

# Yearbook Layout

Shortcode	Description
Use of Space: Excellent	Using space in yearbook design is a delicate balance between providing lots of information for the reader, but yet giving the reader relief with properly spaced white space (or negative space). This page design strikes that balance well. Usually, that kind of effective use of space comes hand-in-hand with a well-planned concept before sitting down at the computer. Nice thoughtful design work!
Use of Space: Weak	The use of space here needs improvement for the sake of your reader. Are there portions of your design that seem either too full or very empty? Are there portions that seem overwhelmed with information or vice versa? Also, consider how well you are also establishing consistency with your internal margins (space between page elements).
Visuals: Excellent	The use of visuals here showcases important storytelling images in a compelling way. One key quality of an effective page design is the ability to be both verbal and visual. This page design takes full advantage of the full potential of visuals. And if visuals are more likely to attract the yearbook readers' attention, this page should attract lots of readers. Congrats.
Visuals: Weak	The visuals could be improved to help the audience understand the content of the page here. Consider the menu of possible visual possibilities: 1) photo and illustrations; 2) charts, graphs and tables; 3) icons to help navigate the page; 4) screens and lines to separate and organize. Which ones did you employ here? Which could you better employ? How?
Design: Excellent	This design showcases clean design: the way that the elements of the pages are arranged creates a clean and clear presentation. The pages could have appeared cluttered either by using too much information or by not effectively arranging it. Nice work of having a clear concept and executing it without confusion for the reader.
Design: Organized but bland	The design here showcases solid design principles to create a clear organization of the information. Nice work. At its most basic, yearbook design often hinges on modular design for clean organization of the page elements. At the intermediate level, designers begin working with more free-form designs to provide a more contemporary appearance. While keeping your same solid organization, consider how you might begin to become daring in your design, perhaps by beginning to break the "rules" of design. Or, perhaps by being even more aggressive in your design by testing the limits of those rules (for instance, designing with an even more intensely dominant image).
Design: More dominance	Consider whether any of the elements of this spread -- from headline to photos -- can truly be called "dominant." It is easy to compromise on providing an impactful dominant image for the sake of including more information. Be careful to find the balance between a design with dominance and a design with content. Remember that designs with dominant images/elements have impact.
Design: more consistency	The design of this spread could use much more consistency. Yearbooks spreads can signal professionalism and exactitude to readers by paying attention to small issues of consistency. Some questions to consider: Are the internal margins (space between page elements) consistent? Are the page elements (such as bylines, captions, subheads and body copy) styled in a consistent way? Does the spread use restraint in choosing and using fonts? Investigating your yearbook spread by asking questions of consistency would help here.
Design: Disorganized	The design of this spread could be more organized for the reader. Consider the principle of modular design: that all basic page elements can be contained in rectangular building blocks. Most newspaper front pages are built with modular design. Admittedly, these building blocks can lead to conservative if not boring designs for yearbooks. However, a design strategy with more internal order and organization would help the yearbook reader here.
Color: Excellent	The colors for this design are well chosen with audience and current trends in mind. Color choices will ultimately say many things to the audience. They set the mood of the yearbook, represent the subject of the spread and (hopefully) connect with the reader. The choices here reveal that you are searching for the most suitable colors rather than using the most obvious colors. Good for you.
Color: Weak	Consider how your color scheme here might reflect your topic and audience more intently. What colors represent the spread topic here? What hues might better speak to the tastes and trends of your intended high school audience? Because you are aiming at teens, are you using colors that they prefer? Colors are a key way to speak to your reader emotionally and stylistically.
Typography: Excellent	In addition to the words chosen for the headlines on your spread, the way that you style those words matters greatly. The use of typography is excellent here. You are speaking to your audience by using font(s) that they prefer. And the styling of the font(s) is elegant and detailed. Congratulations of elegant use of typography.
Typography: Weak	While the wording of your spread's headline(s) is important, the way that you design the words of your spread is also important. The design here could do a better job of representing both what typography your audience prefers (what font family represents your audience's taste) and your spread's topic (what is the tone and importance of this story). Of course, once those choices are made, there are more detailed decisions to make regarding styling. Try to tinker more with typography in the future, with both you audience and spread topic in mind.
Content: Newsy	Great work of displaying cogent details for your reader by showing great news judgment. This spread does well at applying journalistic values to what belongs on the pages, while also focusing on potential questions of interest from the reader. Good job of remembering that being a yearbook designer still means that you are a journalist first.
Content: good other coverage	This spread showcases excellent coverage in its design. The contemporary yearbook spread is much more than just words and photos: it features other coverage. The options are endless, and you have done well in creating "alternative" or "secondary" coverage. Making sense of the story in alternative ways is a feature of solid design. Nice work.
Content: other coverage?	More than text and photos could have been used to design this spread. Consider how you might have used the design tools of the modern yearbook: charts and graphs; pull quotes; illustrations, logos and graphics; or subheads, decks and sidebars. With so many possibilities, it can be hard to remember the options. However, this spread could better inform the reader through design of alternative coverage.

## Yearbook Layout

Shortcode	Description
Content: Good headlines	The headline(s) here draw in the reader to interact with the copy. Effective headlines mix the power to summarize the story, to choose words that attract the reader and also to design the headlines with contemporary flair. Nice work here in providing the reader with an entry to the copy through the headline(s).
Content: Weak headlines	The headline(s) of this spread could better inform and entice the reader to engage the copy. Consider what words and phrases would jump off the page and demand the reader get involved in the words.
Essentials: All elements present	Readers have certain expectations -- if not needs -- from a yearbook spread. You have done well in completing the checklist of necessary "stuff" for the reader, while also designing those elements clearly. Nice work on providing the essentials.
Essentials: Missing elements	Yearbook pages, while continually evolving in their design, also have some essential pieces that readers expect. The page folios provide not only the page number but often the topic of the spread. Headlines are paired with sub-headlines (or subheads or decks) to give reader the next layer of meaning after a headline. Bylines credit the writer, while photo credits attribute the photographer. Consider how many of these you provided -- and how completely.