

{LESSON ONE} layering foundations

In this first lesson, we will look at several commonly-used approaches to arranging elements on the page as a way to explore first “foundational” layers. As you build your page you are creating two shapes: the shape of your combined elements and the shape of their surrounding white space.

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creating white space: figure and ground

As you create a scrapbook page, you are telling a story or conveying your concept (or meaning or big idea) by combining page elements (photos, journaling, title, and embellishments) within SPACE (i.e., your scrapbook page canvas).

The combined elements create a “figure.” That figure creates white space.

A figure is always seen in relation to what surrounds it (ground). The butterfly here is the figure, and our perception of it is influenced by the ground, or the blue sky. The open space to the left of the figure conveys a butterfly in flight, in motion and headed toward the white space.



When you look at the vase here, there is ambiguity between the figure and the ground. Your eyes may go back and forth between seeing a vase on a black ground to seeing two faces in profile on a white ground.



when you make a scrapbook page, you are:

- telling a **story** (or conveying a concept or meaning or big idea)
- by combining **page elements** (photos, journaling, title, embellishments)
- within **space** (i.e., your scrapbook page canvas).

Even a little bit of ambiguity with regard to figure and ground can add energy to a piece. We're accustomed to the ground of a figure being passive and unremarkable. When you can carve white space with interest you can create tension and engage the viewer at a deeper level.

When you are scrapbooking, consider your combined elements to be the figure and your canvas to be the ground.

Understand that the shape of one defines the shape of the other.

• white space



The balance between figure and ground can bring energy and order to a page.

The white space on “Beauty” is less dynamic than that on “Punch Bowl.” It is centered and regular. The bits of ribbon and paper beneath the photo and at diagonal corners break into it and add some interest. I wanted a peaceful design, though, to support my subject.

The white space on “Punch Bowl” is asymmetrical and energetic as befits a party page. The cluster of photos, title, and embellishments create an asymmetrical grouping that simultaneously shapes the surrounding white space.

design notes: white space

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.

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

White space has a shape that can be active or passive

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.

foundations

There are several layout configurations of combined elements that scrapbookers use again and again when making scrapbook pages. We will call these “foundations” for the purposes of this class. These foundations are used again and again because they work well for housing the most frequently encountered combinations of elements (1 to 5 photos with title and journaling) and they consistently yield well-designed pages. In this lesson, we look at 5 frequently used foundations and the layering opportunities and challenges each of them presents. You can translate these ideas and techniques to any foundation you use on your pages. The goal is to treat each of these page forms as opportunities for explore foundational layering.



grid or blocked

The white space on a grid or blocked page is often in the shape of a border around 4 sides of the foundation. Placing the grouping off center will create asymmetrically-shaped white space.



band

Placing page elements within a horizontal or vertical band is a great way to organize them. You can create equal (and symmetrical) borders or unequal (and asymmetrical) borders.



shaped cluster

Because many page elements are rectangular, grouping them in a rectangular cluster allows easy organization and layering. Where you place the grouping on the canvas will shape your white space.



free-form cluster

If you love working with an “explosion” of elements and getting an artsy look, the free form cluster offers lots of room for creativity and variation. It guarantees interestingly-shaped white space, to boot.



multiple clusters

Dynamically shaped white space running between clusters is unexpected and eye-catching. Treat each cluster like a small layout to be arranged and layered.

• grid

The grid design provides homes for your page elements and, usually, extra spots for layering embellishments and papers. With regard to layering, ask yourself: 1) what will my first “grid-defining” layer be, and 2) how will I layer within grid spots?

Every spot on the grid is like a small canvas to be layered and filled with elements that support your story and add charm.

The grid on “Lily” is “suggested” by rough pink brushwork over square masks that were removed.

Photos fill 3 of the 9 grid blocks on “Lily.” The title and journaling each take a spot, also. The other spots are layered with embellishments.



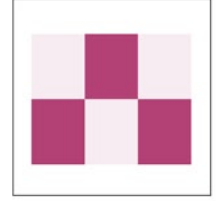
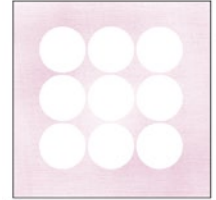
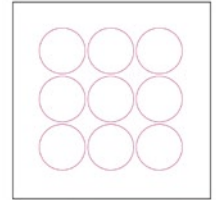
Lily by Debbie Hodge | Supplies: French Summer by Lynn Grieveson; Restoration by Gina Cabrera; The Daily Details by The Digi Chick Designers; Art Play Palette 3, 4, 7, 10, floralis (brushes) by Anna Aspnes; Count Your Blessings by ViVa Artistry; Just Linens 1 by Maplebrook Studios

first layers for grids

There are lots and lots of possibilities for defining your grid with layers.

Try these:

- define grid spots with cut shapes (circles, squares, hearts)
- define grid spots with outlines (hand drawn, stitched)
- define grid spots with masking (or reverse masking)
- define / mix differently shaped grid spots
- stack shapes
- abut shapes or leave gutters between them
- leave some spots open or let a page element define them (see the center spot on “Lily.”)
- define grid spots with frames



• grid

While grids make easy work of organizing elements, the challenge is to fill the spots so that you have balance and flow.

See how Lisa used repetitions of color, pattern, and value to achieve a balanced grid on “Precious Gifts.” Photos fill 4 spots--none of them next to one another. Repetitions of yellow and aqua guide the eye through the page. Every block is stitched round with black thread.

Notice, also, that the grid isn’t perfectly shaped and that elements spill over onto other grid spots and the surrounding canvas. The journaling strips alternate spilling off right and left edges, ground the blocks of the bottom row to one another. The flower cluster spill onto two photos and the title block.



Precious Gifts by Lisa Dickinson | supplies: Bazzill vanilla cardstock + patterned paper (Girl's Paperie Vintage Patchwork, Girls Paperie Cabbage Rose, Little Yellow Bicycle, Studio Calico, Lily Bee Design + Making Memories chip letters + October Afternoon mini alpha + brads (American Crafts, Pink Paislee) + My Mind's Eye velvet trim + Typenokside font + machine stitching

ideas for grid layers

wrap a block with ribbon

layer patterned paper circles or squares in progressively smaller sizes

fussy cut patterned paper and layer



frame an embellishment weave strips to create a block

substitute a cluster of flowers for a block



punch/die cut shape from block

• blocked is a more flexible grid

Grid and blocked configurations are great starting points for layered pages. Begin with a grid for a more formal and controlled piece. When the grid is too restrictive for your elements or desire to play, tweak it. Change block sizes. Move from same-sized block to a variety of block sizes and piece them together to suit your materials.



3x3 grid of squares

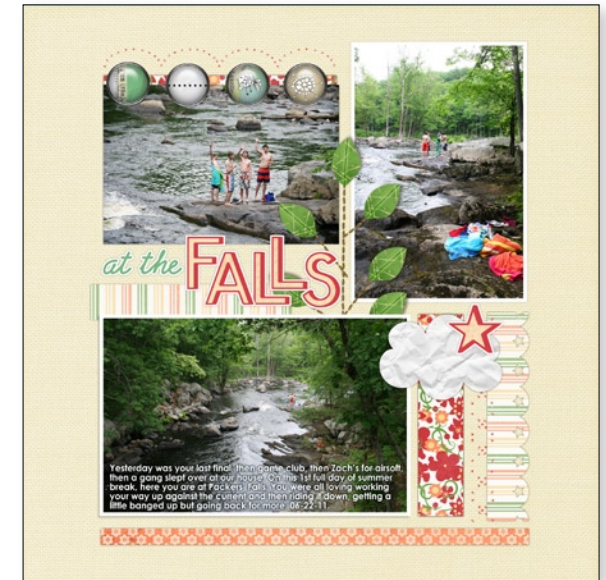
Each of the squares in this 3x3 grid is defined by a frame. The blocks are placed casually with little tilts and overlap one another. Journaling is printed directly to the canvas - above and below the grid grouping. Strips of patterned paper and cutout leaves are layered under the left side of the grid grouping.



2x3 grid of rectangles

Photos fill 5 of the six spots and two of the photos are layered with patterned paper strips -- thus the grid spot becomes a "collage." The entire grid is stitched (between and around spots) and it is matted on a rectangular block that holds journaling.

The grid is mounted at vertical center but slightly to the right of horizontal center.



casually blocked grouping

This is a less rigid configuration that allows for layering of a variety of shapes and sizes of photos and papers. Pieces can be trimmed down to accommodate title work and embellishments.

While the grouping is mostly rectangular, artistic liberties are taken with edges and corners for a more casual composition.

• blocked

The benefit to this foundation is how adaptable it is -- you modify the "cubbies" to fit your materials then fill in spots with trim, embellishments, photos, title, journaling, patterned paper, and anything else you like.

As with the grid, the challenge is to create flow within the block and to prevent your white space from being completely passive.

1.

I began this page with two photos I loved and a rectangular mat upon which to build my blocked arrangement.



2.

Next came two pieces of patterned paper, two digital stamps, and two strips of ribbon (one along the bottom and one along the right side of the larger photo).



3.

I arranged my title to run sideways along the entire height of the block. While I'd planned to mount my grouping on a contrasting canvas, I liked the subtlety of layering the same papers.



4.

Final layers were fall-themed embellishments in golds, browns and oranges. Once the block is defined, it's fun to find spots to place them.

The blocks give them "homes." Allow elements to spill over and ground the blocks to one another.



5.

Once this was done I realized it would be easy to make a 2nd page from the event with these supplies and this design.



• blocked

Doris has taken a traditional page design--a 2x3 grid of landscape-oriented blocks--and given it a casual feel. While it's not a "freestyle" page, it's definitely not a clean and simple page either.

Doris defined her foundation with a stitched frame and the placement of her "blocks." Notice how she's used one piece of printed vellum (layered over patterned paper that shows through) to fill two blocks.

Emphemera, title, labels and embellishments are placed with tilts and overlaps that keep this block from looking like the linear structure it actually is.



Cool by Doris Sander | Supplies: patterned paper, transparency, chip-board embellishments, journaling spots Fancy Pants, alphabet Prima, star Jenni Bowlin Studio, tag Avery, tickets and flower Vintage

first layers for blocked pages

- "Reserve" space -- in other words, have an idea of the rectangle of space you'd like to fill and put elements down until it's full (see "Finally Snow" on the next page).
- Define a grid with photos and/or papers and then fill each of them wholly or in part (see Doris' "Cool" on this page).
- Outline the area with stitching, hand-drawn lines, stamping, brushwork, masking.
- Collage papers and ephemera and then build on top of them.
- Use a mat - i.e., one rectangular piece of paper (see "Thanksgiving Moments" on the previous page).
- Suggest the area to be filled with paint, mist, or brushwork.

• blocked

The grouping on “Finally Snow” is a rectangular block placed slightly to horizontal right for just a bit of asymmetry.

The first layers are strips of orange brush work at block top and bottom. These establish the upper and lower boundaries of the block and give it a home on the canvas.

Bits of canvas show through above and below the largest photo, as well as around the journaling and beneath the first part of the page title.

Three embellishment/title spots create flow and ground the grouping to the canvas (wooden tree with transparency and pick ticket, snowflake with button, “snow” alphas with button).



Finally Snow by Debbie Hodge | Supplies: 11:30am, 11:00am by Amy Wolff; Vintage Tickets by Quirky Twerp; Woodgrain Alpha by Crystal Wilkerson; Oh Joy by Paislee Press; Messy Slab Alpha by Cathy Zielske; Handcut Snowflakes by Valerie Wibbins; In the Loop 4 by One Little Bird; Words and Pictures Paper Pack, Woodsy Trees by Katie Pertiet

layering opportunities on blocked pages

- Everything's fair game for filling a spot: a series of embellishments, ephemera, a strip of paper, a sprinkling of elements, brushwork, journaling, title . . .
- Fill in small areas with paper strips and ribbons.
- Add borders of ribbon, scallops, and strips to single blocks, multiple blocks, and even the entire piece.
- Don't worry about completely filling every block. Stamp directly on the canvas and let that fill and area (like the 1st part of the title on "Finally Snow" here).
- Don't worry about keeping the edges perfect -- remember: you're shaping the white space, too.

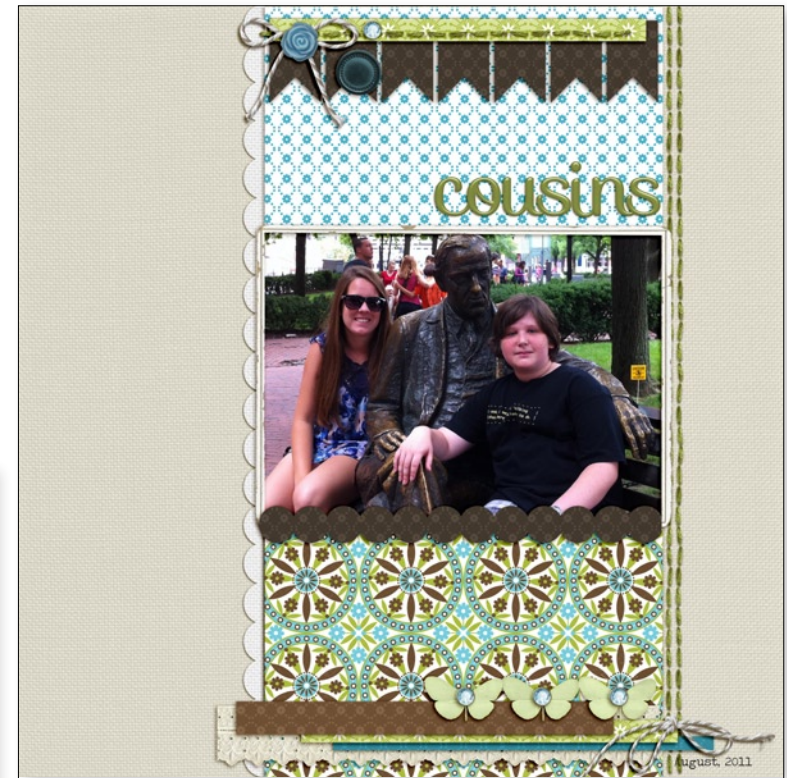
• band

Using a horizontal or vertical band as the foundation for your elements simplifies the scrapbook process because it places a limit. Having a defined area to fill takes removes other choices and gets you to focus on including and emphasizing the important elements for your story.

Take a look at the similarities and the differences in the way the band foundations for these two pages have been created. The first layer for “Bonfire” is a band of white ledger paper.

The band on “Cousins” is pieced from a photo and two pieces of patterned paper all of the same width.

On both pages, I used this foundation as an opportunity for adding fun border strips with scallops and edging details.



Cousins by Debbie Hodge | Supplies: Ginny Paper Pack, Ginny Solids, Just Linens 20 and 28 by Maplebrook Studios; Paper-cuts No 1, Oiselet Rouge Elements, Bakers Twine Asst 1 by Katie Pertiet; Border Medley by Quirky Twerp; Storytelling Alpha No 2 by Amanda Heimann; Spiced Jewels by Anna Aspnes; 2:30pm by Amy Wolff

Bonfire by Debbie Hodge | Supplies: North Pole Kit by Mari Koelgelenberg; Christmas Village Elements, Journaling Strip Masks, Ric Rac Basics, Flossy Stitches White by Katie Pertiet; Stitch Medly by Quirky Twerp; Kitschy Christmas by Sahlin Studio and Jenn Barrette

• band

While the bands on the pages we just looked at were explicitly defined with paper and photos, the horizontal band foundations on these two pages are implied; they are defined by the arrangement of elements.

Dina's "Oh Fun" has a series of tilted and overlapping photos running across the page, backed up by stamped flowers and supported by wide journaling strips.

"Merry Friends" is more linear, with two aligned photos, each of the same height filling most of the band. Several layered strips sit below these photos and span the width of the photos. White brushwork emphasizes the band.



Merry Friends by Debbie Hodge | Supplies: Dashing Papers, Dashing Trimmings by Allison Pennington; Star On Top by One Little Bird and Amy Martin; Multimedia Elves No 1, Stitched by Anna White No 3, White Paint No 1 by Anna Aspnes; Rubber Wraps, Flossy Stitches Blue, Academic Sanded Alpha by Katie Pertiet

Oh Fun by Dina Wakley | Supplies: Oh Fun by Dina Wakley | Supplies: Patterned Paper: Vintage, Basic Grey, Alphabet: American Crafts, Ink: Jenni Bowlin, Stamp: Jenni Bowlin

• band

ideas for defining band foundations

- A solid piece of cardstock or patterned paper
- Pieced paper and or photos
- Paint, mist, or brushwork
- A collage of blocks forming an unevenly shaped band.

ideas for edging bands

- Brushwork
- Stitching
- Patterned paper strips
- Ribbon
- Punched strips (i.e. scallops and decorative borders)
- Series of embellishments
- Doodling

And here are more examples of varied the looks and approaches to layering band foundations.



• shaped cluster

Because many page elements are rectangular, grouping them in a clearly shaped (and often rectangular) cluster allows easy organization and layering.

As with any foundation, you can explicitly define the area to be hold your elements or you can suggest it. These two pages each have an explicit foundation of paper.

The elements on Dina's "Wasting Time" sit (mostly) on a piece of patterned paper mounted at top left of a square canvas. The elements on my "Here" sit on a rectangular piece of cardstock mounted flush with the right edge of the canvas.



Here by Debbie Hodge | Supplies: The Daily Details by The Digi Chick Collaboration; Restoration by Gina Cabrera; Speech by Paula Kesselring; Flossy Stitches Brown, Journaling Strip Masks, Art Time Elements, In Words Brushes by Katie Pertiet; A Very Small Alpha by Allyson Pennington; Traveling Typewriter font.

Wasting Time by Dina Wakley | Supplies: Patterned Paper: Vintage, Jenni Bowlin, Alphabet: Jenni Bowlin, Paint: Jenni Bowlin, Birds: German Foil

- what's the difference between a shaped cluster and a blocked grouping?



Look at the examples here to think about how these “shaped” clusters differ from a blocked design. Look at how patterned papers and photos, title and journaling, ephemera and embellishments come together to fill a defined area.

The placement of elements in a blocked design is guided by the blocks or “compartments” within the design. The elements in a “clustered” design are placed with an eye to the overall shape (rather than the units within it). The result is more layering and overlapping of elements.

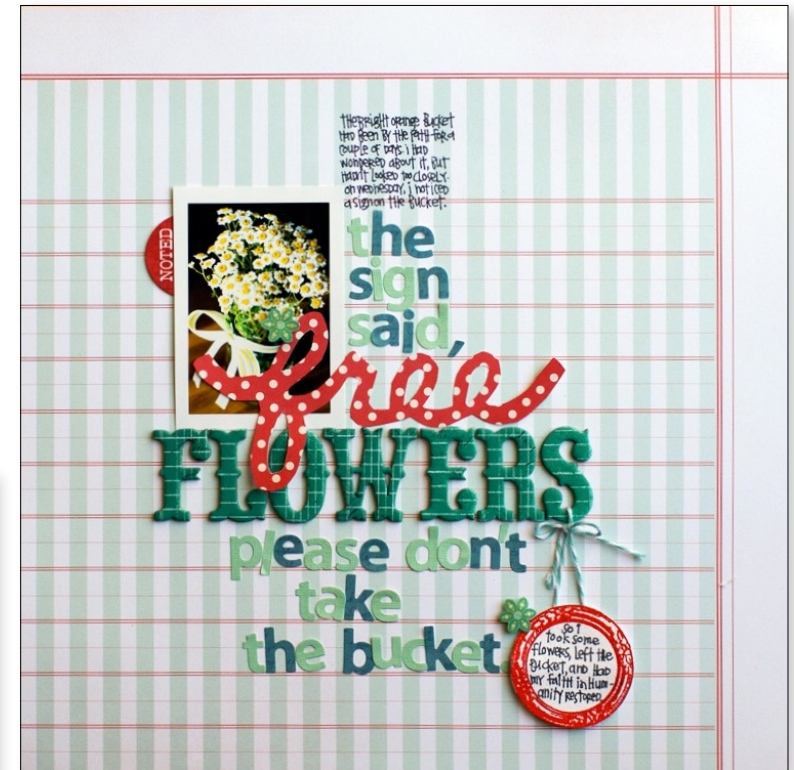
- free-form cluster

If you love working with an “explosion” of elements and getting an artsy look, the free form cluster offers lots of room for creativity and variation.

Emily’s “Free Flowers” is a grouping of rectangular blocks (the photo, the journaling, and the four parts of the title) with little layering and a resulting free-form shape.

The elements on “The Punch Bowl” are more tightly clustered and united with lots of layers.

Consider that the paint splatters and the small blocks of green patterned paper are what connect the photos to the canvas. These are the first layers in an asymmetrically shaped cluster with energetic white space.



Free Flowers by Emily Pitts | Supplies: Twine: My Mind’s Eye, Patterned Paper: Studio Calico, My Minds Eye, Alphabets: Sassafras Lass, Pink Paislee, Stamp: Studio Calico, Embossing Powder: American Crafts, Ink: Tsukeniko, Sticker Tag: My Minds Eye, Mist: Maya Road, Pen: EK Success

The Punch Bowl by Debbie Hodge | Supplies: Silver Glitter Alpha No 1, Distressed Toolset No 5, Dripped Stains No 5, Distressed Edge Overlays No 1 by Anna Aspnes; Just Linens 1 by Maplebrook Studios; Speech by Paula Kesselring; Between the Lines Alpha 5, Old Time Christmas No 2, Holiday Trim by Katie Pertiet; Fastenits 2 by Pattie Knox; 11:30am, 11am by Amy Wolff; Also A Very Small Alpha, An Additional Very Small Alpha by Allison Pennington; Restoration by Gina Cabrera; Vinnie Pearce Journey Back

- multiple clusters



Being Happy by Debbie Hodge | Supplies: Sweater Weather, Wildflower, Interlude by One Little Bird; Chasing Fireflies by Paislee Press; Collageable No 2, Doodle Do Frames No 2, Paper Frames Kraft No 1, In Text Paper Pack, From my Bookshelf Blendables No 3 by Katie Pertiet; Ransom Words by Vicki Stegall; Thankful for You by Jenn Barrette; Duly Noted by Leora Sanford; Mellow by Lynn Marie; DIY Board Game by ViVa Artistry

Dynamically shaped white space running between clusters is unexpected and eye-catching. It also means more opportunities for layering.

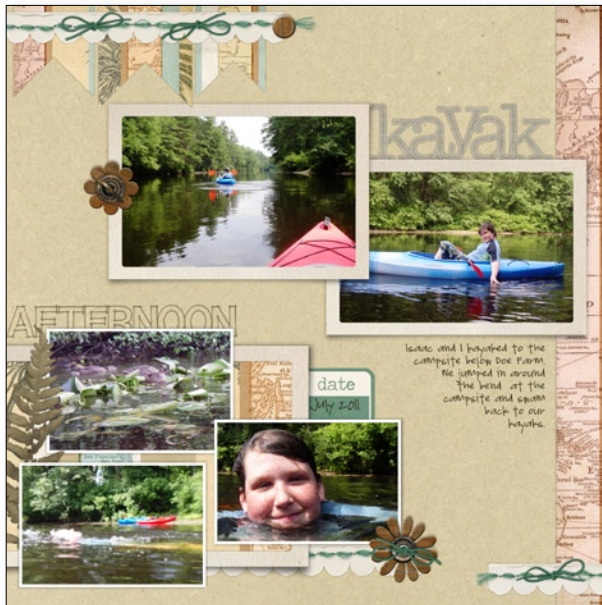
Each cluster has foundational layers connecting elements to the canvas and shaping the white space around and between them.

“Being Happy” is a page with multiple “free-form” clusters. The largest photo sits on a digitally-blended vintage illustration and immediately catches the eye.

Three smaller photos bleed off three different edges of the page. They each sit on small collages of ephemera, lace, and tags.

Putting together this kind of a page is like putting together several small canvases, each with its own focal point flow and embellishments.

• multiple clusters



horizontal lines

While there are many pieces coming together on this very full page, take a look at the role horizontal lines play in each of the three clusters here. At top left, a scalloped strip runs across the series of banners. At bottom left, the title and another scalloped strip are strong elements of this cluster. The cluster of two large photos doesn't have an explicit strip, but the titlework and the arrangement of the photos create a horizontal line.



labels and stickers

Each of the three clusters on "Playing Farm" are built on colorful labels and oversized flower stickers. The result is three clusters with lots of curvy edges.

Notice that each of the clusters bleeds off the page on at least one edge.



paper and tags

The two clusters on "Geocache" are each grounded to the canvas with strips of blue paper. Notice the strips above and below the map-print paper on the cluster at the right. There is one more strip of this paper at the bottom of the other cluster, just beneath the series of framed photos.

mixing patterns

Patterned papers make great foundational layers. As you mix patterned papers, make your goal to achieve harmony in the relationships between your print's: 1) scale, 2) density, 3) form, and 4) color.



Cool by Doris Sander | Supplies: patterned paper, transparency, chipboard embellishments, journaling spots Fancy Pants, alphabet Prima, star Jenni Bowlin Studio, tag avery, tickets and flower Vintage

4-part formula for mixing patterns

When you use more than one patterned paper print, be sure that you've got a harmonious combo of these four aspects.

What is a harmonious combination? One that looks good and one that most probably mixes with gallon-quart-pint proportions. In other words: if you've got three colors, choose one to be your dominant color--used in a "gallon" amount. Use the other two colors in "quart" and "pint" amounts.

Scale - What is the relative size of each pattern's motif? Mix larger scale with smaller scale.

Density - How densely packed is your motif. Again, use prints that vary in their densities.

Form (motif) - Choose motifs that complement one another and your topic. Stripes, dots, text, and ledger are good mixers with bolder motifs.

Color - Choose a color scheme that works. Analogous is a safe bet. When you use more colors, use them in gallon-quart-pint proportions.

• mixing patterns: scale



After Irene by Debbie Hodge | Supplies: Summer Sunset Kit, Red Beach Kit, Just Juicy Kit by Lynn Grieveson; DIY Sticker Alphabet No. 02, Brad Bonanza No. 03; Digital Fasteners by Pattie Knox; Bread + Butter Elements: Oval Journal Tags by Ali Edwards; Tied Fasteners No. 04 by Katie Pertiet

Scale refers to how big or small the pattern motif is.

The red print on “After Irene” has a large-scale floral print (yellow on red) alongside a very small floral print (yellow on brown).

“Here” is created on a canvas with a large-scale burst pattern. Smaller scale prints on the accent pieces mix well with this bold print.



• mixing patterns: density



A Day in Boston by Debbie Hodge | Supplies: Generations by One Little Bird, Paislee Press, and Tracy Murphy; Count Your Blessings by ViVa Artisty; Duly Noted by Leora Sanford; PhotoOp, PeaOlson, Liberation fonts

Density refers to how tightly grouped the pattern elements are on the paper.

The prints on "Boston" have great variety in density, with the doodle print incorporating lots of space, the ornamental floral getting more tightly packed, and the abstract geometrics even more densely presented.



The brown print on "After Irene" has a densely-grouped motif while the red print leaves lots of space between its forms.

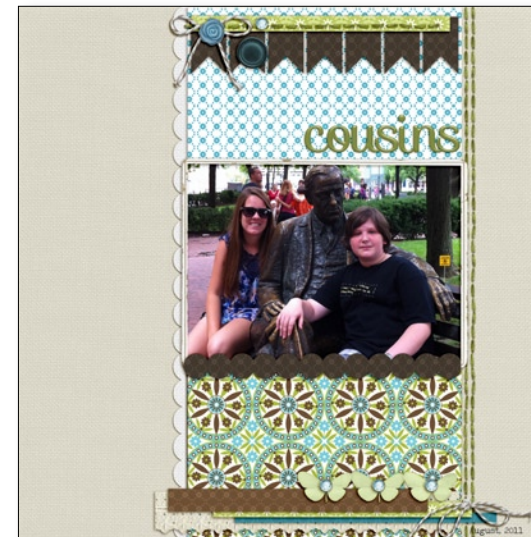
• mixing patterns: motif



Biologist by Doris Sander | Supplies - cardstock Bazzill, patterned paper My Mind's Eye, Sassafras Lass, Lilly Bee, alphabet stickers Sassafras Lass, label stickers Jenni Bowlin Studio, doilies Maya Road, paint Jenni Bowlin for Ranger, chipboard alpha American Crafts, bingo card Jenni Bowlin Studio, brads My Mind's Eye, flower sticker Sassafras Lass, chipboard circle Vintage.

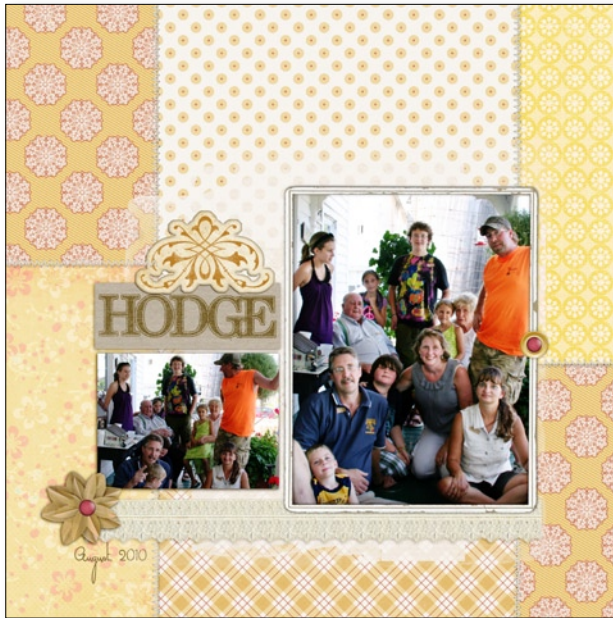
Patterns don't need to match. Rather, they need to coordinate with and complement each other as well as support your page subject. Stripes, dots, text, and ledger are good mixers with bolder motifs.

On Biologist, Doris has mixed ledger and polka-dot basics with a sparsely-grouped small-scale floral print, and a more dense and larger-scale woodgrain print. The prints mix wonderfully.



The prints on "Cousins" are all abstract geometric prints built on circular shapes. The combination of small and large-scale motifs mix well.

• mixing patterns: color



monochromatic or analogous color schemes

The easiest way to mix patterns is when they are the same color. It gets easier to combine florals with plaids and abstract motifs when they share a palette.

A monochromatic or analogous color scheme (one in which your colors sit next to each other on the color wheel) is a great starting place for combining patterns. I was able to mix 6 prints on the background of "Hodge" by using lots of yellows.

The first foundational layer is white paint that helps the element grouping stand out against this busy background.



gallon-quart-pint proportions

If you're going to mix bold combinations, like complementary blues and reds, use "gallon-quart-pint" proportions. On "Pre-Party," blue is my "gallon" proportion, red is my "quart," and green is used in a "pint" amount.

Take a look also at the density of each of the patterns here. The snowflake and text prints have generous background, while the bold red-stripe print is more tightly spaced.



tone-on-tone prints

Tone-on-tone prints make for easier pattern combinations.

On "1 More Time" the multiple tone-on-tone cream and brown prints allow the photos to "pop."

Notice also that these prints (text, small chevron, and woodgrain) each add a sense of texture. Combined they make a powerful and evocative mix.

assignment

Your work this week is to think about your own approach to layering foundations and then to make pages with new approaches, paying attention to how you define the foundation and your first layer.

- 1) Look at the pages you've made recently that you really like. What are their foundations? Are they foundations we discussed here or are they something else?
- 2) If they are foundations we discussed here, how do you typically create or define the foundation? What are your first layers? What materials do you use for this step? Paper, mist, collaged pieces?
- 3) Which foundation did we discuss here that you're most excited to work with? Prepare to make a page with this foundation.
- 4) Before you start, look at your recent pages and the ideas here and set yourself a challenge to define the foundational layers in a way that you haven't typically used. For example, if you often make grids by punching shapes, make a grid with mist and masking.
- 5) If you have time, make a page that incorporates three patterned papers. Use a mix of scale, density, and motif.

more supply lists

Supply lists that weren't included next to layouts within the lesson follow.

Pre-party by Debbie Hodge | Supplies: Joyful by Cinzia, Edgers 2 by Amy Martin, Holly Plume Overlays 1 by Anna Aspnes; Glitter Thread Stitches, Glitter Thread Stitches 2 by Lynn Grieveson; Christmas Memories Element Pack by Katie Pertiet; Well Read Elements by Sugarplum Paperie

Hodge by Debbie Hodge | Supplies: La Belle Vie, PageKraft by One Little Bird; French Summer by Lynn Grieveson; Artistry de Blanco Element Pack, Academic Sanded Alpha, Oiselet Rouge Element Pack, King Me by Katie Pertiet; Oak Tree by Sarah Gleason; Brad Bonanza 3 by Pattie Knox; Stitched by Anna Cream, Foto-blendz No 5 by Anna Aspnes; Treasured Moments by Sugarplum Paperie; Masanna Script font.

1 More Time by Debbie Hodge | Supplies: Etc by Polka Dot Pixel; Krafty Cuts Leaves, Flossy Stitches Orange, Cold Spring Element Pack, Artistry Del Sol, Krafty Canvas No 1 by Katie Pertiet, Little Bits ALpha; Interlude by One Little Bird; The Daily Details by Digi Chick Collaborative; Metamorphosis by Leora Sanford; Ransom Words by Vicky Stegall; An Additional Very Small Alpha by Allison Pennington; Artplay Palette Chevron Sweet Baby by Anna Aspnes; Build Your Own Borders by Amy Wolff

Kayak Afternoon by Debbie Hodge | Supplies: Wooden Flowers No 1, Dating Labels, Flossy Stitches No. 02, Basic Paper Alphabet: Kraft, Naturally Krafty Dots Paper Pack No. 01, Coastal No. 01 Paper Pack, Cold Springs Element Pack (ties), Wooden Alphabet No. 02 (dot), Vintage Photo Frames No. 24, Coastal Element Pack by Katie Pertiet; Torn N Tattered Scalloped PaperStrips No. 01 by Anna Aspnes.

Playing Farm by Debbie Hodge | Supplies: Mika Paper Pack by Michelle Martin, Flower Brushes and Stamps No. 07, Peacocking Paper Pack, Fancy Labels No. 05 by Jesse Edwards; Picnic at Grand Lake Kit, Farmer Joe Mini Kit by Lynn Grieveson; DIY Sticker Alphabet, Itty Bitty Alphabet Beads, Brad Bonanza No. 03: Digital Fasteners, Little Folded Ribbon Bits No. 03 by Pattie Knox; Farm Fresh Collection, Filed Photo Frames No. 04 by Katie Pertiet; Stitched by Anna Borders No. 02, LoadedLayers Element Templates No. 01 by Anna Aspnes

Geo-cache by Debbie Hodge | Supplies: Photobooth by Paislee Press; Vintage Photo Frames No 5, Academic Sanded Alpha, Krafty Canvas No 1 by Katie Pertiet; 2:30 by Amy Wolff; Interlude by One Little Bird; Journey Back by Vinnie Pearce; Stitch Medly by QuirkyTwerp; Treasured Moments by Sahlin Studio and Sugarplum Paperie; Vintage Floral Brushes by Jodie Lee

Welcoming Summer by Debbie Hodge | Supplies: Retro Labels by Jesse Edwards; Home and Garden Paper Pack, Collageables No. 03, Cut Ups: Summertime Twiggy, Tied Fasteners No. 03, Rounded Word Strips, Flossy Stitches: Yellow by Katie Pertiet; Hello Summer Hand Drawn Brushes by Ali Edwards; Stitched By Anna Brown No. 01, Metal Monograms No. 02 by Anna Aspnes; Worn Edges 8.5 x 11 by Lynn Grieveson

At the Range by Debbie Hodge | Supplies: Pretty Petals Paper Pack by Mindy Terasawa; Monthly Photo Masks No. 02, Stitched Up Frames No. 03, Ledger Paper Pieces: Leaves, Tied Fasteners No. 03, Hinge Pack, Postage Strip Words No. 05 by Katie Pertiet; DIY Sticker Alphabet by Pattie Knox; The Story of This Day Brushes and Stamps by Ali Edwards

At the Falls by Debbie Hodge | Supplies: Just Juicy Kit by Lynn Grieveson; Artplay Palette Play Out by Anna Aspnes; Just Linens Paper Pack No. 01 by Maplebrook Studios; Stitching Holes Borders Brushes and Stamps by Katie Pertiet

It's On by Debbie Hodge | Supplies: Sunshine and Summertime Kit, Brad Bonanza No. 03: Digital Fasteners by Pattie Knox; Just Linens Paper Pack No. 01 by Maplebrook Studios; Bread + Butter Elements: Oval Journal Tags by Ali Edwards; DoodleDo Frames No. 02 Brushes and Stamps, Grunged Up Alphabet No. 02 Brushes and Stamps, Photo Wraps No. 03 by Katie Pertiet; Stitched by Anna Borders No. 03 by Anna Aspnes

section opener

Morning Bocce by Debbie Hodge | H2O Kit (papers), Late Summer Mini-Kit (vintage label), French Summer Kit (button, butterfly) by Lynn Grieveson; ArtPlay Palette Play Out (clouds), Stitched by Anna Borders No. 03, Layered Tissue Autumn Paperie (paper for “summer rocks” wordart) by Anna Aspnes; Collageables No. 01, Defined Clippings MegaPack No. 02 Brushes and Stamps, Krafty Bits Alphabet, Rimmed Framers No. 01 by Katie Pertiet; Summer Rocks Brushes and Stamps by Ali Edwards; Brad Bonanza No. 03: Digital Fasteners by Pattie Knox.

Great Memories by Debbie Hodge | Supplies: Coastal Papers No 1, Bookplate Notes, Flossy Stitches No. 02, Tropical Clusters Brushes and Stamps, Spiral Bound Paper Pack No. 01 by Katie Pertiet; Really Retro Labels, Inky Dink Page Borders by Lynn Grieveson; Just Linens Paper Pack No. 01 by Maplebrook Studios.

Lingering by Debbie Hodge | Supplies: For The Love Of Chevron No. 01 Paper Pack (background paper), Evidence Paper Collection (aqua patterned paper) by Ali Edwards; ArtPlay Palette Ex Libris ValueSet (epoxy and “book” brush), Stitched By Anna Brown No. 02 by Anna Aspnes; Shades of Spring Felt Alphabets No. 02 (bracket) by Pattie Knox; Doodled Block Alpha No. 02 Brushes and Stamps (“b&N”), Photo Corners: Colors No. 01, Classic Cardstock: Pear Perfection (brown cardstock), Rimmed Framers No. 01 (small photo), Awarded Alphabet No. 03 (pennant tag), Stitched Up Frames No. 02 (large photo), Worth Repeating Brushes and Stamps No. 10, Stamped Blocks No. 20 Brushes and Stamps (behind brown cardstock - paper clipped to them.) by Katie Pertiet; Annino Solids Paper Pack (backing up the worth repeating brushes) by Maplebrook Studios

Dresses from Aunt Janet by Debbie Hodge | Supplies: Glorious Days Alpha & Elements, Just Journalers No 1, Colbie Paper Pack by Maplebrook Studios; Late Summer Kit by Lynn Grieveson; Little Layette Element Pack, Collageables No. 02 by Katie Pertiet; Stitched by Anna White No. 02, Stitched by Anna Borders No. 02 by Anna Aspnes

As Evening Touched the Leaves by Debbie Hodge | Supplies: Contessa Paper Pack by Jesse Edwards; Just Linens Paper Pack No. 01, Aaron Solids Paper Pack, Just Linens Paper Pack No. 02 by Maplebrook Studios; Filed Photo Frames No. 04, Nana’s Buttons No. 02 by Katie Pertiet; Today Mini Stitched Tags by Ali Edwards; Stitched by Anna White No. 01 by Anna Aspnes; Fasten Its! No. 03 by Pattie Knox; Worn Photo Edges. Worn Edges Mixed by Lynn Grieveson; Title is from poem by William Stafford

Thanksgiving Moments by Debbie Hodge | Oak Tree by Sarah Gleason; Autumn Moon Elements by Sahlin Studios; Journey Back by Vinnie Pearce; Pea Olson font

Freedom Trail by Debbie Hodge | Supplies: Vintage Journal Spots No 3, Vintage Milk Caps, Paper Strip Words: Everyday, Rubber Charms Leaves No 1, Little Vintage Frames Curled and Flat, Halloween Memories Element Pack, Tied Fasteners No. 04, Creased Cardstocks Paper Pack No. 03, Fall Tickets, Be Buttoned: Harvest by Katie Pertiet; Good Company Patterned Papers, Glimpsing Kit, Doodled Stuff: Leaves Brushes and Stamps, New Wind Borders by Jesse Edwards; Hansel Kit, Hint at it No. 05 Brushes by Lynn Grieveson; Stitched by Anna White No. 01, Weathered Neutrals Paperie by Anna Aspnes; You are Loved, Traveling Typewriter fonts.

Family Portrait by Debbie Hodge | Supplies: Bicycle Ride Paper Pack by Jesse Edwards; Just Linens Paper Pack No. 02 by Maplebrook Studios; Rimmed Framers No. 01, Collageables No. 03, Paper Flowers No. 01 by Katie Pertiet; Stitched By Anna Borders White No. 01, Find My Way No. 01 BradPack, ArtsyBlooms No. 01 ElementSet by Anna Aspnes; Worn Edges 8.5 x 11 by Lynn Grieveson.

Old Oliver by Debbie Hodge | Supplies: Thankful For You Kit by One Little Bird and Kathryn Wilson, Apple of My Eye Collection by Vinnie Pearce; Grunged Alpha No 2, Flossy Stitches White by Katie Pertiet.