

GRID DESIGN WITH LAYERS OF COVERAGE

Fact Sheet (Page 143 in the student workbook)

Goal: To demonstrate the possibilities of modular design to provide additional coverage

Adding modular elements is an easy way to incorporate expanded coverage, such as top 10 lists, personal profiles and picture packages, into grid design. The expanded coverage is referred to as a layer of coverage, a module or mod. To incorporate more coverage into your designs, you can begin by substituting a mod where you would normally put a photo. As you gain experience, expanded coverage may become the organizing principle of your coverage and design. Look at the example below from **James Enochs HS — Modesto, CA:**

- The entire spread is about both the freshman and JV girls volleyball teams. The copy and action photos cover the teams' games, practices, goals and activities.
- The Switch Up mod takes a personal look at one of the captains and her twin who is also on the team. The secondary coverage changed formats as the reporters uncovered stories.
- Across the bottom of every content spread in the volume, an inclusionary device added 22 student quotes that advanced the theme and provided a year stamp while allowing more students to be included.



In *Techniques* from Thomas Jefferson HS for Science and Technology in Alexandria, VA, each spread had one main idea and provided the opportunity to cover seemingly unrelated topics in new ways.

- Under the umbrella of mechanics, they shared stories of several related lab classes, a short profile on a student who restored electronics, a piece on grammar as a part of the English curriculum and a look at a baseball player's batting technique.



- While a detailed secondary headline set the tone, a student quote and the two-question quiz provide additional voices and the chance for students to actually be involved.

eye dropper bot?

SO YOU THINK YOU CAN GRAMMAR

quizzing her English students, Ms. Judith Bello tests her HUM students on the mechanics of grammar.

"I personally found her grammar quizzes slightly difficult at times, [but] one method that was especially helpful was that she took specific examples of misuse of grammar from our past essays, and we had to find the errors and correct them," sophomore Callan Monette said. Photo by R. Shah

1. HER THESIS WAS GRAMMATICALLY CORRECT AND EMPLOYED STRONG VERBS; HOWEVER, IT ONLY IDENTIFIED THE SUBJECT OF THE PAPER RATHER THAN URGED A POSITION OR POINT OF VIEW.

2. PANTING DUE TO EXTREME THIRST, THE BOY REFILLED HIS NEW PUPPY'S BOWL OF WATER.

- A. Only should be moved to follow identified.
B. The single sentence should be broken into two sentences.
C. Grammatically correct should be correct grammatically.
D. There is no error.

- A. The subject of the sentence is insufficiently specific.
B. Puppy's should be puppies.
C. His should be our.
D. The introductory clause should be moved.

ANSWERS: 1 D 2 A

Advantages of Mod Design

- Modular design creates visual variety. In the past, staffs would often design one or two spreads per section and then flip the layouts horizontally and vertically to create additional layouts. Modular design provides more options when designers replace one or more photos with mods.
- The concept of modular design allows a yearbook staff to modify the content of the spread according to the subject matter. For example, in the student life section, the fashion spread demands more pictures and quote boxes that compare and contrast student opinions. On the other hand, the spirit week or homecoming spread requires a list of the homecoming court participants as well as candids of students demonstrating their school spirit. Mods allow the content of the spread to drive the coverage and design.
- With mods, more students can be featured on a single spread. Instead of five to seven candids per spread, a modular spread can have a dominant photo as well as several quotes with headshots, candid photo packages with captions, and a personal profile with a candid. Mods can help a staff include 10 to 15 students per spread, making it easier to cover every student in the yearbook.



CAYUSE

Walnut HS — Walnut, CA

Chasing My Dreams

The full-page profile on the left is supplemented with four additional layers of coverage, ranging from a quote bar and two shorter profiles to the whole book link at the bottom right. The distinctive photo package ran throughout the volume to develop the theme, include more students and provide design continuity in a book filled with many kinds of stories.



THE PROWL

Powell MS — Littleton, CO

Math Counts

Without any traditional narrative copy, the staff covered math classes and Math Counts with three different styles of quote mods.



REFLECTIONS

Mauldin HS — Mauldin, SC

Whose Side Are You On?

Mods of varied coverage ran alongside the portraits through the people sections in *Reflections*. Here, all kinds of election and political coverage recorded student interests and involvement.

LAYERS OF COVERAGE

ASSIGNMENT

WORKSHEET

Assignment (Page 146 in the student workbook)

Goal: To design multiple mods expanding coverage opportunities

Directions: First, choose a common spread topic that will appear in your yearbook. Then, from the list below, choose five different mods that could appear on that spread. Next, sketch a design of the five different mods in the spaces provided. For each one, describe any candids you would include and write out the interview questions you would ask. Write a headline for each mod you create, using theme-related words/concepts to link the theme and the expanded coverage. Remember that making the mods visually similar will strengthen your book's visual voice.

Types of Modules

Chart/graph/bar graph

Checklist

First-person narrative with or without a photo

He said/she said

Map or diagram

Personal profile with or without a photo

Photo package with a group caption

Photo package with individual captions

Q and A

Quiz with answers

Quote box

Quotes with headshots

Step-by-step guide

Survey/poll

Timeline

Top 10

Spread Topic _____

Possible Headline

Possible Interview Questions or Candids

Possible Headline

Possible Interview Questions or Candids

Mod #1

Mod #2

Mod #3

Possible Headline

Possible Interview Questions or Candids

Mod #4

Possible Headline

Possible Interview Questions or Candids

Mod #5

Possible Headline

Possible Interview Questions or Candids

STUDENT CHECKLIST FOR LAYERED COVERAGE

Assignment (Page 148 in the student workbook)

Goal: To design a grid layout with one or more mods of supporting coverage

Directions: Design a grid layout with a horizontal or a vertical dominant photograph. Be sure to include a copy block with a headline, five or more candid photos, captions and at least one mod of secondary coverage. White space should be used with clear intentions so readers can consume the spread's information effectively. As you work on your design, use the checklist below to guide you. You may design your layout on paper or on the computer.



CRIMSON
duPont Manual High School — Louisville, KY

As you design, be aware of the guidelines for mod design:

- Each mod should be designed as a single, cohesive unit.
- Each mod should fit into the grid structure.
- Graphic elements and type treatments from the spread as a whole should be repeated in the mods on a smaller scale.

Photos

- ☐ The layout includes a dominant photo. The dominant is two to two-and-a-half times larger than any other photo on the spread. The dominant is placed near the center of the spread, and it may or may not cross the gutter. It also touches the top or bottom external margin.
- ☐ The layout includes five or more candid photos.
- ☐ Photos vary in shapes and sizes. Photos within a mod photo package may be the same size and shape as necessary for the design.
- ☐ If a photo bleeds, it extends to the outside edge of the bleed line.
- ☐ One photo breaks the eyeline by at least eight to ten picas.

Grids

- ☐ The grids are used in such a way that they allow elements to be a variety of widths.
- ☐ Every element fills the width of the grids.

Mods

- ☐ Each mod is designed as a package.
- ☐ Any graphic elements or type treatments used in the mods are incorporated from the remaining elements on the spread.

White Space

- ☐ The external margin is maintained.
- ☐ White space is used with clear intentions to create consistency, package related elements or isolate/separate distinct units of content.
- ☐ Additional white space is placed to the outside of the spread.

Copy and Captions

- ☐ The copy and the headline package are placed together in one of the corners of the spread.
- ☐ Every photo has a caption. Photos in mod packages may have a group caption, but the photos must be clearly labeled.
- ☐ Every caption is placed to the outside of the spread. No caption is trapped between two or more photos.
- ☐ No more than two captions are stacked on top of one another.
- ☐ Captions have a consistent width and style.

- ☐ Folios appear in the bottom margin.

GRID DESIGN WITH LAYERED COVERAGE

Rubric (Page 149 in the student workbook)

Goal: To assess student designs based on concepts taught thus far

An EXCEPTIONAL layout exhibits all of the following characteristics:

- Spread is set up in grids, and elements on the spread fit exactly into grids and follow a horizontal eyeline.
- Levels of white space are used to clearly package elements, unify the spread and highlight special content.
- Each mod is designed as a single, cohesive unit. A mod as a whole fits within the grids.
- The dominant is at least two to two-and-a-half times bigger than the next largest element. It is placed near the center of the spread.
- There are adequate photos to tell the story, and at least one photo contrasts with the dominant.
- Photos are clustered at the heart of the spread, and captions are clearly connected to the photos they describe.
- Copy is to the outside of the spread with a headline leading into the copy.
- Type size and packaging clarify hierarchy of coverage and maintain consistency with the rest of the section.
- External margins are adequate and consistent, except for bleed photos.
- Graphic elements are consistent and are used with a clear purpose.

A COMMENDABLE layout exhibits all of the following characteristics:

- Spread is set up in grids, and elements on the spread fit in grids and follow an eyeline.
- Levels of white space may be used to clearly package elements, unify the spread and highlight special content.
- Photos are clustered at the heart of the spread, and captions are connected to the photos they describe.
- Each mod is designed as a single, cohesive unit. A mod as a whole may fit within the grids.
- The dominant is at least two to two-and-a-half times bigger than the next largest element. It is placed near the center of the spread.
- There are adequate photos to tell the story, and at least one photo contrasts with the dominant.
- Copy is to the outside of the spread with a headline leading into the copy.
- External margins are adequate and consistent, except for bleed photos.
- Type size and packaging establish hierarchy of coverage and maintain consistency with the rest of the section.
- Graphic elements are consistent and are generally used with a clear purpose.

An ADEQUATE layout exhibits all of the following characteristics:

- Spread is set up in grids, and elements on the spread fit in the grids.
- Levels of white space are not used with purpose.
- The dominant photo is larger than the others and is placed near the center of the spread. Photos maintain consistent internal margins.
- There are adequate photos to tell the story.
- Photos are clustered at the heart of the spread, and captions connect to the photos they describe.
- Each mod is designed as a single, cohesive unit. Layers of coverage may fit within the grids.
- Copy is to the outside of the spread, but the headline may not lead effectively into the copy.
- Type size and packaging attempt hierarchy of coverage.
- External margins are not consistent.
- Graphic elements may be consistent.

A layout WITH SOME EVIDENCE OF ACHIEVEMENT exhibits the following characteristics:

- Spread is set up in grids, but elements may not always fit grids.
- There is not a clear dominant.
- Elements may maintain consistent internal margins.
- Mod is attempted, but it is not designed as a single unit.
- Photos are randomly placed and the connection to the caption is unclear.
- There are not adequate photos to tell the story.
- There is no distinguishable pattern for the use of white space.
- Copy and headline are placed with little thought.
- Hierarchy of coverage is unclear.
- External margins are not clear.
- Graphic elements are used without purpose.

A layout WITH LITTLE OR NO EVIDENCE OF ACHIEVEMENT exhibits the following characteristics:

- No apparent grid design, eyeline or mod.
- Number of photos is inadequate, and no one photo is clearly dominant.
- Captions are sandwiched together between photos or cannot be connected to photos they describe.
- Copy may be placed anywhere on the spread as is the headline.

ANALYZING AWARD-WINNING DESIGN

Fact Sheet (Page 151 in the student workbook)

Goal: To identify the traditional design elements present in award-winning designs

Goal: To explain how award-winning designs “break the rules”

Goal: To analyze award-winning designs to determine their effectiveness

The preceding design guidelines will help your staffers have a greater chance for success as they produce their spreads. While advanced designers often stray from those rules, it is important that the foundations of design are not forgotten in the attempt to be more sophisticated or trendy. When you study designs from award-winning books from around the country, you’ll notice that even those that appear most simple show evidence of layers of decisions based on the principles of effective visual communication.



QUINAULT Aberdeen HS — Aberdeen, WA

Full-bleed interrupters break the cadence of the content spreads and further develop the theme. While many staffs choose distinctive fonts that set the concept pages apart, the Quinalt staff opted instead to use the angular font throughout to unify the volume. Other contemporary visual techniques of note included the flowing arrangement of candid photos layered atop the photo base and attention to the readability of the text reversed out of the image.



TITANIUM Antelope HS — Antelope, CA

Both the visual and the verbal elements serve as yearstamps in this book. The clever headline — and the pair of fonts used consistently through the book — call attention to the brief body copy. A conceptual timeline adds six personal stories and contributes to the every-day coverage plan dictated by the theme. Thorough captions, each introduced by a datestamp, magnify the impact of the contemporary photo flow. Just a few years ago, the supporting images would likely have created a pinwheel spinning predictably out from the dominant photo.



CALUMET Arapahoe HS — Centennial, CO

Wide, white margins frame the content in this volume where layered coverage, sectional spot colors and the combination of color and black and white images combine to present the story of the year. In addition to the single color which identified each section, the theme’s golden spot color appeared repeatedly, thanks to a continued whole book coverage device. The tighter structure between elements added to the book’s fresh look and allowed for lots of coverage, both visual and verbal, that presented many perspectives.

RAMPAGES Casa Roble HS — Orangevale, CA

Despite the book's single section, each type of spread had a look. Observant readers might have noticed that student life coverage consistently featured a black and white dominant with both a time- and date-stamp. Attractive headlines with masterful visual-verbal links to both the dominant and the spread subject also included detailed secondary headlines — and a section-specific coverage strategy showed thoughtful pre-planning. In addition to theme-based layers of coverage, the inclusionary device meant seven more students made each spread.

NUGGET Cupertino HS — Cupertino, CA

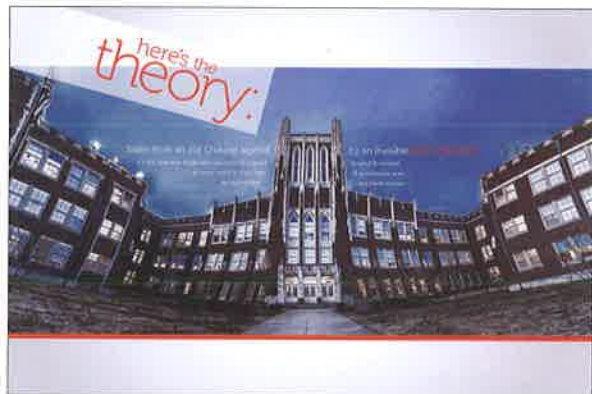
By scaling back the spacing between elements and the size of the photos, the *Nugget* staff was able to include 12 photo images on this spread in addition to theme-based scoreboards and an additional layer of coverage beyond the long-form narrative main copy. One of the keys to their success with hierarchy was ensuring that the dominant photo featured both the largest head sizes and plenty of dead space in the image to allow for layering that worked.

THE CRIMSON duPont Manual HS — Louisville, KY

The first of four opening spreads revealed the story that inspired the theme and explained the visuals introduced on the cover and the endsheets. With the consistent use of the school-color red, a carefully selected font (and amazing typographic design) and a single, powerful image on the first three spreads, the theme finale featured the book's "red string" literally linking 30 students as the copy cited school-specific examples that demonstrated the truth of the unifier.

WINGSPAN James Enochs HS — Modesto, CA

Great dominant photos, powerful theme visuals and copy with attitude set the theme package apart. While the color blocks, the gridded pattern and the shaped speech bubble serve as strong identifiers, they only appear in combination on concept pages. Meanwhile, the content pages feature hints that create more subtle visual ties — still obviously related — to the book's look. Inside, layered coverage, flowing photo packages and a strong inclusionary device tell the story.





JOURNEY Heritage HS — Leesburg, VA

While each spread in this volume displayed weekly chronological coverage, layers of visual and verbal content combine to present a complete story of the year. The dominant visual package includes a series of photos (with complete captions) on a single event or topic as well as each spread's largest headline/copy package, while supporting layers take on different copy formats and are clearly scaled back in size. One key to the success of this book's structure is thorough folios listing all topics covered on the weekly spreads.



EPIC Legend HS — Parker, CO

Forget the old rule of five to seven pictures on a spread. By downsizing the dominant and using smaller internal margins, *Epic* includes as many as 13-18 photos on a spread. The smaller dominant maintains its power through not only its close-up content but also the contrast with the smaller photos. Although some of the photos are quite small, we can still recognize faces and see what is happening in the picture. The contemporary cascading flow of images and well-used internal spacing contribute to the fresh feel.



REFLECTIONS Mauldin HS — Mauldin, SC

This divider jump spread demonstrates how a single design can use both powerful vertical and horizontal flow to capture — and direct — the readers' attention while signaling a distinct change in content. The layered color and partial cutouts show connections through the horizontal photo package and the directional lines continue the order that's been established. While the first spread of each divider package is more general in nature, the jumps adds specific names, faces and stories to make it more personal.



THE CLAN McLean HS — McLean, VA

While some readers might be first struck by the impressive five layers of supporting coverage, others would perhaps notice the absence of traditional long-form narrative copy in the first section of this book. Story-telling captions — many of them five to seven sentences long and containing several quotes — were packaged consistently providing the illusion of copy while presenting short bytes of copy and lots more details for each of the candid photos included.

FARRIER Mirman School — Los Angeles, CA

A flowing photo package, intentional use of white space and an array of coverage formats make this book visually intriguing — and very different from spread to spread. While set design styles dictate some decisions and make the volume cohesive, each spread was altered to accommodate elements that tell the stories in the best ways possible. From polls, surveys and infographics to additional photo coverage and first person responses, varied stories provide details that set the book apart.

**OIS SCENARIO** Orinda Intermediate School — Orinda, CA

With a contemporary half-pica internal margin clustering the photos together and an obvious color palette, plus layers of supporting coverage adding more faces and specific details and generous white margins framing the content, the design looks fresh and accessible. But the staff's powerful inclusionary device makes even more of a statement. To include all students in the book as many times as possible, the staff snapped candid photos for the photo bar that ran on all coverage pages — and identified all portraits.

**THE HAWK** Pleasant Grove HS — Texarkana, TX

This spread on the dance team featured members side by side, a Q and A interview and candid photos galore with lengthy captions. The spread's visual datestamps include the partial cut-outs spanning the top, the patterned background, a handwritten accent font, colored type and the opacity on the headline bar. Because the graphic devices featured in other yearbooks reflect those publication years, the best staffs seek visual inspiration from current magazines instead.

**PROWL** Powell MS — Littleton, CO

Type as art displays distinguished the theme package and, while black top and bottom margins ran clear through the book, the opening, closing and dividers also featured white theme type popping from solid black backgrounds. And dozens of photos flowed on content pages, but the concept package featured oversized dominants layered with scaled back environmental portraits. A quotes-only inclusionary device spans the bottom margin.





PILOT Redondo Union HS — Redondo Beach, CA

From the cover in, this book's color palette reflects the school's beach location with its natural colors. The theme, though, is more about the many attributes passed on to the students and both coverage and design present the varied stories of students from all walks. While the verbal layers of coverage are lengthier than in many other books featuring lots of mods, there's a clear dominant and an obvious flow according to a logical hierarchy.



TERESIAN Saint Teresa's Academy — Kansas City, MO

Though many are suggesting that contemporary yearbook spreads should all feature as many photos as possible, there's sometimes a strong rationale for making exceptions to that guideline. In the case of this divider — and the other components in this theme package — beautiful high-impact photos bleeding off all sides create a powerful canvas for the headline packages and the layered copy developing the theme. At the same time, the images hook the readers by presenting the height of emotion or action.



EAGLE EYE VIEW Sierra MS — Parker, CO

Year after year, this middle school book proves that great yearbooks at all levels follow the same fundamental guidelines. A powerful dominant, well-written, detail-packed copy, layers of supporting coverage and lengthy captions record details specific to the coverage year. A theme-related, whole-book inclusionary device and repeated graphics promote the volume's consistent identity while energy invested in reporting and story-telling photography pays off with a book that's impressive by any standard.



SUMMIT Smoky Hill HS — Aurora, CO

Because this book also includes spreads featuring full-bleed photos and others with many images and layers of coverage, the design team sought another approach for the seasonal dividers that split content into sections. Their solution, a large image split into angular slices that mirror some shapes found elsewhere in the book, achieves the goal of being similar but distinctive while presenting a high-impact photo and ample space for copy and the headline package.

TECHNIQUEST Jefferson HS for Sci&Tech — Alexandria, VA

In another approach to award-winning division pages, angled, kinetic, two-toned type runs atop a side-to-side bleed featuring a full-color subject who's partially cut out of the photo's black and white background. The verbal tone of the copy consistently advances the theme's tone with its attitudinal style. While the opening and closing displays were similarly presented in full color, the content pages featured layers of coverage with flowing photo clusters and varied story formats.

**JAMBOREE** Toby Johnson MS — Elk Grove, CA

Bright colors, lots of arcs and outlined graphics helped make sense of the madness of middle school in this fun volume. Always a playful book designed for and by middle schoolers, the staff imagined — and found — a way to literally make the experience sensory. Once research yielded a vendor who could provide scratch-and-sniff stickers in a variety of scents, they brainstormed opportunities to add pizza, lemon, popcorn and baby powder among other smells to their coverage. Once the books arrived on campus, they applied the scented stickers.

**CAYUSE** Walnut HS — Walnut, CA

In another take on the strong horizontal, the Cayuse staff asked students to share their New Year's resolutions on colorful Post-its to provide additional visuals on this holidays spread. To include both lots of students and a variety of family and cultural traditions, quote bars and symposia were employed. The staff selected fresh topics and varied formats for supporting layers in an attempt to best tell the stories specific to the year.

**WESTWIND** West Henderson HS — Hendersonville, NC

This magazine-beautiful profile is one in a series that further advanced the theme midway through the book. Full-bleed photos, well-designed headline packages and type layered atop transparent bars set the features apart from both the conceptual package and the coverage pages that unified the volume. The stories were among the longest in the book, allowing reporters to thoroughly introduce students, faculty and other members of the community to the readers.

