

prompts, ideas & design lessons for

SCRAPBOOKING

events



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get it
scrapped!

SCRAPBOOKING *events*

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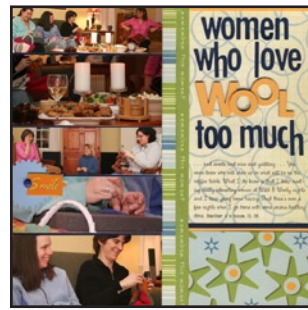
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LESSON #1: Intro to Events Scrapbooking

- prompts & angles: *Events Scrapping, Series Opener*
- page parts: *The Big Picture*
- organization: *File Organization & Page Planing*
- put it to work: *Sketches*

PROMPTS & ANGLES: events scrapping

Holidays, parties, personal and family milestones, celebrations, outings, vacation, and travel all fall into the category of “events.” I approach scrapbooking events photos separately from everyday life photos or moments photos for a couple of reasons. First, the volume of photos from an event is often quite substantial, and scrapping them requires culling, selecting the keepers, sometimes planning multiple pages, and looking for smart groupings. Also, there is a shape--or anatomy--that many events share, and thinking about this shape is helpful in deciding which photos to include and how to organize multiple layouts from one event

The anatomy of an event may include one of more of the following, and we’ll be talking about each of them over the next five weeks.

- preparations
- decorations
- people
- activities
- moments
- stories



This birthday layout incorporates photos of many aspects of the event: the invitation, decorations, people, and activities.

A first consideration in scrapping events is to decide how much space an event will get in your album. The best way to determine this is to take out your photos and get a sense for how many you have and how many you want to present. After you've thought about how many you *want* to present, take a bit of time to consider how many you *need* to present (more about this in future classes).

- If you only have one or two photos—or maybe none, but want to record this event with journaling—a one-page layout will do it.
- If you have fewer than 15 photos, challenge yourself to do some “smart-cropping” (more about that in a later class) and get 4 or 5 photos that really represent the occasion onto one page.
- If you have LOTS of photos, consider one of these approaches (note: the exact number that “LOTS” is will vary for each of us).



“One Well-Done Burger” is the opening page for a series of layouts from a community picnic. One strong and engaging photo of a guest who is doing a little grilling sets a fun outdoor tone.

- Get it all on one two-page spread (we’ll talk about this in future classes) This requires some “culling-courage” as well as clever grouping and cropping of photos.

- Use pocket pages that fit your album and have them follow your two-page spread so that you can include more photos quickly.

- Get it all on several spreads. We’re going to talk about the first page of a multi-page grouping in this class (the series opener), and we’ll talk about uniting a multi-spread event in the final class.

The series opener

The series opener is the first page in a series of pages from the same event. The purpose of the opener, or introductory page, is to:

identify the event, which you can do with one or more of the following:

- an obvious title. This might be one that names the event or uses a phrase very closely associated with it, like "Christmas," or "Fa La La"
- an obvious photo. Consider one that features clothing, activities, and/or items that are closely associated with your holiday, like a child wearing a Santa hat, the carving of a pumpkin, or a flag flying on a front porch.
- minimal journaling. Include brief journaling that identifies the event and sets the stage for the pages that will follow and elaborate on details.
- themed papers and/or embellishments. Try to use these in support of a strong title or strong focal photo rather counting on them to do the whole job.



Each of these photos immediately cue a particular holiday and would, thus, make great opening shots.

convey the event's tone

Tone is the mood you want your page to have. You may scrap a christening with great reverence, while a 40th birthday party could be done with humor. You may want to connote the sense of a cherished tradition, the warmth of a winter holiday, or the freshness of an outdoor reunion. Consciously think about the tone you'd like, and select photo(s) and a title that match this tone. Let your papers, embellishments, and techniques further the effect you're aiming for.

invite your scrapbook viewer into the rest of the pages

Using a high-quality and compelling photo goes a long way toward this end. This is the page where you might want to splurge on embellishments and time. Have fun and add a little pizzazz--if that's what you enjoy.

If you'd like to get a rich and detailed effect without lots of time, some things you could do include: add extra matting to photos, paper blocks, and even the entire layout; use oversized alphas or one stunning embellishment; ink or distress paper edges.



This "series opener" to the photos from a Labor Day party presents a photo of three people looking happily into the camera. Color and motif (fish, foliage) support the party theme, and an oversized title states the subject plainly.

PAGE PARTS: the big picture

Each session of this class will include a segment on “page parts.” These are the elements of a scrapbook page to consider as you get started, and they are:

- title
- journaling
- photos
- embellishments
- breathing room (white space)
- the canvas

Thinking about which “parts” are going onto your page and in what relative proportions is a great way to start when you’re pushing things around on your scrap table. Future classes will address in more depth these questions to ask yourself as you get started:

- How much room do I need for journaling?

- How many photos do I need/want?

In future classes we will talk about selecting the right photos, as well as making one of your photos a focal point.

- How important is the title?

Does the title need to make the subject clear or will other parts do that? Do I want it to be a prominent part of the page or to function as more of a label?

- How can I get these parts onto a layout and still have some breathing room?

- What is the best way to arrange photos on the canvas to make my subject clear?

ORGANIZATION: file organization

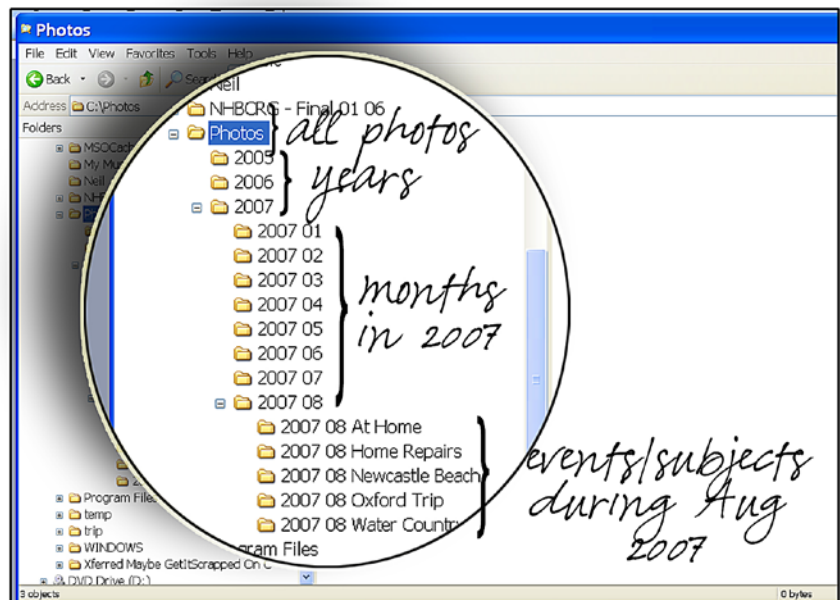
Storing your photos in a chronological and hierarchical order will help you know what you have and find the photos you want when you want them.

As you take photos, cull close duplicates, photos of low quality, and photos that just don't make sense. Store the rest of your photos with clear labels.

digital

Create a system of file folders that lets you easily browse and find photos. I use a hierarchical and chronological method that starts with a folder for each year. Within each year folder, I create 12 month folders. Within the month folders, are subject folders.

Note that the year and month follow all the way down to the subject folder names. Note also that the year is first and the month is given in a two-digit number (i.e., August is "08"). This way, an alphabetical sort of folders will also result in a chronological sort.



prints

Store prints in acid-free photo boxes and use tabbed index cards to identify groupings. Sort the photos by year, and within year by month, and within month by subject. Use a tabbed index card for each subject and on each tab identify all three of: year, month, and subject.

example:

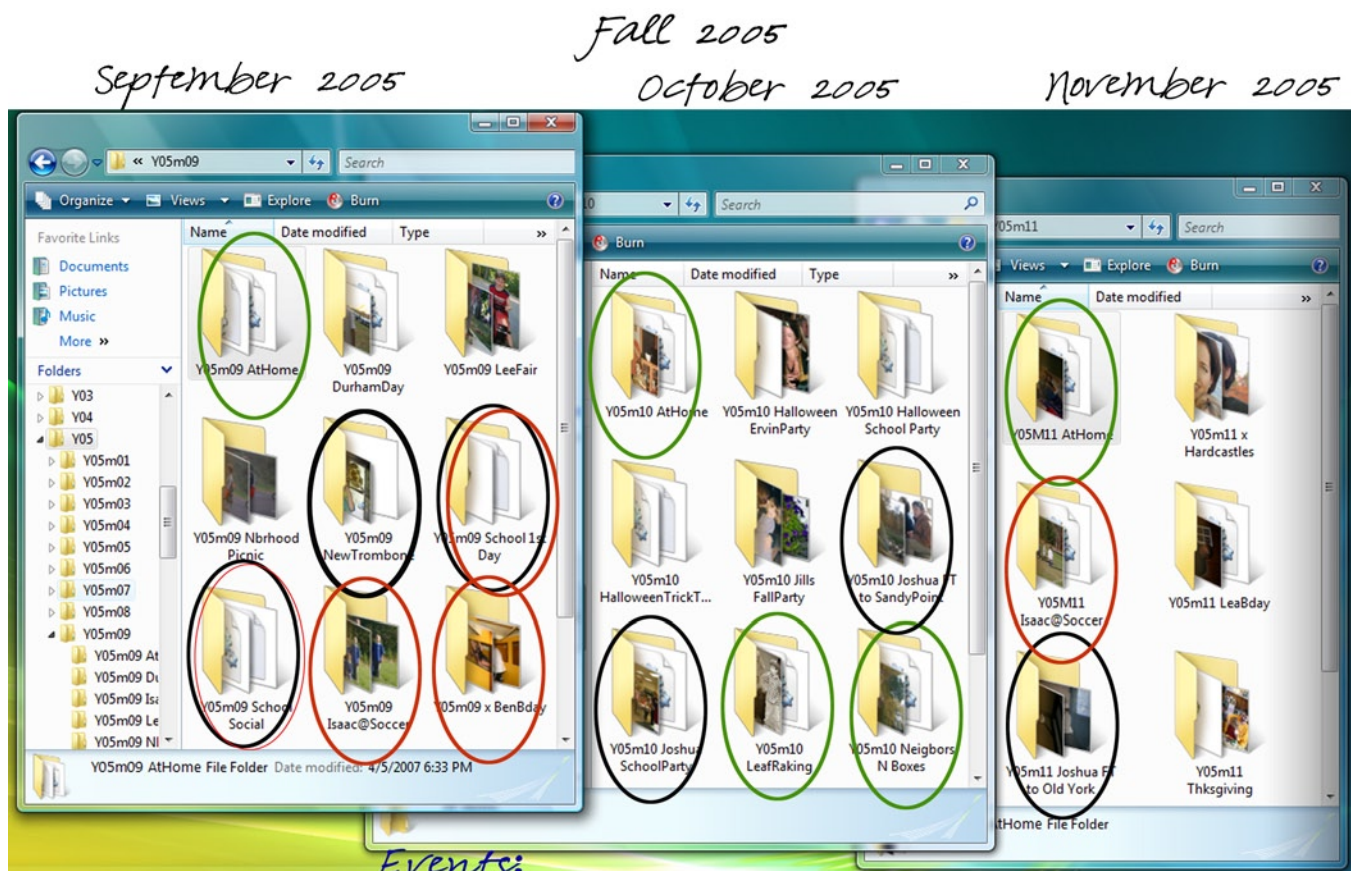
Aug 2007 Beach

Aug 2007 Home Repairs

Each month, include an "At Home" or "Around the House" or "Etc" category to hold those few photos that don't really have a subject. Store them sorted by date.

A plan

The following is an approach for looking at the photos you have and figuring out just what you want to scrap and how. I like to take a look at my photos by my "family seasons." By "family season," I mean a time period during which I take groups of photos that could be combined with others in that season. For example, the fall months of September, October, and November have a lot of overlap in my life, so I consider those photos together. On the next page is a shot of my computer screen with folders for September, October, and November, 2005, all showing. If you're working with prints, pull out those tabbed index cards I talked about in the last class and use them the same way.



Events:

Joshua - fall of 4th grade

Isaac - fall of 1st grade

Everyday life

Durham Day

Lee Fair

Neighborhood picnic

Halloween: school, Ervin's, t or t

Jill's Fall Festivus party

Thanksgiving

Looking at these folders together, I then pull out a pen and paper and make a list of my logical groups over those months. In this example, several of the folders cover my oldest son's fall semester as a 4th grader and several cover my youngest son's fall semester as a 1st grader. Once I know what those folders are, I can figure out just how I want to scrapbook them, doing things like combining the field trips and class projects for one son onto a two-page spread. I circled all of Joshua's relevant folders in red – and I'll either make a list to refer to or use my photo-browsing software to tag them or put them into a digital album. (When I do this, my software doesn't actually move or copy photos anywhere, but, rather, it puts a reference or pointer to those shots.

One big category for me during any season is "Everyday Life" – those around-the-house, goofing-off, odds-and-ends kind of moments. Getting them grouped together is a big help in getting a to-do list made. In the illustration below, I circled all of those folders in green. Finally, I'm left with several events and a couple of odds and ends folders. I list the events and now I'm ready to consider each event, to figure out how many pages to give to it and just which photos to get printed.

PUT IT TO WORK: lesson 1 sketches

Now it's time to select one of the sketch variations and some event photos you'd love to get into your album. Consider scrapping a "series opener" for an event that's going to get several pages in your album.

To get the most out of using the class sketches, take some time to understand the easiest ways to modify them for your photos.

When you're using sketches, in general, keep in mind these possibilities:

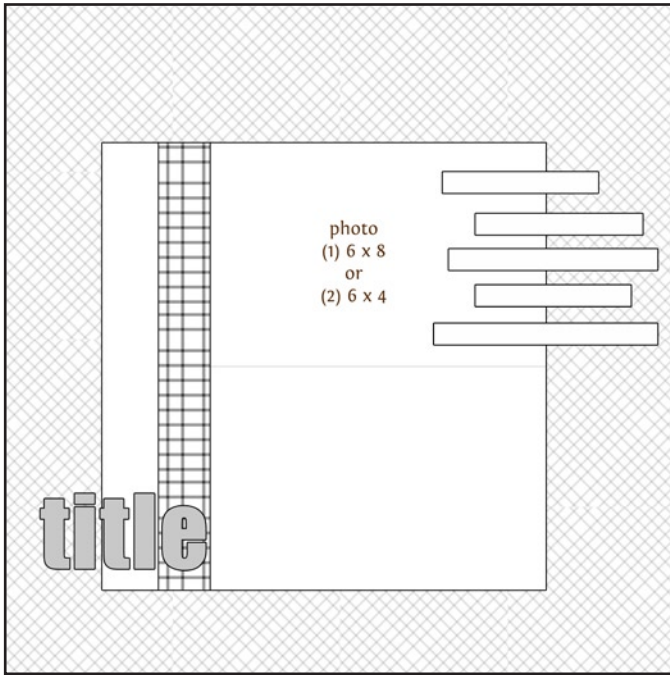
- a photo can be divided to house 2 (or even 3) photos
- neighboring photos can be combined to make one photo
- an area sketched out for a photo could house a bit of patterned paper, embellishments, and/or journaling instead of a photo
- you can flip sketches horizontally and vertically

It's the little changes that will make a sketch your own. The following are some specific changes you could make to today's sketches.

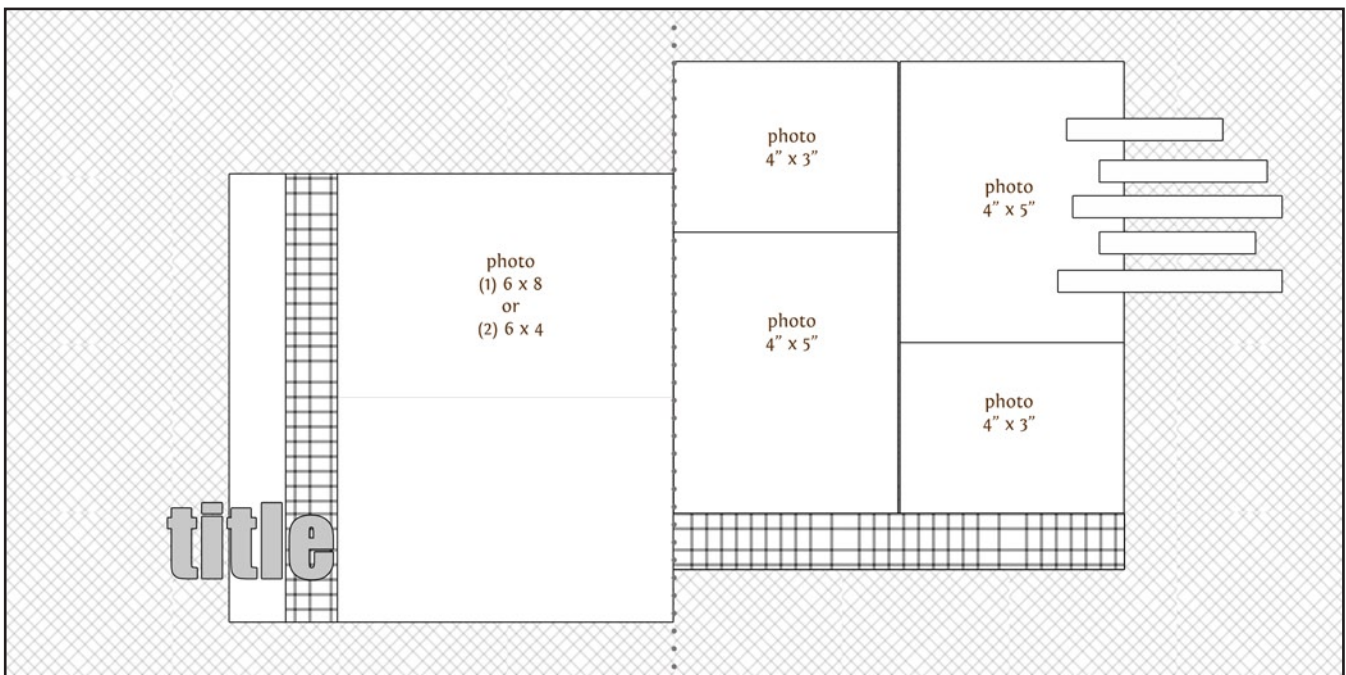
- round the corners of the "photo block;" i.e., think of all of the photos together as one block and round 2 or 4 corners of this block.
- change the vertical strip of patterned paper on the left to a scallop or a torn edge
- add another mat behind the entire grouping

It's up to you and I'm looking forward to seeing your pages in the gallery.

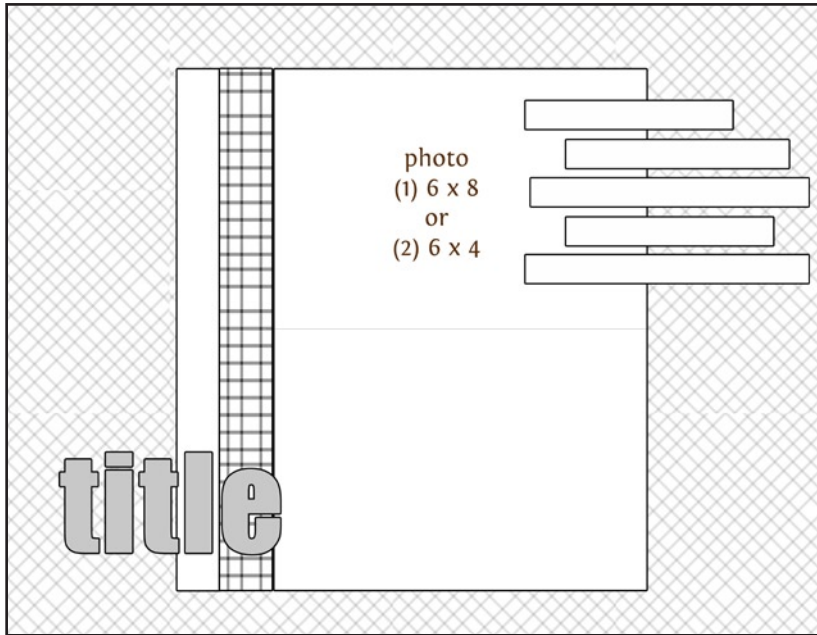
12 x 12



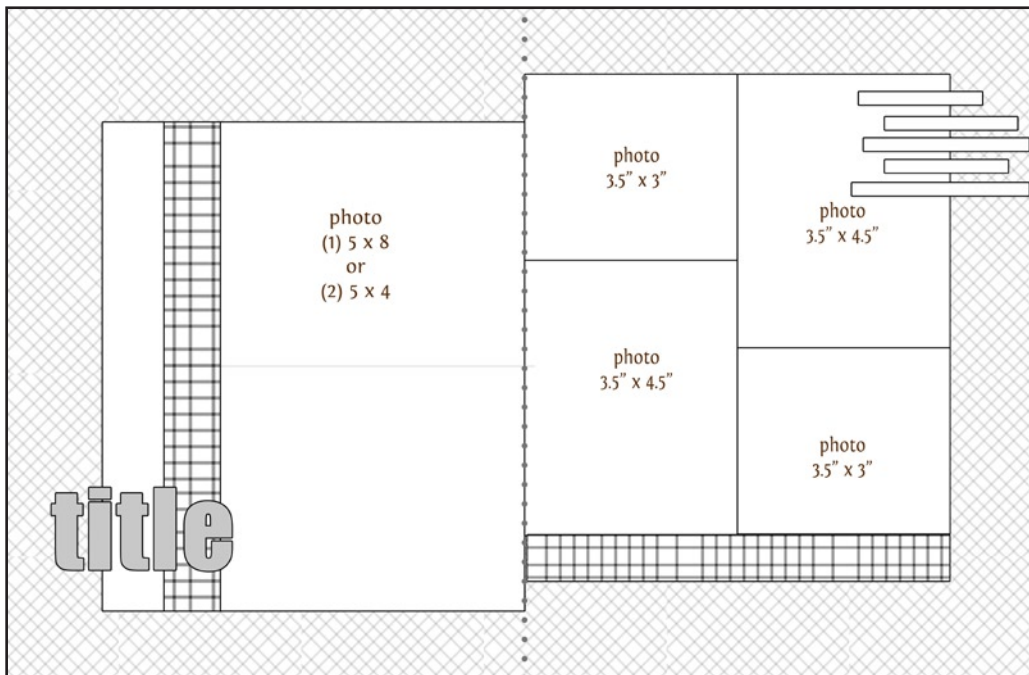
24 x 12



8.5 x 11



17 x 11



LESSON # 2: Holidays

- prompts & angles: *Holidays*
- organization: *Winnowing*
- page parts: *Photos/The Keepers, The Focal Point Photo*
- put it to work: *Sketches*

PROMPTS & ANGLES: Holidays

holiday rhythms vary

Every holiday has its own rhythm—and each of those holiday rhythms vary by family. Understanding your holiday rhythms is a big help when you're deciding just which photos to scrap, as well as how to organize them on one or multiple pages.

As an example, consider Halloween. Because my children are young and love this holiday, for the last few years this holiday has had the same a multi-part rhythm in our home. I imagine this will change, but right now, I photograph:

- pumpkin carving,
- 2 school parties,
- 1 adult party; and
- trick-or-treat night.

By keeping this in mind, I can more quickly sort through the photos from the holiday and organize them into logical groupings that will let me make several pages corresponding to our activities.



Setting the table is a part of holiday dinners that my sons and I enjoy. I'm always glad afterward if I've gotten some photographs of the table -- with and without the diners. In addition to scrapping an overview of this particular Thanksgiving, I made one page about the "kid's table" since it was our first time ever having a separate table for children.

some holidays call for multiple layouts

Holidays that take place over more than one day -- or that have a lot going on -- may merit multiple pages. Look for logical ways to organize these pages and the photos on the page. Even if you are able to get many photos onto one spread and show an overview of the holiday at once, consider doing at least one more page that highlights one or two great photos and gives you space to journal about the essence of that particular celebration.



This two-page layout incorporates photos from all aspects of this particular Thanksgiving day. This is my “celebration-at-a-glance” page, and then I scrapped several others about specific aspects of the day, including “Kid’s Table” on the previous page, “Leftovers” on the next page, and one called “Cooking With Friends” on which I took time to journal about how I felt that day.

holiday “collection” pages show constants and changes

Gather similar photos taken over several years from the same holiday to show traditions that endure as well as the changes that inevitably occur. The shot of the family under the Christmas tree is a classic one that many of us take year after year. In addition to collecting photos over several years, you can gather photos that are related subject-wise and span one holiday season. For example each of the jack-o’-lanterns you encountered one year, or one shot from each of the holiday parties you went to.

images, motifs, colors, & textures signal holidays

Glitter makes me think of Christmas, doilies of Valentine's Day, and earthy colors of autumn holidays. Be conscious of how you use these triggers on your page. Do you want to use associations in traditional ways or can you think of approaches for changing them up a bit to match your tone or just to have fun. Remember, also, that images and motifs are available to you not only in the scrapbooking products you chose, but in your own photos. Choose and crop images that convey your holiday and make a strong statement -- like the turkey waiting to be carved or the flag on the front porch.



My guests did a fabulous job of packing up the leftovers -- filling lots of zip-lock bags and old clementine crates so that each family had their own take-home package. It was an image I had to photograph, and I'm glad I did. When I see these photos, I immediately recall what it feels like to be at the end of a long and satisfying day with friends on Thanksgiving.

ORGANIZATION: Winnowing

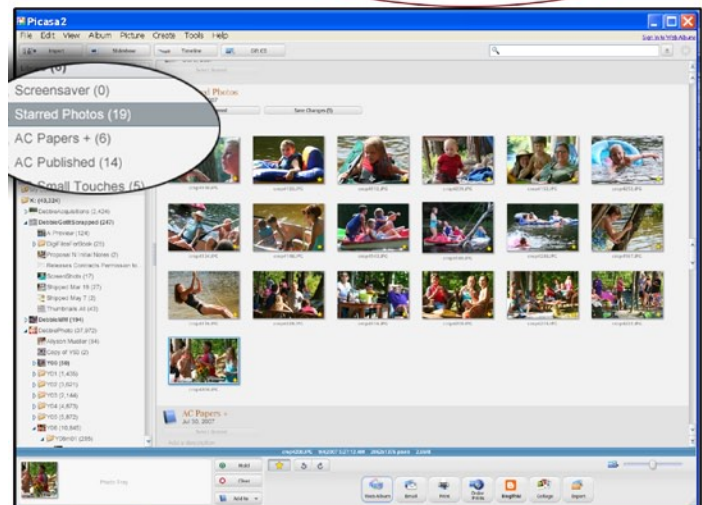
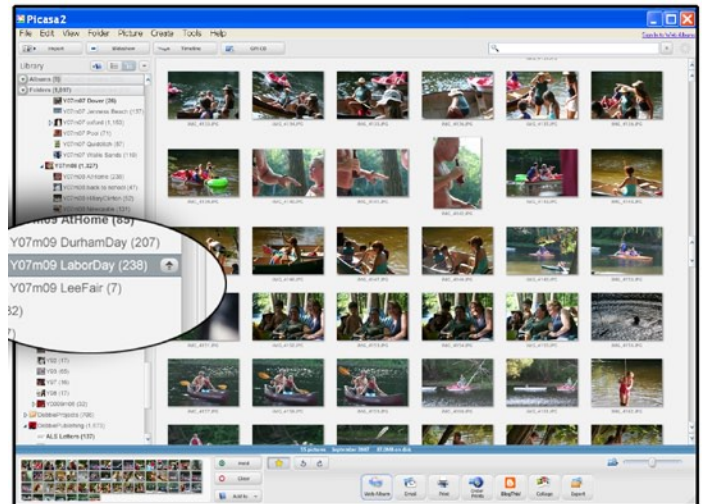
Often the biggest impediment to getting events scrapped is making the time to go through the many photos. Here's an approach. Impossible as it sounds—try to do this quickly. Your first instincts will guide you well.

- first pass

Take your stack of photos—or open up your photo browser to the folder with your photos—and simply make a pass through pulling the ones you *really* like. Pulling digital photos involves either “flagging” them or putting them in their own folder. In Picasa, this is done by clicking on the yellow star at the bottom while your photo is selected. In the first screen here, I began with 238 photos from our Labor Day party and by the end of my first pass, I’d “starred” 42!

- second pass

Take your pulled photos. Digitally this means going to the folder or “starred” area. In Picasa, I went to the “Starred Photos” folder holding my 42 selected shots. Now it’s time to figure out some logical groupings. With Picasa, I can drag photos around within the folder. For me, the logical groupings turned out to be: 1) people in boats; 2) rope swing activity; and 3) hanging out and eating shots.



- third pass

With your photos grouped, it's easier to see the duplicates and photos that just don't add a lot. "Un-Star" those photos to reduce the number of photos you've chosen. With prints—just remove them from the stack. I got mine down to 19 starred photos that I think I will use. Once I print them and start pushing them around the page, the number might get smaller.

* REMEMBER—extra photos can go in album pocket pages, pockets built into your page.

PAGE PARTS: Photos/The Keepers

In the last section, I suggested going through your photos relatively quickly to select those you really like as a start at selecting those to put on the page. Here is a little more guidance about what photos make good “keepers.” Essentially you want photos that tell the story of the event and record important particulars. Not only are you selecting the keepers as you winnow your photos, you should be looking for one (or maybe two) photos that you could use as a focal point for your layout.

photos that are good candidates for keeping:

- photos of people key to your event (both posed and candid)
- photos of interesting and relevant items (the birthday cake, the pumpkin, the valentine card)
- photos of event activities (the champagne toast, the three-legged race)
- photos that convey a sense of place
- photos that you just plain like

remove photos that:

- are close duplicates of others
- are of poor quality
- don't really add to the story you're telling on this page



I took 200+ digital photos at my friend's 40th birthday party, and I was happy to give her all those prints. For my albums, though, I wanted to get her party onto one layout. During the winnowing process I selected two strong focal photos (of the birthday girl and her cake). For supporting photos, I chose three shots of when she received a motorcycle from her hubby and four posed shots of the guests I know best.

PAGE PARTS: Photos/Focal Point

Each photo on your page can have the same emphasis as the others on the page OR you may choose to highlight one (or more) photo(s). Selecting one photo to highlight above all others results in your page having a focal-point photo.

Why have a focal-point photo?

A focal-point photo can help make your page clear and appealing because it gives the viewer's eye a place to start. When this starting place exists, so, too, does a hierarchy that lets the viewer understand levels of importance--some photos take on more importance than others. The result of this is that your viewer can better understand just what went on at your event and what it meant.

What makes a good focal-point photo?

A photo that:

- is engaging (like a great shot of one or two people looking into the camera or engaged in a relevant activity)
- represents or triggers an association with the holiday or celebration you are scrapping
- has great photographic quality

When your focal point photo includes people:

- show them in a relevant activity or looking into the camera
- understand that in most circumstances a photo with only one or two people works better as a focal-point than one with multiple subjects; it's just less complicated and more clear.



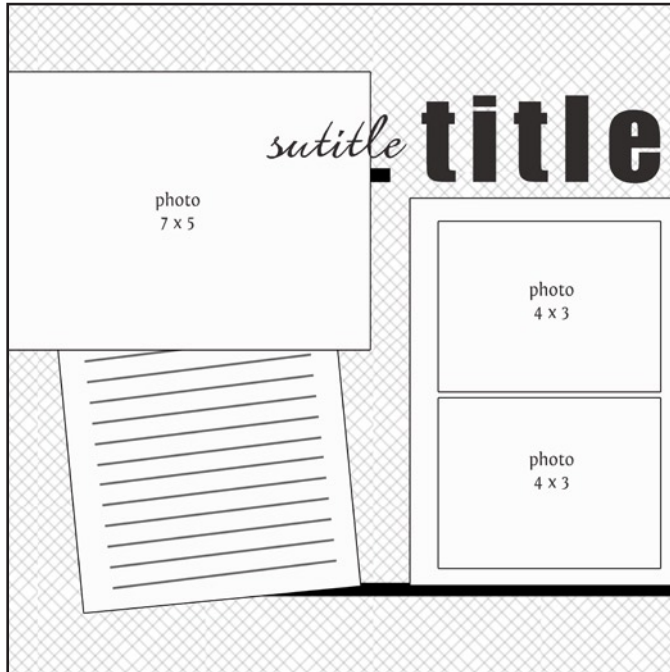
When my son had a lead role in "Aladdin" there was no way I was taking only a few photos. The problem with having 100 photos, though, is that it can be hard to really make sense of what went on. The four supporting photos here show the progression of the play, but they're busy. A photo of just my son, after the play with flowers, helps draw the eye in and make the story one the viewer can settle in to.

PUT IT TO WORK: lesson 2 sketches

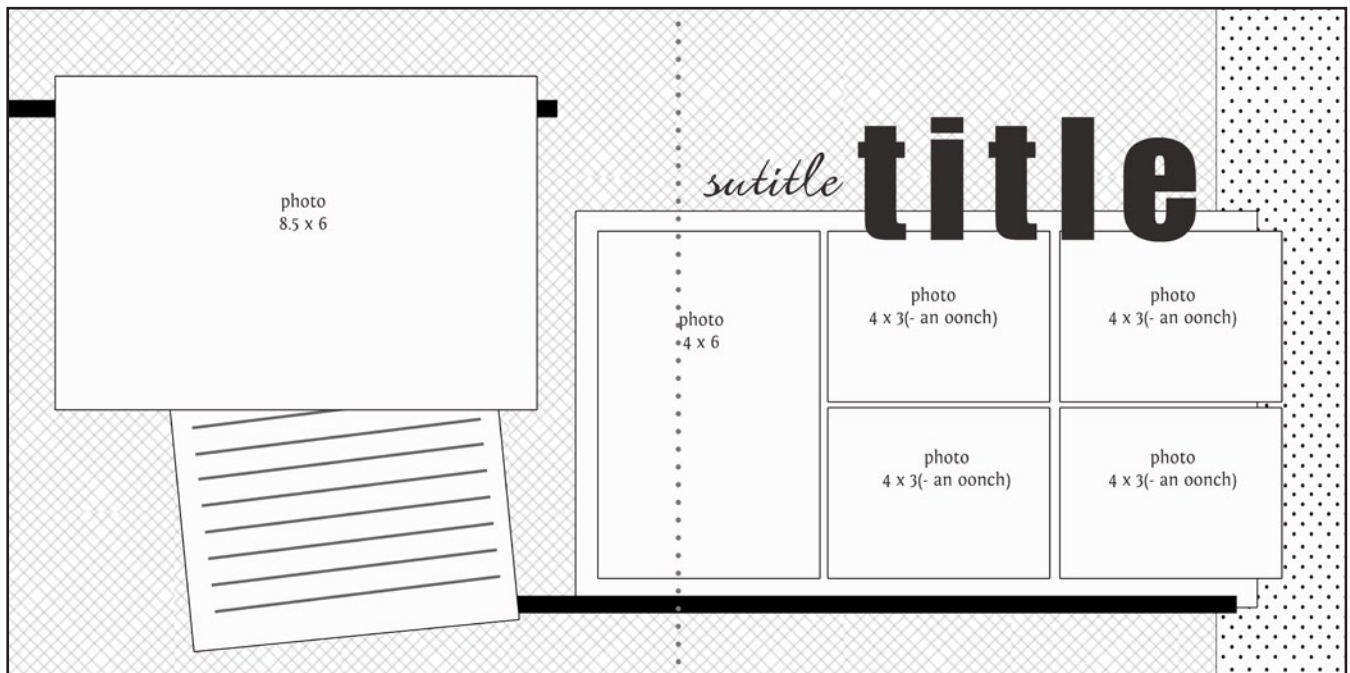
Grab a stack of holiday photos (or any photos that you'd like to get onto the page) and see how efficiently you can winnow them down to work with the following sketch. Note that there is a spot for a focal-point photo. Remember to look for a shot that will do the job well.

Don't forget to look for opportunities to combine or divide photos on the sketch to accommodate your own photos. You can think of the area where the supporting photos sit as a block that can be divided up in ways other than the sketch shows. The supporting photos are shown tidily aligned and with narrow gutters between them, but you can tilt them, abut them, mat them, or come up with your own approach. Happy Holidays, and I'll see you in the gallery.

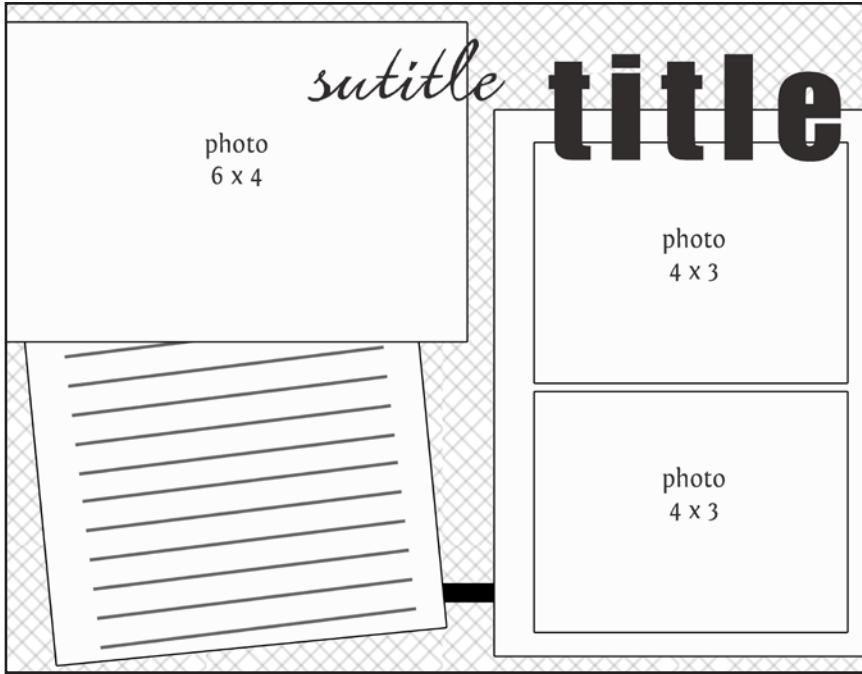
12 x 12



24 x 12



8.5 x 11



17 x 11



LESSON # 3: Parties & Celebrations

- prompts & angles: *Parties & Celebrations*
- page parts: *Photos of People*
- design: Image & Motif
- put it to work: *Sketches*

PROMPTS & ANGLES: Parties & Celebrations

Parties come in many flavors: big, small, birthday, holiday, theme, family, friend, community, planned, for a reason or just because. Making party layouts that convey the spirit of the party, as well as who was there and what went on is immensely rewarding. You get a chance to relive the event, to think back over what really stood out, and to provide family and friends with a tangible remembrance of the event.

Photos from a classroom Valentine's Day party are gathered in "Have A Heart." An enlargement of two girls looking at cards combined with the title and colors signal the type of party being scrapped here. Several smaller photos of other parties are grouped into a block that gives them order on the page.



With any event for which you have a substantial number of photos, the challenge is to convey what went on without overwhelming and crowding the page.

organize supporting photos logically

One way to bring order to a page with many photos is to organize the shots into logically related groups--which may all go on one page or on several pages. Try these approaches:

- group photos by category within an event, separating out portraits of the people, activities that went on, food, decorations, and whatever makes sense for your event.
- group photos by different activities within the event: On a trip to the beach, activities in that one outing could include: castle building, wave surfing, and sunning. At a neighborhood picnic, activities could include: tending the grill, games, mingling. At a birthday party, consider grouping by: party games, cake time, gift opening.

Today's sketch makes it easy to create groupings on the page. Two strong photos of the guest of honor sit on the left side of this birthday page across from two groupings of smaller photos. The four photos at the top right are of "Diagon Alley" and the four photos grouped at the bottom are of party activities.



- group photos by time/stage. When scrapbooking Easter, you could group by: coloring Easter eggs, the egg hunt, and dinner. For a wedding, you could group by: rehearsal dinner, getting dressed, the wedding, the party. Again, each sub-group could go onto its own page or it could fill its own area of a page.

organize supporting photos practically

Any time you can organize photos by common size or cropping potential (height, width, or total overall size), you can quickly get order on a page with many photos.

- photos of same height can be organized in a row
- photos of same width can be organized in a column
- photo of same size can make a block

getting your groupings onto the scrapbook page

You can establish that photos are related to each other logically when you scrap them in several ways:

- *location.* Group related photos together in an obviously separate section of the page. In today's layout there are 3 distinct sections or areas.
- *common matting.* Place related photos onto a shared mat. Another alternative is to free hand-draw or print a frame around the group.
- *margins & gutters.* Use common margins, same-sized gutters, and/or abutting edges to signal that photos are grouped together.
- *size:* As discussed in the previous section, cropping to same height, width, or overall size can unite a group of photos.

DESIGN: Image & Motif

Patterned papers and embellishments for scrapbooking offer a wide variety of images to choose from, with the most recent fads including butterflies, owls, stars, birds, arrows, crowns, and flourishes. A repeated pattern is a motif. Sometimes a motif simply acts as a decoration (i.e., a felt flower in the corner of your focal-point photo) while other times motifs complement your theme and deepen the meaning of your layout (for example, baby booties on a page featuring baby shower photos).

When you're doing your next party page, think about your theme and select papers and embellishments featuring motifs that complement it. Sure birthday embellies work on a birthday party page, but so, too, do robots if your birthday boy loves machines.



Floral prints, lacy cut paper, elegant border rub-ons, and “crystal” clear alphas for the title all set the tone of a formal spring dinner.

Don't limit yourself to the ready-made papers and embellishments on the market. Here are a few ways to get the specific motif YOU want onto your page:

- Use clip art to print directly to the page, make a sticker to put on a chipboard embellishment, create a digital rub-on for your photo, and more.
- Use your scanner or your own drawing to get a motif onto your computer where you can manipulate it (maybe even adding artistic filters) and print it onto your chosen medium—how about a transparency overlay?
- Use magazine and photo-copied images to create decals with the packing-tape transfer method.



No explicitly cowboy-themed papers or embellishments are used in "Three." Rather, the images come from the photos and the party invitation. Cowboy boots and hats as well as stick horses definitely signal "cowboy." The paper colors and patterns support the photos, and braided twine and tied leather add to the "ranch" feel.

PAGE PARTS: Photos of People

When looking at photos from an event several years in the past, seeing the people and how they looked is often one of the first things we marvel over. "Look at my hair!" "I remember that shirt." "Boy, he's really grown up since then!"

Taking pictures of people

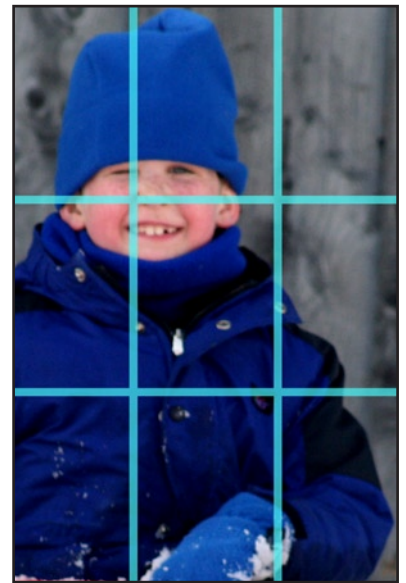
Getting shots of the people at an event onto your page begins with your camera-handling at the event.

- Try to get each person who is a part of your event into at least a couple of photos. Consider taking both a portrait shot and a landscape shot of each person or small group so that when it comes to scrapping time, you can pick the one that best fits your design.
-
- To connect your subjects to the event:
 - Take photos of people "on stage"—carving the turkey, playing horseshoes, opening gifts.
 - Take photos of people near decorations or locations that signal the event.
 - Hand your subject event props or tools: the egg bucket at Easter, the potted pansy on Earth Day, the hand-held flag on Memorial Day.
 - Reveal relationships by taking photos of two or three people together. First grab a couple of candid shots to reveal the relationship, and THEN, say, "Over Here!" and take a photo of them looking into the camera (position yourself so that they won't be squinting into sun when they look at you).

- It's an event-by-event judgment call about whether to interrupt the party flow for posed shots or to just roll with candid. Group photos rock, and it's often worth the effort, but—contrary to all that advice about getting everyone set up in a triangle—there are many times that the shot doesn't need to be the perfectly posed composition to capture the who and what of it all. Figure out ahead of time where to put the group and rally them during a transition time at the party --- for example, right after eating cake and before moving on to new activities.
- Hand your camera to others and ask them to take a shot of you with a friend or making the gravy or just smiling.

Cropping pictures of people

- Try cropping photos of your subjects to a common height or common width. When they all have the same height, no matter the width, you can run them horizontally across your page. With a common width, you can arrange them together in a column.
- Cropping all photos to the same size; i.e., 3"x2" as in the class 3 sketch, means you can arrange them in a grid. Try a cameo gallery approach using a square or circle punch to cut out portraits that are all identical in shape and size.
- Mix up your crops, avoiding having every person positioned in the middle of your photo. Some approaches for this include:
 - Think about the sweet spot. Mentally divide your photo into three equal columns and three equal rows and try to crop so that your subject's face sits at an intersection of dividing lines.
 - Crop at a variety of distances -- some close in and others with relevant context farther back



- Rotate your crop for a bit for energy. This is most easily done with photo-editing software. In Photoshop, you can drag out your cropping area, then position your cursor at a corner of the indicated

Placing and ordering pictures of people

The direction in which your subject is facing or looking is the direction in which the viewer's eye will move.

- Consciously crop and place photos of people to guide the viewer's eye into your page.
- If you have multiple subjects, you may even use these photos to guide the eye through the layout and then back around again.
- Position the photo of a subject looking to the right, more toward the left side of your page (and vice versa). Be aware, also, of subjects and their activities implying downward or upward movement and place accordingly. A photo of a subject looking down would be better placed toward the top of the layout rather than at the bottom where it would guide the eye off the page.
- When a subject is looking straight ahead, use cropping to direct the eye. If you crop so that your subject sits more on the left side of the photo, the viewer's eye will move to the right (and vice versa).

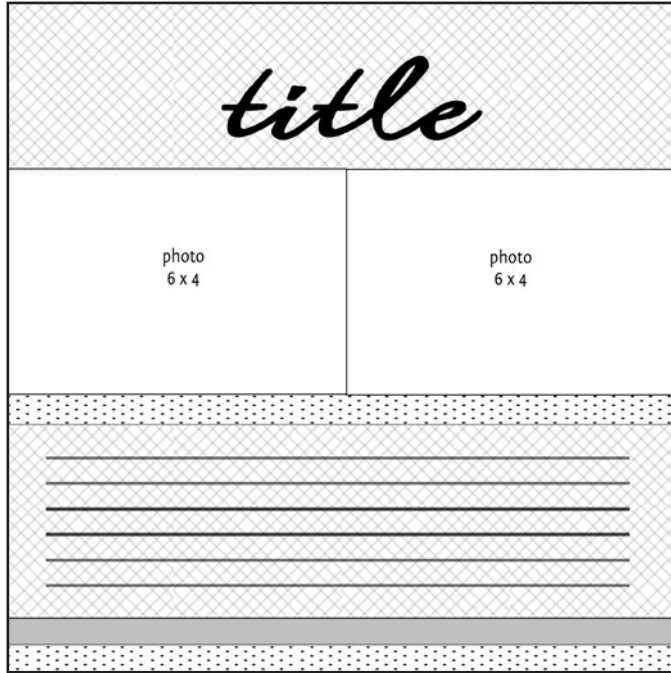
Compare the two rows of photos on the next page. The first is randomly arranged. The second uses more careful placement and cropping to move the eye across the row and back.



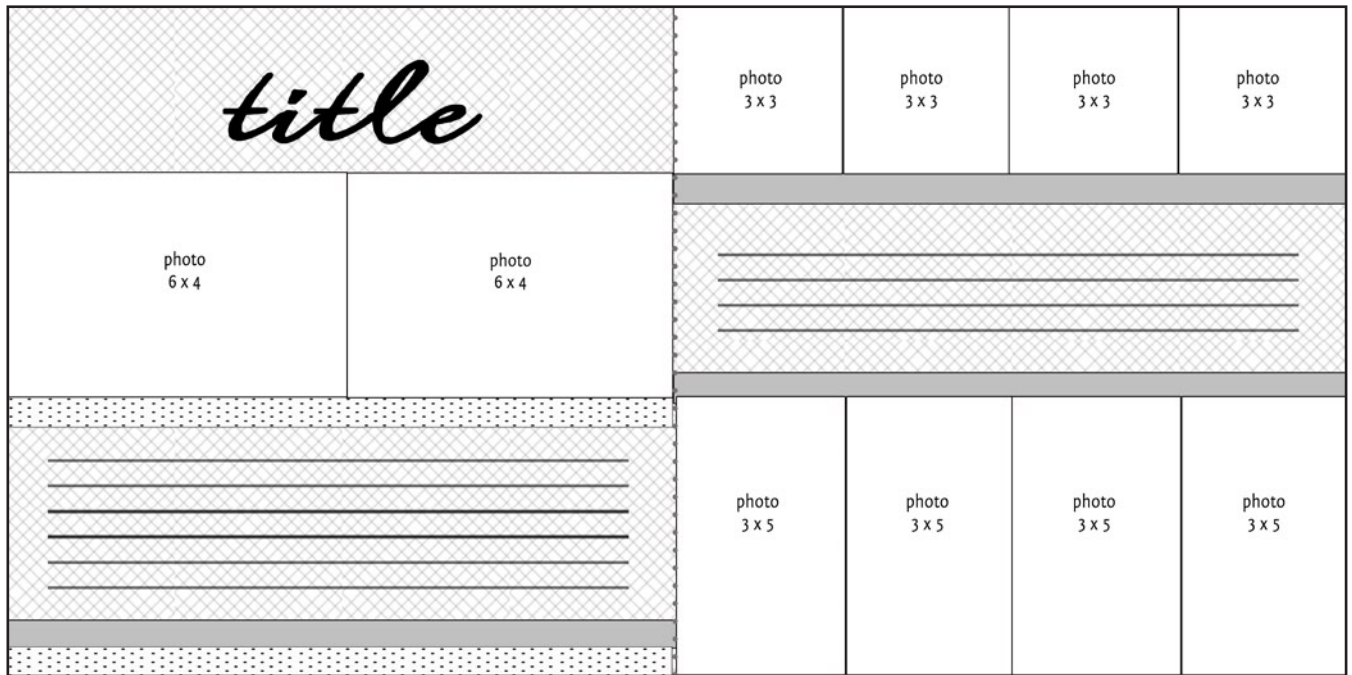
PUT IT TO WORK: lesson 3 sketches

Pull out a stack of party photos and figure out what your logical groupings are. Today's sketch offers 3 distinct areas for placing groupings on the layout. While you're scrapping, think about motifs and images that work well with your subject and see how you can include them on the page with the stash you have at hand.

12 x 12



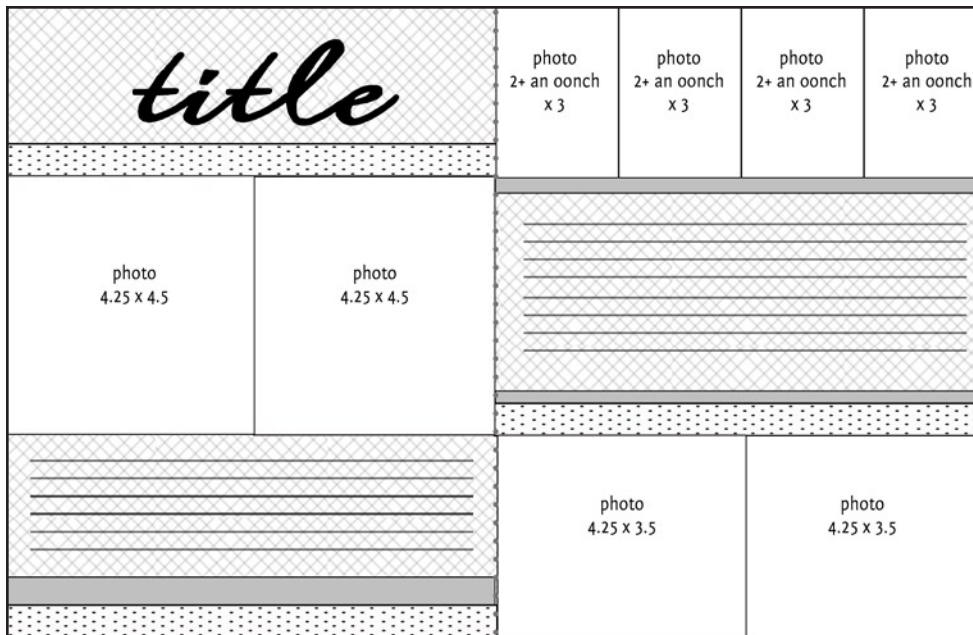
24 x 12



8.5 x 11



17 x 11



LESSON # 4: Decorations & Preparations

- prompts & angles: *Decorations & Preparations*
- page parts: *Titles*
- design: Emphasis & Focal Point
- put it to work: *Sketches*

PROMPTS & ANGLES: Event Preparation

Start your engines

Often the preparations for an event are an enjoyable and important ritual that can be hard to separate from the event itself: making party favors, coloring Easter eggs, baking cookies, and setting a table are a few examples of this. Even when the preparations aren't so much fun—cleaning house, shopping for groceries, doing yard work—they are still key to making the fun happen.

When you scrapbook event preparations, you honor the efforts that go into entertaining others and you leave a great record for yourself and for future generations. How cool would it be for your children to pull out this kind of a page when they're grown and entertaining and have them recall and repeat those activities?



Things get busy, and it's easy to miss shots that will later be emblematic of the party. My sons and I spent weeks making yardstick hobby horses—and I only thought to photograph them right before handing them out. The grocery shot for Passover was actually an arranged photo – as I was unpacking the groceries, I realized how unvarying the ingredients for this holiday are for us. Finally, I got a photo of my oldest son cutting up race-car bases for his little brother's party.

scrapbooking event preparations

- consciously think about and take (or gather) photos of the items and activities that are a part of your events. Since we all have our own ways of getting ready, here are some ideas for jump starting your own list:
 - groceries: still in the car ready to be unloaded or sitting on the kitchen table ready to be unpacked. . .
 - decorating: hanging crepe paper, putting ornaments onto the Christmas tree, arranging flowers. . .
 - cooking and baking: the activity, the finished product, a recipe book. . .
 - favors: the making of them and/or an arrangement of them ready and waiting for the party. . .



It takes us a few hours to make the broth and then the matzo balls for matzo ball soup, so I kept my camera handy and photographed the steps along the way. On the left side of the layout are three focal photos that encompass a sense of the whole process. The smaller photos on the right are of the actual steps and they are placed in chronological order to help record this Passover preparation.

- include preparation “documents” on your page:
 - a hand-written grocery or to-do list—yep it will probably be crumpled and maybe stained, but it’s a great memory; laminate or copy if you’re worried about it affecting your photo quality over time.
 - receipts for decorations or favors—not only will the actual products that are available change over time, but so will the stores and prices, so receipts are a great record.
 - recipes—this probably goes without saying: make sure those family recipes endure.
- journal

in addition to the photos, be sure and tell in your own words just what goes into event preparations. If you don’t have photos, journaling can stand on its own or with one representative photo that could be taken at any time.

When Isaac was a preschooler we hosted a tea party for three years running for our community’s preschool group. The afternoons we spent getting ready for those parties are some of my all-time favorite times. The photos on the right side of the page show the boys arranging flowers and setting tables. On the left is a long, narrow shot of tables set, and the boys dressed and waiting on the hammock for guests to arrive.



PAGE PARTS: Titles***title ideas***

There are some pages on which you may just want to be clear about the subject, naming the event and/or place (i.e., "Space Needle") and there are other times you may want to add a twist (maybe using "New Heights" instead). Here's a process for beginning with one word and developing it into several title variations.

- Think of one word that describes or represents the subject of your page. For example a mountain hike could be called "Climb"
- Look up synonyms for climb: ascend, scale, mount. Any of these could work on their own and "scale" and "ascend" connote something a little more noble than climb, so they might be good choices.
- Still want a different title? Use a known phrase that includes one of these words, maybe "Scaling Mountains"
- If you want to take it another step, look for quotes, song lyrics or movie titles that use one of your words to spur a phrase that matches the spirit of your page. I found:
 - a movie title: "The Uphill Climb" (works well if you've got someone who was complaining on the hike)
 - a song title: "Climb that Mountain" by Tom Petty
 - a quote that includes the word scale, and I'm loving the last line: "Because it's There" as a title possibility

Why seek to scale Mount Everest,
Queen of the Air,
Why strive to crown that cruel crest
And deathward dare?
Said Mallory of dauntless quest
'Because it's there.'
- Robert Willilam Service, Dauntless Quest

Online resources for titles

- QuoteLand.com offers many topics and subtopics for searching and browsing as well as reference links. <http://www.quoteland.com/>
- LyricsMode lets you search for a word within a song title. <http://www.lyrics-mode.com/>
- IMDb's tagline is "earth's biggest movie database," so come search or browse this database by genre, year, cast, crew member, movie title and more. <http://www.imdb.com/Sections/Quotes/>
- Dictionary.com includes a thesaurus, word translator, and encyclopedia reference <http://dictionary.reference.com/>
- Bartleby.com allows you to search a remarkable collection of dictionaries, encyclopedias, thesauri, quotations, and the full text of major works of fiction, non-fiction, and verse. <http://www.bartleby.com/>

title-work

When it comes to conveying meaning, tone, and style, you can use more than the words in your title – you can use the materials and techniques that go into getting your title onto the page. The following are several aspects of title-work along with variations. Use this list as a resource or jumpstart next time you're looking to do something new with your title.

title as design element

Decisions about title work with regard to aspects like size, color, embellishing, and placement all affect what kind of role your title will play in the page's design.

- your title could function as the page's focal point
- your title could be part of a visual triangle leading the eye through your page
- your title could be a low-key element on the page

the raw materials

The possibilities are limitless, but here's the start of a list of what you could use for your title (if you're a digi scrapper, there are digi equivalents for all of these). Don't forget to use combinations (i.e., chipboard for part of the title and computer printing for another part).

- alpha stickers or rub-ons
- chipboard alphas
- stamped alphas
- metal, acrylic, foam, felt pre-made alphas
- place stickers temporarily; outline or use them as a mask for painting; then remove
- hand writing
- hand cutting
- computer printing
- die cut – from cardstock, felt, foam, embossed/ crimped cardstock, plastic
- pre made sticker/ rub-on phrase
- replace a character in your title with a button, heart, sticker . . .



character placement

How you choose and place the characters for your title will greatly affect the tone and look of the page.

- line your alphas all up with bottoms on the same invisible line
- stagger your alpha bottoms
- layer some of your alphas on top of each other
- overlap onto other elements on the page
- put your title on a curve or a path
- turn it to sit sideways or run the alphas vertically but right-side up
- play around with using numbers or single letters for a word (U, R, 4, 2, 1 are some of the most commonly used)

attaching title to the page & embellishing title

Add dimension and interest by attaching the alphas in a way that shows (instead of hidden adhesive) or even embellishing your alphas

- sew them down
- attach with a brad
- run a row of rhinestones on the straight lines of some characters
- tie a ribbon or string around an alpha
- staple your alphas to the page

DESIGN: how to make a photo the focal point

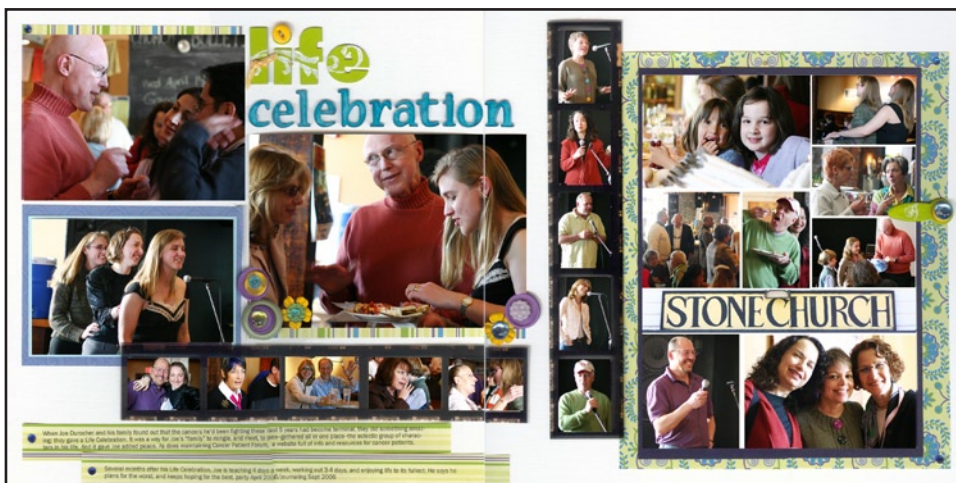
How do you make a photo the focal-point photo?

In an earlier class, I talked about the value of having a focal point on your page—how it gives the eye a place to start and thus creates order on your layout. So, just how do you make a focal-point photo FOCAL?

think CONTRAST

The following are several ways to differentiate one photo from the others. Sometimes one approach alone works and other times a combination is best.

- size: If you don't want to use enlargements, trim down the other photos and use a 4x6 as your focal point.
- content & editing of photo: The biggest element of this is selecting a compelling photo. Zooming in closer can also enhance a photo's draw. To provide contrast with supporting photos, use a combination of black and white alongside color.
- dimension: Raise up your focal point photo with pop-dots.
- embellishment of the photo: You could distress your photo edges or try adding rub-ons, transparency overlays, or digital brush effects.



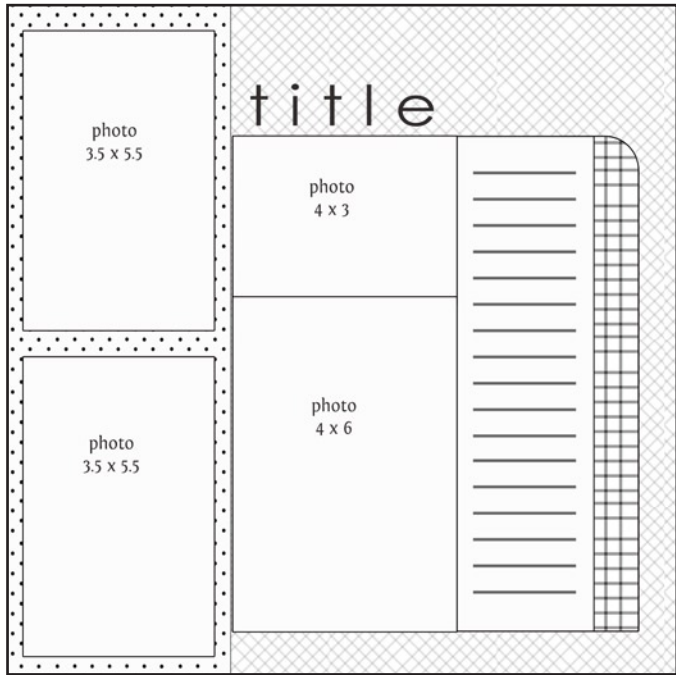
The focal-point photo in “Life Celebration” is the largest on the page, but it’s not all that much larger than others. It’s dominance is a result of size, placement, embellishing, and content--it’s an engaging photo that invites a second look.

- embellishment placement: Draw the eye to your photo with embellishments that overlap a corner or frame a section of the photo.
- matting: Use color, width, and number of mats to emphasize a photo.
- orientation: Use a focal point photo that's landscape, and choose supporting photos that are of portrait orientation -- or vice versa.
- positioning: Place your focal-point photo in a "sweet spot" (i.e., divide your canvas in thirds horizontally and vertically and position the photo at one of the intersections of these dividing lines)
- shape: Try a rectangular 4x6 focal-point photo alongside smaller, square photos; or a square focal point photo with smaller rectangular photos; or a circle with . . . you get the picture.



The portrait of the “guest of honor” on this layout is the focal point photo because of size, placement (running across the two pages), it’s matting, the arrows leading to it, and, of course, the engaging nature of the photo.

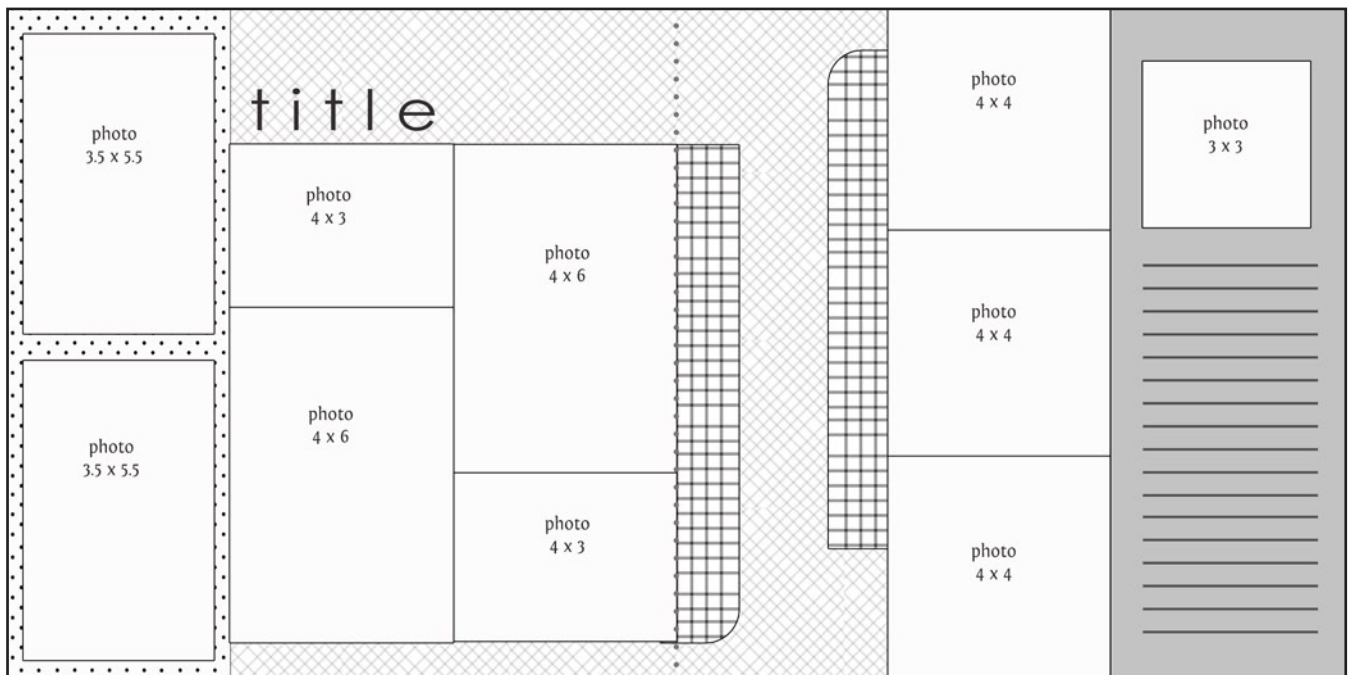
12 x 12



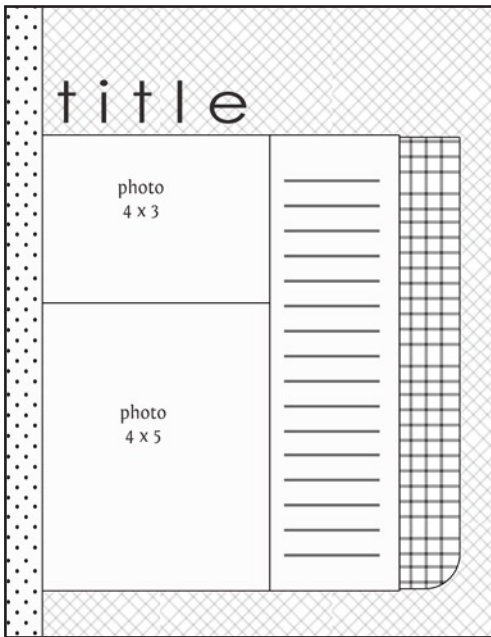
PUT IT TO WORK: lesson 4 sketches

Consider getting event preparations and/or decorations onto the page while stretching your title creation skills. Look for ways to make these sketches work for you, whether it's by flipping it, combining or splitting photos, adding mats, squaring off rounded corners or adding some tearing, inking, or scalloping. Most of all, though, have fun.

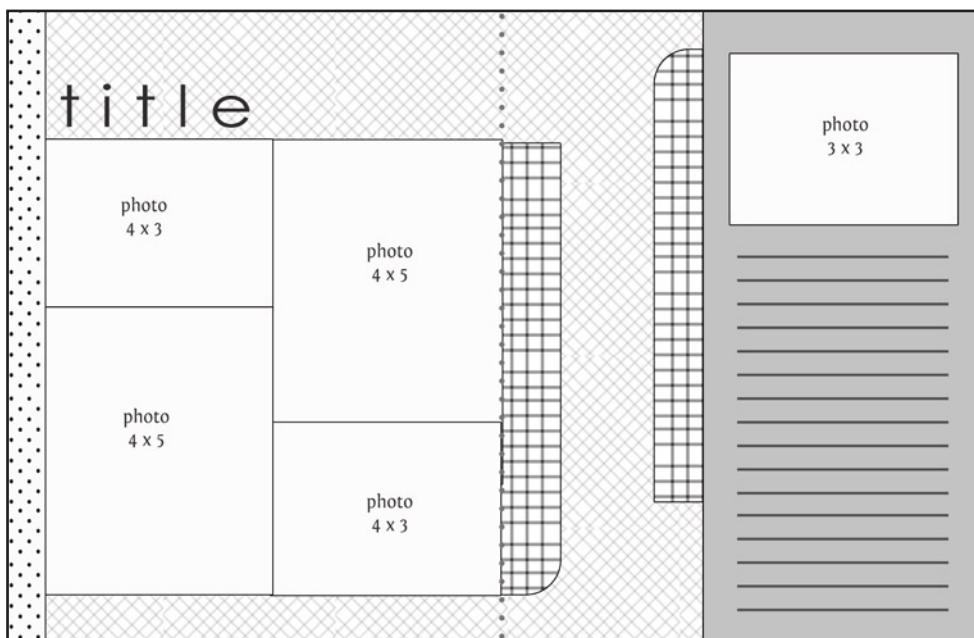
24 x 12



8.5 x 11



17 x 11



LESSON # 5: Vacations, Memorabilia & Journaling

- prompts & angles: *Vacations, Memorabilia & Journaling*
- page parts: *Photos/Smart cropping*
- design: *Color*
- put it to work: *Sketches*

PROMPTS & ANGLES: VACATIONS

As with many events, the first step in getting a vacation into your scrapbook is to figure out the scope and decide how many pages it needs.

In considering how to organize the photos and what the specific pages would be think about:

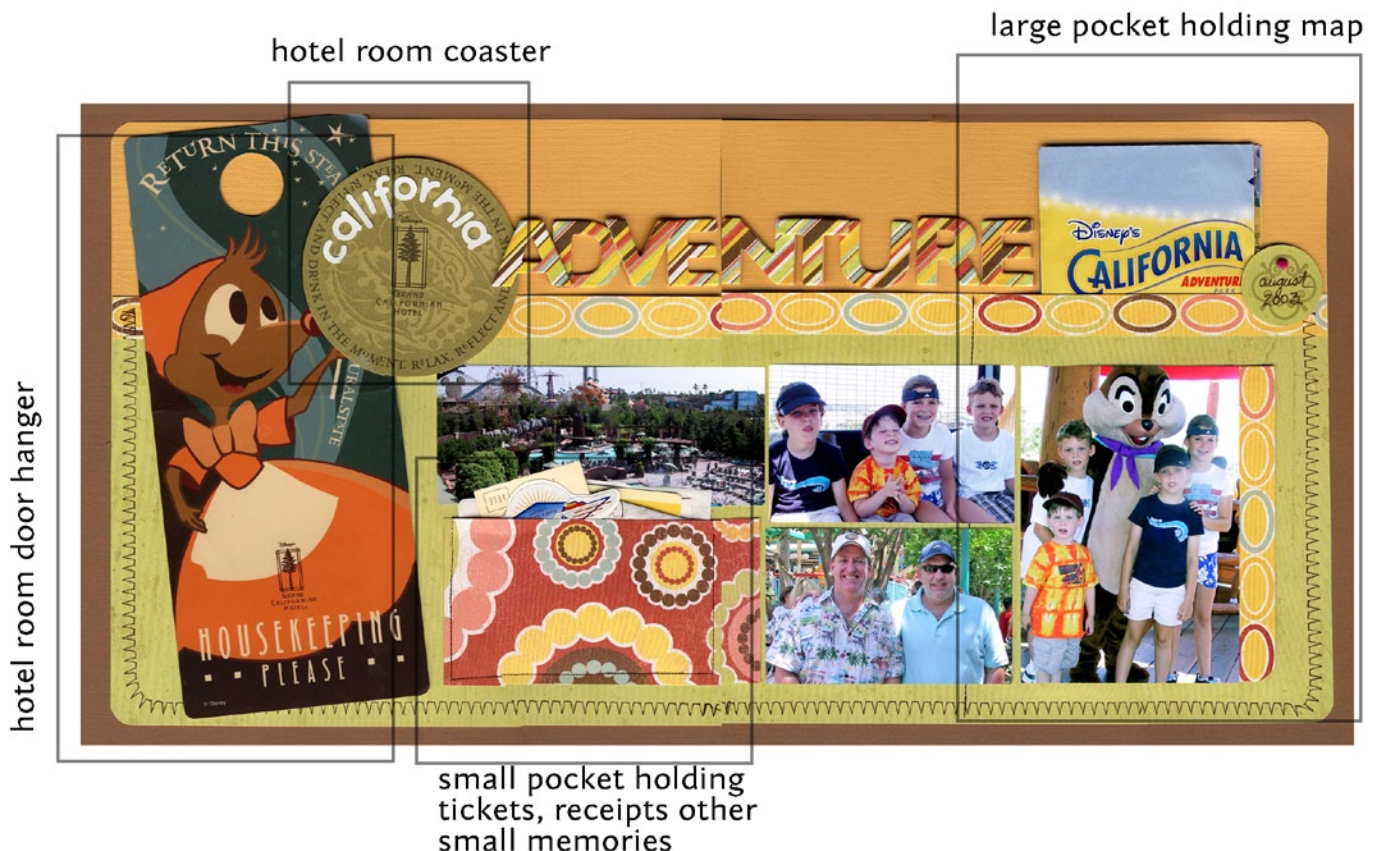
- An opening or introductory page is a great way to set the tone. For our trip to Seattle, my first page is "Getting There" and it documents the travel on the first day. This was especially important for us because it was my youngest son's birthday. For other trips, it might be a collection of stunning photos that give the big picture of the trip.
- The most practical ways to organize photos onto individual pages is either day by day or outing by outing, giving each one its own page or spread.



- Don't forget to include the facts that seem obvious now but may not in several years: when was the trip? where was it to? who went? and what did you do?
- Other great background to get onto your pages is the "why" of the trip. Why this place? Tradition, a dream, visiting family, combining it with a business trip? Take the time to journal your reasons for taking this vacation . . . as well as what it meant to each of you on the trip.

Memorabilia

Park maps, attraction brochures, admission tickets, menus, and gift-shop receipts are just a few of the tangible reminders you might collect on trips and vacations. Working memorabilia into your scrapbook pages alongside photos and journaling adds another dimension that will trigger more detailed memories of the trip in later years. In addition, these materials can be a great source for your journaling.



storing memorabilia

To keep track of memorabilia, both from vacations and other events, until you have time to scrap them, maintain memorabilia binders. Each January, fill a 3-ring binder with an index tab for each month and several empty clear page protectors. As you gather memorabilia, tuck an event's worth of it into a page protector and write the date and the event with a Sharpie marker on the front of the page protector. As you work through your photos and come to an event that had memorabilia, pull the binder, find your event, and take out the pocket.

preserving memorabilia

Take measures: 1) to keep your memorabilia from degrading, and 2) to prevent memorabilia that's not acid-free from degrading photos and other items on your page.

- You can instantly test for acidity with a pH Testing Pen. Write with it on a hidden spot of your memorabilia. Read the pen's directions. Typically, it will stay the original color when the paper is safe and turn another color when the paper has a high acid content.
- For papers with a high acid content, there are several steps you can take to make them safe.
 - scan and print a replica of the memorabilia to acid-free paper
 - laminate the memorabilia
 - use a deacidification spray, such as Archiver's Mist.

scrapbooking memorabilia

So you've got your memorabilia and you've made it safe, now how do you get it into your album?

- For small objects (a feather, a coin, gemstones) use keepsake containers made specifically for scrapbooking. You can also convert embellishment packaging for the job (i.e., the small tins that Maya Road sells its small embellishments in are great little containers).



- Slide paper memorabilia into a variety of ready-made envelopes and pockets. Make your own custom pockets from papers that match your layout, securing them with stitching, staples, eyelets, and/or brads.
- See-through pockets are a great way to show off your items. You can make your own see-through pockets with business-card holders or name-badge holders from an office supply store (or even a trimmed piece from a page protector). Stitch the pocket on three sides; insert item (and adhere underneath if you don't want it to shift); stitch third side closed.



- Mount elastic bands, string, or ribbon to hold memorabilia in place.
- Use decorative pins or clips that allow memorabilia to be removed and replaced.
- Add a small booklet holding memorabilia to the page.

Journaling vacations

- Sometimes getting the photos and papers right is the fun part and the journaling is the more challenging task. Here are a few prompts and suggestions for getting your journaling done.
- Journal the perspectives of each of the travelers on your trip. Write about what your favorite part was—and then include the favorites of your companions. How did being on top of Mount Rainier affect each of you? Was Paris what each of you expected? And just how scary was Space Mountain?

- Including lists on your page adds a lot of great context. Consider these and more:
 - packing list
 - itinerary
 - weather
 - souvenir purchases
 - where you ate and what you ate
 - costs of basics (a taxi ride, bottle of water, hotel room)
- Figure out when the dry, factual details are important. This includes historical notes and dates, geographical statistics, anything that you found interesting that others won't easily know – and that you yourself may eventually forget. Save brochures from your vacation destinations to use as a resource (or look up the details on-line).
- Add sensual detail to your journaling so that you can really trigger how it felt to be there. To do this, write about the colors, temperature, lighting, smell, and textures of the places you were visiting. Combining this kind of written detail with your photos will result in a powerful reminder of your trip.

PAGE PARTS: Photos/*Smart Cropping*

When you want to get a lot of photos onto a page, any time you can get order for some of the groupings, your story will become more clear.

crop for columns

Cropping several photos to the same width lets you arrange them in orderly columns.

working with 4" x 6" prints

Lay your 4"x6" photos on your worktable and, using two rulers or narrow strips of card stock, move them around until you find a cropping width that works with all of the photos. Mark and trim.

working with Photoshop

If you're using Photoshop to do the job: crop your photo to a view you like, then size to your chosen width: >Image >Resize Image. Make sure you've checked "constrain proportions" and "resample bicubic" and then enter width. Height will change proportionately

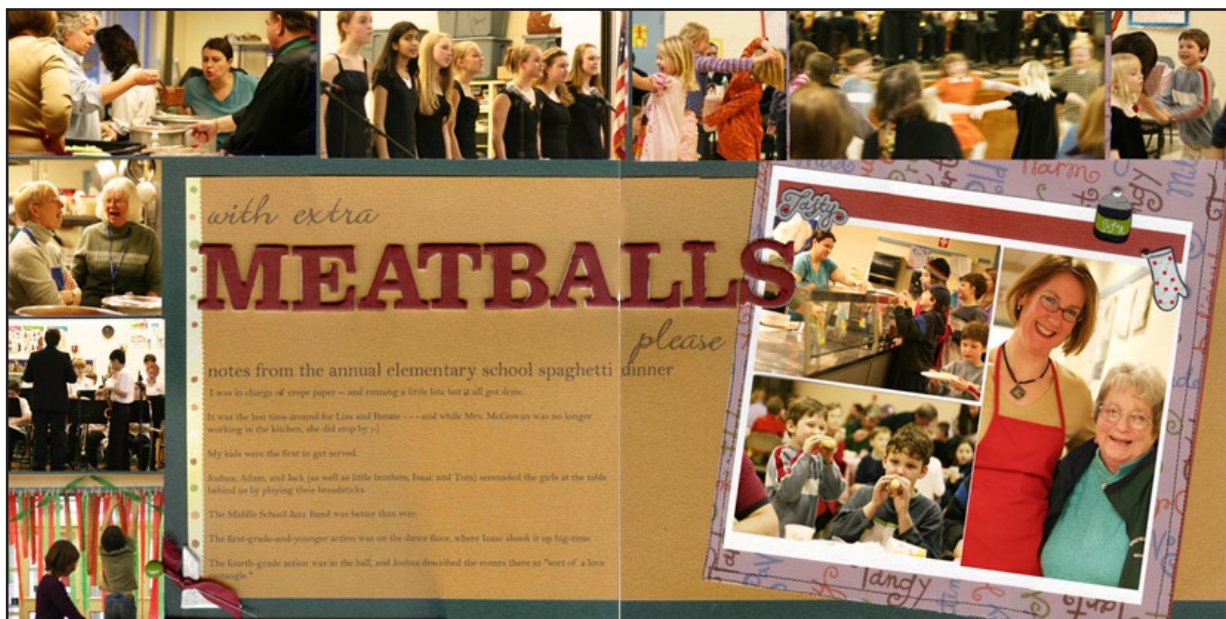
By cropping the 4"x6" photos here to a common 4" width, they can go in a column or a grid, since they are all the exact same size.



crop for rows

Cropping several photos to the same height allows for orderly row arrangement. Use the same approach as above. With prints, again lay your photos on the table, but this time in a row and position your rulers or strips horizontally to find the best match.

In “With Extra Meatballs, Please” the photos along the top have varying widths but they all have the same height. The photos along the right side have varying heights, but the same width.



DESIGN: Color

Think about the following when deciding on a color scheme:

- What color is dominant in the photos?
- Are there any obvious secondary colors in the photos?

- Do secondary colors work with or against your dominant color?
- Can difficult/clashing colors be removed or subdued? The example here shows variations on a busy photo (along with Photoshop how-tos for each effect).



original photo



CTRL + J to duplicate original layer
Target new layer
>Image >Adjustments >Desaturate



CTRL + J to duplicate original layer
Target new layer
>Image >Adjustments >Desaturate
Adjust opacity down to about 50%



CTRL + J to duplicate original layer
Target new layer
>Image >Adjustments >Desaturate
>Image >Adjustments >Photo
Filter > . . . select a colored filter
from the pull-down menu . . .
adjust "density" level to adjust
intensity of color

- ▲ original
- ▲ converted to black & white
- ▲ partially desaturated
- ▲ monochromatic color effect

- What colors are closely associated with your event theme?
- What kind of color scheme works with the tone and subject of your event?
 - 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.

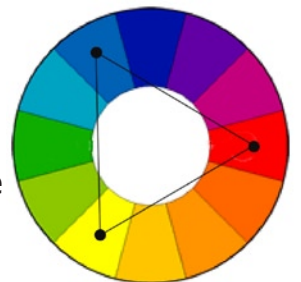
- An analogous color scheme uses colors next to each other on the color wheel. Because the colors match well, this kind of scheme is usually calm and comfortable.



- A 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 are used.



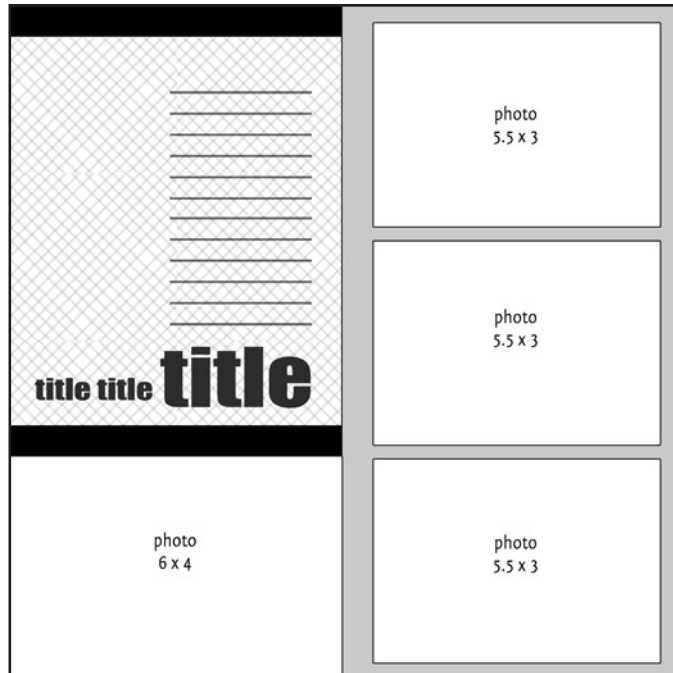
- A triadic color scheme uses three colors evenly spaced around the color wheel. As with the complementary scheme, this can be quite vibrant but with more balance than the complementary. Use quart, ounce, pint quantities so that one dominates and the others work as accents, one more than the other.



- 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.



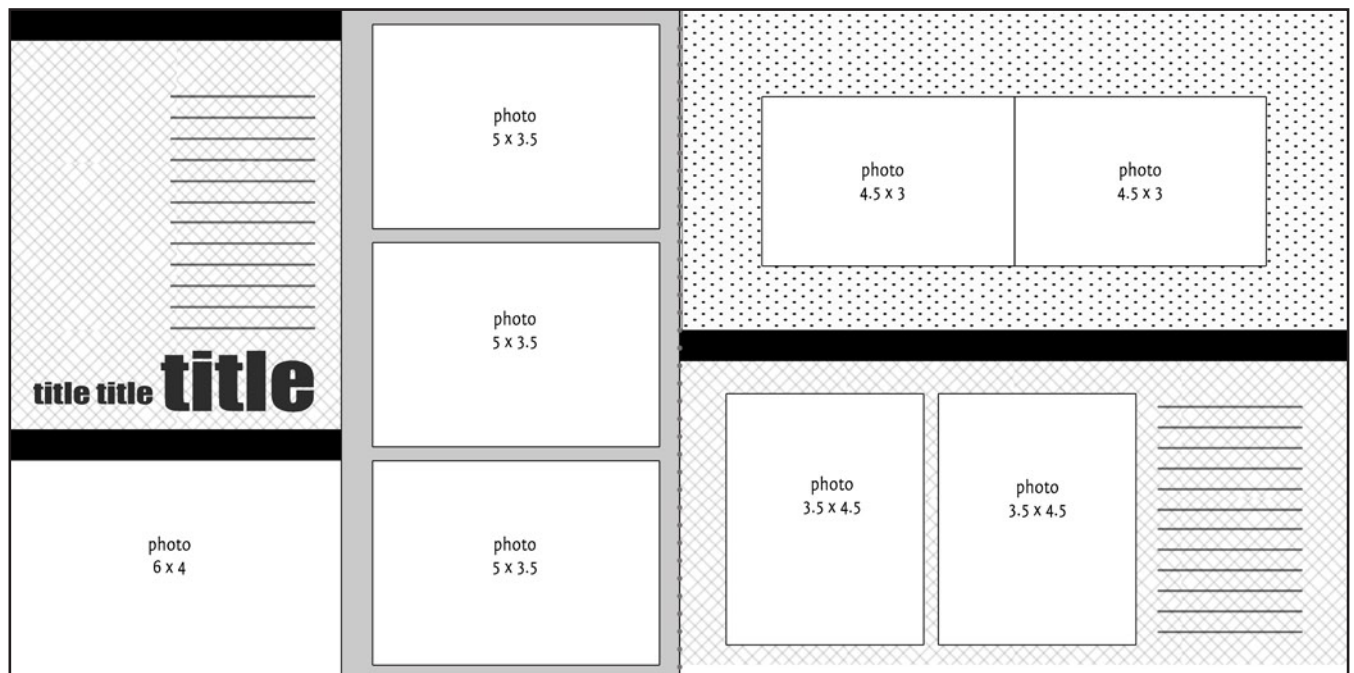
12 x 12



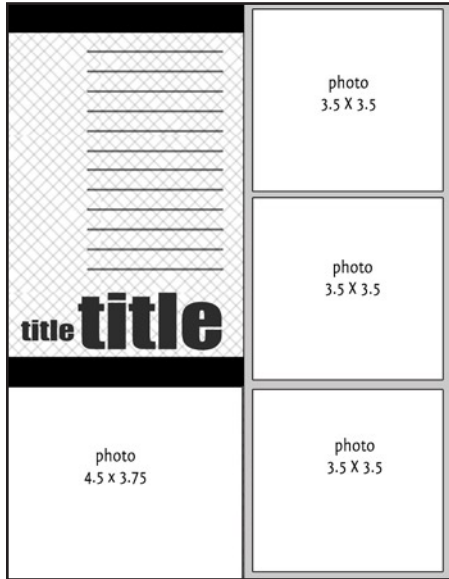
PUT IT TO WORK: lesson 5 sketches

Scrapbook a vacation page or one of some other event. Be conscious of what kind of color scheme you use. Note that the two page sketches have three groupings of photos. In this case, the photos in each grouping are cropped to the same size. However, you could crop to same width for the column of photos while using a variety of heights that best suit your photos. In the other two groupings you may crop to a common height and vary the widths, event fitting in more or less than the number of photos shown in the sketches.

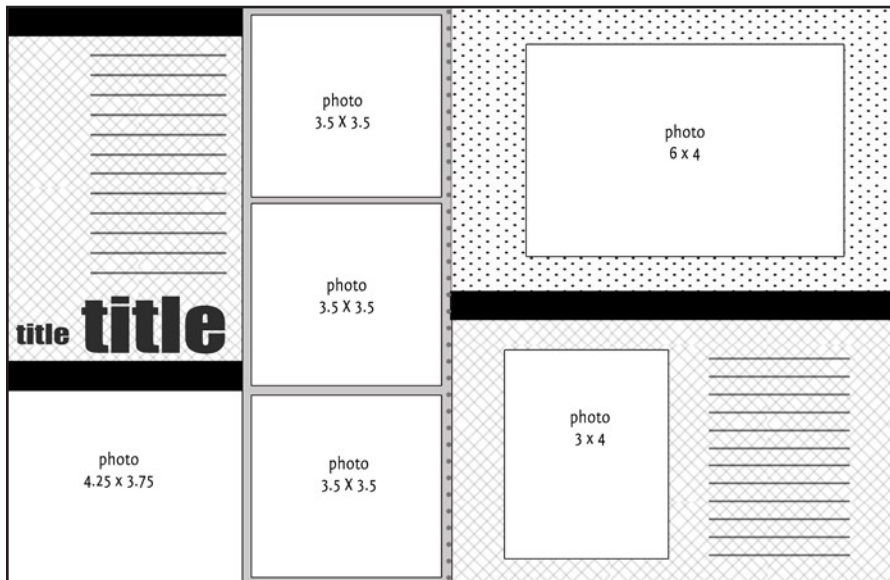
24 x 12



8.5 x 11



17 x 11



LESSON # 6: Life Events & Milestones

- prompts & angles: *Life Events & Milestones*
- page parts: *Journaling & 1st Person Point of View*
- design: *Grounding*
- put it to work: *Sketches*

PROMPTS & ANGLES: Life Events & Milestones

Life events and milestones may range from losing a tooth to winning a golf tournament to becoming president of your garden club. We're talking about those big things in your life that are not holidays on the calendar, times for which no greeting cards are sold. Getting them into your scrapbooks lets you get a wide range of changes and accomplishments recorded

On the next page is a list to get you thinking about milestones you may want to get into your scrapbooks.

The first time my youngest son competed in the pedal tractor pull, we just happened by it. The next year, though, the idea of winning a trophy with a tractor on it was so appealing he trained ahead of time. He didn't win though. It wasn't until his 3rd year that his training paid off and he took first place in his weight class. This page celebrates this first personal victory in his life with lots a photos that are organized in a rough chronology of events.



MILESTONE EVENT TOPICS

Firsts

- losing a tooth
- going to school
 - driving
 - voting
- falling in love
- getting a job

think about the firsts that go with your own lifestyle and goals.

Changes

- giving birth or adopting
- moving into a new home
 - taking on a new job
 - getting a new car
- welcoming a new pet

Progress & Accomplishments

- kicking a bad habit
- taking up a new study or pursuit
- becoming active on a team or in a club
 - performances
 - graduation
 - promotion
 - retirement
 - religious ceremonies
 - milestone birthdays & anniversaries

don't let lack or quality of photos stop you from scrapbooking milestones

While many milestone events call for the presence of a camera (graduations, new baby, welcoming a pet) others are likely to arrive unheralded and, perhaps, unphotographed. Quitting smoking, voting for the first time, and starting a new job are the kinds of occurrences that might go unphotographed. Don't let them go unscrapped, though. Here are suggestions for getting them on the page.

- Scrap the milestone with journaling only and use colors, papers, patterns and embellishments that support the subject.
- Look for memorabilia, documents, or clip-art and graphics from the internet that could enhance the story. For example, your new business card or the company logo off the internet.
- Trust that one poor photo with journaling that tells the heart of this story will make a page you'll treasure
- Use a photo of an item that represents your subject, for example the keys to your new apartment, the books you're studying from, or the state office where you got your driver's license.

PAGE PARTS: Journaling and point of view

The most important thing about journaling on an events moment page is that you tell more than what is observable from the photo. Work to convey why this moment or story is memorable.

In most of my journaling—and in most scrapbook journaling I read—the person talking is usually me (or the scrapbooker). My journaling has lines like: “I watched as he. . .” or “I remember when you . . .” This is called writing from the “first-person point of view.” (Third-person point of view would omit the “I” narrator, maybe starting like this: “The weather was spectacular on the day that John arrived at his destination.”) So, we’ve all used first-person point of view journaling. Now it’s time to make some conscious decisions about who you are journaling for and even who you are writing as.

First-person point of view journaling can:

- *talk to the person (or people) on your page*

With this approach, you KNOW the person you’re writing to in your journaling, and, thus, the two of you already share knowledge of basic facts. What your recipient might NOT know, however, and what it’s important to convey in this type of journaling, is how you feel about this “common knowledge.” So: convey more than the facts. Your recipient already knows the facts, but not necessarily your feelings and perspective.

EXAMPLE: The journaling in “Hopelessly Devoted 2 You” speaks directly to my son recording the things I saw and perceived about this incident that I think both of us will treasure reading about later.



One Sunday afternoon, Isaac, you picked this bear up in the Museum of Science gift shop and said you wanted to buy him. Everything is more expensive in the Museum shop, and I was going to try and talk you out of this impulse purchase (though it was your money). But then you rubbed your chin reverently along his head--and I just followed you to the cash register. Softie spent that afternoon in your arms. Since then, he's spent many many hours in your arms, and he frequently travels to school in your backpack. And you still rub your chin on his head and you still get that solemn look you had the first day. How did we ever get along before Softie? Photos: 4/06. Journaling 01/07.

- **Speak to a potentially unknown (and possibly changing) reader**

This kind of journaling may be written for future generations or new people who enter your family's inner circle. It is reporting from a personal perspective. You'll use "I" in your writing, but you won't be using "you" as you did in the previous approach. The journaling here will not only convey meaning, but also tell details your audience may or may not know.

EXAMPLE: My journaling in "Viewpoint" includes details about the who, when, and where, alongside personal observations even though they are known to myself and my subject. I think I'm really writing this for my husband and myself and my kids in years to come.

Neil in Europe in 1993. He took a group of students to Grenoble, France for the semester... and it was not the experience he hoped for. Going abroad alone when you're 35 is a lot different than when you're 20. He was in a small town where it was hard to meet people--and his French wasn't good. I took these photos when I visited, since



he didn't bring a camera, himself. Looking at these photos 12 years later, I remember his loneliness, I remember that he lived on peanuts, and I remember that he returned with a new appreciation for the scope of the world and the value of his home and friends.

- **take on your subject's voice**

With this kind of journaling, you speak from the perspective of your subject, as if you were that person. The reason for doing this is that when you take on another voice, the way details are told takes on a new shine and lets you discover your subject's perspective while writing. You may also find that a recount done in your subject's voice has a humor that yours does not

EXAMPLE: In Comfy Spot, I wrote some tongue-in cheek journaling that tries to guess what Isaac was thinking.

When I feel horrible, I want Mom to make me a comfy spot in the corner of her office and I watch TV while she works. The last time she wanted to watch "7 Brides for 7 Bruddies" so this time, I decided. We watched golf. I like chamomile tea with some ice cubes and I like my orange whole—like a ball. Mom put down lots of blankets and got my pillow and my husband, and I got my lovies. Mental note: Mom does not know anything about golf. She had to look up things on the Internet so I would know what a bogie was. And a birdie. It was comfy.



DESIGN: Grounding

Scrapbook pages hold a lot of elements: photos, journaling, title, embellishments, papers, even memorabilia. When you're deciding how to arrange the parts of your page, strive to GROUND them, that is, to have them purposefully placed.

What does "purposefully placed" mean? It means that the parts of your layout don't look like they are aimlessly scattered around or floating on the page. Everything is connected in some way to the background and/or another element. Here are some techniques for grounding your elements on the page.

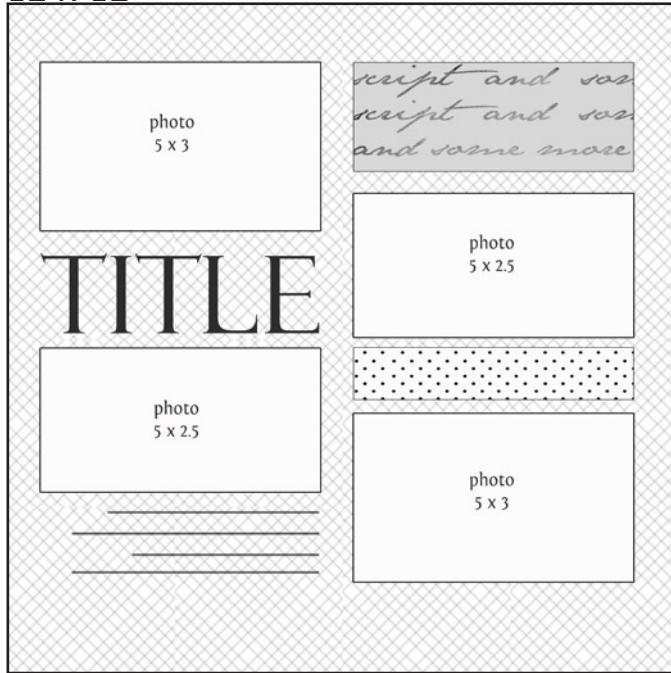
- **Alignment.** Consciously think about the alignment of photo edges, of the beginning or ending of text, of embellishments. In "On the Park" notice how the end of the title lines up with the right edge of the photo block, the patterned paper strip below, and the end of the journaling. The bottom of the date tab lines up with the last line of the journaling block. The Top of the vertical strip of curvey stitching lines up with the top of the photo block. All of these things connect and ground.



- **Repetition.** Repeating colors, shapes, images, patterned papers contribute to a feeling of connection. In "On the Park" the title color is repeated in the stitching and in the index tab. The background color is repeated in the two patterned paper strips.

- **Grouping.** When elements are grouped together they are connected. A few ways to group are with common matting, with position on the page, with alignment, and with borders. "On the park" has a block of grouped photos at its core, united by alignments. The swirl stitches and journaling become grouped with the photos as a result of their alignment with the photo block edges and the common cream-cardstock mat.
- **Layering.** Overlap elements to ground them to other elements and to the page background. The title in "On the Park" sits just above the cream mat, with the descender on the "p" overlapping. Just that bit of overlap is enough to ground the title. The cream mat and all that sits on it is grounded with the background paper through several layerings: the overlap of the title, the underlap of the index tab, and the stitching border that runs under its right side.

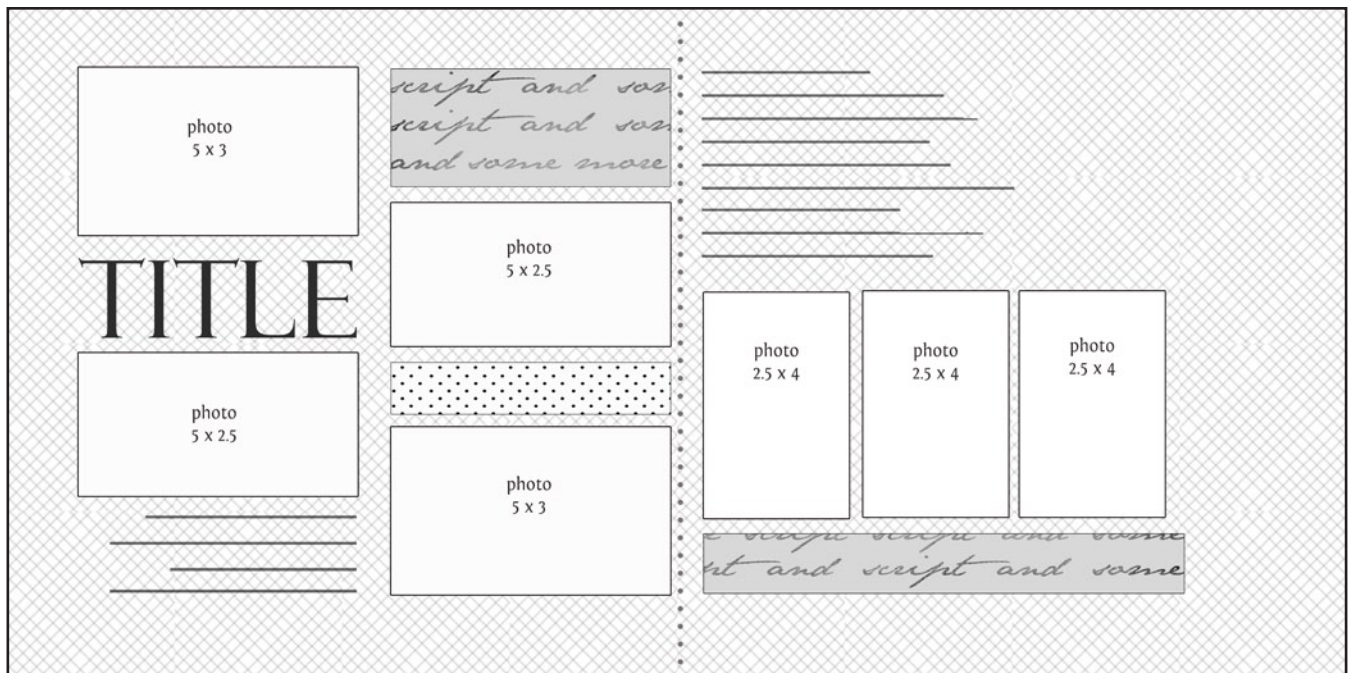
12 x 12



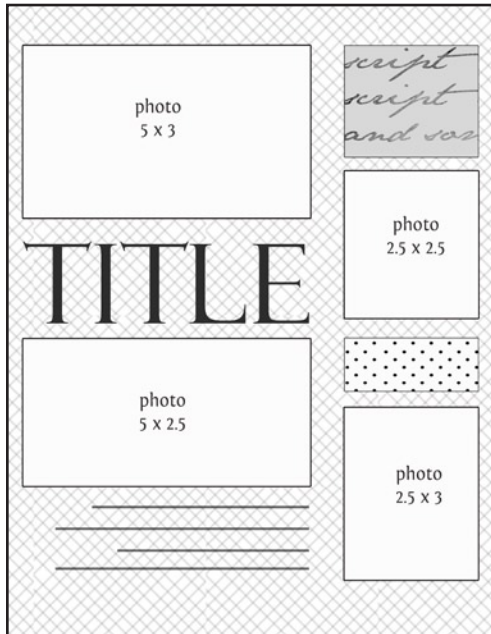
PUT IT TO WORK: lesson 6 sketches

What are some of the milestones in your life that may have gone unrecorded OR that you're just anxious to get on the page. Pick a sketch and get going. Think about your journaling point of view and who you're addressing as well as how to ground your elements on the page.

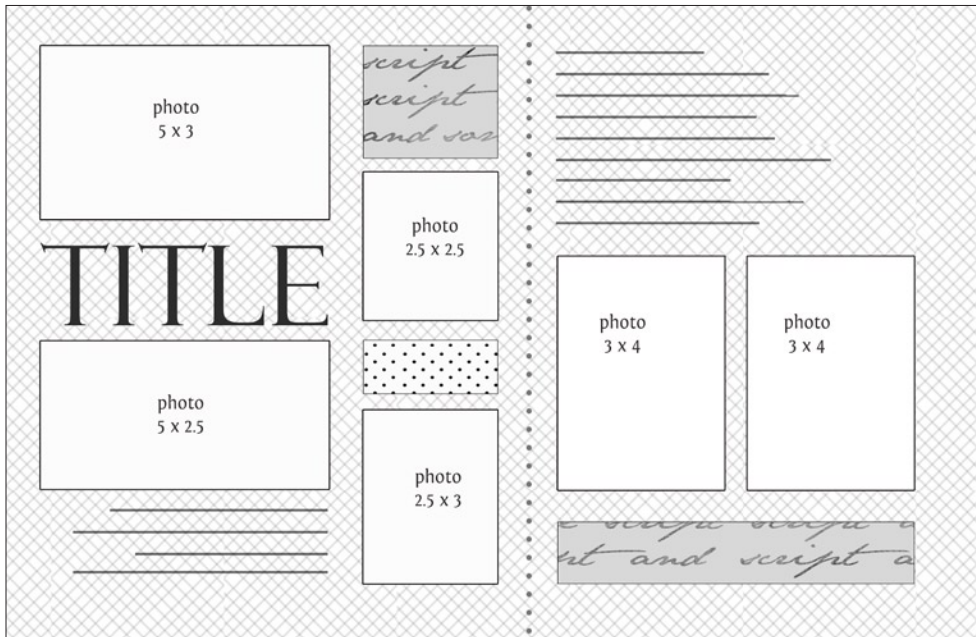
24 x 12



8.5 x 11



17 x 11



LESSON # 7: Local Outings

- prompts & angles: *Local Outings*
- page parts: *Canvas*
- design: *Repetition (& Variety)*
- put it to work: *Sketches*

PROMPTS & ANGLES: Local Outings

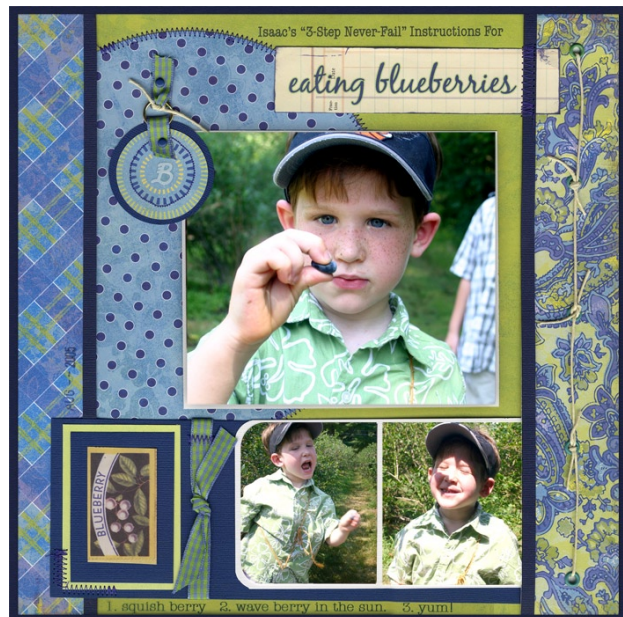
Local outings—to museums, parks, playgrounds, performances, fairs, sports events, and more—have a different character than vacation travel. They are easy little escapes from your everyday routine. You're often familiar with the location and routines, know what to expect, and may even have a planned approach. These differences present a few challenges (like preventing scrapped pages of a frequent outing from becoming the same old same old) that we're going to turn into opportunities.

The photos from “Evening Swim” are from an outing to a local pool with friends. While I don’t always take my camera on this kind of outing, I did this time, and I love capturing this night that’s representative of so many others. In the journaling, I included the particulars of how we came to be here and of how the kids played on this night. These specific details along with the photos make a page that triggers memories of this outing and others with these friends.



Local outings present opportunities for your photography, journaling and presentation on the scrapbook page:

- Record family routines and traditions around repeated outings. Where do you park? Where do you eat? Are there other stops? What's each person's favorite part?
- Each time you go on a favorite outing, challenge yourself to
 - photograph one thing the same every visit (i.e., the family in front of the fountain) so that you can capture growth and change; and
 - take a new look at what and how to photograph the outing—perhaps focus in-depth on one particular aspect.



We pick blueberries at Blueberry Bay Farm every year, but I don't always take my camera since it can be hot and awkward and just get in the way of gathering those berries. Also, with the unshaded sun and rows of bushes, my photos are never all that great. Here are layouts from outings in 2005 and 2007. In the 2005 page, I featured my youngest son and the method he claimed was best for eating berries. Two years later, I did get shots of all of us, but made my older son's Blueberry Man the focus of the page. These are not especially remarkable outings, but these pages capture how it is to pick blueberries in the summer -- usually the three of us on a weekend morning when classical music plays and we eat the berries as soon as we start driving home.



- Elaborate on relationships. Often a local outing is used as an excuse to spend time with friends.
- Scrap outings to the same place from different angles each time. The early pages may give a big picture look at the outing, but as you become more and more familiar with a spot, let pages focus in-depth on different aspects of the outing each time.
- Scrap it over time: use photos from the same spot over time to show physical changes and then accompany that with journaling about how interests change. There may well be a last time you visit someplace that you don't even know is the last—like when the kids get too big for the "little playground."

PAGE PARTS: Canvas/Focal Canvas

An approach I like to use for organizing lots of photos on two-page spreads is what I call having a "focal canvas." This focal canvas is an entity unto itself: holding title, journaling, and at least one focal-point photo. I then layer it over the background—as if it's the top piece of paper on a full desk blotter. The resulting page has dimension and provides a clear hierarchy that gives the page order.

The orange mat in "Sun, Sand, & Friends" holds title and journaling which are printed straight to the paper, as well as a focal photo and a smaller shot.

In "Through a New Lens," the focal canvas is cut to resemble a file folder and holds title, journaling and the three strongest photos from this outing. The background mat holds six photos that show all the players and activities from our outing to the Science Museum one weekend in April.



"Do a little hybrid" with your focal canvas

When you use a "focal canvas" you're creating a block that sits upon the background canvas of your page. If you work with an 8.5 x 11 block (or smaller) it becomes easy to add parts of the page with your computer.

Digital elements of your paper page could be:

- **whole or partial title.** Have some fun with fonts. A great technique is to print part of the title and leave room for the rest of it to be done with chipboard alphas or stickers. The fonts here are Glider Girls ("your") and !Sketchy Times ("title goes here").
- **a page border.** The border of circles on this example comes from the Funky Borders set by Sande Krieger from two-peasinabucket.com. Make your own border by drawing with your software or by positioning digital stitching around the outer edge.



- ***faux stitching.*** Check out the double straight, zigzag, and stay stitching in the bottom half of this example. These all came from Spools of Stitches by Tia Bennett at www.twopeasinabucket.com. Use them create a border or journaling guides or just as decoration.
- ***photo frame.*** Print a frame or border for your photo. This is by Katie Pertiet, from the Vintage Photo Frames set at www.designerdigitals.com.
- ***journaling block.*** Print a journaling block and journaling done with a hand-writing font right to your page or print it to card stock and cut out and affix to page. This one is Doodly Doos Rounded Journaling Blocks by Meredith Fenwick from www.scrapbookgraphics.com and the font is Pea Olson.

DESIGN: Repetition and Variety

Repetition gives your page unity or wholeness – a sense that everything on the page belongs together. Get repetition on your page by repeating aspects that can include:

- fonts
- shapes
- embellishments
- color
- texture
- image/pattern/motif

However, repetition without variety can be dull. The challenge then is to think about how to change something while keeping it the same. There are many ways to do this, and here are some approaches to jumpstart your thinking.

- repeat an image or shape in different colors
- repeat an image or shape in different sizes
- use the same color on different elements of the page (alphas, ribbon, paper)
- use a variety of tones of the same color in different page elements
- use clusters or groups of an item that may be repeated elsewhere alone

Take a look at the three embellishment points on “Bug Catchers” (a page about an outing to see carnivorous plants). There are repetitions of: 1) blue, 2) orange, 3) plastic embellies, 4) chipboard, and 5) flowers. The way they are combined, each point is different and, yet, each point includes: orange, blue, and plastic. Chipboard is at two points and flowers are at two points. The result is “repetition with variety.”



SCRAPBOOKING EVENTS

lesson #7
page 72

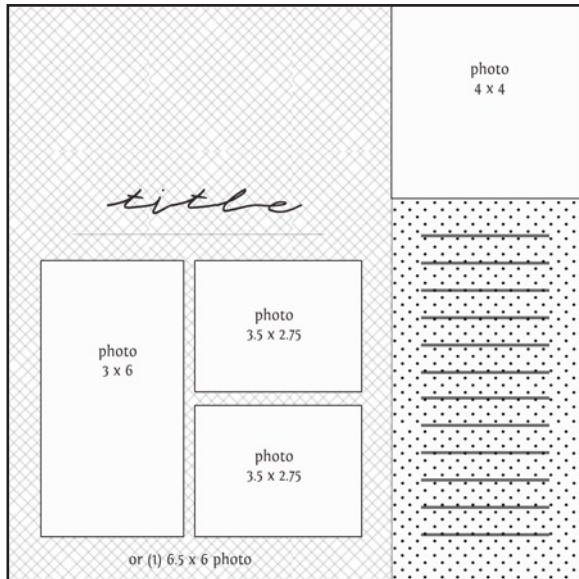


Overall, in “Snow Day” white brush outlines, white snow in the photos, and white specks in the patterned paper and borders keep the eye moving through the elements on the page. Strong points of contrast on the page all repeat the color red in different forms, including the stamped “Day” in title, the patterned paper block at bottom left, and the red brad and “cool” on the journaling tag.



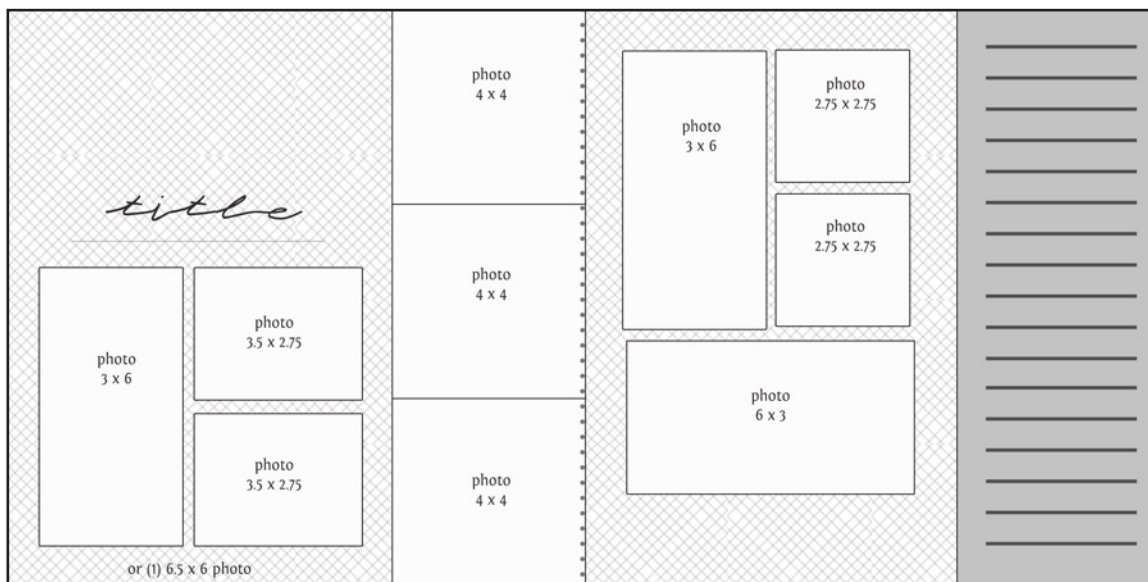
The visual triangle created by the three embellishment points on “Kindred Spirits” combine and repeat color, texture, and motif. See how felt, metal, buttons, flowers, stitching and the colors red and green mix and repeat to give each spot commonalities and differences.

12 x 12

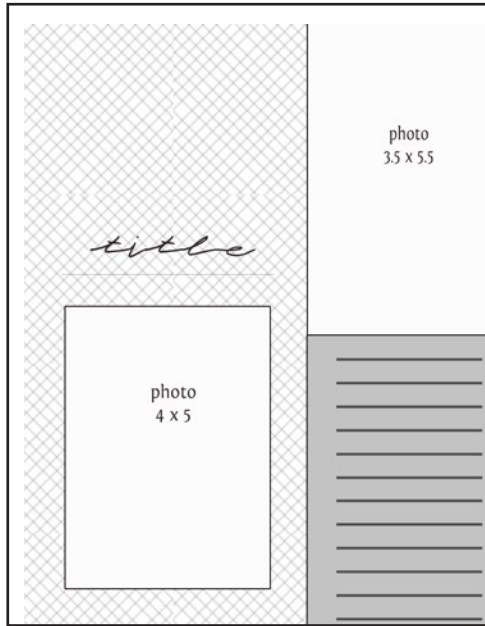


PUT IT TO WORK: lesson 7 sketches
Scrap a local outing today and think about what aspects you can repeat to give a sense of unity to the page.

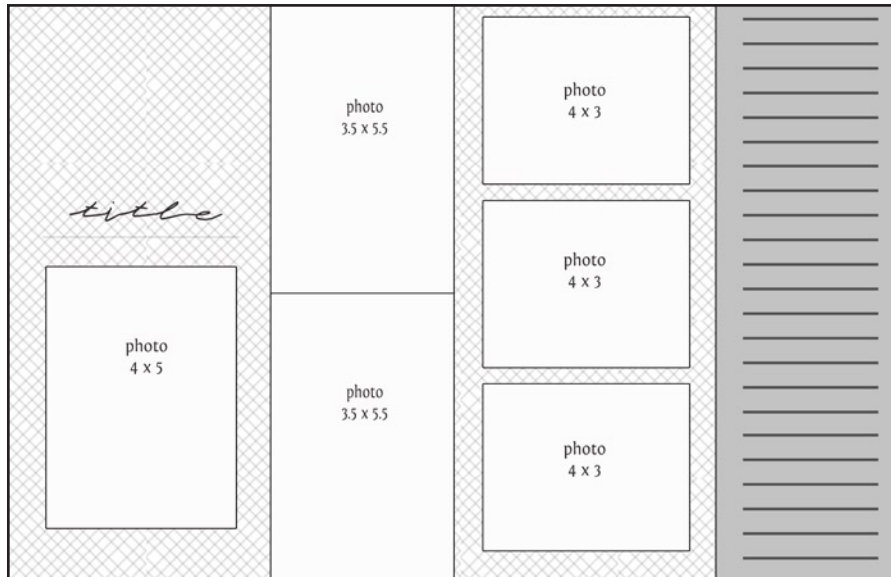
24 x 12



8.5 x 11



17 x 11



LESSON #8: Community & Organized Events

- events prompts & angles: *Community/Organized Events*
- page parts: *Photos*
- design: *2-Page Layouts*
- put it to work: *Sketches*

PROMPTS & ANGLES: *Community Events*

While community events like parades, Sunday school picnics, and back-to-school socials might be less personal than family celebrations, they are just important. If you're not already getting them into your albums, then consider it now. Once you've gotten these gatherings onto the page, you'll realize how wonderful it is to have a record of your life outside of your home.

- Community-wide activities—from the lighting of the town tree to the annual pancake fundraiser or an afternoon of planting bulbs in the town square—are opportunities to photograph and document your town and your family's role within it. Check out "Durham Day" on the next page.
- The things you do with family groups like your church range from public celebrations to behind-the-scenes activities and the kind of work that goes into sustaining such communities. Take photos at run-of-the-



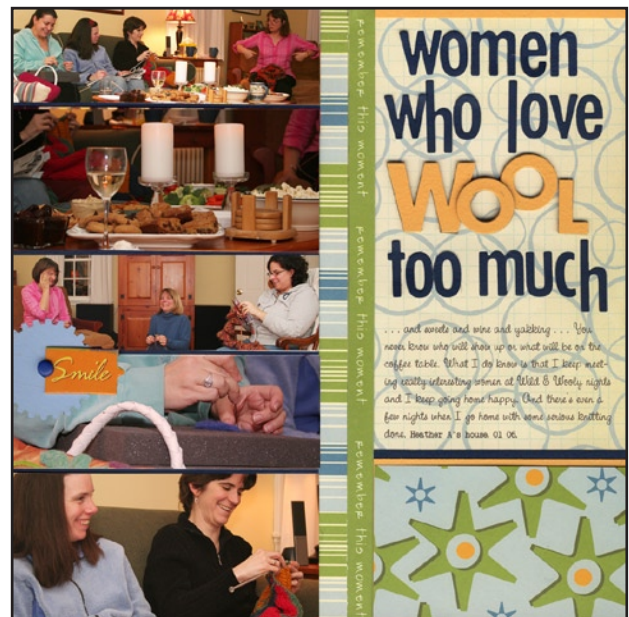
mill get togethers as well as at larger celebrations and gatherings.

- School activities usually concern one or two members of your family and may be small in-class demonstrations or larger field trips, fairs, and concerts. If you have free reign to photograph all aspects of the people, activities, and sights, then go for it and scrap pages that show the whole event. If opportunities to get close or use flash or even pull out your camera are more limited, try to take and scrap one or two photos that represent the event and provide a springboard for your journaling.

- Occasionally take your camera to meetings and events with formal clubs, whether it's the Toastmasters or Girl Scouts. If you're quite active in the group and cannot readily take photos yourself, bring the camera and ask someone else to do it.

- Think about the informal groups you're a part of from play-date to lunch friends, knitting groups, scrapping pals and more. Check out "Women Who Love Wool Too Much" here.

Photos from one night at my knitting group are a great representation of a whole year of meeting. "Durham Day" collects 14 photos from a community picnic onto a two-page spread.



PAGE PARTS: *Photos*

The best scrapbook pages of large events manage to convey both a sense of the whole event as well as the details of the many people and activities that were a part of it. You can do this by selecting and emphasizing one photo that gives a sense of the whole event (the “forest”). Alongside this focal photo will sit supporting photos of smaller event details (the “trees”).

Photos that can be used to provide a sense of the event’s “forest” include:

- a photo taken from far back that includes a large portion of the scene (the whole parade coming down the street on Memorial Day)
- a photo of a key activity from the event (the playing of taps)
- a photo of an item that represents the event (a wreath laid at a monument).



The “forest” photo in “Remember” is of a veteran watching the commemorative shooting of guns after a Memorial Day parade. This photo is enlarged to 7” x 5” and further emphasized with matting that stands out from the background. Smaller supporting photos flesh out the details of the event with shots of people and activities.





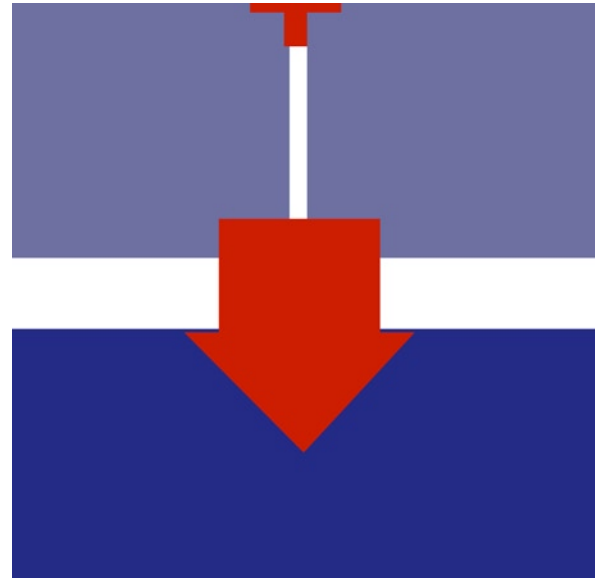
Take a look at "One Fine Day" and see how it's a variation on today's sketch. While the "forest" photo from this beach outing isn't matted or placed as the sketch suggests, it's still larger than the other photos and sits in the upper left hand corner of the page – a spot to which our eye is naturally drawn.

"Beach" Day uses a different design, but still relies on pulling out a "forest" photo that's cropped larger than any other photo on the page. I chose a photo of my son getting a drink from our wagon with my husband and the ocean in the background as my "forest" photo here. While it might not seem remarkable to others, the details and the scene immediately trigger the sense of a family day at the beach for me.



DESIGN: the two-page canvas (in which 1 layout = 1 canvas)

When you scrap a 2-page layout, think of the layout as one big rectangular canvas rather than two square canvases sitting next to each other. (Or in the case of 8.5" x 11" pages, as one landscape rectangle rather than two portrait rectangles).



Why?

- You will have more options for placing multiple photos on this larger canvas. It's even big enough to be segmented for logical groupings of photos.
- A design based on a large canvas results in a layout that the viewer immediately understands to be one: its easier on the eyes (and the mind).

By treating the two pages in "4 Hire" as one, I was able to create two logical groupings of fall photos on the canvas, even using the horizontal grouping to unite the two pages.



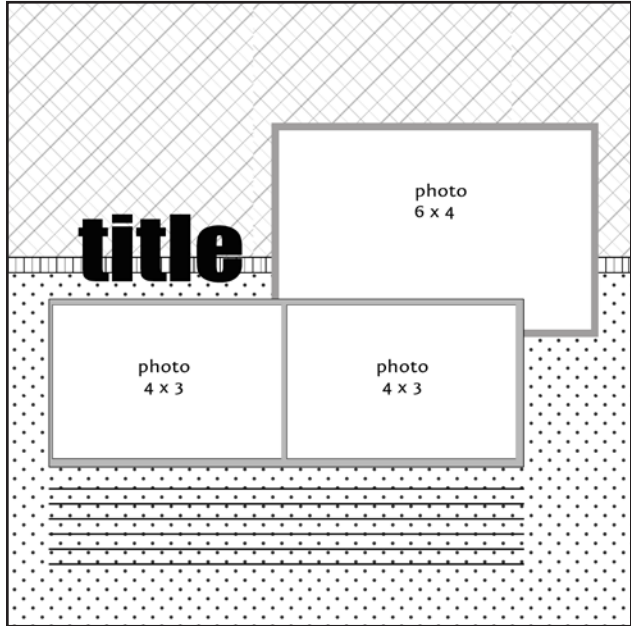
How?

- Cross the divide. In the sketches below, a bit of one or two photos sits on both sides of the canvas. When scrapping a photo that “crosses the divide,” mount your photo on the side where most of it will sit with the bit for the other side hanging off. Trim the part of the photo that hangs off with your 12” paper trimmer. Set the two sides of the canvas together on your table, and mount the smaller part of the photo on the other side so that it meets the larger part nicely.
- Join the two sides with a horizontal element, for example a narrow strip of paper or ribbon, a wide border of paper, or a common margin. In today’s sketches, wide pieces of matching patterned paper run across the bottom half of both sides of the canvas (and the same at the top). Where these papers join, a strip (it could be paper, ribbon, doodling, stitching) runs across the entire canvas width.
- Create a visual triangle of embellishments or color points that spans the two pages. In today’s sketch the three points of the triangle are: 1) the title, 2) the leaf embellishment, and 3) the circle.

The photo block in “High on a Hill” joins the two pages of the layout, and a visual triangle of wood-grain tags leads the eye through the two pages as if they were one.



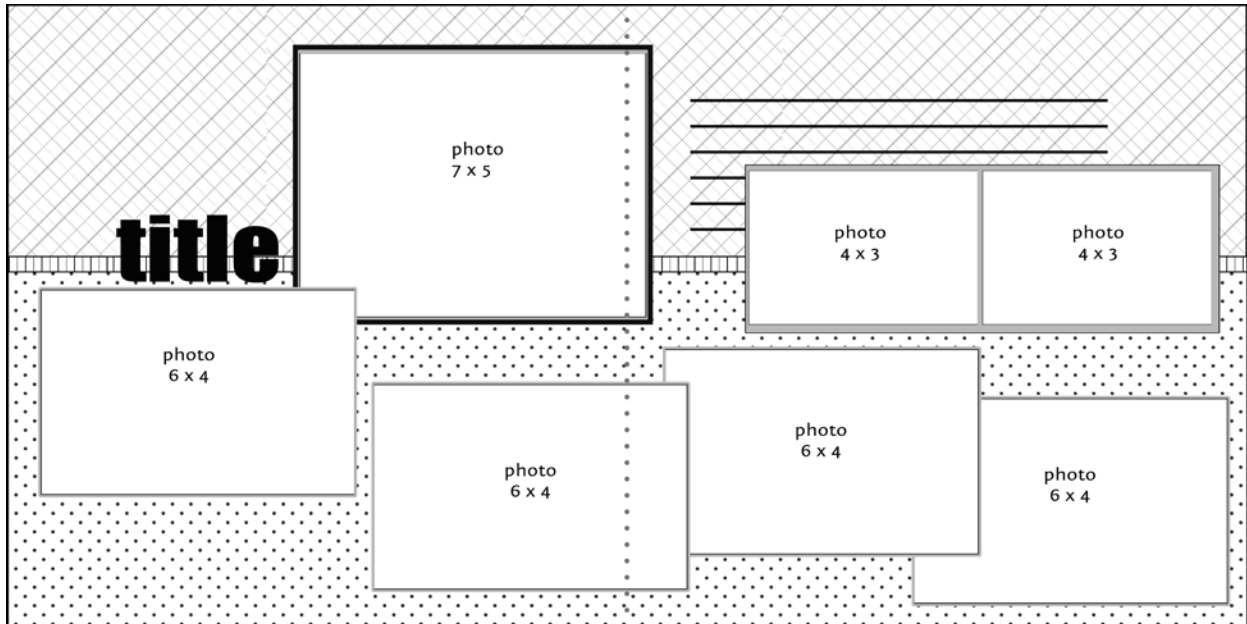
12 x 12



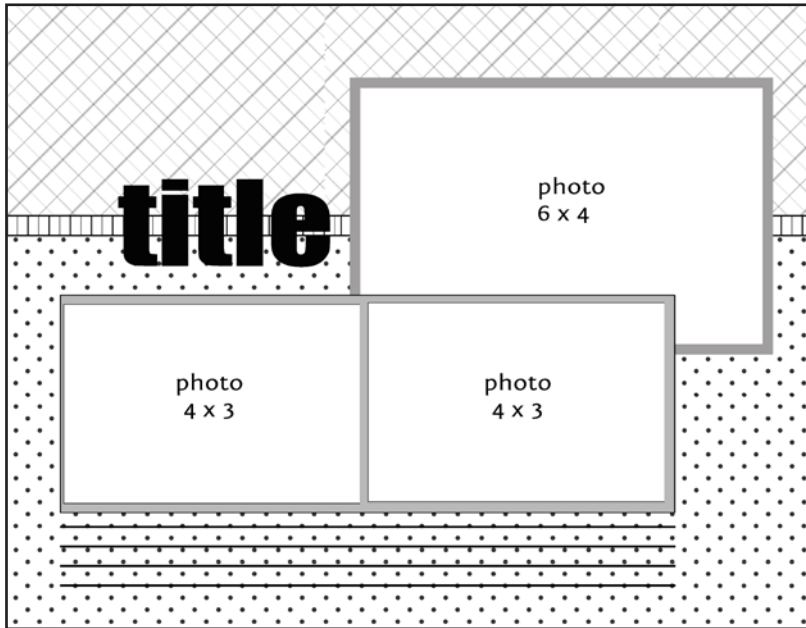
PUT IT TO WORK: lesson 8 sketches

Make a two-page layout and think of the canvas as one big page.

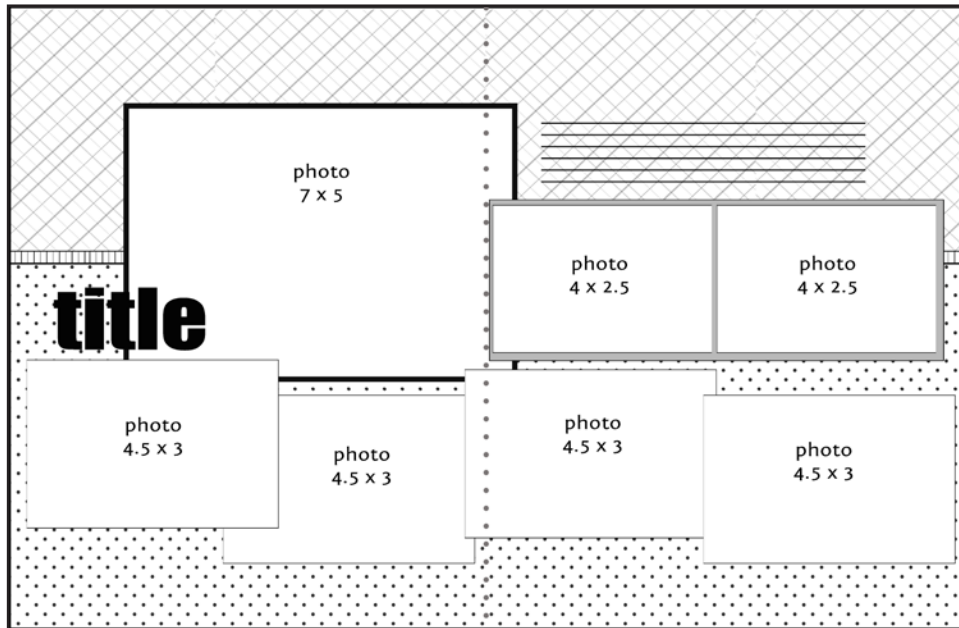
24 x 12



8.5 x 11



17 x 11



LESSON #9: Events Moments & Stories

- prompts & angles: *Event stories*
- page parts: *Photos & chronology*
- design: *Line*
- put it to work: *Sketches*

PROMPTS & ANGLES: event moments & stories

Within an event there will be moments worth highlighting-- an interesting, meaningful, or amusing story, an accomplishment, or an “ah-ha” moment of understanding. The stories within events usually have a chronology to them while the moments will be more discrete. Consider these examples:

- *travel*: coming to a place that makes you look at your life or the world in a new way
- *celebration moment*: the contents of a toast and how you or another person felt/reacted
- *outing*: reaching a point at which someone has outgrown a common activity—or matured enough to do what was previously not allowed (like being tall enough to go on the big rides)
- *holiday*. an unexpected or treasured exchange between the people there



On “The Rainbow Won’t Wait” I used a couple of not-so-great shots and journaling that told of my “ah-ha” moment at the end of our Labor Day party when I stopped worrying about things and just hung out with my friends on the river.

Usually one or two photos will suffice to record an event moment, though you could even scrap such a subject without photos, letting your title and journaling tell the story. Photos that are related but not exactly of or from the story being recorded can be used to provide context with the journaling doing the heavy lifting.



When I looked through the photos I had from the baby shower a friend gave my neighbor (and friend), I was drawn to the focal photo here and how it evoked the lovely sense that I had throughout the party of what it is to have a friend who celebrates your life with generosity and joy. This layout, "Showered With Love," records those feelings with journaling and a few select photos from the event.

I used one photo from an especially fun part of our last Passover Seder and I told the story of how & why my son and husband acted out the time when Moses asked Moses to "Let My People Go" and the plagues were visited upon the Egyptians. This is one story from a larger event that will be scrapped on additional pages.



PAGE PARTS: Photos that convey chronology

A good storyteller has the listener asking, “What happened next?” Getting the parts of a story in order is important.

Here are some ideas for conveying chronology with photos.

- Use photo ordering
 - use an obvious left-to-right flow of photos
 - use a top to bottom flow of photos
 - organize in a block. There are a lot of options with this type of organization, and you can use indicators like arrows or small number stickers or rub-ons to show order (i.e., clockwise, across rows, down columns).

“Willing To Find Out” (below) tells an event story from a local fair that we go to every year. My youngest son usually avoids competitions he thinks he’ll lose, but this year, he was seriously motivated by the thought of winning a trophy and participated in a pedal tractor pull.



Because I knew how important this event was to my son, I took photos the whole way through and I’ve arranged them to tell his story. The first shot shows him training at home. Other shots show him being weighed in, watching the competition, and then the largest photo shows him pedaling. The two smaller photos that follow show him running off the track and out of the competition. The journaling tells the background to the story as well as all of our feelings as it played out.

- Use photo size, orientation, matting, and/or special treatment to signify a story's beginning, middle, and/or end.
 - accent on denouement. The denouement of a story is its high point—the moment that readers are waiting for. In "Willing to Find Out," on the previous page, I emphasized the photo in which my son started pulling.
 - accent on beginning and/or ending. In "You Are The Champion" below, I used two matted, portrait-oriented photos to signal story beginning and story ending. The rest of the photos are landscape-oriented, share a common background mat, and arranged in between the "bookend"-photos that begin and end this tale. (Just in case you're wondering . . . this was the same tractor pull described in "Willing to Find Out" but a year later when my son won his trophy.



DESIGN: Line

The straight line is a basic element of design that you can ***use to guide the eye across a page.***

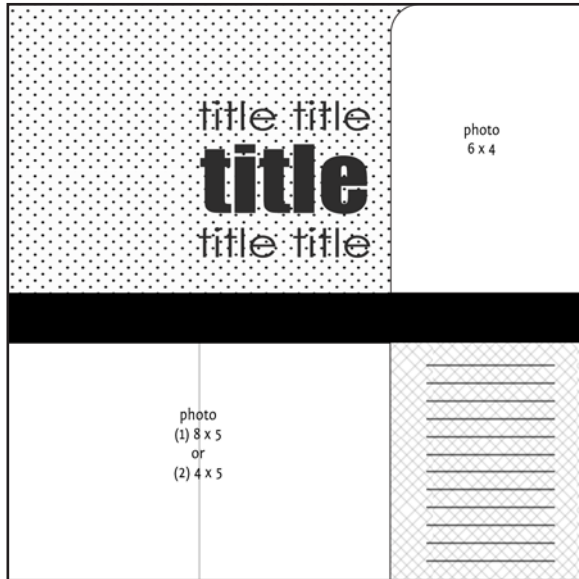
- Connect the two sides of a two-page layout with horizontal lines as in "Rock My Soul." In addition to the wide dotted strips running through the middle, note the stitching at bottom and top.



- The eye will connect breaks in lines, moving the eye across missing spots. In "Have A Heart" a line of ribbon begins below the focal photo and ends at page center. The eye, though will make a leap to the strip of patterned paper and pink ribbon at bottom right, thus taking the viewer's eye across the page.



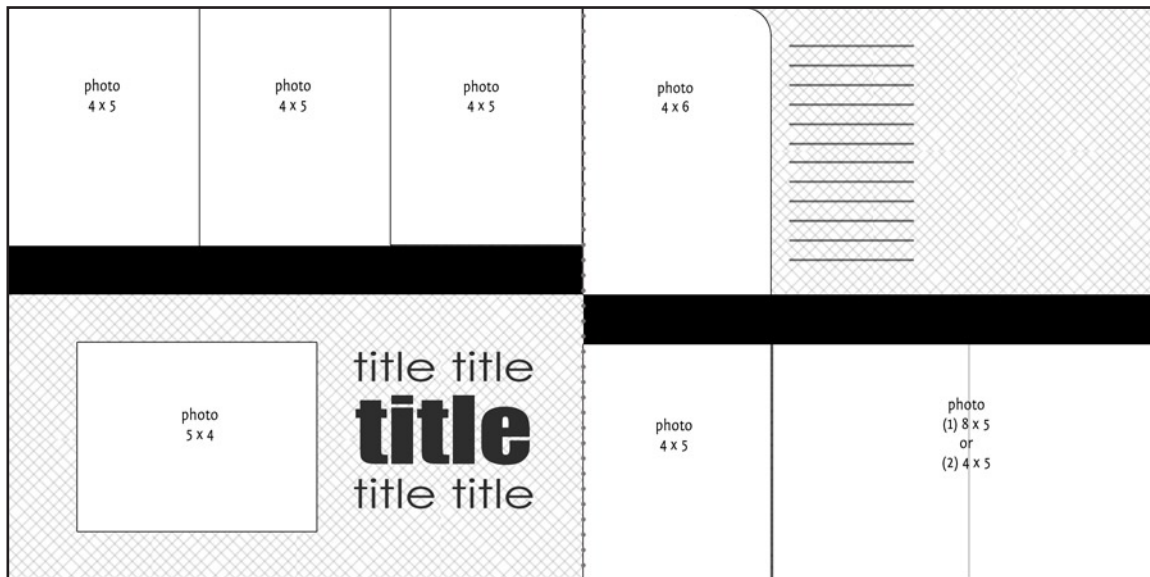
12 x 12



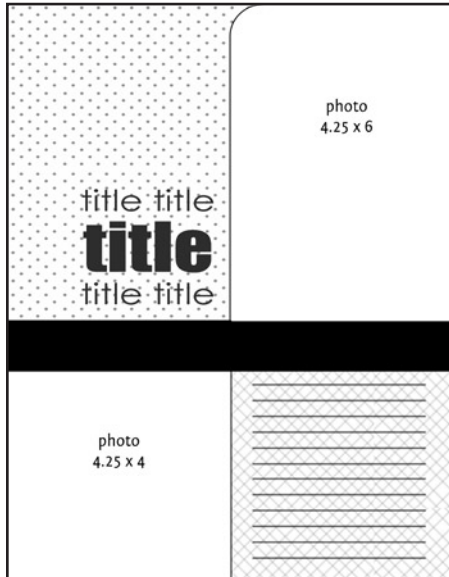
PUT IT TO WORK: lesson 9 sketches

Scrapbook a series of photos from a small moment within an event.

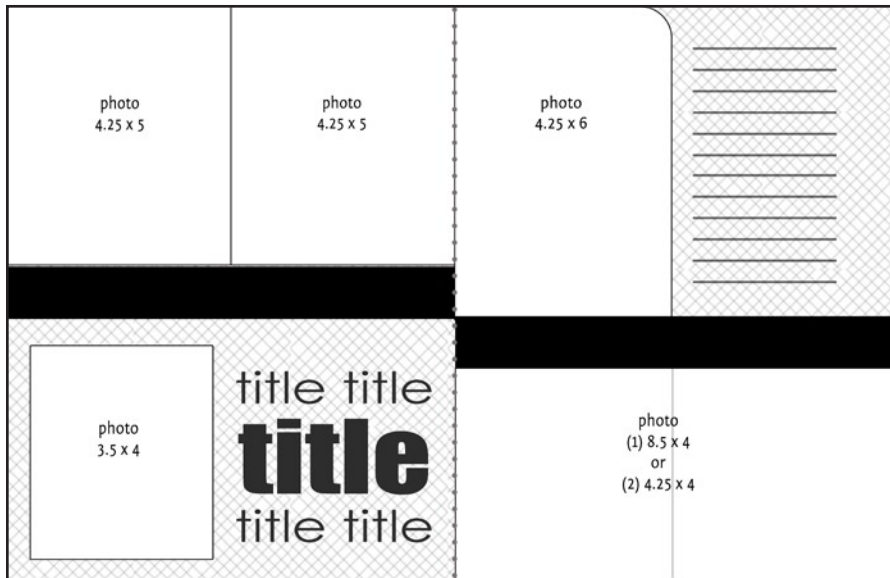
24 x 12



8.5 x 11



17 x 11



LESSON #10: Event Stunners

- prompts & angles: *Event stunners*
- page parts: *Journaling & dialogue*
- design: *Balance*
- put it to work: *Sketches*

PROMPTS & ANGLES: event stunners

You'll know it when you see it. There are photos you take at events that you're drawn to again and again – a photo of your sister that totally captures her spirit, a shot of grandfather and grandson with their heads together, a landscape at sunset or a lighthouse. When a photo speaks to you, flag it for scrapping on its own – outside of the event pages. Here are some kinds of pages you can put event stunners on.



portrait

Use photos of individuals to scrap a portrait, showing AND telling just how you see him/her. Use color, embellishments, and style to enhance this portrait.

This photo from a local outing with friends made it onto an event page AND onto this portrait page. My friend's spirit is so wholly evident in this shot that the journaling came almost without thinking and I spent time embellishing with felt and stitching that remind me of her style.

for-the-record

Great photos of the places and things in your life present an opportunity to make pages that record your family's history (while it may not seem like history now – it will be at some point). In addition to showing what you did in all those event pages, make sure to do some documenting about the world in which you were do those things.

personal statement/all-about-me pages

So what were you doing at the party –besides throwing it and photographing it—and what did it mean to you. Try and push yourself to scrap pages that record your perspective on both events and life in general.

I took the photo in “5x” of my grandmother’s just-washed china late one night after our Passover Seder. I scrapped several Passover pages, and I pulled this photo for a page about the china, itself.

The photos of me in “These Things Are True” were taken on a Cinco de Mayo. When I wanted to scrap a page about myself, I went looking for photos that I liked and chose these -- one that I like for the look of it and one for the fun of it..



moment

Just scrap the photo as a moment – a glimpse, a feeling, a thought, even a bit of whimsy.

message

Got a message you've been wanting to scrap for a loved one but no appropriate photo? Use a great shot of your subject or something related to accompany journaling that puts it all on the page: some advice, an observation, a hope, something you're grateful for, impressed by . . .



“10 Years Ago” started out as a page of whimsy -- a photo I loved and a chance to play with supplies. As I worked with the photo, though, the reasons for it moving me became more clear in my mind, and the journaling ended up making this a page with a message to my son.

PAGE PARTS: Journaling & Dialogue

Much of the journaling we do takes the form of "narrative." Narrative is when you recount what happened from your point of view. Once in a while, though, consider putting your story onto the stage with a bit of "scene." One of the easiest ways to do this is with dialogue. Whether it's an entire conversation recounted or a couple of lines worked into your narrative, there are times that dialogue delivers a lot of punch.

Take a one-liner and let it be the focus of your page, including it in the journaling and maybe eve the title. This page came out of a conversation I had with my 5-year-old niece who recently told me she "needs a challenge in her life."

journaling: *Dear Hannah, one of the first things you said to me during our last visit was that pre-K and kindergarten had been boring. "I need a challenge in my life," you sighed as you fell backward onto the sofa. Hannah, I love your strong sense of self, the confidence that shows even in your walk, and --something you don't even know you have--your charisma. Keep it up, girl! Love, Aunt Debbie*



Record an actual conversation. This isn't always easy, and you may have to fill in a little. My son told me the following one night before he fell asleep and I immediately wrote it down as closely as I could. I scrapped it as the focus of the page because it reveals a lot about his character to those of us who know him.

Isaac said, "What should I be when I grow up? And before I answered, he said, "If I think hard enough, I can find a reason not to do everything." - No spaceman--I might get stuck in space. - No golfer--I don't like competition. - No professional football player--I might break my neck. - No pilot--I'd be away too long. - No professor--it would be too boring. - No dentist--I hate the dentist. - No businessman-I don't know what that is. Glassblower is the only possible thing for me to do.



Make up dialogue that's true to the spirit of the conversation for a humorous accompaniment to some photos. In "Inferred Beach Conversation" I don't know what my husband and son were saying to each other, but I can see the progression of what was going on and I know their personalities. My son cracks up laughing every time he reads this layout --- and is immensely pleased with how clever he is in this journaling.

Hey, Dad. My fingers are sandy. You want me to feed you? Yeah! And I could use a hat. Here, take mine. Great. Thanks, Dad. You're welcome, Son.



DESIGN: Balance

In page design, it's desirable for there to be a balance between the elements on the page. You could get balance on a scale with two equal sized weights or with one heavy weight and several smaller weights. The same can be done on the page, except you're looking for equal "visual" weight.

symmetrical balance

When you have elements mirrored horizontally or vertically (or even radially but we're not going there today) they are in symmetry. Symmetrical designs are familiar and good for evoking a tone of formality, tranquility, and/or elegance.

asymmetrical balance

Asymmetry in scrapbook page design means that none of your page elements are mirrored on the opposite side: there is no symmetry. Designing a page with asymmetrical balance relies on you sensing whether or not the layout is balanced. Asymmetrical balance is more difficult to achieve than symmetrical balance, but it is more interesting since it has more energy and requires active involvement by your viewer.



I used a template (which is somewhat a digital sketch) by Kellie Mize at Designer Digitals to scrapbook this very classic and vertically symmetrical portrait of my niece.

think about the following when you're balancing dissimilar elements.

- as an element moves away from the center of your page, it gains weight
- an interesting element has more weight than a less-interesting one
- an element on the right side of your layout has more weight than the very same element on the left side. Similarly, elements on the top seem to have more weight than those on the bottom.
- the weight of an element increases with its degree of isolation
- regular shapes tend to have more weight than irregular ones

To test for asymmetrical balance, ask yourself where your eye goes when you look at the page. Is it moving around the page more or less evenly (thus having balance)? Or does it always return to an area that is not your intended focal-point (thus meaning you should rethink your design)?



Your clay miniatures is an asymmetrical design in which many aspects of balance are easily seen. The square embellie at bottom left and the title area at top right balance one another though they are different. The regular shape of the square sticker as well as its isolation (margins) give it the heft it needs. The narrow block containing photo, journaling, and dark red patterned paper on the left side of the page counterbalanced the larger but lighter-colored block of three photos on the right side of the page.

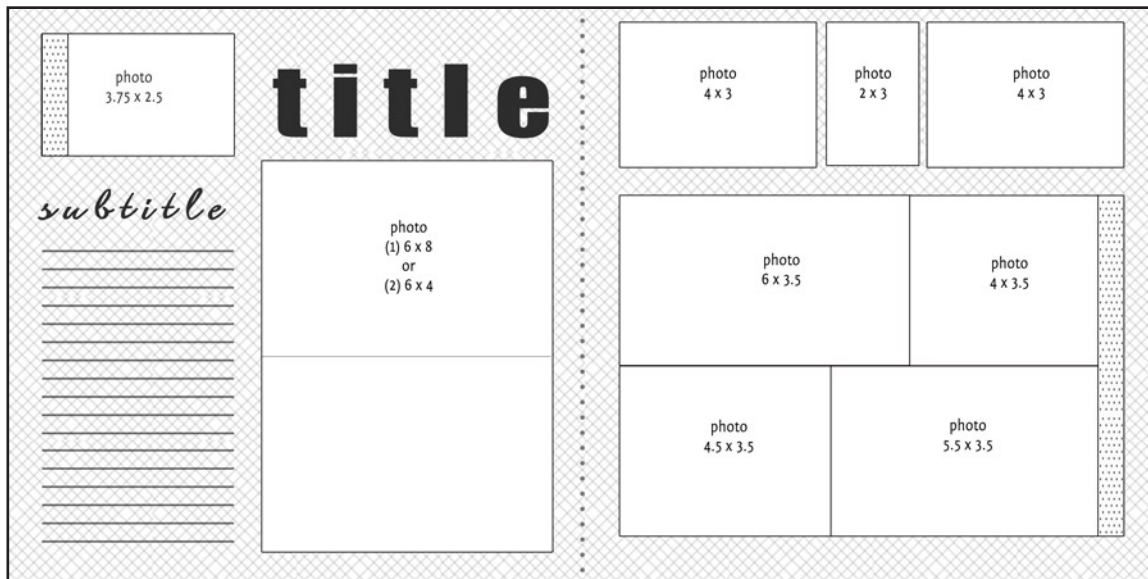
12 x 12



PUT IT TO WORK: lesson 10 sketches

If you've got an "event stunner" use the one-page sketch to show off an enlargement, filling the smaller area with patterned paper or embellishments or even a supporting photo. As you use these sketches think about what elements balance with each other.

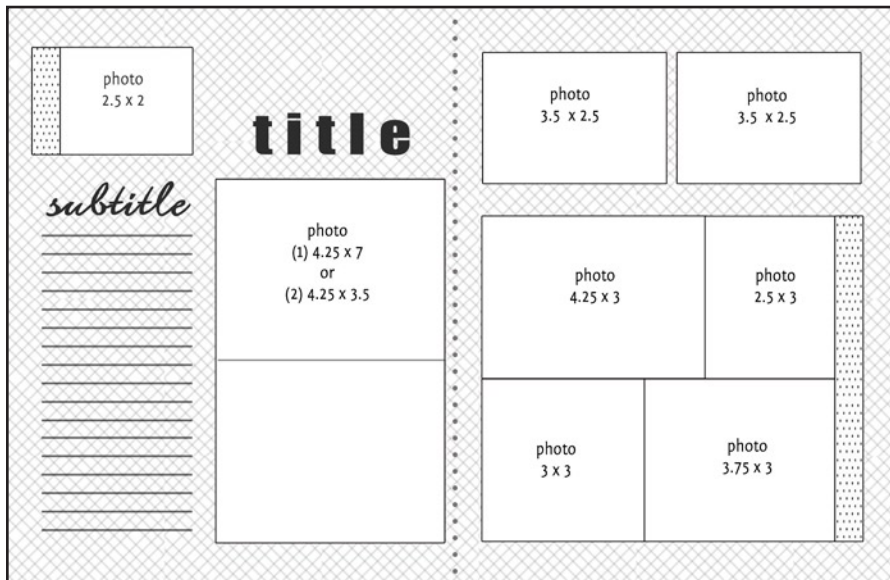
24 x 12



8.5 x 11



17 x 11



LESSON# 11: Wrapping It Up & Uniting Pages

- prompts & angles: *Wrapping it up*
- organization: *Uniting multi-page events*
- page parts: *Canvas approaches*
- put it to work: *Sketches*

PROMPTS & ANGLES: Wrapping it up

When you're including multiple pages for one event in your album, what kind of page do you use to end the grouping? While a formal last page isn't necessary, when you do include one, it gives a sense of closure and wholeness. Many of us, knowing that we're at the end of something, will flip back to the beginning to view the event pages for a second time. Here are a couple of approaches for closing pages.

use an image or statement that represents the end of an event

- the wrapping paper all over the floor after a party
- dirty dishes after a holiday meal
- getting on the airplane at the end of the vacation
- a well-known quote, lyrics, or statement associated with the event -- maybe even an inside joke or catchphrase the participants used.

Oh! the dishes you'll do is the final page in a series of layouts from Passover 2006. This is how the evening of our Seder always ends---with lots of dishes and me in the kitchen.



convey the overall event experience.

Consider using a collage of photos from the entire event OR just one photo that represents the entire events (i.e., Christmas Tree, posed group shot, the beach)



Home for the Holidays uses a collection of images that convey a sense of Christmas and winter and home and evoke a mood of a holiday well-spent and the bittersweet end of it.

"Treasured Days" combines selected shots from a week-long writing retreat to convey what went on, who was there, and what the spirit of the trip was.

"After the Party" uses one large image of the wrapping paper and gifts scattered on the driveway after the guests have left. It's supported by several smaller photos from the party.



ORGANIZATION: Uniting multi-page events

The easiest way to unite layouts from the same event is to put them together in your album with an intro and ending page on either end. Some other approaches include:

unite with your layout design

- Use the same layout or sketch multiple times: use the right side for a page and the left side for another page then follow that with a two-pager using the same layout and then follow that with the two-page sketch flipped horizontally.
- Select some elements (matting, embellishments, fonts and alphabets . . .) to carry throughout your grouping
- Repeat margin widths, mat colors, or a border treatment on each layout.

unite with color

- use the same dominant color on each page, though with differing subordinate colors (for example, let blue dominate on every page, but on one page, pair it with orange and then on another, pair it with green)
- use the same color scheme on each page (i.e., green, violet, and orange) and, using the gallon-quart-ounce approach, vary which color is the "gallon," which is the "quart" and which is the "ounce" on each page. (*The "gallon-quart-ounce" formula: use a "gallon" of the key color, a "quart" of a second color, and an "ounce" of the third color.*)

unite with coordinated papers and product

- apply the "gallon-quart-ounce" formula with the different patterned papers in your collection

- get great effect with small amounts of patterned paper and stretch your supplies over multiple layouts.



These two pages from Christmas 2005 are both scrapped with product from the same coordinated product line, and the sequined tree is used on both pages.



unite with your title

- title content: follow the same format for your title on each page i.e., "Paris: Day 2," "Paris: Day 3" OR "Turning 8: Getting Ready," "Turning 8: The Party," "Turning 8: With Family"
- title style: use the exact same stickers or chipboard or other material on every page OR use a variation that still retains a commonality. For example, cut your title in different fonts from the same paper for each page.
- title placement: put your title in the same spot on each page

PAGE PARTS: type/dingbats

When I was growing up, a “dingbat” was what Archie Bunker called his wife Edith on the TV show All in the Family. It turns out, though, that old style metal-type printshops had been using the term long before—“ding”ing an ornament into the extra space around text and then “bat”ing it tight for inking. Today those of us dabbling in fonts know of dingbats as decorative ornaments and symbols.

Most on-line sources of free fonts include a dingbat section. You download and install a dingbat in the SAME WAY as you install a font. To use it in a word processing software, select it from the pull-down menu of fonts and start typing. In photo-editing software, select the “TYPE” tool and then the dingbat font and start typing. Here’s a run-through of 5 ways to use dingbats on your scrapbook pages.

Title Accent. In your photo and/or type-editing software, type your title in font that has some open space for a dingbat. Type dingbat on another layer. Resize and drag into position.



Painted Transparency Embellishment. Type your dingbat and adjust its size. Print it to a transparency. Cut it out and paint on back with acrylic paint.



Circle Tag. Use the word art feature in your word processor or paths in a software like Photoshop to print your type in a circle. Enter the dingbat on another layer or in a text box and drag to center of your circle. Print and punch or cut out. (Note also, that I “rasterized” the dingbat in this example and the used the Magic Wand tool to select areas within the fish and fill them with color.)

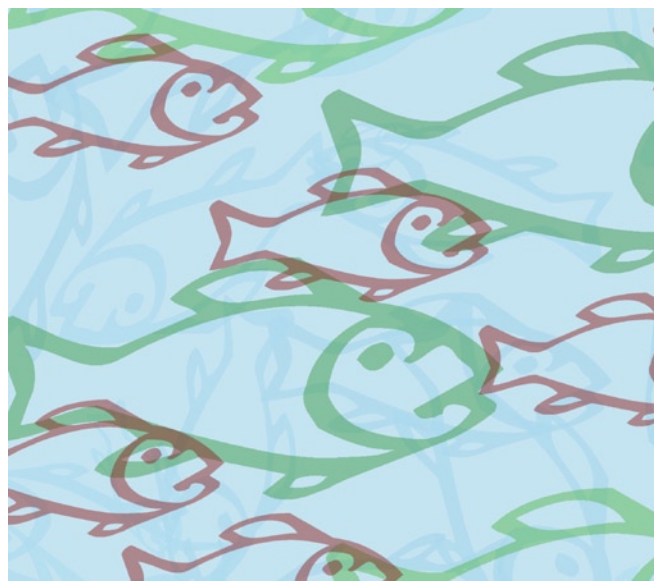
"Stamp" a photo.

In your photo editing software, turn your dingbat into a brush. Open your photo and use the Brush tool with white to "stamp" photo. Lower layer opacity to get desired effect.



Create Your Own Patterned Paper.

Make a "brush" from your dingbat as described in 4. Open a new document for your paper. Adjust brush settings for color and size and angle variations. "Paint" with your dingbat brush on several layers and adjust opacities to get desired effects.



a few more dingbat tips

- use a font manager to categorize your dingbats so you can see them as a group quickly
- use a dingbat as a bullet in lists
- replace a roundish letter in a word with a similarly shaped dingbat (i.e., flower or heart)
- repeat a dingbat and use as a page border or a motif for paper ribbon

Just a small sampling of the dingbats that are out there

www.scrapvillage.com
Dead Letter Office



www.momscorner4kids.com
Eller



www.dafont.com
Barcode Font



www.fontfreak.com
Hippy Stamp



www.fonts101.com
saru's flower ding



www.onescrappysite.com
Edgers



www.dingbatpages.com
Kitchen Tile



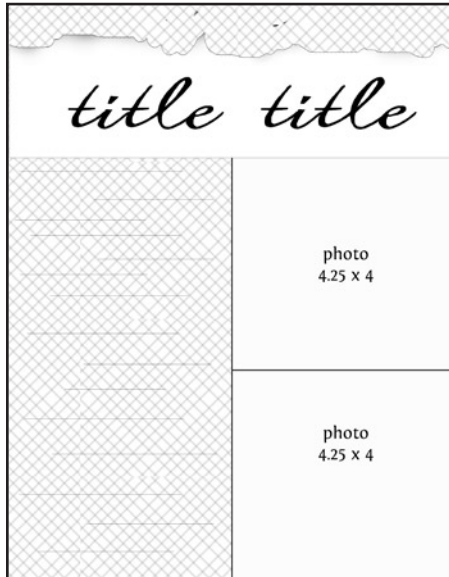
www.fontparadise.com
Retro Bat One



www.simplythebest.net/fonts/
FAD Omega Birthday Bats



8.5 x 11



17 x 11

