

# SCRAPBOOKING *travel* & vacation



*by* Debbie Hodge

get it  
scrapped!

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## Introduction

With this class you received three download links--one for this pdf document and two for zipped files with the 31 scrapbook page templates that can be used in Photoshop Elements or Photoshop CS. If you're a paper scrapbooker, the corresponding page sketches with measurements are here in this document at the end of each lesson.

This document includes five lessons and a Scrapbook Travel and Vacations Page Planner which begins on page 50 of this document.

For five kinds of trips (Weekend Getaway, Being There, Road Trip, On Tour, and Themed Destination) we'll examine ways to organize photos and pages to tell a particular travel story.

While some travels are best looked at chronologically, others benefit from a "subject" approach. Five different strategies for choosing colors and developing color schemes are presented, and several approaches for including memorabilia and writing journaling are included. Additionally, each of the five classes includes a "sketch bundle." The bundle typically includes 4 one-page sketches and 2 two-page sketches (all in 12"x12" format). The sketches in each bundle share design features so that the layouts you make with them will have a unified look.

Begin scrapping each trip by printing out and making notes on the Scrap Your Travel Page Planner.



## Lesson 1: Weekend Getaway

- Story Arc
- Design
- Color Strategy
- Sketch Bundle

A weekend getaway can be as much about the company as the destination and includes short trips to hang out with friends, find some romance, see an exhibit, or just take a break from your typical weekend routines.

### **story arc for the weekend getaway**

- With fewer photos from fewer activities (than you'd have with bigger trips), the scrapping of weekend getaways can focus on impressions, stories, companions, and moments.
- Page order is not key to scrapbooking this type of trip.
- Find one strong photo for the opening page of the series and one for the closing page.
- Use the page planner to develop a list of the pages that compel you. Order them for a collage effect that reveals the whole without relying on chronology or overthinking.



*This is the first page in a series from a Boston weekend. I modified sketch 1-A (on page 8 here). I didn't have one photo with all of us together so I cut out photos of each of us from different spots on the trip and stuck them onto a shot of Boston Common that I really like. This page introduces the series with minimal journaling and relies on the title and photo to tell who, where, and when.*

Page Planner		Scrap Your Travel	
<p><b>Boston Weekend</b></p> <p>date: 1-06 weather: snow &amp; cold type of locale: city is urban, suburban, historic, scenic, historic, mountain, coast</p> <p>color notes:</p> <p>product notes:</p> <p>other: just after Christmas</p>	<p><b>cover/intro</b></p> <p>sketch: 1-A objective: introduce the trip; set the tone memorabilia notes:</p> <p>journaling notes: N had business trip just after holidays</p> <p>colors: white brown blue</p>	<p><b>Museum of Science</b></p> <p>sketch: 1-F objective: show me where things, some of the activities, memorabilia notes:</p> <p>journaling notes: The Hardcastles joined us so they could see the star wars exhibit</p> <p>colors: green, brown, red</p>	<p>sketch: _____ objective: _____ memorabilia notes: _____ journaling notes: _____ colors: _____</p>
<p><b>Riding the "T"</b></p> <p>sketch: 1-D objective: show the "T" &amp; the boys; document what we used it to get around memorabilia notes:</p> <p>journaling notes:</p> <p>colors: white blue red yellow</p>	<p><b>Shopping @ Quincy Market</b></p> <p>sketch: 1-C objective: show the stuff I record our shopping excursion memorabilia notes:</p> <p>journaling notes: I bought powder soldier; I bought soap we were tired J &amp; ate @ Bertucci's</p> <p>colors: blue green red yell</p>	<p><b>Museum of Fine Arts</b></p> <p>sketch: 1-E objective: capture the model of the plate &amp; the boys memorabilia notes:</p> <p>journaling notes: Greek, Egyptian exhibits Boys drew</p> <p>colors: blue, brown</p>	<p>sketch: _____ objective: _____ memorabilia notes: _____ journaling notes: _____ colors: _____</p>
<p><b>Statue of John Adams &amp; Outdoor marketplace</b></p> <p>sketch: 1-F objective: get photos here &amp; that give a sense of the history here onto the page memorabilia notes:</p> <p>journaling notes:</p> <p>colors: BLUE, brown</p>	<p>sketch: _____ objective: _____ memorabilia notes: _____ journaling notes: _____ colors: _____</p>	<p><b>Closing Page</b></p> <p>sketch: 1-D objective: + combine all photos to 1 memorabilia notes:</p> <p>journaling notes: Isaac Lopes hotels The tree for Christmas was still in the lobby</p> <p>colors: red green blue</p>	<p>sketch: _____ objective: _____ memorabilia notes: _____ journaling notes: _____ colors: _____</p>

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Begin planning your weekend getaway pages with the Scrap Your Travel page planner.

Here, I made notes about a January weekend with my husband and sons in Boston (layouts included throughout this lesson).

With a weekend getaway (or any trip with limited photos and sights), spread your photos out on the table (or in your computer browser) and make quick decisions about what moments and sights you want to scrap. Pull the photos into groups and begin filling in blocks on the page planner.

Think about:

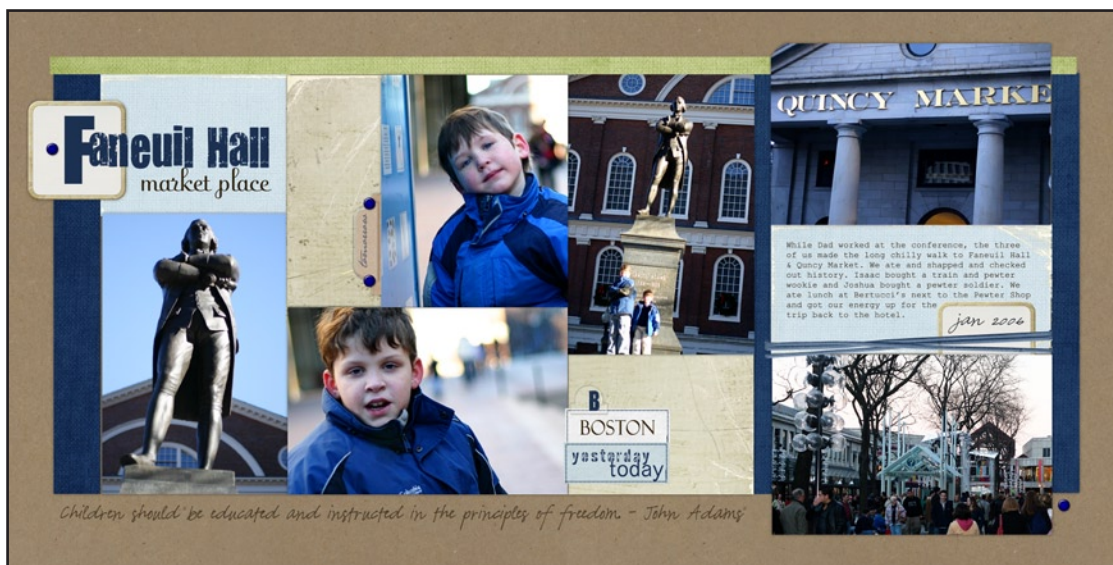
- a page to open the series
- a page to close the series
- which one-pagers might work well facing one another
- which sketches in the bundle to use for each page. Consider flipping and/or rotating sketches and note that on the planner.

## designing for weekend getaway pages

Simplify your approach to get your weekend trips into the album quickly, before you've forgotten the best stories and moments from the trip. Speed things up by using limited product and repeating your choices throughout the series of layouts.

- paper  
Use one color of card stock for all page backgrounds and pick 2 or 3 pieces of patterned paper from a coordinated line for trim.
- embellishment  
Rather than finding and purchasing themed embellishments, make your own simple embellishments related to your subject (like a stamped tag or printed word block) or choose basics like buttons and brads that you can repeat on each page.

*Faneuil Hall Market Place is two-page layout based upon two-page sketch 1-F. The same sketch is used for another layout in this series (on the next page of this lesson) but flipped horizontally for variety. I made my own "word tags" saying "Boston" and "tomorrow/today" for this page.*



*Other pages have word tags that use the same fonts but words relevant to the page subject. The fonts on these tags are Felix Titling (Boston), Interplanetary Crap (tomorrow), and Folio (today). Along the bottom is a handwritten quote by Sam Adams, whose statue is featured on this page.*

- **title**

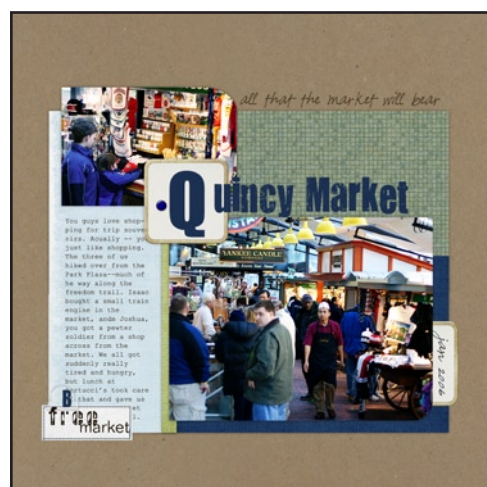
Use short titles that label place or activity. Choose a combo of one large alpha and one small alpha that you can use on all pages to render your titles. For example: chipboard alphas with small rub-ons, or large stickers combined with smaller computer printing, or oversized stamping alongside small stickers.

- **journaling**

Convey location, date and other basics with handwritten notes along margins. In the journaling area tell the stories and impressions that reveal the spirit of your trip and relationships with your companions.



"Museum of Science" uses sketch 1-F flipped horizontally. Embellishments are self-made "word tags" customized for each page's subject as well as two basics: brads and acrylic index tabs. Another inexpensive and easy to customize embellishment on these pages is the line of handwriting that borders one edge of the inner block.



"Quincy Market" is based upon sketch 1-C rotated 90 degrees. "Riding the T" uses sketch 1-D.

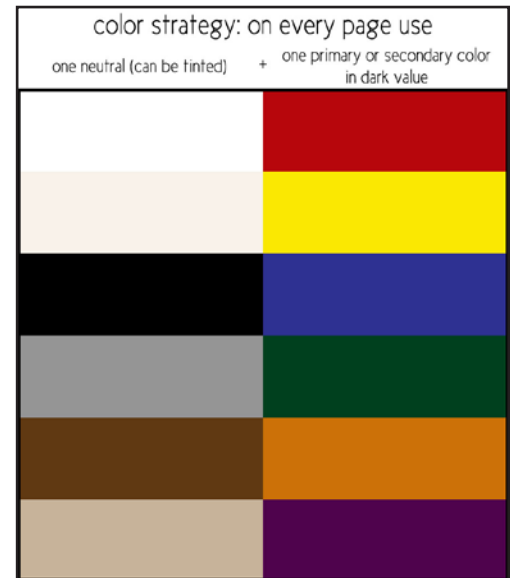


The title work on all pages in the series breaks the title into two parts and then renders it with: one chipboard alpha cap, stamping, and smaller printed type.

Using generic and self-made embellishments that repeat on all pages is a great time and money saver.

## Color Strategy

Select one neutral PLUS one primary or secondary color in a dark value to use on every page in the series. You're avoiding all of the many many in-between colors when in choosing your constants. Then, on a page-by-page basis, use any accent colors that support your photos, subject, and desired tone.



For this trip, I took a look at the photos I was planning to scrap as a whole and saw that blue was the common color in all of the photos. There are bits of yellow, red, in green in some of the photos. I decided on tan kraft paper for all page bases and a dark blue as part of the photo mats on all pages. Individual pages include greens, blues and golds, in addition to these constants of tan kraft and dark blue.

*Note the strip of green running horizontally through "MFA" (sketch 1-E). When all pages were close to complete, I noted that several of them had green strips while one used red and one used gold. In the interest of unity, I changed those to to use green strips.*





## Sketch bundle

I developed the bundle of sketches that follows to help you (and myself) make multiple pages that share design elements while offering variety in appearance and in the number and kinds of photos on the page.

Before you use the sketches, take time to note the design elements that run throughout. As you select products, colors, and photos, take advantage of the commonalities to speed up your scrapping and to make pages that look great by themselves and as a part of a greater common whole.

All of the sketches in this bundle incorporate:

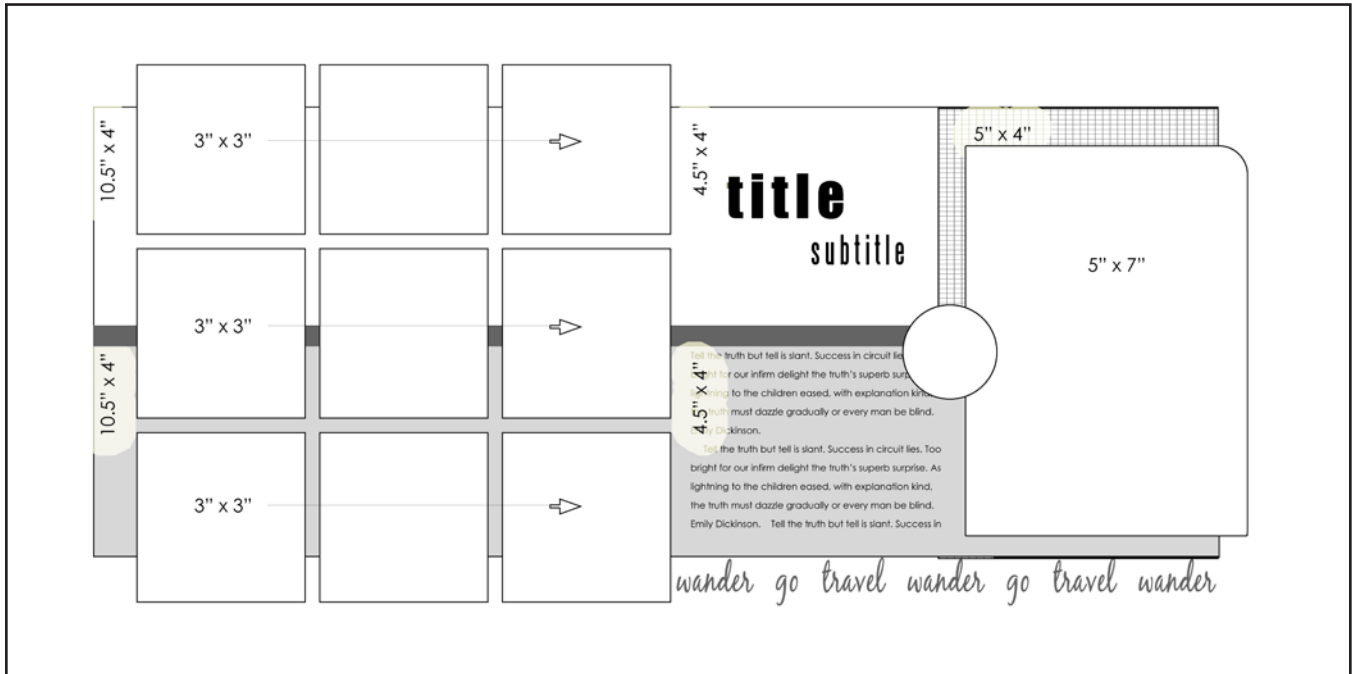
- margins of 1"+ and an inner block where photos, journaling, embellishments, and mats reside
- one embellishment represented by a circle. Your embellishment doesn't have to be a circle. It doesn't even have to be in that spot. On my pages, the area represented by that circle became a chipboard alpha cap used on every page. I added one or two smaller embellishments of the same color (white) on each page to create flow, interest, and balance.
- one line of handwriting bordering all or part of one edge of the inner block
- at least one rounded corner on photo or papers



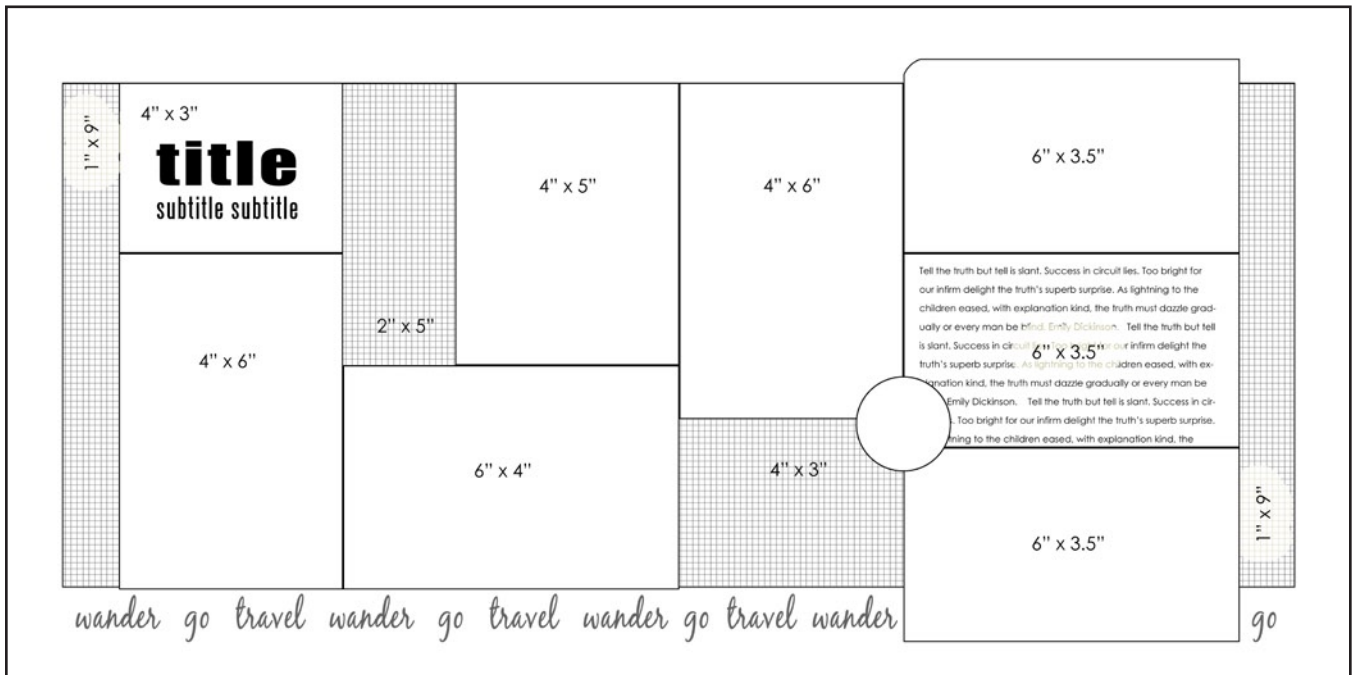
*"Goodbye Boston" is the final layout for the series of pages from our trip. I modified sketch 1-B, combining the three photos into one and using a photos of my sons next to the hotel Christmas tree. Even when I modify a sketch, I retain the design elements shared by the entire sketch bundle.*



SKETCH 1-E



SKETCH 1-F



## Lesson #2: Road Trip

- Story Arc
- Design
- Color Strategy
- Getting it Scrapped
- Sketch Bundle

### Story arc

A “road-trip” type vacation is not necessarily a literal trip in a car on a road or highway. The “road-trip” vacation is one that takes you to a series of what may be quite different locales over the course of one trip.

The road-trip is a story that’s well-suited to being told in chronological order (more or less). An approach for creating a page plan for your road trip begins on the next page.

*“To Vegas & Back” is the first (or cover) page from a vacation our family took with my husband’s brother. We met up with other family along the way in a variety of locales, and the photos here give a peek at the people we spent time with. The layout is based on Sketch 2-B with the pocket area replaced by a 6” x 9” photo*



1. Review the chronology of your trip by pulling out your stack of photos or bringing up your photo browser on the computer and make a list of the trip's parts or stops. My list from the trip you'll see scrapbooked throughout this class is in the box here.
2. Now revise or makes notes on the list while asking yourself the following:

- ◇ Does everything need to be scrapbooked? (*On my list, I'm leaving out our actual travel to California -- the photos aren't great and nothing remarkable happened.*)
- ◇ Are there points at which chronology doesn't matter? (*On my list, the sights we visited in Vegas really don't need to be scrapped in strict chronological order but the pages should be grouped together.*)
- ◇ Are there repeat visits to a location that could be scrapbooked together on a page? (*On my list, the two beach outings can be combined.*)
- ◇ Are there "onesies" (or twosies or threesies)-- photos that don't merit their own page but that you could group together?
- ◇ How many pages will a stop or sight get? Single? Double? Multiple pages?

- Our California/Vegas Trip 2003
- flight to California
  - @ Grant's
  - beach
  - visiting Nancy & Sharon
  - Vegas
    - ◇ the drive
    - ◇ our hotel & its attractions
    - ◇ at the pool
    - ◇ Siegfried & Roy
    - ◇ the Excaliber
    - ◇ Mandalay Bay
    - ◇ touring many of the casinos
  - California Adventure
  - Disneyland
  - Back to Grant's
  - Beach again
  - final dinner with Grant & Lois

*Our day at California Adventure merited its own 2-page spread. The layout uses sketch 2-F. I combined several photo blocks and part of the pocket area at far right to make room for an enlargement.*



3. Begin filling in the Page Planner and assigning pages to spots in your album, while thinking about:
- ◇ an opening page
  - ◇ ordering the pages for a flow that makes the chronology of events understandable but that's not absolutely locked into chronological order (You want to be able to group onesies, and make adjustments so that one-pagers facing one another make sense and tell the story of your trip efficiently).
  - ◇ an overview page of the trip that gives a sense of the itinerary or route to ground album viewers as they proceed.
  - ◇ which pages will face one another.
  - ◇ where to include memorabilia (which stops have memorabilia you really want to save and could memorabilia from several outings be combined on a page that collects onesies and provides some kind of summary or overview of a part of the trip? (*"At the Rio"* below is an example of this)).
  - ◇ a final page to end the series



"At the Rio" is a spread that combines onesies from the days we spent in Vegas for a two-pager that gives an overview of the hotel where we stayed. This was a great place for Vegas memorabilia, too. This layout is based upon sketch 2E.

## Design

### ***papers and embellishments***

The challenge to scrapbooking a "road trip" is choosing papers and elements that will work with photos from a variety of locales while still creating a sense of unity throughout the pages. Here are suggestions.

- Select a strategy for using color that will work with all of your photos. Each week in this class, I'll present approaches for using color and color schemes when you are scrapbooking several related pages. Use these lessons as a starting point.
- Find a way to repeat some element on every page. It could be color, a pattern (dots), or an embellishment placed in a similar location on every page, or something else that you think of. Each week of this class, you'll receive a bundle of 6 sketches that have some common design elements. Take a look at this week's sketches and see which repetitions you can identify.
- Use your page planner to see which one-page layouts will face one another and make plans to use products that especially complement and/or coordinate on these pages.



"Getting Reacquainted" and "California Surf" face each other in my album. "Getting Reacquainted" uses sketch 2-C and gathers photos from our first two days in California before we set off on the drive to Vegas. "California Surf" has photos from two different outings to the beach and will serve to represent both. I used sketch 2-C for this page, replacing the pocket area at top right into a spot for two photos.

## titles

If you've got a huge stack of photos from your road trip you might find it hard to use the same alphabets on every page: 1) because of the sheer number needed, and 2) because some alphas don't go with some themes/subjects.

Last week in Class #1/Weekend Getaway, I suggested finding two alphas and rendering every title with those two alphas combined. This week, I suggest that you again use two alphas in your titles, but that you find ways to create a common look from title to title without necessarily using the same alphas. Here are some factors that you can use to create title consistency from page to page:

- **color.** Use one color for the primary part of your title on every page and a neutral color for the rest of the title.
- **size.** Keep the size of your title the same on every page.
- **similarity in font.** In the series of layouts from my road trip here, I used American Crafts Getty font stickers on many pages ("Road Trip," "At the Rio") while on others I printed directly to the page with a font (Fling LET) that has curves similar to those in the Getty stickers ("California Adventure," "Visiting Cousins"). For the most part the supporting words in my titles were printed with a standard serif font.
- **case.** Make conscious decisions about whether you're using upper or lower or mixed case for the parts of your titles and keep this consistent from page to page.

"Road Trip" is based on sketch 2-E with the pocket area replaced by a block of photos. Scalloped strips spanning the width of each page and the tag with rounded corners that is layered behind photos on the left side are two design elements repeated throughout this album.



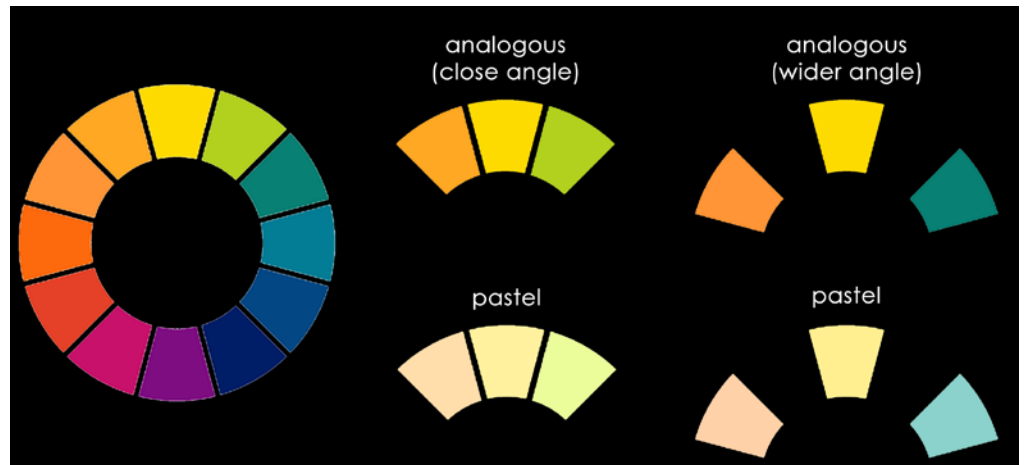


## Color Strategy

Here's an approach for coming up with a color scheme (or schemes) that will work with a series of pages that may have quite different types of photos. In this approach, select two (or maybe three) colors that are neighbors on the color wheel (i.e., analogous colors). Use these two (or three) colors on every page.

1. Look at your photos and select two or three neighboring colors from the color wheel.

Note: a true wheel would not have discrete color chunks but would be a spectrum. Thus, you can adjust the distance that these colors are from each other a bit -- however you don't want to get so far away that you have great contrasts.



Consider lightness and darkness as well as saturation levels of the colors you choose so that they support your photos well.



2. On a page-by-page basis, use the gallon - quart - ounce approach to vary which color is dominant and which is supporting.

## Getting it scrapped

The following is a summary of how I used the suggestions in this class to scrap a road trip to California and Las Vegas. I used an assembly-line approach to putting these pages together. I did it to save time and to build pages that had a lot of similarities. While this approach isn't always how I like to scrap, it was great for this project.

**color and pattern.** Because my photos are very busy, I chose two subdued analogous colors --blue and green to use in small amounts on every page as trim. The green is a solid card stock and the blue has small, white, regularly-placed dots (a quiet pattern). For my background, I pulled out all the green card stock I had in my stash and looked for light greens, many with very low saturation, and I selected them page-by-page to support my photos. Even though these background papers are not all the same color, the blue and green trim used on every page gives the pages a unified look. While I did not plan it in the beginning I also ended up using some tan kraft paper too.



"Visiting Cousins" (from sketch 2-A) and "With Sharon & John" (from sketch 2-C) are one-page layouts that face each other in my album. These two sketches work well with each other and could be combined to create a 2-page layout.

**design.** I developed the bundle of sketches that follows to help you (and myself) make multiple pages that share design elements while offering variety in appearance and in the number and kinds of photos on the page. Before beginning the actual scrapping, I noted the design elements that run throughout the sketches -- and let that knowledge guide my product choices (and page production!).

All of the sketches in this bundle incorporate:

- a strip dividing the page either horizontally or vertically (scallops are suggested but tearing, inking, ribbon and other options work too).
- square photos and blocks of paper (often sized in multiples of 3")
- tabs with rounded corners layered beneath photos and papers.

1) Using my page plan to select sketches for each page, I cropped and printed my photos. I then selected the light blue and green papers for the strip that will go on every page, but I decided to hold off on choosing patterned papers for the pockets, tabs, and empty blocks until I'd gotten the basics of each page done.

1) I cut ALL of the accent strips (for every page in my planner and a few extra) at one time. I cut 1/2" x 12" strips from green and 1/4" x 12" scalloped strips from the dotted blue paper. The lines of dots made it easy to cut straight lines with my scallop scissors.

2) For each page, I then selected a green for the base/background and I mounted the photos and strips. For one-page layouts, I made background paper choices knowing which pages would face one another and using the same background paper for each.

3) I then did title work and journaling on all of the pages -- some with stickers and some with computer printing.

4) Next came the addition of patterned paper accents including pockets, and rounded-corner tabs, and borders. I used three different patterned papers from a coor-

dinated line by Scenic Route. Again, I considered which one-page layouts would face one another and made sure that each page looked good on its own AND as it faced its neighbor.

5) Finally I added embellishments to each page. With all of the consistency I'd already built into my pages, I didn't think I needed to keep embellishments the same from page to page. I used themed embellishments and those that supported a page's subject.

### **Sketch Bundle**

On the following pages are 6 sketches. Keep in mind the design aspects that are in each:

- a strip dividing the page either horizontally or vertically (scallops are suggested but tearing, inking, ribbon and other options work too).
- square photos and blocks of paper (often sized in multiples of 3")
- tabs with rounded corners layered beneath photos and papers.

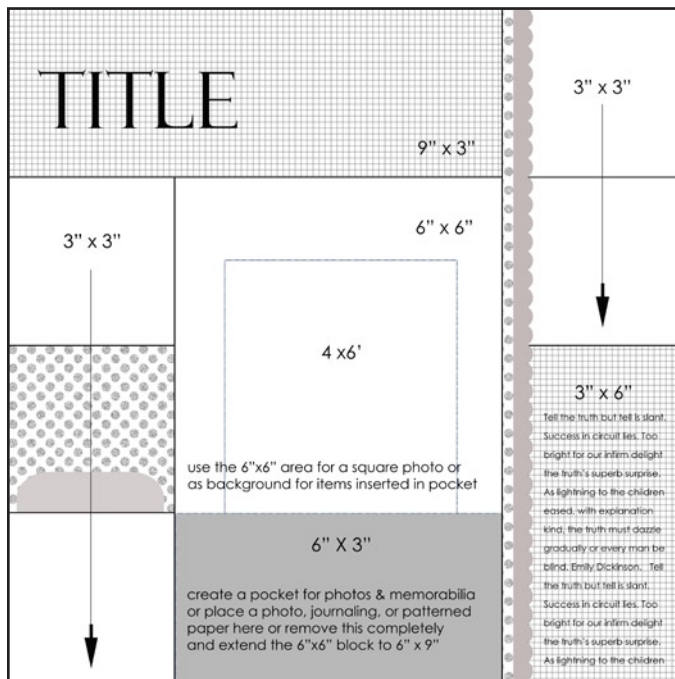
With each sketch, there are many ways to make modifications including:

- converting pocket areas to photo areas
- combining sketched blocks to make a spot for a larger photo or element
- dividing blocks for creating more spots for your photos and elements
- flipping and rotating the pages

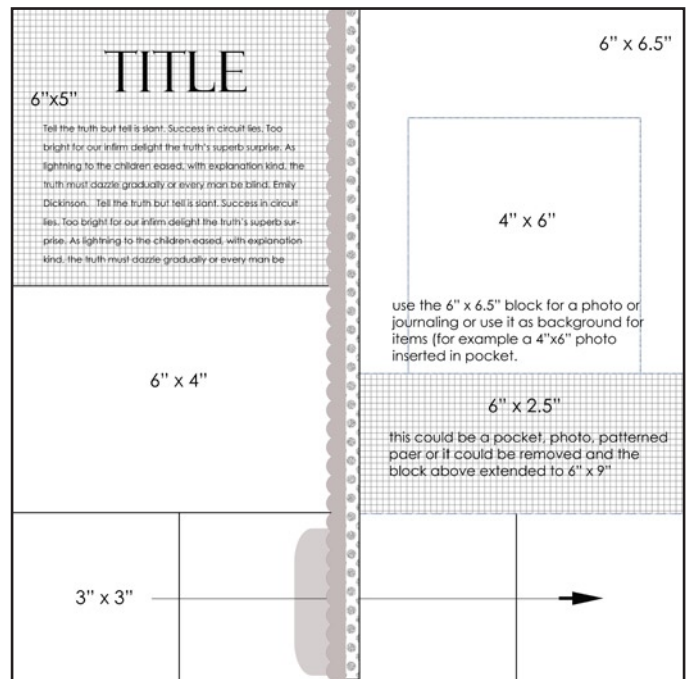
Because of the design elements that run through each sketch, the one-page sketches can be combined in MANY ways to create more two-page sketches.

SKETCH BUNDLE

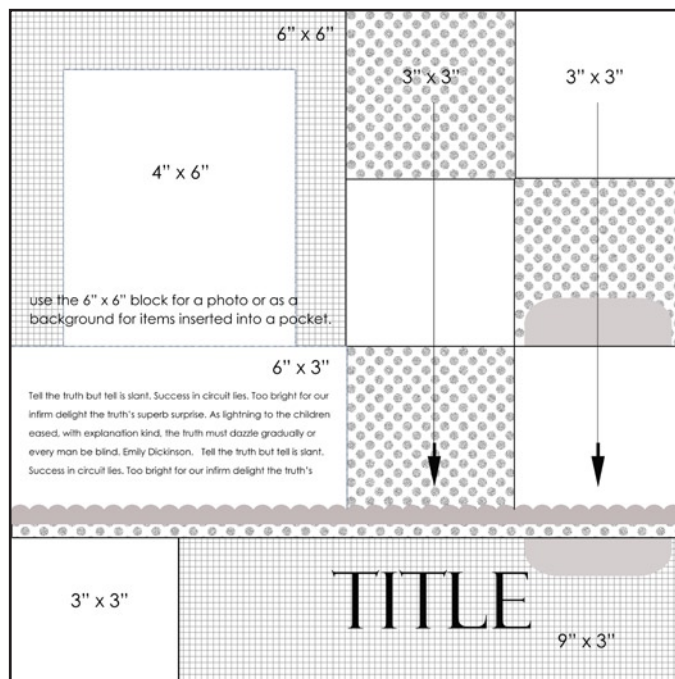
SKETCH 2-A



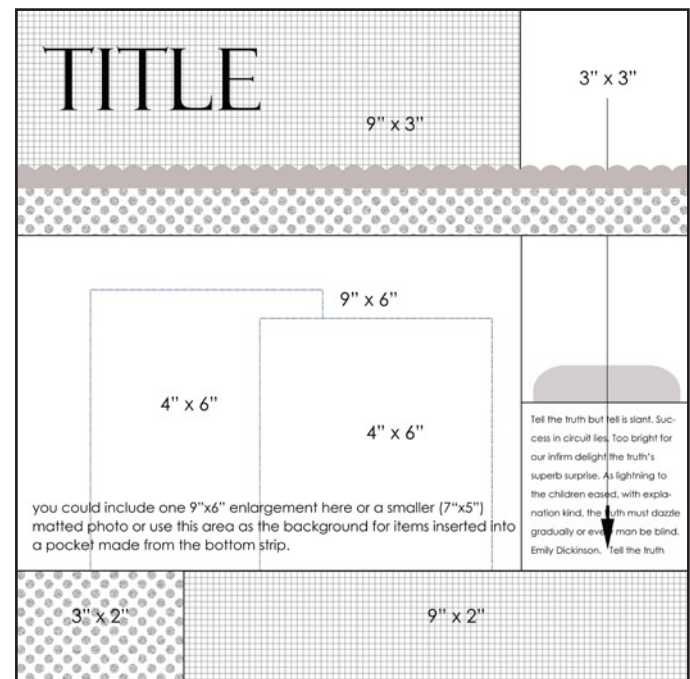
SKETCH 2-B



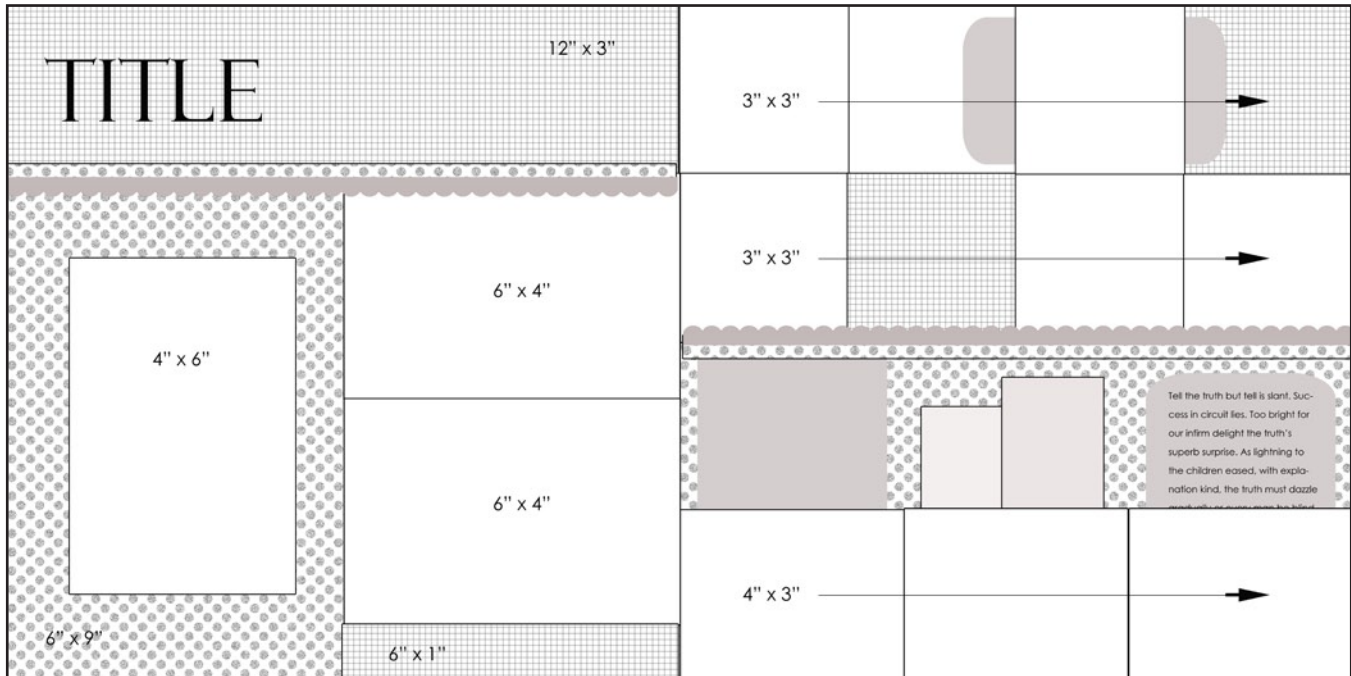
SKETCH 2-C



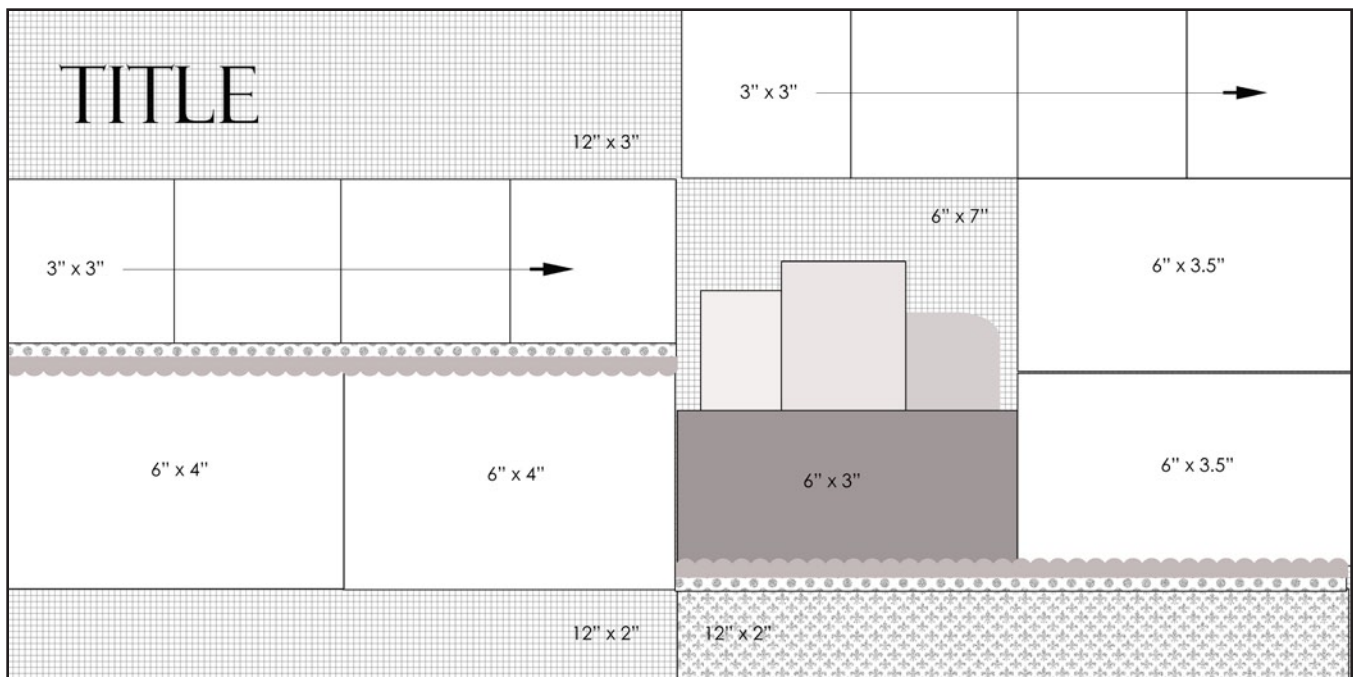
SKETCH 2-D



SKETCH 2-E



SKETCH 2-F



## Lesson 3: Being There

- Story Arc
- Design
- Color Strategy
- Getting it Scrapped
- Sketch Bundle

### Story arc

This lesson looks at scrapbooking the kinds of travels that take you primarily to one locale. There's limited sightseeing on this type of vacation, and it's more about enjoying place, people, and activities.

Examples of this kind of vacation include:

- visiting family
- staying at a lakehouse/  
beachhouse
- going camping
- the ski slopes

*"Oxford Summer 2008" is the first page in a series from our stays at my parents' home this summer. Since one of the visits was quite short, I combined the two for this group of pages. The page uses sketch 3-D and runs one long photo across the two spots at the right*



I have found that while I often like to scrap the parts of a trip chronologically, with a "Being There" kind of vacation it's more efficient and makes a better presentation when approached in a different way: by categories or logical groupings. There are still particular stories or moments that get their own page alongside the "category" pages.

To scrap using this approach:

1) Pull out your photos and begin to look through them for logical groupings and for "onesies" -- photos that don't really have companions and that you don't want to give their own page but that you want to include.

2) To come up with categories, ask yourself:

- who were the people?
- what was the locale like in general?
- was there a particular spot to which we frequently returned?
- what were the constants? (i.e., repeated activities that might group together well)
- what were the highlights? (i.e., a story that gets its own page)
- what did we do? (which activities were repeated?)



*I combined photos of the place in general on "Its Charm." This gave me a chance to scrap the small details of the place--the clothesline, the silo, trampoline, and the front door in a way that combines for a more powerful whole than any of them on their own. This page uses sketch 3-G with a photo placed inside the long journaling spot.*



3) Begin to organize your photos into the categories you're seeing. Please note: there will still be moments in time -- stories and incidents and outings -- you'll want to give their own page. I find that I can slip these into the series where they look good or make sense.

Now that you've got some general groupings as well as discrete stories, use your page planner to indicate which will go onto one page and which will get two pages. Deciding on the order of the entire series is not as important with this approach as it is with chronological scrapping. However, you still need to plan for one-pagers and find those that will look good facing one another.



*"The Best Part" presents photos of all of the people we spent time with on this trip. When I was first organizing my photos, I thought this would be right at the beginning. Now that it's complete, though, I'm thinking it would work well at the end because it really sums up why we love "being there." This page uses sketch 3-F with an extra photo inserted on the journaling spot and the photos on the right page tilted for a more casual look.*

## Color Strategy

Have you already started to figure out what my color strategy is with this vacation? I used a different monochromatic scheme (with neutrals where needed) for the papers and elements on each page.

In a monochromatic or tonal color scheme, you use one color but in different tones--i.e., variations in lightness and saturation of your chosen color.

My pages are not strictly monochromatic since the photos themselves have a variety of colors. It's my papers and embellishments that I've kept to one color on each--thus a page as a whole might have a different scheme. In "Coaxing Kittens," I've used all orange papers and embellishments but the photos have lots of blue, thus the overall effect is the boldness of a complementary scheme.



Monochromatic color schemes are easy to manage and they look balanced and appealing, clean, and even elegant. By settling on one color, you have a chance to affect mood with that color. A key factor in keeping these pages from looking too bland is to use texture and patterns in your chosen color.

*The orange papers and embellishments on "Coaxing Kittens" provide a unified canvas backing up the photos. The blues in the photos contrast strongly with the orange to add energy to the page. This page is not a category grouping of photos but a specific activity during our visit.*

## Design

When you set yourself some guidelines or parameters to follow, they don't have to fence you in. Rather than thinking of them as restricting, consider them the support or scaffolding that frees you to create in new ways.

The parameters and opportunities here are:

**PARAMETER:** Use the sketch bundle provided here to scrap several related pages and achieve a unified design.

**PARAMETER:** On each page use a monochromatic selection of papers and embellishments in support of your photos

**OPPORTUNITY:** Looking at your photos on a page-by-page basis, decide what kind of mood you want to evoke. Use colors that trigger desired associations and feelings. Decide whether to use a color that's close to that in the photos for a clean, subdued look or a color that's in some degree of contrast to the colors in your photos for more energetic designs.

**OPPORTUNITY:** Have fun mixing patterned papers of one color. They don't need to come from coordinated lines and this is a great opportunity to use your scraps.

**OPPORTUNITY:** Use color & pattern to create movement through the page. On "Good Times" the bold red blocks create a visual triangle.

**OPPORTUNITY:** With a strong design and color scheme, you can do not have to use a consistent titling or embellishment approach to the pages. Have fun and use your stamps, stickers, chipboard or other alphas as they work on a page-by-page basis. For embellishments, use different textures and motifs on the various pages --- with the only constraint being that they fit within the monochromatic scheme you've chosen.

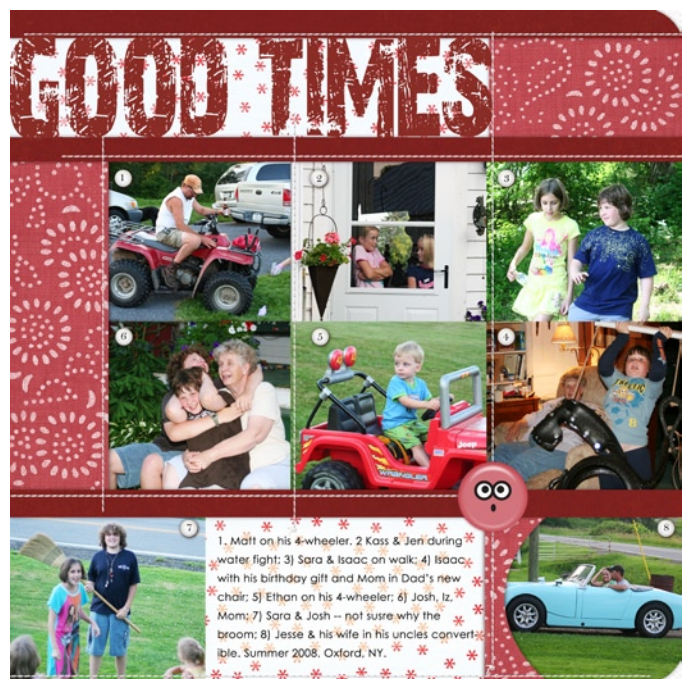
## Sketch Bundle

On the following pages are 6 sketches. Keep in mind the design aspects that are in each:

- 3 narrow horizontal strips (1/2") that run the entire width of one-page and two-page spreads
- rounded corners at top and bottom of each page on only one side.
- title block sits in a horizontal strip that varies a bit in size but is generally about 10" long and 2" high on each page
- 1 cut-out curve layered over 1 photo on each page. TIP: When you cut this curve, select a bowl or other pattern that has a diameter at least 2" greater than the height of the area in which the curve will sit. You're not using a curve that's one whole side of a circle, but one that's the middle chunk of that side.
- The one-page sketches all contain three paper blocks that create a visual triangle --use color and/or pattern to set them off from the rest of the page.

*"Good Times" is a variation of sketch 3-B in which the 3 blocks designated to hold portrait-oriented photos have been modified to hold 6 landscape (almost square) photos. Also one extra photo was squeezed in at bottom left by making the journaling spot smaller. The bold reds are in contrast to the baby blues in the photos.*

*This is a collection page that gathers MANY onesies that I love and that combine to give a sense of the fun we had.*



Some ideas for modifying these sketches include:

- place journaling within the curve rather than a photo
- combine photos for one larger photo or divide photos into multiple spots
- swap the area designated for journaling to a photo or vice versa
- mat a photo smaller than the designated spot on card stock of the exact size

*In the planning stages of this page from a water fight we had while on our trip I figured out a couple of ways to get more photos in.*

*1) I started with sketch 3-G and flipped the sketch vertically.*

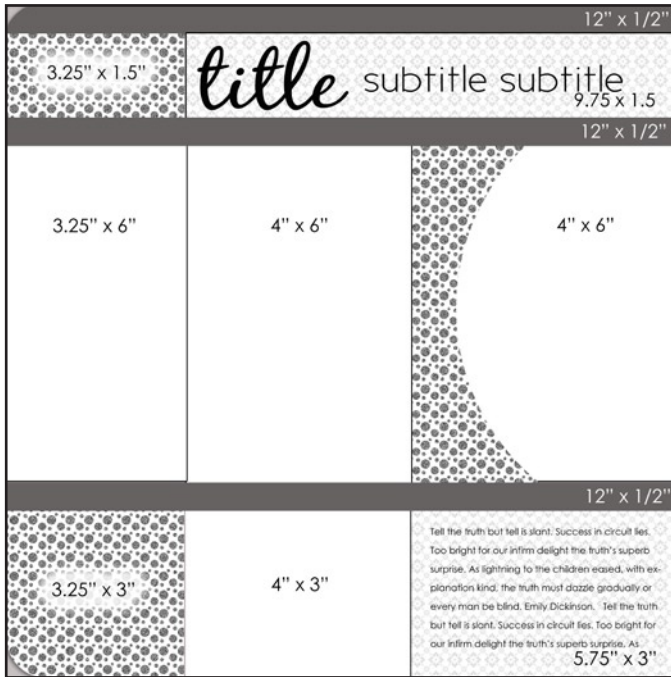
*2) In the 6" x 3" block which is designated as "white space" on the sketch, I placed a smaller, matted photo. I also decided to insert a small photo into the journaling block.*

*The next step is to decide on color. The photos have lots of green and many bold spots of red. I like the idea of going with blue for all of my papers and embellishments. The result will be a triadic color scheme that will give this play page energy but still ensure balance.*



SKETCH BUNDLE

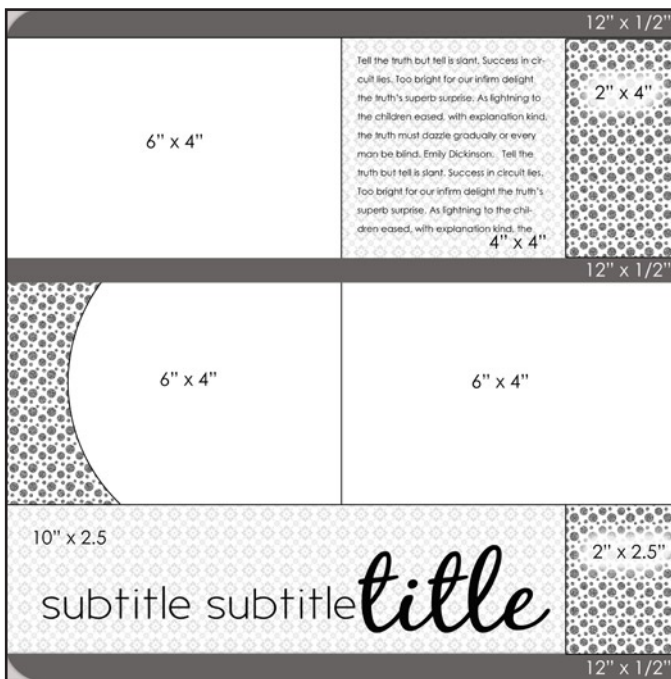
SKETCH 3-A



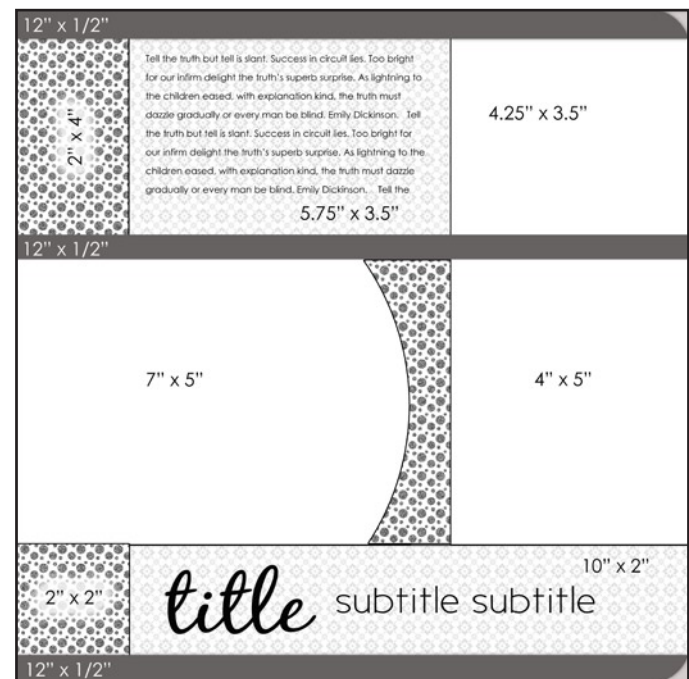
SKETCH 3-B



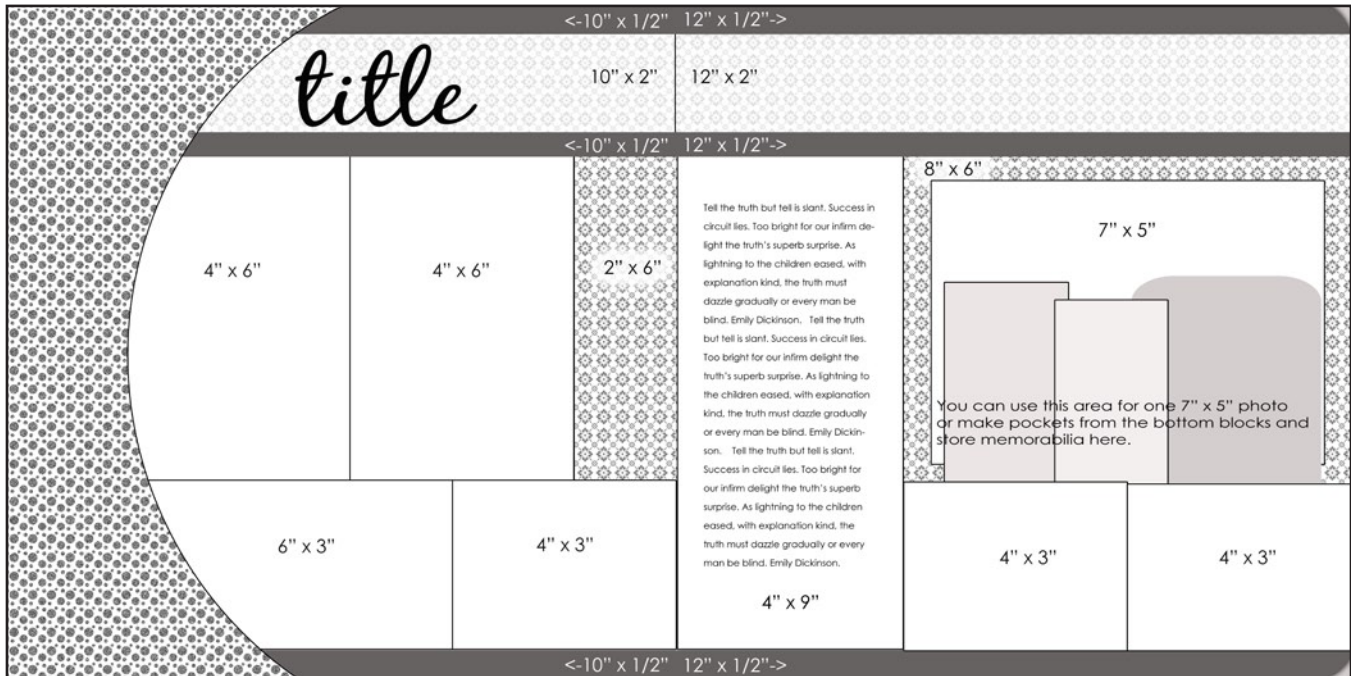
SKETCH 3-C



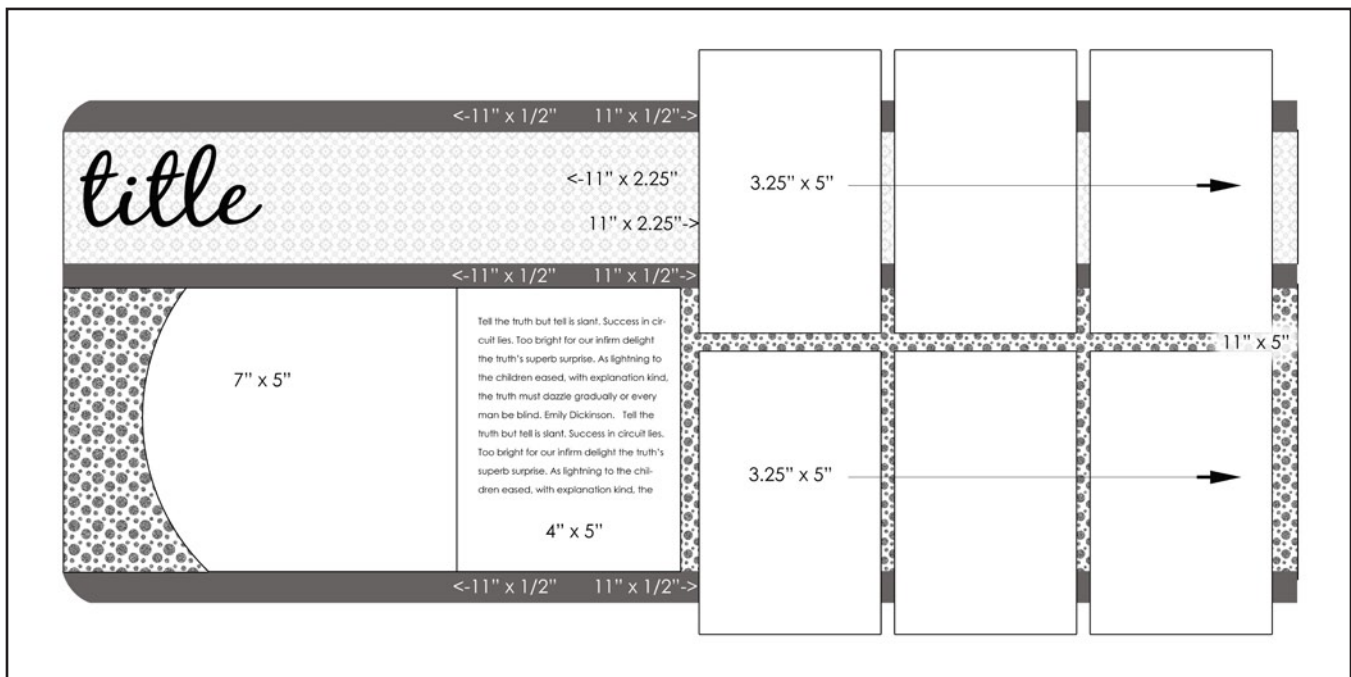
SKETCH 3-D



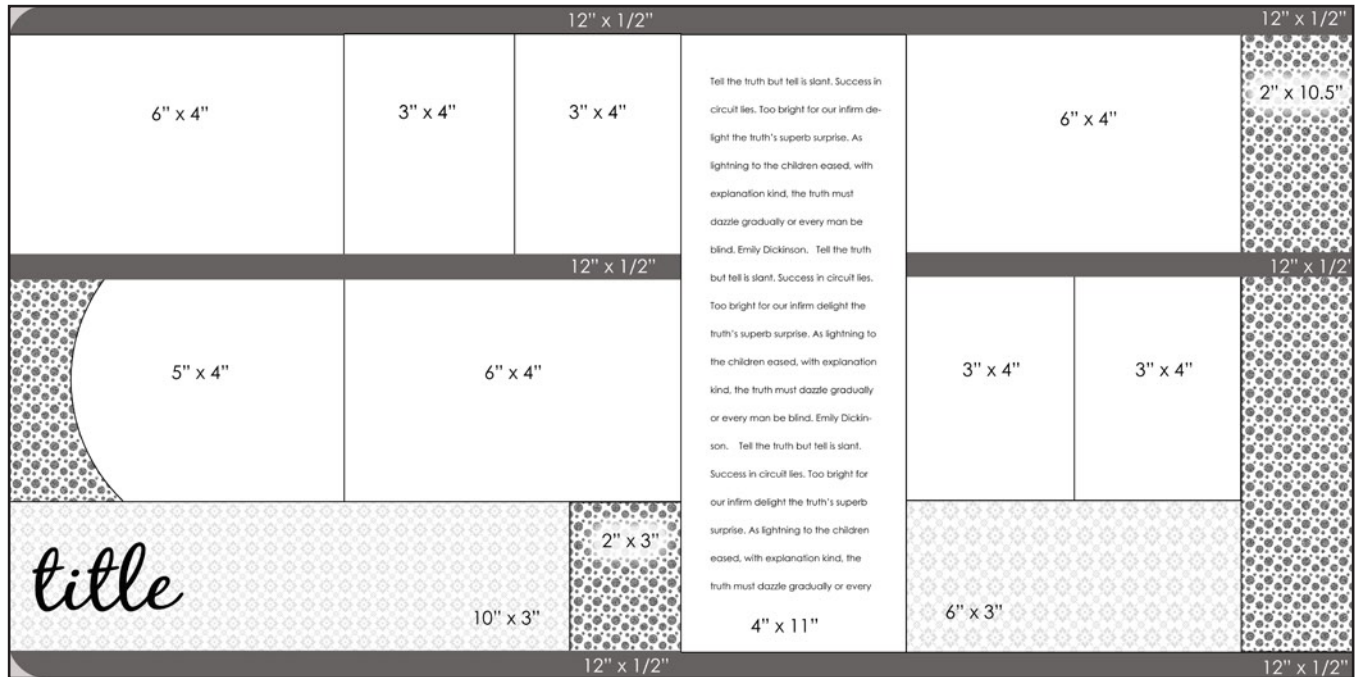
SKETCH 3-E



SKETCH 3-F



### SKETCH 3-G





## Lesson #4: On Tour

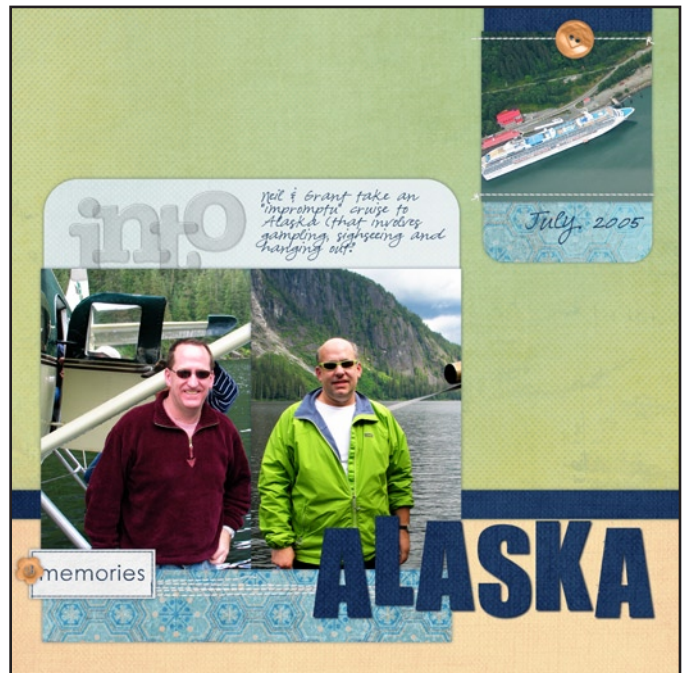
- Story Arc
- Color Strategy
- Journaling, Title & Memorabilia
- Sketch Bundle

### Story Arc

The “On Tour” travel experience is one in which many of the details are decided ahead of time--and, in fact, taken care of for you--so that you can relax as well as experience new sights and experiences.

There are many ways to go “on tour” from taking a cruise to going on guided hike and camping adventure. You might take a bus tour through Europe or go on safari in Africa.

The photos you take while on tour will include those of the sights you visit as well of those of the aspects of the tour experience (i.e., lodging, people, routines). A combination approach that mixes chronological telling of the trip with select subject pages would work well for this kind of travel.



*Into Alaska is the opening/cover page for the series from an Alaskan Cruise my husband went on with his brother. I used photos of the two of them from one of their outings. This uses sketch 4-D.*

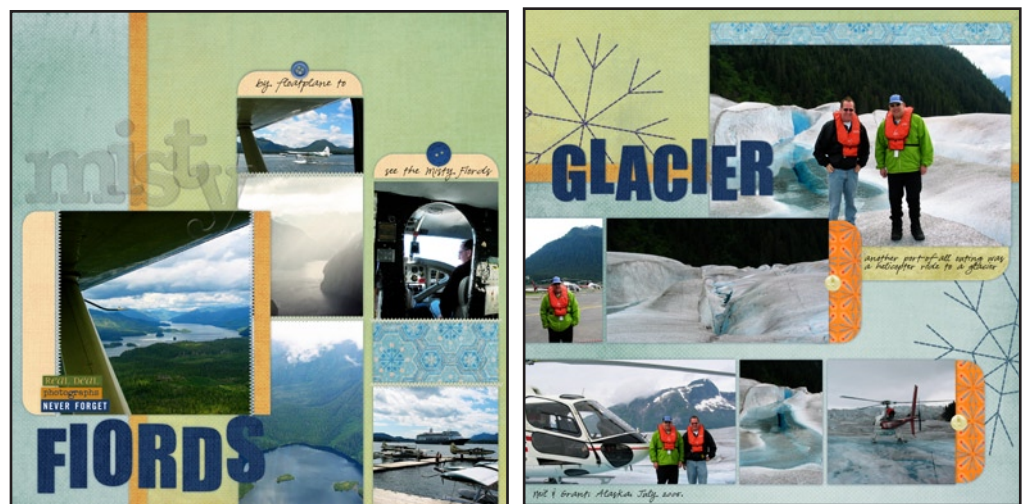
### **use a combination of chronological pages and subject pages**

Pull out your photos and begin to group them by whether they are a part of the sights you visited (those will go in order as visited) or whether they're a part of the travel experience (these will go on subject pages).

- possible subject pages
  - ◇ the means of transportation
  - ◇ the accommodations (see "Cruise to Alaska" on page 6 for an example)
  - ◇ the itinerary - stops
  - ◇ menus, room number, formal photos
  - ◇ the people
  - ◇ breathtaking sights along the road/water -- views from your room, train, deck
- your chronology
 

As you are grouping your photos, take a look at the volume you have for each sight and begin using the Page Planner to slot them for pages. Decide what your chronology "units" will be. For example you could organize things by day (Day 1, Day 2, etc ...) or you could organize by stop/outing/sight, of which there might be more than one in a day.
- don't forget to tell the stories of memorable occurrences that happened along the way.

*These two pages will sit opposite one another in the album. Each is from an outing during the cruise. Both are based on sketch 4-B. In "Misty Fjords" the focal photo proportions are changed. In "Glacier" sketch 4-B was turned 90 degrees and the two narrow columns reversed.*



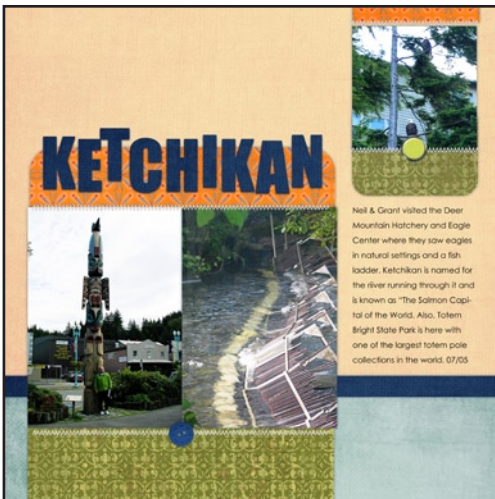
## Color Strategy

Use a split complementary color scheme to render the background of layouts from this week's sketch bundle.

While complementary colors are those directly across from one another on the color wheel, split complementary colors are "one off" from that opposite color. Take a color. Determine its complementary color--and then use the two colors on either side of it. (You can also use this color scheme with just two colors--the selected color and only one of the split complementary colors.)

A split complementary color scheme has the energy of contrast but with less force and tension than a straight complementary color scheme has.

With the sketches in this bundle you can use the three colors in "gallon-quart-ounce" proportions for your background AND you can vary which color is dominant from page to page. For foreground (photos, patterned paper, embellishments) work with values and tints of these colors as well as patterns and motifs to support each particular set of photos.



"Ketchikan" and "Glacier" are layouts in this series from two quite different locales. "Ketchikan" is one of the wetter and warmer locales in Alaska so on the foreground, I used a darker green to accompany the environment of pine trees. For "Glacier," though, on the foreground, I used a paler green and an "icy" blue patterned paper with a snowflake motif.

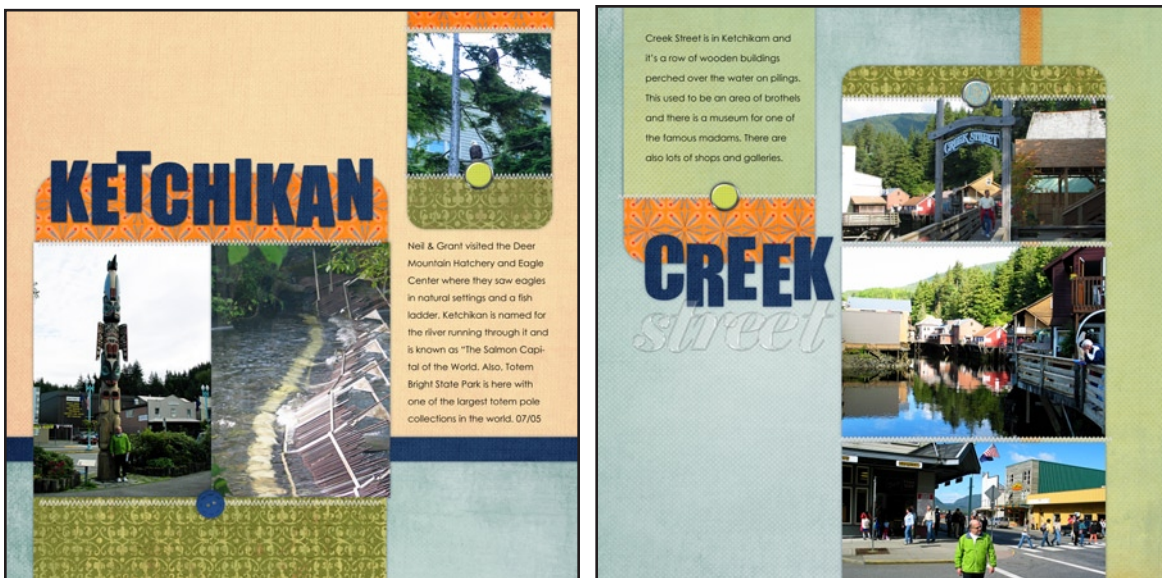
## Journaling

The journaling on the pages of your “on-tour” vacation will probably include a lot of facts and details. Much as you think you’ll never forget the name of that couple in the room next door, just write it down while it’s fresh. The dry details of the sights you visited are wonderful to have alongside your photos, both for yourself in later years and for others looking at your albums who might never have been to these places. Include your sense of the colors, smells, sounds, and tastes that stood out -- or that you came to take for granted during the trip.

In addition to all these facts and details, tell some stories about your time on this vacation. Things people said, memorable mistakes, or new understandings are all great fodder for stories.

## Title

For a unified look throughout the series, use your die cutter. Select one aspect (paper, font, size) of the title to keep the same on every page. For my series I used the same font on every page and cut my titles from dark blue cardstock. Some titles also include acrylic alphas.



“Ketchikan” and “Creek Street” are from different parts of one stop on the trip. I used two one-page sketches (4-D and 4-C). The papers, title work and embellishments are the same on each page and unify, while the contrast of horizontal background blocking on one and vertical blocking on the other signify they are indeed two separate pages.

## Memorabilia

There's a wealth of memorabilia you might choose to collect on your trip. When it comes time to scrap it, you'll need to make decisions about which of these mementos you want to include. Once you've pulled the pieces you want to include, go through them deciding which you'd like to be visible and readable on your page and which would work in pockets or booklets.

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.

It's the acid content in your items that lead to degradation. 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, including:

- scan and print a replica of the memorabilia to acid-free paper
- laminate the memorabilia
- use a deacidification spray, such as Archiver's Mist.

Once you've obtained your memorabilia and made it safe, here are some approaches for getting it into the 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.
- Use memorabilia as background or use it to fill in blocks/spots on your page.
- 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.



My husband did not collect memorabilia while on his cruise, but I was able to go to the cruise line's web site and use the information and pictures there to create some artifacts of the trip. I was able to find their itinerary which I printed on notebook paper (and which I used to put the album together in chronological order). They had a great suite on the ship which they told me a bit about and I was able to find the floor plan for suites on their particular ship which I've resized to fit in a photo spot in the middle column on the right. One other picture from the website that I included on this page is a map of their voyage, also resized and placed in the photo strip at top left. I used sketch 4-F with everything a bit larger than in the sketch.

## Sketch Bundle

On the following pages are 6 sketches. Keep in mind the design aspects that are in each:

- 3" wide or 3" high strips of photos. These may run horizontally or vertically. One end or side of these strips bleeds off the page.
- curved paper pieces at one end of each strip and on the focal photo
- blocked background of two colors or patterns (one larger than the other) and a third color/pattern used as a strip to separate the two larger blocks.

Some ideas for modifying these sketches include:

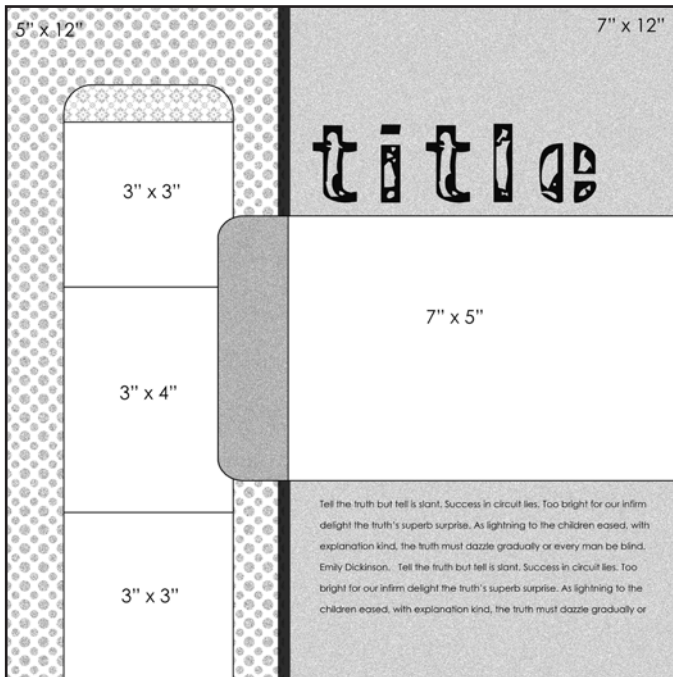
- change strip height or width, remove or add strips, reorder strips
- rotate or flip the entire sketch OR just rotate/flip the block background while keeping the foreground arrangement the same.



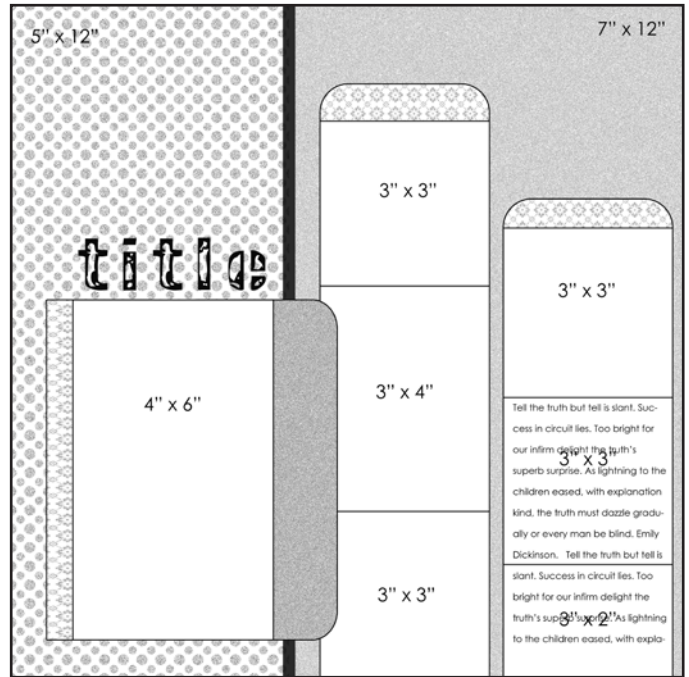
"Sea Kayaking" uses a version of sketch 4-E modified to accommodate fewer photos. I removed the middle row on the right and increased the size of the remaining rows.

SKETCH BUNDLE

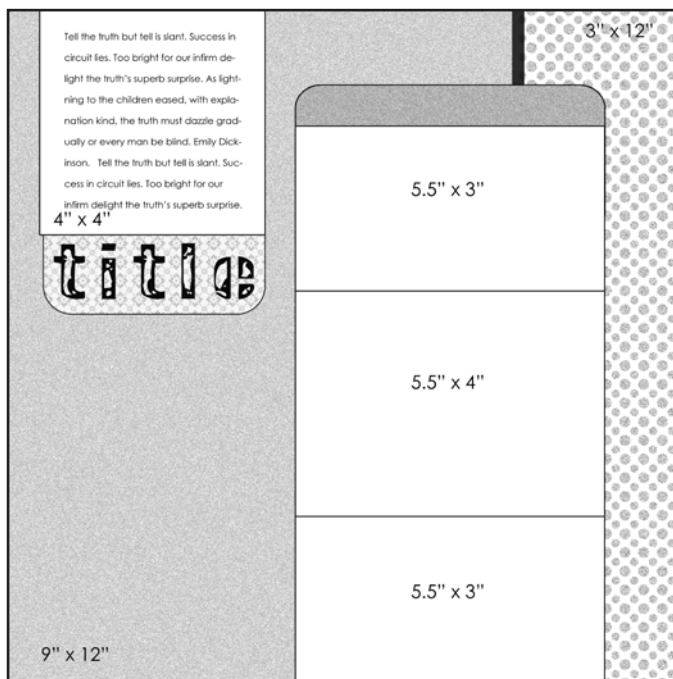
SKETCH 4-A



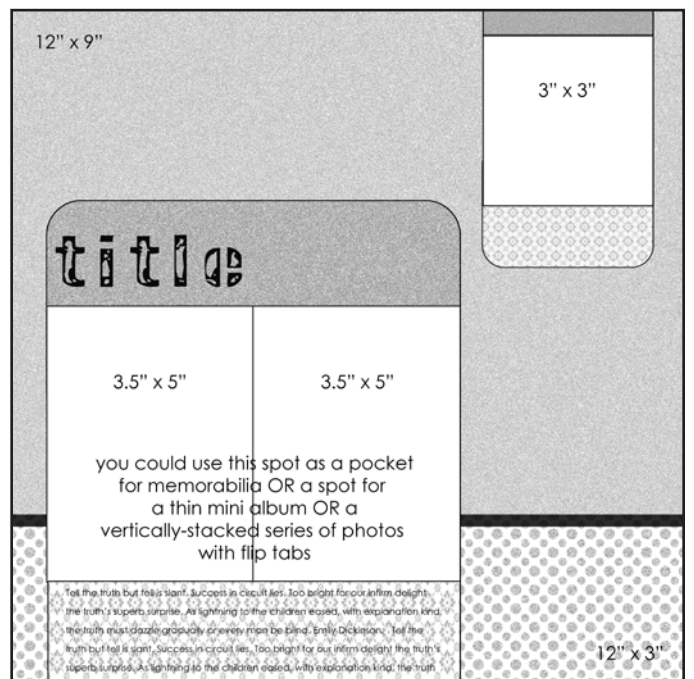
SKETCH 4-B



SKETCH 4-C

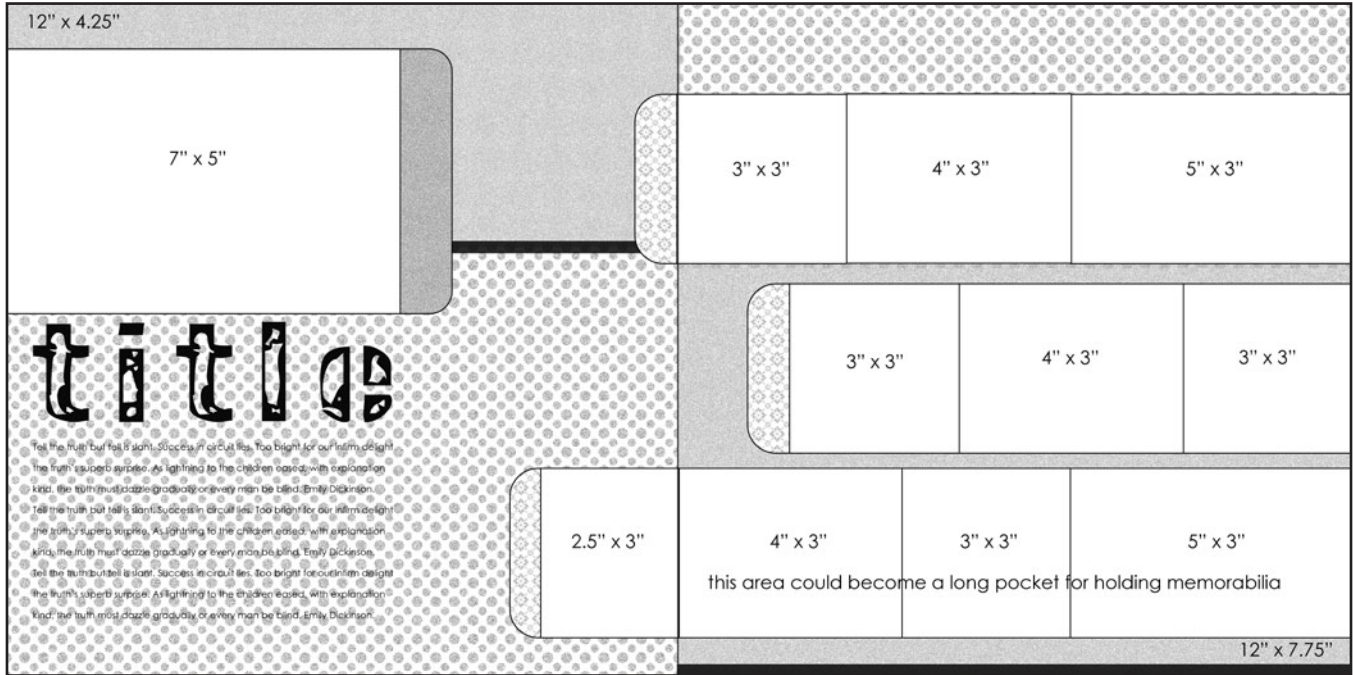


SKETCH 4-D

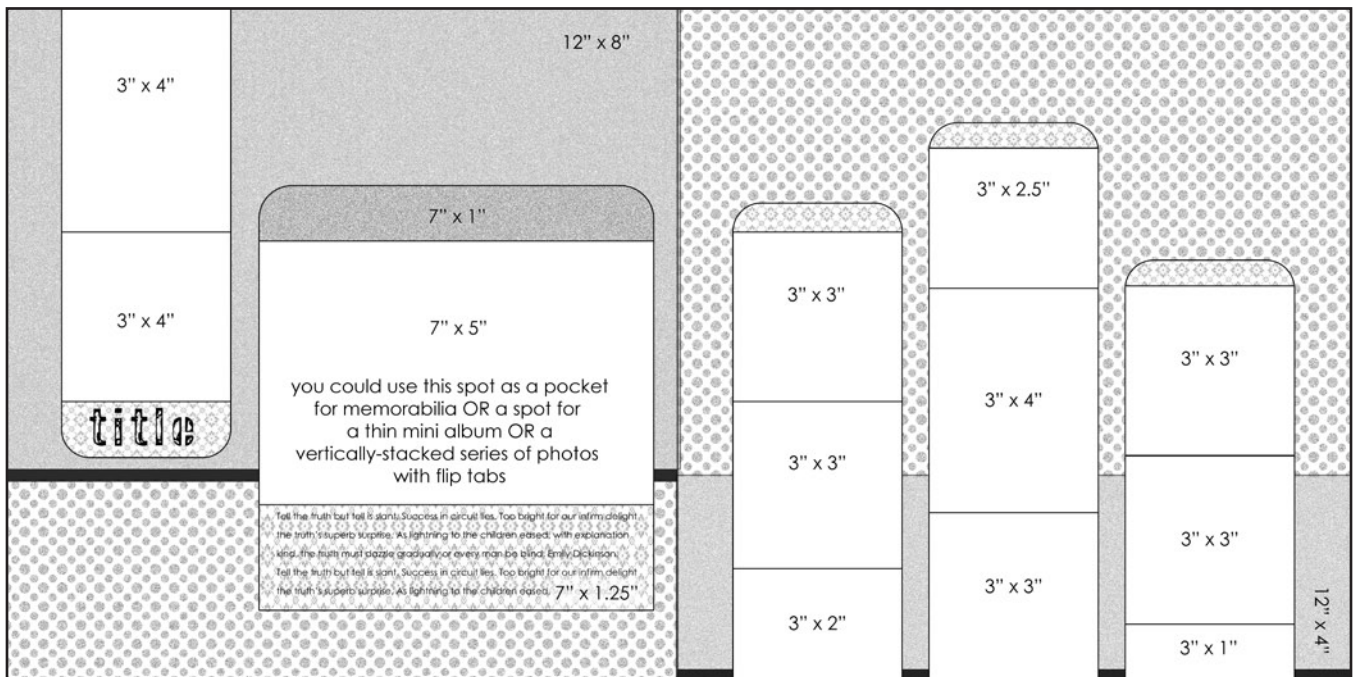




SKETCH 4-E



SKETCH 4-F



## Lesson 5: Themed Destinations

- Story Arc, Series Flow & Rhythm
- Color Strategy
- Design
- Sketch Bundle

### Story Arc

The “themed” vacation is one that takes you into a created world where you are doing more than viewing, where you’re entering into and experiencing a manufactured reality. You may have gone on a Disney vacation, visited a historic settlement where you’re re-enacting the way things were done in the past, travelled to Santa’s Village, or many other variations on the themed destination.

The photos from a themed vacation can cover a lot of territory, and they don’t usually require a chronological telling. Aspects of a large theme/ amusement park may include: characters, rides, performances, events, posed portraits, sights and more.

Your job is to define the pages within



Theme parks frequently offer photos of your group in setting you couldn't easily photograph yourself. The enlargement I purchased from our visit to StoryLand was a photo I wanted to scrap on its own and use as an introduction into the series.

the series, find logical groupings of those pages, and organize them in a way that gives the series a flow that makes sense and conveys the experience. As with the other lessons in this class, a good place to start is by going through your “stack” (print or digital) of photos and selecting the keepers and grouping them by subject and then, within subject, by page. Use the Page Planner to start defining pages and how they’ll sit in the series in relationship to one another.

### **Flow and rhythm**

With a series of pages that aren’t chronologically placed, the key to making the story accessible and understandable to your viewers is to consciously plan your flow and the rhythms within it. Think about the shape of a poem and then the stanzas within the poem and then the structure and/or rhythm of sentences within the stanzas. All of these provide a structure that helps you understand what’s in the poem and anticipate and better access the upcoming words.

For your series of pages from the themed vacation, you need:

- a way to unite ALL of the pages (repetitions)
- a way to unite related pages (other repetitions) AND a way to set groupings off from one another (contrasts)
- an ordering that makes sense

Repetitions give comfort and order. Contrasts catch our eye and delight. The two need to be in balance. Too much repetition bores but too much change makes it hard to find our bearings.



While in California, we visited California Adventure and Disneyland. I’ll use the sketch bundle from this class for all of these pages. I’ll incorporate contrast between the pages from the two parks with different color schemes. The Disney pages will use a complementary color scheme of blue and orange. The California Adventure pages will also use a complementary color scheme, but one of green and red-violet. I’ll use a third color scheme and a design with more white space for the pages from the hotel and dinners and other activities that overlapped the two parks.

What does all this mean practically?

- get contrast between groupings with any or all of:

- ◇ different color strategies/schemes/approaches
- ◇ an introductory/break page for groupings
- ◇ differing series lengths (i.e., use one or two pages that go together in between several pages that go together)
- ◇ design (for example, use a blocked design for one kind of grouping and pages with only one photo and lots of white space for another type of page).
- ◇ product (i.e., how you render your titles or embellish pages).



- plan to incorporate particular repetitions WITHIN a grouping AND other repetitions ACROSS the whole series using any or all of:
  - ◇ color
  - ◇ design
  - ◇ photo treatments
- product (titles, embellishments, patterned papers)

Here's another page that will be a part of the Disney series. On the previous page (in caption) I described how I'm uniting the pages across the whole trip and how I'm differentiating various aspects of it.

"Downtown Disney" uses sketch 5C with several modifications to accommodate all of these photos on a one-page layout.

## Color Strategy

Select a complementary color scheme and on a page-by-page basis, use one of the colors in a dark shade (black added). Use the second color in multiple hues and shades. This way you get contrast but it's not overpowering or confusing. The color rendered in a dark or pale shade will play back-up to its more saturated complement.

Complementary colors sit across from each other on the color wheel. The resulting high contrast between the two adds energy and contrast to the page, but you need to be careful to provide a balance that lets your photos and story still shine.



I used orange and blue for my Disneyland pages. I used a darker, less-saturated shade of blue along with a couple of more saturated shades of orange. On other pages I can reverse this and use a darker orange and brighter blues.



"Storyland" uses a looser interpretation of this strategy. I began with red and green and a darker but still quite saturated red for the background. The greens come in two shades: one quite pale and the other dark. I've even let a few blues and oranges in on the small strips of striped patterned paper. With just one enlargement on the page it worked to have more energy in the color scheme.

## Design

### Using themed embellishments

There are a variety of themed embellishments available. Here are suggestions for using them well:

- Use them IN ADDITION to color, photos, and other embellishments to convey theme. Do not count on them alone to set the tone
- Pair up common embellishments (like brads, ribbon, buttons, photo turns and tags) with your themed embellishments as you create embellishment groupings and visual triangles.
- Think about their placement not only on a single page but on all of the pages in the series, using them as support and a means of repetitions without taking the focus off the real story.



### Creating a sense of the "theme" without themed embellishments

- Let the look of the destination guide your choices -- in color, type treatment, and embellishments.
- Use literature and/or memorabilia from your destination as a springboard or even central part of your design.
- Use common motifs that support your theme either as is or modified to match in style.

Classic patterns in classic colors along with metal embellishments and flourish motifs fit with the style of an old British stronghold in New England.



## **Sketch Bundle**

On the following pages are 6 sketches. Keep in mind the design aspects that are in each:

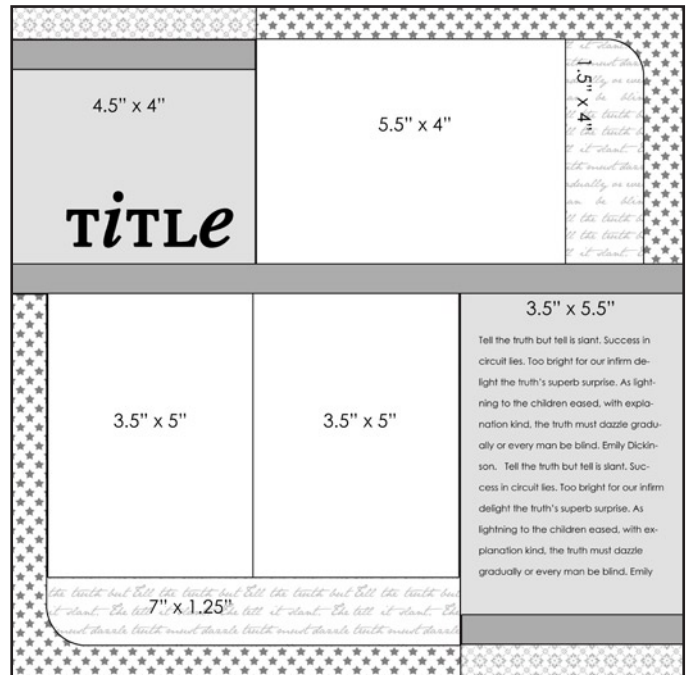
- two curved-corner mats layered under other page elements and sitting in diagonally opposite corners
- blocked background that situates matching papers in diagonally opposite corners
- a horizontal line running across the entire layout (sometimes broken, but implied)

SKETCH BUNDLE

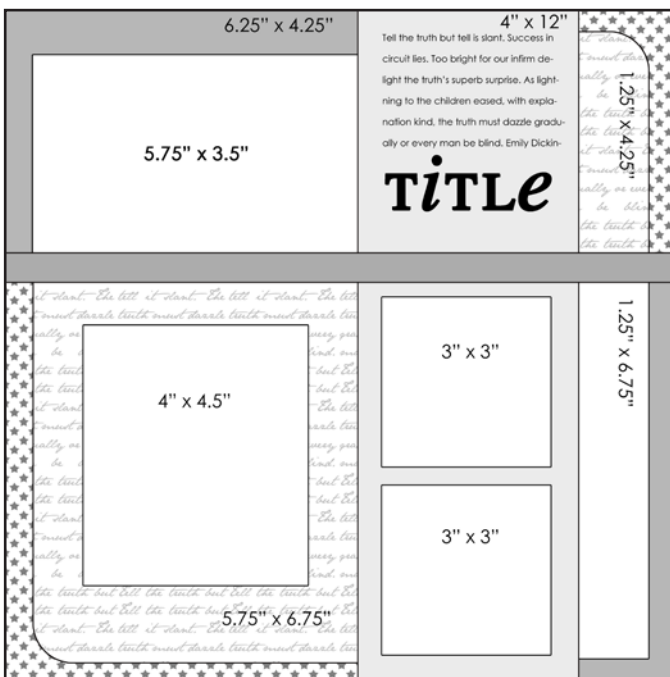
SKETCH 5-A



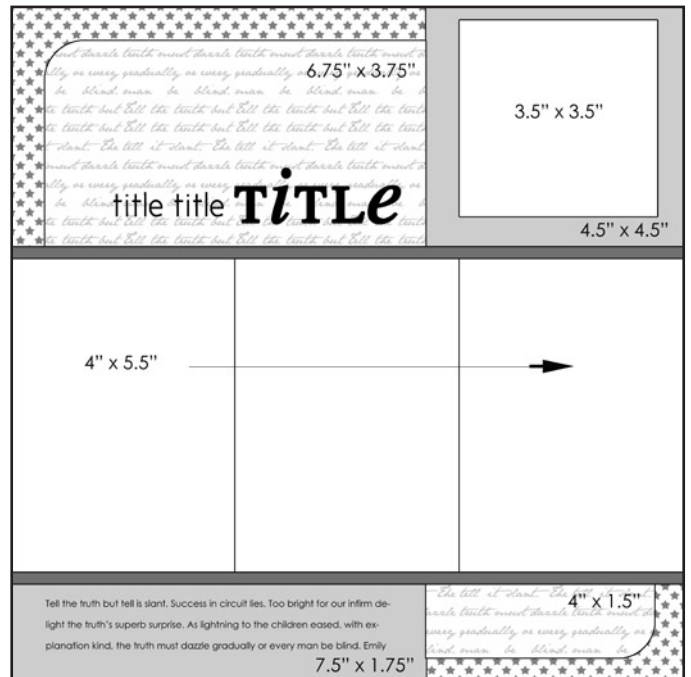
SKETCH 5-B



SKETCH 5-C

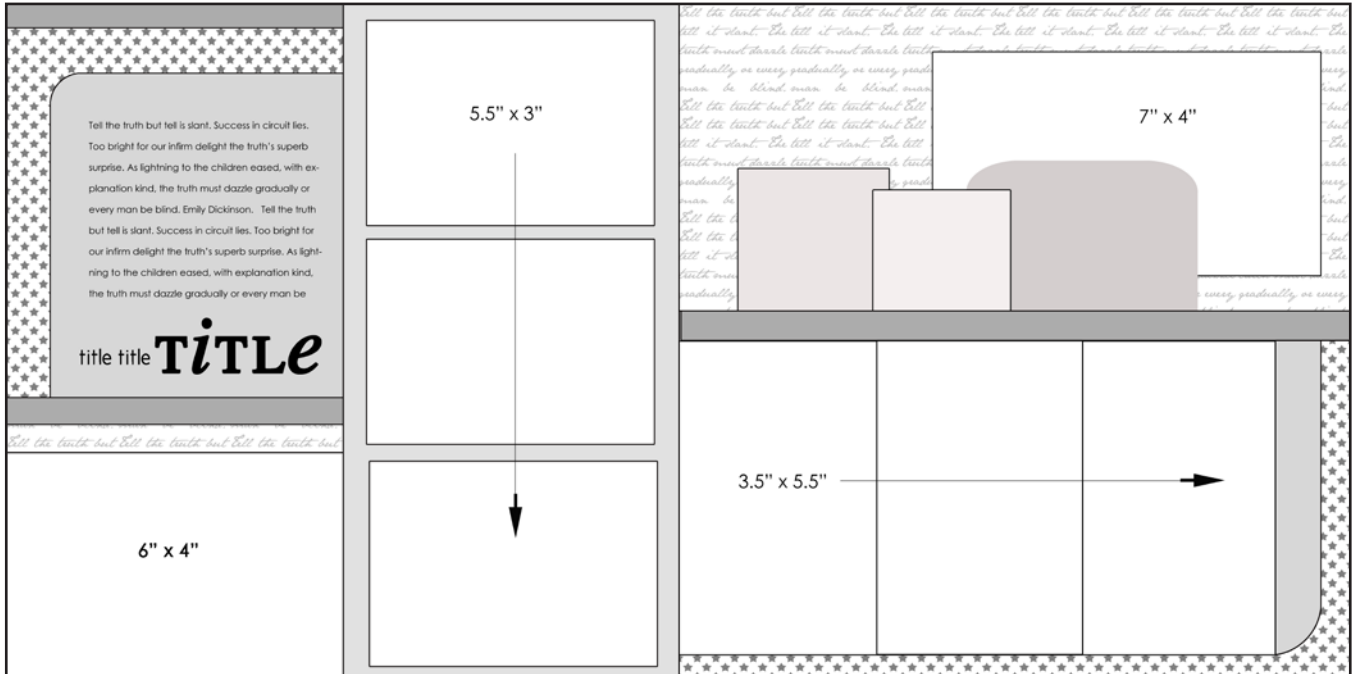


SKETCH 5-D

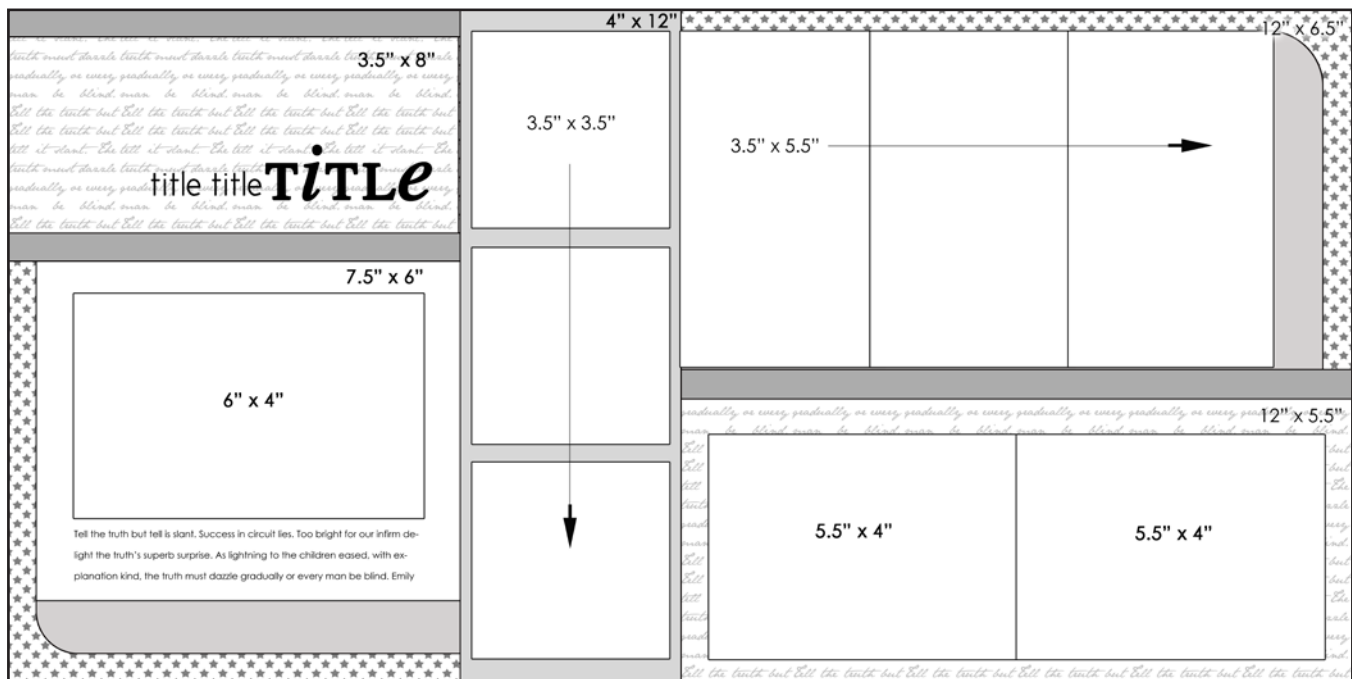




SKETCH 5-E



SKETCH 5-F



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## PAGE PLANNER

For any trip you are scrapbooking, make notes using the Page Planner that follows. These notes will help you figure out: what pages you'd like to make for your album and the order in which you'd like to present those pages. Making notes as you go will also help you develop color, journaling and memorabilia inclusion.

The first block (top left) on the first page of the planner is for labeling and making notes about the trip overall. Entering date, weather, and locale will help you think about the mood and look of the trip. As you move through your photos and expand your plan, make overall color and product notes in this square.

The rest of the squares are all the same and they are for describing and giving order to the individual pages for a particular trip.

Give each page a general description, and use the other prompts as needed to help you with your plan. Stating a general objective for the page (i.e., "introducing the vacation" or "showing us souvenir shopping") will help you focus as you select photos and write journaling.

For colors, quickly note what colors are in the photos for this page. If you do this for all of the pages in the series BEFORE selecting papers and other products it will enable you to coordinate and select more efficiently as well as achieve a unified look.

As you decide upon sketches to use, note them here as well as how you might modify the sketches for a specific page.

\_\_\_\_\_ TRIP \_\_\_\_\_  
date: \_\_\_\_\_  
weather: \_\_\_\_\_  
type of locale: \_\_\_\_\_  
(i.e., urban, rural, nature, themed, beach, park, mountain, indoor)  
color notes: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
product notes: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
other: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_ page description \_\_\_\_\_  
sketch: \_\_\_\_\_ flip \_\_\_\_\_ rotate \_\_\_\_\_  
objective: \_\_\_\_\_  
\_\_\_\_\_  
memorabilia notes: \_\_\_\_\_  
\_\_\_\_\_  
journaling notes: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
colors: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_ page description \_\_\_\_\_  
sketch: \_\_\_\_\_ flip \_\_\_\_\_ rotate \_\_\_\_\_  
objective: \_\_\_\_\_  
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memorabilia notes: \_\_\_\_\_  
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journaling notes: \_\_\_\_\_  
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colors: \_\_\_\_\_  
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\_\_\_\_\_ page description \_\_\_\_\_  
sketch: \_\_\_\_\_ flip \_\_\_\_\_ rotate \_\_\_\_\_  
objective: \_\_\_\_\_  
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memorabilia notes: \_\_\_\_\_  
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journaling notes: \_\_\_\_\_  
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colors: \_\_\_\_\_  
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\_\_\_\_\_ page description \_\_\_\_\_  
sketch: \_\_\_\_\_ flip \_\_\_\_\_ rotate \_\_\_\_\_  
objective: \_\_\_\_\_  
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memorabilia notes: \_\_\_\_\_  
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journaling notes: \_\_\_\_\_  
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\_\_\_\_\_ page description \_\_\_\_\_  
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\_\_\_\_\_ page description \_\_\_\_\_  
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\_\_\_\_\_ page description \_\_\_\_\_  
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\_\_\_\_\_ page description \_\_\_\_\_  
sketch: \_\_\_\_\_ flip \_\_\_\_\_ rotate \_\_\_\_\_  
objective: \_\_\_\_\_  
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memorabilia notes: \_\_\_\_\_  
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SCRAPBOOKING  
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