scrapbook
page
LAYERING

{LESSON THREE} layering canvases

the canvas

The canvas is the piece of paper (or digital background) upon which you build your page. It's what holds all of your elements, and it defines the space within in which you're working.

Canvas Shape

Combining your page elements in a square shape offers different design opportunities and challenges than those that come with filling a non-square rectangular canvas.

One is not necessarily better than the other -- they are just different. The non-square rectangle is a familiar visual format, and there is, thus, lots of design inspiration to be found.

The square, however, is the default shape that paper and digital scrapbook designers and manufacturers produce.

non-square portrait-oriented rectangle
Most books and magazines come in non-square, portrait-oriented rectangular formats.

non-square landscape-oriented rectangle
Movie, television, and computer screens are usually non-square, landscape-oriented rectangles.

square
While we are less likely to view print and electronic media in square formats, the square is, nonetheless, widely used by scrapbookers. Albums and papers for both paper and digital scrapbookers are widely available in 12"x12" sizes.

who says a canvas has to have corners?
For eye-catching impact, use a full-size die-cut once in a while.

layering on a solid base: neutrals

A plain white, cream, kraft, or black cardstock base has many possibilities. It's much easier to select and place elements that will contrast well and "pop."

On "Pride," Doris began with a gray base, against which her photo and patterned papers stand out. My "Punch Bowl" is on a white textured base with colorful splatters and bright titlework.

Beaming with Pride by Doris Sander | Supplies: Patterned paper by Basic Grey, Scrapworks, Fancy Pants, 7 Gypsies, Amy Butler; Cardstock by Bazzill (title handcut); Label sticker and plastic ribbon by Jenni Bowlin Studio; Ribbon by May Arts; mist by Jenni Bowlin for Ranger.

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

layering on a solid base: color

When you layer on a base of vibrant color, there's a good chance that base color will become the dominant color in your color scheme. Check out the lesson on color for more on choosing and combining colors.

Dina's "3 Fellas" is built on an energetic yellow and combined with yellow and red for a scheme of primary colors that's great for the shot of her children playing in the water.

Emily's "2792" is a page about the house where she grew up and the light blue is backdrop is both restful and reminiscent of the sky.

Like Dina's page, this is a bold color scheme with lots of energy.

My 3 Fellas by Dina Wakley (Masterful Scrapbook Design Canvas Issue) | Supplies: Supply list: Patterned paper: Jenni Bowlin Paint: Liquitex Cardstock: Bazzill Journaling Card: Jenni Bowlin Alphabet: Jenni Bowlin

2792 by Emily Pitts | Supplies: Cardstock: Bazzill; Patterned Papers: Studio Calico (graphic), Making Memories (map), Jenni Bowlin Studios (bracket and yellow); Alphabet: K& Co.; Metal numbers: Making Memories; Stamp: Studio Calico; Ink: Versamark; Paint: Claudine Hellmuth Studios; buttons: Studio Calico; Brad: Sassafras Lass; Ticket: Jenni Bowlin; Acetate phrase: unknown; Canvas strips: Studio Calico; Floss: DMC; Other: masking tape; Pen: Zig Millenium.

layering on a patterned paper base

If you using patterned papers, there will be times you'll want to use it for your page base. It's often a little tricky making sure the photos aren't overwhelmed by the paper, but there are lots of ways to make it work.

Densely packed and tone-on-tone patterns are easier to layer on than bold, larger-scale, and/or higher-contrast patterns. The small white-on-orange abstract geometric on "Memorial Day" shows off bold photos.

When you've got a print with a larger and less densely-packed motif, you can place your elements on a solid color mat as I've on "Dresses From Aunt Janet."

You can create a foundation of collaged elements to mat your photos and provide the bit of separation from the patterned paper base to make them stand out.

Memorial Day by Debbie Hodge | Supplies: Retrouvailles by One Little Bird and Vinnie Pearce; Rimmed Framers No 1, Academic Sanded Alpha by Katie Pertiet; Artplay Palette Rockstar by Anna Aspnes

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

Barn Cats by Debbie Hodge | Supplies: Rimmed Framers, Mapper Paper Pieces Butterflies by Katie Pertiet; Clipart by iclipart.com, Papper by Sassafrass, bazzill, Journaler by 7 Bypsies, Alpha by American Crafts, Buttons, Thread, Machine Stitching.
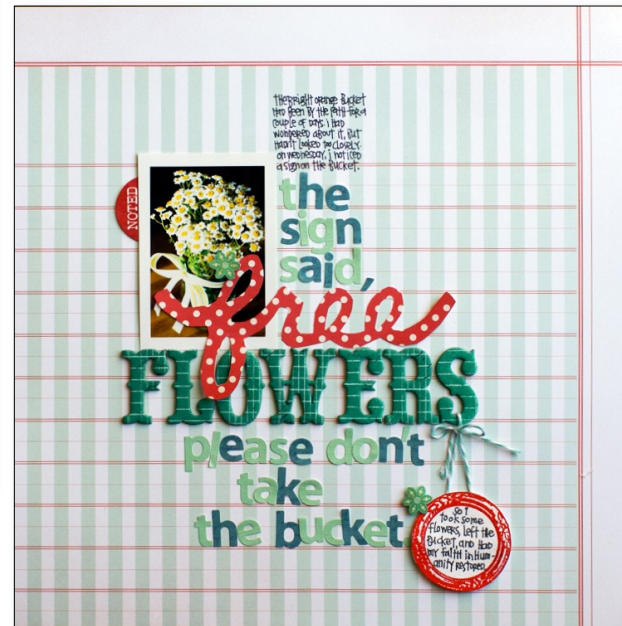
layering on a patterned paper base

White paint or digital brushwork can make a mat or foundation that unites your page elements and helps them hold their own on a bold patterned paper base.

Use high-contrast elements without a mat or foundation on patterned paper bases as Emily has done on Free Flowers. The dark greens and reds as well as the dark photo and journaling stand out.

Use patterned paper with designs that guide the eye to the page elements you want your viewer to notice.

Mother's Day by Debbie Hodge | Supplies: Find My Way Brad Set, Spiced Jewel Elements, ArtPlay Palette Sting and Bite, Textured FotoBlendz Clipping Masks 1 by Anna Aspnes; Annino Solids by Maplebrook Studios; On A High Note, Little Bit Tags 2, Classic Cardstock: Christmas, Winged Collection Cards, My Family Genealogy Flashcard, Wire Rimmed Charms 1 by Katie Pertiet; Up and Away by Jesse Edwards; Have a Heart Felts 2, Brad Bonanza 1: Digital Fasteners by Pattie Knox; Flutter Butter Kit by Mindy Terasawa

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

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.

layering canvases with paint, spray, and mist

using paint, spray, and mist on your page base

• use it for effect, texture, and interest (see "Pride" and "Jammin" to the right)

• use it to create foundations that layer between elements and canvas (see "Mother's Day")

• use it to create shapes that embellish or simply break into white space

• use it with masking techniques to create foundations or compartments (see "My Boy")

• use it to create a custom base (see "Jammin'" and "Morning Soundtrack")

Doris used black splatters on her gray base to add interest and flow to "Beaming with Pride."

I used a mask of circle outlines to mist the canvas for "Jammin'" going heavier with the brush on the outer edges and lightening up as I moved toward the center."

Beaming with Pride by Doris Sander | Supplies: Patterned paper by Basic Grey, Scrapworks, Fancy Pants, 7 Gypsies, Amy Butler; Cardstock by Bazzill (title handcut); Label sticker and plastic ribbon by Jenni Bowlin Studio; Ribbon by May Arts; mist by Jenni Bowlin for Ranger.

Jammin' by Debbie Hodge | Supplies: Krafty Canvas No 1, Words and Pictures Christmas, Pine Letter Box Brushes and Stamps, Vintage Frames No 1 by Katie Pertiet; December Dawn by Lauren Ried; Just Linens No 1 by Maplebrook Studios; Silver Glitter Alpha Number Set 1 by Anna Aspnes; Rustic Christmas by Fruit Loop Sally; Stitch Medley Borders by Quirky Twerp.

paint, spray, and mist

Lisa used a series of circles arranged in a 4x5 grid as masks and spritzed a block with blue mist. When the circles were removed they made compartments for smaller patterned paper circles and star embellishments.

Emily made a custom canvas for "My Morning Soundtrack" with boldly colored blue, yellow and orange mists.

My Boy | supplies: Bazzill cardstock (White, Mediterranean) + KI Memories patterned paper, chipboard letters, and star Puffies + Creative Memories circle punch + Studio Calico mist + Silhouette die cut machine + Creative Memories pen + Typenoksidi font
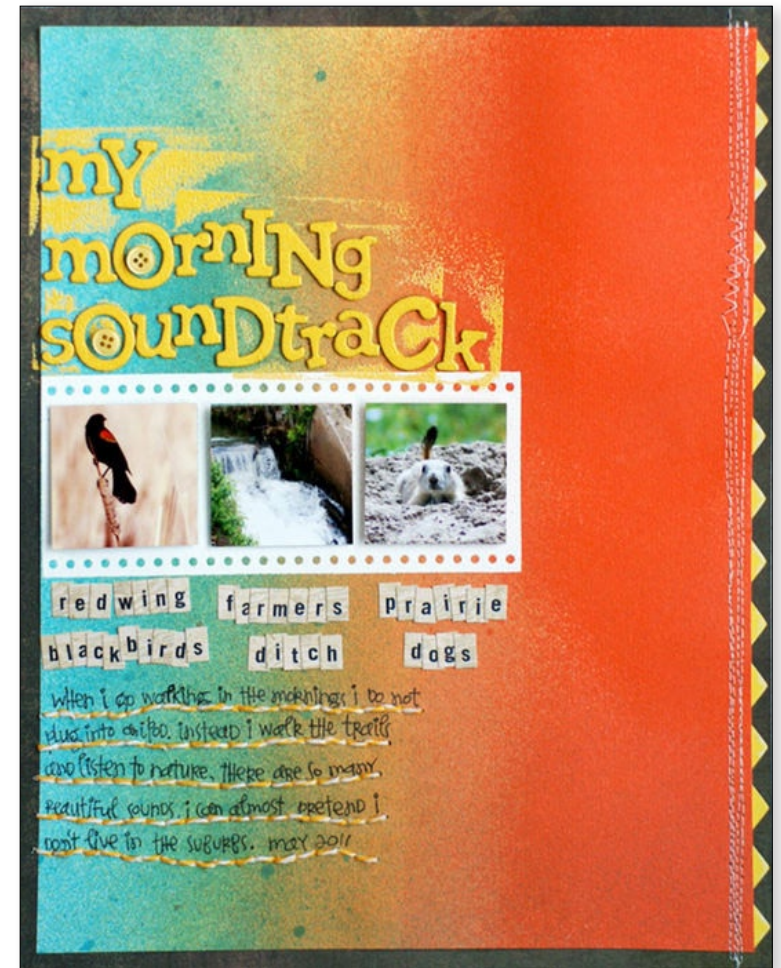
My Morning Soundtrack by Emily Pitts | Supplies: Cardstock: Bazzill; Patterned Paper: Basic Grey; Mist: Studio Calico; Border sticker: Crate Paper; Alphabets: American Crafts (chipboard) and Basic Grey (mini); Ink: Versamark; Embossing powder: American Crafts; Stamp: Studio Calico; Buttons: Pebbles; Twine: The Twinery; Thread: Coats & Clark; Pen: Micron

collaged canvas

Getting away from precise blocking means you can collage torn and unevenly-sized papers on your canvas. Dina's used two papers here, but you could use many more.

The Falls by Dina Wakly | Supplies: Patterned Paper: American Crafts, Fancy Pants, Studio Calico Alphabet: Fancy Pants; Leaves: American Crafts

digitally blended canvas

Digital scrapbookers -- or even hybrid scrapbookers -- can blend photos, patterned papers, brushes and other elements into the canvas as I've done on "Winter Carnival."

Winter Carnival by Debbie Hodge | Retrouvailles by One Little Bird and Vinnie Pearce, Antoinette by Shannon Hegarty; Vintage Pointsettia by Krista Sahlin, Touch of Magic Sweet Awaits by Kitty Designs; Restoration by Gina Cabrera; Handcut Snowflakes by Valerie Wibbins; Woodcut Alpha by Crystal wiilkerson

blocked canvas to create homes

Another option is to create a canvas pieced of paper and elements arranged in columns and rows with an obvious underlying grid.

The result is compartments that can hold photos, title, journaling, embellishments, or paper blocks.

"Hello Sweet Boy" is divided into two columns: one wide and one narrow. Notice how the photo become a part of the pieced canvas with this approach to the page.

Hello Sweet Boy by Debbie Hodge | Supplies: Stitched by Anna Cream, Art Palette Play Out, Multilayered Fotoblendz by Anna Aspnes;Between the Lines Alpha, Basic Paper Alpha Teal by Katie Pertiet; Pearl Borders by Pattie Knox; All about Me Kit by The Digichick Collaboration; Ripped and Stitched No 4, In Distress Textured Covers by Lynn Grieveson.

simple blocked backdrop

A blocked canvas doesn't have to create compartments for housing elements, but can be a backdrop for presenting your page elements.

A tried and easy-to-render blocked backdrop is made by dividing the canvas into two pieces. One-quarter to one-third of the page is filled with one paper; the remainder is filled with another; a narrow strip tops the area where they meet. The bands may run horizontally or vertically.

This simple base lets you use more papers and add interest, yet is clean enough to support a busy cluster of elements as on "1 More Time."
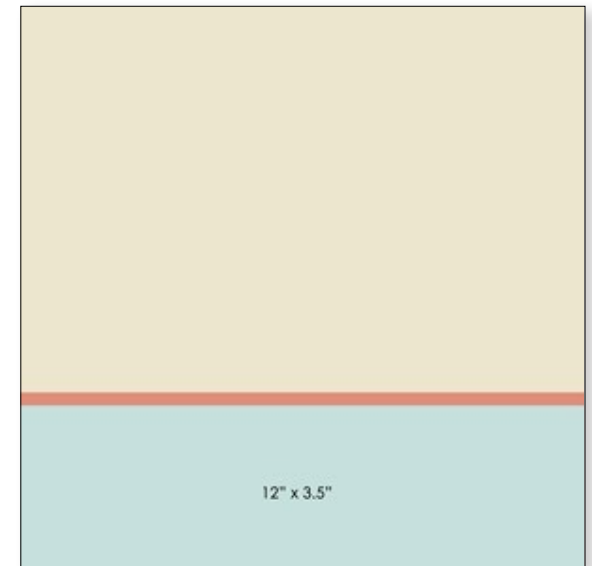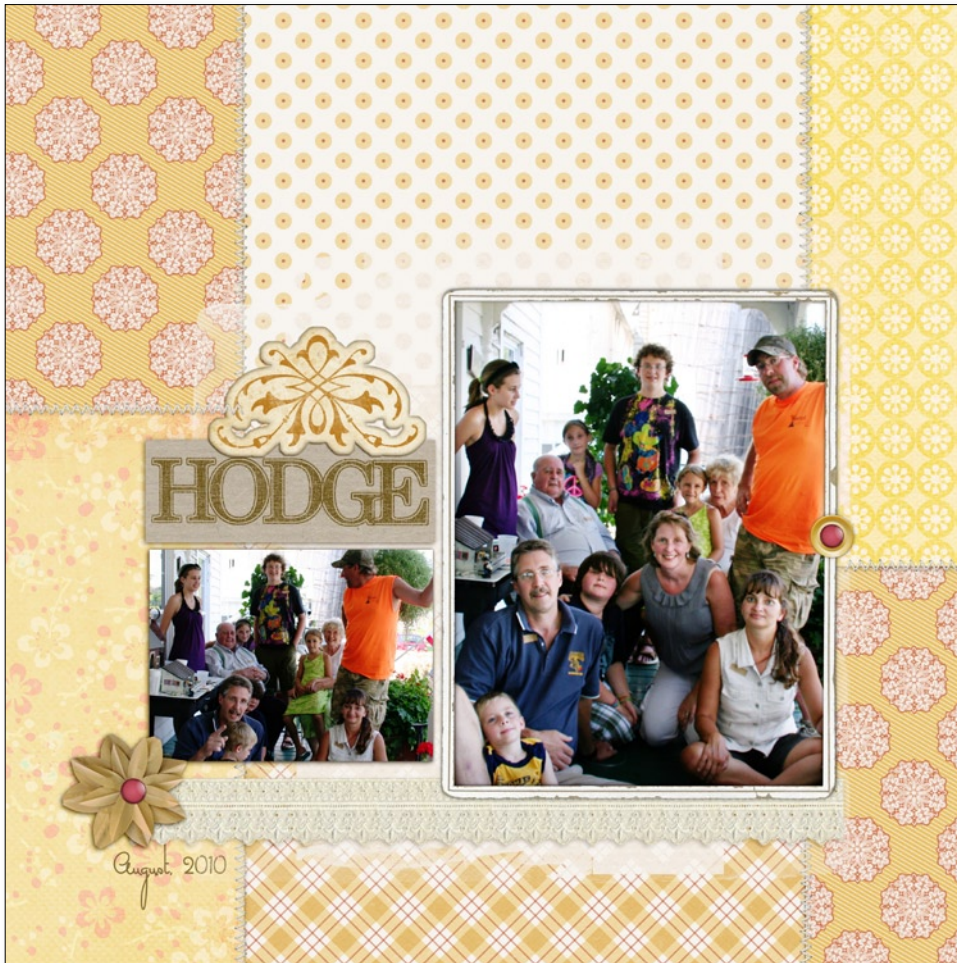
1 More Time by Debbie Hodge | Supplies: Etc by Polka Dot Pixel; Krafty Cuts Leaves, Flossy Stitches Orange, Cold Spring Element Pack, Artistry Del Sol, Krafty Canvas No 1 by Katie Pertiet, Little Bits ALpha; Interlude by One Little Bird; The Daily Details by Digi Chick Collaborative; Metamorphosis by 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

12" x 3.5"

blocked canvas

This blocked background on "Hodge" could house elements like the design on "Hello Sweet Boy."

What if, though, instead of filling those blocks with your primary page elements, you filled them with papers, and then built a cluster of photos, title and journaling that you layered on top of this base?

Think of this as a "crazy quilt" that lets you use several patterned papers. Using patterned papers that are tone-on-tone or neutral-on-tone makes it easier to for the elements to stand out.
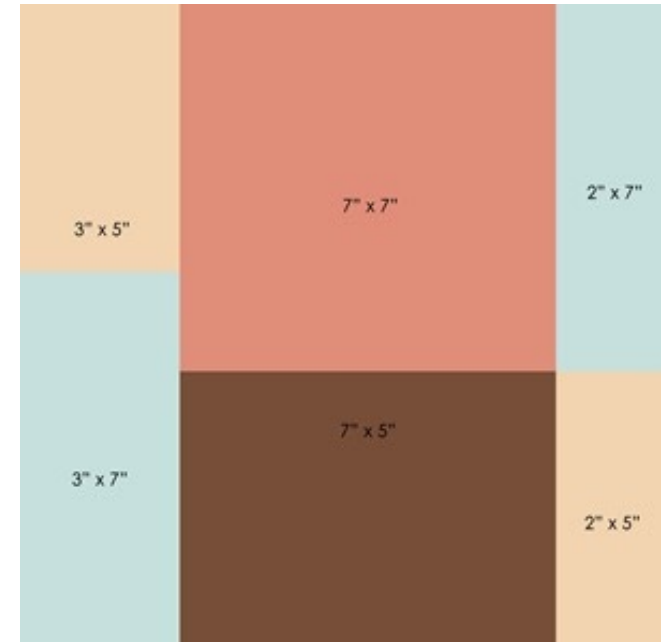
pieced rather than blocked

Rather than blocky rectangles with height-to-width proportions much like those of your photos, try using longer (or taller) pieces. Here, an 8" wide piece spans most of the height of the page and is flanked by 1.5" and .5" vertical strips. A narrow horizontal band sits below the wide center piece and two of its flanking strips, allowing the narrowest strips to span the entire canvas. It makes a great backdrop for a complex cluster of elements surrounded by generous white space. The pieced background is the white space, and it's unexpected and interesting.

1.5" x 11"   8" x 11"   1.5" x 11"

11" x 1"
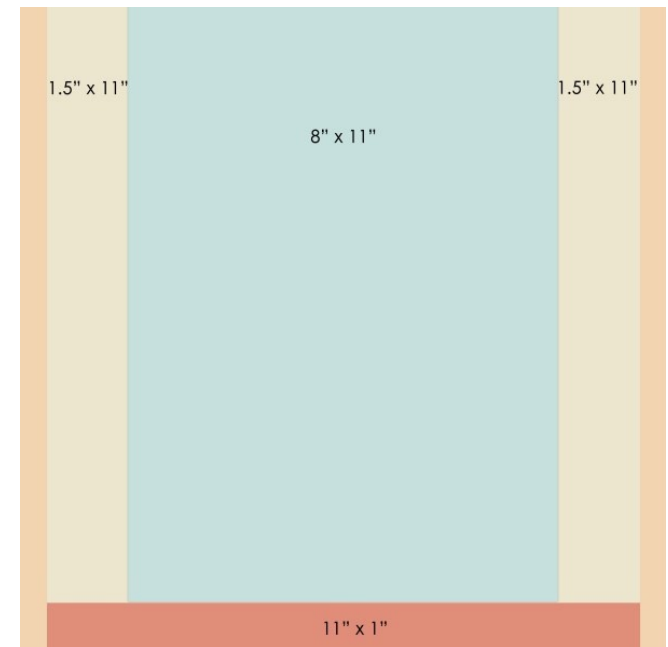
pieced foundation

Transformations of the expected allow you to "go new places" with your designs. Consider this: Take a blocked background, and do something unexpected with it. Shrink it down a bit. Leave a narrow gutter between blocked pieces instead of abutting or topping with a strip. Allow margins. Bleed the grouping off one edge of the canvas.

With this approach, the pieced grouping is no longer your canvas base, but, rather, a foundation that comes between your canvas and your page elements.

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

The Double-Nickel Birthday by Debbie Hodge | Supplies: Lemonade Stand by Taylor Made; Artplay Palette Rockstar by Anna Aspnes; Fall Fun Kit, Vintage Photo Frames No 26 by Katie Pertiet; Epic Kit by One Little Bird, Biograffiti, Paislee Press; Warm October Kit by Lynn Grieveson; Messy Slab Alpha by Cathy Zielske; Kreased Transfers by Anna Aspnes; La Belle Vie Kit, Westover Kit by One Little Bird; Photobooth Kit by Paislee Press; Australian Flying Corps Stencil, Cardo fonts.

frames, mats, and borders

Matting your canvas gives you yet another way to add interest to your page "ground" and to present your page elements or "form." A simple mat with even mar- gins presents "1 More Time" with added focus. "Jammin'" is presented on a double-matted canvas, with the inner mat narrower than the outer mat.

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 Pal- ette Chevron Sweet Baby by Anna Aspnes; Build Your Own Borders by Amy Wolff

Jammin' by Debbie Hodge | Supplies: Krafty Canvas No 1, Words and Pictures Christmas, Pine Letter Box Brushes and Stamps, Vintage Frames No 1 by Katie Pertiet; December Dawn by Lauren Ried; Just Linens No 1 by Maplebrook Studios; Silver Glitter Alpha Number Set 1 by Anna Aspnes; Rustic Christmas by Fruit Loop Sally; Stitch Medley Borders by Quirky Twerp.

frames, mats, and borders

"Family Breakfast" has a simple mat made interesting by the crop. of the inner canvas. Flowers and bird cages cut from patterned paper are trimmed even with the edges of the inner canvas. "My Answers" is different in that the elements run off the inner canvas and on to the canvas.

Family Breakfast by Debbie Hodge | Supplies: Cold Springs Kit, Art Time Element Pack, Classic Cardstock: Pear Perfection, Spot Dots Brushes and Stamps No. 08, Flossy Stitches: Orange, Clipped Stacks No. 04, Collageables No. 02, Ticketed Dates No. 03, Buttoned Up: Vintage by Katie Pertiet; Annino Solids by Maplebrook Studio; Stitched By Anna Brown No. 01 by Anna Aspnes Pear Tree Paper Pack by Andrea Victoria; Ripped and Stitched Do It Yourself by Anna Aspones; Noodle Script, Century Gothic fonts

My Answers by Debbie Hodge | Supplies: All About Me Outlined Words by Ali Edwards; Stitched by Anna White No 1, Multilayered Fotoblendz 1 , Straight Line Stitched by Anna Aspnes; La Belle Vie by One Little Bird; Woodgrain Alpha by Crystal Wilkerson; Die Cut Papers by Jesse Edwards
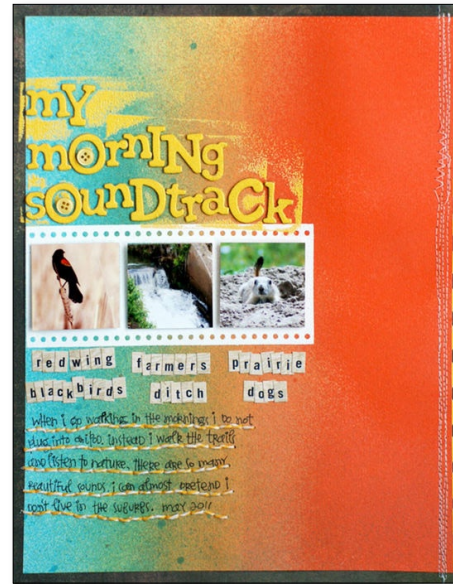
frames, mats, and borders

"My Morning Soundtrack" has a narrow mat with a zig-zag border along the right side.

"Keepers" is framed with stitching around the canvas.

"StarWars Flakes" has borders on top and bottom of the page.

On "What I Wouldn't Do" a border of strips is along one side.

color

Understanding and thinking about how you use color on your scrapbook pages is important because, used well, color can evoke feelings and emotions as well as trigger symbolic connections.

The colors you select and the ways in which you present them will affect how the viewer perceives the page. Color is a great tool in the service of design principles that make awesome scrapbook pages.

DISCOVERING THE COLOR SPECTRUM

In 1665, Isaac Newton did experiments with a beam of white light and a prism. Others had already been using prisms to experiment with color, but they hadn't yet seen the beam break up into the full spectrum of colors. Many thought the prism added color to the light

What Newton did differently was to put the screen upon which the light would fall much farther away than others had been doing. And that's when he saw the entire spectrum of light. That's when he understood that passing a beam of pure white light through the prism resulted in it separating into all of the visible colors. That's when he discovered the spectrum of color.
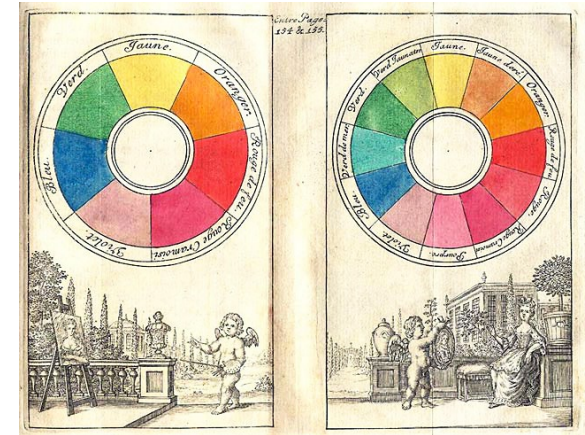
ARRANGING COLORS INTO A SYSTEM

Isaac Newton arranged seven pure colors from the spectrum (red, orange, yellow, blue, green, and indigo) in a circle (the first color wheel)–according to their wavelength. Complementary colors were arranged opposite one another. If the disc was spun rapidly, the eye would see white.

This illustration by Claude Boutet has connections to Newton's work, and it circulated in the late 1600s in Europe. The second circle included golden yellow, red, purple, sea green and yellow-green, but the reasons for their inclusion aren't really clear.

color: hue + saturation + value

ADDING SHADES TO THE COLOR WHEEL

Moses Harris was an English entomologist and engraver working 100 years after Newton's discovery of the color spectrum. He wanted to show the multitude of colors that could be created from red, yellow, and blue as well as explain the relationships between colors, delineating and coding them. This wheel, which included various shades of the pure colors, was published by Harris in The Natural System of Colors (1766).

Harris divided the circle into 18 numbered segments so that he could identify colors with name-number combinations
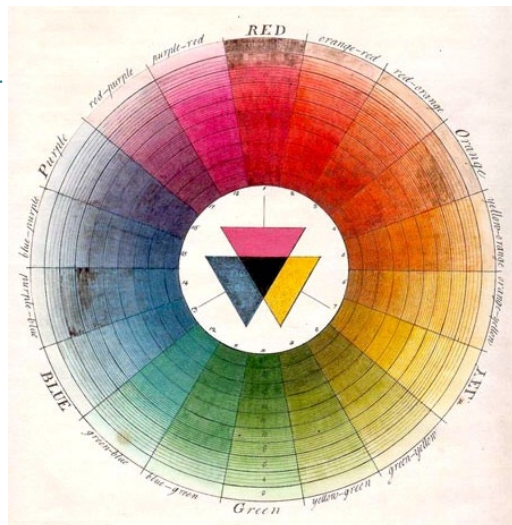
INCORPORATING LUMINOSITY AND SATURATION

Philipp Runge, a romantic German painter, introduced a breakthrough idea in 1810. Working from a basic tenet that there are only three colors–yellow, red, and blue–he sketched a mixture circle that had these three colors in an equilateral triangle. He then expanded that circle into a sphere that had white at one pole and black at another. He had found a way to represent: luminosity (or brightness or value) and saturation.Thus, his model incorporates the three things that you should be concerned with in color today: Hue, Saturation, Value
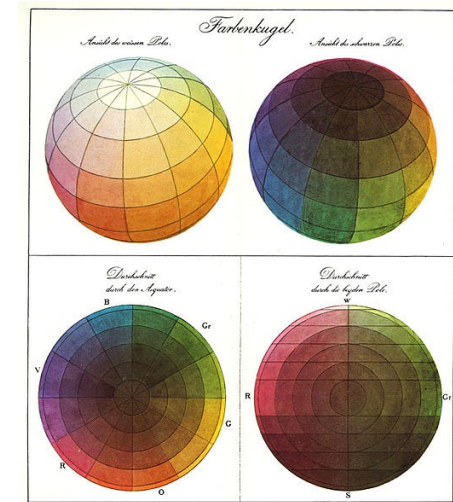
Hue

Hue is the named color; i.e., yellow or blue or orange,

Saturation

Saturation refers to the intensity of the color. Pastels are less saturated colors.

Value

Value refers to the intensity of light present. When the light is at highest intensity, colors will become bright. When it's less intense, colors become dim.

color: emotions and associations

Color conveys meanings or evokes feel-ings in three chief ways:

1. triggering a physiological response

2. making associations to occurrences of colors in nature, and

3. through psychological symbolism

The pink on "Once Upon a Time" is

Once Upon a Time by Debbie Hodge | Supplies: Classroom Cupid by Brittish Designs; Artplay Girl Craze by Anna Aspnes; Libris by ViVa Designs; Bakers Twine 1, Oiselet Rouge by Katie Pertiet; Key to My Heart by Sahlin Studios; Cosy in Love Library Cards by FruitLoop Sally

physiological response to color

Although personal preferences and experiences are going to affect how individuals react to particular colors (which we'll talk about in the next section) many studies have found that the majority of people have the following associations and even physiological reactions to color.

- **black**: Powerful, strong, commanding, ominous, depressing.
- **blue**: Calming, comforting, soothing. People are more productive in blue rooms. Weight lifters can lift more in blue gyms.
- **gray**: Weak, depressing, boring.
- **green**: Refreshing, quiet, natural, calming. That's why they have "green" rooms at TV studios for performers to wait in.
- **orange**: Distressing, stimulating, exciting.
- **red**: Stimulating, exciting, aggressive, dominant, dynamic, passionate, dangerous.
- **white**: weak, passive, pure.
- **purple**: Stimulates the areas of the brain that do problem solving.
- **pink**: Tranquilizing. Some sports teams have painted the opponents' locker room pink to sap their energy and dangerous criminals have been housed in pink cells.
- **yellow**: Cheerful but it's the most difficult color for the eye to take in. People lose their tempers more often in yellow rooms, and babies cry more.

Of "Grumpy," Doris says, "My son was very crabby about our travel plans on this particular day. Even though you can't see his face, I wanted to convey his emotions and did it through my grumpy title and color choices. The black sets a dark mood here and the red gives it an angry feel. This somber color combination is also perfect for the reverent old church where the photos were taken.

Grumpy by Doris Sander | Supplies: patterned paper, label sticker, notebook paper by Jenni Bowlin Studio; dictionary page, wallpaper, buttons - vintage, journaling cards - Studio Calico, pearls - Kaiser Craft; overlay - Hambly; mist - Maya Road

natural associations with color

The colors that occur in nature are universal and they endure over time. These associations can cross cultures. Below is a look at some occurrences of color in nature and the resulting associations.

The colors on "Jenness Beach After a Storm" echo the colors of the blue water at a beach and the orange warmth of the sun.

Jenness After A Storm by Debbie Hodge | Supplies: Sunkissed Kit by Jesse Edwards; Collageables No. 01, Flossy Stitches: Blue, Cut Ups: Summertime, Digital Date Stamps Vol. 15 by Katie Pertiet; CurvyCorners Stitched Borders No. 01 12 X 12 by Anna Aspnes; Summer Title + Journal by Ali Edwards; Brad Bonanza No. 03: Digital Fasteners, Segoe Script, CK Ali Handwriting fonts by Pattie Knox

blue	ocean, sky	calming, restful
green	grass, leaves, vegetables	refreshing, growth, fertility
red	berries, roses, blood	emotionally intense, powerful
yellow	blossoms, lemons, sun	cheerful, sunny
orange	butterflies, citrus, pumpkins	warmth, transitions
purple	blossoms	can seem artificial if used too much
brown	earth, wood, stone	steadfast, loyal

psychological associations with color

Color also triggers associations and meaning in our minds that comes out of our culture. While the occurrence of yellow in nature comes with sunny associations, its cultural meanings vary greatly. In the west we speak of yellow cowards while in Japan, yellow is the color of courage. In Egypt, it's a color connected to mourning, and in India it's the color worn at the Hindu celebration of Festival of Spring. Even within one country the meaning of colors can change over time. Psychological associations with color arise out of a number of factors within a culture, including: Cultural Connections, Current Fads, Political Associations, Religious and Mythical Associations, and Linguistic Associations.

Cultural Connections

The color of currency, celebration colors, geography. . . For example:

• In India, yellow is the color of the Vaisya caste, or farmers. It's the color Hindus wear when celebrating the Festival of Spring.

• In medical terms, a yellow flag indicates a quarantine.

• In the highlands of Scotland, people used to wear green as a mark of honor.

• Purple denotes virtue and faith in Egypt

Hindu Celebration of Festival of Spring

psychological associations with color

Linguistic Associations

• Yellow journalism: newspaper articles thought to be sensationalized in order to sell more papers.

• Blue blood: an aristocrat.

• In Jamaica, a popular slang term for someone who is under the influence or drunk is "red."

Current Fads

consumer goods, sports teams, trends. . . For example:

• A penalty is indicated in football when a referee throws a yellow flag onto the playing field.

• Ecological supporters adopted green as the color to represent their movement.

• Mary Kay is identified with the color pink.

Memorial Day by Debbie Hodge | Supplies: Retrouvailles by One Little Bird and Vinnie Pearce; Rimmed Framers No 1, Academic Sanded Alpha by Katie Pertiet; Artplay Palette Rockstar by Anna Aspnes

Political Associations

colors of flags, royalty, political parties . . . For example:

• Yellow is the symbol for liberalism in many countries.

• Julius and Augustus Caesar, Emperors of Rome, both decreed that only the Emperor could wear purple.

• Red is the color most associated with the Soviet Union during communist reign.

• Orange is the national color of the Netherlands because its royal family owns the principality of Orange
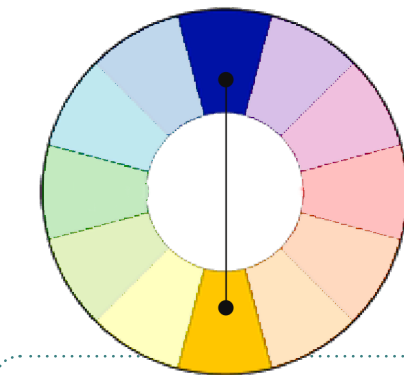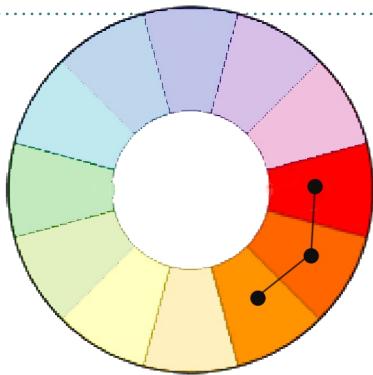
Religious and mythical associations

• Green, blue-green, blue are sacred colors in Iran, where they symbolize paradise.

• The Catholic religion associates blue with the Virgin Mary.

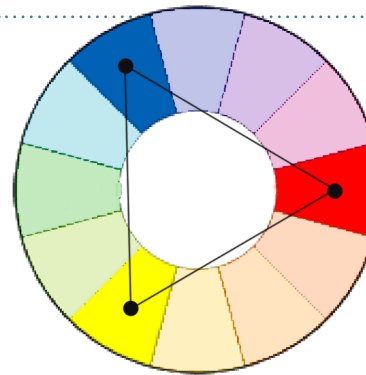• Several mosques are referred to as the Blue Mosque.

color schemes

Your task when you're scrapbooking is to choose colors that combine to create the right aesthetic for your page. There are a multitude of resources on the internet now that offer ready made color schemes or that help you build a scheme, but a great starting point for anyone is to build a scheme based upon a traditional pattern before moving onto more complex schemes. These are the traditional patterns.

A **monochromatic** color scheme uses variations in lightness and saturation of one color. These schemes look clean and elegant and the color you choose can set the tone of your page.

An **analogous** color scheme uses colors next to each other on the color wheel. Because the colors match well, this kind of scheme is usually calm and comfortable.

A **triadic** color scheme uses three colors evenly spaced around the color wheel. As with the complementary scheme, this can be quite vibrant but with more balance than the complementary. Use quart, ounce, pint quantities so that one dominates and the others work as accents, one more than the other.

A **split-complementary** color scheme uses a base color and then the two colors on either side of its complement (i.e., the color across from it on the color wheel). With this scheme your page will have contrast but with more nuance and less tension.
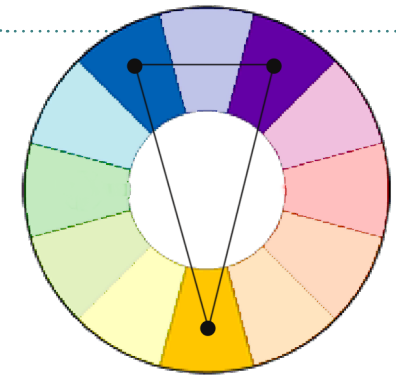
A **complementary** color scheme uses colors opposite one another on the color wheel. This is the highest contrast color scheme and the result is an energetic design - especially if bold values are used.

color schemes

Monochromatic

The blue monochromatic color scheme on "My Boy" looks elegant and makes possible the combination of several differing patterned papers.

Complementary

The complementary pink and blue on "The Falls' makes an energetic and lively page.

Split Complementary

The blue, red, orange combination here is a split-complementary scheme that has the same strong visual contrast as the complementary color scheme, but has less tension because the colors are not directly across from one another on the color wheel .

My Boy | supplies: Bazzill cardstock (White, Mediterranean) + KI Memories patterned paper, chipboard letters, and star Puffies + Creative Memories circle punch + Studio Calico mist + Silhouette die cut machine + Creative Memories pen + Typenoksidi font

The Falls by Dina Wakly | Supplies: Patterned Paper: American Crafts, Fancy Pants, Studio Calico Alphabet: Fancy Pants; Leaves: American Crafts

Dressed up for the Movies by Debbie Hodge | Supplies: Classroom Cupid by Brittish Designs; Artplay Girl Craze by Anna Aspnes; Libris by ViVa Designs; Bakers Twine 1, Oiselet Rouge by Katie Pertiet; Key to My Heart by Sahlin Studios; Cosy in Love Library Cards by FruitLoop Sally

choosing colors

Going about the task of selecting and combining colors is much like the task of employing design principles -- it's not a straightforward, step-by-step task, but, rather one with points to hold loosely in you mind and circle through. Begin with these questions.

how many colors?

There is no set answer to this except for: "It depends." A good designer can pull off incorporating lots of colors, but it's always riskier to use too many colors than too few.

Too many colors will make a confusing or chaotic layout that's hard to take in and that may not show off your photos well.

Too few colors could be boring -- but your photos will definitely have the opportunity to shine.

If you've already decided on a monochromatic or complementary scheme, then you're all set. If not, using 3 colors is a great starting point. It gives you variety without overwhelming -- and you can always add in an additional bold accent in another color as you get closer to the end of your design.

how much contrast?

What are you hoping to achieve with the page you're making? Do you want something vibrant and attention-grabbing or are you after a more tempered design.

You'll need some source of contrast on your page -- and it doesn't have to come from color, but using color to emphasize and create a hierarchy on your page is a great technique.

what will the dominant color be?

Do not use your colors in equal proportions. A good rule of thumb with three colors is to use a dominant color on about 60% of the page, a secondary color on about 30% of the page, and an accent color on about 10% of the page. This is also known as the gallon-quart-pint approach to color proportions.

Doris has combined yellow pink and orange on "Cool" with yellow being the dominant color, pink the secondary, and the bits of blue making it the accent color.

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

hybrid (combination) foundations

Think back to the foundations we looked at in lesson 1. Think, too, about the options for canvas treatments earlier in this lesson.

Then . . . pick a couple and mix them up! It's a great way to build up layers in configurations you're familiar with and know work.

"Dressed Up For the Movies" combines a grid foundation with a free-form cluster. The stitches create a grid that's partially filled and that gives a base to the page. Photo, title, journaling, and a graphic from the Tintin movie site are clustered together in the bottom third or half of the page.

Dressed up for the Movies by Debbie Hodge | Supplies: Classroom Cupid by Brittish Designs; Artplay Girl Craze by Anna Aspnes; Libris by ViVa Designs; Bakers Twine 1, Oiselet Rouge by Katie Pertiet; Key to My Heart by Sahlin Studios; Cosy in Love Library Cards by FruitLoop Sally

hybrid (combination) foundations

"Once Upon a Time" combines a cluster atop a band foundation. And, really, there is one more band--a vertical one of the same paper as the background canvas. Subtle shadows, a tie, and the title block define it.

"Telling Stories" combines a band atop a cluster. Here's where this kind of composition can be speeded up: the cluster beneath the photos is lifted from the cluster on "Punch Bowl" with the pieces spread out a bit.

Once Upon a Time by Debbie Hodge | Supplies: Classroom Cupid by Brittish Designs; Artplay Girl Craze by Anna Aspnes; Libris by ViVa Designs; Bakers Twine 1, Oiselet Rouge by Katie Pertiet; Key to My Heart by Sahlin Studios; Cosy in Love Library Cards by FruitLoop Sally

Telling Stories by Debbie Hodge | Supplies: Well Traveled, Restoration by Gina Cabrera; Retrouvailles by One Little Bird and Vinnie Pearce; Journey Back by Vinnie Pearce; Rimmed Framers 1, Tied Fasteners, Krafty Canvas 1 by Katie Pertiet; Interlude by One Little Bird; Flair Box 3 by Paula Kesselring; Odstemplik, Another Typewriter fonts.

hybrid (combination) foundations

We spent most of Spring Break 2011 on the ski slopes! It was Sol Vista's final week and the warm weather, live music, Spring Splash, Tiki Bar & snow cones kept us entertained each day.

Evenings were spent relaxing at Nana's (where cousin Lily slept over.)

march 28-
april 1
2011

It was a great week of being ski bums in the mountains!

spring break

Lisa has combined multiple foundations or approaches to the page composition on "Spring Break."

A vertical band is atop a horizontal band. The horizontal band is defined by a grid of patterned paper circles. The vertical band is defined by alignments and the tendency of a viewer to understand a shape when most of it is defined.

This vertical band is especially interesting because it's not perfectly defined. The photo strips are a cluster. The journaling strips add a bit of dimension and aren't exactly lined up but, rather, jig and jag.

Spring Break by Lisa Dickinson | Supplies: cardstock (Bazzil Basics) + patterned paper (Webster's Pages, American Crafts, Jenni Bowlin Studio) + stamps, ink (Jenni Bowin Studio) + stickers (Sassafras Lass) + label (Studio Calcio) + die cuts (Pink Paislee) + tag (American Crafts) + circle cutter (Creative Memories) + buttons (Maya Road) + ribbon (May Arts) + border punch (Fiskars) + twine (Coats & Clark) + font (Ieicester)

edges

As you add layers to the page, you can add to their definition and interest with edge treatments.

Options include:

- tearing
- inking
- distressing
- curling and bending

The blue patterned paper covering most of the canvas on Dina's "The Falls" has a torn-away corner revealing pink patterned paper beneath.

The Falls by Dina Wakly | Supplies: Patterned Paper: American Crafts, Fancy Pants, Studio Calico
Alphabet: Fancy Pants; Leaves: American Crafts

edges

Dina inked the edges of her canvas on "Wasting Time" with purple, adding definition to the piece.

The canvas on "Starting Out the Evening" is torn and folded over and mounted on a darker brown mat with distressing around the edges.

Stitching is another way to add definition and interest to edges -- here, it's around the white canvas, but it could be added along any element.

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

Starting Out the Evening 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; 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

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

assignment

Your first task is to make a page using whatever caught your interest.

And if you'd like more directed instruction, try one of these options:

- Make a page with a pieced canvas that incorporates an edge treatment.

- Make a page with a patterned paper canvas and use a color scheme with three colors.

- Make a page with hybrid (combination) foundations.

- Use mist or paint and masking to create a foundation for your page elements.