yearbook staffs and help them improve their program in all facets.

For 13 years, Mike was the journalism adviser at Lecanto High School in Lecanto, Fla., where his publications staffs won numerous state and national awards. In recognition of his contributions to scholastic journalism, Taylor has been awarded the JEA Medal of Merit, CSPA Gold Key and Florida Scholastic Press Association Gold Medallion.