

BUILDING PAGES

12 approaches to the blank canvas

make awesome scrapbook pages today



BY DEBBIE HODGE



Building Pages

by Debbie Hodge



Thanks for registering for "Building Pages" by Debbie Hodge at [Get It Scrapped!](#)

This is a self-paced class for which you received links to download 4 files:

- 1) dhbpl.zip -- containing this pdf document
- 2) dhbpt.zip -- containing layered digital templates (psd file)
- 3) dhbpv1.zip -- containing videos 1-6 which are mpeg 4 files that can be viewed in Quick-time
- 4) dhbpv2.zip containing videos 7-12 which are mpeg 4 files that can be viewed in Quick-time

Be sure to back these files up for safe keeping.

To get started, I'd recommend reading lesson #1, then checking out video #1, and, finally using the sketch or starters for lesson 1 to make your own pages. When you're ready, move on to each subsequent lesson.

I'd love to see your layouts in the Get It Scrapped! public gallery so go ahead and post them! If you have questions, please email me at debbie@debbiehodge.com.

Building Pages

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Learn about making pages that have a “blocked” design. These pages have an obvious underlying grid structure. Begin with a grid and move to using variations.

Resources: ___ written lesson, ___ video lesson, ___ variation diagrams, ___ sketch #1, ___ layered template DHodge_LTBPClass01.psd, ___ printable grids for sketching.

Lesson 2 Golden 16



Make pages that incorporate a rectangular inner canvas upon a square canvas. The principles are based upon the idea of the “golden” ratio and its implications for appealing design.

Resources: ___ written lesson, ___ video lesson, ___ variation diagrams, ___ sketch #2, ___ layered template DHodge_LTBPClass02.psd.

Lesson 3 Spacious 26



Design a page that includes generous and “active” white space.

Resources: ___ written lesson, ___ video lesson, ___ variation diagrams, ___ sketch #3, ___ layered template DHodge_LTBPClass03.psd.

Lesson 4 Foundations..... 36



Explore the idea of foundations--of that first layer or first organizing element that you begin your page with. Understand the variety of ways you can create foundations for your page.

Resources: ___written lesson, ___video lesson, ___sketch #4, ___layered template *DHodge_LTBPClass04.psd*.

Lesson 5 Teeter Totter 46



Make asymmetrically-designed pages that are well balanced. Understand guidelines that help you sense when you've achieved visual balance.

Resources: ___written lesson, ___video lesson, ___sketches #5-5f, ___layered templates *DHodge_LTBPClass05.psd*, *DHodge_LTBPClass05a.psd*, *DHodge_LTBPClass05b.psd*, and *DHodge_LTBPClass05c.psd*, *DHodge_LTBPClass05d.psd*, *DHodge_LTBPClass05e.psd*, and *DHodge_LTBPClass05f.psd*

Lesson 6 Layers..... 55



Take an approach to the blank canvas that incorporates layers. Understand the implications for white space, materials, meaning, and mixing patterned papers--then make your own layered pages.

Resources: ___written lesson, ___video lesson, ___sketches #5-6d, ___layered templates *DHodge_LTBPClass05.psd*, *DHodge_LTBPClass06a.psd*, *DHodge_LTBPClass06b.psd*, and *DHodge_LTBPClass06c.psd*, *DHodge_LTBPClass06d.psd*.

Lesson 7 Shelved 65



This lesson builds on what you've been practicing in previous lessons and takes a very specific approach to design: put your elements on a "shelf." Use the analogy of a fireplace mantelpiece and master arranging elements for balance, flow, and emphasis.

Resources: ___ written lesson, ___ video lesson, ___ variation diagrams, ___ sketch #7, ___ layered template DHodge_LTBPClass07.psd.

Lesson 8 Banded 73



Arranging your photos in a strip or a band and then using the remaining space on the canvas for journaling and title is a page foundation that is easy to use AND that provides lots room for variations.

Resources: ___ written lesson, ___ video lesson, ___ variation diagrams, ___ sketch #8, ___ layered template DHodge_LTBPClass08.psd.

Lesson 9 Divided 82



This lesson's starting point is a "divide." Begin by dividing most or all of your page either horizontally or vertically and then (**this is important**) make that dividing line key to your design balance and impact.

Resources: ___ written lesson, ___ video lesson, ___ variation diagrams, ___ sketch #8, ___ layered template DHodge_LTBPClass09.psd and DHodge_LTBPClass09b.psd.

Lesson 10 Slanted..... 91



You can use lines in your layouts to elicit an emotional response. A diagonal line is action. It's a line on the move, and it can add interest and energy to your pages. Make a page designed on a diagonal.

Resources: ___written lesson, ___video lesson, ___variation diagrams, ___sketch #10, ___layered template [DHodge_LTBPClass10.psd](#).

Lesson 11 "L"s and "T"s 99



Squares and rectangles are probably the most common geometric shapes you encounter. You can use the building block of rectangles—the right angle—as the basis for page design.

Resources: ___written lesson, ___video lesson, ___variation diagrams, ___sketch #11, ___layered template [DHodge_LTBPClass11.psd](#).

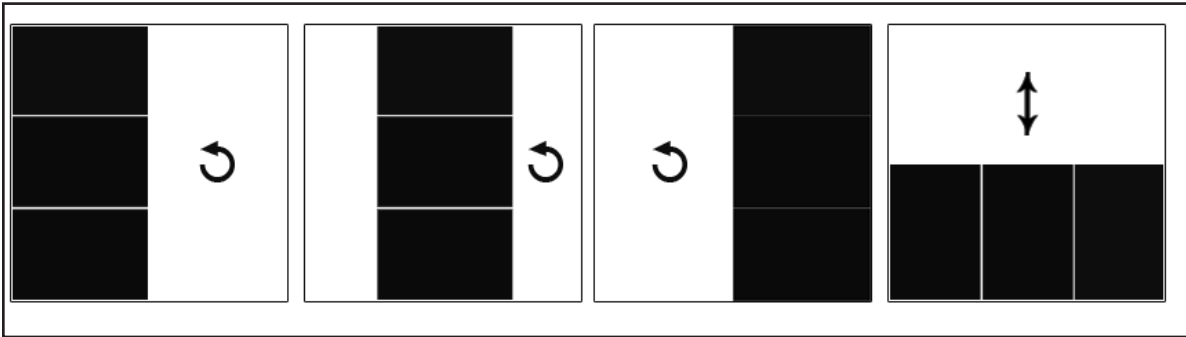
Lesson 12 Circling.....107



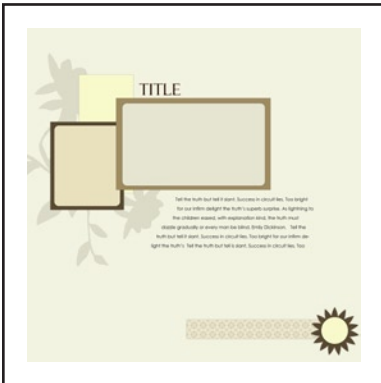
Circles are eye-catching, fun to work with, and freighted with meaning. They are associated with unity, wholeness, and infinity, as evidenced by expressions like "circle of life," "circle of friends," and "circling the wagons." Let's take a look at some ways to make circles an important part of your page design.

Resources: ___written lesson, ___video lesson, ___variation diagrams, ___sketch #8, ___layered template [DHodge_LTBPClass09.psd](#) and [DHodge_LTBPClass09b.psd](#).

Appendix 1 Variations116



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Lesson 1: Blocked

- The Design
- Sketch & Variations
- Details
- Your Turn

THE DESIGN

Blocked pages have an obvious underlying grid.

A framework underlies the building of both simple garages and elaborate cathedrals. In construction terms, “blocking” refers to the horizontal boards placed between wall studs. In this lesson, we’ll create a grid of blocks, and use them as guides for the placement of our page elements.

Before you worry that something so concrete as a “framework” will dilute the effects of your creativity, consider that the use of the *right* framework, rather than boxing you into making something formulaic, can, instead, be a foundation and springboard to creating original pages that present all of the parts--title, journaling, photos, and embellishments--in an appealing design.



The blocking on “To Vegas & Back” splits the page in half vertically and then these two vertical blocks are further divided. Photos fill four blocks, another houses title and journaling, and one more is filled with a patterned paper “tab” and word embellishments.



“Symbols of Thanksgiving” is divided into three columns, with two of them *equal* in width. The “rows” within columns 2 and 3 are aligned, and the top and bottom rows are “joined” or “merged.”

The grid underlying “Sledding” is based upon three *unequal* rows and, if you look closer, three *equal* columns. Sticking over narrow gutters and rounded corners at top right and bottom left add interest.

units

When I make pages like “’07 Ready,” I don’t draw out and measure a grid. Rather, I hold the idea of an underlying structure loosely in my mind. As I move things around, I think about vertical and horizontal alignments (or columns and rows) as an aid to getting unity and balance on the page. So here’s an after-the-fact examination of how a grid underlies this design. Units are the basic building blocks here and they can be grouped into columns and rows. Laid over the example here is a 1” grid with 12 columns and 12 rows.



columns

The page is divided into three roughly equal columns. Title and journaling sit in the first column. A block of matted photos and patterned paper sit in columns two and three. The "Lucky Garden" photo sits only in column two while the portrait group photo sits only in column three. Note how the other two photos each begin in their own columns and cut into the neighboring columns. The black gems at bottom right stay in their own column and cover most of its width.

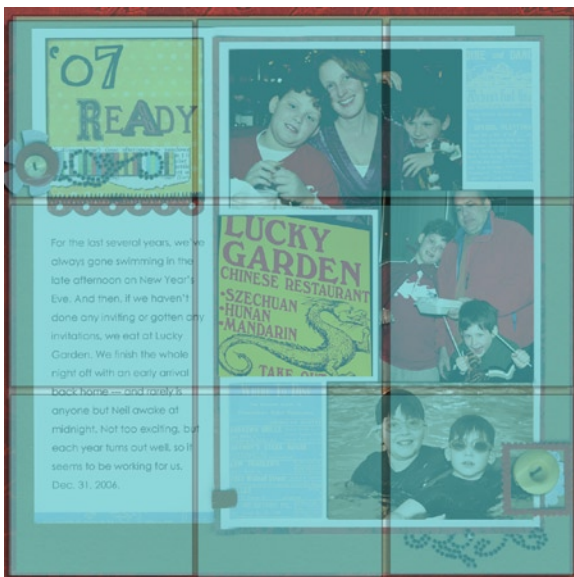
rows

See the three roughly equal rows in "'07 Ready" with the title block and topmost photo sitting in row one. While the journaling covers area in both rows three and four, the photos stay within their own particular rows.

the whole thing

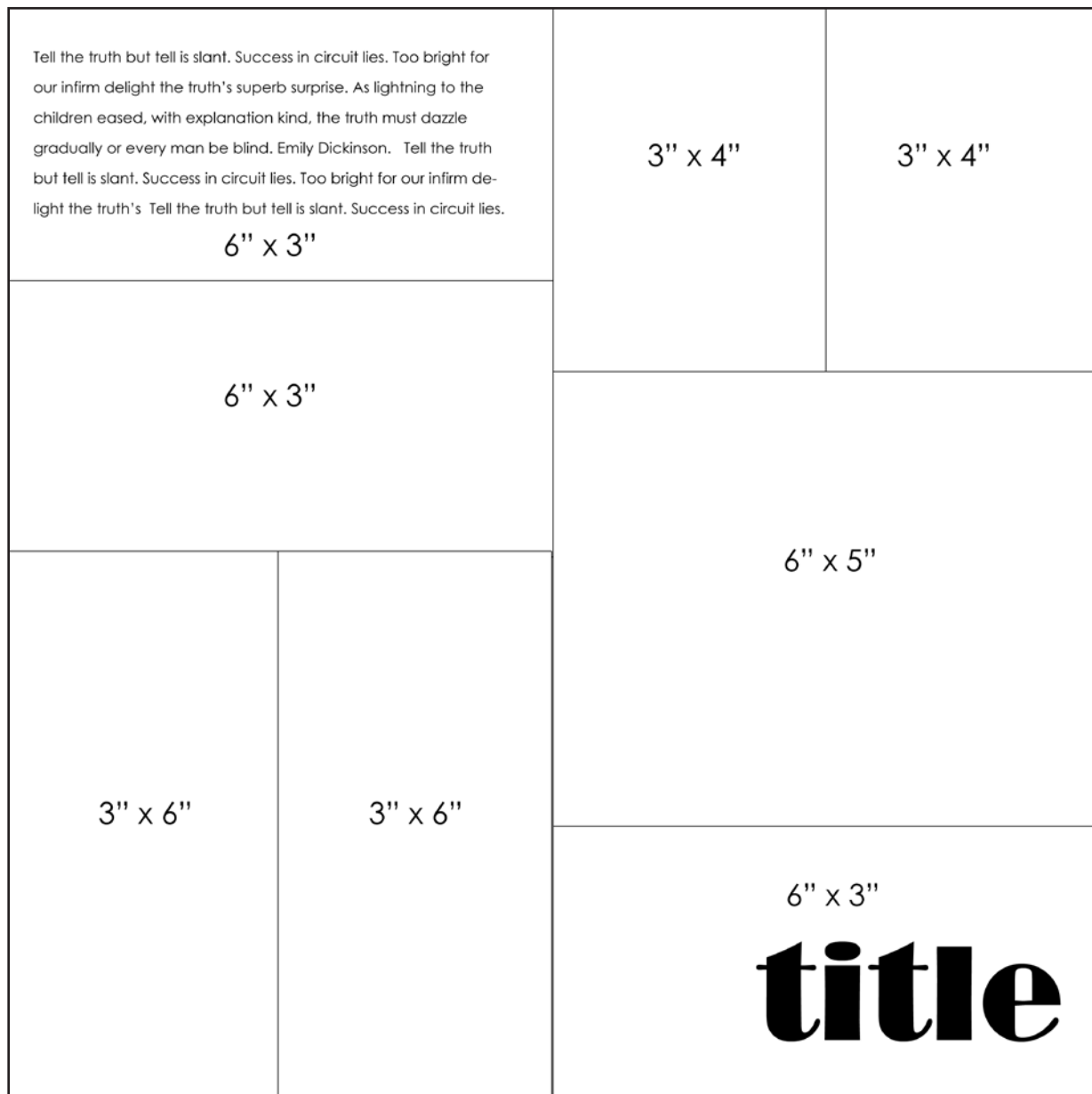
Take a look, now, at how the column and row groupings come together to position title, journaling, and photos in their own well-defined spots on the page. Note though, that the structure is not absolutely

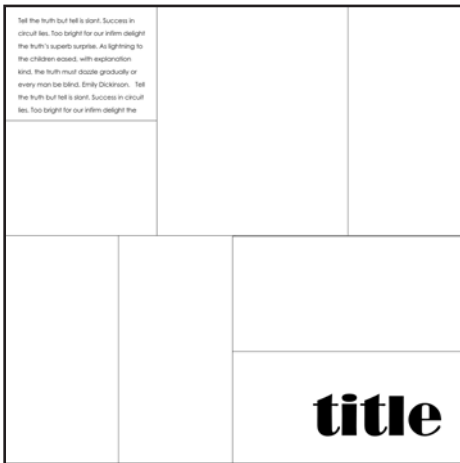
precise and that objects do cross areas. The idea is to let the structure underlie the piece not control it.



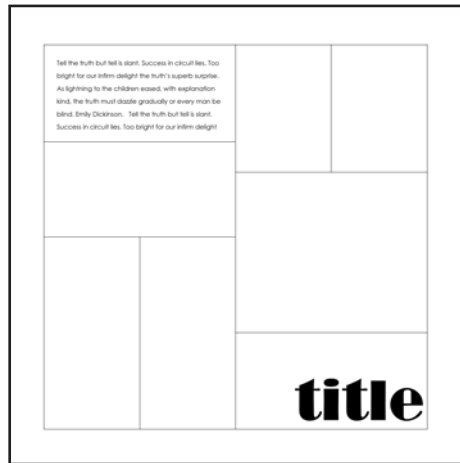
SKETCH & VARIATIONS

Now it's time to look at where you can take an initial blocked design. Begin with this blocked design, then use the ideas that follow to use it over and over in many different ways. This is included in your layered template bundle as DHodge_LTBPClass01.psd.

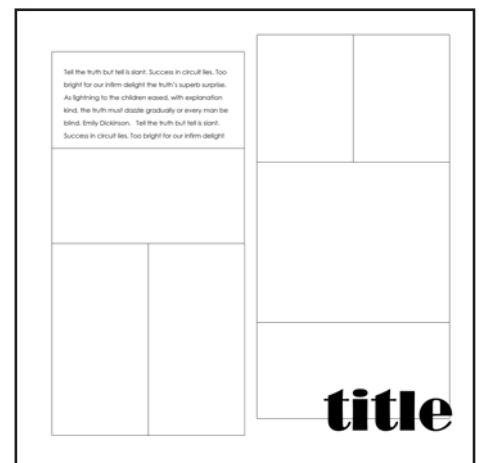




Rotate a blocked design. Flip it horizontally or vertically. Here, the sketch is rotated 90 degrees counterclockwise.



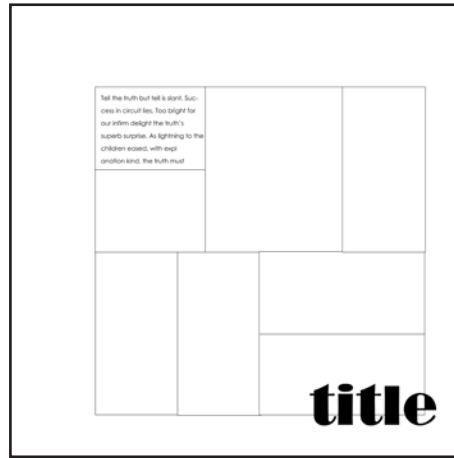
Reduce the entire block and mat it with equal and symmetrical margins.



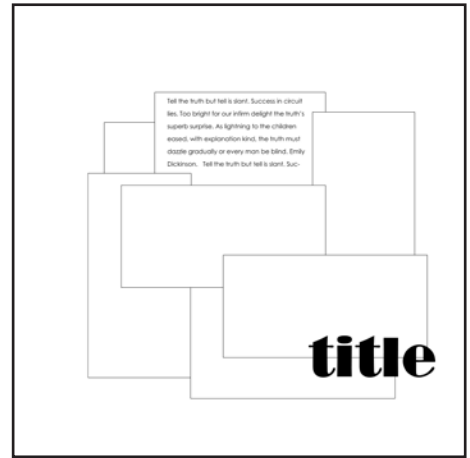
Separate the two columns with a gutter. Additionally consider nudging the two columns out of horizontal alignment. Here the left column has been nudged a bit down and the right column a bit up



Put gutters between several blocks. Here there are several horizontal gutters and one vertical gutter. Placing vertical gutters between the blocks at top right and bottom left would have required changing block widths. Keep gutters equally sized.



Reduce block size even more. Mount it with uneven margins, and, thus, asymmetrical white space around it.



Move the individual blocks from their grid design and make a layered design. Perhaps delete one or two blocks.

Several blocked variations follow. Look at them for: underlying grid, absence or presence of margins, gutters, and blocks.

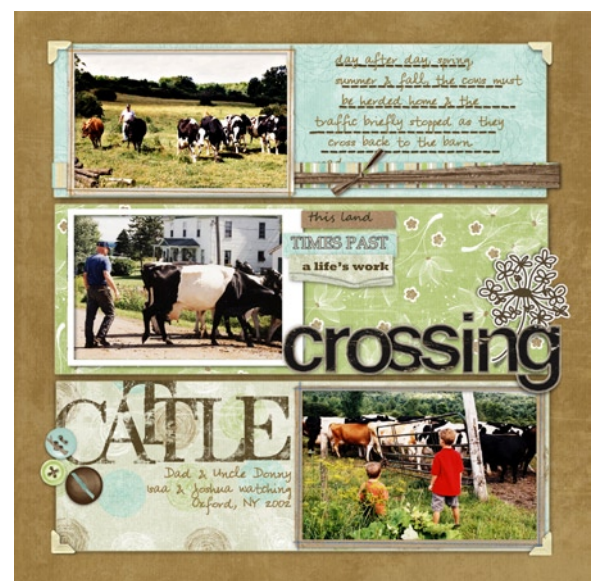
DETAILS

The finishing touches on a page can be as important as its underlying structure. Suggestions and recommendations for adding details to blocked pages follow.

- Leave one or two blocks to be filled with patterned paper and/or embellishments. See the upper right square on "Pay It Forward." It's filled with patterned paper upon which is placed a ribbon-tied frame. See the staggered blocks of striped paper on "Impulse to Soar."



- Allow your embellishments—and even your title—to cross from one block over to another to create flow and avoid a page that is overly rigid. Note how the word strips and titling on "Cattle Crossing" do this.
- Leave a block empty or selectively round corners as on "Impulse to Soar."

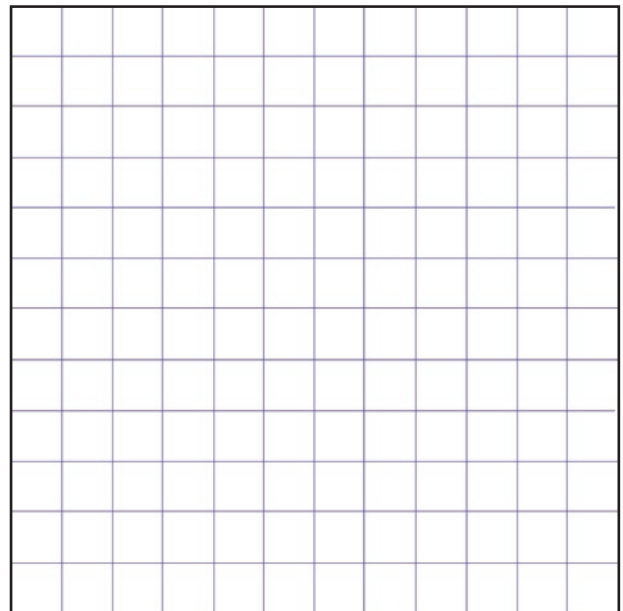
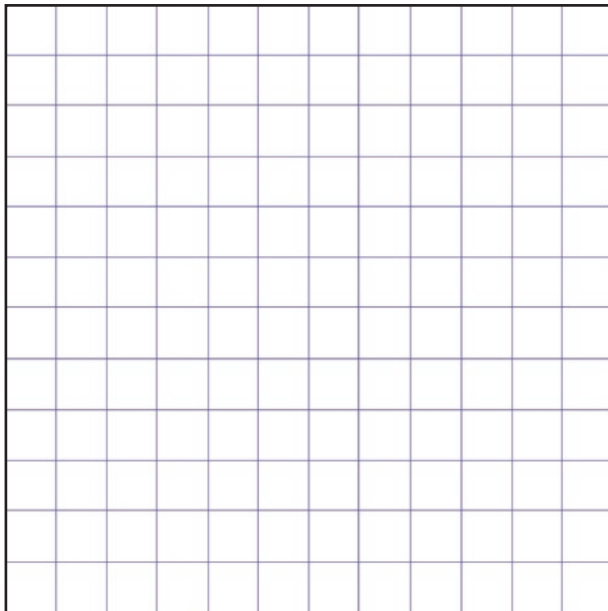
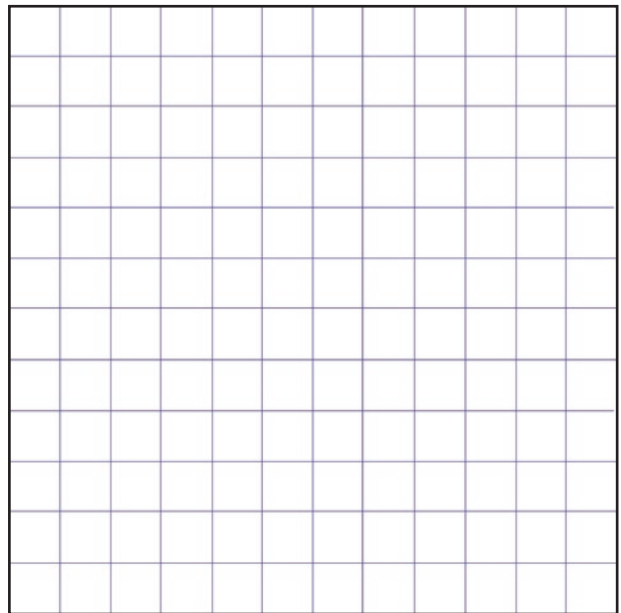
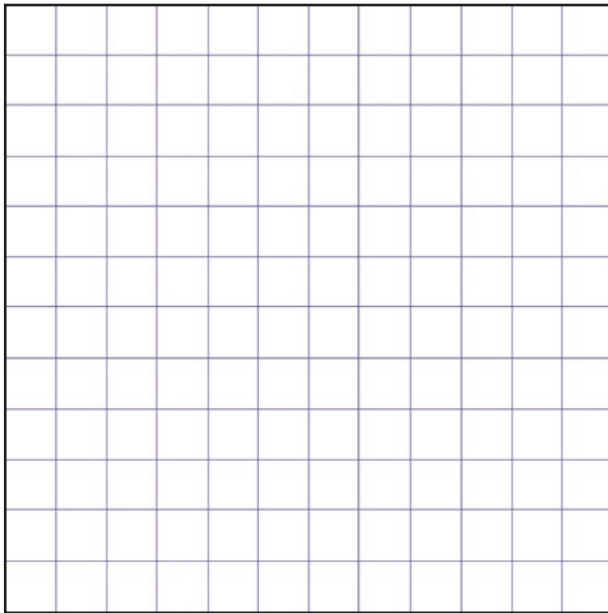


- Add a border around your blocked grouping. Use hand-drawn lines, stitching, or border rub-ons. See the stitching on "First Snow" and "Pay It Forward" on page 9.
- Ground a block to the canvas by placing embellishments that overlap both block and canvas. See the popsicles at bottom right of "Summer's Best Read" and the ties and Santa circle on "Christmas Journey. (Connect pieces within your block this same way.)



YOUR TURN

Now it's your turn to create a blocked design and see how you can stretch it to new uses. Use the 12x12 grids here to sketch out ideas. Your assignment is to make a blocked design that uses either 3 columns or 3 rows. Or both 3 columns and 3 rows. They could be equal in width/height or vary. Go to the edge or use margins. Decide whether to use gutters. Make with it what you will!



Lesson 2: Golden

- The Design
- Sketch & Variations
- Details
- Your Turn

THE DESIGN

The ratio of 1 to 1.618 (approximately) is referred to as the “golden ratio.” You can find this ratio occurring in nature, art and architecture. Ancient Greek and Egyptian artists and architects understood that elements incorporating this ratio are pleasing to the eye.



Let’s take a look at how you can use the golden ratio on your scrapbook pages beginning with this illustration showing the “golden spiral.” It begins with a large landscape-oriented rectangle with a height-to-width ratio of 1 to 1.618. When a line is drawn to define a square within this rectangle, a new rectangle is also defined—a rectangle with the same “golden” proportions as the first (but this one has a portrait orientation). As each rectangle is divided into a smaller square and rectangle, successive division points lie on a logarithmic spiral as shown.

This is the very spiral present in so many aspects of nature, including the shell of a nautilus.

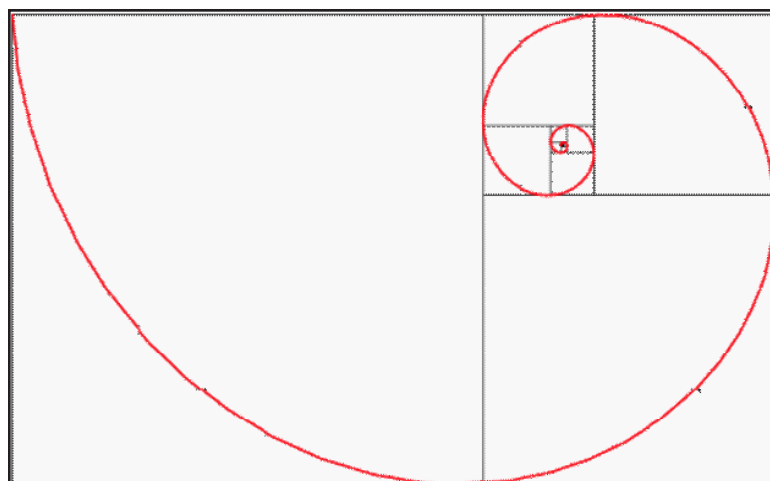


Image sources: Mathworld.wolfram.com and Istockphoto.com

While it might be difficult to understand the golden ratio's relevance to page design by looking at the "golden spiral" of a shell, these "golden rectangles" should do the trick. A look at the facades of the Parthenon in Athens and this current sketch of a Georgian-style house both reveal the presence of golden rectangles.

using rectangles on the square canvas

Now it's time to talk about ways you can use the golden ratio (and rectangle) on your square scrapbook pages.

All of "On the River's" elements sit on a rectangular block which, itself, sits upon a square canvas. This vertical block goes from the top edge

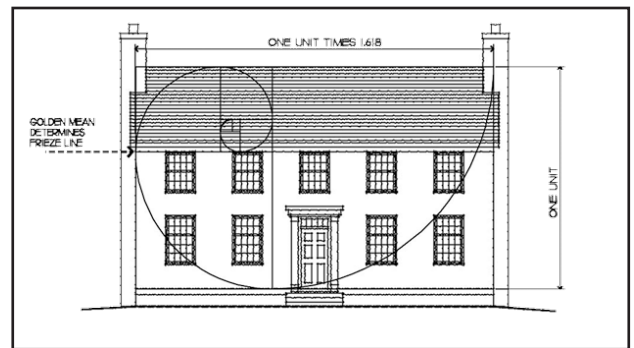
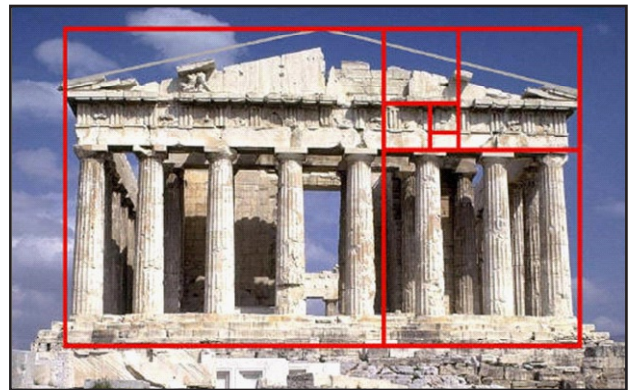


image sources: World-Mysteries.com and DesigningYourPerfectHouse.com) by Bill Hirsch

of the page to the bottom edge. There are wide margins on each side.

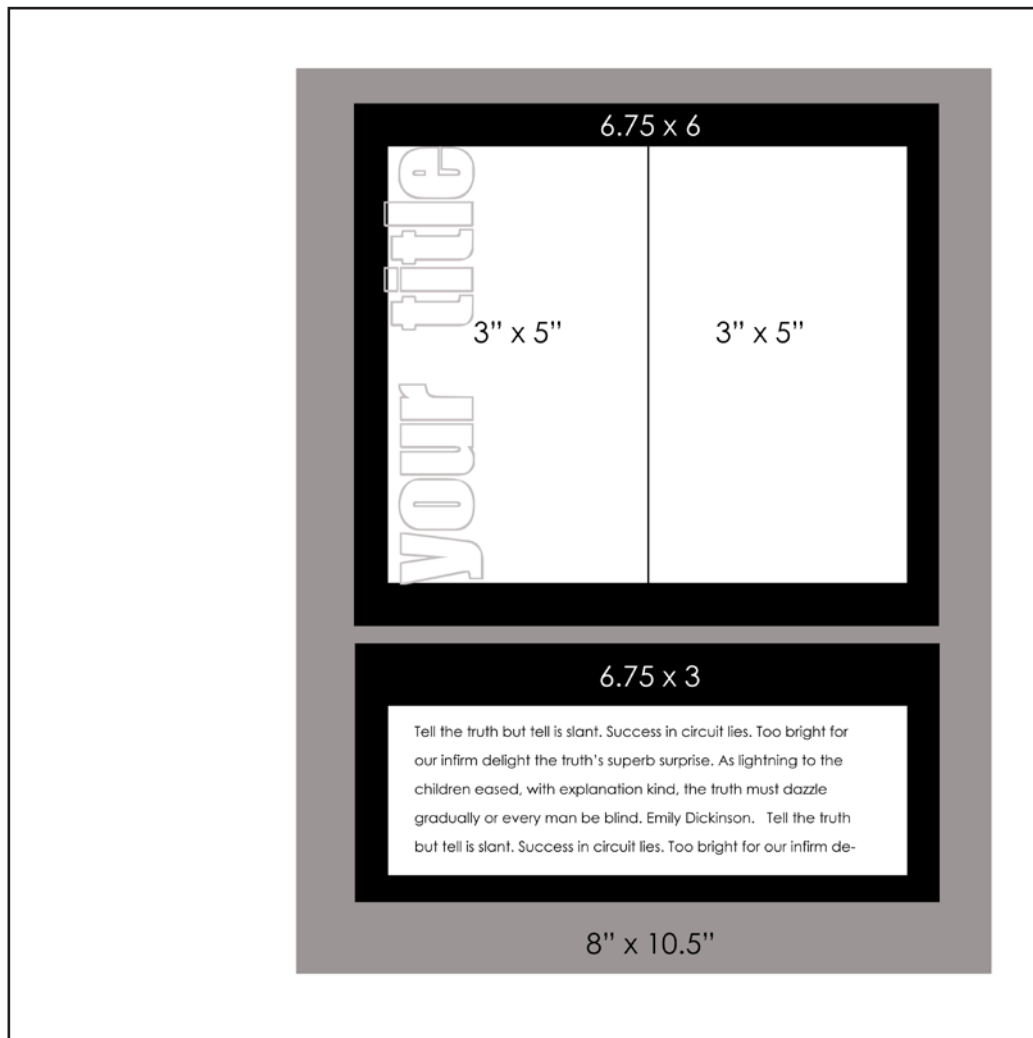
The result is an inner rectangular canvas with embellishments spilling off the right and left edges in a few spots. Note that the goal is not just to have an obvious rectangle on your page, but also to take the opportunity to design within a rectangular canvas, which offers different opportunities and challenges from the square canvas.



SKETCH & VARIATIONS

This lesson's sketch incorporates a rectangle matted asymmetrically on a square canvas. See "Christmas Joy" on page 6. As you use this sketch, think about how you'll handle the various "details" described in the final section of this lesson. Think about how you'll use the 12" x 12" background. Will you place other elements—perhaps your title or embellish-

ings—on it or will you keep it explicitly separate?



This is included in your layered template bundle as DHodge_LTBP-Class02.psd.

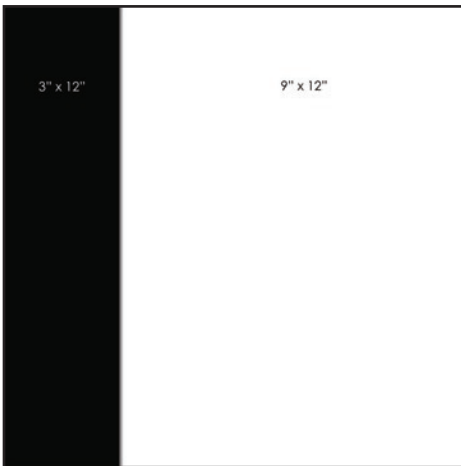
I'm not recommending measuring your papers to conform precisely to the golden ratio. Use your eye or use the easier ratio of 1 to 1.5.

with a 1: 1.5 ratio:

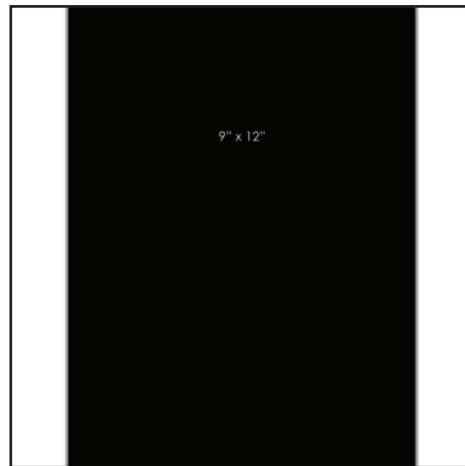
width = w

height = w + 1/2w

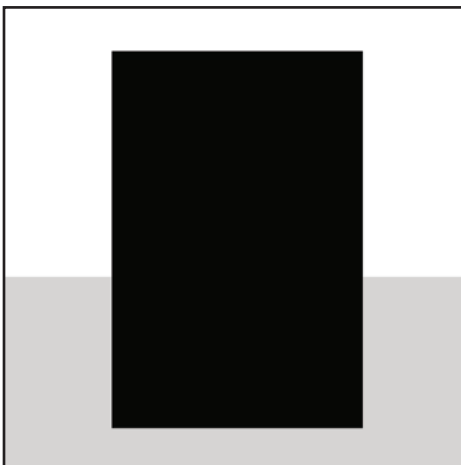
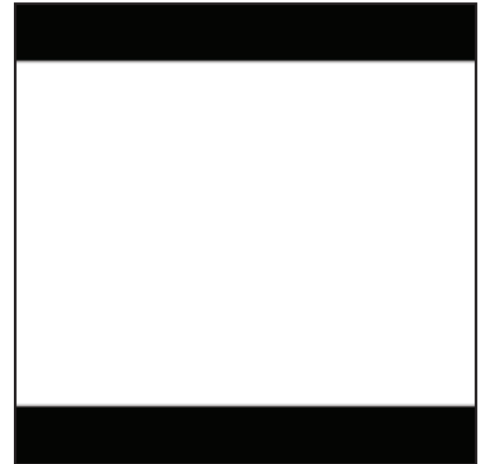
An 8" wide rectangle would have a height of $8 + 1/2(8)$ or 12.



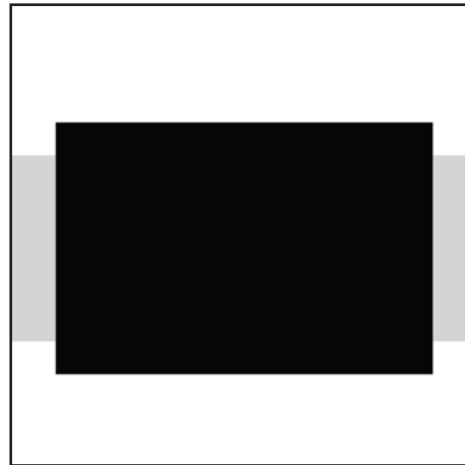
A. Use a wide margin on one side of the page (or one end) and lay out your page elements in the larger rectangular area. See examples on page 5.



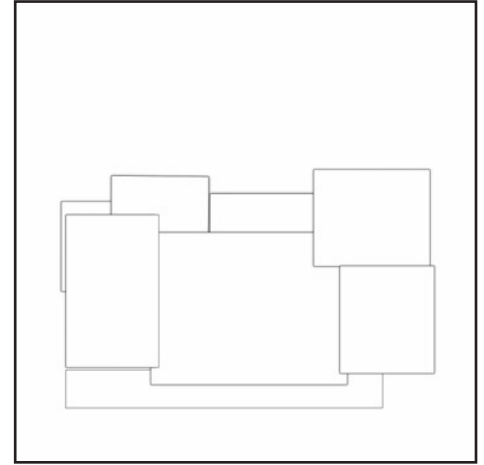
B. C. Mount a vertical or horizontal band that bleeds off opposite page edges and use that area to hold your page elements. See examples of this on page 7. Think about the possibilities for varying foreground and background. What I mean by this is: you could mount the rectangle ON the background OR you could mount margin strips ON TOP OF each side of your rectangle. You could even mount things like blinds that lie sequentially—one on top of the next.



D. Center a portrait-orientated, rectangular inner canvas for a formal look. Think about dividing your background into rectangles. See examples on page 6.



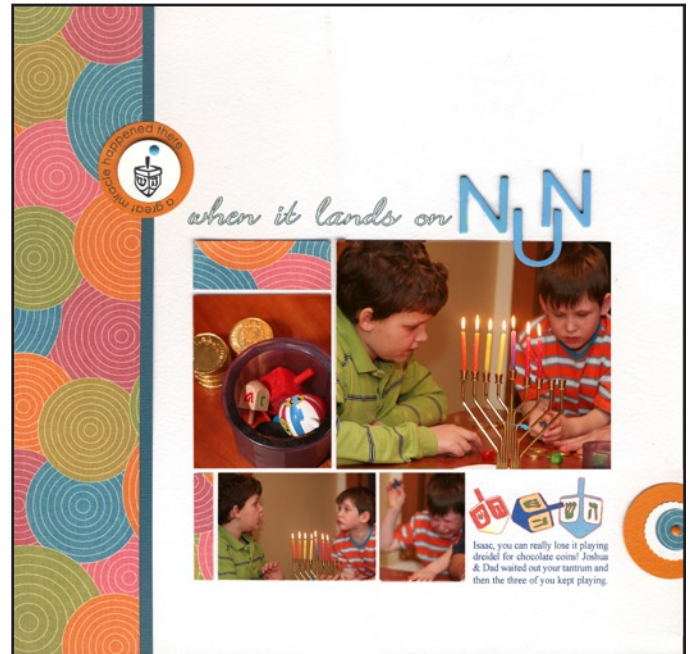
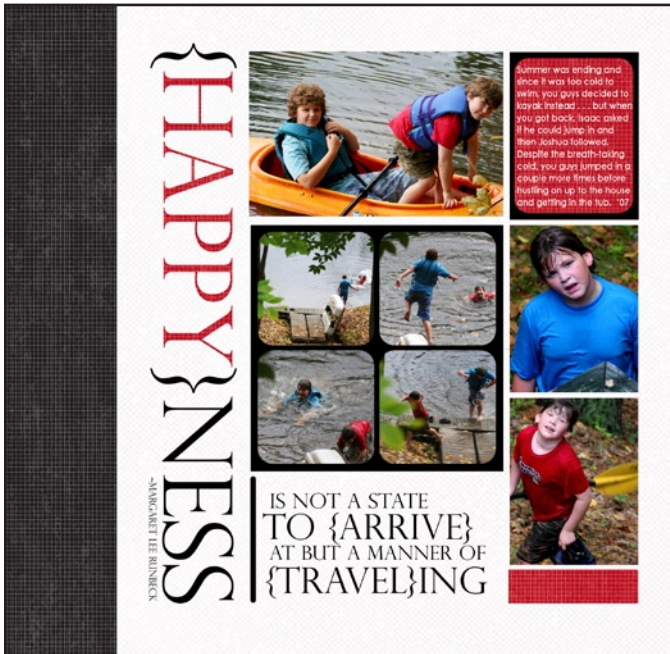
E. Use a landscape-oriented inner canvas for a calm or restful tone. In this suggestion, the mat is horizontally centered, but placed a bit lower than vertical center.



G. Fill a rectangular area with items that suggest the shape of a rectangle while not completely filling it. Rely upon the principle of closure or “gestalt” in which the eye will complete a suggested and familiar shape. See examples on page 8.

DETAILS

On the following pages we'll look at the details that take rough sketches beyond the basics for original and pleasing designs.



These three layouts use Variation A from the previous page. While the wide margin strip is on the left in these examples, the right certainly works, too!

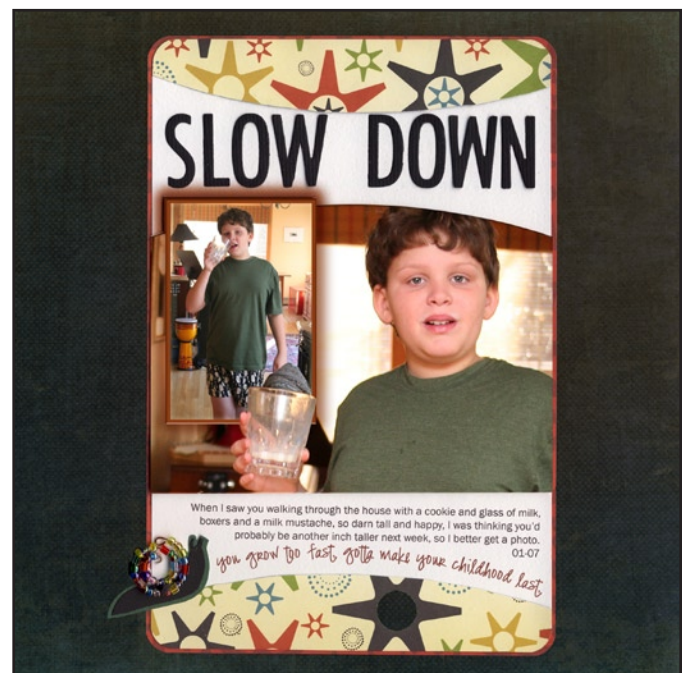
Note that no embellishments touch the margin strip on "{Happy}ness." The other two layouts, however, use circle embellishments to connect and ground the margin to the rectangular canvas. On all of these pages, all of the photos sit within the rectangular canvas. The margin strip on "Glass" holds journaling, and is, thus, a more integral part of the design than is the strip on "{Happy}ness" or even "When It Lands on Nun."





These vs all include a rectangular canvas mounted on a 12" x 12" background with side, top, and bottom margins. The top two pages ("Christmas Joy" and "Seize the Day's Puddles") include rectangles that sit off-center, to the right, while "Slow Down" has a centered block.

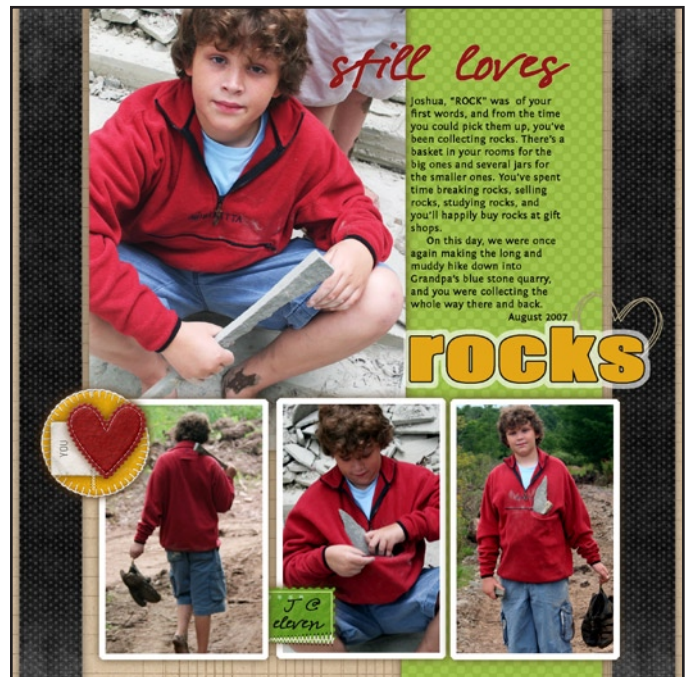
Note how the background canvas space is used on each page. On "Slow Down," there is just one point of grounding or overlap at the snail embellishment. In contrast, embellishments bleed off the top edge to decorate "Christmas Joy," and on "Seize the Day's Puddles" they bleed off at bottom left. "Seize the Day's Puddles" title and journaling sit on the background canvas, and, yet, they are also a part of the inner rectangular canvas. Be aware of all the possibilities available.



These layouts are based upon Variations B and C on page 15. They all have a rectangular block bleeding off opposite edges of the page. "Driveway" uses a horizontal block while "Love to Scrap" and "Still Loves Rocks" use vertical blocks.

Take a look at the relationships between the background and the inner rectangular canvases on these pages. On "Love to Scrap," there is no overlap or connection between the inner canvas and background. The strong contrast of a white mat against boldly patterned red paper reinforces this separation.

The backdrops for "Driveway" and "Still Loves Rocks" are more integral parts of their compositions because of embellishments spilling onto them and because of the extra background detailing. Note the stitched border on "Driveway," and the layered papers in the margins of "Still Loves Rocks."





Finally, let's take a look at two pages that infer a rectangular inner canvas rather than defining it explicitly.

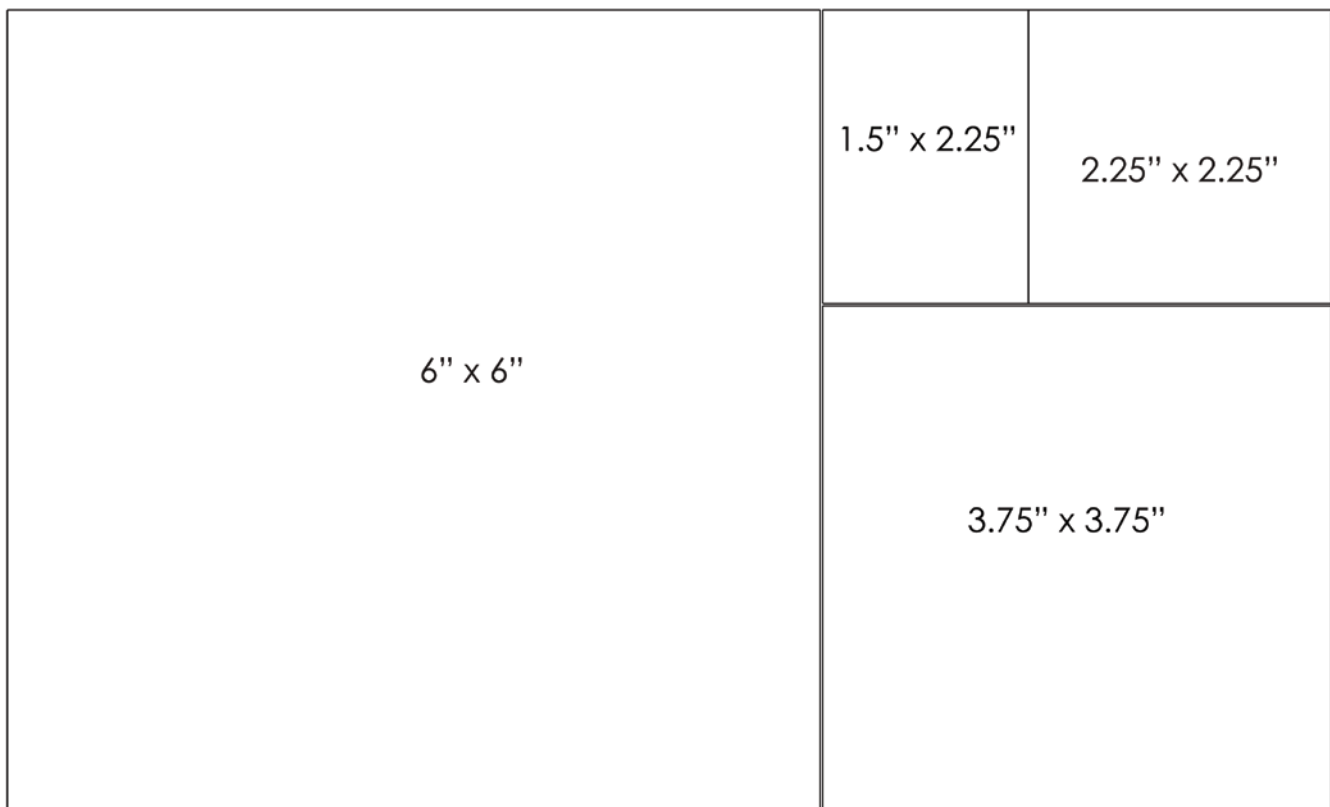
The elements on each "row" of "Making Your Acquaintance" use "full" justification. In other words—everything on the left and right sides line up. The result is that the viewer perceives a rectangular block without the existence of an actual rectangular outline or mat.

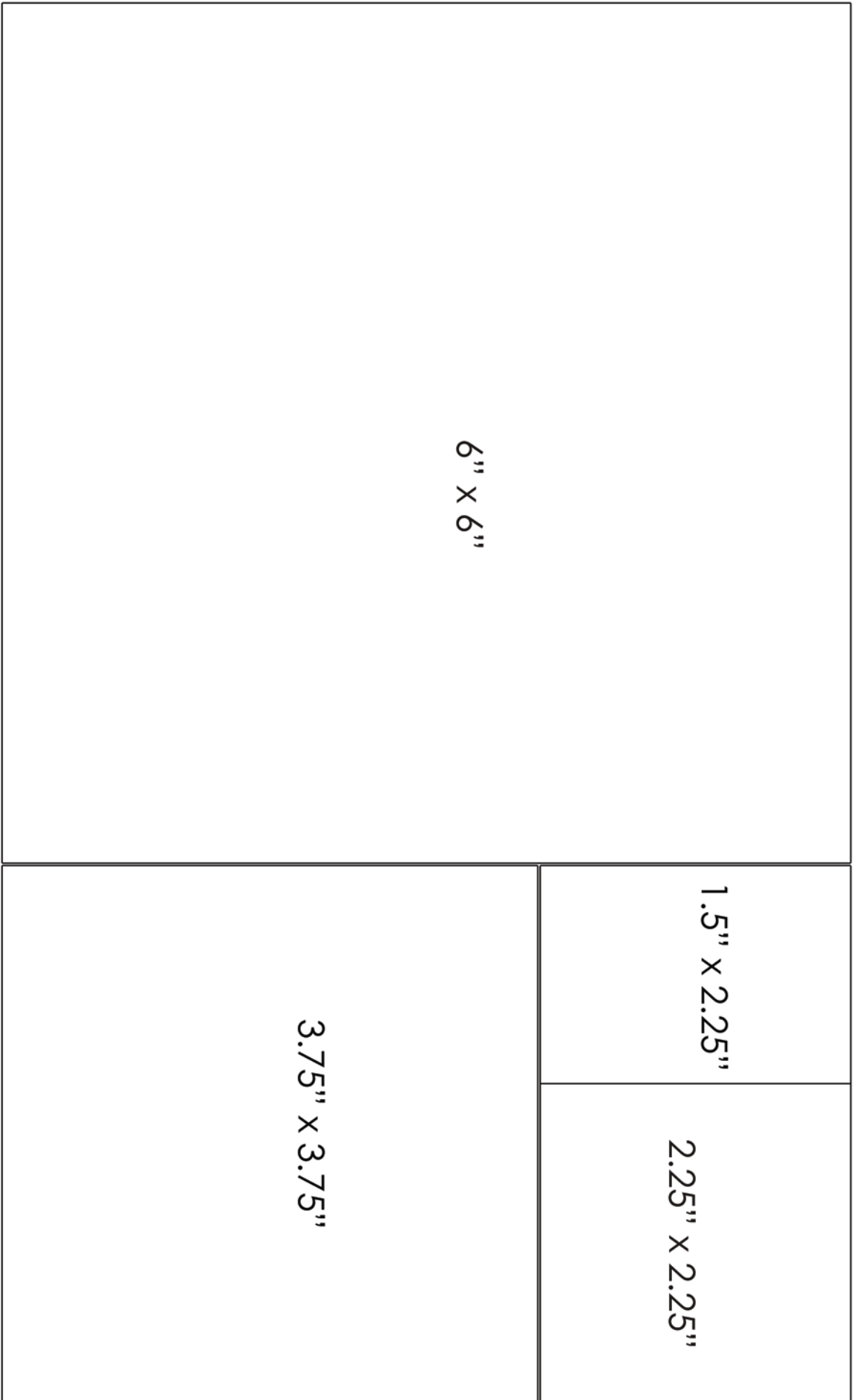
The rectangular inner canvas on "Stockings" is even less explicit than that on "Making Your Acquaintance." There are jigs and jags to the edges of this block. And, yet, we perceive a rectangular area, and the result is pleasing to the eye.

YOUR TURN

Now it's your turn to use a "golden rectangle" as a layout starting point. You may use the measurements below, or print off a full-sized version from the next page of this document to use as a cutting or layout guide, or it is included as a layered template in your template bundles with the name DHodge_LTBPClass02Rect.psd or you may simply keep this sketch in your mind as you work.

Use this as your layout starting point. You don't need to stick to these measurements or this shape or this arrangement. This is a starting point—a guide for those first pushes of pieces around the page. See where it takes you.





Lesson 3: SPACIOUS

- The Design
- Sketch & Variations
- Details
- Your Turn

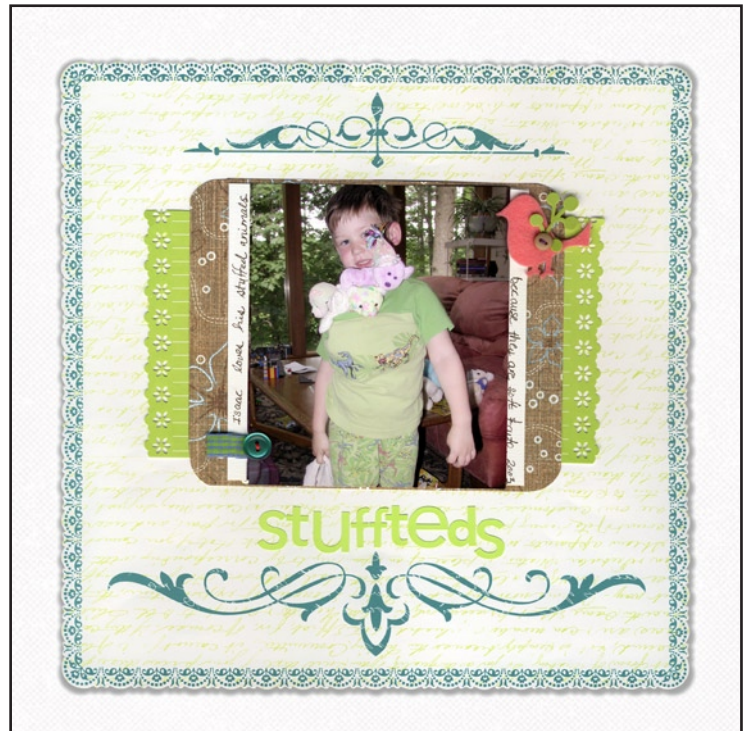
THE DESIGN

Given a blank canvas, your first instinct may be to fill it up. This happens to me not only on my scrapbook pages, but in rooms of my home. I keep adding bits until one day I realize that it's too much—that I can't see any of the parts for the jam-packed whole. Open space is a luxury and can make an environment more accessible, inviting, and manageable.

White space on scrapbook pages is not always white. It can be any color—it can even be patterned paper. The term “white space” refers to an area devoid of photos, embellishments, journaling, and title.

why include white space on your pages?

- White space provides a resting point for the eye and breathing room for the viewer taking in your photos and journaling.



Lots of white space on “StuffedEds” makes this sweet photo the focus—and it lets the scallops and scrolls stand out, too.

- White space that surrounds blocks of text, photos, and photo groupings provides contrast. This draws the viewer's eye in and lets them easily understand what the page is about.
- Different parts of your page have differing levels of importance - there should be a place at which you want the viewer's eye to begin on the page: a focal-photo, the journaling, or an effective title. White space allows clear grouping of page elements that lets you establish a hierarchy of the elements on the page.



The white space on "Day 5" is in the form of gutters and margins. It's essential to giving this very full page organization and making it accessible to the viewer.

On "At Trail's End" the smaller, square photo becomes the focal point because of the wide margins surrounding it.

Tuesday December 14, 2008 - 11:30 AM

Dear Members of the Community, Progress Being Made in Durham. I am pleased to report that FNN deployed a French-speaking Canadian Hydro-Electric crew in Durham Monday evening which was successful in restoring power to the High School and Middle School. No determination has been made concerning school opening for Wednesday but many roadways in Durham Lee and Hadbury are still blocked. We will make this call on Tuesday afternoon. In addition, power was restored last evening to Woodlawn Road, Denton Road, Coe Drive, parts of Beeson Road, Little Lake Road and the Hadbury Road side of Ragged Road. This morning 12/15/08, FNN crews are in town working along Conroy Road and Ragged Road. In the last three hours, power has been restored to Bigwood Road, Beeson Road and Hesperian Avenue. We believe the work being undertaken at this time at Conroy/Ragged will bring the entire Conroy Farms development back on line.

Seacoast FNN Crews ARE NOT Being redeployed to south-western UK until work is accomplished here. About two dozen residents have called us this morning outraged by information on the FNN web site indicating that crews from the Seacoast were being redeployed to southwestern UK, essentially abandoning residents here. We immediately contacted FNN and were assured that until power is restored here, the crew would not be redeployed. Durham is serviced by the Spying Office and, in actuality, additional crews arrived in the region during this morning.

Shelter Information. The regional Red Cross shelter located at the Oyster River High School located on Coe Drive in Durham will remain open until no longer needed. Numerous families have stopped in to warm themselves, eat a warm meal, or to spend the night. In addition, residents can fill water jugs if needed at the shelter for drinking or for toilets.

Downtown Durham is Open for Business I realize that the businesses and restaurants in downtown Durham have

power and are open for business. Downtown has been hopping over the last two days. If you need supplies, consider shopping locally and supporting our downtown area.

UNH and Durham offer Additional Resources to Residents and Students in Off-Campus Housing without Power.

- The Inland Sea Center and the UNH Field House are available as additional resources to all residents who want to take a shower.
- Holloway Commons and Pittsbrook Housing Hall are serving meals to Durham residents until power is restored. The reduced cost for an all-you-can-eat buffet-style breakfast, lunch and dinner is \$5 for adults \$2.00 for children under 18, and free for children under four years of age during this period of duress. Holloway was teaming with Durham families last evening at dinner. It was a wonderful way for UNH to make itself of benefit to the Durham community.
- The Memorial Union Building began screening "kid-friendly entertainment" beginning at 10am on Monday morning. Children must be supervised. I have heard from a number of Durham families with small children who are clanking the walls at home that this was a great resource.

what Should Individual Residents Do to Let FNN Know They Still Have No Power? It is recommended that residents contact FNN daily to inform/ remind them that power is still out at individual residences. Don't shy, and don't be put off by operators who may not have information from the day before. The magnitude of this event is astounding. FNN is so busy so expect that information may be lost/dropped. If expecting information will be lost or confused within a large bureaucratic entity, I find it rarely disappointed. The FNN customer number is 1-800-662-7794.

Need Assistance? If residents need assistance, please contact the Durham Police department 252 at 88-2534, we'll be happy to assist you in any way that we can.

Sept. late, burned rolls on the stove, & did puzzles. Continued to grade exams & started to get depressed. Swept the hearth again & carried in MORE wood. At long last, Debbie's laptop arrived!

drinner in Neil's office: DHQP pizza, smart food, green apples, bananas, pappas & boguette, bottled water, wine, chocolate, and . . . computers for everyone!!!

studio

winter

power outage

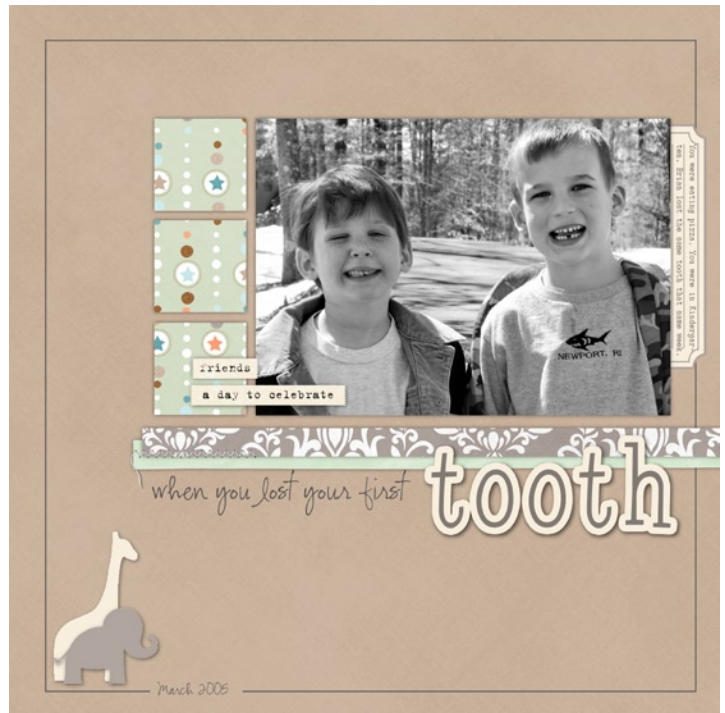
Hi! That's what got us into this trouble to begin with. With reports of more snow & school opening uncertain, Isaac was taking no chances and put his pj's on inside out and backwards AND he put a spoon

understand that white space has a shape that can be active or passive

“Active white space is carefully considered emptiness.”

- Alex White, The Elements of Graphic Design

- *when that shape is symmetrical:*
 - ◇ It’s predictable.
 - ◇ It’s less consequential (than a symmetrical shape would be) to how we perceive the elements in the design; if it’s noticed at all, it’s noticed as background.
 - ◇ It’s passive.
- *when that shape is asymmetrical:*
 - ◇ It’s dynamic.
 - ◇ It’s unpredictable and requires active involvement from the viewer.
 - ◇ It can make the parts on your page look great.

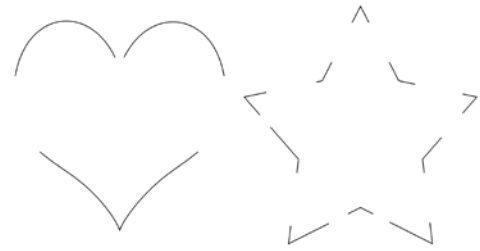


The even margins on “Ready for Launch” make a tidy border against which the inner canvas pops. This is not, though, dynamic white space.

The white space on “When You Lost Your First Tooth” is generous and asymmetrically-shaped. The resulting design is unexpected and eye-catching.

Tips for activating your white space include:

- Create a “block” of photo, title, journaling, and embellishments, and position this block off-center on your page.
- Use an embellishment to break into regularly-shaped white space/margins.
- Integrate the white space into your elements (this relies on the principle of closure)



The principle of closure

In studies of perception, there is the idea of closure which maintains: if a viewer is given enough pieces of a whole, their mind will complete that whole. The brain spontaneously makes connections to finish a known shape. The partial heart and star above illustrate this.

Here are two more versions of “Ready to Launch” (see the first on the previous page) that show variations in use of white space.

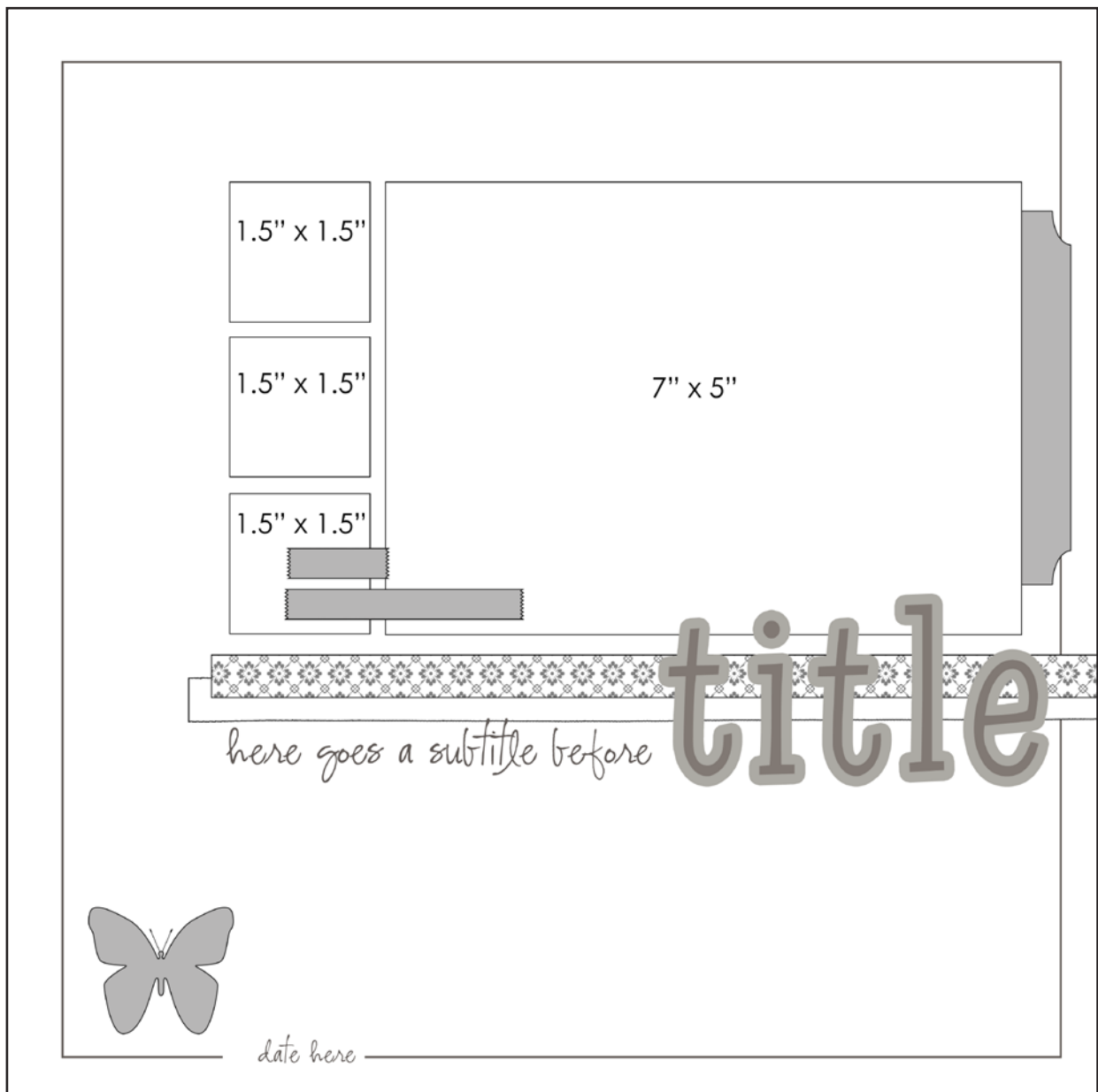
In the top layout here, the photo sizes are reduced. Photos and papers are layered on a 9” x 9” mat placed off center horizontally and vertically. Embellishments break out into the asymmetrical margins.

In the 3rd version, the 9” x 9” light blue mat has been removed. The upper left corner of this square is not filled with title and embellishment but, rather, white space. The viewer will perceive a square shape (based on the principle of closure). This is an example of integrating white space into the elements.

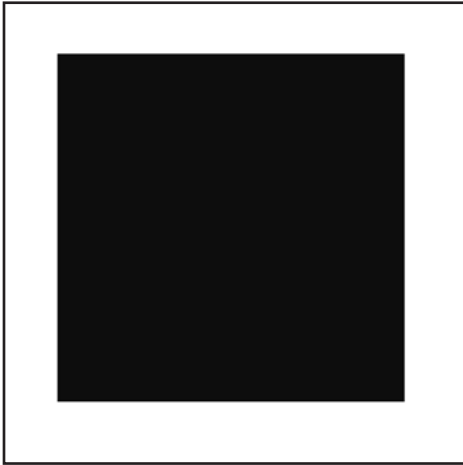


SKETCH & VARIATIONS

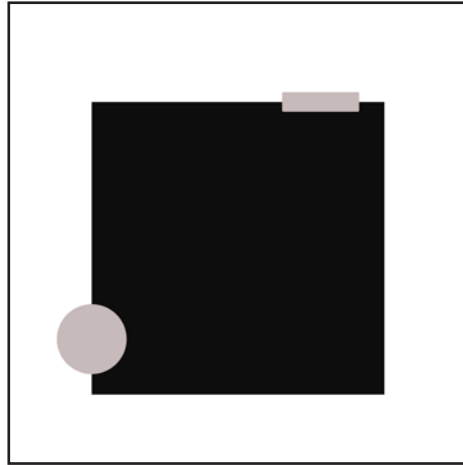
Now it's time to look at a sketch and a variety of ways to incorporate white space on your pages. This full sketch was used to make "When You Lost Your First Tooth" on page 24. It features generous and dynamic white space. This is included in your layered template bundle as DHodge_LTBPClass03.psd.



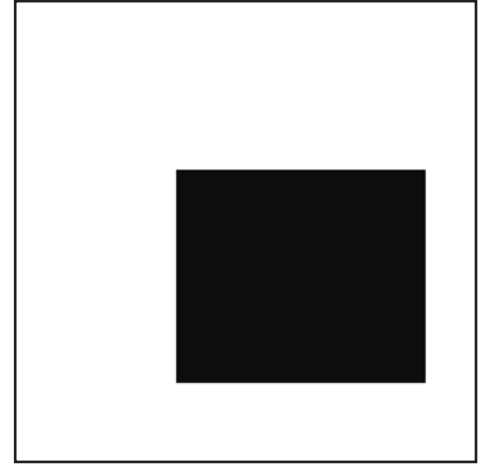
These are broad representations of possibilities for incorporating white space. Read the descriptions for a better understanding. Use these as “starters” for your pages.



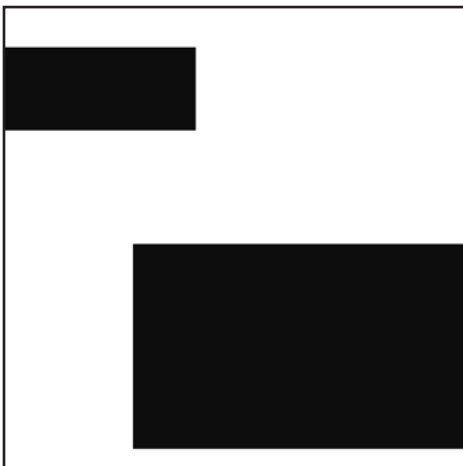
Variation A. Broad, even margins set off an inner canvas and work well on classic pages. The symmetry of the white space makes this a formal and clean choice.



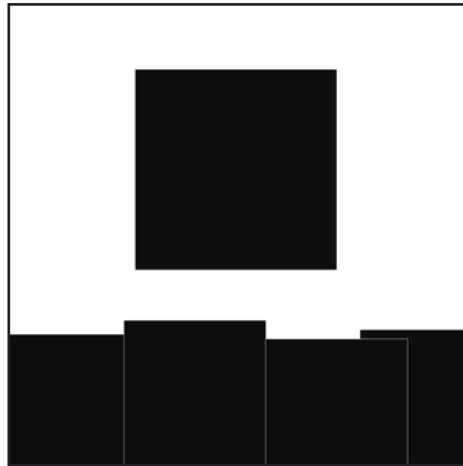
Variation B. The margins here are larger than those on Variation A, and they are unequal which results in asymmetrical white space. Break into the white space with embellishments.



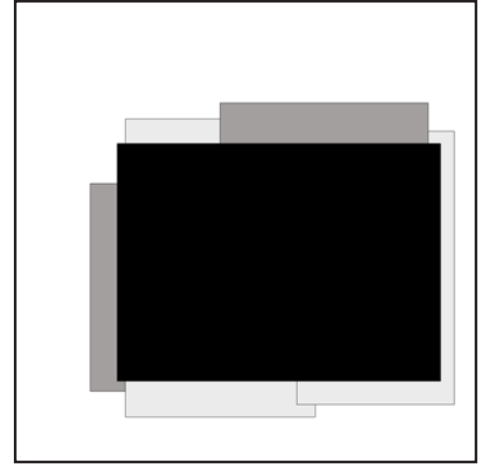
Variation C. When your inner canvas is a block that covers less area than that of the white space you’re making a dramatic statement. Consider that the white space balances against the non-white space.



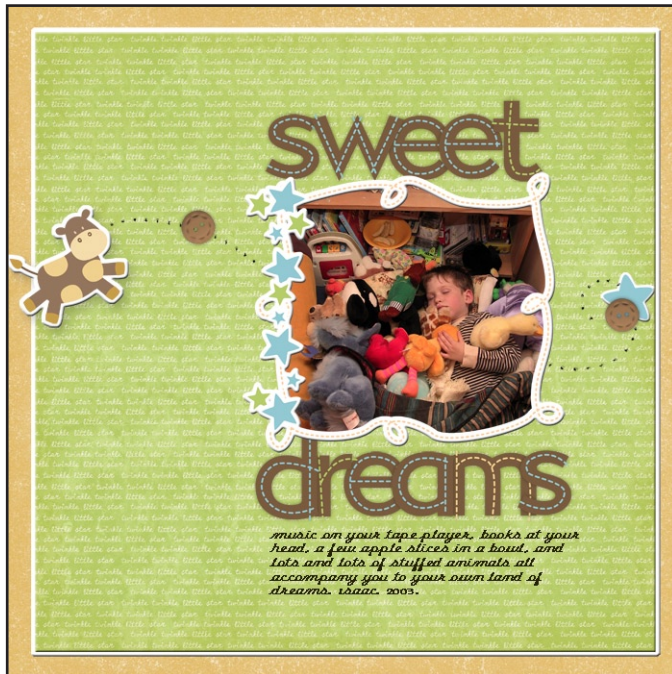
Variation D. Use complexity in your balance and placement of elements to get even more interesting white space. Here a contiguous area surrounds two differently-size blocks.



Variation E. Set one element off from a grouping of several other elements with generous margins.



Variation F. Combine elements and integrate white space into them. Rely upon the principle of closure to engage the viewer.



Here are three layouts that use white space in an interesting way. "Sweet Dreams" presents a block of elements whose connection to one another is cemented by the surrounding white space.

"Awesome View" integrates white space into the block of elements to create a block that will be perceived as square but that offers much to stop and take a second look at.



The white space on "10 Years Ago" is generous and less traditionally asymmetrical than "Sweet Dreams."



Now here are three examples of very interesting white space. The scalloped, circular journaling spot on "Lineage" results in white space that has both corners AND curves.



"Bright Spot" and "Trick or Treat" both use white space that runs between major elements. On "Bright Spot" two vertical blocks bleed off the page sides and are staggered in their vertical placement. The result is white space of an unexpected, yet appealing, shape.

"Trick or Treat" runs its white space around and through its elements like a misshapen figure 8. Think about whether you like it and how you might apply this idea on your own pages.



YOUR TURN

Now it's your turn to create a page with considered use of white space. Take a look at the "starters" on page 27. Make a page that includes **asymmetrically**-shaped white space.

Lesson 4: Foundations

- The Design
- Variations
- Sketch
- Your Turn

THE DESIGN

If the wise man builds his house upon the rocks, what does the wise scrapper build a page upon? A foundation, of course! But, then, that begs the question: what is a good page foundation?

In this lesson we'll look at foundations as being either: 1) an underlying grid structure, or 2) that first layer you put onto the page. That first element (or layer) is what connects the other elements to the background canvas. It affects the placement of each additional layer and element as you arrange them to achieve balance and unity.

We will look at these kinds of foundations and foundation pieces.

- the page itself
- compartments
- alignment
- inner mat
- imprecise mat
- partial mat
- non-paper foundation pieces



VARIATIONS

the page itself (grid)

We discussed this approach in Lesson #1: Blocked. As in "Good Times," elements fill the page from edge to edge.



compartments (grid)

On "Everybody Choose One Boat," a hand-drawn outline defines several compartments to hold the page elements. Title, photos, journaling, and embellishments all have a spot.



alignments (grid)

"Making Your Acquaintance" relies upon the white space of gutters and margins to define a grid foundation that accommodates all page elements. This white space is created by strong alignments: the beginning and ends of each title word and journaling are all lined up with the left and right edges of the photos.



centered inner mat

A square mat (or a series of square mats) mounted with even margins makes a good foundation for an inner grid design.

The elements of "Oh! The Dishes You'll Do" are organized on 10" x 10" mat. This mat is mounted with equal margins all around. Rounded corners and a very narrow margin within this mat add appealing detail. All elements are placed upon the mat. Embellish-



ments at bottom left and middle right extend off the mat to ground it to the background canvas.

"Coffee Mates" includes a series of square center-mounted mats, with the central one holding page elements in a grid arrangement. The flourishes that back up this mat at top left and bottom right connect (or ground) the inner canvas to its mat and help keep this fun page from being too linear. You might even consider them the foundation piece.

imprecise mat

A piece of paper (or even an area defined by stitching or paint) that houses most of the page elements can serve as a foundation that connects the elements to the page and keeps them from a free-floating feeling.



Take a look at "Persistence is the Up Side of Stubborn" shown here with and without a foundation (or grounding) mat.

While both pages work, I prefer the matted version. The mat is a blue textured paper with distressed edges placed beneath most of the elements. The stapled

strip of smaller photos falls off the right edge for a casual look.

Two more examples of this approach follow on the next page.



A patterned paper block backs up layers of paper, photo, and embellishments on "T43." This block is mounted low and to the right of center. The title and journaling spot sit partially upon the mat thus grounding this inner canvas to the background canvas and creating asymmetrical white space around it.

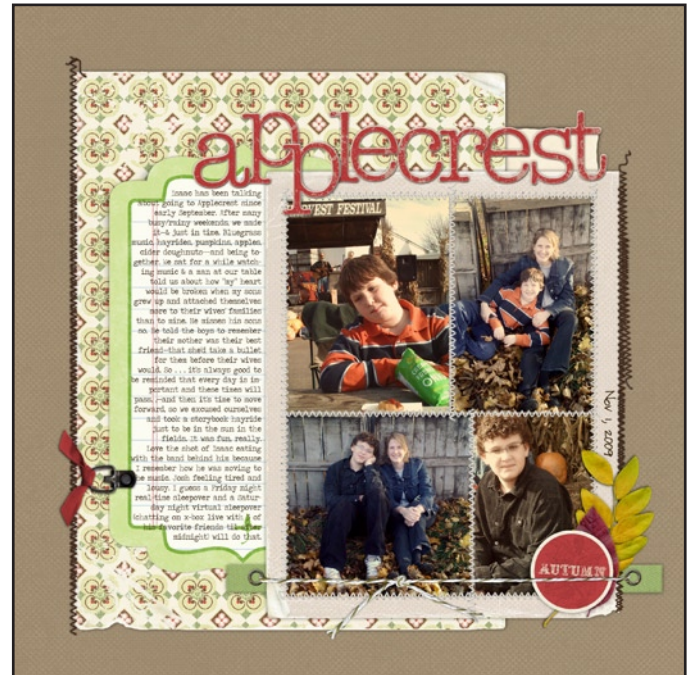


The mat on "Dadz in the Hood" is cut with slanted sides and non-square corners for a loose and fun look. Elements spill off and ground it in three spots.

partial mat

These layouts each have a foundation piece that underlies only some of the elements. I refer to it as a foundation because it is what grounds the elements to the page. Additionally, its presence affects the placement of all other elements.

The foundation piece on "Applecrest" is a rectangular block of patterned paper set off to the left. On "Hey, Girlfriend" a square block of brown paper with border stitching is the foundation piece. "Ice Storm" sits upon a corner flourished square.



Here are two more layouts with partial mats as their foundation pieces. In previous examples, we've seen rectangular blocks acting as foundations. Your foundation piece does not have to be a rectangle.

The foundation piece on "Bulkhead Watch" is half of a die-cut bracketed piece of paper.



The foundation for "The Best Part" is several strips of paper in different colors and different prints.

non-paper foundation pieces

Your foundation piece does not have to be a block of paper. You could use paint, stamps, digital brushes/masks, hand-drawn elements, stitching, or anything else you can think of to act as that first anchoring layer.

The foundation piece of "Web Chat" is a "stamped" red block. I used a digital mask. For a paper page, use paint or a stamp and ink.



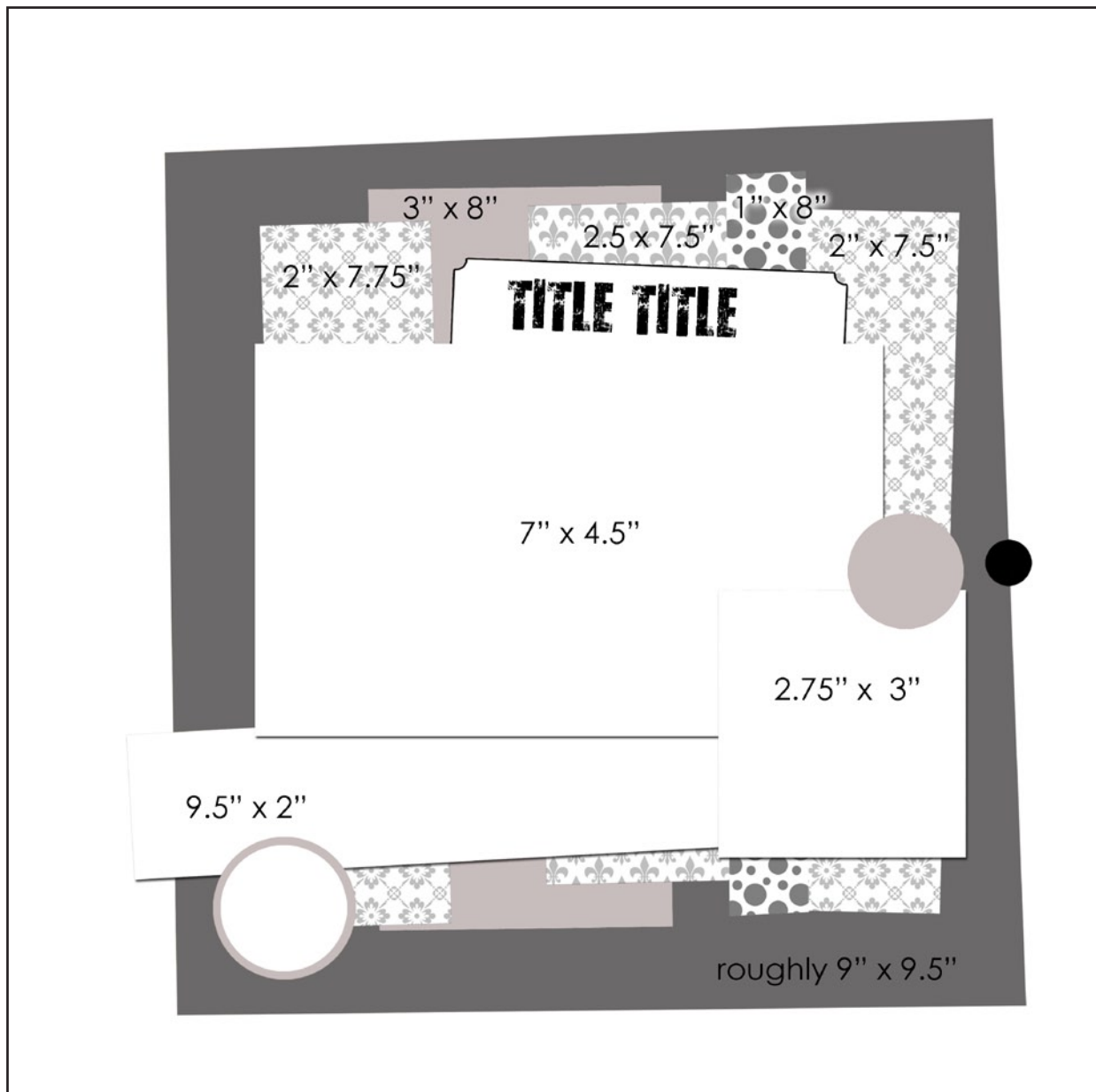
On the untitled page above, a block of hand-drawn lettering is the foundation piece.

"Stick in the Muds" is based upon a circle that is defined by stitching holes and shaped text.



SKETCH

Today's sketch is the basis for "Dadz in the Hood" on page 36 and includes an imprecise mat. This is included in your layered template bundle as DHodge_LTBPClass04.psd.



YOUR TURN

Now it's your turn to make a page consciously thinking about your foundation piece.

Look through magazines or online galleries at non-blocked layouts. As you look through the layouts, look for foundation pieces to see what you like and what you think works well.

Make a page that has a "partial mat" as first described on page 6 of this lesson. Your partial mat or foundation piece can be of paper, paint, ink--or anything else that works for your page.

Lesson 5: Teeter Totter

- The Design
- Details
- Sketch and Variations
- Your Turn

THE DESIGN

A scrapbook page that is appealing to look at has a balance between the elements on it (including the white space).

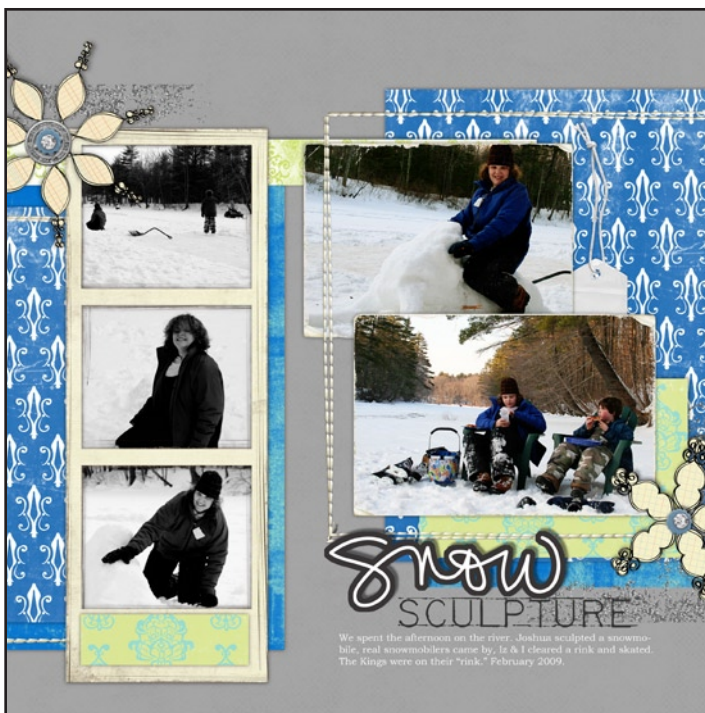
Just as you can take a scale and balance two equally-sized weights OR one heavy weight and several smaller weights, you can do the same on a page. You'll be looking for equal "visual" weights.

Our focus in this lesson is on balancing dissimilar weights--and, thus, creating pages with asymmetrical balance. There's no formula for this: you'll be working to achieve a "felt" balance between the parts of the composition.



asymmetrical balance

Asymmetry in scrapbook page design means that none of your page elements are mirrored on the opposite side. Asymmetrical balance is more difficult to achieve than symmetrical balance, but it is more interesting. Why? When you balance dissimilar items you create tension, and, thus, energy. Note – when you use an uneven number of elements you have more options than when you use an even number.



Snow Sculpture balances three smaller, square, framed photos on the left side with two landscape-oriented photos, title, and journaling on the right side. Take a look at how these elements and their placements result in a balanced page. Read on for some general guidelines for achieving balance. See variations on this design in the sketches on page 48.



The balancing work here is done between the top and the bottom of the page. Title, journaling, one photo and a patterned paper block balance against two larger photos and a bookplate on the bottom of the page. Note the role that color and pattern have in adding (or not adding) weight to an element. This layout also comes from the related bundle of sketches on page 48. Look for the similarities.

DETAILS

think about the following when you're balancing dissimilar elements

Note: these are some general guidelines that can help you achieve asymmetrical balance. They are not, though, hard and fast rules.

- As an element moves away from the center of your page, it gains weight.
- An interesting element has more weight than a less-interesting one.
- An element on the right side of your layout has more weight than the very same element on the left side.
- Elements on the top seem to have more weight than those on the bottom.
- The weight of an element increases with its degree of isolation
- Regular shapes tend to have more weight than irregular ones
- Large flat areas without much detail can be balanced by smaller irregularly shaped objects since the eye is led towards the more intricate shape.

Let's take a look at how these ideas play out on "New Spot."

The primary page grouping at top left is balanced by a much smaller grouping at bottom right.

The top grouping gets weight from:

1. size
2. interest
3. placement higher up

The bottom grouping gets weight from:

1. placement to the right
2. isolation (lots of white space)



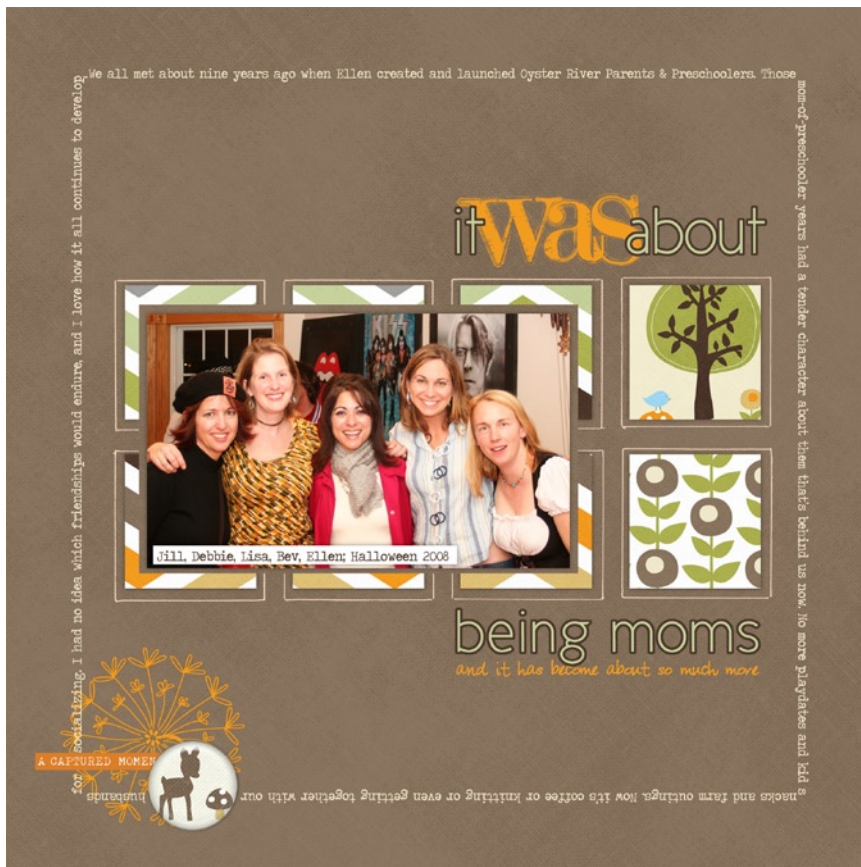
On "Glacier," the photo at top right balances against the two strips at bottom left.

The photo at top right gets weight from:

1. placement high up
2. placement on the right side

The strips get weight from

1. greater overall combined size
2. unexpected narrow shapes bleeding off page edge



"It Was About Being Moms" places a centered block of photos and paper and then adds interest by balancing the larger title work with the embellishment grouping at bottom left. The color orange is a key feature of both elements--which brings us to immediately connect (and then begin to balance) the two. The isolation (i.e., surrounding white space) of the smaller grouping provides its visual weight.

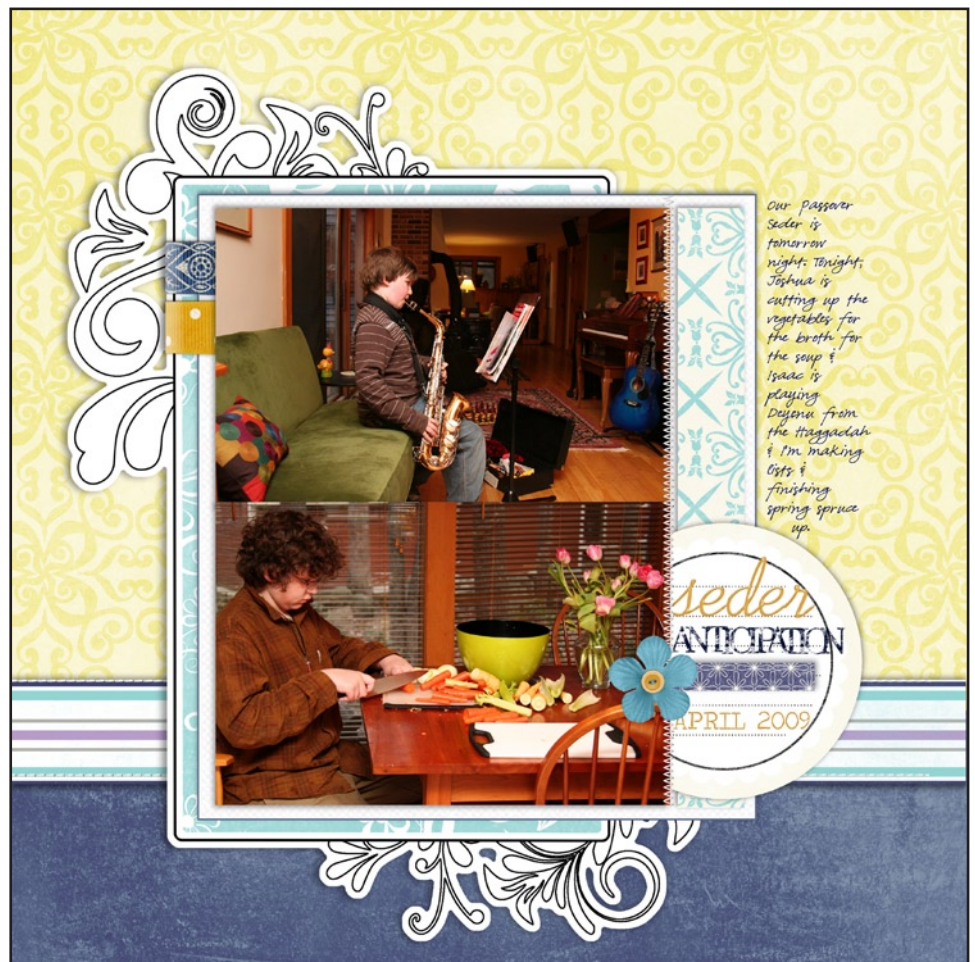
to test for asymmetrical balance

Ask yourself where your eye goes when you look at the page. Is it moving around the page more or less evenly (thus having balance)? Or does it always return to an area that is not your intended focal-point (thus meaning you should rethink your design)?

As you make a page, you'll be moving things around, subconsciously (or perhaps consciously) searching for balance.

It's not just the primary page elements and blocks that you're working to balance. You're trying to find balance in for all of your accents - and even your background pieces.

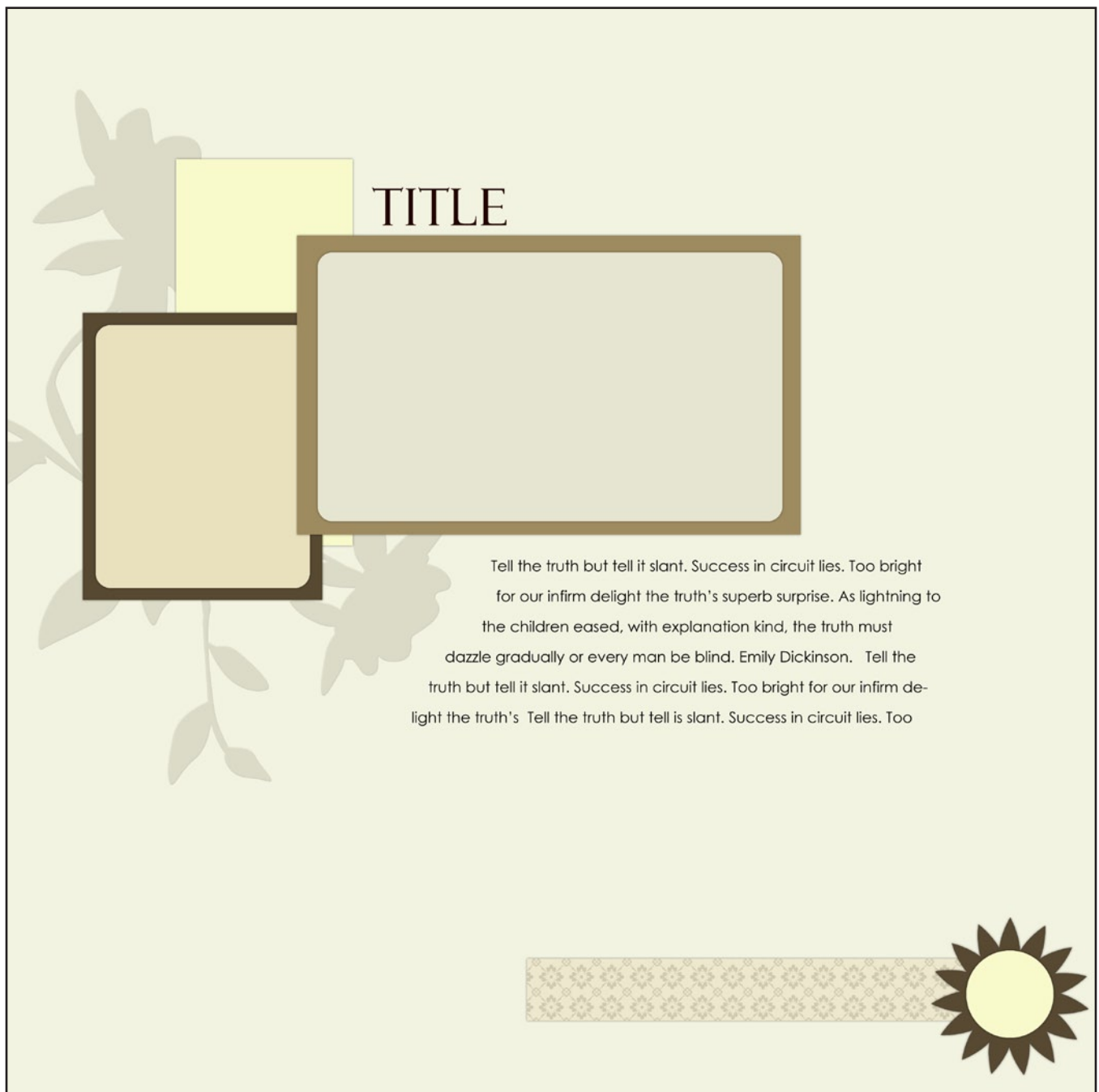
Take a look at the background on "Seder Anticipation." The top yellow block is much larger than the bottom dark blue block. Because of its lighter color, though, its visual weight balances the smaller, dark blue area.



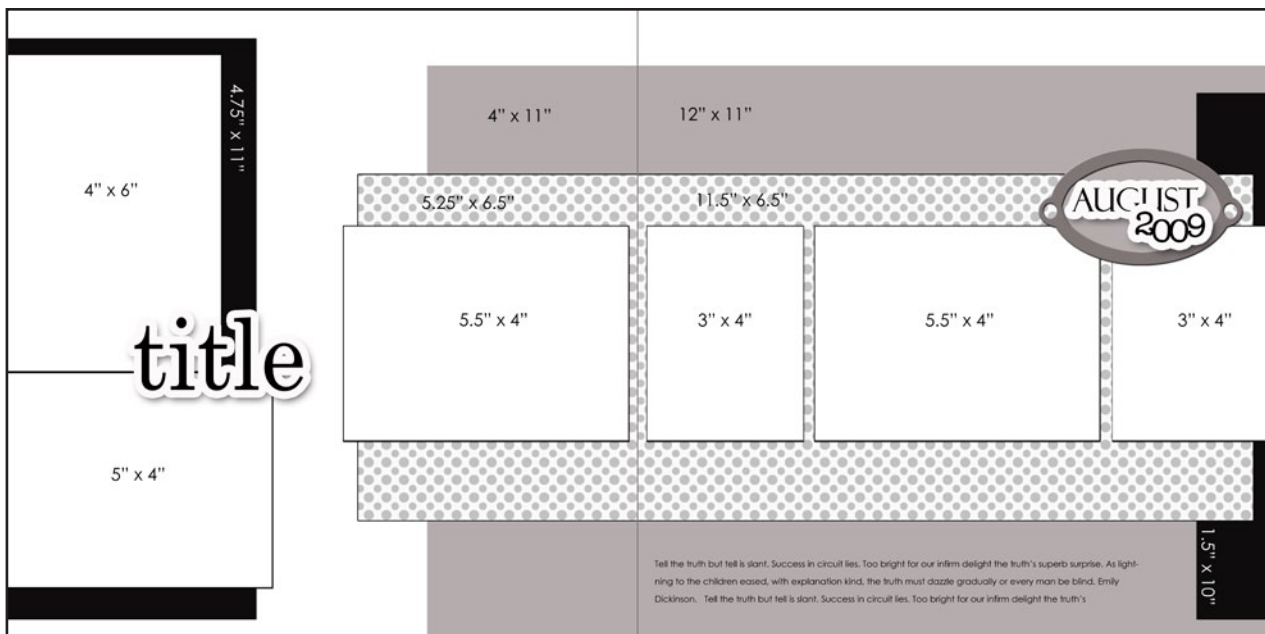
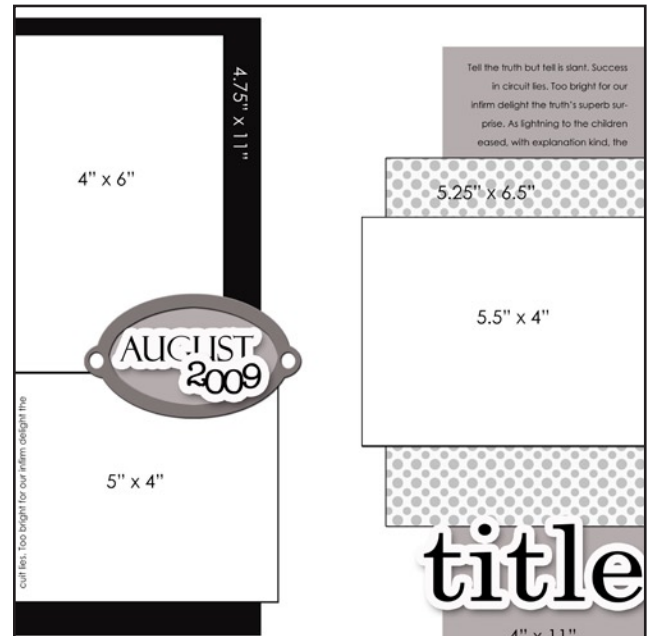
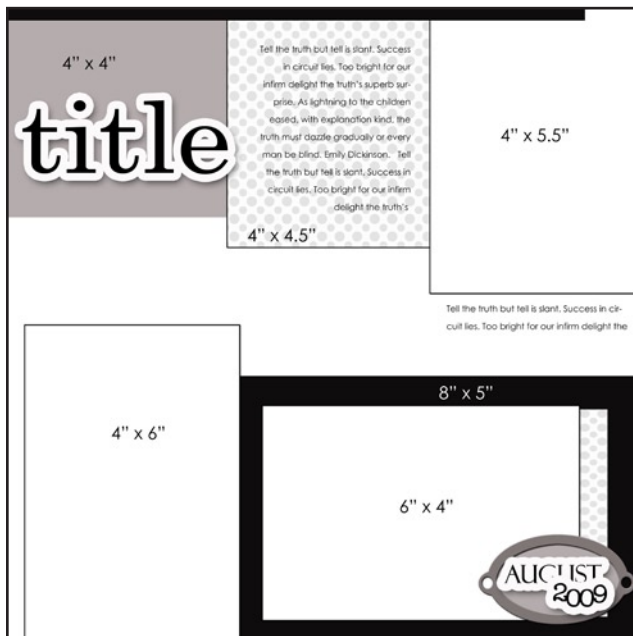
Now take a look at the embellishments. The viewer's eye will connect similar elements. The white flourish at top left is nicely balanced by a smaller (white) flourish and (white) circle tag at bottom right.

SKETCH & VARIATIONS

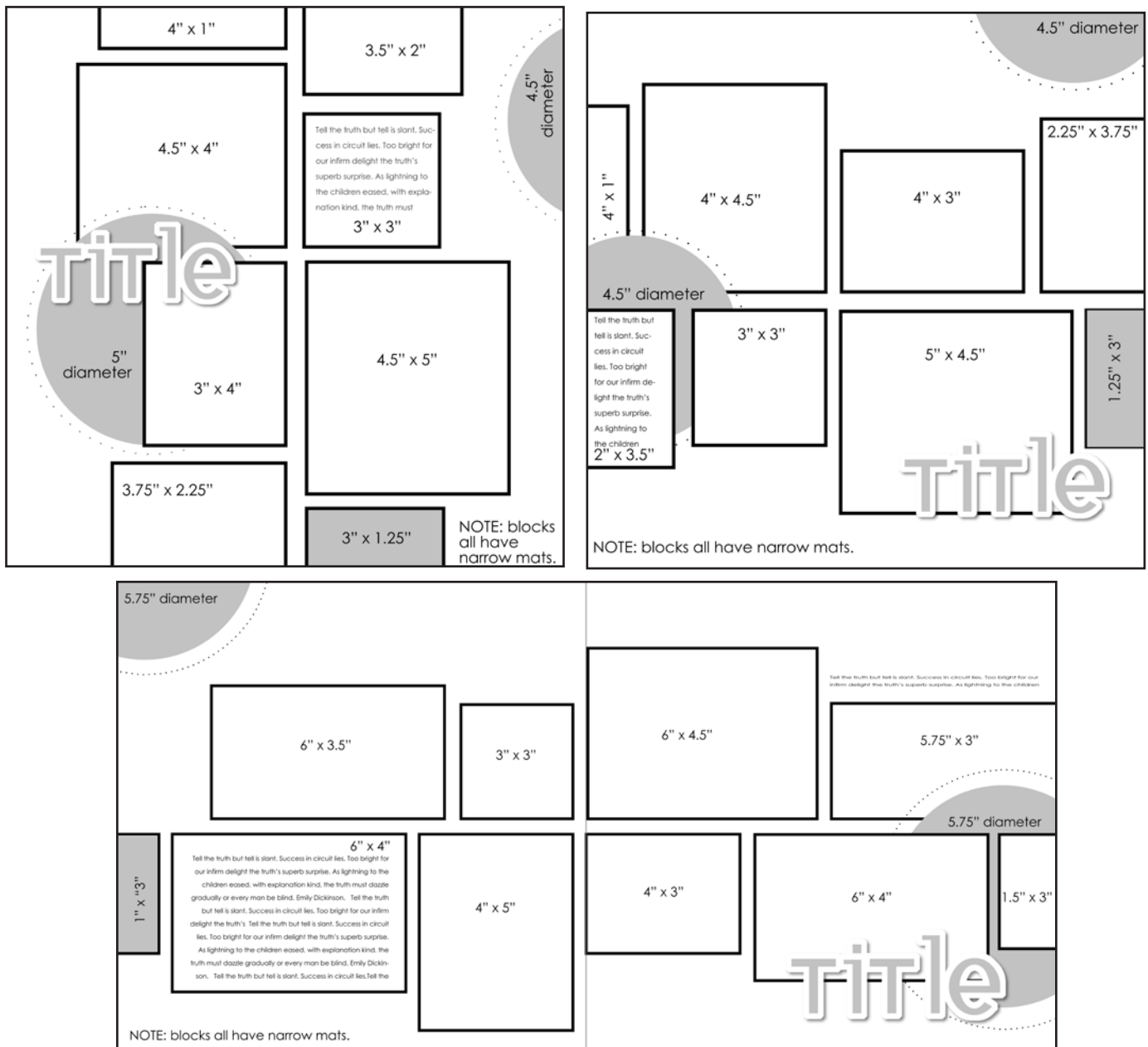
Now it's time to look at a sketch and variations. This sketch is based upon the page "New Spot" on page 44 and is included in your layered template bundle as DHodge_LTBP-Class05.psd.



Here's a set of sketches that originally appeared in the Get It Scrapped Sketch Gallery. These are included in your layered template bundle as DHodge_LTBPClass05a.psd, DHodge_LTBPClass05b.psd, and DHodge_LTBPClass05c.psd. See the two pages on page 43 that come out of these sketches for an idea of how different the pages can look.



Here's another set of sketches that originally appeared in the Get It Scrapped Sketch Gallery. They're great to study for this class, because, again, I made them to play with balance--this time along a straight axis. While the photo blocks are of differing sizes, the ones on the top generally fill about the same total area as those on the bottom. The circles and dark shaded rectangles contribute to both flow and balance here. These are included in your layered template bundle as DHodge_LTBPClass05d.psd, DHodge_LTBPClass05e.psd, and DHodge_LTBPClass05f.psd.



YOUR TURN

Now it's your turn to make a page that incorporates asymmetrical balance. Use one of the sketches provided or take off on your own!

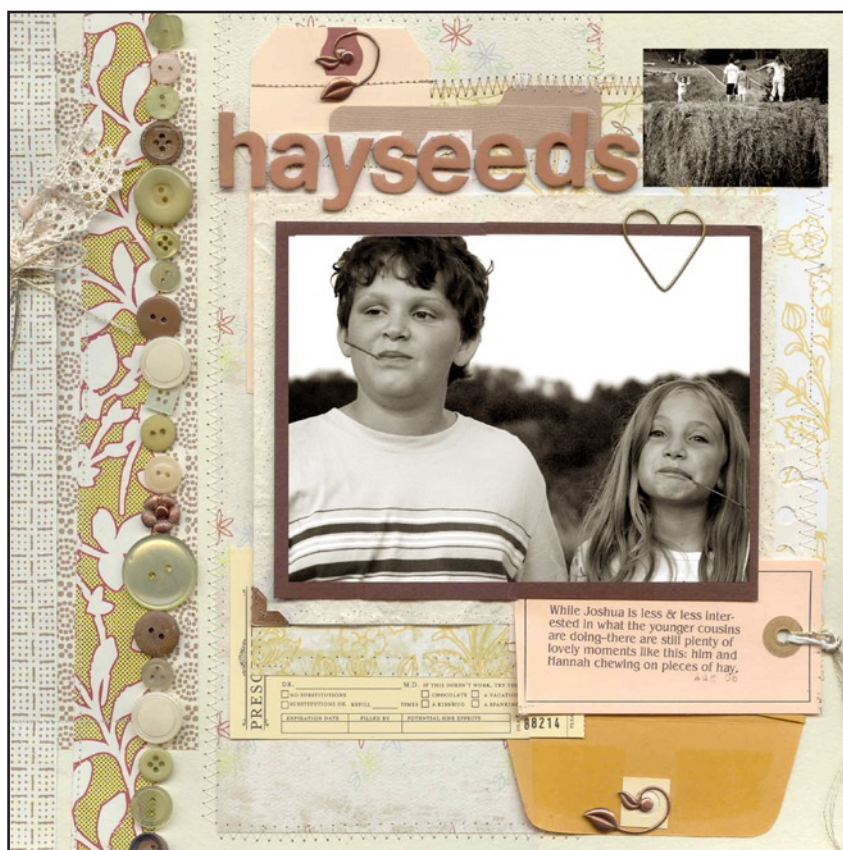
Lesson 6: Layers

- The Design
- Sketches
- Variations
- Your Turn

THE DESIGN

Layered—and even collaged— backgrounds for your photos are yet another starting point for scrapbook page design.

The terms “layered” and “collaged” are sometimes used interchangeably in scrapbooking jargon, but, for me, there is a difference that has to do with the amount of meaning conveyed by the elements other than photos, title, and journaling. I love it when I pull off a “collaged” page, but the majority of my pages are what I consider “layered.” That said, I don’t believe the differences are black and white or that you should fret on whether you’re “layering” or “collaging.” I’ll be calling our work “layering” and sharing techniques that may be used for both layered and collaged pages. Again, these are not hard set rules -- they are ideas that you may or may not use.



layered

I consider "Hayseeds" a layered page. I incorporated papers, motifs, tags, envelopes, fibers and embellishments that support my photos in tone and style. They don't, however, convey connections that have to do with deeper meaning. The page itself is not a deeply meaningful page—it is a moment in time that I love having captured and want preserved

collaged

"Awesome View" is a collaged page for me. The images of birds and plants along with the clipped words are all chosen to create an environment for presenting my father that is in addition to that shown in the photos. He is a man of the outdoors, and, now that he's ill and unable to move freely, the time he can spend outdoors on his porch, looking at the land he grew up on and farmed recharges his body and keeps him living on. I've tried to play up that meaning with these images and words.



why use layering?

Layering and/or collaging are great ways to:

1. add texture and dimension
2. create interesting white space (this would be the area around a collaged inner canvas)
3. incorporate meaningful images and motifs that will influence how a viewer will see your page and, what's more, understand your relationship to the subject being scrap-booked
4. explore and better understand what meaning the page has for you



5. reveal your personal style and ideas about the page subject
6. just have fun and play with interesting patterns, textures, and images

Let's take a look at the degree to which these layering benefits are incorporated into "Much 2 Admire."

- 1) There's texture and dimension in the several layers which have scalloped, sewn, torn, and distressed edges.
- 2) The "white" space here is the patterned paper of the background canvas. The inner canvas (with its layers) creates asymmetrical surrounding white space.
- 3 and 4) Dragons and little boy princes support the idea of my growing son still being a little boy at heart.
- 5 and 6) I love layering. I love the sweet colors and youthful images for scrapbooking my son.

approaches for layering

I can't tell you HOW to add layering to your pages as well as I can tell you the considerations that you should be holding and balancing in your mind as you choose, add, and place elements. It's not a science. It's art and it's personal and it should be pleasurable.

Ask yourself the following as you work:

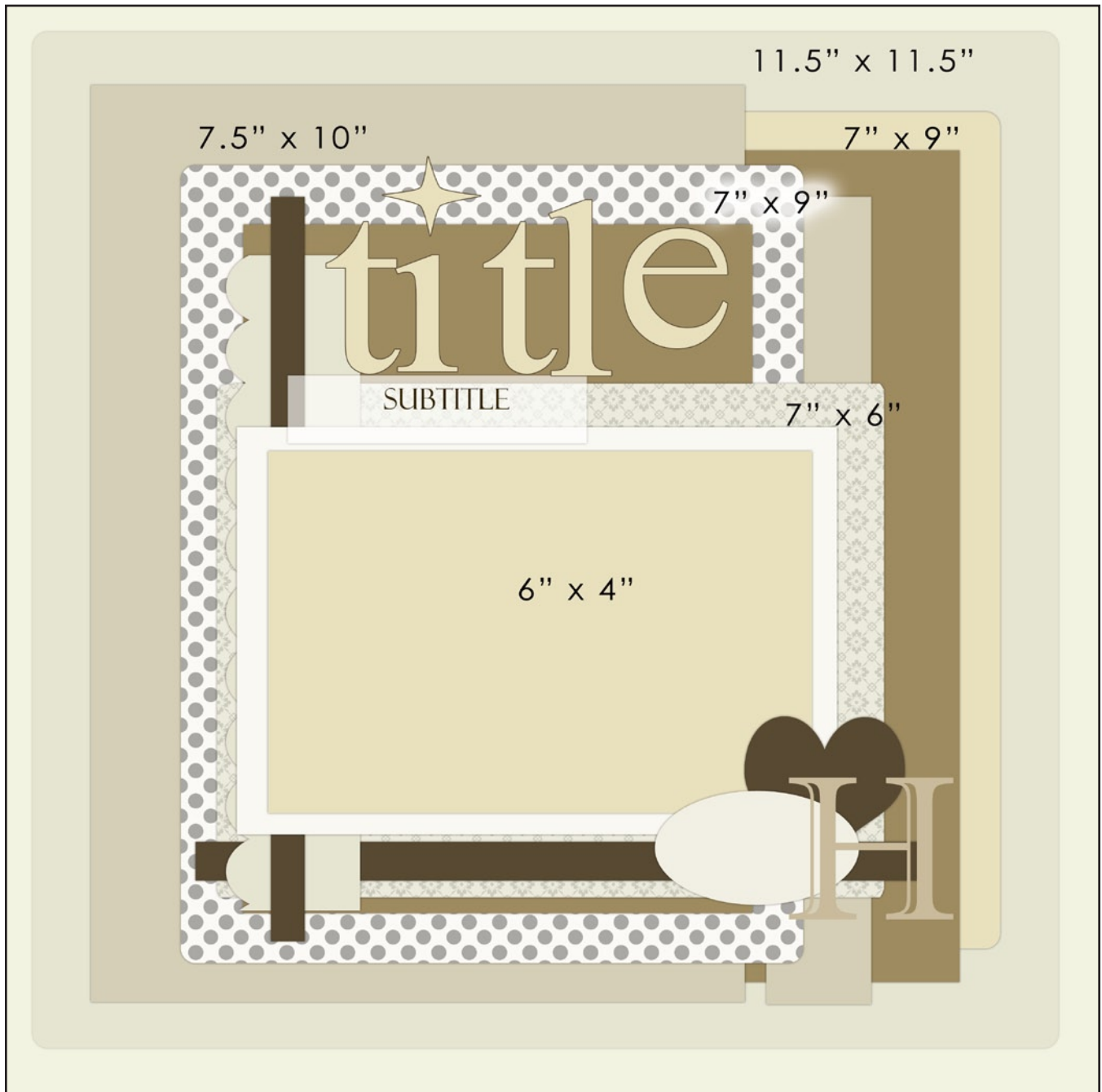
1. What is your desired focal point? Is it a photo? Journaling? Something else? How will you emphasize it? With size, matting, dimension, contrast, embellishments? (Next week's lesson on emphasis will give you a stronger grounding in this).
2. What space do you plan to fill? How will you use/include white space? (Refer to Lessons 1, 2, and 3).
3. What's your foundation piece? Choose it while keeping in mind the answers to the questions above. (Refer to Lesson 4.)
4. What kind of balance will you incorporate? (Refer to Lesson 5.)
5. What is the tone or mood you'd like to create? How will you use color and pattern? How much contrast will you incorporate?
6. What are the meanings you'd like to explore and, perhaps, reflect with element choices?



Even clean-looking pages can incorporate layers. The focal point on "Well-Done" is the photo of my friend with one of the burgers she'd just torched at a picnic. I emphasized it with size and placement -- in the center of the page and (almost) at the top of the stack of layers. I layered elements to make an inner canvas that holds papers, photo and title tag with surrounding asymmetrical white space. To me, there are two foundation pieces here: the gold patterned paper and the flower-printed vellum together provide the base my elements sit upon. The mood is upbeat and "blue-skies," and the meaning isn't deep--just fun.

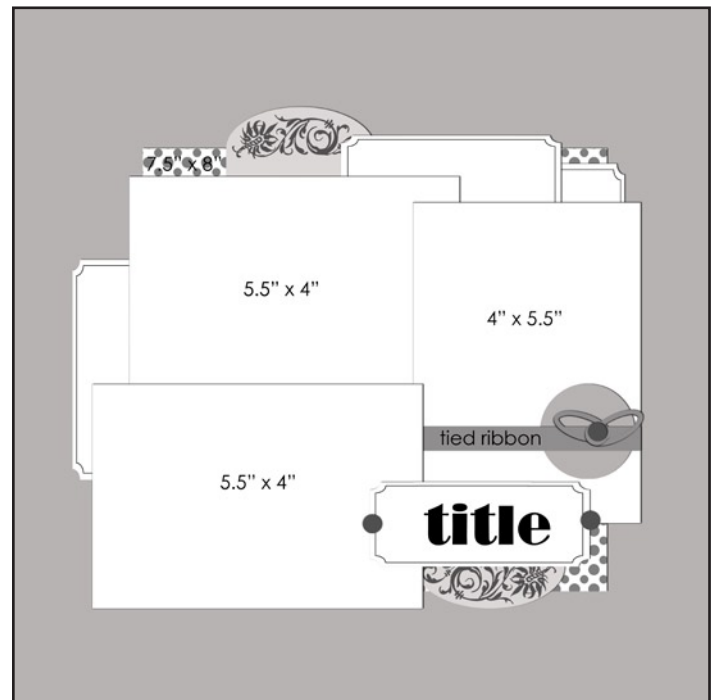
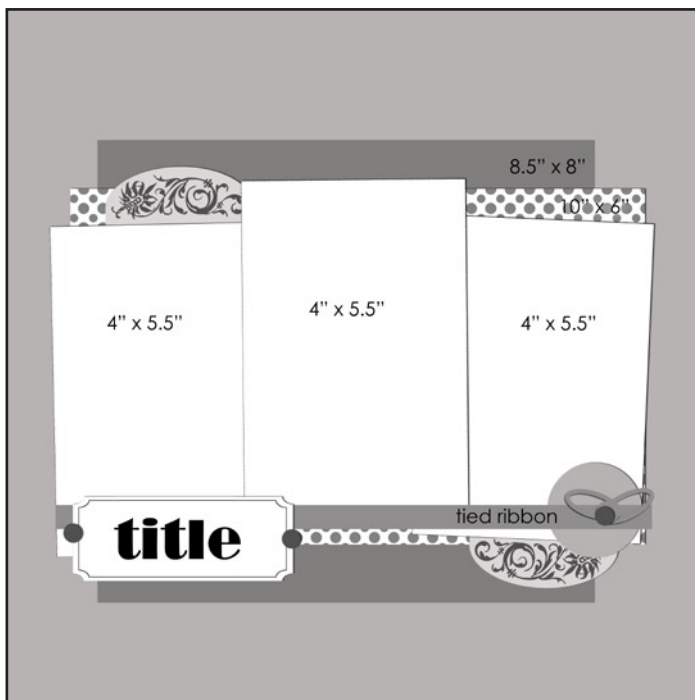
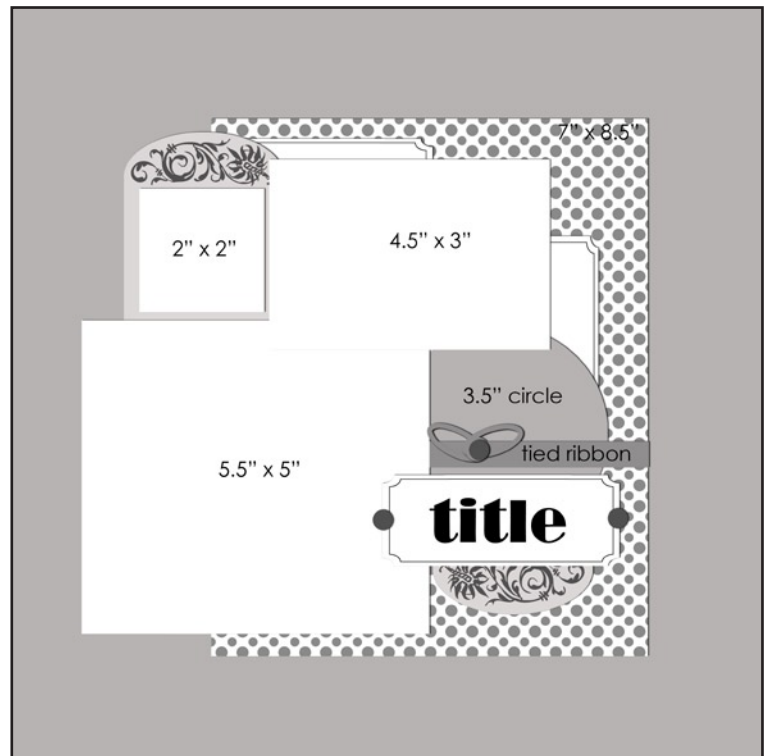
SKETCHES

Here's a sketch with lots of big layers. Consider trying this with a tone-on-tone approach (lots of creams, whites, tans). If you have my ebook "Every Little Thing" from Designer Digitals, this sketch is based upon the layout "Family Portrait in PJs" on page 64. This is included in your layered template bundle as DHodge_LTBPClass06.psd.



These are some additional sketches that use lots of layering. They're from the Get It Scrapped! Sketch gallery #32. If you have my ebook "Every Little Thing" from designer digitals, the top sketch is based upon the Thanksgiving layout on page 47.

These are included in your layered template bundle as DHodge_LTBPClass06d.psd, DHodge_LTBPClass06e.psd, and DHodge_LTBPClass06f.psd.



VARIATIONS

Layering is a topic that is huge—and we’re going to come at it by looking at the pieces.

So: let’s take a look at a variety of pages incorporating layers and get the mojo flowing. On this page, look at the layering going on in focused areas.



The bottom one-third of “Strike a Pose” holds journaling and a smaller photo. Behind and around these are a series of vertical strips that are all of the same height but of varying widths. This is a fun way to use coordinating paper lines to add interest. Several long and narrow strips of these same papers run beneath the focal-point photo.



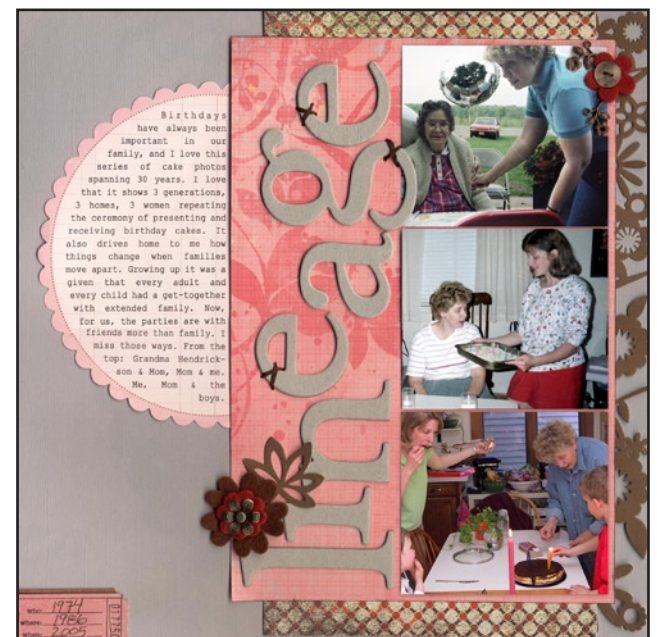
While “Just Do It” layers photos, papers, chipboard flourishes and embellishments throughout, I want to call your eye to the strip of papers running through the center. Several strips of coordinating papers in varying widths are layered and sewn together. Again, this is an easy way to get detailed layering and several patterns onto your page quickly and in a way that doesn’t overwhelm the photos.

The possibilities for what you can layer onto your page are numerous. To begin, consider: paper, tags, journaling blocks, photos, embellishments, alphas, labels, paint, ink, rub-ons, and text.

Additionally, you have lots of options for adding interest to the edges of your layers with techniques like inking, sewing, sanding, and tearing. And, then, yet another aspect to think about is how you might visibly “fasten” the layers for even more interest. You could hand or machine sew, staple, pin, tie, and clip.



“You Come Too” incorporates an angel I printed to t-shirt iron-on paper and then ironed onto the page. “Stockings” includes papers, botanicals, ribbon, and felt. All photo edges are sanded for definition, The layering on “Legacy” is simple—using two patterned papers, a strip of diecut flower paper, and a journaling spot—but it still adds lots of interest.



Mixing patterned papers is another topic that could fill many more pages than we have here. Here are some quick tips:

- Using coordinated lines is the quickest and easiest way to mix papers.
- When you're mixing papers from different manufacturers, unify by color or theme.
- Use a common technique like inking or sanding edges to unify patterns.
- Use ribbon, paper strips, or stitching to separate different patterns on the page.
- Mix scales. Pair an oversized motif with a smaller pattern.

"Greatest Show on Our Road" successfully mixes a small geometric pattern—peeking out from beneath each side of the photo block—with a larger old-fashioned floral motif.

Five different patterned papers are used on "Dadz in the Hood." To successfully incorporate this many patterns, I used papers from a coordinated line, and I used them in small doses.



YOUR TURN

Now it's your turn to create a layered design. Use the sketches on page 5 and 6 or set yourself the task of making a layered "inner canvas" with asymmetrical surrounding white space as on "Awesome Sight" on page 52 or "Much 2 Admire" on page 53.

Lesson 7: Shelved

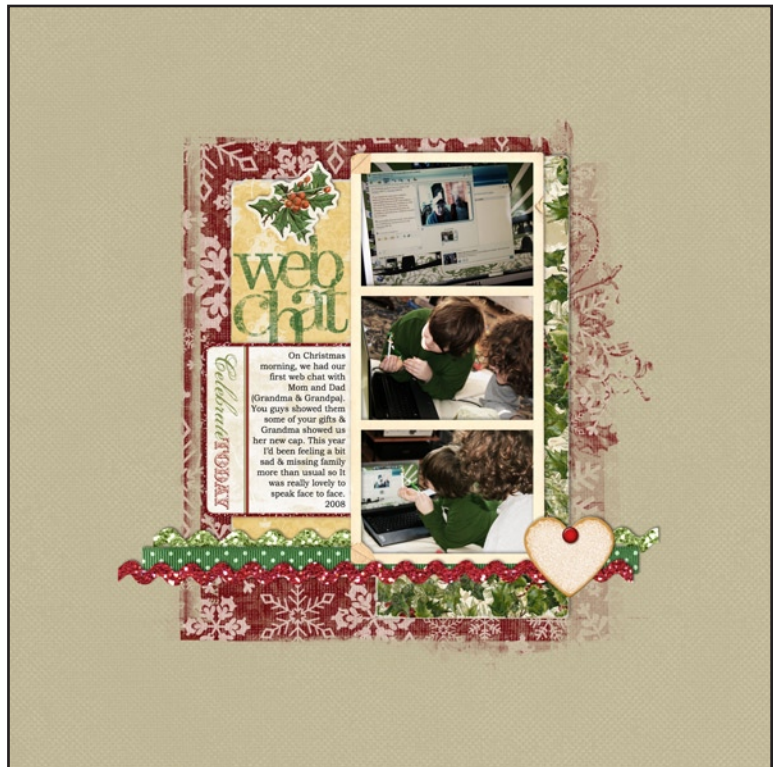
- The Design
- Variations
- Details
- Sketch
- Your Turn

THE DESIGN

In the next six lessons, we will put all that we've learned in the first six lessons to work as we incorporate very specific elements on our pages. Today's approach? Ground your design on a "shelf." Think of using this "shelf" on your page as the equivalent of decorating a fireplace mantel. Decorating a mantel is an exercise in balance and proportion.

What will you make your "shelf" of? Here are a few options:

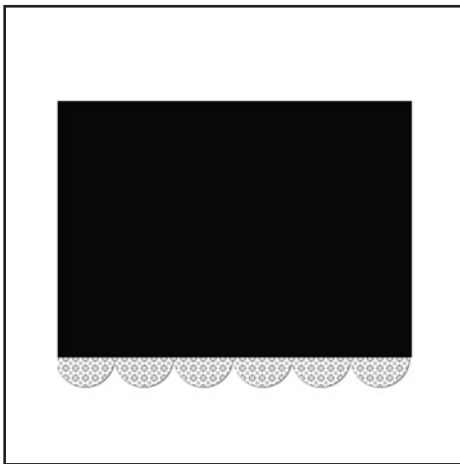
- words
- ribbon
- paper strips
- buttons or some other repeated embellishment
- edge of bracketed paper
- stitching
- scallop



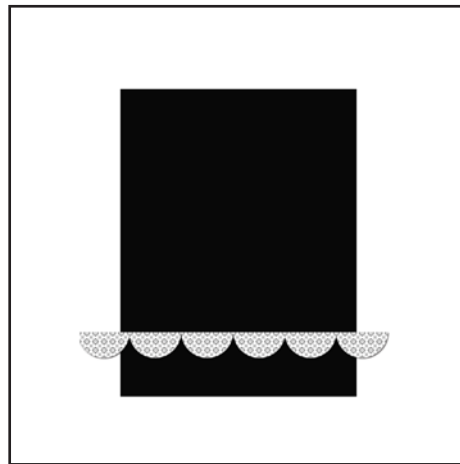
The elements on "Web Chat" sit on a shelf of ribbon and glittery ric-rac. The block is centered on the canvas, but the elements on the shelf are arranged asymmetrically.

VARIATIONS

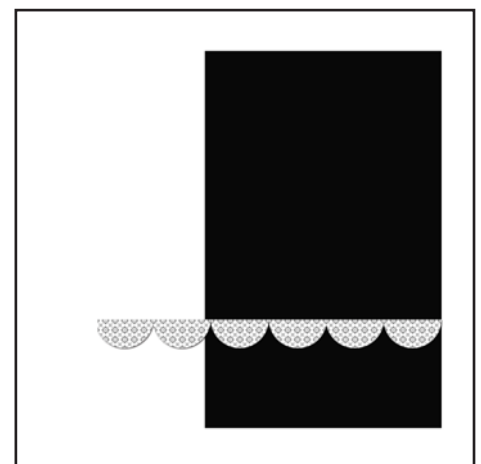
Several shelved variations follow. Look at them for balance and proportion. Use them as starting points for your own designs.



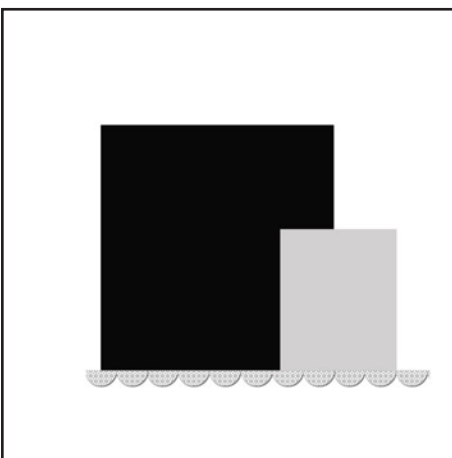
Place one element on a strong shelf and center the entire grouping on the page.



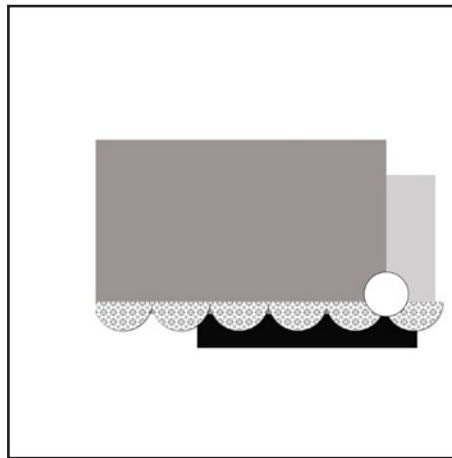
Support a tall block by running a bit of the block below the shelf



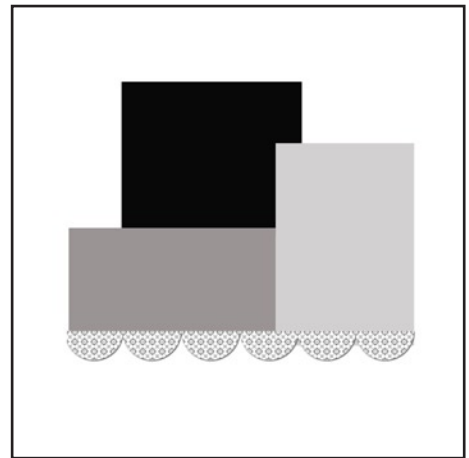
Place a shelf over a strong portrait-oriented rectangular foundation piece. This shelf can support journaling, title, or smaller layered elements.



Arrange items asymmetrically on your self. Compensate for the asymmetrical weight with off-center placement on your canvas.



Compensate for asymmetrical weight above the shelf by adding a bit of asymmetrical weight below.



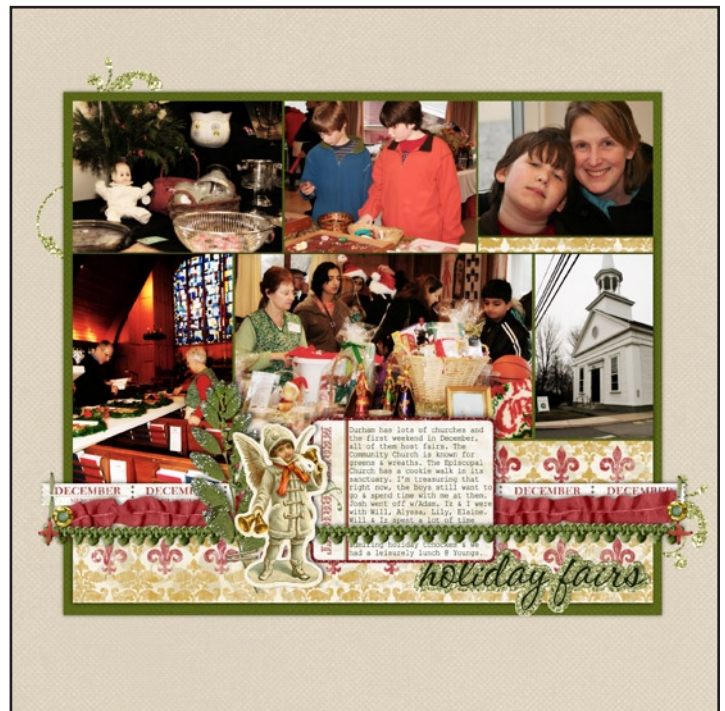
Build an asymmetrical pyramid that can sit at horizontal center on your page.

DETAILS

Let's take a closer look at several balance and scale (or proportion) considerations to keep in mind.

symmetrical

A common design approach to decorating mantels is to place items symmetrically—think of a large, center-placed mirror flanked by identical candles. The block of photos on “Holiday Fairs” is the equivalent of that big mirror. Because of its heft relative to my shelf of ribbon, I extended it below the shelf to avoid a top-heavy feeling.



asymmetrical

Achieving asymmetrical balance requires placing items on each side that are different but that come close to having the same visual weight. The feeling here is looser and more casual than with a symmetrical arrangement. On “Sledding,” three photos are arranged in an uneven pyramid sitting on a ribbon shelf. The stamped background echoes the shape and runs slightly below the shelf. The title card at bottom right provides additional balance. The entire “weighty” grouping sits slightly beneath vertical center of the canvas.

proportions

Good balance will come out of a careful consideration of proportions:

- How big will your shelf be? Is it whisper-thin or does it have some heft? This determines how much “weight” it can hold and how much counterbalance you might need beneath the shelf.
- How many items will you put on your shelf?

There’s a strength in putting just one item on a fireplace mantel (think large art-piece) that results in calm and order.



Take a look at a very strong shelf.

A wide strip of red patterned paper combines with a slice of white bracketed paper to make a hefty shelf that contrasts strongly with the background canvas. It has no problem supporting this one large photo.

The bracketed paper is positioned off-center and affixed with a large, fun flower, which keeps the page from the formal (symmetrical) feeling it might otherwise have.

The addition of a perpendicular element (the word “document”) at one side adds additional support and strength to this shelf.

Alternatively you could go for an eclectic and appealing combination of many items. This requires using layers and looking at the arrangement from all angles. This is the kind of mantel arrangement you might find in a casual cottage-style room.



“Farmer’s Museum” features a big, busy grouping of framed photos from an all-day outing.

The strip of paper and the black bracket can barely support all that’s piled up here--but that’s sort of the point. This is a homey, eclectic compilation of sights.

A second black paper strip slides off to the right at the top of the grouping. This provides the bit of balance that keeps the whole thing from teetering the other direction.

- Where will you place your shelf on the page. In mantel-talk this would be the equivalent of considering how much space you have between the mantel and the ceiling, and between the mantel and the floor. Additionally are you working in a narrow space or a broad one?
- How will you use color? Consider color in a room of your house: when most of the darker colors are below eye level, the room feels anchored. Use color this knowledge to make sure your shelved grouping is grounded.



A colorful grouping of ribbon and a doodled paper strip provide the shelf on "Soft." The result is a bright and strong horizontal line grounding the elements to the page

The elements are asymmetrically arranged with the heaviest to the left side of the shelf. This is counterbalanced by the placement of the entire grouping slightly to the right on the canvas.

The tall photo block extends a bit below the shelf to prevent a "toppling" feeling.

The entire grouping sits slightly beneath vertical center.



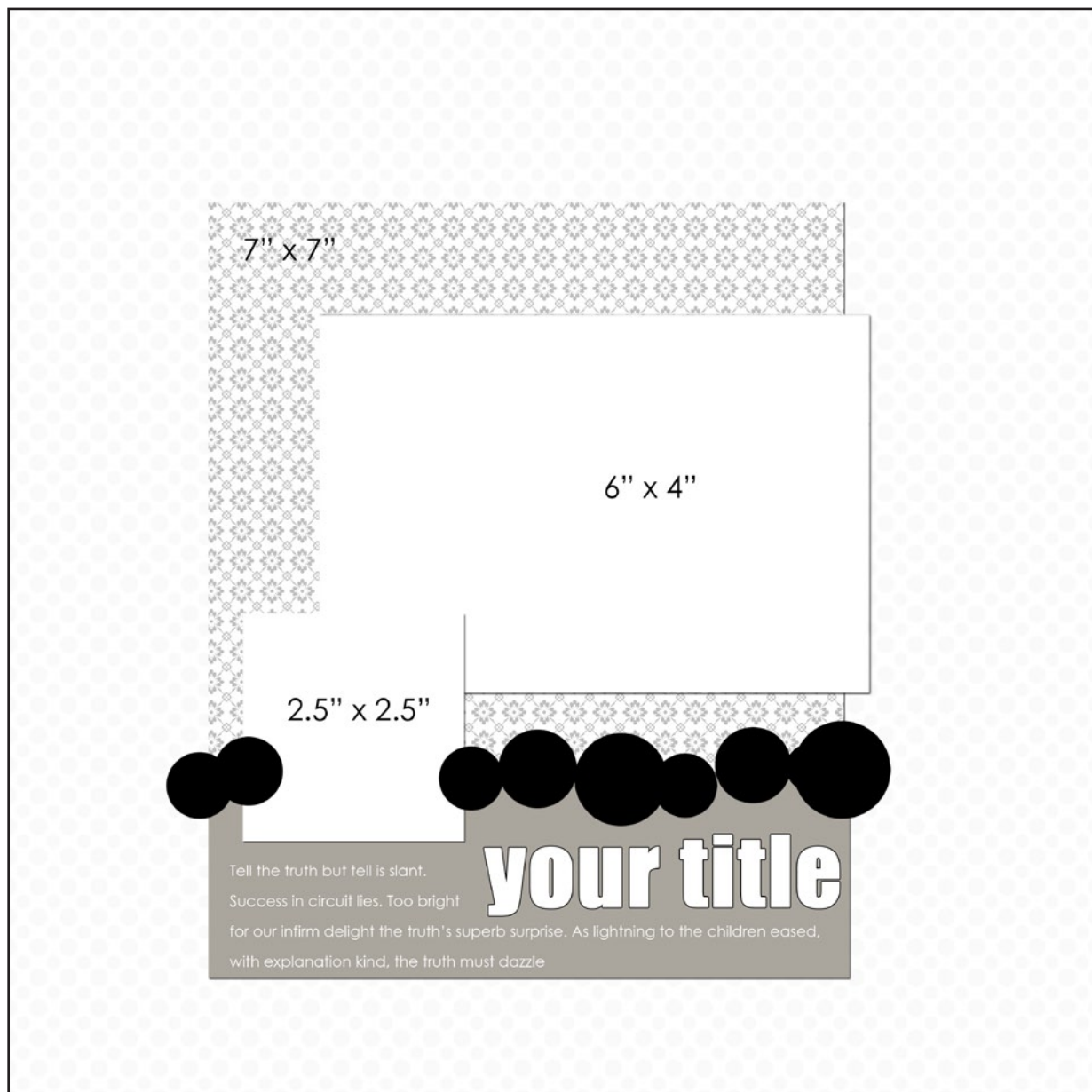
The shelf on "Family Tree" is a thick bold strip of ric-rac. This shelf gets its heft from both its size and its very strong contrast to the rest of the elements and the background canvas.

The asymmetrically-placed photo sits a bit off the shelf edge on left, but is kept in balance by several things:

- the ric-rac running off the right side of the canvas;
- the darker (blue) block on the background canvas supporting this extra weight; and
- the placement of the entire block quite low on the canvas.

SKETCH

This sketch uses a shelf of buttons A darker block beneath the shelf helps support the tall block and asymmetrical photos above. This is included in your layered template bundle as DHodge_LTBPClass07.psd.



YOUR TURN

Now it's your turn to create a scrapbook page with a "shelf." Use one of the variations on page 61 as your starting point and see where it takes you.

Lesson 8: Banded

- The Design
- Variations and Details
- Sketch
- Your Turn

THE DESIGN

Arranging your photos in a strip or a band and then using the remaining space on the canvas for journaling and title is page foundation that is easy to use AND that provides lots room for variations.

This design is great for:

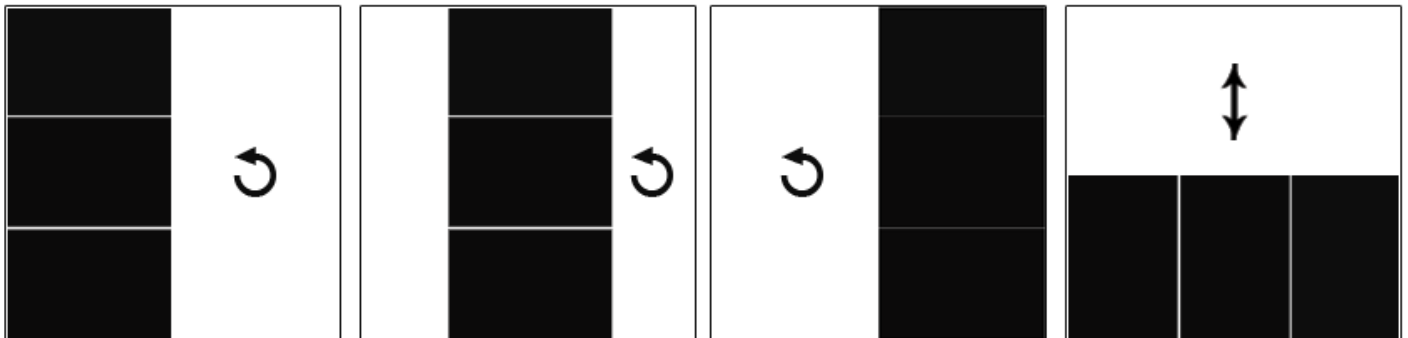
- presenting 1,2, or 3 photos.
- working with 3 portrait-oriented photos or 3 landscape-oriented photos.
- including a substantial amount of journaling with multiple photos on a one-page layout

This design is flexible and provides lots of opportunities for incorporating products and techniques that support a variety of styles. Keep the mats and edges simple and the photos lined up for a clean and classic page. If you're looking for something more casual, tilt or place a photo ajar, rough up your edges and add stitching, doodling, or some other homey touch. The number of possible variations in placement is huge.



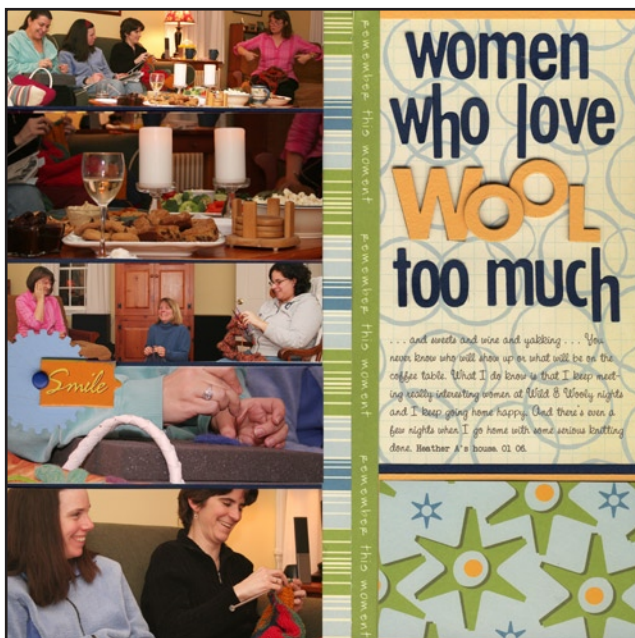
Three unframed and unmatted photos of equal size are placed in a column with narrow gutters. The vertical band of photos sits about two inches in from canvas edge and a strip of patterned paper runs their length and unites them.

VARIATIONS AND DETAILS

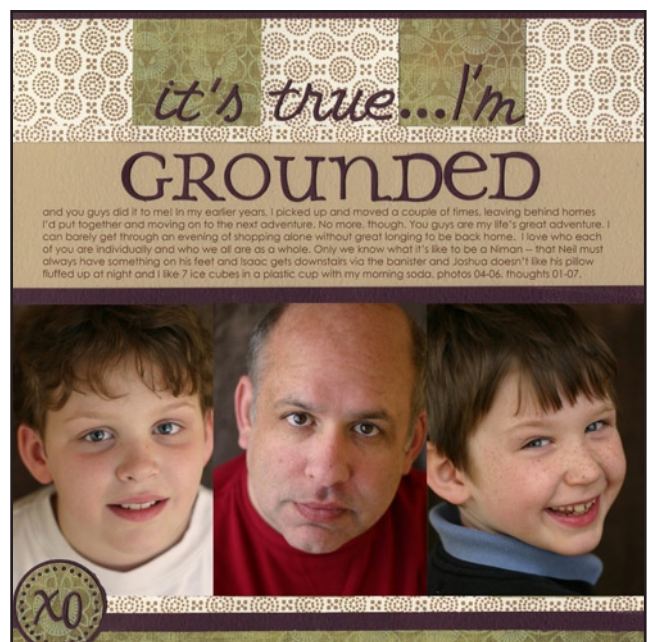


The most basic approach for this foundation is to vertically align three (or more) photos (or blocks of paper or journaling) of equal width. Place with abutting edges from top to bottom. This “band” can be placed to the right of the page, to the left

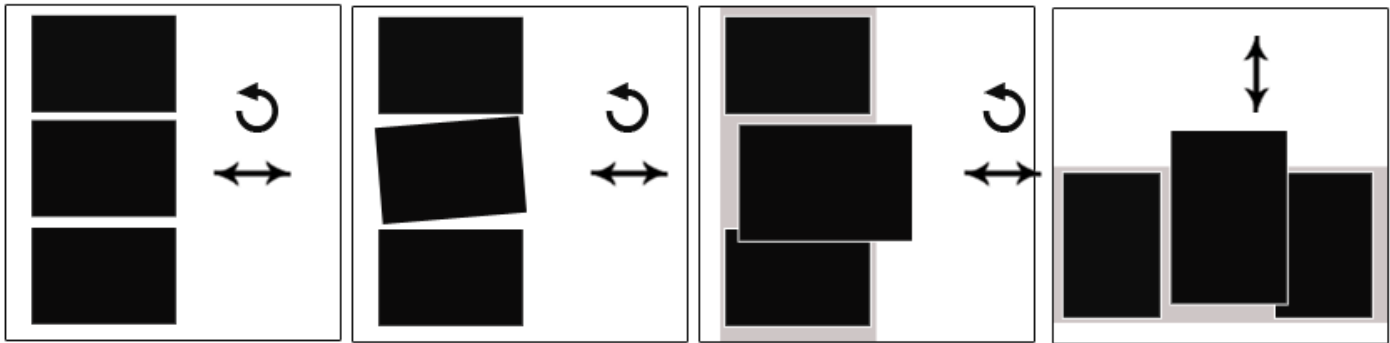
of it, or anywhere in between. Bleed off the edge or leave a narrow margin. What’s more, you can rotate this foundation 90 degrees and position the block at top, bottom or anywhere in between.



Five photos of varying heights and equal widths are placed with very narrow gutters between and edges bleeding off the left side of the canvas.



Three equally-sized photos are lined up horizontally with edges abutting. They are placed a short distance from page bottom where paper strips add decorative interest.



Use slightly smaller photos (or blocks) of equal width and of heights that allow gutters or even framing. Again, play with positioning of the grouping across the page--or rotate 90 degrees

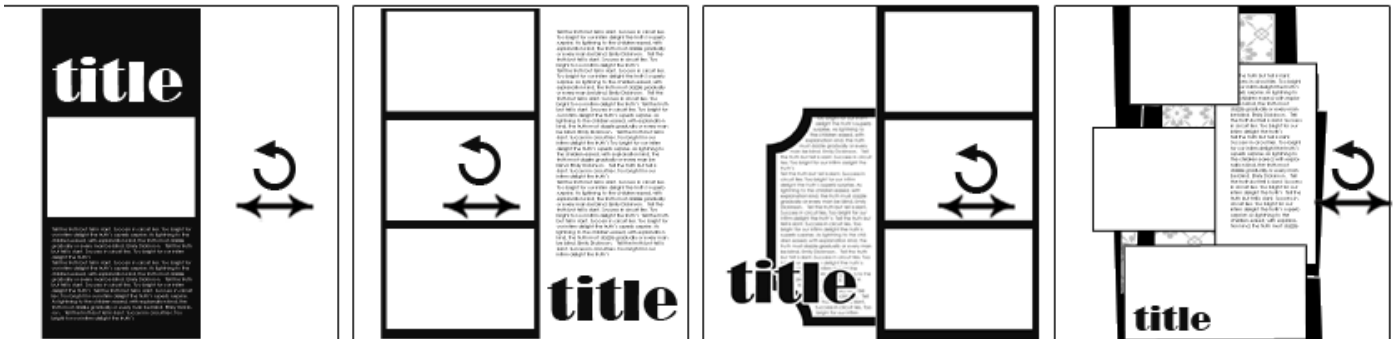
and play with vertical positioning of the grouping on the page. Jazz things up by pulling one photo out of alignment, or even adding some variety of in photo sizing. Try different block mat options.



Three framed photos (two of equal size and one slightly larger) are placed a bit ajar in a vertical column. The larger photo is in the center and treated with a fancier frame to create a focal point and add variety. Journaling and title sit on the right half of the canvas.



Here, a navy vertical mat houses four landscape-oriented photos. One is framed and layered above others to add dimension. A strip of patterned paper decorates the mat. Journaling and title sit on the other half of the canvas.



Consider the “band” as a place to house things other than photos. Title and journaling can sit here with one photo. Just as there are a variety of ways to use the “band,” so, too, are there a vari-

ety of ways to use the remaining area. A great asset of this page foundation is how economically it uses space, and, thus, how nicely it can house substantial journaling.



“Bedtime Delay Tactic #28” is a page with generous white space. The “band” houses one photo, title, and journaling.



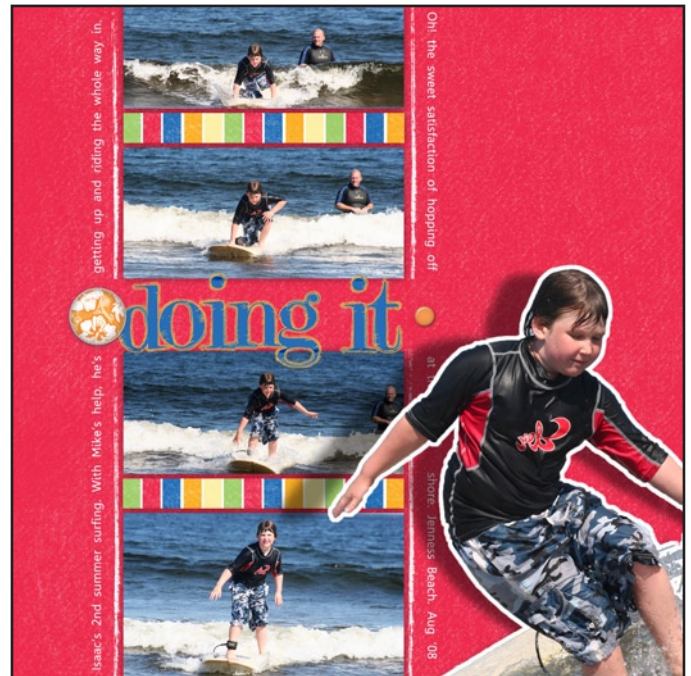
The narrow band of photos on Anime bleed off page edge. A large focal photo and lots of journaling fill the rest of this very full page.

Starting with a very simple foundation and then understanding all of the aspects you can modify gives you innumerable layout options.

The starter: a band (horizontal or vertical) of photos that takes up half (or less) of the page.

CHOICES

- orientation
 - ◇ horizontal band
 - ◇ vertical band
- positioning of band on the page
 - ◇ bleed off page edge right or left (with vertical-top or bottom with horizontal)
 - ◇ leave a small edge margin
 - ◇ position somewhere in between
- positioning of photos (or blocks) relative to one another
 - ◇ abut
 - ◇ use gutters
 - ◇ use frames
 - ◇ place all aligned
 - ◇ tilt some
 - ◇ pull out and enlarge a photo
- other
 - ◇ add edging for a band that goes edge to edge (or top to bottom); use paper strip, ribbon, scallop, etc
 - ◇ add mat for band that's smaller than page height or width
 - ◇ variation is how you use the space outside of the band





Take a look at the variations on the following pages.

"Meet Me" has a vertical band of photos on the right (notice how the center photo is actually two photos). This "band" isn't matted, but, rather, set off with a hand-drawn border. The area to the left holds title, another photo, and journaling. Notice how each of these elements aligns with a photo in the band.

Narrow strips of horizontally striped paper border each edge of a band of photos. Behind the band is a patterned paper foundation piece that stops short of the opposite side of the canvas. The title runs sideways along the edge of the band, and a journaling block juts off the foundation piece.





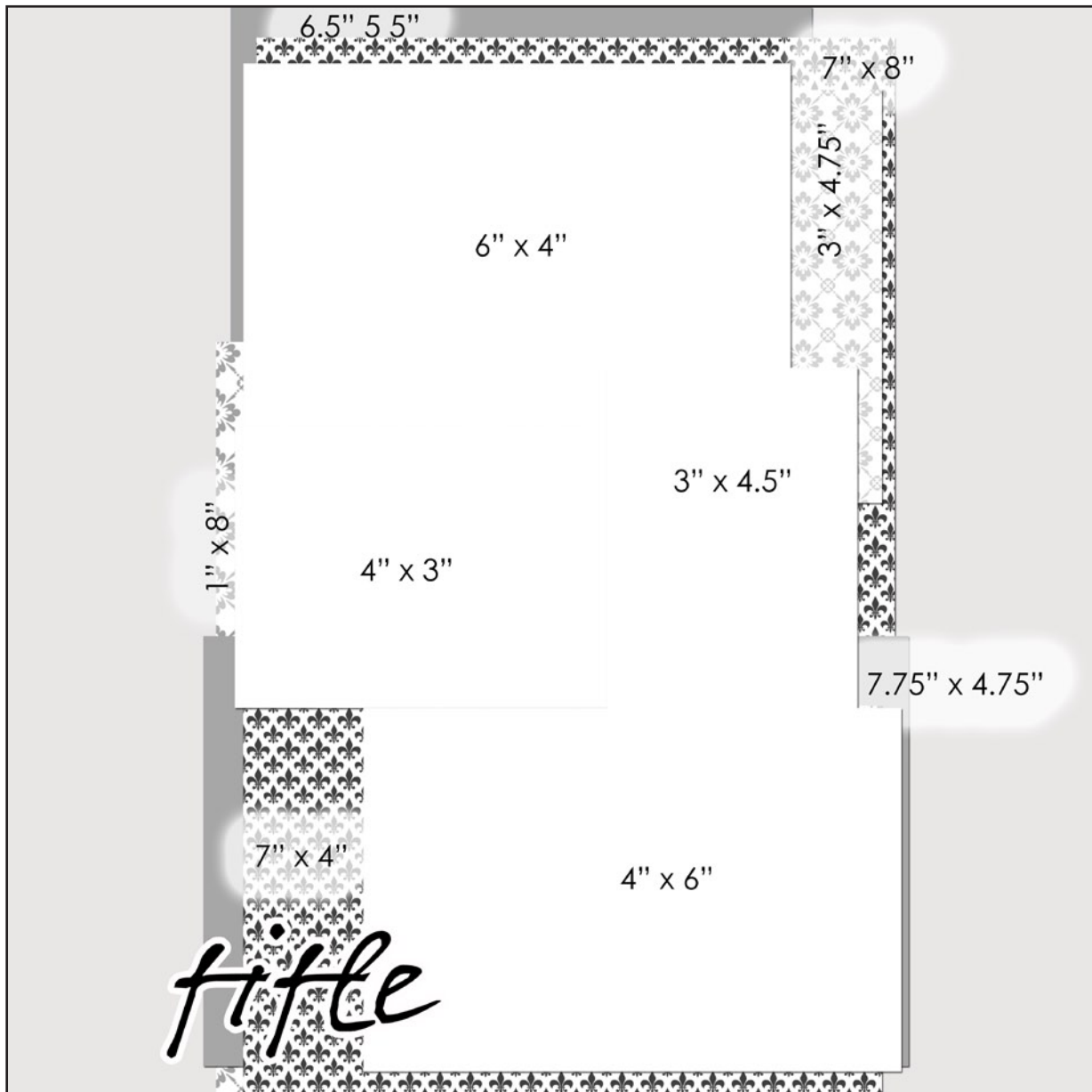
"Shovel to Skate" is a collaged band with uneven edges running down the center of the canvas.

"A Really Good Morning" has one oversized photo as its vertical "band" sitting on bold patterned paper. Tilted paper layers back up the band. A narrower band at top houses journaling and title.



SKETCH

The sketch here comes from the layout "Shovel to Skate" on the previous page. This is included in your layered template bundle as DHodge_LTBPClass08.psd.



YOUR TURN

Now it's your turn to use a "band" on your page. Find three photos that all have the same orientation. Think about how much room you need for journaling and title and then go through the options on pages 70-72 and make choices that work for your own "banded" page.

Lesson 9: Divided

- The Design
- Details
- Sketch and Variations
- Your Turn

THE DESIGN

This is another lesson in which I'm asking you to give yourselves a very specific design challenge. The goal is not only to put your design skills to work, but, also, to give you a seed that will (hopefully) result in designs you wouldn't otherwise have created.

Today's starting point is a "divide." You should divide most or all of your page either horizontally or vertically and then **(this is important)** make that dividing line key to your design balance and impact.

Note: Don't confuse this with dividing a background in half for interest or as a way to delineate areas to fill. Rather, make everything depend upon and come out of this divide.

"To School '09" is built around one very obvious horizontal divide and a weaker vertical divide.

The horizontal divide is created with several layered ribbons that don't quite reach to each side of the canvas. The two larger photos sit diagonal from one another above and below the divide as do the two smaller photos.

The vertical divide is created with alignments—alignments of the photos on each side and of the journaling that is left justified on the left and left-justified on the right.

The entire grouping is placed at approximately canvas center. The result is a composition with interesting tension and energy.



DETAILS

Make your “dividing” line with:

- a physical line of something (paper strips, ribbon, a series of buttons or tags or stitching or even paper clips!)
- alignments
- white space

In “Busy Bees” Doris Sander used a line of crumpled and stitched-down ribbon which she topped with yellow buttons. It’s a strong and eye-catching line. The photos and paper blocks that are positioned above and below it are all placed with equally-size gutters.

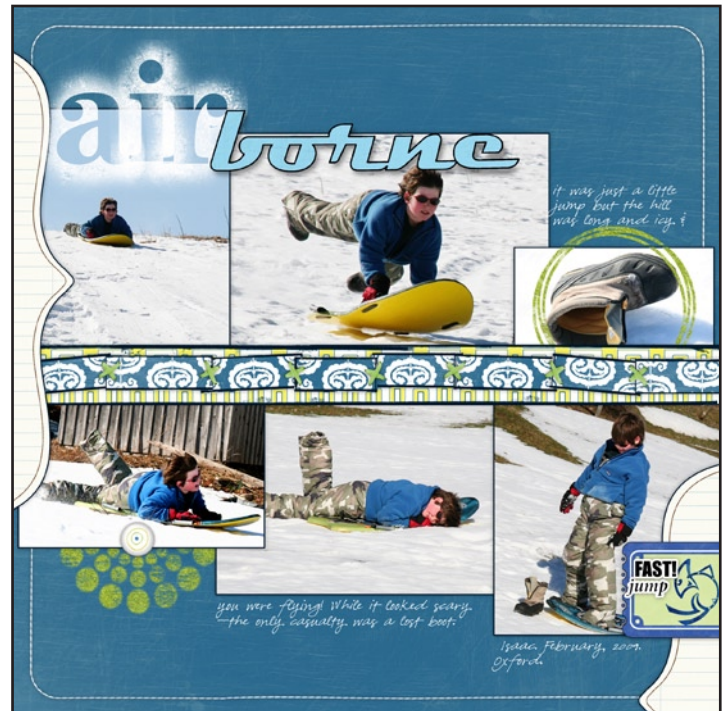
Her balance is fabulous. Above the line, she uses blocks of equal height. Below the line, the blocks have progressively shorter heights. Two journaling areas sit diagonal from one another and above and below their respective photos.

Note how this page has a strong alignments and, yet, a casual and loose feel. Check out the alignments of: the top journaling block, the two far-left photos; the patterned paper block and the photo below it. These strong alignments are softened by the curved stitching and the “messy” ribbon.



page design by DORIS SANDER

"Airborne" is a digital page that I made inspired by Doris' "Busy Bees" on the previous page. I began with a "messy" and interesting horizontal dividing line and I continued by using her approach of progressively shorter photos. The divider here goes off each side of the page, and the photos overlap.



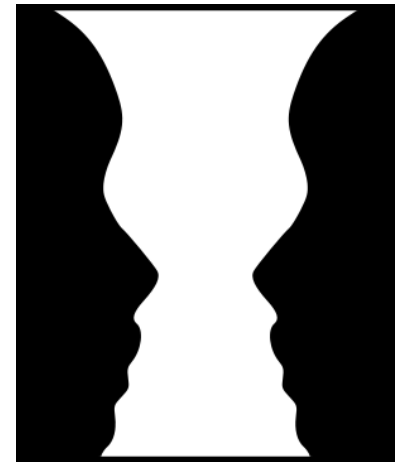
"Do It" uses several layers of patterned paper to make an obvious and interesting dividing line which stops an inch in from page sides. I have diagonally balanced elements of similar weights above and below the divide. The most prominent elements creating this balance are the two photos and the chipboard scrolls.

These pages are all built around a vertical divide positioned smack dab in the middle of the canvas. The divides on "Day's End" and "Fast Forward" are of ribbon and paper strips and both stop short of running to page top or page bottom.

The divide on "Autumn Outing" is created with white space. Notice the strength of this divide. If you take this approach, be sure the break is clear. Good contrast and strong alignments make this an effective divide upon which the composition depends.



What do you see in the black and white image here? A vase or two faces in profile? During visual perception, our brain simplifies things into a figure that we look at and a ground that forms the background. As you look at the image you will at first perceive either the vase or the faces as foreground—and then after a bit of time you'll see the other as foreground. And then you will be able switch back and forth between the two.



SOURCE: Wikipedia

The implications of this for design are that people are accustomed to seeing the background as passive and unimportant. If you can create figure/ground tension, you can add visual energy to your page. When you run substantial and interestingly-shaped white space through the middle of your page, you will create a subtle ambiguity between figure and ground that's interesting. The space on Doris Sanders' "Shutterfly" has angles and curves. Elements on each side bleed off the page. White space surrounds three sides of the elements on the left. This all creates wonderful energy. See a similar approach on my page "Bright Spot."

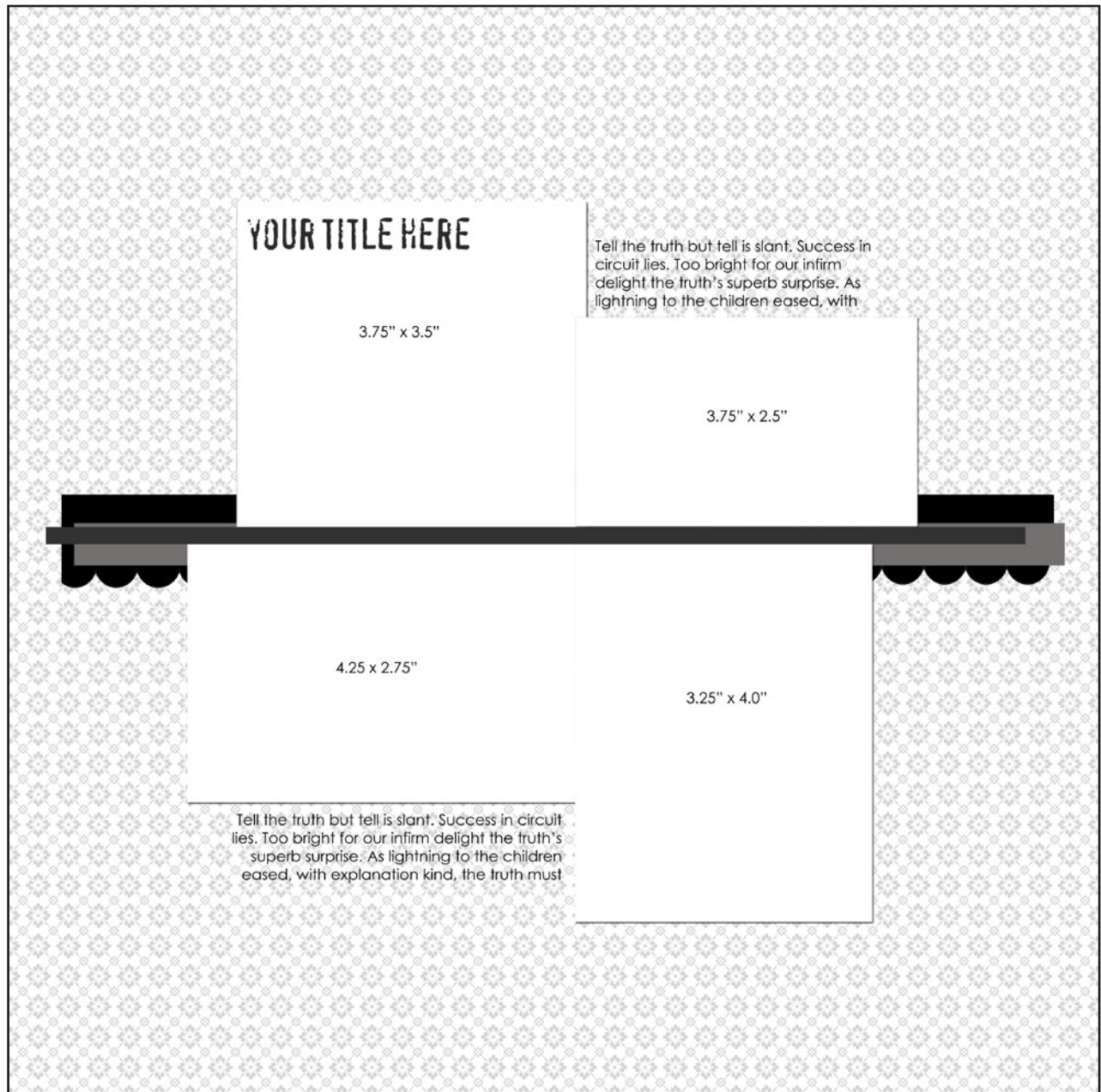


page design by DORIS SANDER



SKETCH AND VARIATIONS

This new sketch incorporates a strong horizontal divide and a weaker vertical divide as described in the caption for "To School '09" on page 78. This is included in your layered template bundle as DHodge_LTBPClass09.psd.



This sketch from the Get It Scrapped gallery (#27) uses white space to create a vertical divide. This is included in your layered template bundle as DHodge_LTBPClass09b.psd.



The divide on this page is not a narrow strip, but, rather, substantial and interesting white space. This sketch is #2 from the Get It Scrapped Sketch Gallery and it's part of the Class 05 bundle included with this class.



YOUR TURN

Take one (or all) of these challenges to make a scrapbook page:

- Build your page on either side of a line created from elements—paper, ribbon, buttons or something else. The divide could be vertical or horizontal.
- Build your page on either side of a strong line of white space (again, vertical or horizontal).
- Build interesting and substantial white space **THROUGH** the middle of your page as your divider (again, vertical or horizontal).

Lesson 10: Slanted

- The Design
- Variations and Details
- Sketch
- Your Turn

THE DESIGN

You can use lines in your layouts to elicit an emotional response. Horizontal lines are calming—think horizon. Verticals are dignified, elevating even—think of tall pines and church spires. A diagonal line is action. It's a line on the move, and it can add interest and energy to your pages.

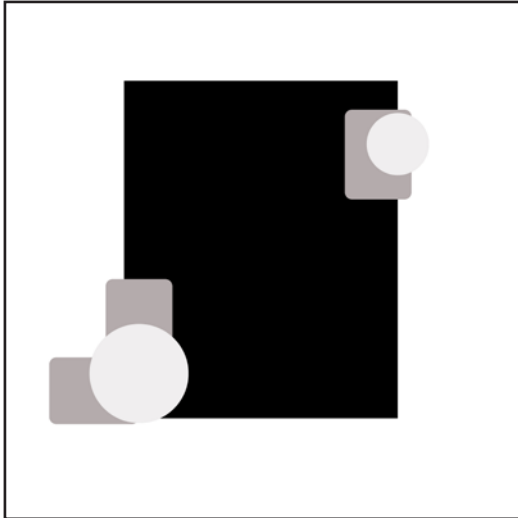
Composing a photograph so that your subject is at a diagonal almost always makes a more compelling shot. The same principle can be applied to page design. The diagonal line does not need to be literal. Rather, you just need to set up at least two points along your diagonal that stand out—so that the viewer's eye makes the connection. Your diagonal can be descending (from upper left to bottom right) or ascending (from bottom left to upper right).

The elements on "Too Many Dishes" are placed on the page to create descending diagonal draw.

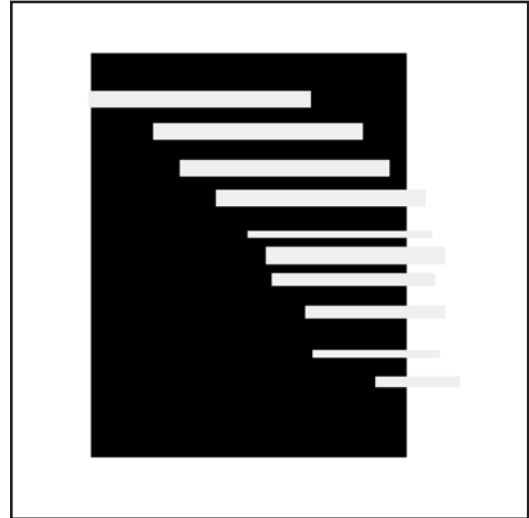


VARIATIONS AND DETAILS

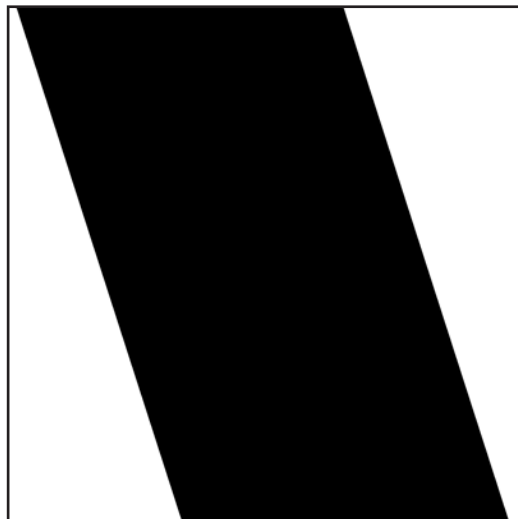
Here are some ideas for creating diagonal draw on your pages. Try these and come up with others.



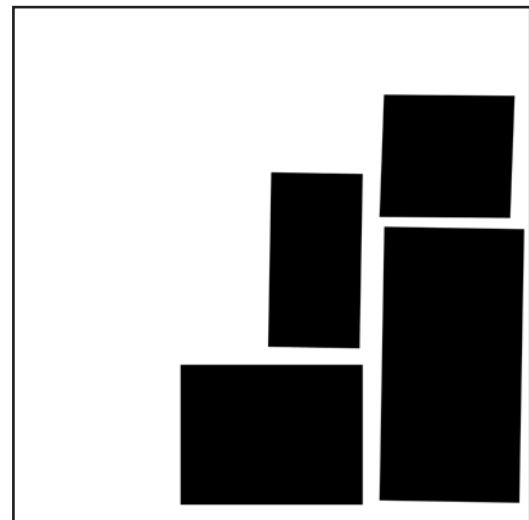
Add eye-catching embellishments *at two points on a diagonal line*. Thus, you can achieve diagonal draw on a page that features a rectangular block of photos.



Use strong contrasts between your background and foreground elements to create a diagonal line—for example a stepped placement of journaling strips.



Place your photos in a diagonal block that bleeds off page edges—or use such a block in your background.



Place your photos in the shape of a right-angle triangle in one corner of your page.

Achieve a diagonal with placement of dominant elements like photos.

All of these layouts include two photos that are placed on a diagonal from one another. What's more, the photos stand out strongly against their background and surrounding elements. The Disney page is based upon a template by Pattie Knox at Designer Digitals. The photos contrast strongly with all that surrounds them.

While "Campaigning with Victoria" is a blocked design that is quite different from the Disney page, the photo placement and strong contrasts yield a similar diagonal line. On "The Story" the photos stand out against an inner canvas to create ascending diagonal draw.



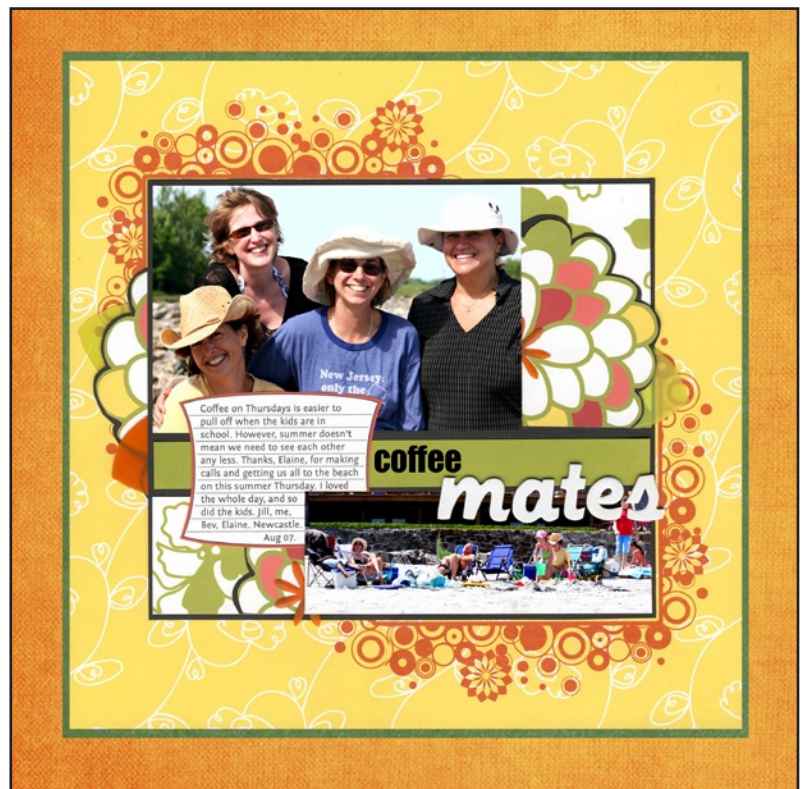
Achieve a diagonal with embellishment placement.

You need only two points on a line to define it. The key in page design is that those points must stand out and draw the eye.

You will draw the eye by using strong contrasts.

On "Seder Anticipation," it is contrast in styling, color, and size that makes the doodled flourishes at top left and bottom right of the photo block stand out. The viewer's eye sees the two interesting spots of white and travels from one to the other.

On "Coffee Mates" a blocked rectangular inner canvas is backed up by bold graphic brushes at top left and bottom right. This creates a descending diagonal line. This is a hybrid page. The brushes were printed to yellow patterned paper and then topped with photos and papers.



Achieve a diagonal line with the shape your combined elements define.

All of the elements of "Too Many Dishes" - photos, title, journaling, papers - are placed in a diagonal arrangement. This is a diagonal that can't be missed and that is the core of the page.



Achieve a diagonal with the shape of the white space surrounding your elements.

The core of "Hobos in March" is a the photo and embellishment block that begins at page left and steps down and to the right diagonally. The "steps" and angles are smoothed with journaling that flows long them to the right. The result is three diagonals: 1) the block of photos and embellishments, 2) the journaling, and 3) the white space surrounding it all.



Achieve a diagonal line by including a large diagonal block that bleeds off page edges.

This is probably the most obvious and strongest way to add a diagonal.

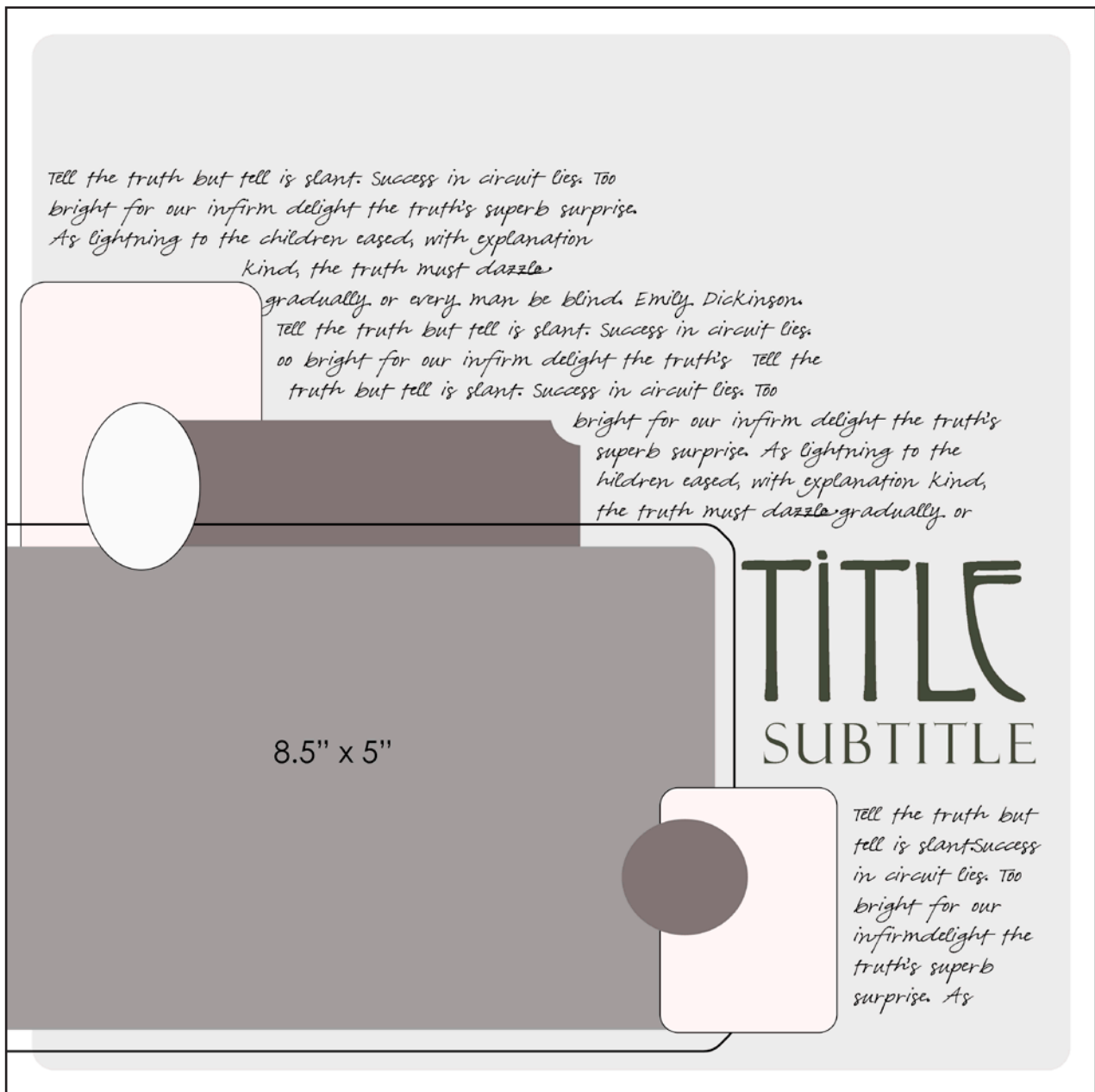
On "Inferred Beach Conversation" bold patterned paper placed in a descending diagonal gives the page tremendous energy. On "No One Questions The Masks" three photos are placed in a strong diagonal band.

On both pages, bleeding the diagonal blocks off the page makes them stronger than they would otherwise be.



DETAILS

This sketch is the basis for "Hobos in March." It achieves a diagonal line with stepped placement of elements and journaling flow. This is included in your layered template bundle as DHodge_LTBPClass10.psd.



YOUR TURN

Now it's your turn. Create a page with a strong diagonal line. Use the starters on page 88, the sketch on page 93, or your own idea of how to incorporate diagonals.

Lesson 11: Mind Your “L”s and “T”s

- The Design
- Details
- Variations
- Sketch
- Your Turn

THE DESIGN

Squares and rectangles are probably the most common geometric shapes you encounter. There’s a good chance your kitchen table, the books on your nightstand, and even the top of your nightstand are rectangular. Rectangles are comfortable, familiar, and even safe. Today, we’re going to take the building block of rectangles—the right angle—and use it as the basis for our designs.

Consider one right angle: this is the shape of the letter “L.” It’s the shape of a shelf bracketed to the wall. It’s the basis for a right triangle—which presents the opportunity to add that diagonal to finish the triangle and add some energy.



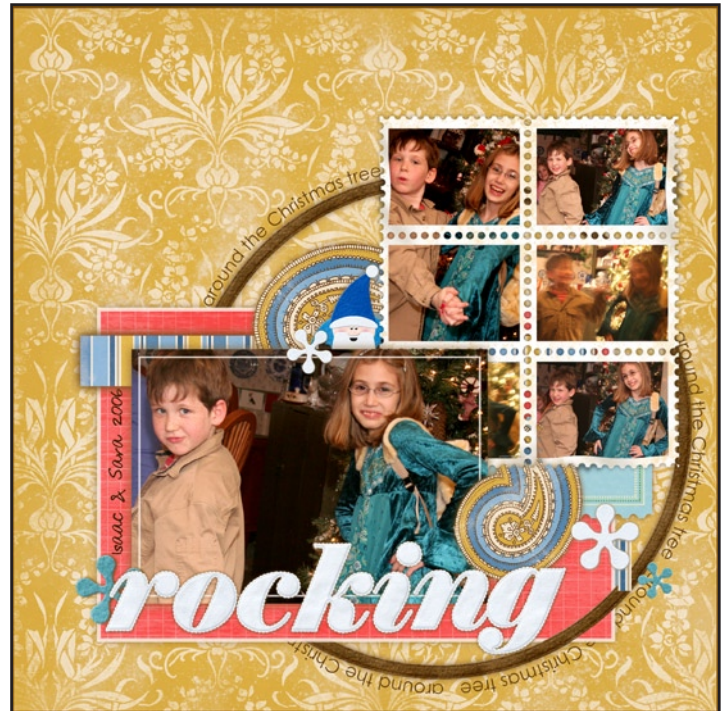
The elements on “Days Like This” are arranged along the arms of a backwards “L.” The journaling block and the layers backing it up make a long vertical arm, and the photo sits along the horizontal arm. The “stepped” arrangement of elements adds a diagonal line that adds energy to this stable composition.

DETAILS

Any time you're trying to fit several photos plus title, journaling, and embellishments onto a 12" x 12" canvas, you need to impose a sense of order or stability that will help your viewer navigate the page.

"Rocking Around the Christmas Tree" presents one focal photo on the horizontal arm of an "L" and several blocked photos on the vertical arm. The right angle is not complete, but the elements there will evoke the principle of closure and the viewer will complete that angle. Additionally, a large ring and layered papers back up the incomplete angle and give it stability.

"See Why" presents one focal photo on the horizontal arm of an "L" and a band of three photos on the vertical arm. Again, that right angle is implied rather than explicitly included. This "L" is backed up with a large rectangular canvas that provides journaling space. Thus, photos plus journaling rectangle define a rectangular canvas, with an "L" (and an implied right triangle) on top of it.



Slide the horizontal arm of your L up a bit and you've got a sideways "T" (and, now, two right angles).

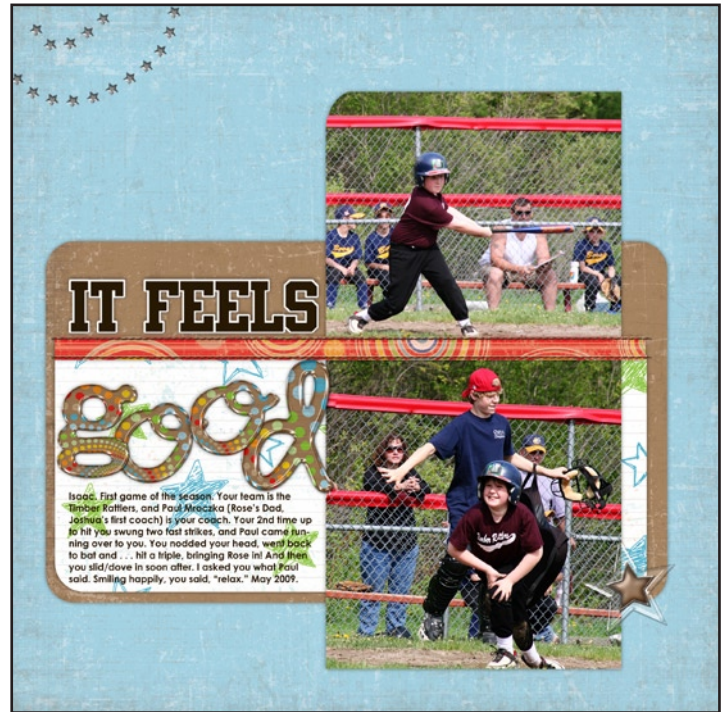
Again, this is a design with stability and the ability to support several photos. It's a great design for presenting one strong focal point photo and using several others (cropped to the same width) as supporting photos.

Composing a "T" design is all about balance. You'll need to compose the arms of your "T" such that it feels like it will stand fine, without tipping over.

You can do this with:

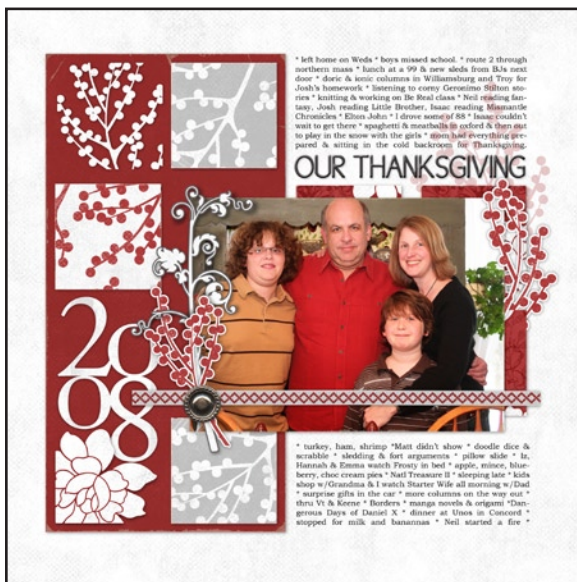
- proportional element sizes that make sense;
- positioning of the horizontal arm along the vertical arm for balance; and
- backup elements.

The horizontal arm on "It Feels Good" is wide and even extends out the other side of the vertical arm—like a construction brace. This gives the page balance. The horizontal arm on "Allen Wrench" is proportionally a bit small that it should be to support the "T" on it's own. Backing up the "T" with a journaling spot adds the needed stability.



Here are three more layouts with a "T" shape. As you take a look at each of them, look at:

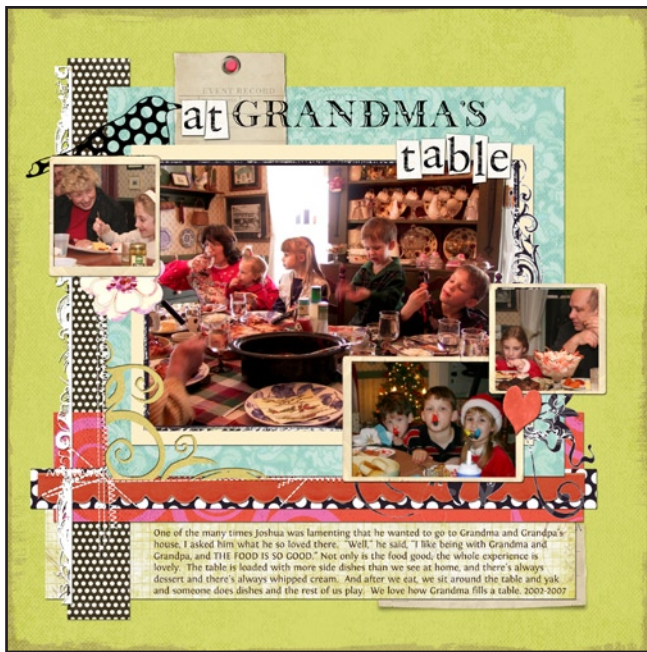
- what elements are on the horizontal arm and what elements are on the vertical arm;
- the proportions of the two arms to one another;
- the positioning of the horizontal arm along the vertical arm;
- what is used as "backup" for these elements.



"Treasured Days" and "Tectonic Plates are a Theory" both use the practical approach of including a focal point photo plus supporting photos. "Our Thanksgiving," however, uses the vertical arm decoratively.



These layouts take a different approach to constructing the "L" that defines their composition. The arms of the "L" on the layouts on previous pages are chunky and hold important page elements (like photos and journaling blocks). Here, an "L" is defined by narrow strips (and even titling). The result is a safe right angle into which layers are cozily arranged.

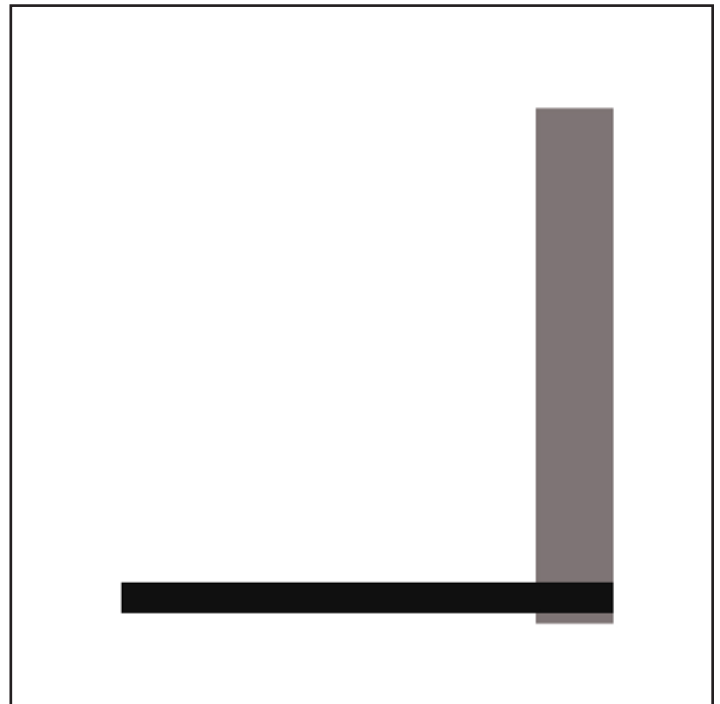
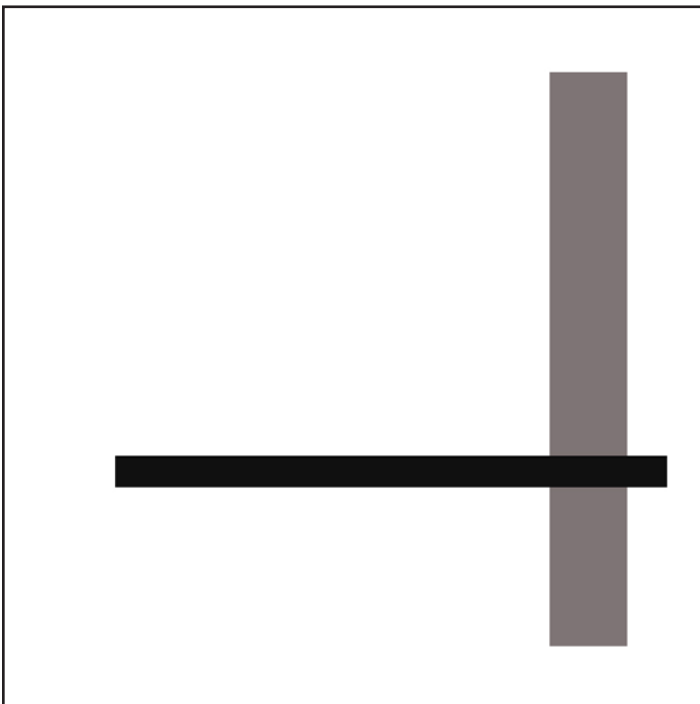
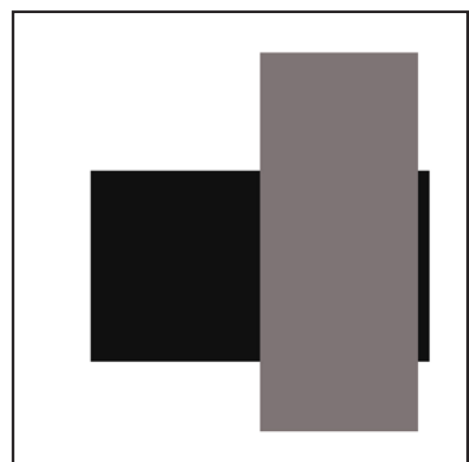
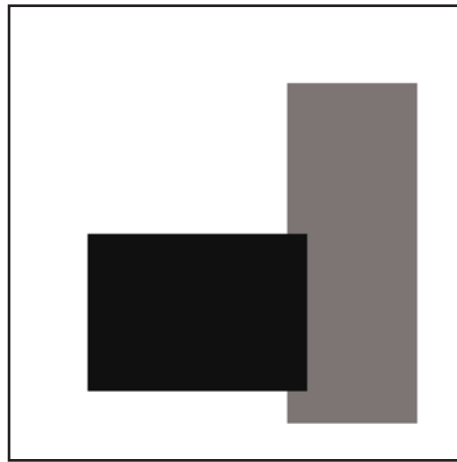
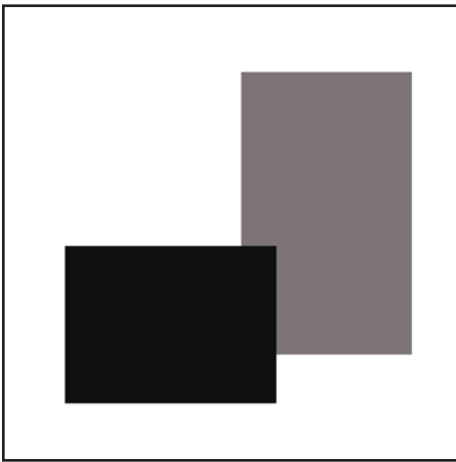


The arms of "Merry and Bright" are the glittery strip along the bottom and the vertical titling on the right. Elements are placed in a stepped-down arrangement that adds a great diagonal line to the composition.

VARIATIONS

Here are several starting points for using an "L" or "T" structure on your pages. The top row shows "L"s and "T"s in which the arms are created with photos and/or other large and key elements. The designs on the the bottom, use narrow strips to define an area into which you can situate your elements.

These are safe compositions. With the top 3, you can usually build them quickly and get several photos onto the page.



SKETCH

This sketch just makes me happy. It's not new and funky, but it's stable and clear and offers lots of opportunities for embellishment and customization. This is the basis for "Tectonic Plates are a Theory" on page 98. This is included in your layered template bundle as DHodge_LTBPClass11.psd.



YOUR TURN

Use one of the starters on page 100 to build a page with an "L" or "T" base. Ideally, you'd make a page that uses a shape inspired by the variations in the top row (chunky arms) AND another page that uses narrow elements to define an angle into which you can situate your elements.

Lesson 12: Circling

- The Design
- Details
- Variations
- Your Turn

THE DESIGN

Circles are eye-catching, fun to work with, and freighted with meaning. They are associated with unity, wholeness, and infinity, as evidenced by expressions like “circle of life,” “circle of friends,” and “circling the wagons.”

The focal-point photo on “Bring it on” is mounted over a large black circle that is partially tucked under a border. We only see the top and bottom curves of the circle, yet immediately notice it as an important part of the page. It echoes the round balloons, the tipped “o” in the title, and even the oval tag at top right. It also complements a party theme well.



DETAILS

Use circles on your pages to:

- **grab the eye**

The circle shape is less familiar to our eyes than the rectangle and, thus, it works as an immediate attention-getter. On "Give Her a Ring," a large crumpled paper circle makes a background that shows off photos and title well while really standing out.

- **support theme and deepen meaning**

This layout is a fun look at my friend's propensity to make phone calls non-stop, no matter where she is. The circle background with rings of journaling and stitching supports the playful title, "Give Her A Ring."



- **organize**

Use a circle as a framework for photos, text, or other content. In Slice of Life, three sectors of a circle hold the three photos that support the focal-point photo.

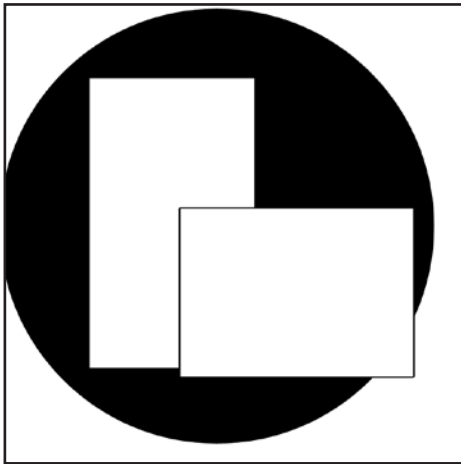
- **provide a repetitive motif**

In Slice of Life, the smaller photos are grouped in a circle (with $\frac{1}{4}$ hidden). The circle's circumference is outlined by the small circles running around it. The final repetition is found in the circles on the dark blue patterned paper.

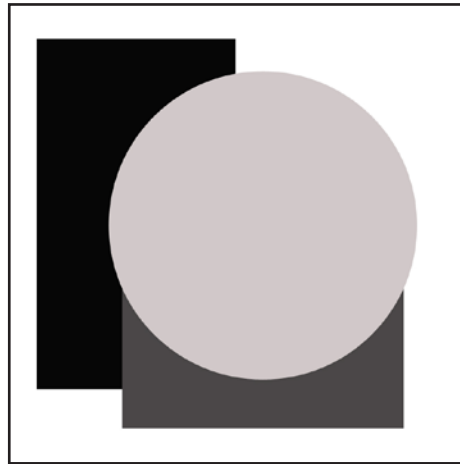


VARIATIONS

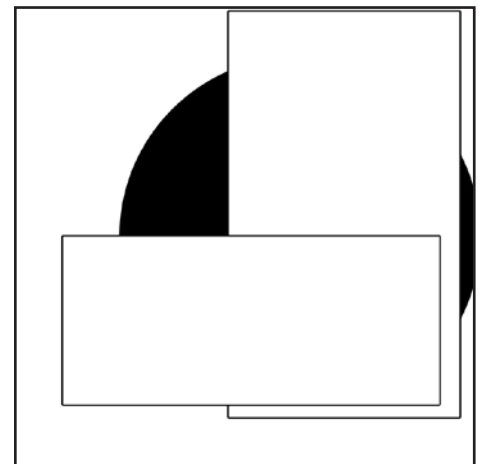
Here are some variations with circles that you can use as starting points for your own pages. These aren't to be used exactly as shown, but, rather, to spur ideas.



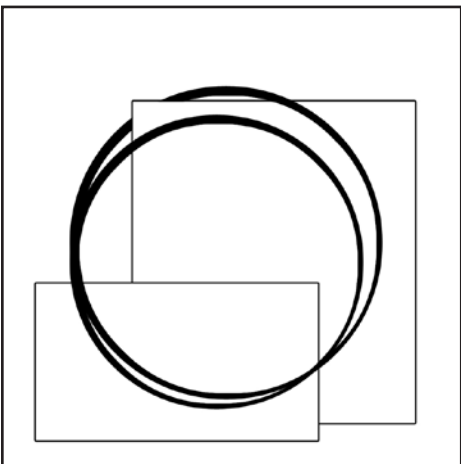
A. Back up the photos and other elements of your page with a large circle as foundation piece.



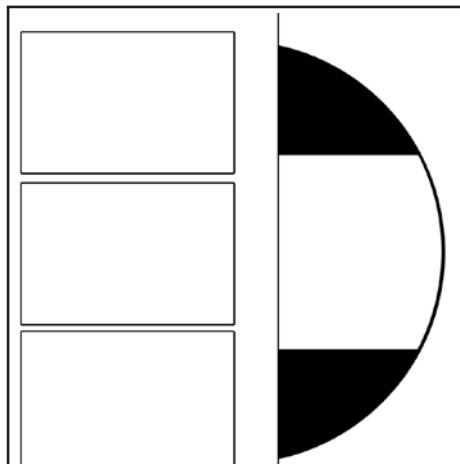
B. Use a circle in the foreground to hold: photos, journaling, embellishments . . . whatever works!



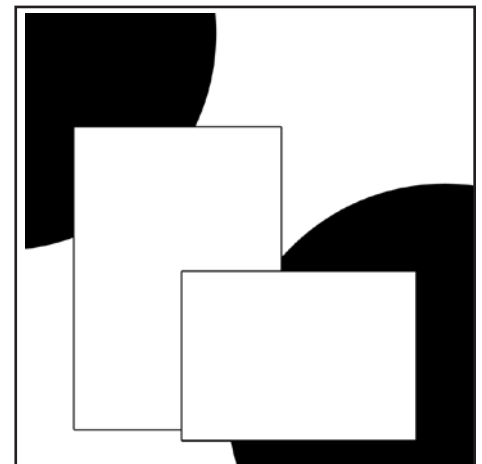
C. Use a circle as a foundation piece behind large elements--allow 1/4 or a bit more to show--thus, the circle shape is understood.



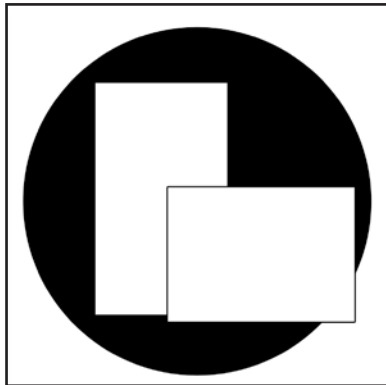
D. Use rings in background, or foreground, or looped around elements to give focus to an important spot OR just to add curves to the page.



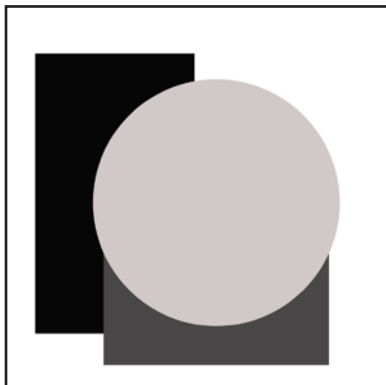
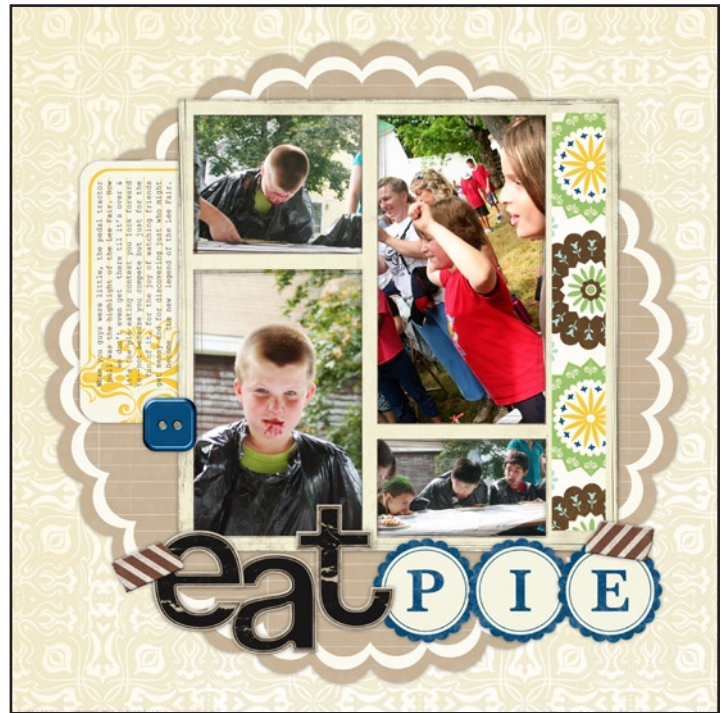
E. Play with partial circles and with filling areas of a circle with photos or other elements for strong graphic impact.



F. Bleed circles off page edge to make your page seem bigger and add graphic interest.

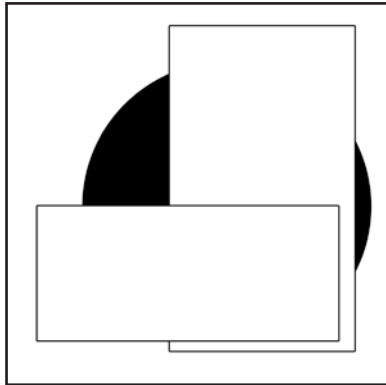


"Eat Pie" takes the approach described in variation A. Scalloped, die-cut paper is the foundation piece. It adds interest to the canvas while showing off the photos and title well,

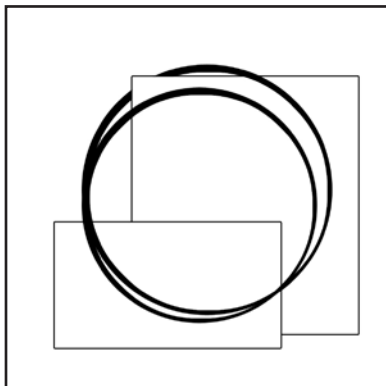


The circle in "Ice Storm" sits in the foreground and holds three photos trimmed to sit inside of it. It's backed up by a square foundation piece. The contrast between the two shapes adds interest and energy to the page.



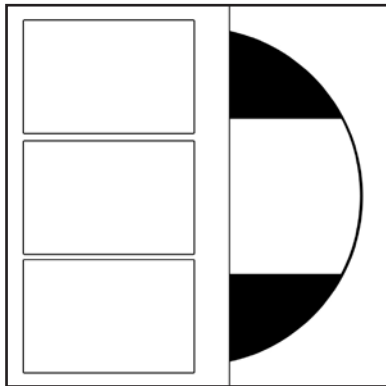


In the foreground of "So Long For Now" is an "L" shaped grouping of focal photo plus several smaller supporting photos. A large die-cut circle and several rings provide the foundation that grounds the "L" to the page.

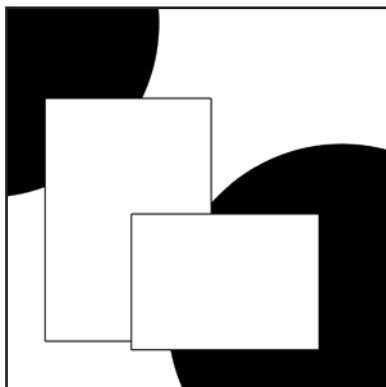


The focal photos on "Holiday Angels" is circled with felt rings that draw attention to the photo and lead the eye around the grouping on the page.





“Big” is a page that plays with partial circles filled with photos. A portrait-oriented focal photo defines the height of the half-circle. This half circle holds three photos trimmed to fit and mounted with narrow gutters. This is a paper page, but I used Photoshop to trim my photos.

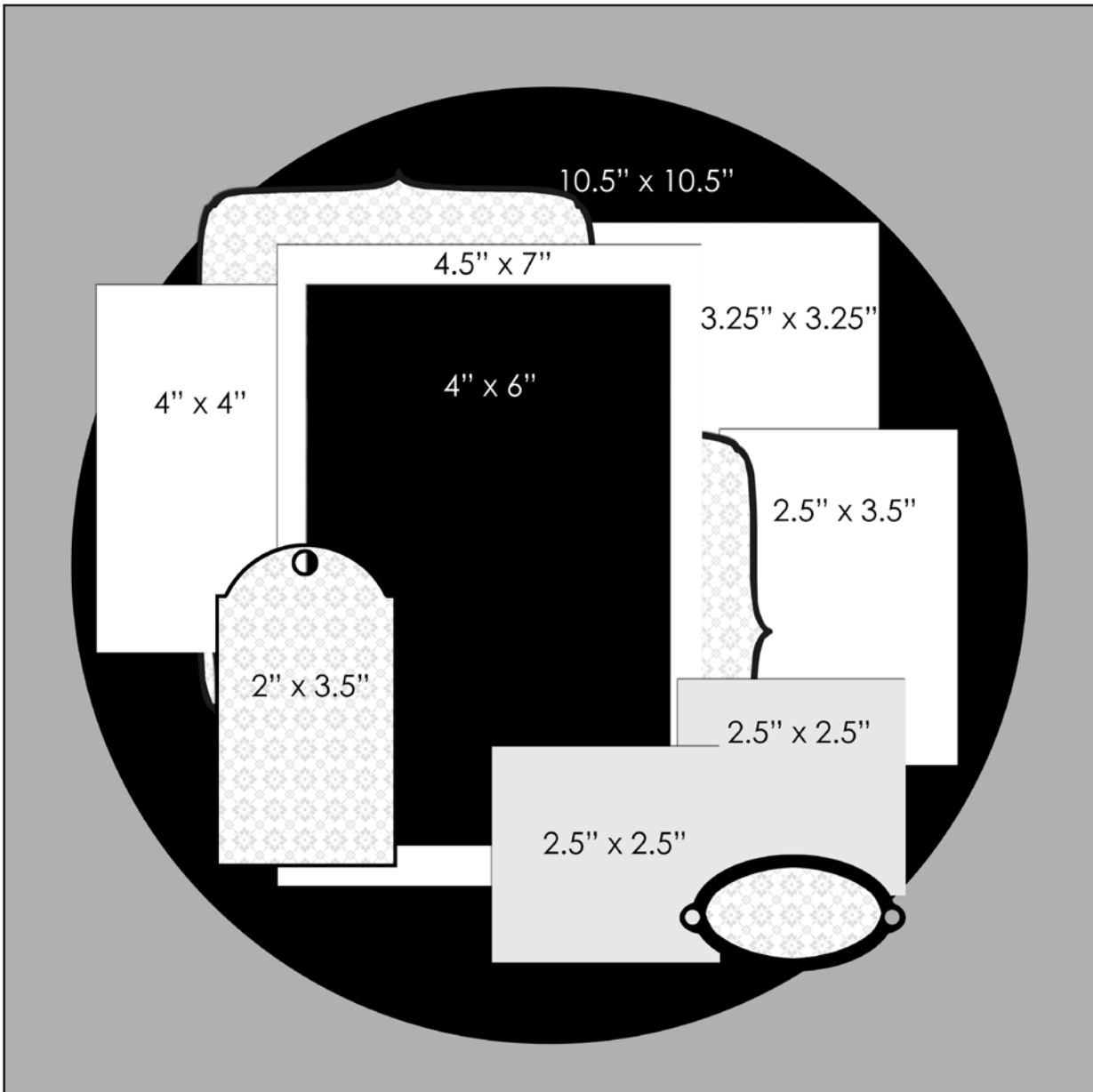


When a shape that the viewer knows well is cropped and runs off the edge of the page--like the top circle here--the viewer's mind fills in the rest of the image. As a result, you're working with invisible space: you've extended your page outside of its actual boundaries. This layout is a digital page that uses Speed Byte # 114 Layered Template by Pattie Knox. The clever layered and cropping makes this eye-catching.



SKETCH

This sketch has a circular foundation that holds a whole bunch of layered photos, tags, paper pieces, and whatever you thing to include. This is included in your layered template bundle as DHodge_LTBPClass12.psd.



YOUR TURN

Now it's your turn to get some circles onto your page. Use one of the variations on page 105. Also, consider using variation A, in which a circle is your foundation piece then see how you can combine a shape from a previous lesson.

APPENDIX #1: Variations Quick Reference

Several Lessons in this class included charts/diagrams that made good starting places for particular page shapes. This material was included within the lesson, but I've also organized it here for your quick reference.

Lesson 1 **Blocked 117**

Lesson 2 **Golden 118**

Lesson 3 **Spacious 119**

Lesson 7 **Shelved 120**

Lesson 8 **Banded 121**

Lesson 10 **Slanted 122**

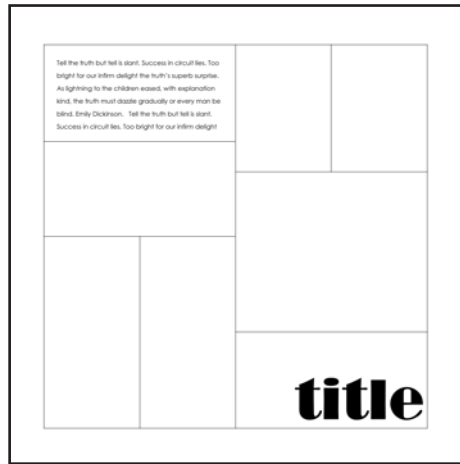
Lesson 11 **"L"s and "T"s . 123**

Lesson 12 **Circling 124**

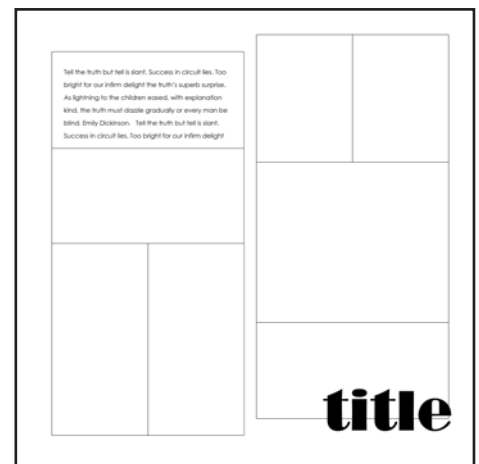
BLOCKED (lesson #1) Variations/Starting Points



Rotate a blocked design. Flip it horizontally or vertically. Here, the sketch is rotated 90 degrees counterclockwise.



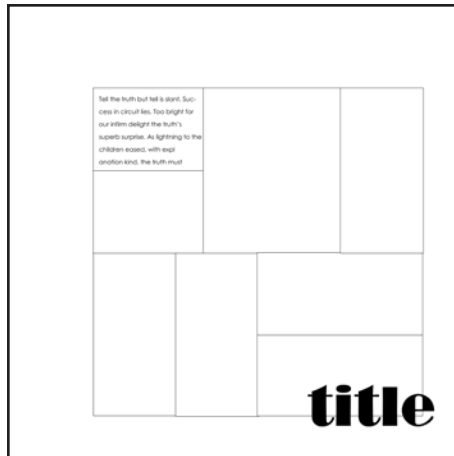
Reduce the entire block and mat it with equal and symmetrical margins.



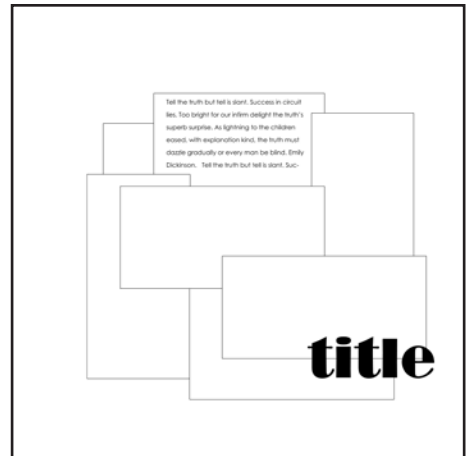
Separate the two columns with a gutter. Additionally consider nudging the two columns out of horizontal alignment. Here the left column has been nudged a bit down and the right column a bit up



Put gutters between several blocks. Here there are several horizontal gutters and one vertical gutter. Placing vertical gutters between the blocks at top right and bottom left would have required changing block widths. Keep gutters equally sized.

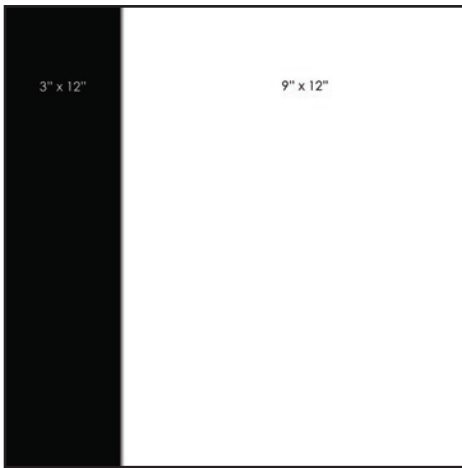


Reduce block size even more. Mount it with uneven margins, and, thus, asymmetrical white space around it.

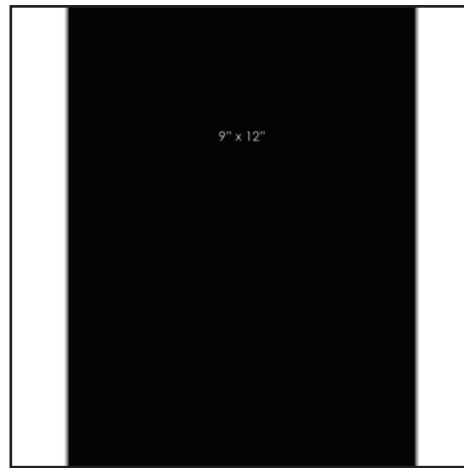


Move the individual blocks from their grid design and make a layered design. Perhaps delete one or two blocks.

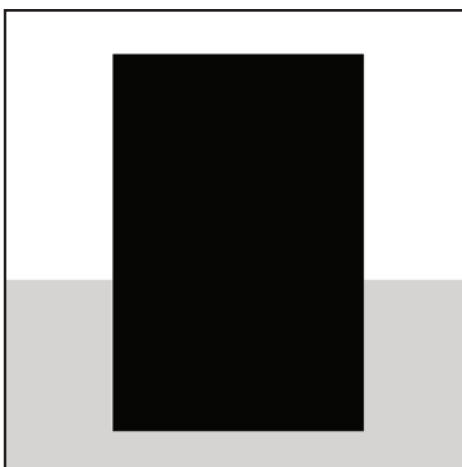
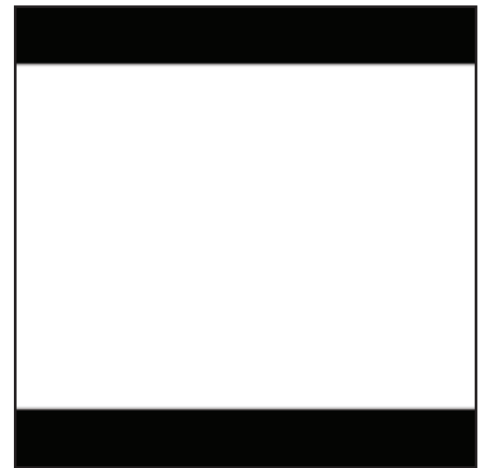
GOLDEN (lesson #2) Variations/Starting Points



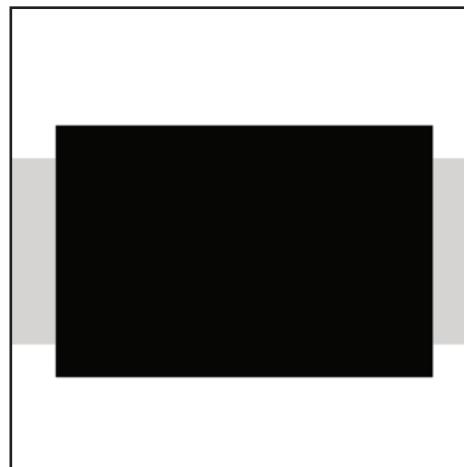
A. Use a wide margin on one side of the page (or one end) and lay out your page elements in the larger rectangular area. See examples on page 5.



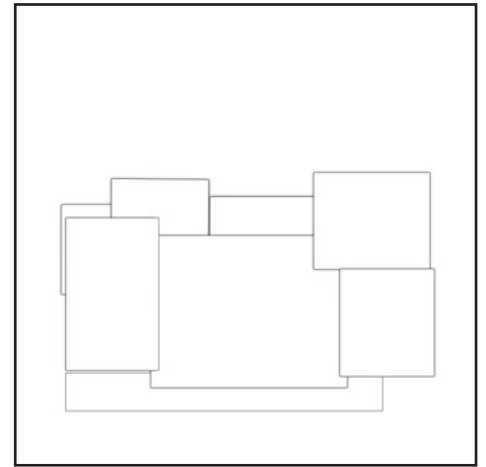
B. C. Mount a vertical or horizontal band that bleeds off opposite page edges and use that area to hold your page elements. See examples of this on page 7. Think about the possibilities for varying foreground and background. What I mean by this is: you could mount the rectangle ON the background OR you could mount margin strips ON TOP OF each side of your rectangle. You could even mount things like blinds that lie sequentially—one on top of the next.



D. Center a portrait-orientated, rectangular inner canvas for a formal look. Think about dividing your background into rectangles. See examples on page 6.

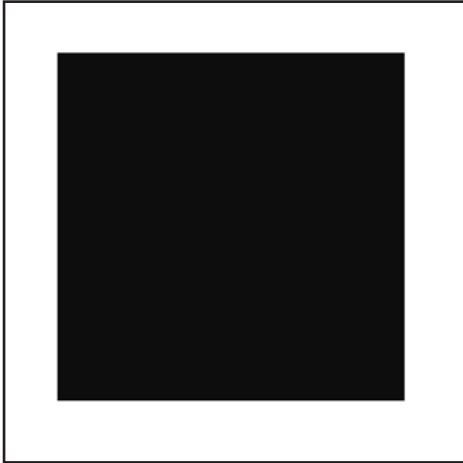


E. Use a landscape-oriented inner canvas for a calm or restful tone. In this suggestion, the mat is horizontally centered, but placed a bit lower than vertical center.

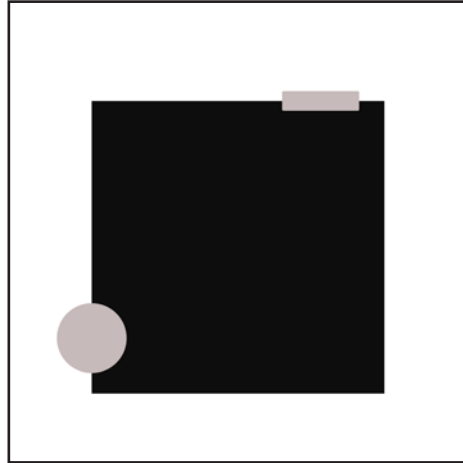


G. Fill a rectangular area with items that suggest the shape of a rectangle while not completely filling it. Rely upon the principle of closure or “gestalt” in which the eye will complete a suggested and familiar shape. See examples on page 8.

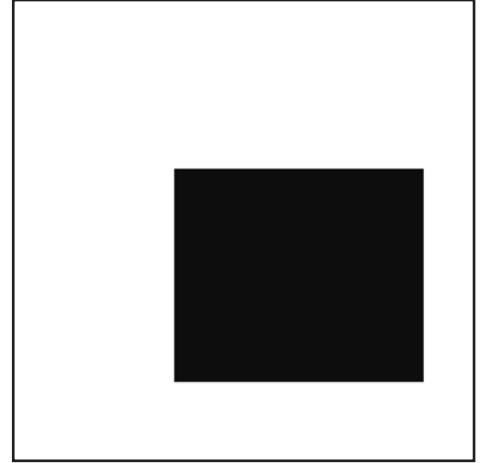
SPACIOUS (lesson #3) Variations/Starting Points



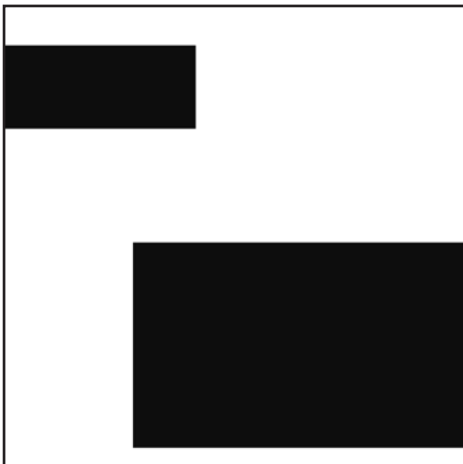
Variation A. Broad, even margins set off an inner canvas and work well on classic pages. The symmetry of the white space makes this a formal and clean choice.



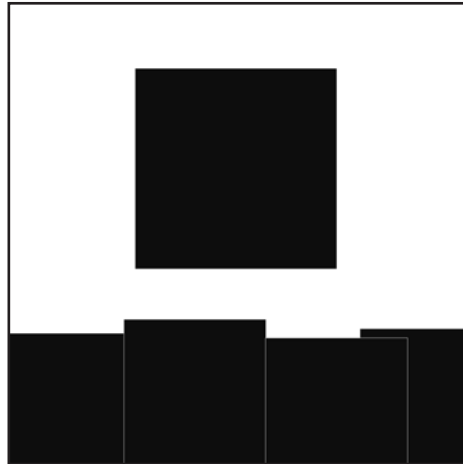
Variation B. The margins here are larger than those on Variation A, and they are unequal which results in asymmetrical white space. Break into the white space with embellishments.



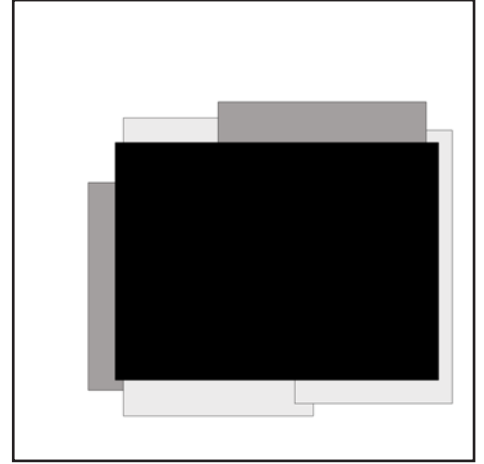
Variation C. When your inner canvas is a block that covers less area than that of the white space you're making a dramatic statement. Consider that the white space balances against the non-white space.



Variation D. Use complexity in your balance and placement of elements to get even more interesting white space. Here a contiguous area surrounds two differently-size blocks.

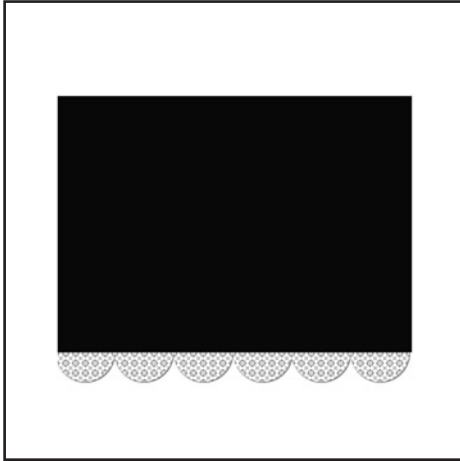


Variation E. Set one element off from a grouping of several other elements with generous margins.

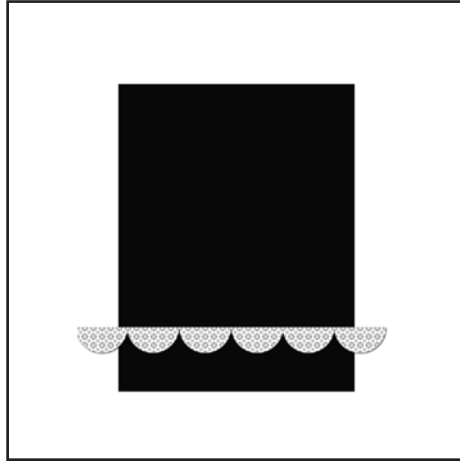


Variation F. Combine elements and integrate white space into them. Rely upon the principle of closure to engage the viewer.

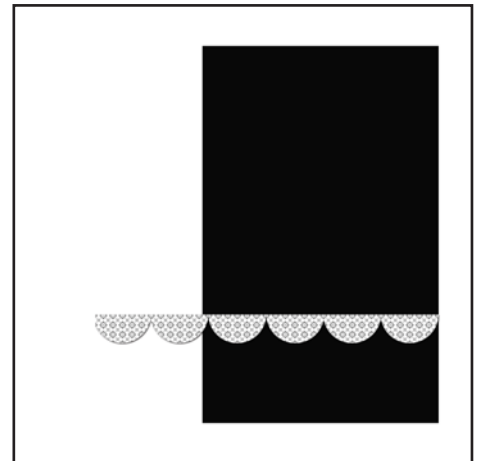
SHELVED (lesson #7) Variations/Starting Points



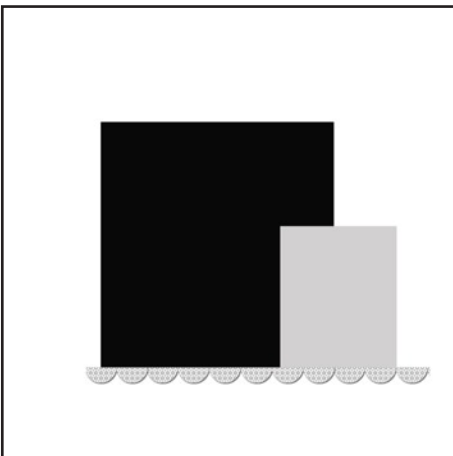
Place one element on a strong shelf and center the entire grouping on the page.



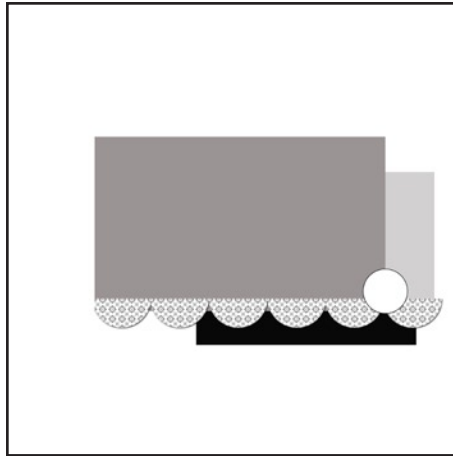
Support a tall block by running a bit of the block below the shelf



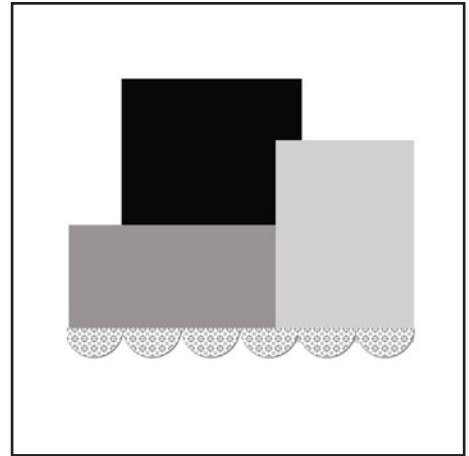
Place a shelf over a strong portrait-oriented rectangular foundation piece. This shelf can support journaling, title, or smaller layered elements.



Arrange items asymmetrically on your self. Compensate for the asymmetrical weight with off-center placement on your canvas.

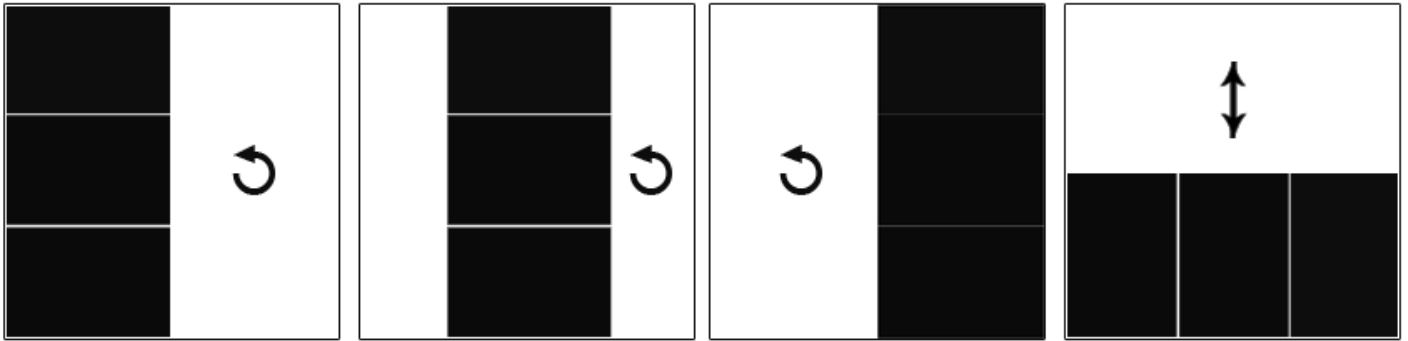


Compensate for asymmetrical weight above the shelf by adding a bit of asymmetrical weight below.



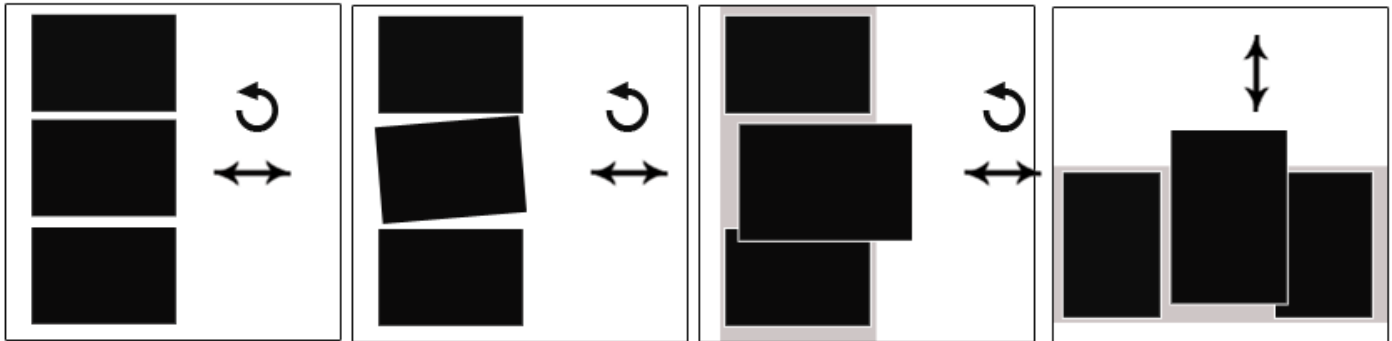
Build an asymmetrical pyramid that can sit at horizontal center on your page.

BANDED (lesson #8) Variations/Starting Points



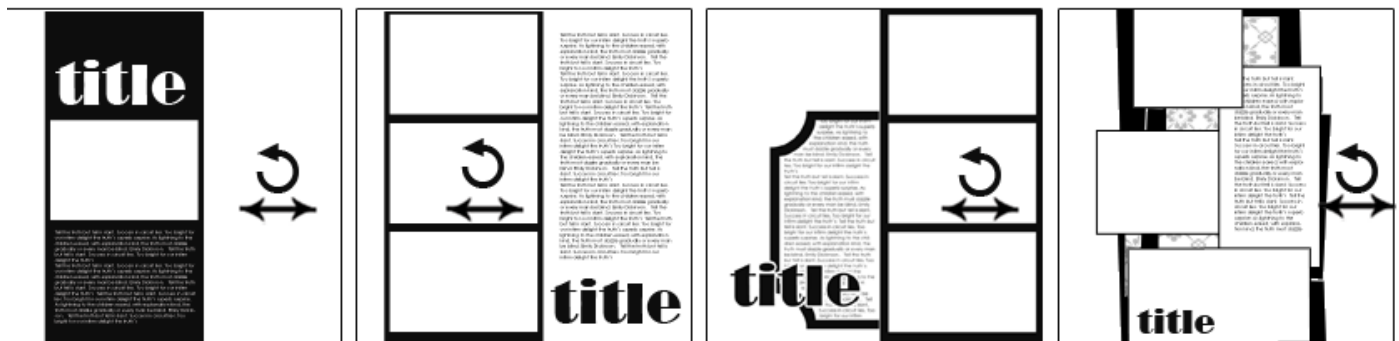
The most basic approach for this foundation is to vertically align three (or more) photos (or blocks of paper or journaling) of equal width. Place with abutting edges from top to bottom. This "band" can be placed to the right of the page, to the left

of it, or anywhere in between. Bleed off the edge or leave a narrow margin. What's more, you can rotate this foundation 90 degrees and position the block at top, bottom or anywhere in between.



Use slightly smaller photos (or blocks) of equal width and of heights that allow gutters or even framing. Again, play with positioning of the grouping across the page--or rotate 90 degrees

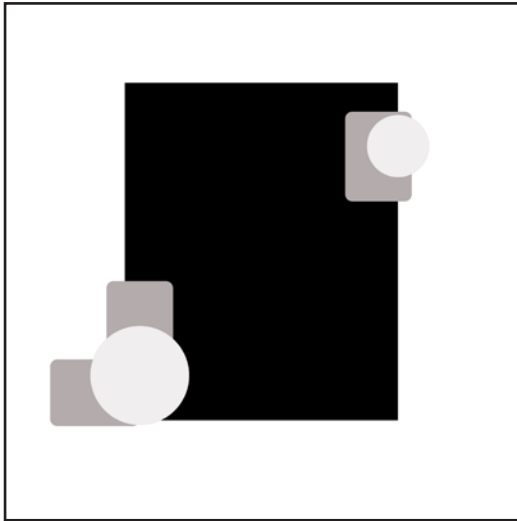
and play with vertical positioning of the grouping on the page. Jazz things up by pulling one photo out of alignment, or even adding some variety of in photo sizing. Try different block mat options.



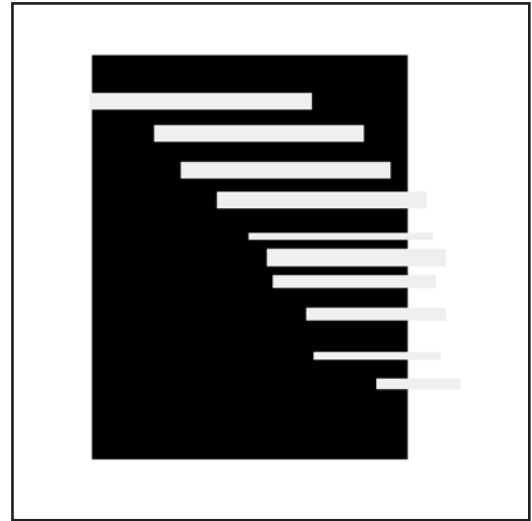
Consider the "band" as a place to house things other than photos. Title and journaling can sit here with one photo. Just as there are a variety of ways to use the "band," so, too, are there a vari-

ety of ways to use the remaining area. A great asset of this page foundation is how economically it uses space, and, thus, how nicely it can house substantial journaling.

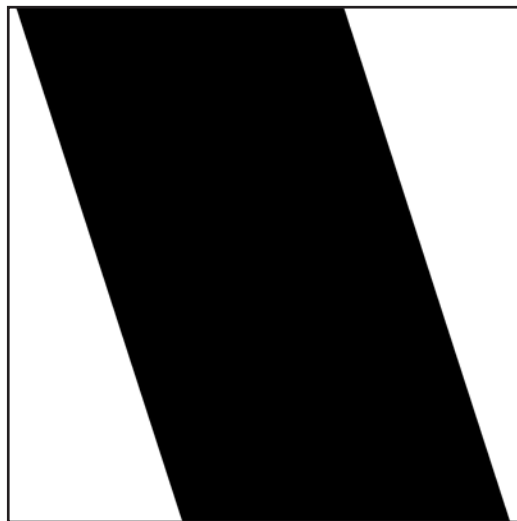
SLANTED (lesson #10) Variations/Starting Points



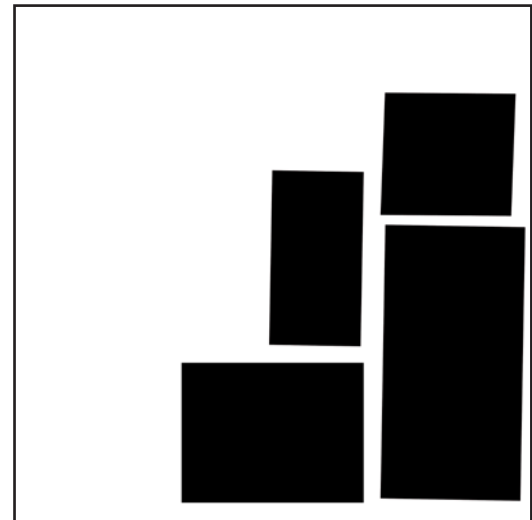
Add eye-catching embellishments *at two points on a diagonal line*. Thus, you can achieve diagonal draw on a page that features a rectangular block of photos.



Use strong contrasts between your background and foreground elements to create a diagonal line—for example a stepped placement of journaling strips.



Place your photos in a diagonal block that bleeds off page edges—or use such a block in your background.

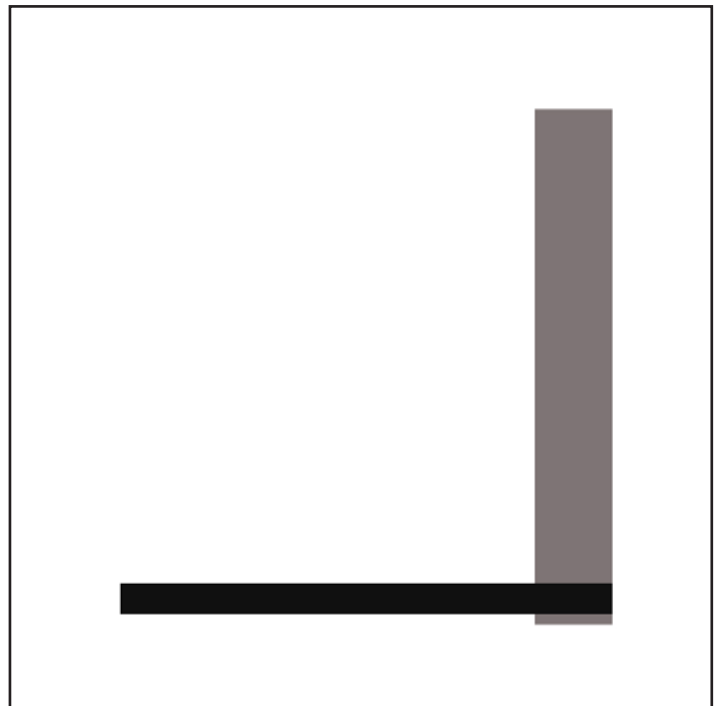
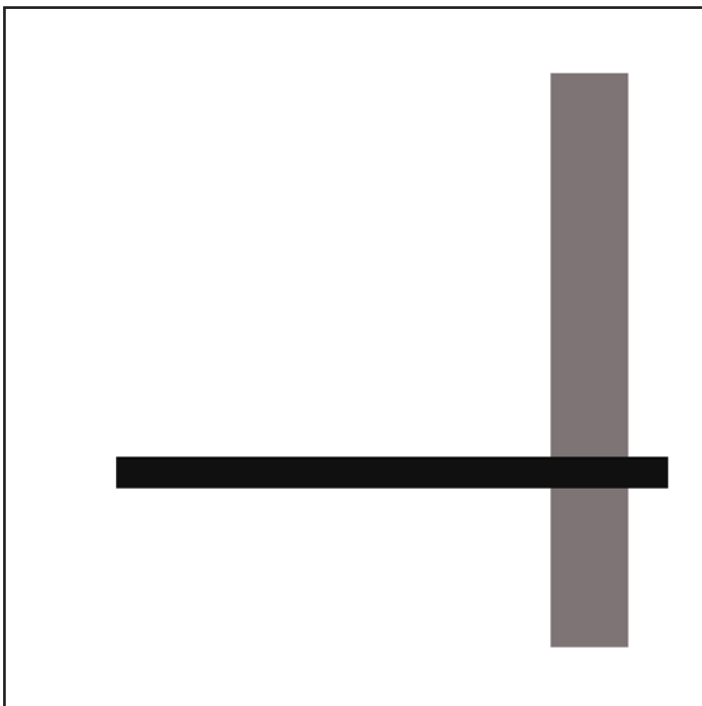
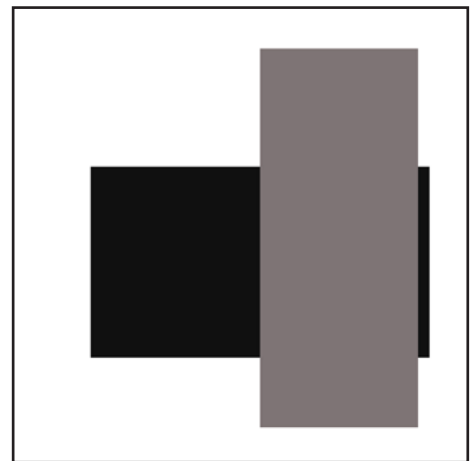
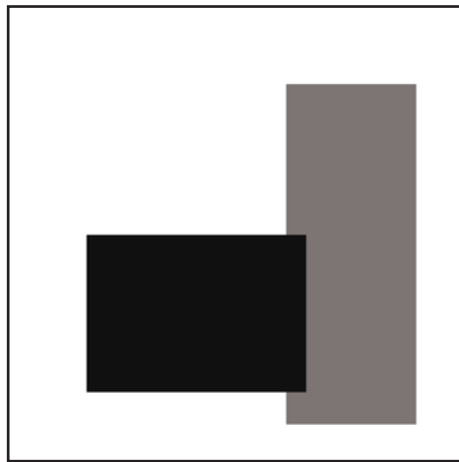
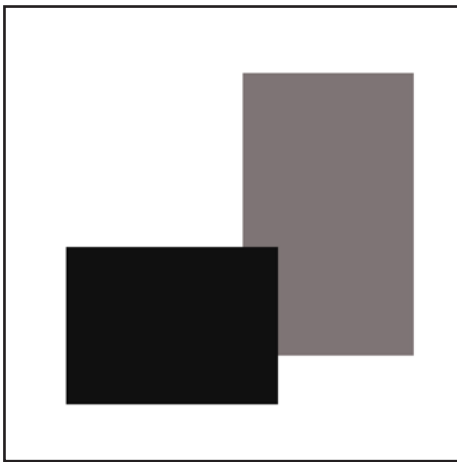


Place your photos in the shape of a right-angle triangle in one corner of your page.

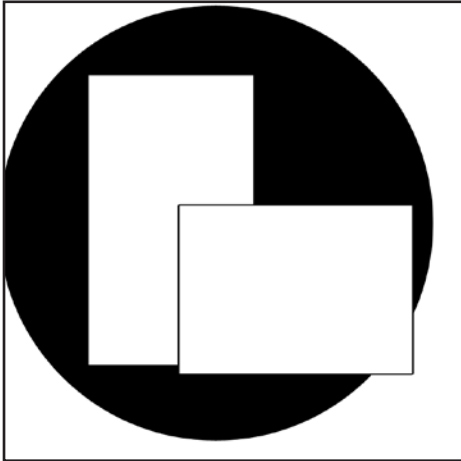
Your "L"s and "T"s (lesson #11) Variations/Starting Points

Here are several starting points for using an "L" or "T" structure on your pages. The top row shows "L"s and "T"s in which the arms are created with photos and/or other large and key elements. The designs on the the bottom, use narrow strips to define an area into which you can situate your elements.

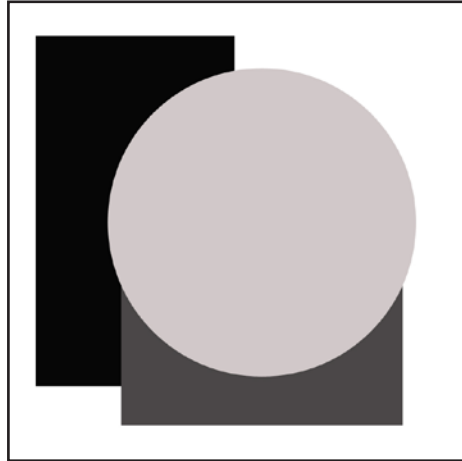
These are safe compositions. With the top 3, you can usually build them quickly and get several photos onto the page.



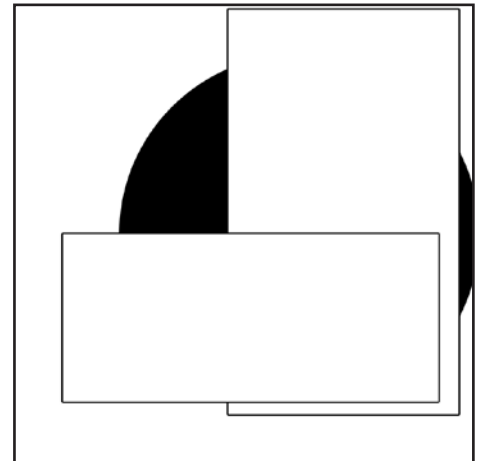
CIRCLING (lesson #12) Variations/Starting Points



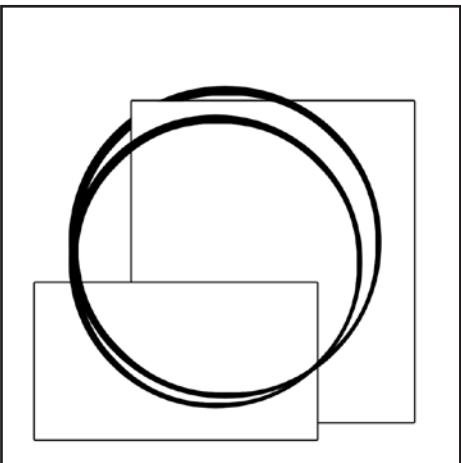
A. Back up the photos and other elements of your page with a large circle as foundation piece.



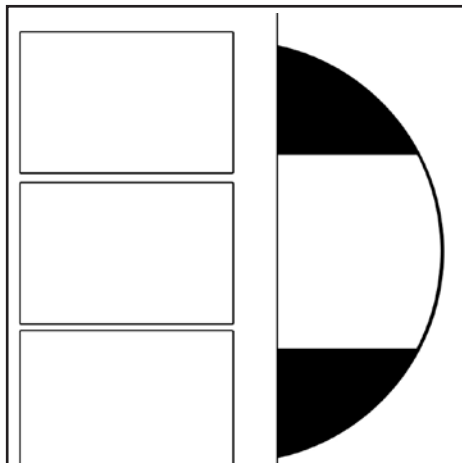
B. Use a circle in the foreground to hold: photos, journaling, embellishments . . . whatever works!



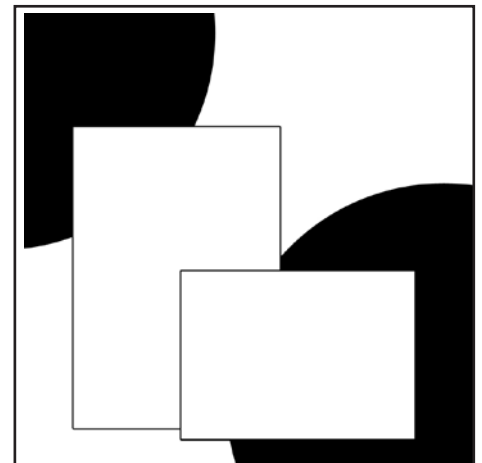
C. Use a circle as a foundation piece behind large elements--allow 1/4 or a bit more to show--thus, the circle shape is understood.



D. Use rings in background, or foreground, or looped around elements to give focus to an important spot OR just to add curves to the page.



E. Play with partial circles and with filling areas of a circle with photos or other elements for strong graphic impact.



F. Bleed circles off page edge to make your page seem bigger and add graphic interest.

APPENDIX #2: Page Sketches & Templates

Each lesson in this class included at least one sketch which was shown within the lesson. All of those sketches are repeated here along with the name of the layered template file. When you purchased this class, one of the files you downloaded was a zipped file of templates -- unzip that file to use the layered templates in Photoshop Elements or Photoshop.

Lesson 1 **Blocked 126**

Lesson 2 **Golden 127**

Lesson 3 **Spacious 128**

Lesson 4 **Foundations.. 129**

Lesson 5 **Teeter Totter.. 130**

Lesson 6 **Layered 133**

Lesson 7 **Shelved 135**

Lesson 8 **Banded. 136**

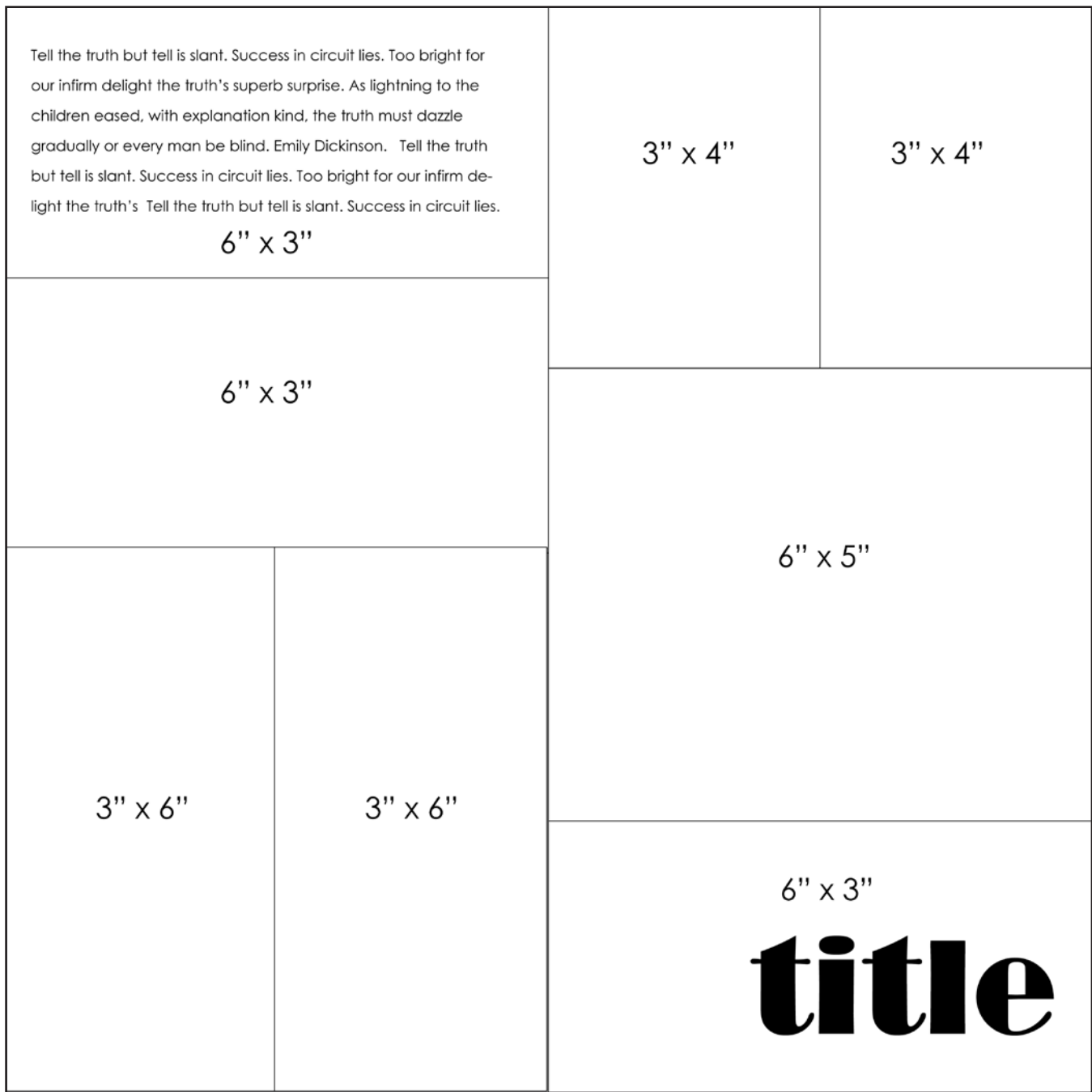
Lesson 9 **Divided 137**

Lesson 10 **Slanted. 138**

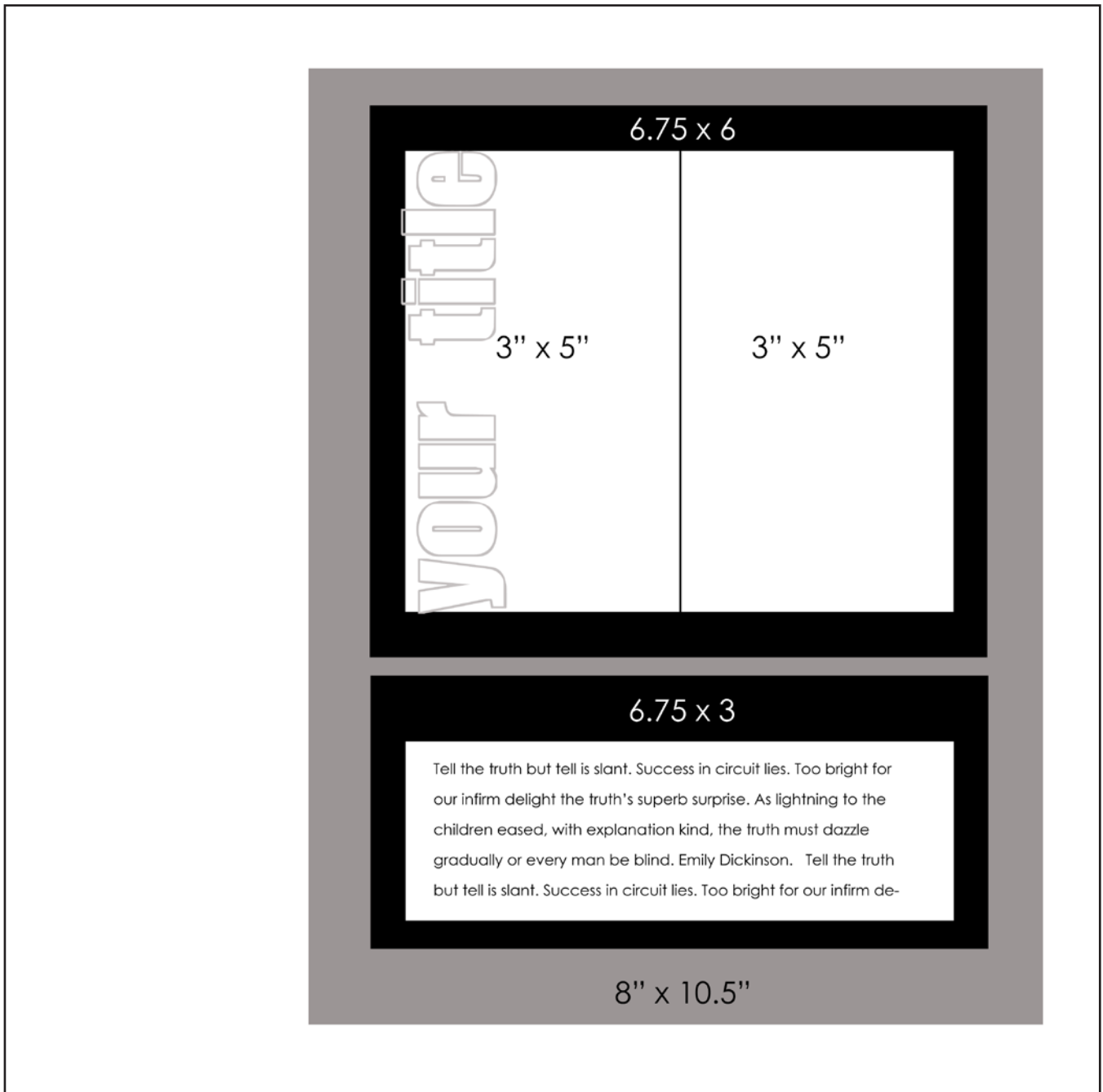
Lesson 11 **"L"s and "T"s. 139**

Lesson 12 **Circling. 140**

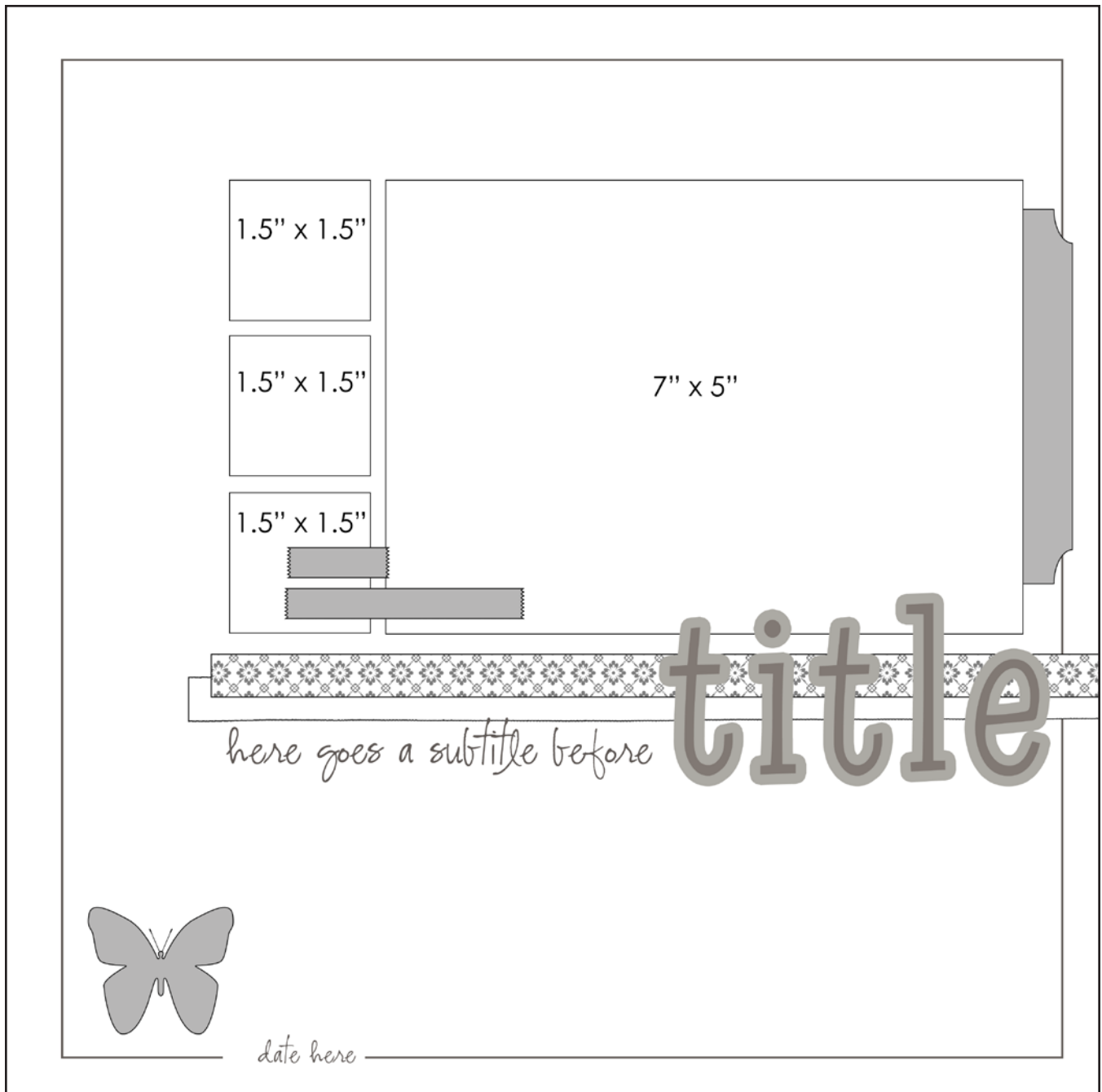
Sketch from Lesson #1: Blocked. This is included in your layered template bundle as DHodge_LTBPClass01.psd.



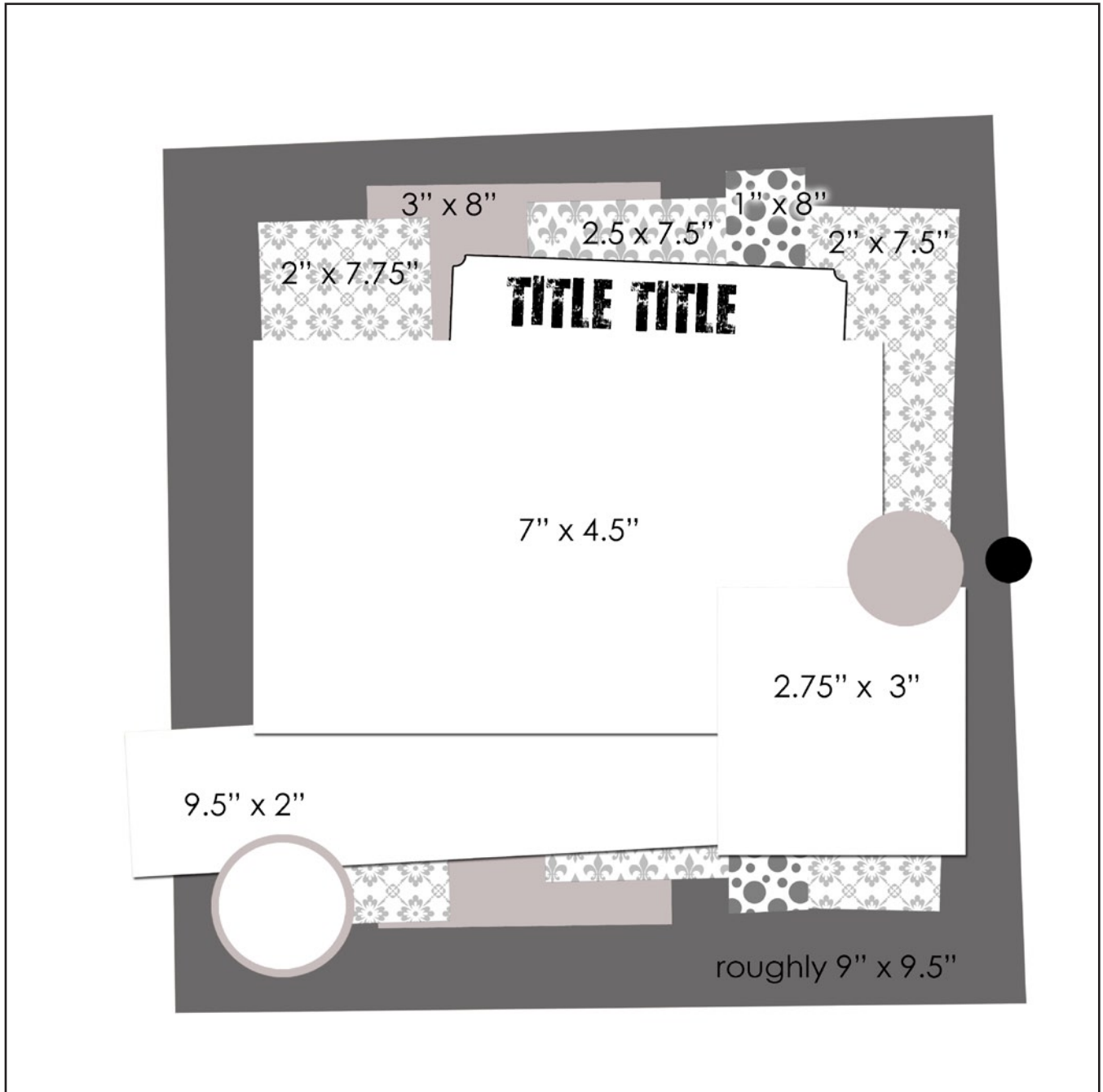
Sketch from Lesson #2: Golden. This is included in your layered template bundle as DHodge_LTBPClass02.psd.



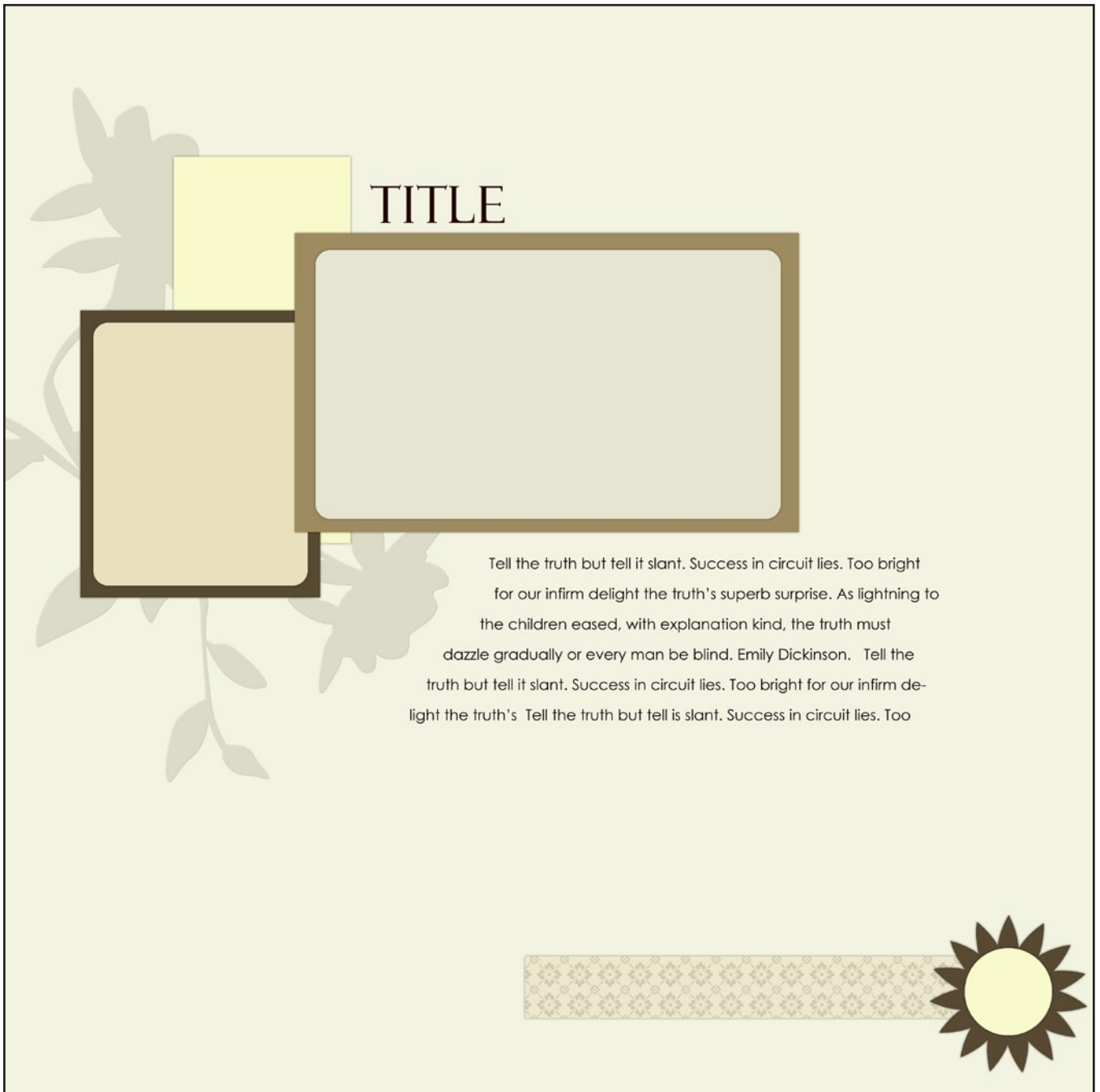
Sketch from Lesson #3: Spacious. This is included in your layered template bundle as DHodge_LTBPClass03.psd.



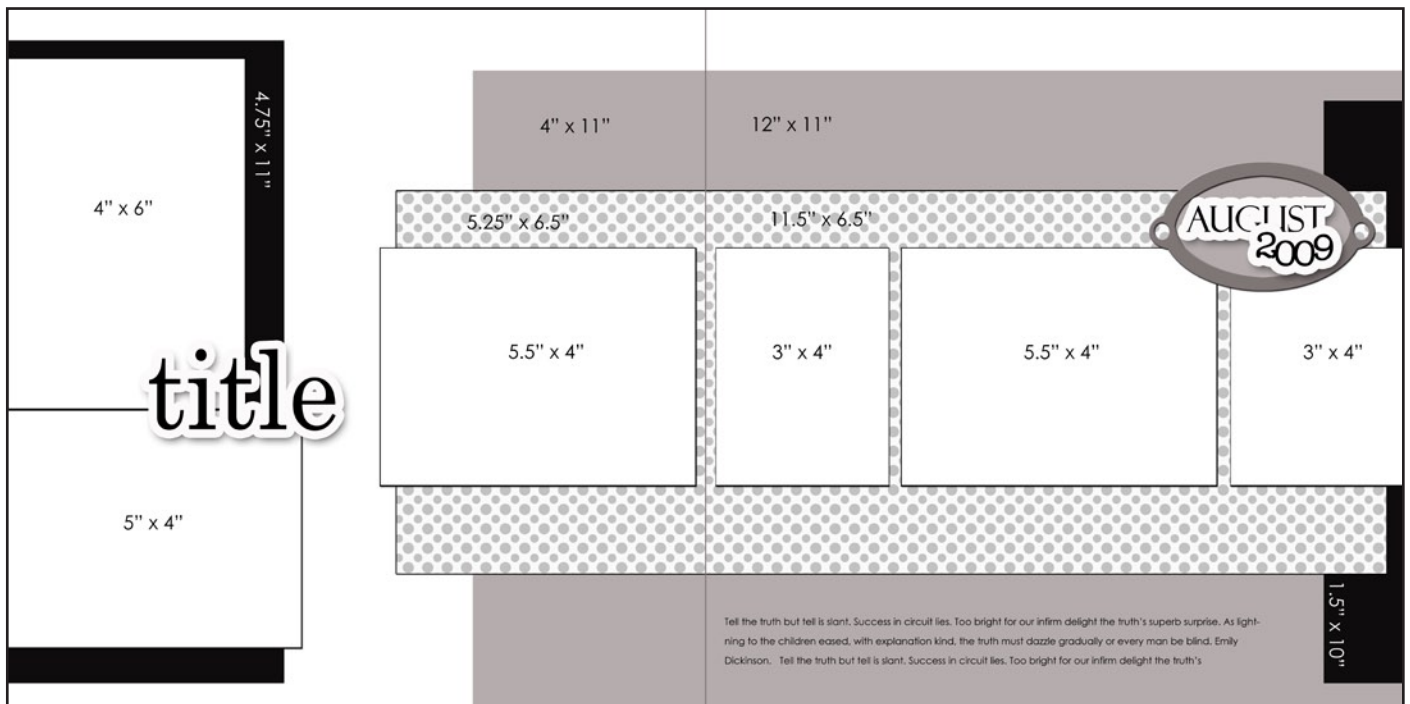
Sketch from Lesson #4: Foundations. This is included in your layered template bundle as DHodge_LTBPClass04.psd.



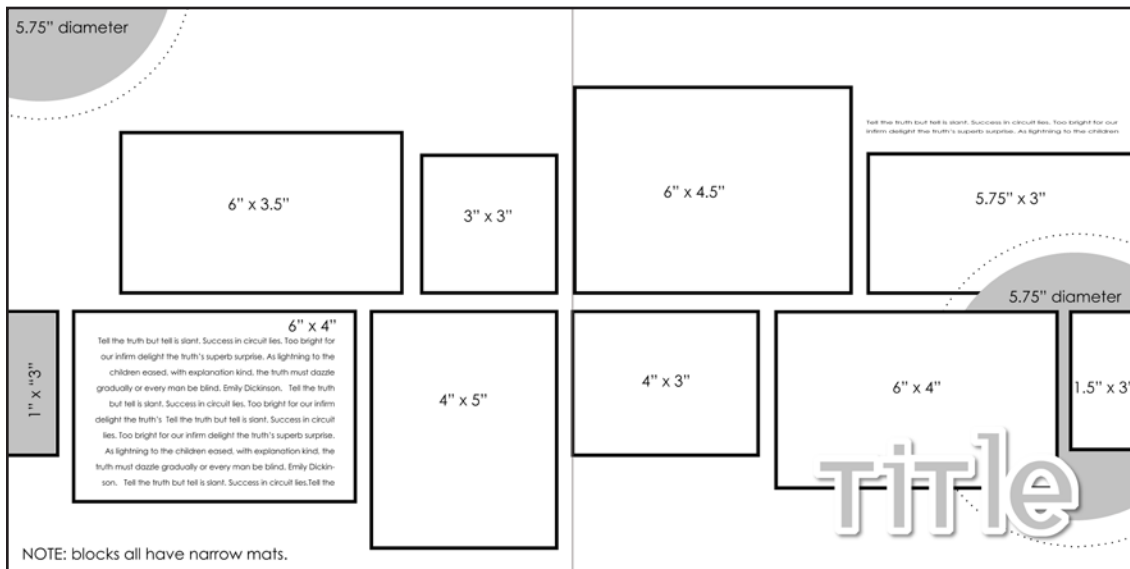
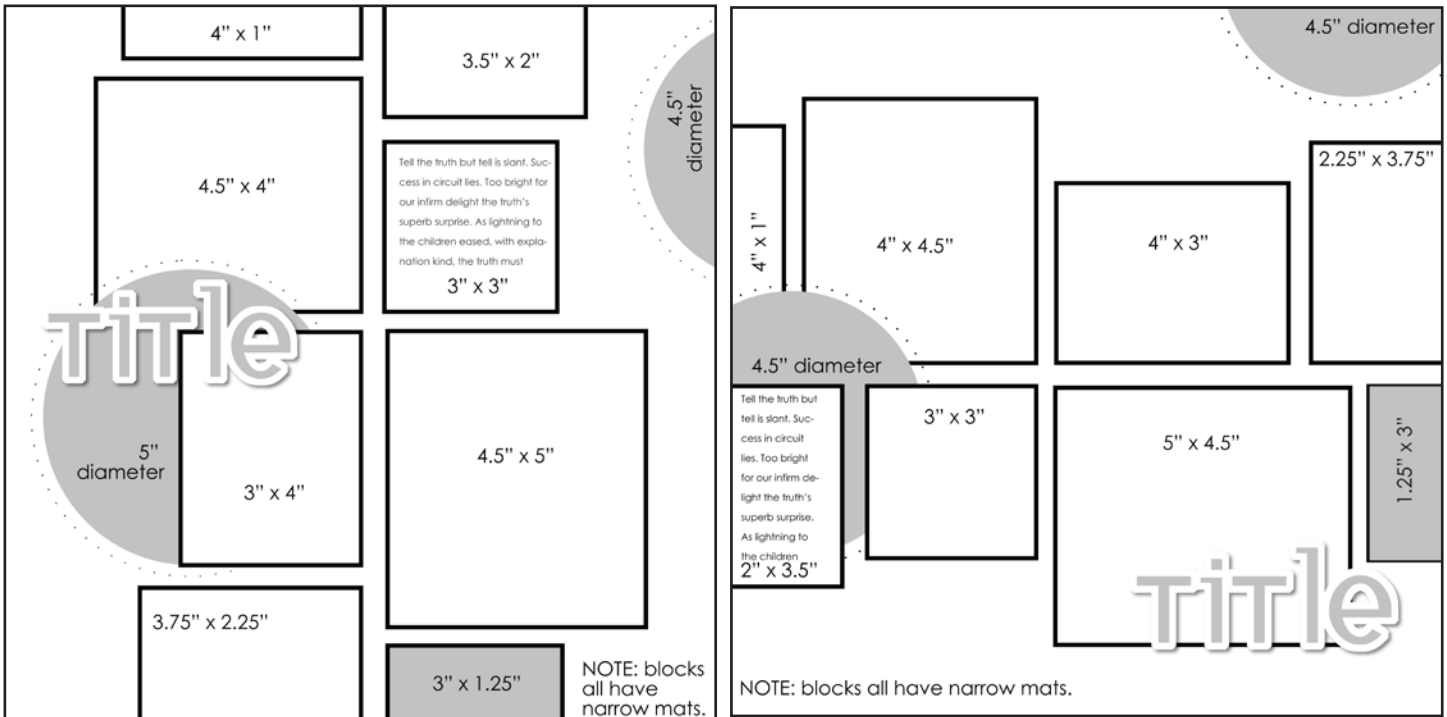
Sketch from Lesson #5: Teeter Totter. This is included in your layered template bundle as DHodge_LTBPClass05.psd.



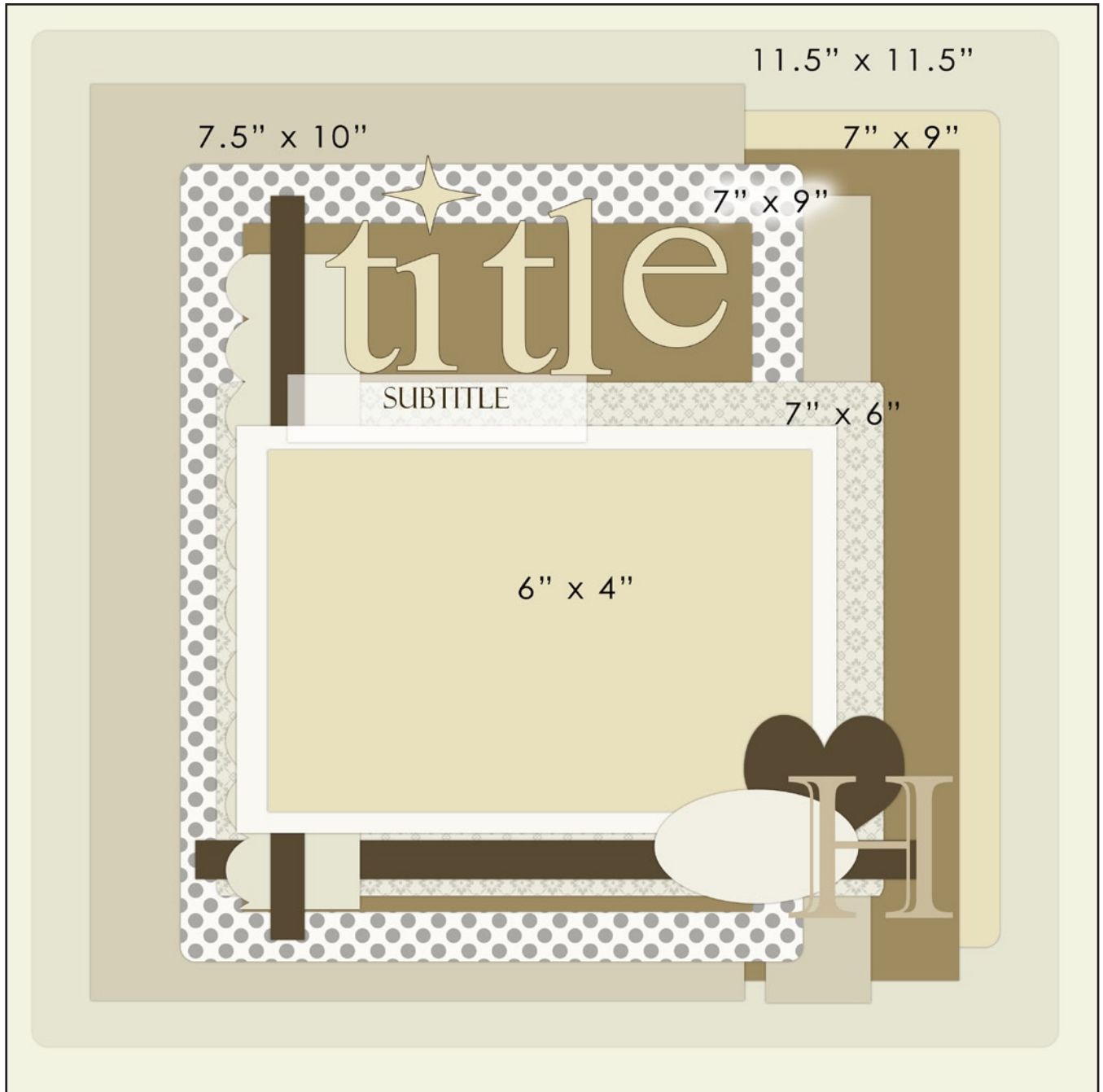
Sketches from Lesson #5: Teeter Totter. These are included in your layered template bundle as DHodge_LTBPClass05a.psd, DHodge_LTBPClass05b.psd, and DHodge_LTBPClass05c.psd.



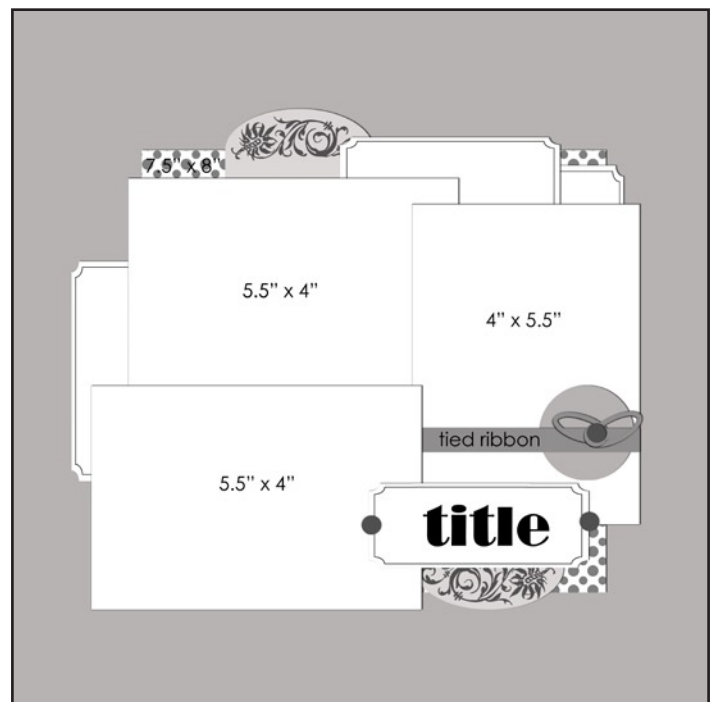
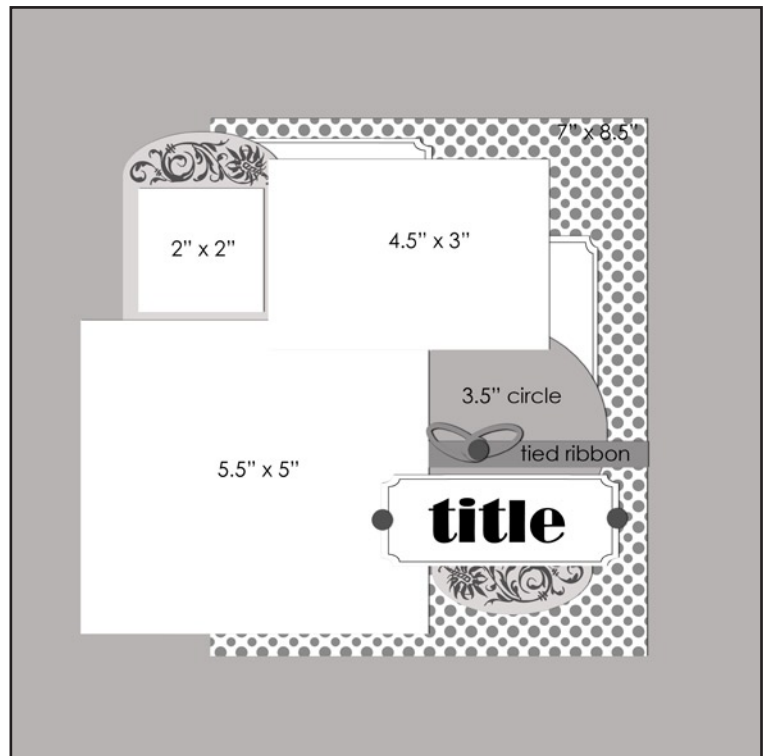
More Sketches from Lesson #5: Teeter Totter. These are included in your layered template bundle as DHodge_LTBPClass05d.psd, DHodge_LTBPClass05e.psd, and DHodge_LTBPClass05f.psd.



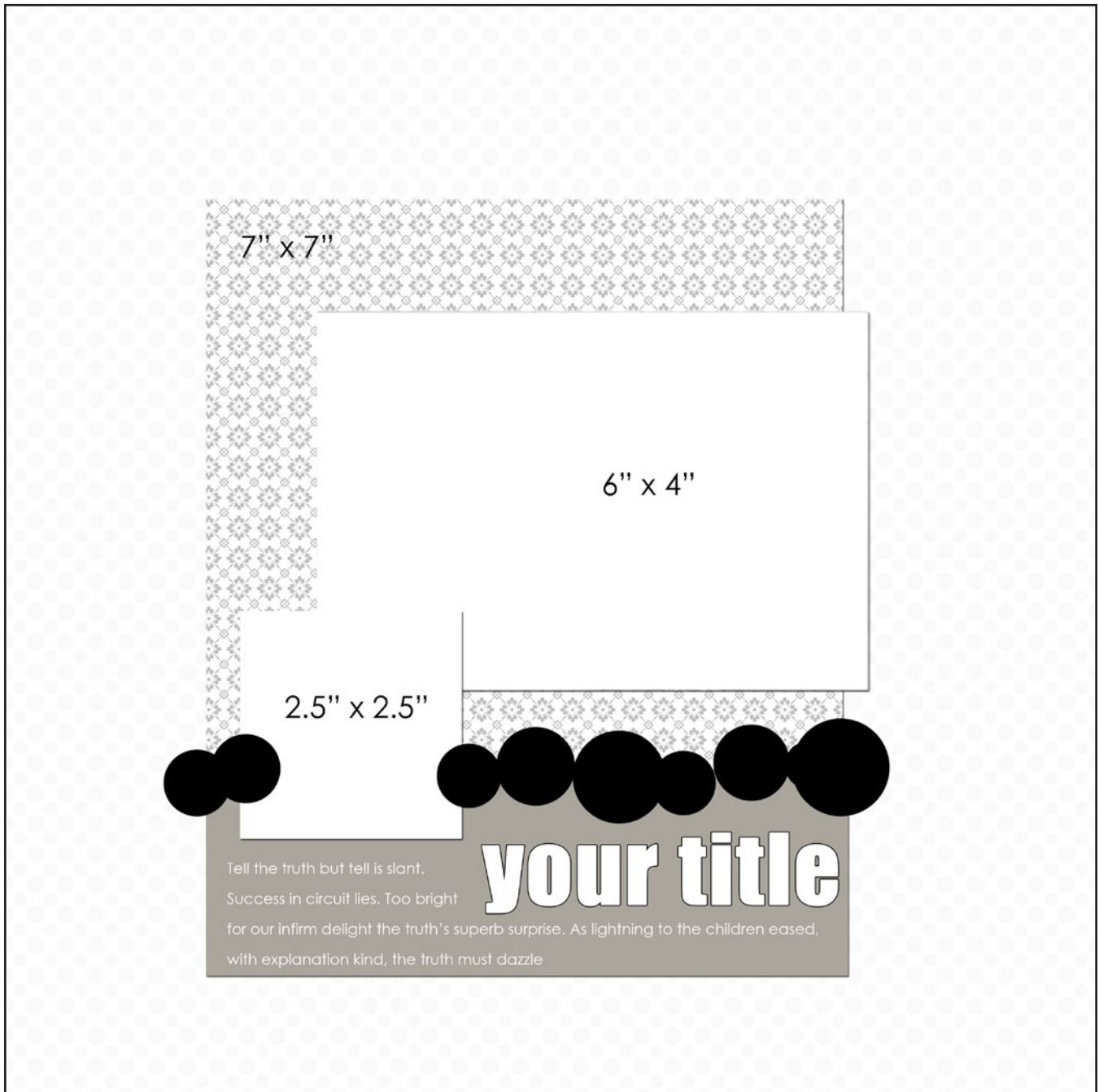
Sketch from Lesson #6: Layered. This is included in your layered template bundle as DHodge_LTBPClass06.psd.



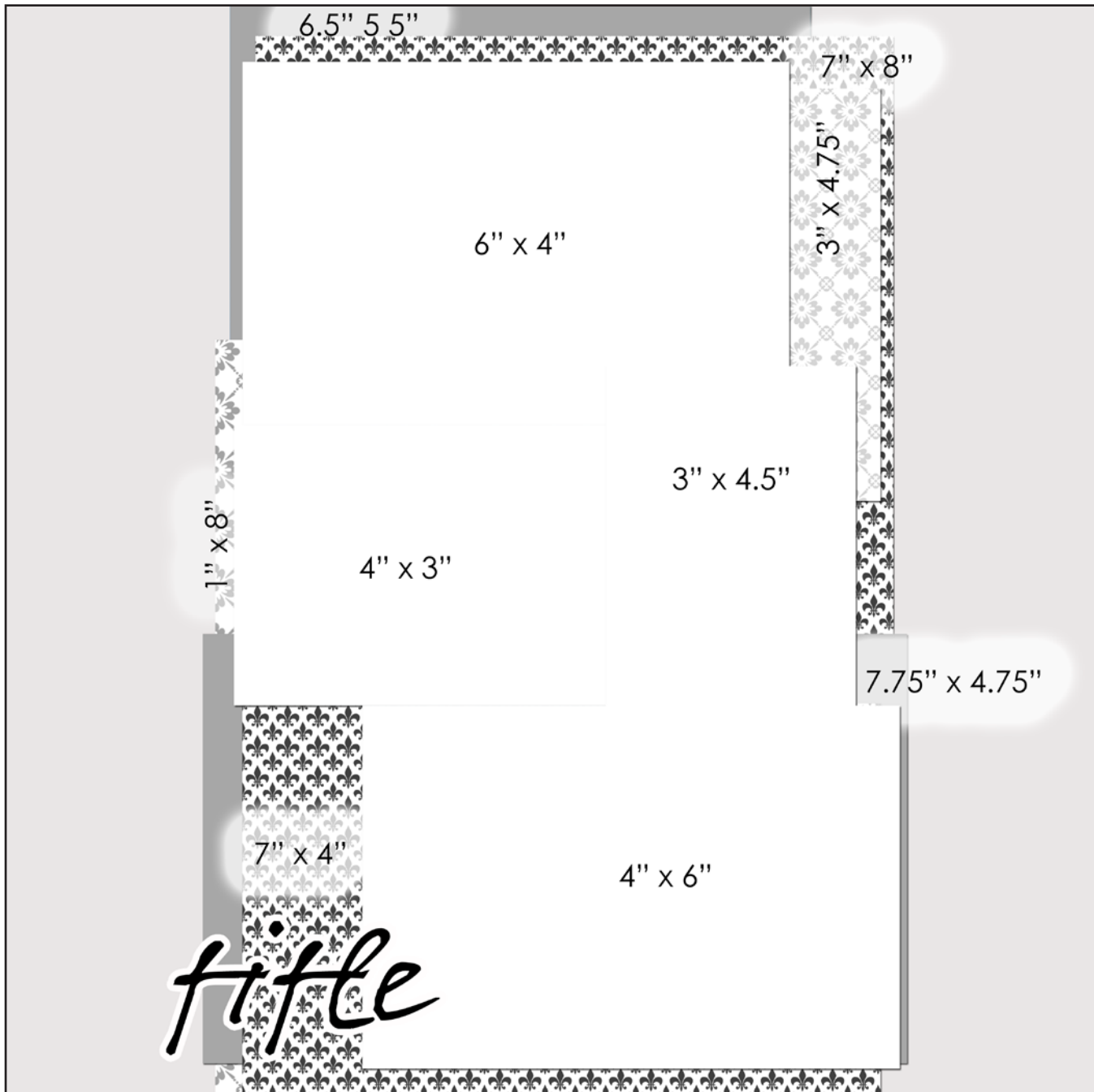
More Sketches from Lesson #6: Layering. These are included in your layered template bundle as DHodge_LTBPClass06b.psd, DHodge_LTBPClass06c.psd, and DHodge_LTBPClass06d.psd.



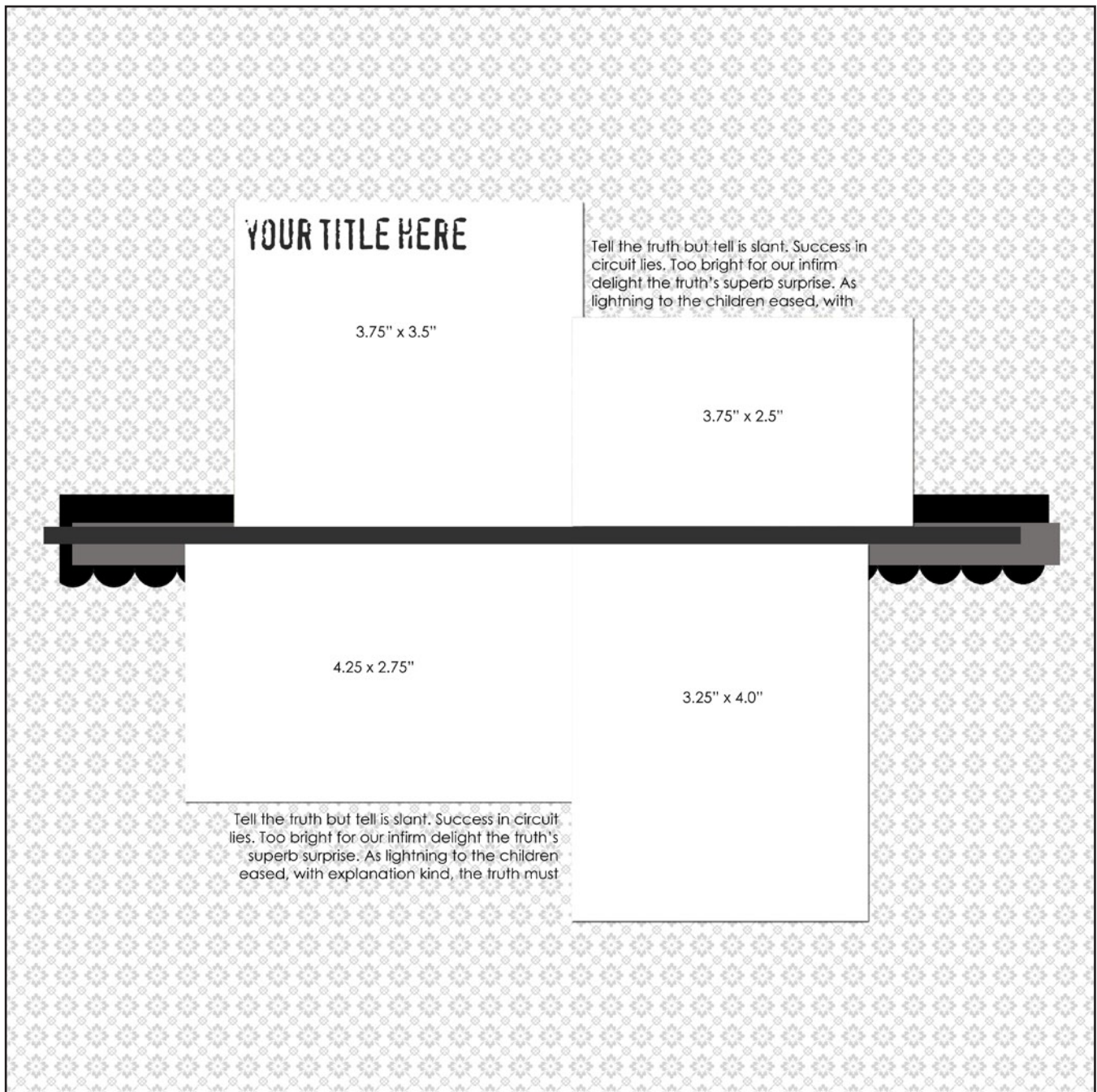
Sketch from Lesson #7: Shelved. This is included in your layered template bundle as DHodge_LTBPClass07.psd.



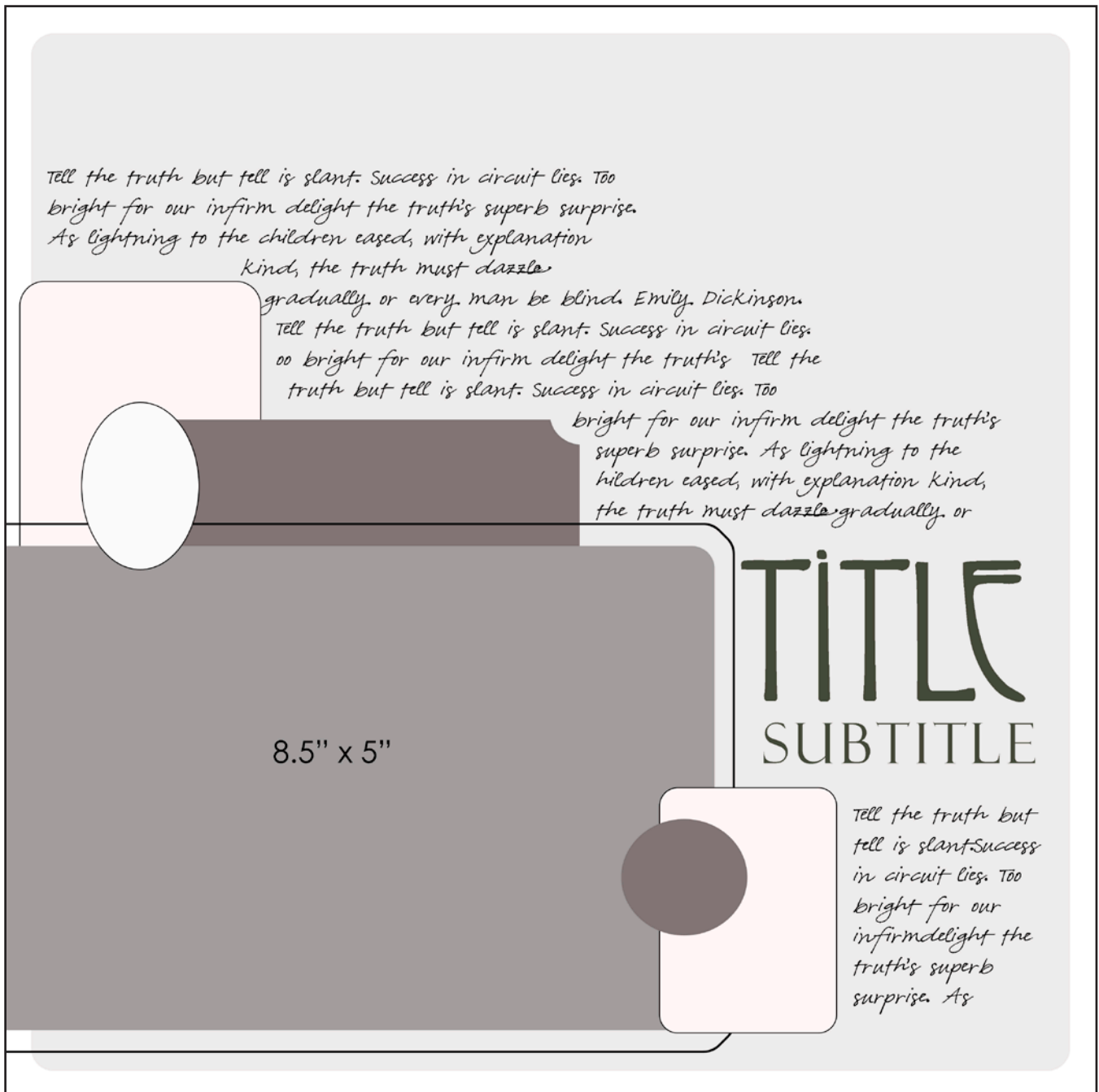
Sketch from Lesson #8: Banded. This is included in your layered template bundle as DHodge_LTBPClass08



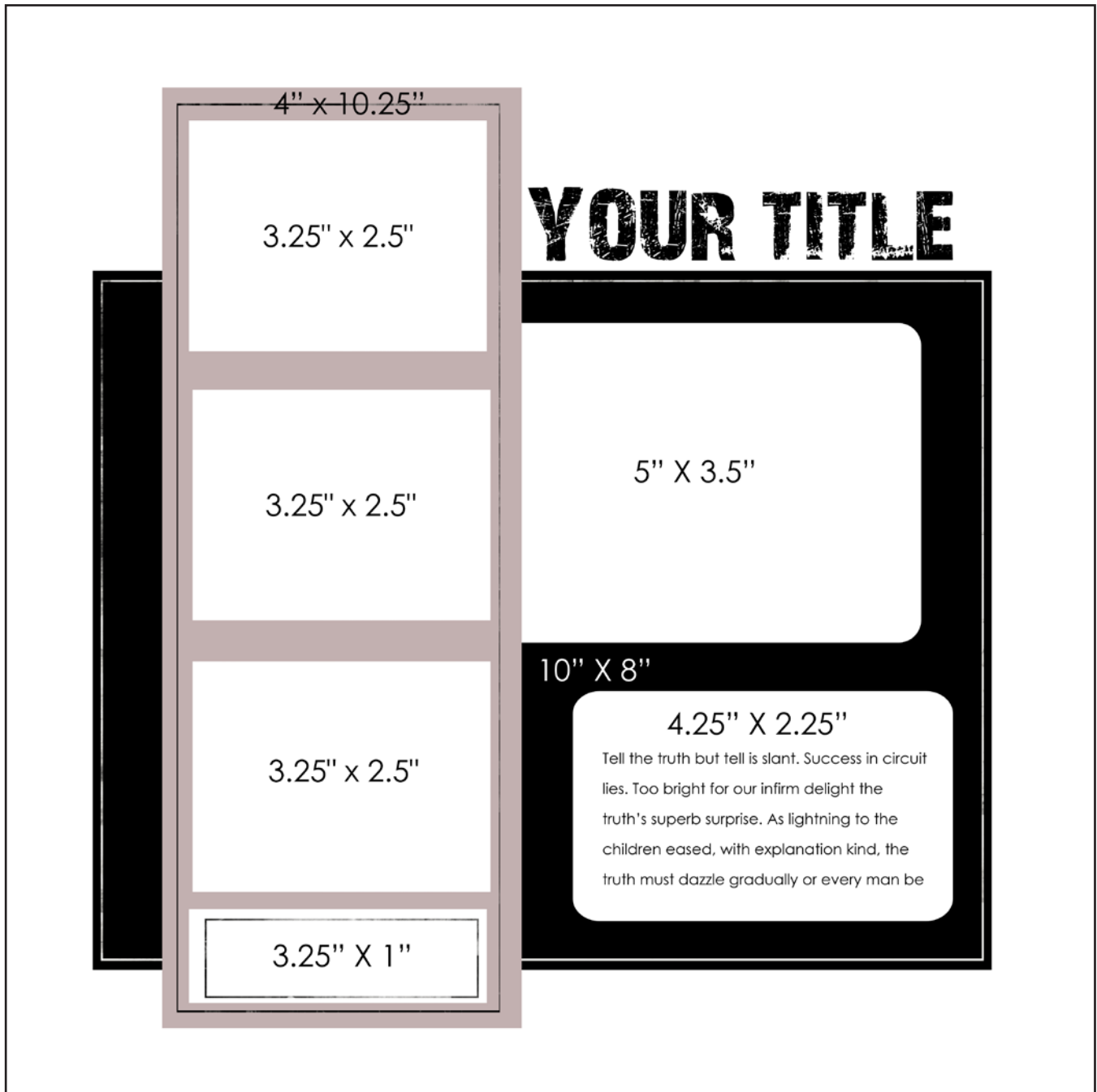
Sketch from Lesson #9: Divided. This is included in your layered template bundle as DHodge_LTBPClass09.psd.



Sketch from Lesson #10: Slanted. This is included in your layered template bundle as DHodge_LTBPClass10.psd.



Sketch from Lesson #11: "L"s and "T"s. This is included in your layered template bundle as DHodge_LTBPClass11.psd.



Sketch from Lesson #12: Circling. This is included in your layered template bundle as DHodge_LTBPClass12.psd.

