

from photos
to scrapbook page
in 5 steps

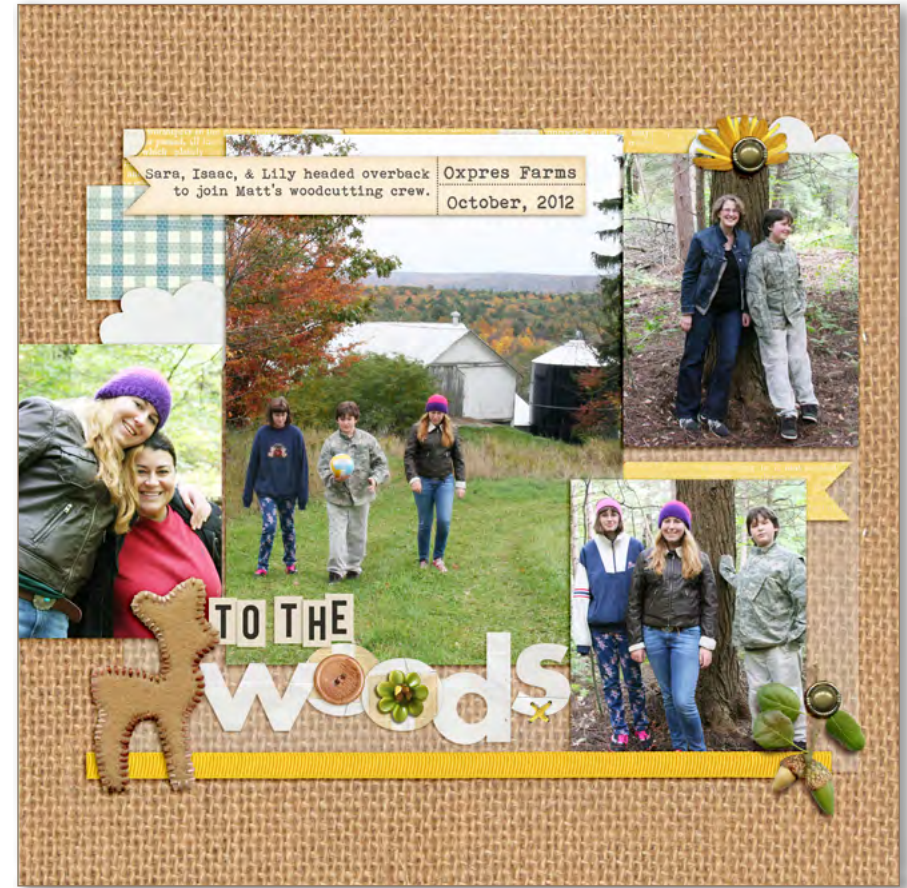


TO THE
woods

get it
scrapped

from photos to scrapbook page in 5 steps

by Debbie Hodge



Yes, photos can tell a story on their own.

When they're on a canvas, though, with a title and journaling and papers and elements and colors that support their mood, they tell a more powerful and enduring story.

Here are the five steps, I use for making pages that convey meaning and look great.

1. Have an intention
2. Take inventory of your givens
3. Allocate space
4. Shape figure and ground
5. Add finish work

1) have an intention

Start any page with an idea, or notion, or message. A story or an emotion. Something! Resolve to convey this intention with all of your design and element choices.

Look at the photos or consider the thoughts that are inspiring you to make a page and understand this: what do you intend with this page?

intention

This photo is from Halloween night. On this day, we were traveling, and a friend called to talk to me about getting together.

When I got off the phone, Isaac asked: "What's the Haps?"

I wanted to make a page about his love of socializing

givens

- 1 strong photo of my son
- the title "What's the Haps?"
- journaling that tells of his love of being social--a good long paragraph or two.



Lynnette Penacho gets intentional

Lynnette says, "This layout was for a challenge in the Sweet Shoppe Summer Games. I love creating layouts for challenges and competitions because I end up with a pages I LOVE that I would have never scrapbooked otherwise. The challenge for this particular layout was to create a layout that was divided into 4 quadrants with each quadrant acting as its own mini layout while working together to create one cohesive layout!"



Tami Taylor gets intentional

Tami says, "This layout is of my son Kyle on a hiking trip, I'm sure it was my mood and the pensive mood of the photo that inspired the journaling. I just wanted to express to Kyle my thoughts on how the next few years of his life were going to be and through it all it's important to remain himself through it all!"



2. take inventory of your givens

What do you have to work with to achieve your intention with the page? Do you have photos? How many do you need to achieve your intention? Do you know your title yet? Will you be including journaling? How extensive will it be?

intention

These photos are from a trip my best friend and her daughter made with us to my mom's. On this afternoon we walked to the woods where my brother was cutting wood. I wanted to capture the day and include shots of my niece, my friends, my family as well as the farm.



givens

- enough photos to include a shot of all of us and show the farm and woods.
- I don't know the title
- the journaling probably won't be too long.

3. allocate space

Put those "givens" on the page and get an idea of what you're working with.

Move things around the canvas, thinking about:

- what you will emphasize (i.e., what will your focal point be?)
- how much (or how little) white space you can/want to incorporate
- how dynamic the page balance will be (will it be a stable block or more asymmetrically arranged elements and/or clusters?)

I knew that the title would be important on "What's the Haps" and take up a good chunk of real estate on the page.

The challenge with my multi-photo page was to present all four photos in an appealing way. I decided to enlarge the one with the farm because I wanted it to be as much a character in the story as the people in the photos.



4. shape figure and ground

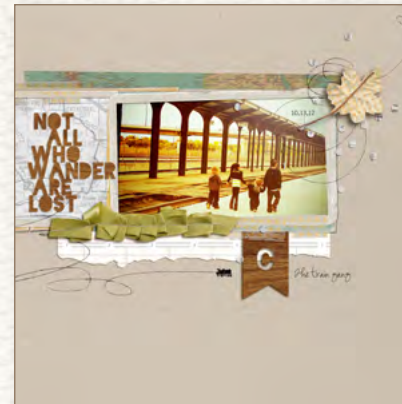
A figure (or form) is always seen in relation to what surrounds it (the ground).

The way in which you group all of your page elements within the space of your page canvas creates a figure or shape. At the same time that this figure is being created, the shape of the ground (or white space) is also being created.

When created with intention, the balance between figure and ground will bring energy and order to your page.



I'm a "blocky" scrapbooker. When I'm arranging elements they're usually coming together in a rectangular cluster. To keep things from being static, I "bump" pieces out into the margins.



Each of these pages has very different figure-ground shapes.

On Amy Kingsford's page, a rectangular block extends out into the space of the canvas from upper left. The result is obvious asymmetry.



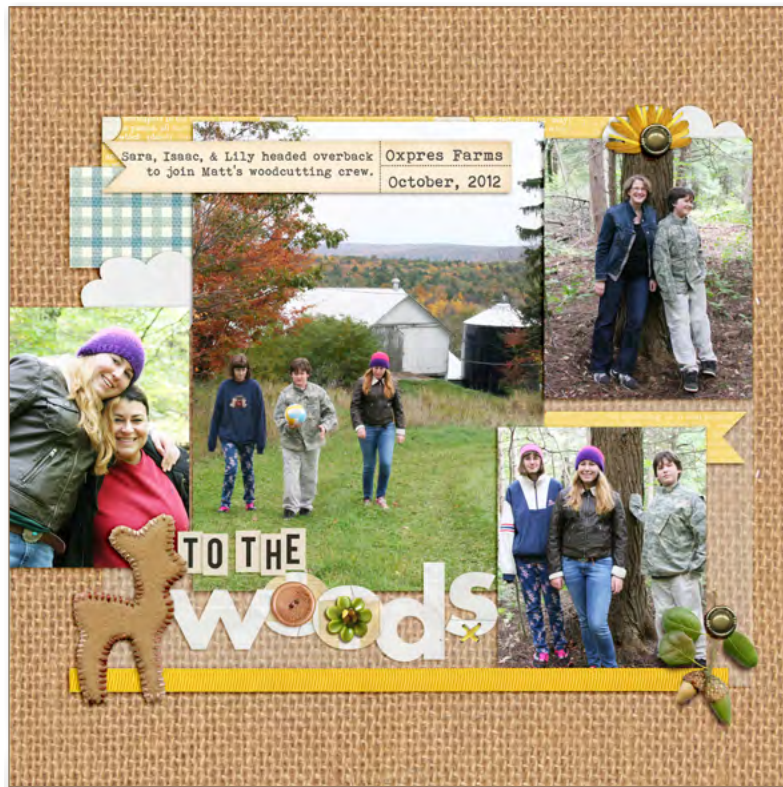
Tiffany Tillman's elements form a rectangular band placed just right of center. The edges are unexpected, with a torn block at bottom left and embellishments bumping out into the margins.



Lynnette Penacho's elements are arranged in a grid with regular margins. The mix of squares and circles adds unexpected interest.

5. add finish work

While I call this "finish work," this can be the part you spend the most time on.



It's time to enjoy and delve into your story. Render titlework and journaling, layer in papers and embellishments, add touches that amp up focus and create flow. Get the little bits that charm the viewer.

And now you have a page with intention.

10 | get it *scrapped*

