

introduction

Thanks for joining me to study “Scrapbook Page Layering” for the next four weeks. This class will focus on ideas and techniques for layering photos, journaling, titles, embellishments, papers, and all sort of materials on your scrapbook pages to tell meaningful stories.

Layering on scrapbook pages is a great way to experiment with a variety of looks as well as to achieve a well-designed page.

Doris Sander consistently mixes up and layers a variety of media on her pages. “Biologist” is a layered mix of mist, stamping, patterned paper, stitching, photos, and more.

While the complexity of this page is appealing to many scrapbookers, there are others who like a cleaner or more classic look. Layering doesn't have to be complex and freestyle. It can be simple and precise and add polish and extra visual interest to a simple page as on my “A Day in Boston.”



Self Defense 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.

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

why layer: 6 reasons

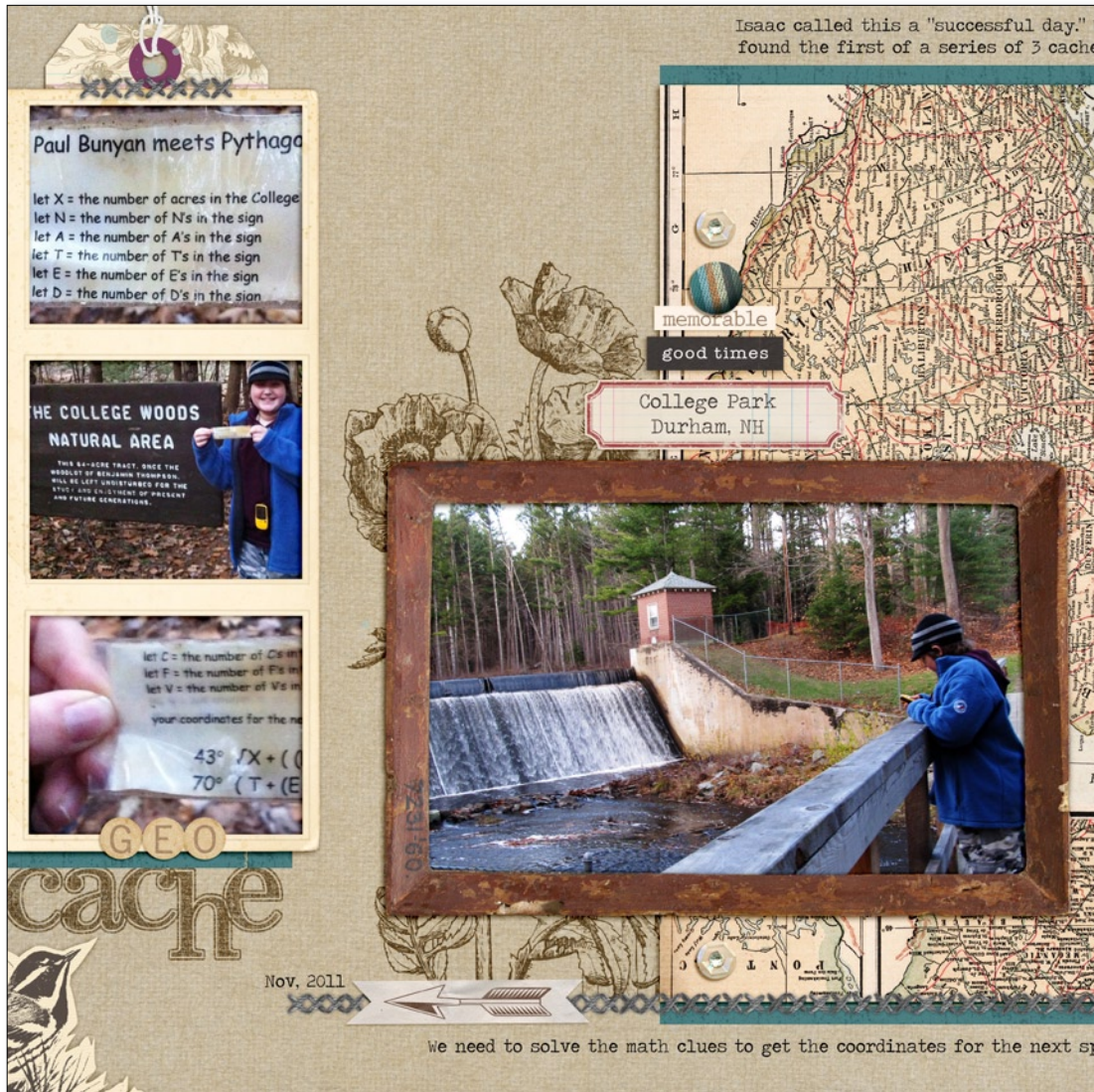
Let's start with the reasons why layering is a technique worth using on your scrapbook pages. Read on to understand what layering does for your page design as well as for the experience you have while you make the it.

1. Layer to add visual interest
2. Layer to add texture and dimension
3. Layer to create interesting white space
4. Layer to incorporate meaningful images and motifs
5. Layer to reveal your personal style
6. Layer to have fun and play with interesting patterns, textures, and images



It's important to know these “whys” because they serve as goals to guide your choices as you select and place elements on your layered pages.

- layer to add visual interest



Geocache 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

Want to catch the eye? Give it something to look at. Incorporate visual interest.

Layering elements on your scrapbook pages is a way to add bits and pieces that might not be seen in their entirety, but that will not only grab the eye, but also keep it engaged.

Why do you want to keep the viewer's eye? So that you can convey your story or meaning as fully as possible.

“Geocache” is full of extra bits that support meaning and invite a lingering look. Tags and bits of paper peek from under frames and mats. A bird die cut at the bottom supports the outdoor theme and directs the eye in toward the action. The title explains the activity. The series of buttons and tags centered above the frame lead the eye and add texture, meaning, and interest.

- layer to add texture and dimension



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; Hand-cut Snowflakes by Valerie Wibbins; In the Loop 4 by One Little Bird; Words and Pictures Paper Pack, Woodsy Trees by Katie Pertiet

Texture refers to the surface characteristics of a material. Is it rough or smooth? Plush or gritty?

Dimension (or depth) refers to the measurable extent to which something lifts off the page.

Each of these are powerful tools for engaging the viewer's eye and attention and for evoking memories and emotions that are associated with various textures.

Additionally, texture and dimension are tactile: they appeal to our sense of touch and, thus, engage another sense in addition to sight. The result is that you draw your viewer in on another level.

Layering lets you get texture and dimension onto the page. The wrinkled canvas base on "Finally Snow" and the folded and hand-cut snow-flake embellishment are just two of the textured layers on this page.

- layer to create interesting white space



Sick Day by Debbie Hodge | Supplies: Star On Top by Amy Martin and One Little Bird; Making a List, PageKraft by One Little Bird; Brown Paper Packages by Krista Sahlin, Very Small Alpha by Allison Pennington; Designer Mixed, Cardo fonts

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

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

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

Look at “Sick Day” and identify “figure” and “ground” and look at the shape of each.

We’ll cover this more in Lesson #1.



- layer to incorporate meaningful images and motifs



Including images and motifs influences how a viewer sees your page and, what's more, how he or she understands your relationship to the subject being scrapbooked.

Some images are fun decorations and cues to your subject while others come with associations that can be used to deepen meaning.

Layering on a scrapbook page enables you to work in these images in an organic and pleasing way.

On “The Punch Bowl Makes the Party” I’ve used a paper doily (like you’d put on a plate beneath cookies), splatters that echo the splash of punch going into a cup, glittery elements that are associated with celebrations, and a vintage image of a woman singing and looking happy.

The Punch Bowl Makes the Party by Debbie Hodge | 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

- layer to reveal your personal style



Supper by Debbie Hodge | Supplies: Pagekraft by One Little Bird; Journey Back by Vinnie Pearce; Edgers 2 by Amy Martin; 2:30pm by A Wolff; Retro Labels, Stitch Medley by Quirky Twerp; Geo Brush Set, Wishflowers by Andrea Victoria; Woodgrain Alpha, Color Combo 1 Labels; Life Composition by ViVa Artistry; Home-spun Stitches by Kitschy Digitals; Folded Ribbon Bits by Pattie Knox; Bloom in Chic by Anna Aspnes

When future generations look at your albums, they are going to get an understanding of what was important to you, of your outlook and personal style by way of the elements you include.

On “Supper” I used the kinds of vintage and kitschy touches that I love. I especially like incorporating these on scrapbook pages because I don’t have this look in my home. My husband likes clean and modern furniture, and I don’t like dusting a whole bunch of tchotchkes, thus our home’s style is cleaner. I love our home and the choices we’ve made -- but I also love expressing myself with colorful and fussy bits on scrapbook pages.

- layer to play and have fun



The Best Gift by Debbie Hodge | Supplies: Dashing, Dashing Trimmin's, Very Small Alpha by Allyson Pennington; Stitched by Anna Borders Brown, Scalloped Strip Masks, Spiced Element by Anna Aspnes; Retrospect 365 Tags, Stitch Medley by Quirky Twerp; King Me, Tied Fasteners No 3 by Katie Pertiet; 2:30 by A Wolff; Well Read by Sugarplum Paperie

Enjoy the process! Layers make that process last longer and give you an opportunity to practice your mixing and matching.

I love making informally blocked pages so that there are “compartments” for me to fill with pretty scrapbooking bits.

I played with “Best Gift” to make a stack of photos, papers, and embellishments that resembles a stack of gifts.

The embellishments at top center are my equivalent of a gift-wrapped bow.

making a page in layers

The lessons in this class are organized to give you ideas and instruction for layering specific to 4 different part of the page-making process. You might approach pagemaking in a different way, but this is a process that we can use for the purposes of this class to lay out ideas and how-tos for immediate application AND later reference.

• the concept

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

If you have one or more of photo(s), title, or journaling, you should be able to look at them, and, while thinking about them, come to a decision about what you intend with your page.

Here are 2 examples of pages I made and how I began with a concept.

photos
journaling
title



story
concept
notion

what our mornings
are like
in 2010 on a
school day

title: Mornings Now
journaling: lots of details

photos
journaling
title



story
concept
notion

a page
that conveys
my brother is loved

title: something "woo-woo"
journaling: date & name?
image should convey feeling

I took photos of my sons leaving for school one morning, knowing I wanted to make a record of what our school mornings were like right then. It was Isaac's first year in middle school and Joshua's last year there so I knew this was a routine that would be changing. I wanted to use several photos and call the page "Mornings Now."



I took many photos of my kids and nieces helping my brother load hay one summer evening. When I saw this one -- with his girlfriend on the truck below looking at him and his dog also looking at him, I knew I wanted to make a one-photo page that got at this sense of him being well-loved. I wanted to record the joy there was in the midst of hard times he was going through.

• toward a page shape

When you have an idea of:

1. page concept
2. # of photos to use and their sizes
3. whether you'll have a title and how important it will be
4. how much journaling you'll incorporate
5. what to emphasize

... you begin to understand possible page "shapes" or

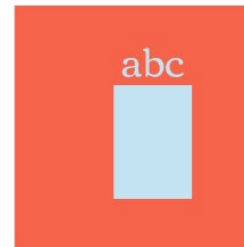


title: something "woo-woo"
journaling: date & name?
image should convey feeling

+

a page about how much my brother is loved

=

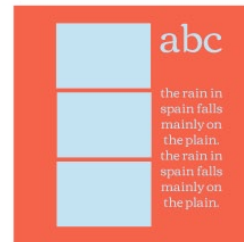


title: Mornings Now
journaling: lots of details

+

what our mornings are like in 2010 on a school day

=



For my brother's page, I knew I would feature one photo and that it would be surrounded by white space (and the idea of stillness). There wouldn't be much or any journaling. I'd work to evoke feeling with the photo and my design. The title would be something about love or beauty or grace or gratitude.



The page of our morning routine would need to accommodate multiple photos, an eye-catching title ("Mornings Now") and a good amount of journaling that enumerated the details of our morning.

• layering foundations

As the shape of your “figure” or foundation comes together, you’ll choose the layers that will:

- 1) shape the figure (and the white spaced around it),
- 2) ground your elements to the page, and
- 3) emphasize (or de-emphasize) your page elements.

We will spend Lesson 1 of Scrapbook Page Layering focusing on these foundational layers.

In Lesson 2, we’ll focus on photos, title, journaling, and layers that create focal points.

While we’ll be working on a canvas or a base, we won’t commit to the actual canvas until Lesson 3.



For the page about my brother, I chose a neutral canvas to get started and decided I'd mat or frame the photo to make it pop while backing it up with light brushwork. I found wordart to use as my title and I decided to make a page with a "free-form cluster" foundation.

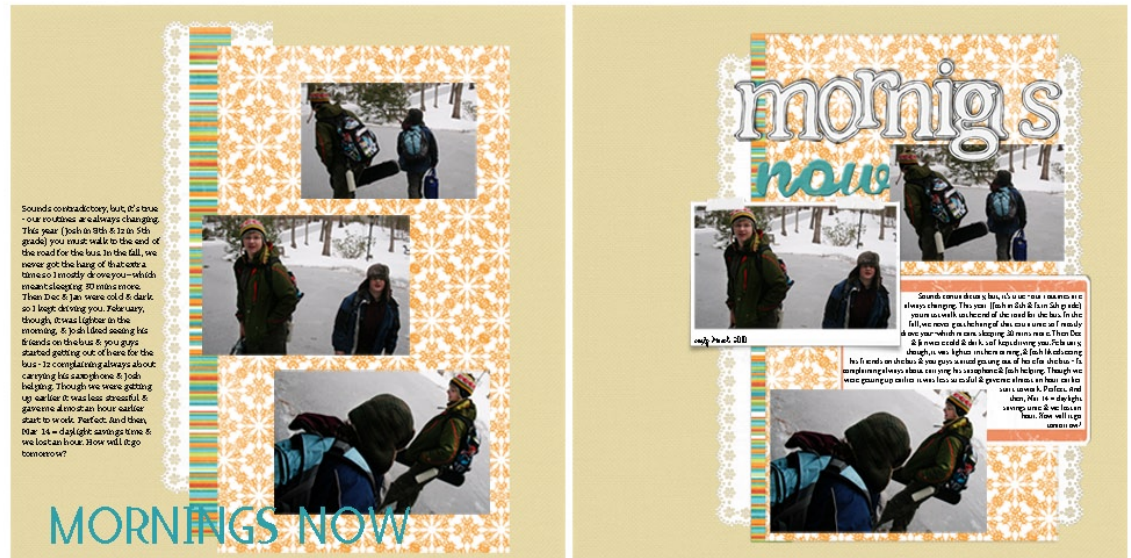
I love working with patterned papers and moved forward with the idea of creating a rectangularly "shaped" foundation of patterned papers to hold all of my elements.

• layering elements

Once the foundation comes together, it's time to focus on the key page elements: photos, title, and journaling.

The goal is to make room for them while creating a focal point and emphasis that will tell your story well.

In Lesson 2 of this class I'll share how-tos for creating focal points and ideas for layering photos, title, and journaling.



Frames and mats are good tools for layering with photos to help them "pop." Alpha combinations add contrast to titles, and you'll need to find a way to make sure your journaling fits on the page and is easy to read.

On "Mornings Now," I framed one photo and placed it on the top layer, overlapping other elements. I used a label to hold the journaling. All elements are arranged casually, overlapping and sitting mostly upon the patterned paper foundation, but not completely.

• enhanced canvases

While you've been working with some kind of canvas beneath your elements as you've created a foundation and layered the page elements, now is when you can think about changes to it.

Have you chosen the best material, color, or pattern?

And how do the layers of the canvas present your "figure?" In Lesson 3 we'll take a look at layering the canvas base.



At this point, I swapped a lighter canvas beneath the photos of my brother, and I matted it with narrow, equal margins on the original canvas. I also added brushwork bleeding off opposite corners of the mat.



The shape of my foundation or "figure" on "Mornings Now" is a portrait-oriented rectangle. At this point it was being presented on a square canvas.

The addition of paper strips along the left side of the canvas, created the sense of my elements sitting, instead, upon a rectangular canvas.

Adding these layered strips let me use patterns and colors that play up those on the original composition.



• final layers

The final layers to add are embellishments.

These layers add interest, strengthen design with repetitions, contribute to page flow, let you play and have fun, and can support your page subject.

You will study layering embellishments in Lesson 4 of this class.



I added lace, buttons, scattered pearls and seeds, a wooden flower and additional brushwork to this page. The embellishments support the light tone and sense of beauty I wanted to evoke with this page. The milk bottle cap, rabbit, and sunflower seed flower are in keeping with the outdoor, farming theme. The embellishments are placed to guide the eye on a downward diagonal flow through the page.

every layer must do at least 1 of 2 things

Kurt Vonnegut advises that in the writing of fiction: “Every sentence must do one of two things: reveal character or advance the action.”

With layering on scrapbook pages, every layer must do deepen or advance the viewer’s ability to understand your page’s concept by doing one of two things:

1. contributing to page meaning, or
2. advancing a visual design that emphasizes what is important.

Select elements and add layers with intention.

See how that is done on “Our Road.”

The mapped paper support the page subject; the flower paper contributes to a “homey” tone; the striped print guides the eye down through the elements; the leaf embellishment is congruent with my home in the woods. The photo, title, and date all add to the viewer’s understanding of the page subject.



Our Road by Debbie Hodge | Supplies: Photobooth Kit by Paislee Press; Hinge Pack by Katie Pertiet; Woodgrain Alpha, Color Set 2 Labels by Crystal Wilkerson; Stitched by Anna Borders Brown No 1 by Anna Aspnes; Westover Kit by One Little Bird; Krafted Leaves by Lynn Grieveson; Courier New font.

where we're going

Week 1: Layering Foundations

Creating white space: figure and ground

Layering foundations

Mixing patterns

Week 2: Layering Elements

Making focal points

Layering ideas for photos, titles, and journaling

Liftable layers: texture and dimension

In addition: tags, labels, ephemera, frames

Week 3: Enhanced Canvases and Combination Foundations

Bases

Color

Collaged and pieced canvases

Hybrid foundations

Edge treatments

Week 4: Final Layers

Image, motif, and meaning

Embellishment homes

Making clusters

Repetition and alignment



Beauty by Debbie Hodge | Supplies: ArtPlay Palette Genuine, ArtPlay Palette Easter Bunny, ArtPlay Palette Floralis, ArtPlay Palette Ex Libris ValueSet, ArtPlay Palette Find My Way ValueSet by Anna Aspnes; Faux Bois: Spring Paper Pack by Andrea Victoria; Oiselet Rouge Element Pack Rimmed Framers No. 01, Vintage Photo Frames No. 24, Vintage Milk Caps No. 01, Wooden Flowers No. 01, Around Words Brushes and Stamps by Katie Pertiet; Fasten Its! No. 03 by Pattie Knox; Just Linens Paper Pack No. 01 by Maplebrook Studios.

Mornings Now by Debbie Hodge | Supplies: Just Linens Paper Pack No. 04 by Maplebrook Studio; Classic Curled Photo Frames No. 02, Messy Stamped Alphabet No. 06 Brushes and Stamps Value Set, Basic Journal Spots by Katie Pertiet; Paper Lace Solids No. 01 Paper Pack: Light, Around the Corner Paper Pack by Jesse Edwards; Comic Splat, Silly Billy Alphabet by Lynn Grieveson; PotPourri Paperie No. 02 by Anna Aspnes.