

{LESSON FOUR} final layers

This lesson opens with a look at the things embellishments bring to a page--with the goal of understanding how to make sure your embellishment is either contributing to page meaning or page design. A look at two design principles -- repetition and alignment -- reinforces the ways in which embellishments can help create a solid visual design. We look at 5 ways to cluster embellishment and 8 perfect placements for embellishments and clusters. Finally, we consider the role of motifs in meaning and design on scrapbook pages.

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using embellishments well

A successful scrapbook page captures the viewer's attention, controls the eye's movement, conveys information, and evokes emotion.

Embellishments are one of the tools you have for achieving these ends. Here are 6 ways in which embellishments can contribute toward the making of a well designed and meaningful scrapbook page.

use embellishments to deepen meaning

Surely you've got embellishments in your stash that are images. Some of these are fun decorations and cues to your subject while others come packing "baggage." They trigger associations that can be used to deepen the meaning of your page.

The photos on "Telling Stories" were taken the night my dad died, as we gathered to remember him, and my uncle told stories that made us smile.

I chose embellishments with motifs that supported the subject. The hot-air balloon, ascending, as toward the heavens is used symbolically. The bird embellishment is a concrete connection to my dad's love of birdwatching. It is also a symbolic representation of a connection between the skies and the ground, or between heaven and earth.



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.

using embellishments well (continued)

use embellishments to add charm and interest

What charms you in decoration? What do you find appealing and delightful? Do you like bold colors or vintage embellishments or, perhaps, both? Is it bright juicy epoxies, handmade decorations, or something else that you like? When you include images, styles, and colors that you like, you're revealing and recording another aspect of YOU on the page.

The embellishments on "How Cute Are You?" relate to the subject, with the bird and leaves concretely representing the out-of-doors setting, and the heart symbolically representing my love for my son. They're also just CUTE, themselves.



How cute are you? by Debbie Hodge | Amor by Little Butterfly Wings; Red and Black Papers by Jenni Bowlin; Etc by Polka Dot Pixel; Sweet Storyteller by Sahlin Studio; Rimmed Framers by Katie Pertiet

use embellishments to guide the eye

Embellishments are important for achieving basic design principles on your pages. They can create and contribute to flow on the page, add repetitions, and be the source of eye-catching contrast.

"On Favorites at 15" the three embellishment spots are arranged in a visual triangle and guide the eye around the page.



Favorites @ 15 by Emily Pitts | Supplies: Patterned paper: KI Memories; Ribbons: American Crafts and Maya Road; Buttons: My Mind's Eye; Chipboard butterfly: Jenni Bowlin Studios; Veneer star: Studio Calico; Label: Studio Calico; Alphabet: American Crafts (teal) and Doodlebug (red); Pen: Micron; Mist: Maya Road (teal) and Studio Calico (grey); Twine: livingroomfloor.etsy.com; Vellum: The Paper Company; Thread: Coats & Clark

layering embellishments

use embellishments to provide emphasis

Without some variation in emphasis among the elements on your page, everything takes on the same level of importance, and the viewer has to find some way into your page on their own. When emphasis exists, though, the viewer's eye is drawn to a starting point and then (with some good "flow management") knows where to continue.

The leaves on Dina's "the Falls" immediately catch the eye and point it to the title as well as the photo it's layered upon.



use embellishments to add repetitions with variety

Repetition is a great tool for creating unity on a page—or in any work of art.

The blues in the photos are repeated with three blue embellishment spots to guide the eye around the page: the blue button at top right, the torn strip of blue paper below the largest photo, and the blue flower at lower left.

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

use embellishments to ground other elements to the canvas and to each other

Use embellishments to ground other elements to the page. Without "grounding" elements can feel like they're "floating."

See how the blue button on "After Irene" grounds the photo to the paper behind it. Smaller embellishments are also doing grounding work. A metal fastener

grounds the oval journaler at top left and a small blue brad grounds the journaler at bottom right.



repetition with variety

Repetition is an great tool for creating unity on a page—or in any work of art. Think about the recurrences of stormy weather in *Wuthering Heights*, of debt in the novels of Charles Dickens, and of smoke (from pipes, cigars, gas lamps, and, finally, of the fire) in *Citizen Kane*.

Think about that thrill you get when watching a movie or reading a book - and some image or key behavior reappears - and you say: “Oh, yes! I knew that was going to happen-” BUT you didn’t totally know, you just knew when you saw it, that it was right. It was surprising but not unexpected.

Repeating elements on a scrapbook page is a way to create this kind of unity in the design of a scrapbook page. You can repeat colors, shapes, textures, motifs, and patterns. Note, though, that repetition without variety can be dull. The challenge, then, is to think about how to change something while keeping it the same.

Use the same color on different elements of the page (alphas, ribbon, paper).

The color orange appears in the photos, in the patterned paper, and in three of the embellishments on “Fall Riding.” See it in the tricycle embellishment, the burst epoxy, and the button stitching.



Krafty Cuts Leaves No 1, Krafty Canvas No 1, Fall Fun Element Pack, Banner Safety Tags No 1, Scallop Strip Masks, Lifted Leaves No 1 by Katie Pertiet; Folded Ribbon Bits by Pattie Knox; Autumn Moon Ephemera by Sahlin Studio; Journey Back Elements by Vinnie Pearce; Wild Weekend, To The Woods, Glitter Thread Stitches by Lynn Grieson; Westover by One Little Bird; Fall and Halloween Hand-drawn words by Ali Edwards

repetition with variety

Repeat an image or shape in different colors

Repeat an image or shape in different sizes

Circles are repeated in three spots in different colors and sizes on "Ski Club." Two small red-and-white brads accent the title. A large circular metal-rimmed tab with a ski-themed label sits at an intersection of two photos and a page clipping. Finally, a medium-sized circular epoxy in blue with white words and a map in red and yellow sits at bottom left

Doris clustered 3 clouds in three sizes and two colors on "Biologist."

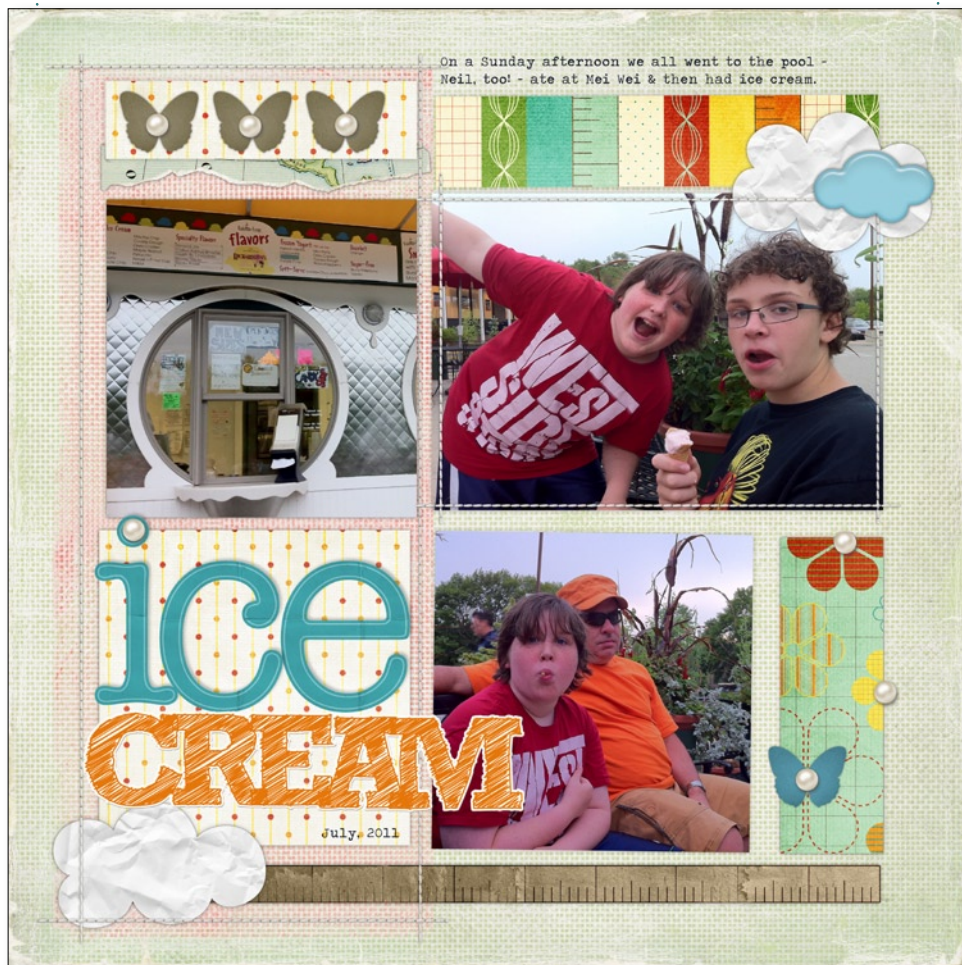


Retrouvailles Kit by One Little Bird and Vinnie Pearce; Little Dear Papers by Creashens; Rimmed Framers, In Text 2, Metal Rimmed Tags 1, Flossy Stitches White by Katie Pertiet; Really Retro Labels Active Life, Glitter Thread Stitches, Pull Out Journaling by Lynn Grieveson; Pea Stacey Elizabeth, Blackout fonts.

repetition with variety

Repeat a texture

Crinkled paper is repeated in the cut-out clouds at bottom left and top right of “Ice Cream.” The smooth finish of pearls is repeated in several spots.



Include an element in multiple spots or clusters but in different ways

Pearls are used on “Ice Cream” in three different spots. At top left is a horizontal series of 3 pearls topping paper butterflies. A single pearl accents the “i” of the page title, and three more pearls top the flowers on a strip of patterned paper at bottom right: two of them top bisected flowers and, thus, cover both patterned paper and canvas and act as “grounding” elements; the third is centered atop a butterfly which is centered atop a flower.

Repeat a motif in different styles

Crinkled paper clouds are combined with a shiny epoxy cloud on “Ice Cream.”

Ice Cream 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 Grieson.

alignment

The principle of alignment tells us to consciously place each element on the page—and, what’s more, to place each element in relation to some other element on the page. In this way you create visual connections between the elements - even if they are not next to one another.

Alignments provide order, margins, and meaningful white space; they let you organize and group elements. You can even create visual connections between elements that are not near one another. (Note—this does not mean that everything needs to be perfectly lined up, but, rather, that you should consider when to align and when to break from alignment.)

The best way to start creating alignments is to find a line and use it - emphasize it - make it stronger.

The epoxies and gem-topped buttons at top center of “Oxpres Farm” are all aligned to their vertical centers--in a horizontal row. The strip of printed ribbon at bottom right is aligned with the bottom of the patterned paper in the far right column.



alignment



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

The simple embellishments on "A Day in Boston" repeat golden orange tones, and they are arranged in a visual triangle that frames the focal point photo and guides the eye around the page.

Additionally they are placed with an eye to alignments. The ribbon and "&" epoxy are aligned with each other on their horizontal centers. The strip of gems beneath the date circle aligns with the bottom of the doodled ribbon on the frame at bottom right.

The blue button and small blue brad on "After Irene" are vertically aligned. The blue button is horizontally aligned with the small tie to its left.



clustering embellishments

A fun way to work with embellishments is to group them together. Clusters can be showy or simple. The beauty of a cluster is that you can combine several elements, including images, to reinforce page subject and contribute to design. Think of an embellishment cluster as a small arrangement that works both on its own and as a part of the larger whole of your page.

Let's take a look at 5 to approaches to clustering embellishments:

1.
cluster in odd-
numbered
groupings



2.
cluster in layers



3.
cluster in a stack



4.
cluster in a series



5.
cluster in
sprinkling or
organic "trail"



cluster in groups of odd numbers

In design, odd numbers of objects are more interesting to the eye than even numbers of objects. An odd number of objects can be arranged both symmetrically and asymmetrically. Three is the odd number that is most frequently used in all kinds of design. Just for a start, look for it in architecture, home decor, and floral design.

A cluster of 3 or 5 very similar elements makes a great page accent. See the 5 flowers on Lisa's "Precious

Gifts." All shapes are flowers but they vary in shape, color, pattern and size. They repeat the colors, patterns, and motifs in other parts of the page.

Buttons are a versatile, and meaning-neutral embellishment that works well in these kinds of clusters -- as seen on "Pay It Forward." All are circles, but in differing sizes and shades of red. They repeat colors and circles used elsewhere on the page.



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

Pay it Forward by Debbie Hodge | Supplies: Sassfrass papers, Bazzill cardstock, American Crafts Alphas

cluster in groups of odd numbers (continued)

When building these clusters: 1) begin by choosing an embellishment that creates a repetition of color, shape, motif, texture or something else already on the page. THEN choose the remaining elements for the cluster to create “repetitions with variety” within the cluster.

Doris used three clouds in her cluster on “Biologist.” The motif repeats the outdoor theme and the colors repeat the colors of her photos, papers and stamping.

The cluster on “Best Gift” repeats a blue gem already on the page and combines it with two small buttons. All elements are circular, elegant, and in keeping with the page’s color scheme.



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.



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

cluster in layers

The layered cluster is a small and beautiful arrangement well designed on its own and well-integrated into the rest of the layout by virtue of the repetitions it incorporates.

When you make these kinds of clusters, work to mix stand-out pieces with meaning neutral embellishments like photo-turns, ribbon, buttons, brads, and tags.

Strive, also, to include a combination of textures and shapes within a cluster.

The cluster on “1 More Time” combines a pretty Victorian sticker with a vintage tag, and a cut-out leaf. The cluster on “What I Wouldn’t Give” mixes a vintage clock print with a felt deer, and a flair pin with a realistic image of a grapefruit. Notice how each stands out and yet “goes” with everything else on the page.



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



What I Wouldn't Give by Debbie Hodge | Supplies: Darling Dear Kit by Creashens; File Box 3 by Paula Kesselring; Pull-out Journaling by Lynn Grieveson; The Daily Details by Digi Chick Collaborative; The Maple Origins, Nobile fonts.

cluster in layers (continued)

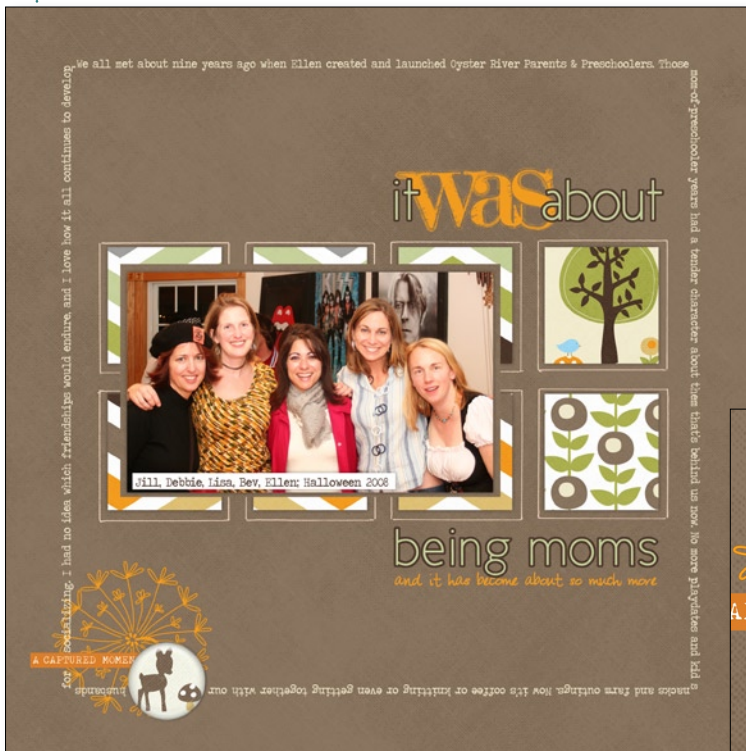
The layered cluster begins with some kind of base.

On “Being Moms,” the base is a flower stamped in orange. This base defines the space to be filled by the cluster and grounds the cluster to the page. The stamped flower is topped with a word strip and an epoxy with a young deer -- an image that goes with the topic of motherhood.

The cluster on “Finally Snow” begins with a pink piece of

vintage ephemera. A circular transparency with a decorative pattern comes next, and, finally, a wooden tree and bow top the cluster.

In each of these clusters, notice how a variety of embellishments and textures are used. Notice also the repetitions with other parts of the page.



Forrest Papers, Wish Flower Brush Set by Andrea Victoria; Hand Drawn Grid Overlay by Ali Edwards; Vibe Alpha by Art Warehouse; Buttoned Up, Simple Classics No 6 by Katie Pertite; New Cicle, Pea Shirley fonts

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, Woody Trees by Katie Pertiet

cluster in stacks



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

Another way to create clusters is to combine small bits - meaning neutral embellishments like buttons, flowers, brads, gems, and chipboard shapes--and stack them up. Top it all off with an interesting fastener and you've got "stacked" treasures with lots of appeal.

These clusters differ from the layered clustered in that the elements in the stack are usually centered. The elements are usually meaning-neutral, too, and fairly uniform in shape. There's no unusual, stand-out motif here as there might be in a layered cluster.

On "My Answers," a button is stacked on a sticker flower which is stacked on an ornament cut from patterned paper to make a large and decorative cluster. A bit of ribbon is also included. A smaller, less noticeable stacked cluster is the brad atop a button at bottom right.

cluster in stacks (continued)

The stack on Lisa's "Too Fun" is clean and simple and makes an eye-catching point in the flower of this page. She's topped a vintage milk-cap with paper flower and a decorative brad. The stacked grouping grounds her blocked papers to the canvas and establishes one point in a visual triangle.



Too Fun by Lisa Dickinson | supplies: kit (Jenni Bowlin Mercantile, August 2011) + cardstock (Bazzill Basics) + patterned paper (Basic Grey, Fancy Pants) + decorative papers (Fancy Pants, Bazzill Basics) + tag (American Tag) + stamp, ink (Jenni Bowlin Studio) + letter stickers (Prima) + stickers (Studio Calico) + flower, chipboard (Fancy Pants) + punch (EK Success) + die cut machine (Silhouette by QuicKutz) + acrylic template (Jenni Bowlin Mercantile) + pen (Staedtler)

Lisa's "This girl" has 6 stacked clusters: multicolored circles topped with matching butterflies, flowers, and tilted journaling strips. See the repetitions here and the variety. Notice what classic embellishment spots these stacks create.



This Girl by Lisa Dickinson | supplies: Bazzill cardstock in kraft & white + Jenni Bowlin paints (Cough Syrup, Chewing Gum, Lemon Drops, Seed Packet, Soap Powder, Chicken Feed) + Jenni Bowlin inks (Cough Syrup, Chewing Gum, Lemon Drops, Seed Packet, Soap Powder, Chicken Feed) + butterfly stamp (Studio Calico) + buttons + stick pins + border punch + JBS letter stickers

cluster in a series

Small embellishments can get lost on a full-sized page. One way to let them shine is to place them in a series.

Whether you line them up tidily or a bit askew, put them on a straight line or place them along the outline of a shape, arranging small embellishments in a series is a great way to organize them, create flow, and add repetitions to your page.

The series on “Stroll” is of two blue brads with a gem-



Stroll by Debbie Hodge | Supplies: Krafty Canvas 1, Oiselet Rouge Element Pack, Double Decker Kit, Fall Fun Element Pack, Basic Paper Alpha: Blue, Thankful Memories by Katie Pertiet; DIY Board Games by ViVa Artistry; Check It Cards by One Little Bird; Eilon Kit by Maplebrook Studios; Brad Bonanza No 3 by Pattie Knox; Mellow by Lynn-Marie; For the Love of Chevrons by Ali Edwards

topped button. It's centered at the bottom of a column and acts to “ground” patterned paper to the page.

The series on “Ice Cream” is of three identical elements--pearl-topped butterflies--and it fills a “compartment” in the page's blocked design.



Ice Cream 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 Grieson.

cluster in a series (continued)

Just as small gems, brads, and buttons work well in a series, so, too, can larger elements.

On “Thanksgiving Moments,” a series of three different, but circular, elements fill part of a compartment: there’s gold flower applique, a ribbon flower stacked on a paper flower, and a button. As with all of the clusters we’ve looked at so far, repetitions with variety are a key part of the cluster’s success.

A series of birdcages create an unexpected cluster on “Family Breakfast. Again, look for the repetitions and the differences. This series is different from the others in that the elements are not aligned -- or are they? The ribbon from which each is suspended provides a unifying alignment for the grouping.



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 Aspnes; Noodle Script, Century Gothic fonts

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

mix it up and cluster in a series of stacks



Oh For Sweetness by Lisa Dickinson | Supplies: cardstock (Bazzill Basics); patterned paper, stickers, stamps, ink, rhinestones, brads, buttons, doily flower, ticket (Jenni Bowlin Studio); chipboard, resin rose (Maya Road); ribbon (Ribbon FX); font (Veteran Typewriter)



The banner is the ultimate series -- and Lisa's taken it farther than the usual sequence of pennants.

Her banner on "Oh For Sweetness," strung on a gingham ribbon, is of different elements including a silhouette, a ticket, and cutout shapes including a heart and flowers. What's more, she's stacked each of these elements, adding buttons, bows, and small flowers.

cluster in sprinkling or trail



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: Versa-mark; 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.

Add a random-looking cluster or trail of “small and versatile” embellishments to soften up a linear page, fill a spot, support your page subject and mood or just have fun.

While a sprinkling should appear random, a little tweaking and attention to the balance of the elements within the sprinkling never hurts. Incorporate repetitions with variety in the elements you sprinkle. (You can repeat and vary the embellishment types, size, color, and, where relevant, orientation.)

The sprinkling of buttons on Emily’s “2792” includes yellow, orange, and red buttons that create a “6” trail down her page.



cluster in sprinkling or trail

Doris gets wonderfully adventurous with her “sprinkling” on “Buggin Out,” mixing a variety of quite different elements that sprinkle or “trail” down her page in a swoop that begins with a tree applique or badge, continues with a button-topped felt flower and multi-colored leaves to end with a button-accented title that feel very much like a part of the sprinkling or “trail.”

It's unexpected and eye-catching. The disparate elements are united by the very trail they define.



Buggin Out by Doris Sander

embellishment homes

Every embellishment deserves a good home. Once you've got your embellishments selected (and maybe even customized, decorated, and distressed) you need to figure out where and how to place them on the page.

Will they sit on their own or be grouped with other embellishments?

Will you use embellishments to ground other elements? to create emphasis? to guide the eye? Read on for 8 perfect placements for your scrapbook page embellishments.

embellish titles



embellish at intersections



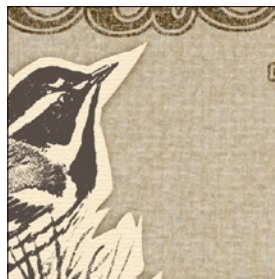
embellish page focal point



embellish compartments



embellish at page edge or corner



embellish canvas



embellish to ground



embellish on photos



embellish titles

Embellishing the page title is a great way to call attention to it. What's more, a page title often works similarly to embellishments when it comes to adding contrast points that catch the eye and contribute to page flow.

The red of the title on "Petey's" repeats the reds of the patterned paper strips and draws the eye. It's embellished

with a decorative brad and a cut-out splash that supports the page subject (of a lunch at the beach).

Dina often places her title near her focal point photo. Adding her brightly colored embellishments to the title on "The Falls" is one more draw to her page's dominant photo.



Petey's by Debbie Hodge | Supplies: ArtPlay Palette Play Out, Straight Line Stitched by Anna Aspnes; DIY Sticker Alpha 1, Fasten Its 2 by Pattie Knox; Glitter Thread Stitches, On the Island by Lynn Grieveson; Banner Template by Crystal Wilkerson; Collageables No 1, Watery Corners by Katie Pertiet



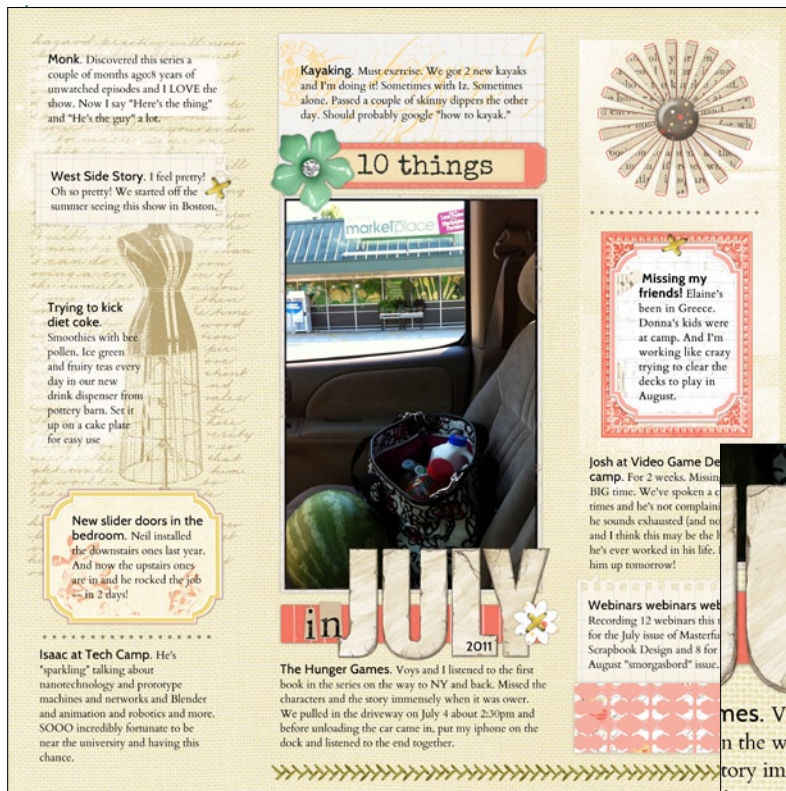
The Falls by Dina Wakly | Supplies: Patterned Paper: American Crafts, Fancy Pants, Studio Calico Alphabet: Fancy Pants; Leaves: American Crafts

embellish titles (continued)

The two pages here both have large-scale titles accented with one small-scale embellishment.

The small flower on “10 Things in July” is a fun accent that draws the eye to an otherwise low-contrast title.

“Oh Fun” is a title with a lot more contrast, and the small red flower with its very high contrast not only gives the title a bit of added draw -- it gives the page just what the title says: fun!



10 Things in July | Supplies: Just Linens No 1 by Maplebrook Studios; Flossy Stitches Yellow by Katie Pertiet; Shutterbug Collaboration by The Digi Chick Designers; Yesterday Alpha by Lynn Grieveson; Journey Back Collection, Apple of My Eye Collection by Vinnie Pearce; Artsy Fotoblendz No 1 by Anna Aspnes

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

embellish at intersections

An embellishment placed at an intersection ends up grounding multiple elements to each other and to the canvas behind them. The metal-rimmed tag on “Ski Club” is placed at the intersection of two photos and a bit of vintage paper.

title on “Ski Club” is embellished. Small red-and-white brads decorate the “B” and echo the circular shapes of the two other bright blue spot embellishment on the page. talk about the clusters.

The layered cluster on “Fall Riding” sits at an intersection of photo, patterned paper strip, and scalloped border.



Retrouvailles Kit by One Little Bird and Vinnie Pearce; Little Dear Papers by Creashens; Rimmed Framers, In Text 2, Metal Rimmed Tags 1, Flossy Stitches White by Katie Pertiet; Really Retro Labels Active Life, Glitter Thread Stitches, Pull Out Journaling by Lynn Grieveson; Pea Stacey Elizabeth, Blackout fonts.

Krafty Cuts Leaves No 1, Krafty Canvas No 1, Fall Fun Element Pack, Banner Safety Tags No 1, Scallop Strip Masks, Lifted Leaves No 1 by Katie Pertiet; Folded Ribbon Bits by Pattie Knox; Autumn Moon Ephemera by Sahlin Studio; Journey Back Elements by Vinnie Pearce; Wild Weekend, To The Woods, Glitter Thread Stitches by Lynn Grieveson; Westover by One Little Bird; Fall and Halloween Handdrawn words by Ali Edwards

embellish focal point



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

Treasuring This Moment by Debbie Hodge | Supplies: Noemi Kit, Just Linens 1 by Maplebrook Studio; Outlined Moments by Ali Edwards

An easy and appealing way to draw the eye to your focal point is to embellish it. Not only does this draw the eye, but it often serves to ground the focal point to the canvas or mat.

A triangle of elements surrounds the focal point photo on “Bonfire.”

A layered cluster of flowers and button accents the focal point photo and “Treasuring this Moment.”



embellish in compartments

When you've built your page with a grid or blocked foundation, the "compartments" that make up your design are great spots for embellishments.

Oftentimes, a piece of patterned paper make a good compartment embellishment.

On "My Boy," Lisa filled her circular compartments with pop-dotted circles of patterned paper as well as two fabric stars. The square compartments on "Lily" hold three photos, as well as patterned paper and a variety of embellishments including a framed flower.



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 + Typenokside font

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

embellish at page edge

Embellishing at page edge (or corner) lets you do a few things. First, it allows you to make your page seem to take up space outside the actual canvas. See the bird at bottom left of "GeoCache." It's not completely there, but the viewer's mind fills in the existence of the rest of the bird--extending off the canvas.



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 Sugar-plum Paperie; Vintage Floral Brushes by Jodie Lee

Secondly, an element placed at page and isolated by white space takes on weight that allows it to balance out another larger element. Thirdly, an isolated element at page edge can be an important part of page flow--as it is here on "Family Breakfast."



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 Aspnes; Noodle Script, Century Gothic fonts

embellish the canvas

Paint, mist, stamping and digital brush work are some of the techniques you can use to embellish page canvas.

The mist on Doris' "Beaming with Pride" add interest and support page flow.



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

Dina has stamped a series of medallions on "Oh Fun" that embellish and created a foundation for her "band" composition.



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

embellish to ground

Without “grounding” elements can feel like they’re “floating” on the canvas. Overlapping can ground elements to one another. Using a fastener that overlaps an element and the canvas or mat it sits upon can ground.

Placing small “bits” at element edges serves to ground -- and gives your elements a home. See the button and

stacked cluster on “Telling Stories,” and how they ground.

The realistic teacup flair pin on “Embroider Me” grounds the patterned paper block to the larger mat beneath.



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; Odstepplik, Another Typewriter fonts.

Sweet Storytelling by Sahlin Studio; Flair Box 3, Popup Studio Brushes by Paula Kesselring; Antoinette by Shannon Hegarty; Stitch Medley by Quirky Twerp; Pure Happiness by Designs by Anita; Just Linens 1 by Maplebrook Studio; Etc by Polka Dot Pixels; Westchester by One Little Bird; Homespun Stitches by Kitschy Digitals; Storytelling Alpha 2 by Amanda Heimann; Felix Titling, Jane Austen, Traveling Typewriter fonts

embellish on photo



Doris has embellished one of the photos on “Run Home” with a rub-on frame.

Consider, also, that when your photo has some white space, you could put a small motif rub-on or other type of embellishment in that spot. Do this when you want to draw attention to the photo and/or create flow on the page.

Run Home by Doris Sander | Supplies - patterned paper by Basic Grey, transparency by My Mind's Eye, flowers by Fancy Pants, tag by Avery, metal trim by 7 Gypsies, brads by My Mind's Eye

combining clusters



The embellishing on “Cool” seems to do it all, beginning with the grouping of flower, bird pin, and star on top of an old “ice” ticket or coupon.

There are several stacked clusters, with gems topping pink snowflakes. A layered cluster is topped with the “yummy” label.

And then . . . there’s also a sprinkling or trail of embellishments created by the placement of the stacked snowflakes and layered “yummy” grouping.

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

image, motif and meaning

Selecting and incorporating images and motifs into your pages lets you explore your relationship to the topic in a way that goes beyond the obvious. They will also influence how a viewer sees your page and, what's more, how they understand your relationship to the subject being scrapbooked.

Leaves and a resin tri-cycle embellish a page about riding bikes in autumn.



Krafty Cuts Leaves No 1, Krafty Canvas No 1, Fall Fun Element Pack, Banner Saftey Tags No 1, Scallop Strip Masks, Lifted Leaves No 1 by Katie Pertiet; Folded Ribbon Bits by Pattie Knox; Autumn Moon Ephemera by Sahlin Studio; Journey Back Elements by Vinnie Pearce; Wild Weekend, To The Woods, Glitter Thread Stitches by Lynn Grieveson; Westover by One Little Bird; Fall and Halloween Handdrawn words by Ali Edwards

motif — *noun*

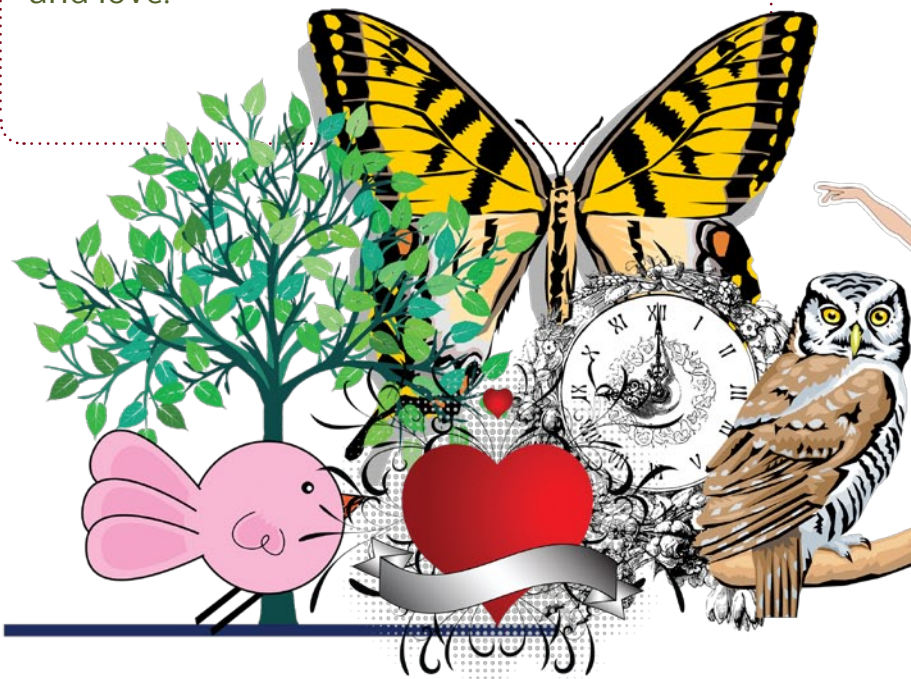
1. a distinctive idea, esp a theme elaborated on in a piece of music, literature, etc
2. a recurring form or shape in a design or pattern
3. a single added piece of decoration, such as a symbol or name on a jumper, sweatshirt, etc

motifs with meaning

The images (and words) that support your page subject—and even deepen a viewer’s understanding of this subject—will fall along a spectrum of specificity.

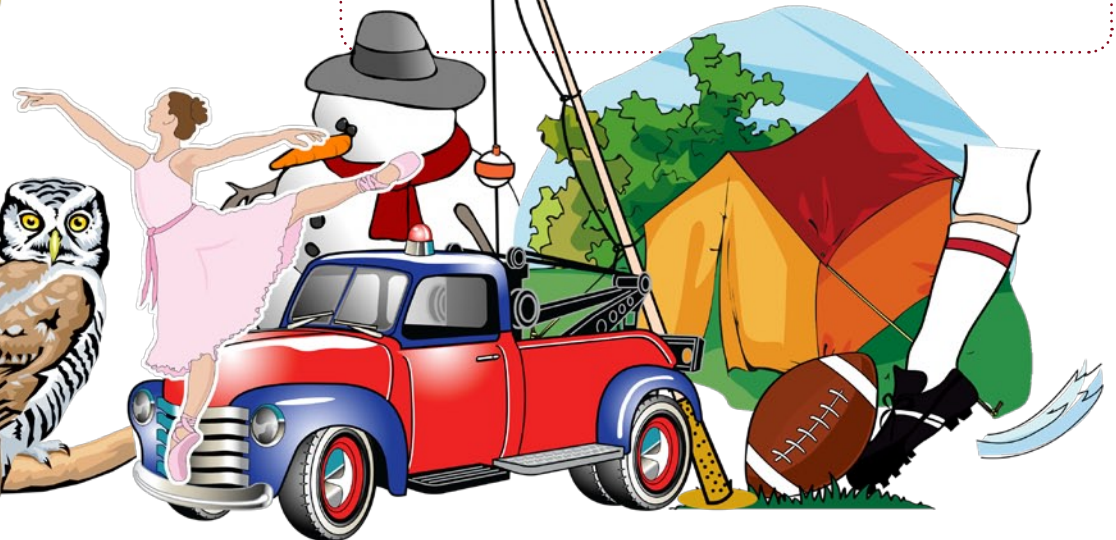
symbolic

At one end of this spectrum are images that can be symbolic of emotions and ideas. Consider that birds, flowers, and hearts can trigger associations with freedom, beauty, and love.



specific

At the other end of the spectrum are very specific images, like fishing poles, Christmas Trees, and ballerinas. These images are less likely to trigger abstractions and more likely to cue the viewer to make straight-forward associations with fishing, Christmas, and dance.



symbolic motif

A concrete image is something that can be taken in with the senses (i.e., seen, heard, tasted, felt and/or smelled).

A butterfly is a concrete image. However . . . many of us (depending upon our culture and experiences) have come to associate butterflies with non-concrete, abstract ideas like growth, beauty, change, and freedom. The butterfly, has, thus, become a symbol for ideas or emotions.

When choosing embellishments, be aware of associations and the possibilities they offer—not only for choosing and

combining images, but for setting tone and deepening meaning.

Every culture has images that come with associations to abstract ideas. To Buddhists, the lotus flower represents the progress of the soul. American colonists came to associate the pineapple with hospitality.

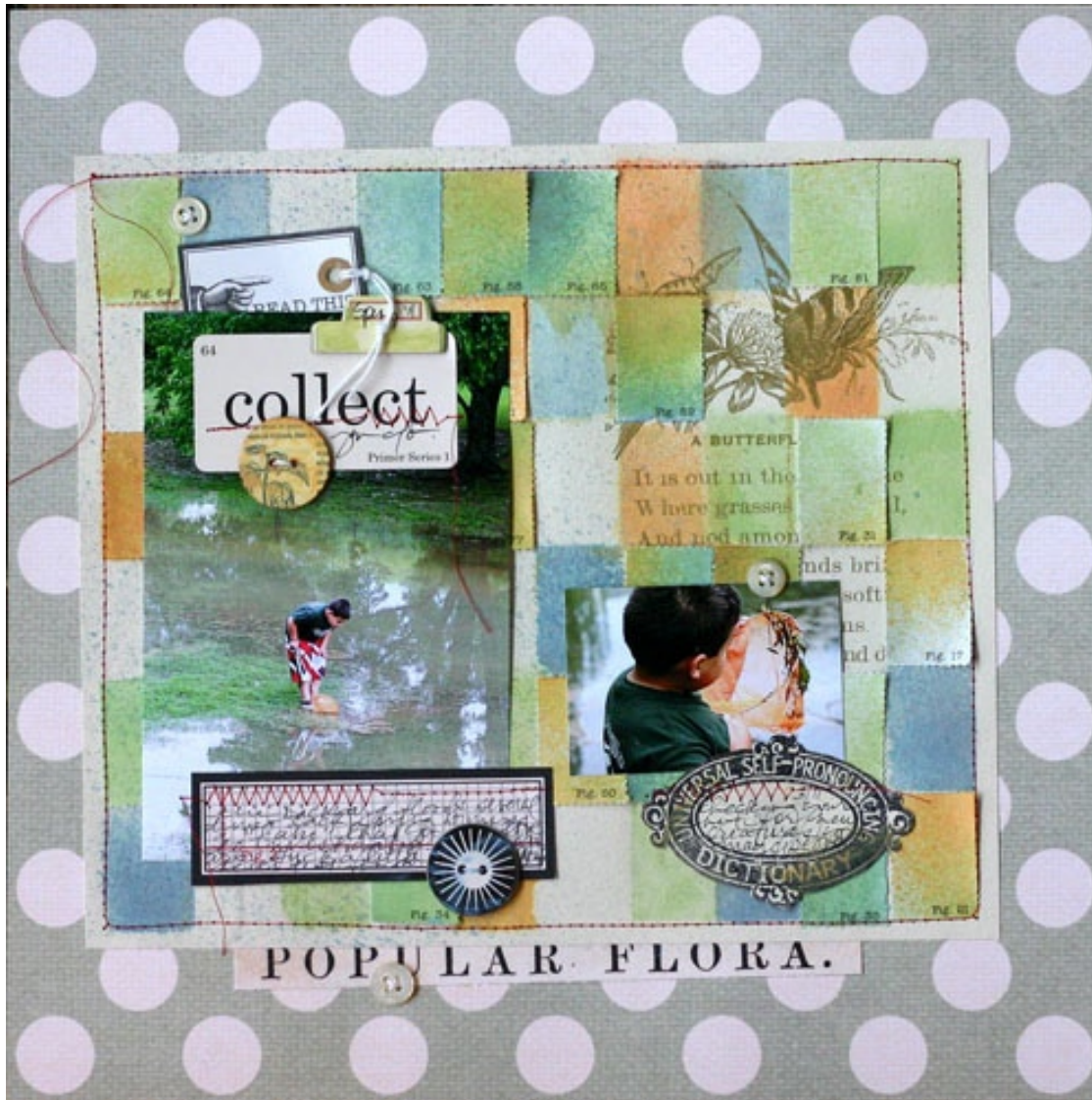
Birds have been thought of as a connection between heaven and earth.

Debbie scrapbooked this page after her father's death and wanted to call attention to the image of a crowned songbird. She did this with a small, elegant and bright orange frame.



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; Homespun Stitches by Kitschy Digitals; Folded Ribbon Bits by Pattie Knox; Bloom in Chic by Anna Aspnes

specific or themed motif



It's fine to go ahead and push the “easy” button with images. Incorporating motifs that have a direct connection to your subject eases your viewer right on into the page. They're understanding what the topic is even before they've taken time to examine the details. Doris stamped a vintage botanical with butterfly on this page of her son catching critters in the river.

To find specific images for your pages, check out themed kits and element packs. Topics to search for are many and include: travel, birthday, school, princess, music, fairy, pirate, cowboy, cooking, camping, pets, sports, and more.

Collect by Doris Sander | Supplies: (all by Jenni Bowlin) “Magpie” Paper, Hodgepodge Stickers, Chipboard Buttons, Chipboard Tabs, Perforated Stamp Paper, Butterfly Book Page Rub-on Single, Dictionary Stamp, Vintage Printed Tags, Stick Candy, Speckled Egg, Chicken Feed Re-inkers - Jenni Bowlin for Ranger, Fountain Pen Ink - Jenni Bowlin for Ranger, buttons - vintage

decorative abstract motif



Abstract motif designs are based on geometrically formed shapes, and they've been prevalent in carpets, tilework, and architecture for thousands of years.

The red stamped ornaments beneath my son's photos are meaning-neutral ornaments that I used because I liked how they looked and because they add a repetition of the red in the bird sticker and create page flow between these two red spots.

How cute are you? by Debbie Hodge | Amor by Little Butterfly Wings; Red and Black Papers by Jenni Bowlin; Etc by Polka Dot Pixel; Sweet Storyteller by Sahlin Studio; Rimmed Framers by Katie Pertiet

decorative representational motif | when flowers are just flowers

Some motifs and shapes have been used so much they are used in an (almost) meaning neutral way.

Flowers are one of the most frequently used images in scrapbook page embellishment. This makes sense given their widespread presence in our daily lives. You'll find flowers in gardens, window boxes, public buildings, and homes. Flowers accompany important events like weddings, performances, births, and funerals.

As a result, flower embellishments can work on three levels:

1. as an obvious representation of subject;
2. as a symbolic image with a variety of possible meanings that depend upon the viewer's culture and even the specific blossom; and
3. as a decoration that's used to affect page tone rather than to cue meaning.



Treasuring This Moment by Debbie Hodge | Supplies: Noemi Kit, Just Linens 1 by Maplebrook Studio; Outlined Moments by Ali Edwards

On this birthday page, I embellished with flowers, counting on their bright colors and the context of the photos to contribute to a celebratory feel.

embellishing with motifs

Motif and pattern can be used in every aspect of your page, from the photos themselves, to embellishments, journaling, titlework and background canvas.

On “Turn On the Lights,” Debbie scrapbooked the waiting for a power outage to be over. A glittery chandelier embellishment hangs on the page, a repairman enters at bottom right, and a snowflake is topped by a gem. The title is rendered with glittery alphas that echo the chandelier and an epoxy with an image of a TV. The canvas is an abstract motif pattern that looks like old-fashioned wallpaper and is meant to suggest the coziness of home.



Stitched by Anna White No. 01 by Anna Aspnes; Winter Blues Paper Pack by Jesse Edwards; Home Handyman Element Set by Lynn Grieveson; Chance of Flurries: Glittered Tinsel Snowflakes, Epoxy Extravaganza: Everyday Things, Beaded Directives by Pattie Knox; Eilon Kit, Bling Alphabet: Silver by Maplebrook Studio; Adalicia Element Pack, Scallop Strip Masks, Classic Cardstock: Winter Park by Katie Pertiet

ideas for “working” your motif

- make a motif embellishment your focal point
- make a cluster of motif embellishments
- use motif embellishments in a series
- use motif embellishment as photo mat
- make a motif border
- use a cut-out shape of your motif
- use your motif as a mask
- use your motif to house journaling
- substitute a motif for a word in your title
- use an oversized motif as foundation for other page elements
- create a custom background with motif(s)

embellishing with motifs

use your motif as mat

A big felt snowflake supports page theme on “Star Wars Flakes” and makes a great mat for one of the circle-shaped photos in the cluster at top right.



Darling Dear by Creashens; Felty Flakes, Yuletide Felt Alpha by Pattie Knox; Retrouvailles by One Little Bird and Vinnie Pearce; Stitched Circles No 2, Stitched Frames No 1 by Anna Aspnes; Digital Date Stamps No 15; Nobile and StarVader fonts

cut motif shape from patterned paper or collage

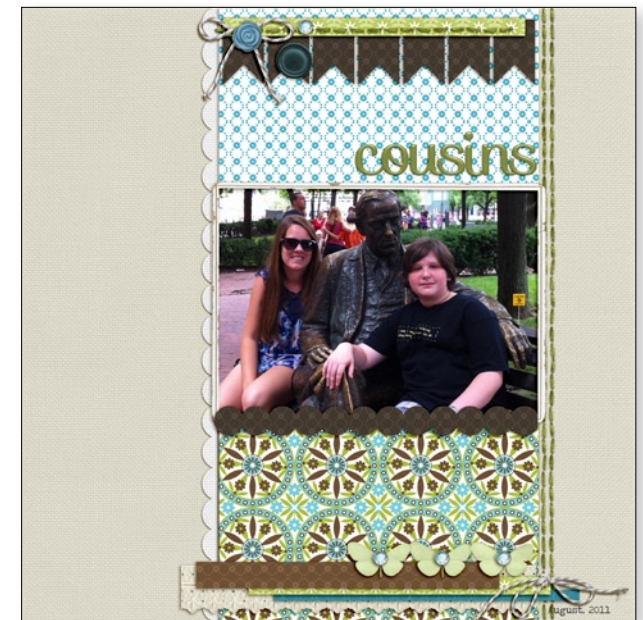
I collaged vintage papers and word strips then cut a bird shape from them on “Awesome Sight.”



Awesome Sight by Debbie Hodge | Supplies: Madras Kit, Journaling Spots and Strips, Worn Photo Edges No. 04; Golden Years by Lynn Grieveson; Collageables No. 02, Cut Outs Bird Collection, Vintage Photo Frames No. 16, Filed Photo Frames No. 4, Ledger Paper Pieces: Leaves No. 03, Jouets Collection, Classic Cardstock: Natural Beauty, Paper Bobbins by Katie Pertiet; Bedazzled! Layout Jewelry, Brad Bonanza No. 03; Digital Fasteners by Pattie Knox; Stitched by Anna White No. 02, Distressed Edge Overlays No. 05 12 X 12 by Anna Aspnes; Felix Titling, Pea Shirley fonts

use motif in a series

A “chain” of cutout butterflies topped by blue gems are a low-key embellishment on “Cousins.”



Cousins by Debbie Hodge | Supplies: Ginny Paper Pack, Ginny Solids, Just Linens 20 and 28 by Maplebrook Studios; Papercuts 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

assignment

Now it's time to get to work with your own "final layers." As a lead-in to thinking about embellishing layers, you learned about the things embellishments can do on a page, the importance of repetitions with variety as well as alignments for creating flow and unity on the page.

5 approaches to making clusters and 8 placement ideas followed and we wrapped up with a look at "motif" and the kind of meaning or decoration images can add to your pages.

Try one or more of the following to get yourself adding final layers.

- Create a page with a visual triangle that includes one layered cluster, one stacked cluster, and a one final spot with a single embellishment. The stacked cluster should be lower-key than the layered cluster. You're creating a hierarchy of spots on the page so that the viewer knows where to look first and then next and then next.
- Embellish with repetitions of a shape (circle, butterfly, burst. . .) working in variety in size and color.
- Make a page that incorporates purposeful alignments of embellishments -- with one another and/or with other elements on the page.