

tension
story
focus & flow

advanced design lessons for scrapbookers

by Debbie Hodge and *masterful*scrapbookdesign

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Chalk Cliffs on Rügen
Caspar David Friedrich, c. 1818

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Masterful Scrapbook Design.

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why these 10 lessons?

there must be more

You've read about design principles, and you're using your knowledge of them to make your pages, and, still, you feel like you could make better pages.

You're adding repetitions with variety, you have a focal point, everything is visually balanced, and, yet, your pages don't feel remarkable.

Is there more? Are there rules no one's telling you about?

there is more

Indeed, there are touches that matter, touches that aren't obvious once they've been done and yet a problem when they're not done, approaches that are less easy to articulate than those principles you might remember with the mnemonic

ECBARF. (If you don't, be sure to check out our free class [Design Principles for the Scrapbook Page](#).)

There are choices skilled designers make with an almost subconscious understanding of what will dazzle the eye and deliver a story that satisfies.

This class builds on your basic knowledge of visual design principles, giving you approaches for taking your designs to the next level by focusing on the addition of tension, story, focus and flow.

advice we give again and again

Last fall we began teaching critique workshops in which experienced designers Paula Gilarde, Emily Pitts, Doris Sander, and Celeste Smith gave scrapbookers feedback on how to improve their pages.

Between those workshops and the Masterful Scrapbook Design interviews, I spent 10+ hours each week analyzing layouts.

The ten lessons in this class came out of those many hours. These ten lessons come out of advice given over and over. And these 10 lessons come out of the work that I could consistently see in evidence on the polished pages of the designers I hire to teach. You'll see plenty of illustrations of the lessons here pulled from the pages of Masterful Scrapbook Design.

You won't use every one of them on every page, but you should evaluate their potential for each page.

three areas

The 10 lessons fall into three areas.

Tension. Tension, a balance between opposing forces, is integral to the best fiction, painting, dance, sculpture--and scrapbook pages.

Story. A page that tells a story has more impact than one that shows photos without sharing the details that aren't obvious. Use title and journaling -- both their content and their rendering -- to

make story and text a dynamic part of your page designs.

Focus and flow. A viewer needs a way --and a reason!--to "enter" into your page. Creating a compelling and decisive focal point and creating flow is the way you involve and please a viewer.

NOTE: As you use these lessons, you can click on any layout to get to a larger version with full supply list.

why this painting?



I chose the painting *Chalk Cliffs on Rugen* by Caspar David Friedrich for the cover of this class because I found it compelling and pleasing, and because tension, story, focus and flow contribute to its draw and appeal.

As I take in the painting, my eyes are drawn first to the view of the sea, a central and large expanse framed by tree branches and white cliffs. Next I look at the woman in red.

I'm curious about the story and worried about the safety of her as she looks to be on a steep incline near the edge of the cliff, perhaps holding onto the branches in the brush next to her. How strong are these branches?

And how safe is the man leaning over the cliff. And what is he doing or looking at? And what is the other man looking at? Why are they here and what keeps them here?

My eye has moved from the sea and through the trio and then back out to sea--and then I want to look again, more closely, because I'm curious and wondering what will happen next. I'm wondering about both the literal story and about the artist's deeper message.

tension

tension (n)

- a force created through stretching or pulling
- the interplay of conflicting elements
- a balance maintained in an artistic work between opposing forces or elements



Tension is an important element in making something beautiful. Consider the good guy and the bad guy in fiction; vertical columns supporting curves in architecture; hard movements combined with flowing movements in dance.

Tension gets attention.

When you set up a situation with tension, the viewer feels like something isn't quite right, that something might happen that the viewer doesn't want to miss.

To create tension, make things just a bit uncomfortable. A bit is the important caveat here.

Ways to add tension include: asymmetrical design, variations in density and proximity, figure-ground confusion, contrast, juxtaposition of conflicting elements, breaking space, and just breaking rules--a bit.



Three approaches we note in interviews with experienced designers and prescribe in our critique workshops for those working to improve their skills are:

Snuggle and separate.

Make groupings on the canvas that vary in density and proximity. Work to create a rhythm with these variations. The goal is to create tension in one area and release in another.

Break space and borders.

Space is the ground of a composition. It's your blank canvas. This space is inactive until it is broken into by form. That form could be your title or a photo or a cluster of elements. That form not only has its own shape, it affects the shape of the ground or space around it when it's placed. Break space (and the borders of elements and space) purposefully to create tension and energy.

Juxtapose conflicting elements.

Place a shark in a woodland setting and you've juxtaposed conflicting elements. Take a look at the parts of your page and see where you can make one "off" choice that creates tension and yet works. This could be an unexpected color or pattern or shape.



Snuggle and separate

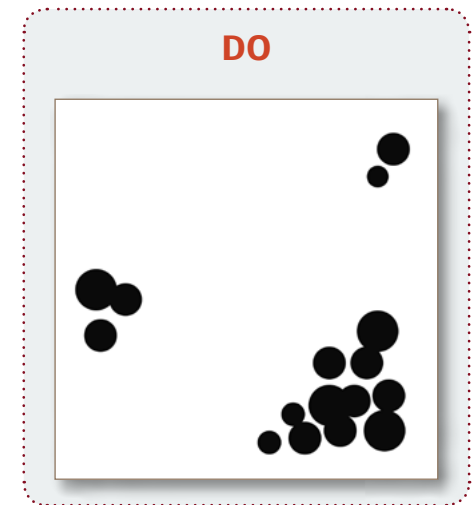
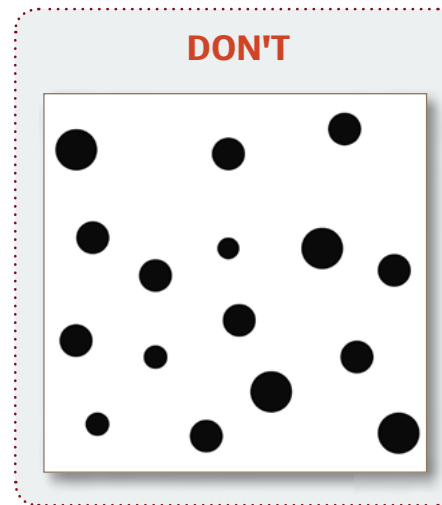
Your grouping of elements on the page, as well as their placement, can be used to create emphasis and flow and to create variations in density.

Think about looking at a crowd -- at the beach or the market or a party. There will be differently sized groupings. The members of some groups will be closer to one another than those in others. What's more, the groupings themselves will be spread out from one another. You'll know who is together and how close their relationships are by both proximities and distances.



Now look down on your canvas. You can create a rhythm with variations in density and proximity of your page elements. You can create tension in one area and release in another.

Some groupings will have their elements more tightly packed than others, pulled closer. Some will be placed at farther distances than others, pushed apart. Make these placements **with an eye toward creating contrasts in density.**



Create groupings with

- proximity
- overlapping
- a shared foundational element
- isolating white space

This first version of "Clever Pose" doesn't make decisive and clear use of proximity and distance in the placement of the elements.



The photo and strips are a clear grouping. The title, though, is spread out and not clearly grouped. Is it a group on its own? Is it grouped with the journaling? And what about the fox? There is a scattering of appealing elements here, but the page doesn't have tension, and it lacks clarity.

The titlwork exemplifies a common problem we see on pages in our workshops. The scrapbooker has a space to fill and a particular set of alphas which are spread out to fill "space." The alphas in "CLEVER" here are too far apart. The two words are the same distance from one another as they are from the photo block and the journaling block. The question is, thus, where do they belong? More importantly, there is an absence of variation in density. Such variation, when present, will create rhythm and flow.

The viewer is left wondering: where do I start to look here? What's more important? Is it the spread-out title or the rich photo grouping?

In the revised version of "Clever Pose" below, the title alphas and words are snuggled in closer to one another and they are grouped with the journaling. Three things make this grouping clear: 1) a shared mat, 2) proximity, and 3) isolating white space.

The fox is now grouped with the photo of the children and their clever pose by overlapping. It is a reinforcement of the idea of "clever as a fox."

The new cluster at top right adds a third area on the page. We now have clear white space and clear groupings, variations in density, tension in some areas and release in others.



Layouts by Debbie Hodge.

"Hodge Brothers" is built on a blocked base that provides a home for each part of the page: title, journaling, photo, and embellishments.

The problem with using the base in this expected way is that it's just that: expected.



Layouts by Debbie Hodge.

Expected lacks tension.

In the revision of "Hodge Brothers," title, photo, and embellishments are clustered together, with the second word in the title made large enough overlap both the first word and the photo.

This cluster is placed at the intersection of the very borders that defined the separate placement of elements in the first version.

A doily and button at top left is a second grouping and the journaling stays where it is. It's a third grouping.

Notice how the white space is changed in the new ver-

sion as a result of the groupings. In the first version, the white space has regular, rectangular shapes, primarily in the form of margins around the elements. See the margins around the photo in the top right block and again around the journaling below.

In the revision the white space in the top two blocks now has a shape that is made up of both angles and curves. It has tension.



The reason for "snuggle and separate" is to get variations in density. You can get those variations with a number of approaches.

Look at each of these pages by Masterful Scrapbook Design teachers, and consider how elements are clustered, the varying densities and proximities both within clusters and between the clusters.

Kim Watson uses color, value, and proximity of clusters to create rhythm on "Chats About Life."

Karen Grunberg's "Proof of Progress" has more consistency in values and relies on the changes in her clustering. Half doilies unite edge clusters while proximity unites the titlework.



Layout by Kim Watson from MSD "On Trend."



Layout by Corrie Jones from MSD "Oomph & Polish."



Layout by Karen Grunberg from MSD "Telling Stories."



Layout by Sara Gleason from MSD "Style."

Corrie Jones created rhythm here with clusters of negative space (punched clusters of stars) backed up by colored papers. They stand out against with white canvas, circling around and leading into the darker heavier focal point cluster.

Sara Gleason works with primarily light values here, adding breaks of tan and gray. Circles overlap to create a large cluster. Spots of pale and loose (less dense) journaling add to the page rhythm.

Break space and borders

Space is the ground or field of a composition. It's inactive until it's broken into by form.

Once form breaks into space, the proportions of negative and positive space are altered. Those proportions can be static or dynamic. *To add tension, break space in unexpected, asymmetrical ways.*

It's easier than you might think to start doing this. Begin with your "go-to" page foundations (i.e., a blocked design or a band or a cluster). As you move forward with your page, look for one or two impactful ways to break away from your accustomed approach.

In addition to breaking the big space of the blank canvas to add tension, you can get tension by breaking the internal lines of your composition.

Grid lines, frames, and even the spacing between your lines of type are all places to consider making unexpected placements to get tension on the page.

Always, always, always: when you make choices aimed at adding tension to your page, do it in small and purposeful bits. Too much tension equals chaos.

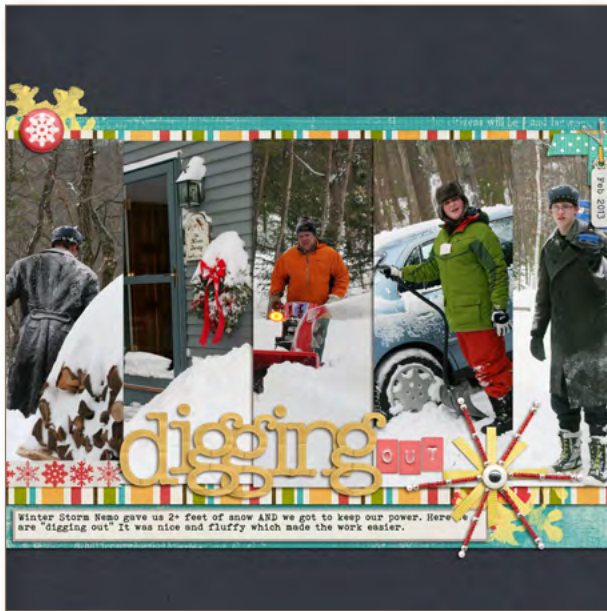


break space

take a foundation from static to dynamic

Arranging elements in a horizontal or vertical "band" on the canvas is an efficient and appealing way to put a page together, and it's an approach I use frequently. Understand that you can begin with any solid and predictable foundation, and then, by breaking space and/or borders creatively, end up with a dynamic page.

The elements in the first version of "Digging Out" are arranged in a horizontal band. All photos are the same height and two patterned papers run the width above and below the band of photos. The embellishments break out into space at top left and bottom right of the



band. It's a solid composition with enough breaking of borders to work.

The second version breaks space in a more dynamic way, with photos cropped to different heights and placed without a common baseline. The paper borders are less regular than in the first, also. It's unexpected and interesting. It's not necessarily better than the other version--if your preference is for order, you might well prefer the first.

Dina Wakley's "Big" is another page based on a band foundation, but with much more dynamic results. Her band is established by a series of three large circles, and her photos are layered over these circles in a triangular cluster that breaks space in unexpected ways.



Layout by Dina Wakley.

break borders
cross over gutters,
grid lines and bor-
ders

Like the band foun-
dation, the grid or
blocked composi-
tion is a tried and
true starting point
for scrapbook pages.

It's especially good
for organizing the
many pieces of your
page: photos, title,
journaling, and
pretty bits.

If you stick within
the boundaries of
your grid, though,
the design is pre-
dictable -- and the
only thing connect-
ing and grounding
your elements is the
grid organization.
On the first version



of "Cotton Eye Joe," every element is within its compartment of the grid. On the second version, embellishments, cross over, grounding and adding flow and visual interest.

See the many little bits on "Bus Stop" that do the same.

break out of frames

extend an image or type out of its borders or frame.

Silhouette a part of your photo (or a fussy-cut element on patterned paper) and let it spill out of the "grid" that organizes your elements.

On "At Home," the photos are arranged in a row on a band of cardstock. One photo is partially silhouetted and the boy's



head extends off the band, thus breaking space. A bit of the title spills off the band, also.

On "Friday Nights at King Pine," fussy-cut bits of the patterned paper spill outside the grid compartments of the design.



On Jana Morton's "Fifties," Jana extracted a grouping of young men and layered them over the very ordered series of photos in a filmstrip. The grouping is repeated and blended into the background, bleeding off canvas edge and, thus, breaking another border.

Layout by Jana Morton from MSD "Old Photos."

break images
use unexpected crops to add tension

Any time part of a known shape or image is cropped away, the viewer's mind fills in the missing part. The result of requiring this of the viewer is that they are more actively engaged.

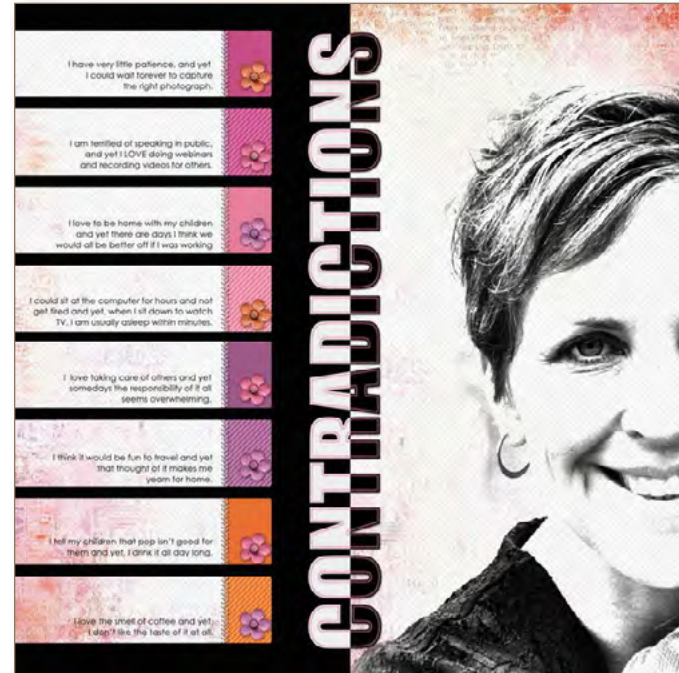


See this done with faces in "What's the Haps?" and "Contradictions." And check out the tree at bottom right in "Bus Stop"

break canvas edges
get your viewer perceiving that your composition extends beyond the confines of your canvas.

When a known image or shape bleeds off the canvas edge, not only does the mind fill in the missing part -- the mind perceives that your image takes up space off the canvas. It becomes bigger than it actually is in the viewer's mind.

Jana Morton has done this on "Contradictions" with her



dramatic portrait crop.

The clusters on "Splitting Wood" abut or bleed off the canvas edge. The form of each one breaks into the space of the canvas.

It's more expected to see white space going around elements, but here it runs between them--and the composition is one with strong tension as a result of how space has been broken.



break type

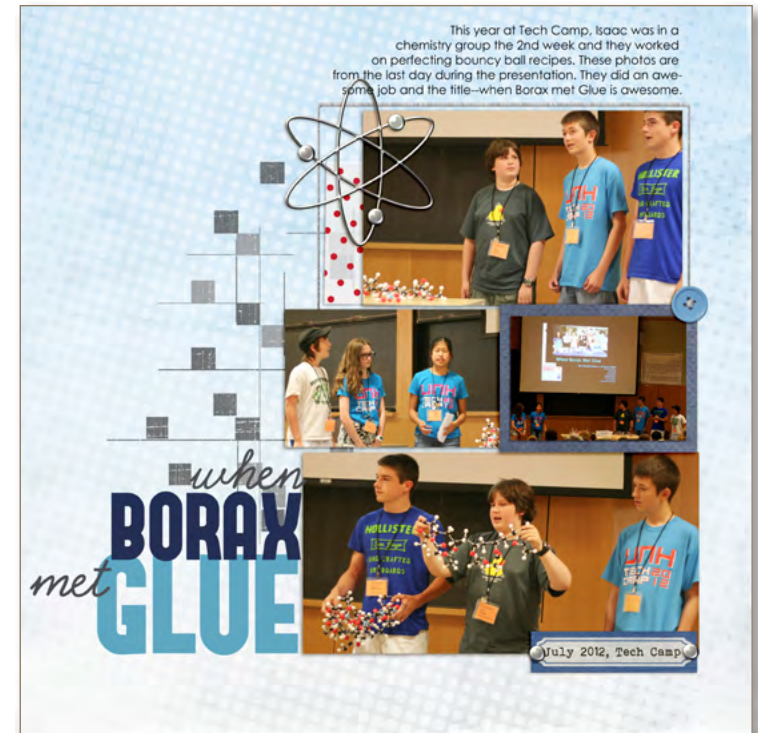
If your type is simple and the words obvious, you can crop away part of it and, not only will it be understood by the viewer, it can be a more dynamic part of your design.



Layout by Tiffany Tillman from MSD "Layout."

Tiffany Tillman broke the borders on her title "Girl" along the top and bottom. What's more, the breaks are at differing angles. The viewer understands it though

because it's a simple word rendered in a bold, chunky, outlined typeface. The resulting comic-book look reinforces her page theme and delights the viewer's eye. Notice how she's also broken the photos with unexpected crops.



On "When Borax met Glue," I've broken into the spacing between two lines of type: the top of "glue" presses up against the bottom of "Borax."

The unexpected treatment eye catching, and it supports the page theme of chemical "bonding."

break the whole and the parts.

Doris Sanders' "Manly Pursuits" is divided into 3 blocks. As a result of this division, Doris now has the space of the entire canvas to break as well as the space of each block.

Notice how two photos fill the block at top left. The block at top right has one photo coming in from the top edge and, thus surrounded by space on only 3 sides



Layout by Doris Sander from MSD "On Trend."

(rather than the usual 4 sides). The bottom block is broken by the journaling and title work.

Finally, the swoop of gold leaves crosses all three areas. It breaks these individual blocks and the entire canvas with an organic swoop that breaks the space gracefully.

Juxtapose unexpected elements

Place a shark in a woodland setting and you've juxtaposed conflicting elements--and introduced tension.

Take a look at the parts of your page and see where you can make such an "off" choice. This could be an unexpected color, pattern, shapes or lines.



Juxtapositions in color. Papers and elements on "Cukes in Vinegar" feature greens and golds on a neutral gray. The cluster below the journaling has the unexpected touch of blue. The blue stands out. Even though there are subtle blues in the photo, it feels almost "off." It's close enough to green, and there is so much green, that it seems it should be green, too, rather than blue. And, thus, there is tension.



juxtapositions in pattern and motif. The patterned paper strips on "Received" are bold and chosen to create a comfortable and old-fashioned hominess. The orange and purple print, though, doesn't have the same old-fashioned feeling and the purple is "off" from the rest. It works though because: 1) it's in a small dose, and 2) because there is a strong focal point, and 3) flow is created with repetitions of blue. Not only does it work, its "off"-ness adds tension to the piece.



juxtapositions in style. Look for a small addition you could make that's a detour from the style you're working in. Think: eclectic.

On "Play," the styling is French Country, a style that's aimed at evoking the casual, natural elegance of French chateaus. The chicken, colors, prints and buttons all support this style. The smiley face, though is 70s kitsch: a little bit of something different.



juxtapositions in line and shape. Dina Wakley's foundation for her photos on "So Big" is a series of three large circles.

The small triangle at the left and the orange "X" next to the title are each singular in their shapes, and the series of large circles emphasizes that singularity, adding tension to the design.



Layout by Dina Wakley from MSD "Inspiration."



Layout by Lisa Dickinson from MSD "Style."

The foundation on Lisa Dickinson's "Favorite Photos" is a layered base of rectangles. Circles are added in the stamped bands and the pinned labels. Finally, Lisa added two diagonal lines with the placement of bead-topped pins. The rectangles are used in a "gallon" quantity, the circles are the "quart" quantity, and the pins are the "pint." Interestingly, it's the diagonal lines the pins define that are in the minority, that guide the eye through the page and to the bold titlework.

story

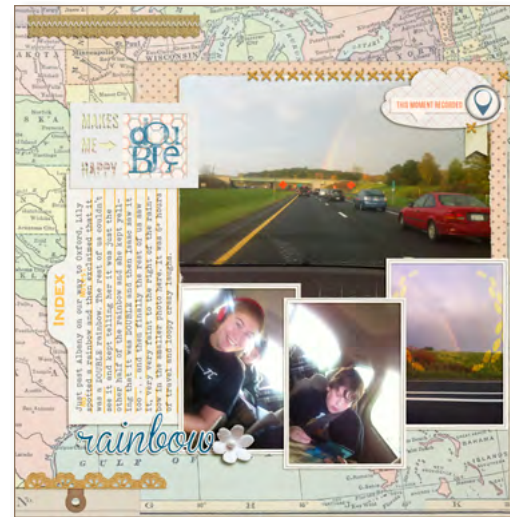
You benefit from telling the stories of your life. In the telling of a story, you better understand your life. You examine why an event matters, why you do the things you do, why certain things that others do matter so to you. Retelling the story of your life helps you better understand your own history and move forward.



The people in your stories benefit when their stories are recorded. To be seen and understood is to be loved.

Even when I don't record the details of a story exactly as they happened, still my sons and husband treasure those stories, and they find their truth of the experience as they reconsider the story. They get to see how I view them. They know that their role in our family, their words and ideas and actions are all recorded--to be revisited, to be shared with future generations.

Even when you don't think there's a story, when you just want to put a photo you love onto a page with products and design that evoke a desired mood, there IS a story. There is the story of why and how you came to take this photo--and why this photo matters so much that you want to put it on the page. And why you chose the colors and images you've added to the page.



This past October, my best friend and her daughter made the 350-mile trip to my parents' home with us. I wanted to record the road-trip, but it would have made for a so-so page without this story of how Lily freaked out when she spotted a double rainbow--and of how the rest of us couldn't see it which escalated the freaking out. This detail is a trigger that evokes stronger memories of the trip.

Again and again in our workshops, we find that many pages benefit tremendously when story is added or deepened.

There are very specific things you can do to oomph up your story.

- Use both title and journaling to tell a story.
- Select appropriate type.
- Render type and journaling in shapes that enhance your design.
- Work to achieve synergy between title and journaling.

Tell a story

Meaningful pages go beyond the obvious, to make clear the bits we can't figure out from looking at the photos.

On a page about a fall outing to an orchard we know that apples can be sweet and crunchy, and if we see a photo of someone at the orchard biting into one, we make that connection without being told. What we don't know is that the high-schooler in the photos had to be begged to come along on the outing.

Let your photos show the obvious. **Use your title and journaling to tell us what we don't know.**



1.

This is a pretty page of six kids sitting on a stone wall. It's pretty, and it may evoke a feeling of happiness in the viewer, but it doesn't convey any other information.

2.

This page tells a bit more. Via a simple "label" title you know that the kids are cousins. Perhaps you can guess that they are at a family gathering.



3.

This final page tells a fuller and more satisfying story. The title is a fun play on "relations," and the journaling provides details about this day and a photo taken in this same spot years earlier.



Layouts by Debbie Hodge.

3 goals that yield knock-out titles

1. Set tone with your title.

Both the content of your title as well as the materials and styling you use for rendering it can set page tone, which makes the page more immediately accessible to the viewer.

The first version of the page shown here has a simple, pre-made, wordart title, "Captured." It's a nice sentiment -- that I've "captured" my son's likeness--but it doesn't tell much of a story.

The title on the revised version is "What's the Haps?" It's rendered with a bold fun alpha placed a bit askew and curled up for dimension. The second typeface in the title is a showy script.

2. Use your title as a path to deeper meaning

Great fiction tells us two stories: the story of the incidents at the surface and the deeper story of why these characters and their situation matters. Scrapbook pages can also tell two stories, and your title is one of the tools you have for getting at the deeper story.

It wasn't until I wrote the page journaling, that I



had my title: "What's the Haps?"

It's a line from the journaling, and a line of dialogue from my son.

It's the heart of the story, because this page is about my son's curiosity, his love of socializing, and of his light-hearted acknowledgment of this "nosiness" of his whenever he overhears my conversations on the phone.



3. Use your title to strengthen visual design

A well rendered scrapbook page title contributes to the goals of catching and guiding the viewer's eye in order to convey information and evoke emotions.

The titlework here is strong and becomes the first stop, or focal point on the page. It's placed right next to my son's

face in a photo with an unexpected crop. The unexpected crop and proximity with the title work, unite the two and make them a strong focal point for the page - a focal point that's a great lead-in to my journaling.

6 kinds of titles.

1. Label plus descriptor.

Start with a label--think "Snow"--and that can work fine. But what about if it's a special snow? For example: "First Snow" or "Unexpected Snow." One modifying word can add another level of specificity to your title.



2. Go "word mining."

Some simple word mining can yield several titles that go beyond the obvious. Take a look at your photo or photos and begin by listing nouns. Try to get more and more specific as you list them.

Do the same with adjectives and verbs. I could look at a photo of two girls and begin with "friends" and then, knowing these girls, the associations that come to mind are mates, companions, students, swimmers, conspirators, and partners. Come up, also, with a list of adjectives and a list of verbs the photo makes you think of.

Look through the lists to see what titles might occur to you when you combine words or expand on what's there. In my example I ended up with several ideas including "Drama Girls," "True Companions," "Imagination Partners," and "Always Talking."

3. Questions, Messages & Advice.

Your title could be a statement to or question of the subjects in your photos. Try looking at your photos and making a quickly brainstormed list of the things you'd like to tell your sub-

jects or that you'd ask them.

This might be a tongue-in-cheek question or advice or a thoughtful pondering on something you really wish you could figure out.

Look at your photos—and at your subjects in the photos--and make a list of things you might have asked both at the moment the photo was taken AND now.

4. From the journaling.

A really great source of titles is page journaling. Try writing your journaling and then



Layouts by Debbie Hodge.

looking through it for a line that epitomizes your page subject.

5. Word play. I find that when I have titles that play with words and double meanings they usually just occur to me as I work. That's how it was with "You Relate." Starting with "cousins," I went to "relatives," "relations," "relate!"

6. A memorable quote or line of dialogue. Things that folks in your life say can be a great source of title material. It could be a funny one liner or a message that resonates.



6 ways to write meaningful journaling

1. Begin with a photo

that compels you. Select a photo that compels you, one that you really love and keep coming back to, and then begin journaling about the concrete circumstances of the photo.

When was it taken? What was going on? If there's something in the photo that's important –

a place or thing – write about that. If you keep on journaling past the concrete details, you often find yourself getting to the real heart of meaning.

2. Pay attention and make notes. Some “ah-ha” moments are complex and not easy to articulate. An understanding

that you just “get” in your mind and heart may not be easy to talk about. When you have one of those, though, stop your mind a minute and tell yourself to remember this.

As soon as you get a chance, write about it--and, again, it's always best to start with the concrete and trust it to move you to deeper meaning.

I began "Cukes in Vinegar" unsure of what story I could tell in the journaling. As I always do when I don't know the story, I began with the concrete details in the photo. I saw myself and my cousins, and my grandmother.

My eye moved to the table, ketchup, hotdogs, chips, a jar of olives and a glass dish of what had to be cucumber slices in vinegar, water and pepper. I've never had them anywhere else, but they were a staple of our picnics.

I noticed also that the barn looked then as it looks now -- except for the cars. I thought about how it was stressful for my mom dealing with a mother-in-law who never knocked and my cousins and their family next door, too.

I had my story. There were stresses, and there were so many comforts, too. Chief among those comforts was the constancy of peace in our lives.

3. Connect the specific to the general. Small exchanges and incidents in our daily lives are often indicative of important character traits, of repeating patterns, and even new trends. Making those connections explicit on your page lets your viewers in closer and gives them a deeper understanding of and appreciation for the lives you're recording. What's more, writing through these things often reveals them to you as you write.

4. Look at behavior. Look at your own behavior or that of someone in your life from many angles. Try to understand the motivation for the behavior. You might ask: Why am I always late? Why does my son avoid competitions?

5. Use concrete and significant details. Meaning doesn't have to be a grand epiphany, and often times beginning with the concrete details of the moment or event you're scrapbooking is an effective springboard for finding meaning.



Layout by Debbie Hodge.

Concrete details are of images that can be sensed (seen, heard, touched, smelled, even tasted). Including details gives your image specificity. “Creature” is a vague word. “Animal” is more specific but still leaves a lot to the imagination. Tell us about your “long-haired Persian cat with a wide face,” though, and you’re getting specific.

Significant details are those that matter to the story. You don’t need filler. A significant detail suggests an abstraction or feeling like beauty or stress or joy without using that abstract word. When you write the detail rather than the abstraction you’ve got a more compelling piece.

6. Avoid schmaltz

Sentimentality is the exaggerated and affected use of emotion in writing. It bypasses complexity, looking at things as clear-cut, black and white, relying on clichés and abstracts to grab at a reader’s heartstrings.

Emily Pitts was taking photos of her son and friends with airsoft guns when an ice cream truck came by. She heard the music, but no one went running for money or the truck. It marked a new era in her son’s life and that is the story Emily tells here quite movingly without any schmaltz.



Layout by Emily Pitts from MSD "Telling Stories."

In both your writing and your photos, focus on conveying how you experienced something concretely (as opposed to naming your feelings) including any of the five senses for which you have relevant information. Relevant is key -- detail for detail’s sake can weigh things down and make it hard for the reader to figure out what’s important.

Photos can show lighting, colors, and specific sights. In your writing, you can include smell, sound, touch, and taste.



Layout by Emily Pitts from MSD "Telling Stories."

The best way to do this writing is to allow yourself to initially free-write and then revise with a checklist:

- Use no more than 20% abstract concepts and 80% concrete description.
- Avoid “pretty prose” by eliminating streams of adjectives, adverbs, and metaphors.
- Avoid clichés, simplistic expressions, and “Hallmark”-isms.
- Be clear. Revise language that’s “fuzzy,” i.e., sweet and abstract, and replace it with concrete details.

“It’s a meatball” is a story that’s retold often in Emily’s family. It’s about her son at the Ikea cafeteria saving a meatball in his cheek for later.

Stories like this connect generations -- and always bring a smile and a laugh.

Know your type

Type allows you to record the stories of your photos in words. Type is a tool for making language visible.

Type is made up of lines and dots and shapes. Understanding that, choose your type to support your design and story. Even if you're using pre-made chipboard alphas, stickers, rub-ons, stamps or something other than a printed or die-cut font, those alphas are rendered in a particular typeface.

Choose a typeface knowing its purpose (is it for titlework or journaling?), the mood and message it should convey, and how it will fit into your design. How much visual weight does your selected type add? How does it contribute to flow? How does it support the telling of your stories?

1. choose typefaces for purpose

Choose typefaces that were designed for the purpose for which you are using them (i.e., use display fonts for headlines and body copy typefaces for journaling).

A font designed for headlines or posters won't function well for journaling. A typeface designed for extended reading loses its impact in relation to how large it is blown up.



Layout by Debbie Hodge.

Type in all-caps is less readable than type in lower-case. While it isn't a good choice for journaling, it will work in limited amounts for titlework, as seen here in the word "Finding."

The "swashy" display font used for "snow" is also good for titlework but not for journaling. The journaling here is rendered in a monospaced "typewriter" font.

2. choose typefaces for mood and message

A typeface has a personality. With a change in typeface, you can go from formal to casual, from serious to funny, from stylish to conservative, from modern to old-fashioned.

Depending upon its personality, a typeface can set the tone of your words and even evoke a feeling.

Take a look at this typeface

RALEWAY

and now write down several words that the typeface makes you think of.

For me, this typeface makes me think: "clean, simple, spare--and yet just a bit playful."

Here's another one

cookie

This typeface makes me think: fun, casual, sweet.

Because of these connotations, these were great choices for my title on "Easy to Tickle."

Raleway worked for "Easy" and Cookie was a good match for the words "to tickle."

If you look at a font and can't come up with any associations, try thinking of opposite associations with it. If you're still stuck, then it's probably not a font for setting a mood.

I found the fonts used on "Greek Festival" by searching the Internet for "Greek font." "Greek" is rendered in Pegasus Normal and "Festival" is in Archeologicaps.

MOOD AND TYPE QUICKGUIDE

1. Know what feeling you want to evoke.
2. Search for fonts by theme, mood, era, feeling.
3. Look at a typeface, associate, and then opposite associate.



Layout by Debbie Hodge.



Layout by Debbie Hodge.

3. correspond or contrast typefaces

If you are using multiple typefaces next to one another be sure that they EITHER correspond OR contrast engagingly and clearly. Avoid confusion.

correspond. If they're going to correspond -- they should do it without confusing. It should be clear that they go together. Thus, don't use two similar old-style typefaces or two similar san serif typefaces. Rather, use the same typeface in different weights or sizes.

contrast. If your typefaces are going to contrast, be sure they obviously contrast. See several typeface pairings here that contrast well. You could use them for mixed-font titles or for title + journaling.

high-contrast
combos

Raleway
and Goudy

Cookie
and Cabin

Rockwell
and PT Sans

BEBAS NEUE
and Arial

Pacifco
and Cuprum

Impact
and Georgia

Garamond
and Gil Sans



Layout by Tiffany Tillman from MSD "Layout."

Tiffany Tillman's "That Wild Hair" has examples of both corresponding and contrasting type.

Her journaling and the words "that" and "hair" are in Teletype, with the titlework words larger and bolder. They correspond.

One word--"wild"--is rendered in a loopy fun typeface that obviously contrasts with the rest.



Layout by Debbie Hodge.

On "Proud and Happy Tourist," I used three different and obviously contrasting typefaces:

- 1) a typewriter font for journaling.
- 2) "Proud Tourist" is in an all-caps, blocky font called Blackout
- 3) "and happy" is in the curvy and fun font Cookie.

See how the typefaces on these pages:

1. are suited to their role/purpose on the page (i.e., titlework or journaling or embellishing)
2. support mood and/or message
3. correspond and/or contrast clearly



Layout by Tiffany Tillman from MSD "Typography."



Layout by Anna Aspnes from MSD "Top 10."

In her title, Tiffany Tillman used three contrasting fonts in sizes and colors that convey the sense of quiet and awe that comes with watching a baby sleep.

Anna Aspnes combined two typefaces for her contemplative Altered Landscapes that evoke a sense of beauty and harshness as she takes on the topic of change, its inevitability and its ability to both nourish and cause hardship.

Shape up

Pay attention to the space your text fills, the shape it makes, the visual weight it takes on, and the mood it sets.

Our minds recognize and make associations with familiar shapes. Squares are trusted shapes that connote stability, and circles--with their lack of a beginning or an end--are often thought to represent the eternal whole or the circle of life. Your canvas has a shape: probably square or rectangular.

Photos and blocks of type have shapes--again, frequently rectangular, but not necessarily. Shapes are yet another way to focus and guide the viewer's eye through your page.

The alignments you use on larger blocks of journaling text will affect shape. With larger blocks of text, your design can benefit from breaking it up into multiple blocks or sizing it to keep the line length easily readable.

If you have a large block of body text, will the design benefit if you break it up using shapes? It can be tiring for a reader to take in long lines of type that run the whole way across a web or printed page. Use columns if it's appropriate.

The shape of the journaling on "Volleyball" isn't extraordinary, but it is RIGHT. The left justified edge aligns with the blocks above and the block fits with-into the blocked design.

The journaling block on Tiffany



Layout by Tiffany Tillman

Tillman's page is circular, like the three photos. You can create a text path in Photoshop to put text in a shape -- or purchase ready made digital page and text templates.

alignment



Layout by Debbie Hodge.

FLUSH LEFT

Type that is justified flush left is the easiest to read because it's the format we read most often. The word and letter spacing are consistent.

(See journaling at bottom right)

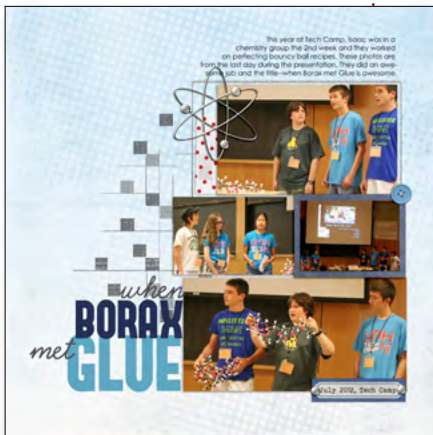


Layout by Krista Sahlin from MSD "Top 10."

JUSTIFIED

When it's used well, full justified text can be crisp and elegant. It's prone, though, to "rivers" of white space running through the text and can be difficult to read.

(see journaling)



Layout by Debbie Hodge.

FLUSH RIGHT

Flush right justified text is harder to read than flush left, but it keeps the word and letter spacing we're accustomed to. On scrapbook pages, it can be the best choice for creating alignments with other page elements.

(see journaling at top right)

NONE

Or break the rules and place each line as you like.

(see journaling)



Layout by Debbie Hodge.

CENTERED

Centered text can work for menus or short pretty poems. It's not good, however, for large blocks of text.



Layout by Jana Morton from MSD "Old Photos."

line spacing

Leading is the amount of vertical space between lines of type. In the era of metal type, thin strips of lead were used to set the spacing between lines. A good balance between point size and leading makes an easy-to-read and appealing block of text.

A block of normal text with no leading is dense and dark and, thus, has more visual weight. Generally, the longer the body copy, the less leading you'll include.

a little cramped

Late lies the wintry sun a-bed,
A frosty, fiery sleepy-head;
Blinks but an hour or two; and then,
A blood-red orange, sets again.
--Robert Louis Stevenson

a little loose

Late lies the wintry sun a-bed,
A frosty, fiery sleepy-head;
Blinks but an hour or two; and then,
A blood-red orange, sets again.

--Robert Louis Stevenson

just right

Late lies the wintry sun a-bed,
A frosty, fiery sleepy-head;
Blinks but an hour or two; and then,
A blood-red orange, sets again.

--Robert Louis Stevenson

letter spacing

The spacing between letters in a word or block of text is also known as tracking. As type gets larger, you usually need less space between letters. In your word processing or layout software you can adjust “tracking.”

Larger headline type is more likely to need tightening up. Adjusting tracking can also help fit your blocks of type into a particular space without orphans, widows and trapped white space.

too much letterspacing
too little letterspacing
just right letterspacing

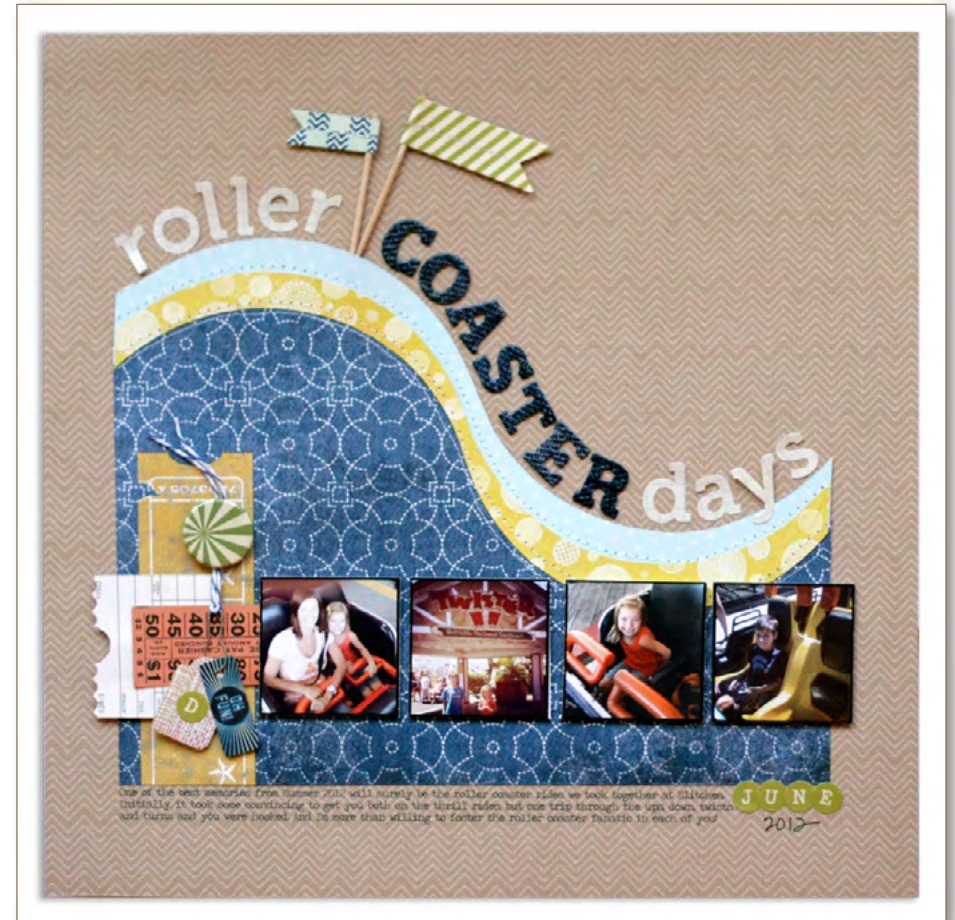
Kerning refers to adjusting the space **between individual letters** when awkward pauses come between them.

Kerning Kerning

The kerning between “K” and “e” was adjusted to get them closer together.

examples of shapely titlework

Doris Sander's high-contrast title on "He Makes My Heart Beat" is red like blood and hearts. Her placement of the letters, with some of them raised off the baseline echoes the idea of heartbeats or of a heart monitored on an EKG.



On Lisa Dickinson's "Roller Coaster Days" the title follows the curve of a roller coaster dipping and rising.

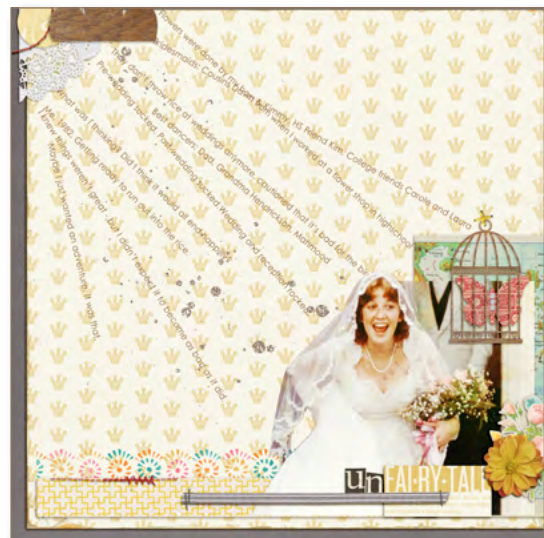
examples of shapely journaling

Dina Wakley loves it when the journaling on her page becomes a visual design element.

She says, "I drew onto the page with the tip of a reinker bottle, then wrote my journaling on those lines. The lines give the butterflies movement



Layout by Dina Wakley from MSD "Top 10."



and energy, and the journaling and lines lead the eye to the photograph.

On "UnFairyTale," I added the journaling in long lines that I rotated and placed to mimic sun rays or even rice thrown at a wedding.



Layout by Sara Gleason from MSD "Style."



Layout by Lynnette Penacho from MSD "Layout."

Sara Gleason loves story-centric pages and building a design using journaling in a structural way. The design here is built of journaling blocks that guide the eye across the page and through the story. The "stair-step," "one-step-at-a-time" kind of structure deliberately echoes the "take it day-by-day" theme of the storytelling.

Lynnette used an unexpected approach for list journaling, shaping it to a half circle that balances her band of photos.

Aim for type-story-design synergy

Render journaling and title so that the content and the design are closely linked. Do this, and you not only convey your story, you evoke emotion and charm the viewer.

Lisa Dickinson's "The World's Worst Dog" is a great example of a page with "type-story-design" synergy. She has:

1. Chosen type that's appropriate for her title both in its congruence with meaning and its visual impact.
2. Chosen type for her journaling that is readable, that both contrasts with and complements the title, and that's congruent with her story.
3. Placed title and journaling with attention to density, variation, alignments, and flow.

Lisa created the title alphas on "The World's Worst Dog" with a serif stamp on red cardstock. Each letter was trimmed out individually.

Lisa says, "I love that the title, along with the 'mug shot' of the dog, serves as a focal point. The characters' tilted, wavering and slightly wonky placement sets the mood of this whimsical, humorous, and heartfelt page. The font

and color choice of the title reinforce the sentiments echoed in the journaling: that life with this dog is chaotic and crazy, but we love him nonetheless."

Lisa often uses a long column of text as a design element. She says, "My journaling fills a column without being too heavy or distracting from the focal point as a result of generous leading, which creates a lighter, airier feel."

"Because the text is right-justified, it backs up nicely to the title and photo (without crowding them or looking scattered), and the resulting margin between them forms a strong vertical line for the eye to follow down the page."



Layout by Lisa Dickinson from MSD "Typography."

6 ways to pursue title+story+design synergy

1. Chose title type that supports page meaning.

2. Chose journaling type or handwriting that is legible and that either corresponds or contrasts engagingly with title type.

corresponding type: Choose two faces that absolutely go together. (i.e., Don't use two *similar* old-style typefaces. Rather, use the same typeface in different weights and/or sizes.)

contrasting type: Choose typefaces, sizes, and weights that truly contrast.

3. Size, place and render title type so that it falls in the correct spot of your page's visual hierarchy. Weight, color, styling, and placement will all affect how visually dominant it is.

If you want the title to be a focal point, use multiple tools

to emphasize it; if you want it to play a secondary, supporting role, use sizing, color/value contrast, and placement that establish its correct place in the visual hierarchy of the page.

4. Look for opportunities to get creative with the rendering of your titlework in ways that are congruent with your story as Lisa did on "The World's Worst Dog."

5. Render journaling so that the space it fills enhances your design.

6. Looked for opportunities to get synergy between title and journaling. See how Emily Pitts flows journaling into and out of her titlework on "Free Flowers."

Emily Pitts carefully chose and placed all of the text on "Free Flowers" to control how the viewer takes in her story.

Emily says, "Using a variety of typefaces makes it easy to take the viewer by the hand and walk them through your design."

"I wanted the 'Free Flowers' to stand out and grab the eye first, so I hand-cut the word 'free' in a bright red and stacked it over the bright teal 'flowers.' Stacking titles is something I do a lot. I like how it looks all jumbled together. Hand-cutting titles is another thing I love for its handmade feel. I wanted the story to be readable, so I used smaller alpha stickers for part of the journaling which blurs the lines between subtitle and journaling. I finished off with handwritten journaling at

both the beginning and end of the title and subtitle."

It's a title sandwiched by subtitle sandwiched by journaling. The type works as a seamless whole.



Layout by Emily Pitts from MSD "Typography."

flow journaling into and out of title.

The journaling flows into and out of title-work on "Something Special" and "And then he'll leave me."

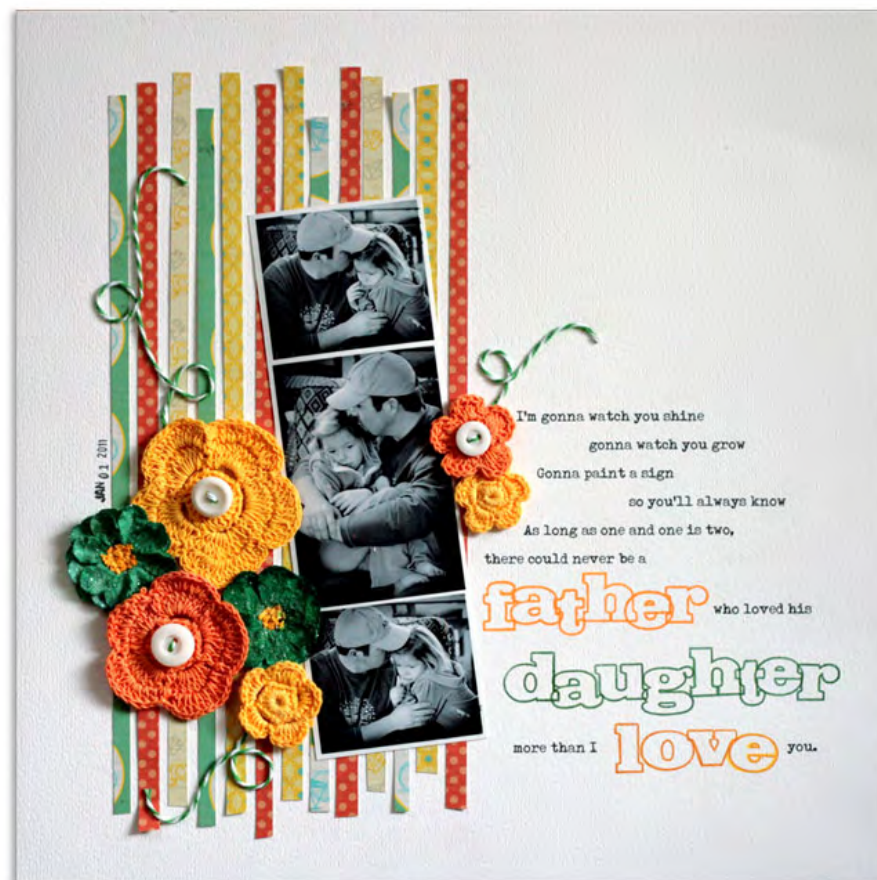
"Something Special" has titlework that is eye catching and "dressed up" just like the children in the photo. The yellow button, high-contrast type-faces, the pretty script, large size, and a pretty blue color all do this work.

"And then he'll leave me" is a journaling-heavy page made visually pleasing with good line spacing and the title work and photo breaking the journaling into two blocks.



Layouts by Debbie Hodge.

Lisa Dickinson integrated title, journaling, and her design on "Father Daughter Love" emphasizing the words in her journaling that make her title --even though they're not exactly together in the journaling. The shape of her text/journaling block feels like an extension of her photo and foundation, with string and flowers spilling into it and uniting all of the elements.



Layout by Lisa Dickinson

focus & flow

The focal point is the center of a design. This doesn't necessarily mean that it's the vertical and/or horizontal center (although it could be) but, rather, that it is the most important part (or parts) of a piece.

Without some variation in emphasis among the elements on your page, everything takes on the same level of importance, and the viewer has to find some way into your page on their own.

When emphasis exists, though, the viewer's eye is drawn to a starting point and then (with some good "flow management") knows where to continue. The result is the viewer "gets" what your page is about.

There are many ways to create emphasis and hierarchy, so check them out on the next page -- and then get ready to dig into three important aspects of focus and flow design that we often find scrapbookers aren't leveraging when we workshop with them.

Know where your photo wants you to go. The human eye (and mind) will follow the natural order of things. There's a good chance you've already heard about cropping and placing photos so that subject's fac-

es are looking into the page. Take this advice a bit farther, though, looking at limbs and implied movement. What's more don't just think of this as a way to make great pages -- know that if you don't pay attention you can wreck a page.

Go through and not around. Encourage and guide the viewer's eye to enter in to your composition by setting up flow that traverses the composition.

Be one way and not the other. Make placements, create contrasts, and establish relationships in your design with purpose and intention. Arbitrary placements, differences, and relationships will confuse the viewer. When the viewer is confused, they don't know what's important. They don't know what to pay attention to.



three ways to create focus on the scrapbook page

1. appeal. A subject making eye contact, a stunning floral arrangement, or a must-touch embellishment are the kinds of elements that grab the eye. Get appeal with:

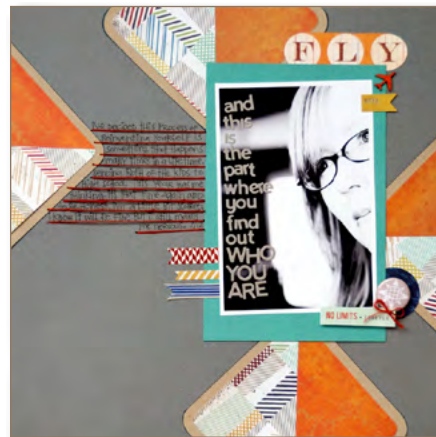
- an engaging photo
- an appealing element
- decoration (i.e., embellishing the focal point photo)



The photo here is engaging, with the boy looking into the camera and smiling -- and the magnifying glass adding a touch of the unexpected.

2. contrast. Contrast draws the viewer's eye. By using it properly, it is the most effective way to create a focal point. Contrasts are all about differences -- and the bigger the differences, the more noticeable and eye-catching. Go-to contrast for creating focal points are:

- value
- color
- size



Emily's photo on "Fly is the darkest item on the pages. And, it's without color. Both contrasts make it stand out.

3. structure. A more subtle way of drawing the eye to a point is through structure, including the following:

- **line.** The human eye (and mind) will follow the natural order of things. The eye will follow: a sequential pattern, the eyes of the people in your photos, a line of perspective, or implied motion in your photo.



The zigzag lines here lead the eye right on into the focal point of the page -- the photo in combo with the titlework. Those lines aren't the only things making the photo the focal point. Contrast and appeal also come into play here. Rarely does one thing make an element the focal point.

- **white space.** Isolating an element with white space is one of the simplest ways to draw the eye to specific area of the page without use of visible elements.
- **balance.** Symmetry can strengthen a focal point, forcing the viewer's eye to the center. An asymmetrical design can soften or muddy focalization.
- **rules of thirds.** Visually divide a page into thirds vertically and horizontally. An element placed at the intersection of row and column dividers will draw the eye.

Know where your photo wants you to go

The human eye (and mind) will follow the natural order of things: a sequential pattern, the eyes of the people in your photos, a line of perspective, or implied motion in your photo.

The lines and movement in your photos are both opportunities and hazards.

OPPORTUNITY: Use the lines and movement in your photos to create and strengthen *both* flow and focus. Use them to move the eye around the page and emphasize elements in their path.

HAZARD: Ignored, the lines and movement in your photo can mess up flow and focus, misdirecting the eye and creating unintended emphasis.

On the first version of "Volleyball," the very strong diagonal line created by the



player's arm leads the eye to the journaling. From there the eye probably goes to the photo of the girl, who is looking right back at that photo with the strong diagonal.

In the second version of the page, that strong diagonal-pointing arm leads us to the photo of the girl, whose eyes point us back into the page, specifically the title. Repetitions of the same black that's in the title create a visual triangle framing the photos.

This 2nd version is how I want the viewer to see my story: It begins with the energy and happiness my son shows, moving to the girl, and then to the title. Journaling is taken in after these key points. It and the contextual photo are supports to the story and the pieces I want the viewer taking in AFTER the others.



Layout by Debbie Hodge.



Layout by Debbie Hodge.

The photo on "You Relate" is the focal point. Check out the legs of these cousins. They are all pointing down, to the journaling and the title. If the photo were placed at the bottom of the canvas, all of those lines would be heading off the bottom of the canvas, and I'd have missed the opportunity emphasize my written story.

An oversized photo on "Shooting Lessons" has two figures in motion at the bottom right corner, one throwing

a clay pigeon to the left and the other shooting in that direction. Smaller photos journaling, and titlework all sit in the path of the clay pigeon.

The focal point on Emily Pitts'"Fly" is her photo. It's both the darkest and the brightest spot on the page and it's cropped close in on Emily's face.

Her eyes direct the eye to the part of the journaling she's emphasized: "and this is the part where you find out WHO YOU ARE."



Layout by Debbie Hodge.



Layout by Emily Pitts from MSD "Style."

Go through and not around

Encourage and guide the viewer's eye to enter in to your composition by setting up flow that traverses (rather than surrounds) the elements

DO

Use a visual triangle that crosses the important parts of your composition.

Use diagonal flow that crosses the important parts of your composition.

Look at "Midterms Week" with its visual triangle of 3 bright yellow embellishment points.

Just as the lion looks for the stripes of the zebra in the grass, **the human eye spots things that stand out and that are connected.** The eye will move from the star to the flair at bottom right to the brad at top right--and then back to the star.



The result is a trip through the photos and story of the page -- and a likelihood of circling through multiple times.

DON'T

Set up a "foursquare" arrangement that goes around the important parts of your composition.

Now look at the second version of the page. There are 4 yellow points rather than 3, and they are set up in a "four-square" arrangement that surrounds the content of the page.



This isn't a terrible page, but it's not optimal, either. The yellow points set up a trip AROUND the photos rather than IN to them. Additionally, the even number adds regularity rather than energy. The eye likes odd numbers and especially 3s. The four embellishment spots are clunky.

Be one way and not the other

Make placements, create contrasts, and establish relationships in your design with purpose and intention.

Be clear. An element should be clearly bigger than, smaller than, or equal to the item next to it. If the viewer is asked: is it bigger or smaller or equal, they shouldn't hesitate to know the answer.

Be clear not only with size differences but color and value and texture differences Be clear with alignments (or non-alignments). Be clear with groupings (or non-groupings). Be clear.

Do it with purpose. There should be a logic to why things are one way and not the other. Avoid making things different or placing things "just because."

Be decisive and convey confidence with your placements, contrasts and visual relationships.

Because: If things are not clear:

- the viewer is confused.
- the viewer loses their trust in you and your message.
- the viewer don't know what to pay attention to.

See "Wagon Hill." The title and larger photo are clearly the page's focal point for many reasons.

The focal point photo is:

- the largest element on the page

- isolated with distance and white space from the other photos
- uniquely matted with white brushwork.

The title is rendered in dark (high-contrast) values and a large size and connected to the photo via obvious (overlapping) proximity.

There is a logic to these choices.

The larger photo and title immediately draw the eye. There's no confusion about where to start viewing the page.

The larger photo and title show who, what, and where. The viewer is immediately situated in the page subject.

The smaller photos and journaling are clearly supporting, contextual elements on the page. They are united with alignments, proximity, size, and common matting.

This work is done with: strong contrasts in value and size, alignments, and clear groupings/proximity.



Avoid arbitrary contrasts

- Limit the number of contrasts you include.
- Go big with the contrasts you include.
- Clearly establish a norm and its exception.

The version of "Finding Snow" on this page has lots of contrasts:

- Each of the three photos are a different size.
- The two title words are in different typefaces, cases, and materials.
- The photos and the papers and the titlework are tilted at many angles.



Look at the revised version of "Finding Snow" here.

With one photo clearly larger than the others, the viewer knows that it's important.

With two smaller photos tilted and overlapping, they are united in a supporting grouping that adds interest to the linear design.

The title work is rendered in two strongly contrasting faces, but they are grouped together, overlapping one another and the focal point photo, thus cementing their relationship and establishing where the viewer's eye should start.

The clarity of the norm and the contrasts make a stronger design.



Don't make things different "just because." Create contrasts with purpose.

The contrasts on the first version of "To The Woods" don't make sense. That is, they don't emphasize what's important or downplay what's secondary.



The large deer embellishment is cute and it has to do with the woods, but why SO big? And why are the words "to the" so much bigger than "woods?"

The photo of my friend with her daughter is emphasized by it's close-in crop and size and color -- but this isn't a page about them as much as it is a page about a group outing to the woods.

The two photos on the right are in black and white and smaller. But why are they smaller? And why are they in black and white? Yes, they are supporting photos, but so is the photo on the left. If there were a reason sto-

ry-wise, then that would be fine, but, truth is, the three photos should be equally weighted, supporting photos with the photo in the center emphasized because my goal is to show a group going out on a hike at the farm.



The contrasts in the new version of "To the Woods" make more sense.

"Woods" is the key word in the title. It tells the viewer where the hikers are going, and it makes the embellishments relevant. Emphasizing it with size contrast and embellishment gives it the key role it should have.

All three supporting photos are now the same size and partially desaturated. The deer is smaller, too.

When the number of contrasts are reduced, it's easier to find entry into the page and make sense of it. The contrasts support the story being told.

making masterful pages

There you have it

There is more to making well-designed scrap-book pages than simply knowing about the principles of visual design.

There are touches that matter, touches that aren't obvious once they've been done and yet a problem when they're not done, approaches that are less easy to articulate the basics of design principles.

This class presented 10 aspects of design falling into 3 general areas for improving your layouts:

Tension is a balance between opposing forces. Specific ways to use it include: snuggle and separate, break borders, and juxtapose conflicting elements.

Story gives a page intent and impact. Use title, journaling, typography, and a synergy among all of them to tell your stories more clearly and with better effect.

Focus and flow give your viewer a way into your composition. Use the lines in your photos, intentional contrast, and flow that traverses your photos for a path that does your story justice.

layout gallery



Altered Landscapes by Anna Aspnes | from MSD Top 10 01/13 | Supplies: ArtPlay Palette Mint Blizzard, CoolGlows No. 1. Fonts: AL Verdigris, AL Highlight, Garamond



And Then He'll Leave Me by Debbie Hodge | Supplies: Worn by One Little Bird & Sahlin Studio; Generations by One Little Bird, Traci Murphy, and Paislee Press; Also a Very Small Alpha by Allison Pennington; Stitched by Anna White by Anna Aspnes; Libris, Count Your Blessings by ViVa Designs; Flair Box 3, Flair Box 4 by Paula Kesselring; Corben, Another Typewriter fonts.



At Home Together by Debbie Hodge | Supplies: In the Meadow, A New Beginning by Mye de Leon; Tidbits ALpha by Karla Dudley; Black and Red Extension by Jenni Bowlin; Pedal Pusher, In Review Papers by One Little Bird; Stitched by Anna Bitz by Anna Aspnes; Embroider Me by Pink Reptile Designs; Cocktail Script, Bohemian Typewriter fonts



The Bat Girl by Tiffany Tillman | from MSD Layout 12/12 | Supplies: Page template: Comic Book Collection One by Simply Tiffany Studio; Font: Comic Sans (journaling).



Bus Stop by Debbie Hodge | Supplies: Mod Pop (papers) by Robyn Meierotto; Fastening by Scotty Girl; You are Here by Allison Pennin-
 gon; Staxon Chevron by Kaye Winiecki; Whimsy Words 5 by Katie Pertiet; Artplay Thankful Heart by Anna Aspnes; Spring Song by
 Andrea Victoria; The Best Time of the Year by Mye De Leon; Wood Bits
 by Julianna Kneipp; Amore Mio Envelopes by Paula Kesselring; Folded
 Ribbon Bits by Pattie Knox; Wesley by Ardent Sparrow; In the Moment
 by Audrey Neal; Impact, Mercury Script, Bohemian Typewriter fonts



Can't Get Enough Volleyball by Debbie Hodge | Supplies: Fairy Tale, PageKrafty by One Little Bird; Sprinkles No 9 by Valerie Wibbens; Hello My Name is by Leora Sanford; Snippy Alpha by Gennifer Bursett; Artplay Palette Rockstar by Anna Aspnes; Flair Box 3 by Paula Kesselring; Whimsy Borderlines by Andrea Victoria; Framed Affections by Kaye Winiecki; Century Gothic, GardenC fonts



Clever Pose by Debbie Hodge | Supplies: Hello My Name is by Fred the Fox, In Distress Textured 1 by Lynn Grieveson; Are We There Yet by Britt-ish Designs; You are Here by Allison Pennington; Bittersweet by Amy Wolff; A Simple Mix Up Alpha by Lisa Sisneros; Woodgrain Knockouts by Splendid Fiins; Bohemian Typewriter, Cookie fonts.



Chats About Life by Kim Watson | from MSD Projects, Moments, Lists & 365ers 05/12 | Supplies: Patterned paper: Sassafras, Basic Grey; Stickers: Sassafras; Alpha stickers: Glitz Designs, Basic Grey; Die Cuts: Sassafras; Metal accent & Ribbon: American Crafts; Mist: Studio Calico; Stamp: Jenni Bowlin; Pen: Zig



Contradictions by Jana Morton | MSD Portraits Moments Lists and 365ers 04/12 | Supplies: Katie Pertiet: Artistry d' Amour, Sweet Cakes Kit, Classic Cardstock: Into the Night



Cotton Eye Joe by Debbie Hodge | Supplies: Composition and Color Papers by Allison Kreft/Websters Pages; Wild Horses Elements, Oiselet Rouge Elements, Vintage Christmas ALpha by Katie Pertiet; Embroider Me by Pink Reptile Designs; Schoolhouse Alpha, Red & Black Extension, Date Labels by Jenni Bowlin; Snippy Alpha by Gennifer Bursett; Thankful for You by Jenn Barrett (button); Bohemian Typewriter font



Cukes in Vinegar by Debbie Hodge | Supplies: Corn Maze by One Little Bird, Paislee Press, Emily Merritt; Glitter Thread Stitches by Lynn Grieveson; Lined Journalers, Retro Mod by Sahlin Studio; Life Composition by Viva Artistry; Wesley by Ardent Sparrow; Botanical by Amy Wolff; Cookie, Raleway, Bohemian Typewriter fonts



Day by Day by Sara Gleason | from MSD Style 10/12 | Supplies: For the Birds by One Little Bird Designs; fonts: 2 Peas Just Plain Little and CK Becky



Digging Out by Debbie Hodge | Supplies: Fig Tree (snowflake brushes, beads, flair) by Sara Gleason; The Best Time of the Year (paper), You Make Me Happy (paper) by Mye de Leon; Fall Festival (jewelry tag) by A Stoeffel; Flossy Stitches Yellow, Basic Paper Alpha Yellow by Katie Perti-et; Life365 Alpha by Karla Dudley; Fall In Love (labels) by Robyn Meierotto



Double Rainbow by Debbie Hodge | Supplies: Still Life, These Walls by One Little Bird; Epic, Diptych, For the Record, Head in the Clouds by Paislee Press; Stitched by Anna Cream by Anna Aspnes; Oiselet Rouge, Classic Cardstock Snow Fun, Traveler Maps No1 by Katie Pertiet; Pure Happiness by Designs by Anita; Glitter Thread Stitches, Worn Overlay 8.5 x 11 by Lynn Grieveson; Fleetwood by Sahlin Studio; Shipping Journal Cards, Cut it Out Frames by Robyn Meierotto; Mixed Up Alpha by Lisa Sisneros Bohemian Typewriter, Brannboll font



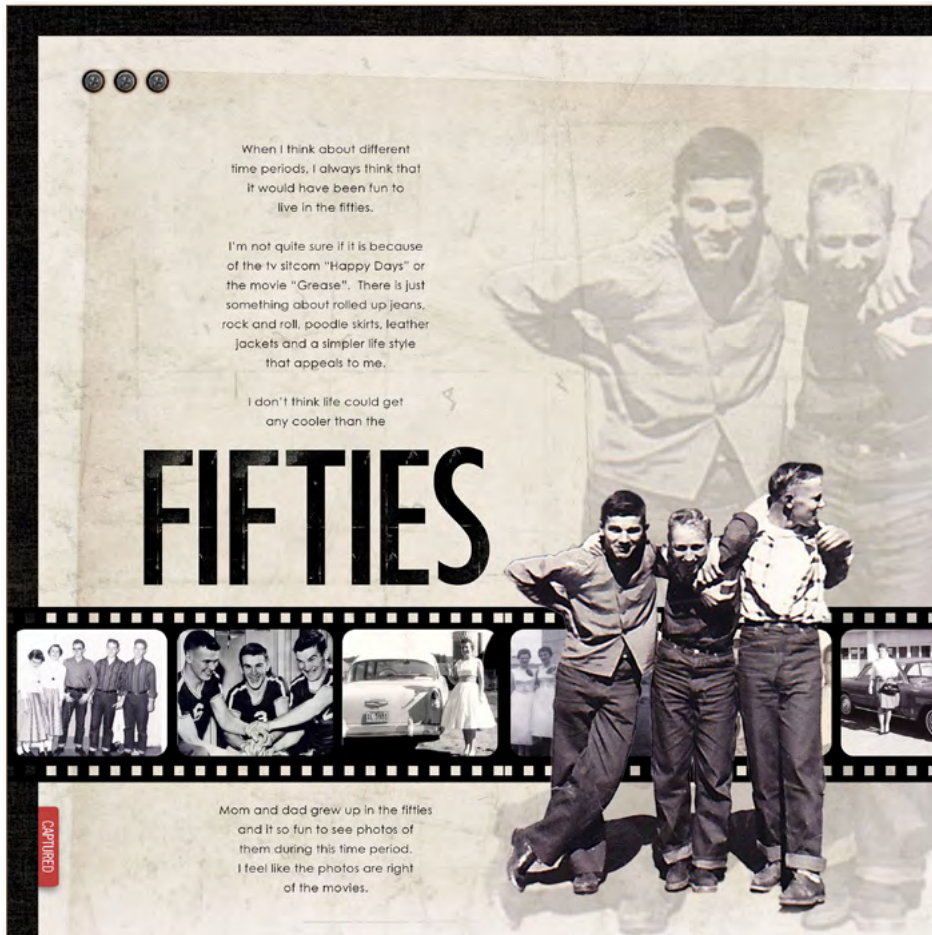
Easy to Tickle by Debbie Hodge | Supplies: Fresh by Sahlin Studio and One Little Bird; Traveler by River Rose; Flossy Stitches by Katie Pertiet; Cookie, Raleway, Andrea Upright Script fonts



Father Daughter Love by Lisa Dickinson | from MSD Typography 03/12 | Supplies: cardstock (Bazzill Basics) + patterned paper (Lily Bee Design) + stamps (Studio Calico) + flowers (Petaloo) + ink (Jenni Bowlin Studio, Stampin'Up) + twine (The Twinery) + date stamp (Office Max) + font (Typenokside) + misc. buttons



Favorite Photo by Lisa Dickinson | from MSD Style 10/12 | Supplies: supplies: cardstock (Bazzill Basics) + patterned paper (Echo Park, Studio Calico, October Afternoon) + stamps (Studio Calico, Hero Arts) + stick pins (Basic Grey) + ribbon (May Arts) + spray ink (Studio Calico) + punches (Creative Memories, Fiskars) + die cut machine (Silhouette) + foam squares (Creative Memories)



Fifties by Jana Morton | from MSD Old Photos 11/12 | Supplies: Katie Pertiet (Grunged Up Alpha No. 2, Hinge Pack, Classic Cardstock Dark, Home and Garden Kit, Filmed Frames, Flagged Sentiments No. 1)



Finding Snow by Debbie Hodge | Supplies: Cornmaze by One Little Bird, Emily Merritt, Paislee Press; Grunged up Alpha 2, Artistry del Sol Journalers, Littlest Farmer by Katie Pertiet; Kitschy Christmas by Jen Barrette; Mercury Script, Bohemian Typewriter fonts



Fly by Emily Pitts | from MSD Style 10/12 | Supplies: Cardstock: Bazzill Basics, American Crafts; Patterned paper: Heidi Swapp, BasicGrey Alphabet: Jilibean Soup Stickers: BasicGrey; Ribbon: American Crafts; Wood plane: Studio Calico; Spray Ink: Maya Road; Twine: May Arts; Flair: Ormolu; Pen: EK Success; Floss: DMC; Adhesive: Scotch, Glue Arts



Free Flowers by Emily Pitts | from MSD Telling Stories 07/12 | Supplies: Patterned Paper: Studio Calico, My Minds Eye; Alphabets: Sas-safras; Lass, Pink Paislee; Stamp: Studio Calico; Embossing Powder: American Crafts; Ink: Tsukeniko; Sticker Tag: My Minds Eye; Mist: Maya Road; Pen: EK Success



After Isaac spent the day with the Mangan's at Mike's band's party at Lauren's house, we all met at the Greek Festival in Portsmouth.

Lily danced with her classmates, and then the band started playing and everyone danced. Elaine headed into the group, and then Lily. Isaac stood up - he wanted to go . . . Lauren said she wasn't going to, but then Isaac headed in and so did she.

It was hot and humid and even after the girls left the circle, Isaac kept dancing. He was next to an older boy who was leading the group in loops and jumps and Isaac was loving it, watching his feet and trying his best to keep up.

We had a delicious dinner and treats afterward. June, 2012.

greek FESTIVAL

Greek Festival by Debbie Hodge | Supplies: Artplay Palette 3, Artplay Palette 5 by Anna Aspnes; Glitter Thread Stitches 2 by Lynn Grieveson; Lemonade Stand by Robyn Meierotto; Krafty Canvas No 1, Vintage Frames 26 by Katie Pertiet; Glitter Garden by Lynn Grieveson; You are Here by Allison Pennington; Reminisce by Leora Sanford; Pegasus Normal, Archeologicaps, Andrea Slant Upright fonts



Friday Nights at King Pine by Debbie Hodge | Supplies: Almost There by Katie Pertiet; January by Lynn Grieverson; Alphabits by Karla Dudley; Bare Necessities by Creashens; Artsy Blendz Snow Elements, Stitched by Anna Cream by Anna Aspnes; A Very Small ALpha by Lisa Sisneros; Mercury Script, Bebas Neue fonts



He Makes My Heart Beat by Doris Sander | MSD Oomph & Polish 03/13 | Supplies: cardstock - Bazzill, patterned paper, sticker - Crate Paper, chipboard alphabet - American Crafts, chipboard heart - Jenni Bowlin Studio, sequins - Pebbles Inc., doily, arrow - German Foil, mist - Heidi Swapp, other - embroidery floss



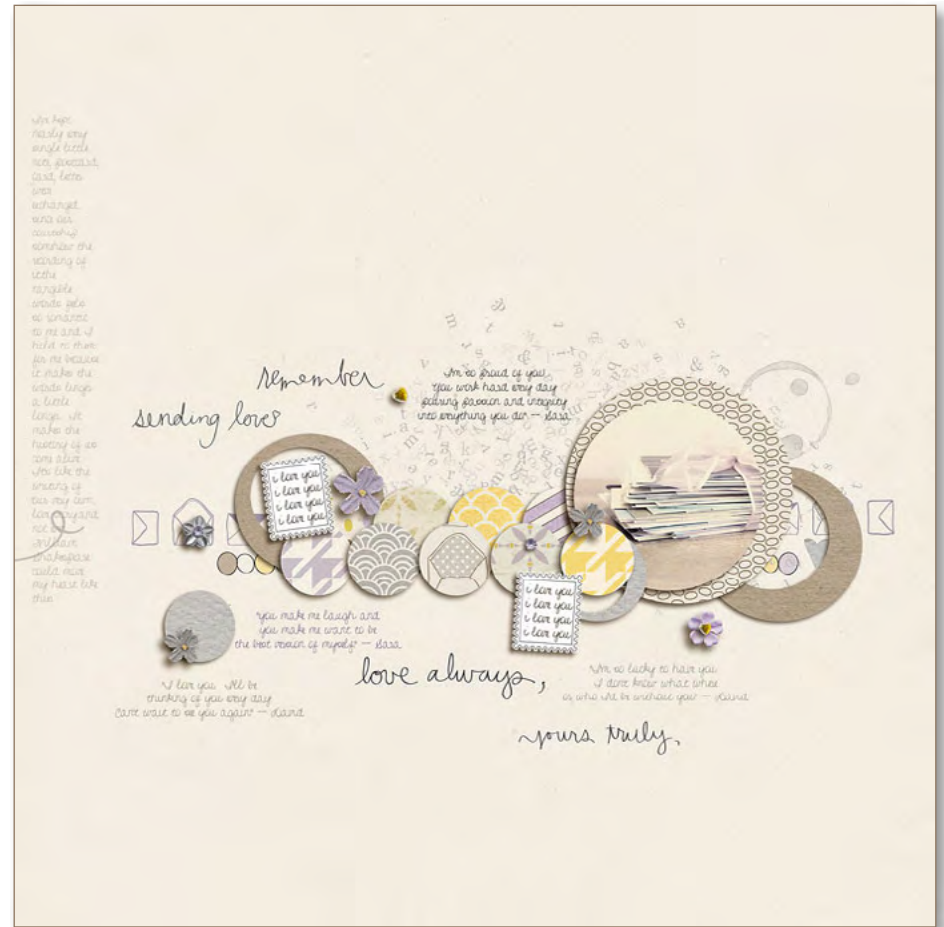
Hodge Brothers by Debbie Hodge | Supplies: Big Ideas by One Little Bird; Retro Mod by Sahlin Studio; Petals 3 by Sara Gleason; Reminisce by Leora Sanford; Coastal, Garden Song Letter Box by Katie Pertiet; Bollywood by Britnisha Designs; Mercury Script, Bohemian Typewriter fonts



Ice Cream Truck by Emily Pitts | from MSD Telling Stories 07/12 | Supplies: Cardstock: Bazzill; Patterned Paper: Simple Stories; Stickers: Simple Stories; Alphabet: Fancy Pants; Twine: Maya Road; Wooden tag: Prima; Staples: Tim Holtz; Pen: Micron; Font: TW Cen MT



It's A Meatball by Emily Pitts | from MSD Telling Stories 07/12 | Supplies: Cardstock: American Crafts; Patterned Paper: Basic Grey (grey) and Crate Paper; Alphabet: Amy Tangerine for American Crafts (black) and Prima ("E"); Tag: Jenni Bowlin Studios; Felt Border: Basic Grey; Pen: Micron; Thread: Coats & Clark



Love, Always by Sara Gleason | from MSD Portraits, Moments, Lists & 365ers 05/12 | Supplies: Correspondence by Paislee Press and Leora Sanford; font: Pea Gretchie



Manly Pursuits by Doris Sander | from MSD Trends 09/12 | Supplies: patterned paper – SEI, American Crafts, Making Memories, Studio Calico, Scenic Route, October Afternoon, stickers, chipboard hexagons – Jenni Bowlin Studio, tags – Maya Road, journaling spot – Basic Grey, wooden figure – Studio Calico, gem – Queen & Co., ink – Jenni Bowlin for Ranger, label sticker – My Mind’s Eye, other – vellum, diecut – Silhouette



Midterms Week by Debbie Hodge | Supplies: Day Planner by Paislee Press and One Little Bird (papers, words, rubons); Ordinary Special (star), Staxon Hexagon (felt) by Kaye Winiecki; Brad Bonanza by Pattie Knox; Flossy Stitches by Katie Pertiet; Hipster Holiday (button) by Mommyish; Smart Cookie (flair) by Lynn Grieveson; Believe In Love (flair) by Cinzia; You Make Me Happy (paper) by Mye de Leon; Fo-toInspired Templates (frames) by Anna Aspnes; Bohemian Typewriter, Bebas Neue fonts



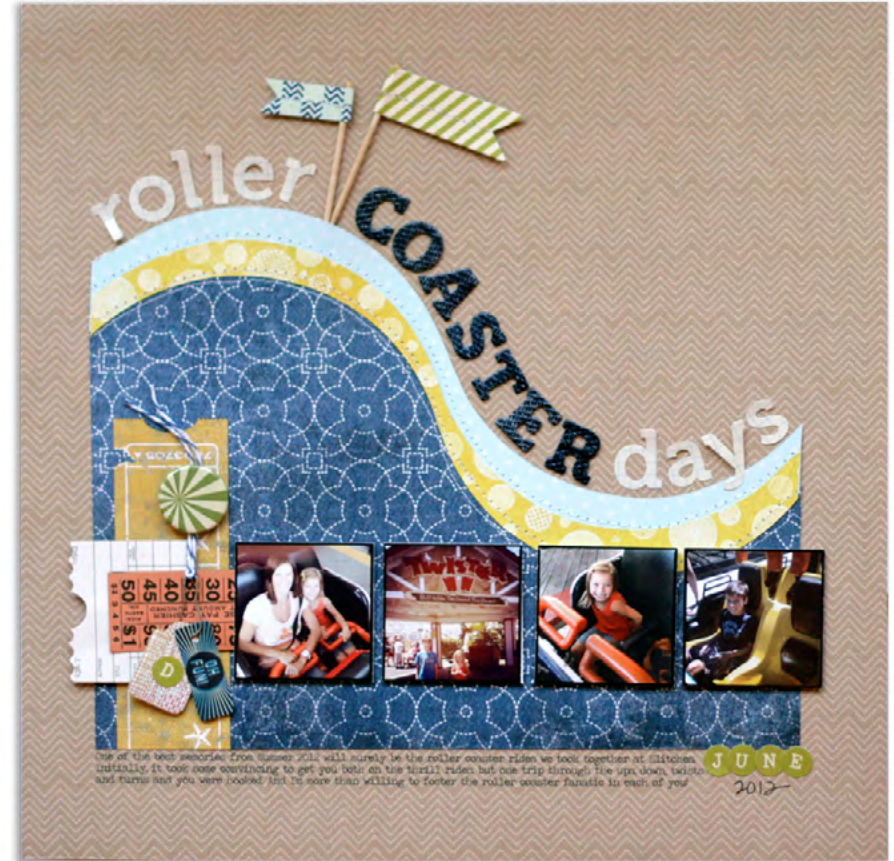
Proud and Happy Tourist by Debbie Hodge | Supplies: Easy Breezy by Crisdam Designs; TheTraveler by River Rose; Comic by EnKay Design; Knockout by Splendid Fiins; Blackout, Cookie fonts.



Received by Debbie Hodge | Supplies: Love is a Verb by Ju Kneipp; Smart Cookie by Lynn Grieveson; ArtPlay Bloom, ArtPlay Concerto by Anna Aspnes; Postcard Journalers, Rimmed Framers by Katie Pertiet; A Mixed Up Alpha by Lisa Sisneros; Everything Starts as Somebody's Daydream by Tracy Martin; Lil Miss Sassy Pants by Mari Koegelenberg; Strike a Pose by Amy Wolff; Country Carnival by Celeste Knight; Pure Happiness by Designs by Anita; Typenoksydi font.



Relaxing by Corrie Jones | from MSD Oomph & Polish 03/13 | Supplies: Studio Calico: Patterned Paper; My Minds Eye: Patterned Paper, Brads; Bazzill: Cardstock; Martha Stewart: Punch; Dylusions: Spray Mist; Kamoi, Freckled Fawn, Bella Blvd: Washi Tape; Basic Grey, American Crafts: Alphabet Stickers; October Afternoon: Alphabet Stickers, Buttons; Offistamp: Stamp; Staz On: Ink



Roller Coaster Days by Lisa Dickinson | from MSD Top 10 01/13 | Supplies: kit (Studio Calico - Elmwood Park); patterned paper (Echo Park, Authentique, Basic Grey, Studio Calico); stickers (Pink Paislee, American Crafts, October Afternoon); tags (Basic Grey); flags (October Afternoon); metal badges (Studio Calico); pen (American Crafts); font (Typenokside); vintage ticket, machine stitching, twine



Shhh... My Baby's Sleeping by Tiffany Tillman | MSD Typography 03/12 | Supplies: Digital Papers & Elements: La Belle Vie by One Little Bird Designs. Page Template by Simply Tiffany Studios. Fonts: Dominique, Expressway, Futura Light.



Shooting Lessons by Debbie Hodge | Supplies: Autumn Frost by Sahlin Studio; Fall in Love by Robyn Meirotto; Framed Affection by Kaye Winiecki; Artplay Santa Nicholas, Artplay Woodland by Anna Aspnes; 7:30 by Amy Wolff; A Million Miles by Lynn Grieveson; A Mixed Up Alpha by Lisa Sisneros; Good Morning Afternoon, Bohemian Typewriter fonts



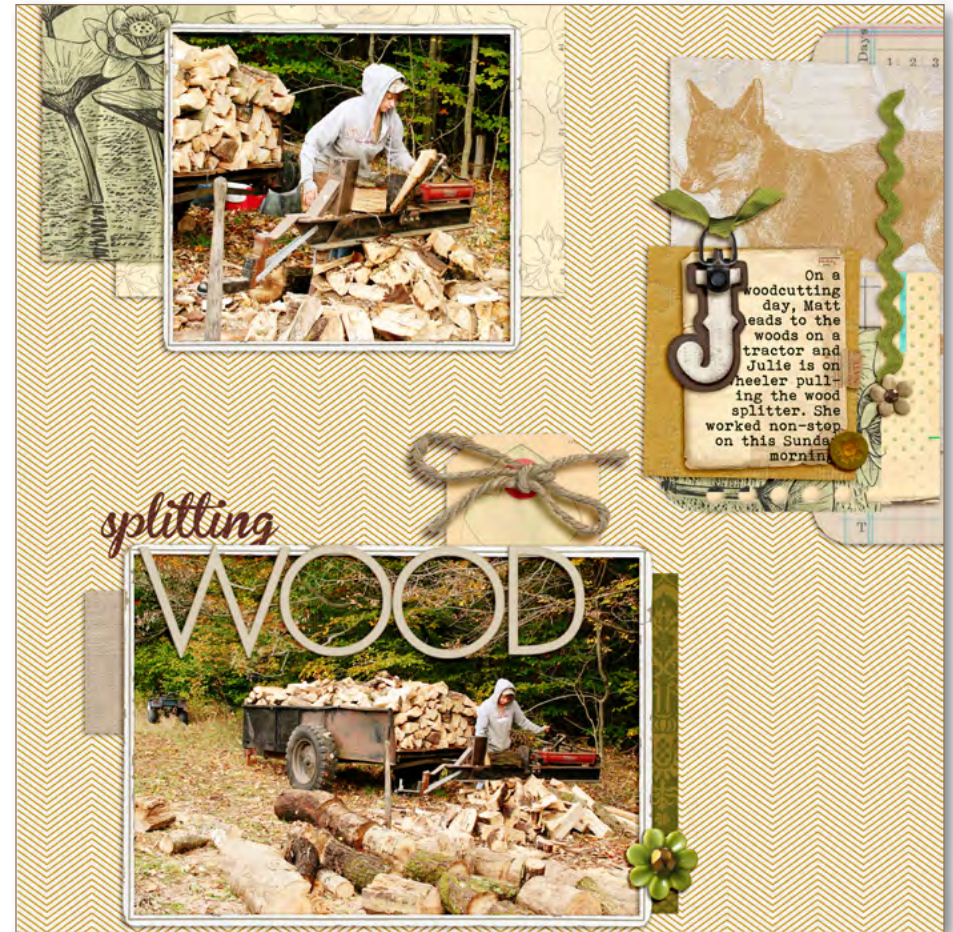
Snow by Krista Sahlin | from MSD Top 10 01/13 | Supplies: Comfort and Joy : Snowfall by Sugarplum Paperie, icicles alpha by Sahlin Studio, January Freebie Template by Sahlin Studio, Stitched No. 5 by Anna White



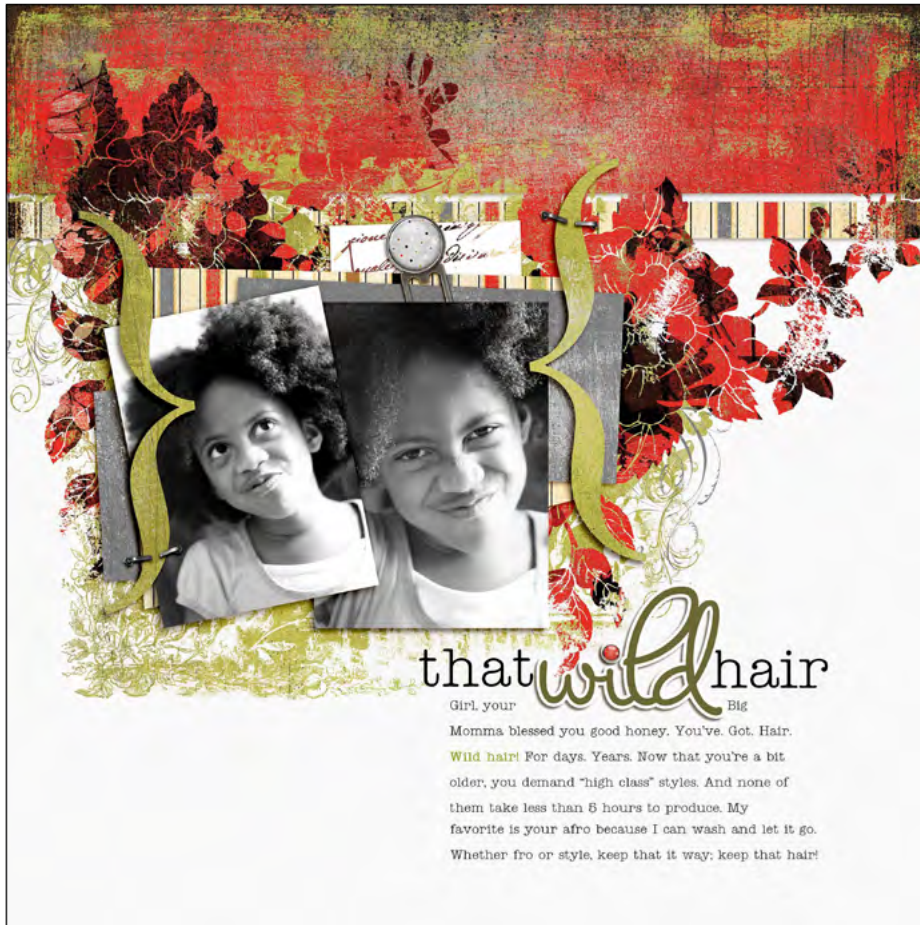
So Big by Dina Wakley | from MSD Inspiration 08/12 | Supplies: Ink: Dylusions by Ranger; Paint: Golden; Alphabet: Thickers by American Crafts, 7 Gypsies; Pencil: Ebony by General; Paper: Tim Holtz



Something Special by Debbie Hodge | Supplies: Retro Spring by Reverie Atelier; Ancienne Bold by Quirky Twerp; Rimmed Framers by Katie Pertiet; Scissored Hearts by Anna Aspnes; Whimsical Borderlines by Andrea Victoria; Kraft Party by Robyn Meierotto; Pressed Petals by Sahlin Studio; A Simple Mixup Alpha by isa Sisneros; Pacifico, Type-noksidi fonts



Splitting Wood by Debbie Hodge | Supplies: Sunshine ATC, Green with Envy ATC, Brown Sugar ATC, Autumn Afternoon by Tangie Baxter; Summer Camp, Key to My Heart, Retro Mod, Summer Camp, Fleetwood by Sahlin Studio; Tied Fasteners by Katie Pertiet; Bohemian Typewriter, Brannboll fonts



That Wild Hair by Tiffany Tillman | from MSD Layout 12/12 | Supplies: Digital Kit: Scarlet's Letter by Basic Grey; Page Template: Stuffy No. 1 by Simply Tiffany Studios; Font: Teletype (journaling), Kewl ("wild")



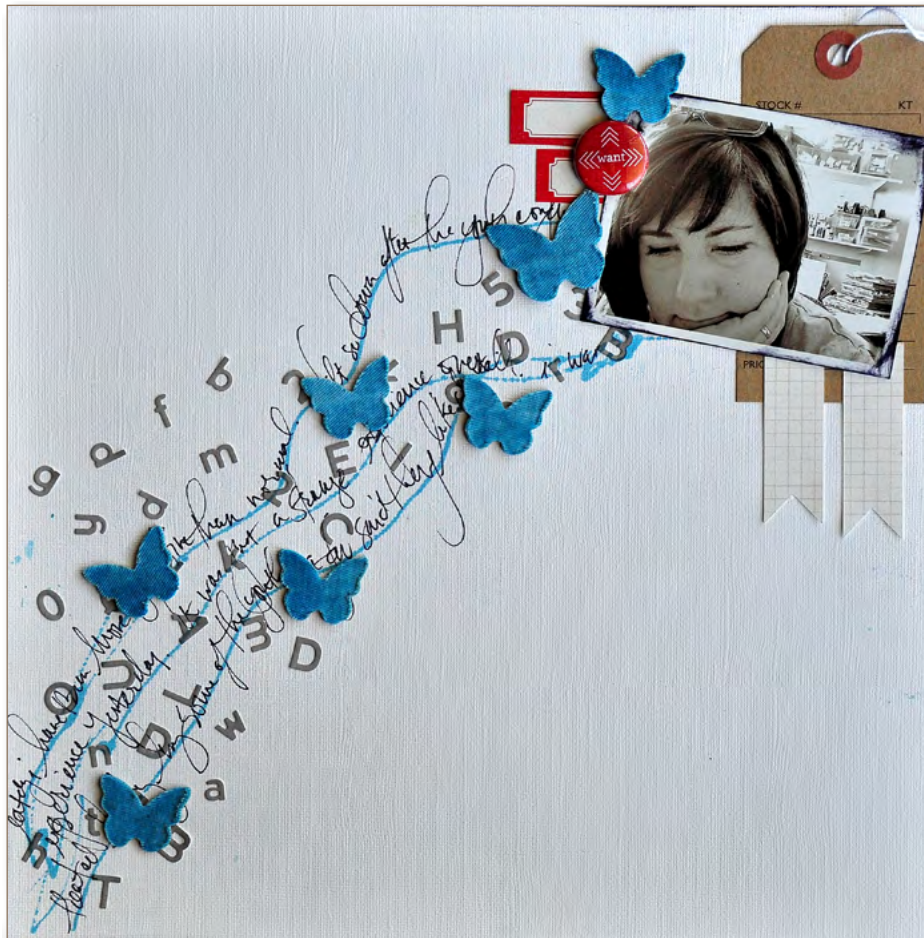
To the Woods by Debbie Hodge | Supplies: Embroidery Yarns Retro, Retro Mod, A Spring Day, A Wonderful Day by Sahlin Studio; Darling Dear by Creashens; Junk Mail Alpha by Micheline Martin; Never4Get by Erica Zane; Vellum Sheets by Anna Aspnes; Simple Pleasures by Ju Kneipp; Bohemian Typewriter by Erica Zane



29 Faves at 29 by Lynnette Penacho | Supplies: Apple of My Eye by Jenn Barrette & Micheline Martin; Messy Scallops Clipping Masks by Misty Cato; Oodles of Tags by Julie Billingsley; Delightful alpha by Zoe Pearn; U See Through Me alpha by Penny Springmann; Mini alpha from One for the Boys by Zoe Pearn; Teeny Type alpha by Zoe Pearn (retired); Stitching all by Anna Apnes; Fonts are American Typewriter and 4 Lynnette by Darcy Baldwin



UnFairy Tale by Debbie Hodge | Supplies: Fairytale by One Little Bird and Paislee Press; Wood Bits by Julianna Kneipp; Jeweled Butterflies by Jenni Bowlin Digi; Little Bits Alpha Chocolate, Flossy Stitches Yellow by Katie Pertiet; I Was Here by Designs by Tina; Is it Friday by Paislee Press; Retro Spring by Reverie Atelier; Thankful Heart by Anna Aspnes; Century Gothic font



Want by Dina Wakley | from MSD Top 10 01/13 | Supplies: Cardstock: Bazzill, Ink reinker: Jenni Bowlin Studios, Cardstock: Bazzill, Canvas Butterflies: Studio Calico, Flair: A Flair for Buttons, Tag: Jenni Bowlin Studios, Paper: Jenni Bowlin Studios, Alphabet: Unknown



Wagon Hill by Debbie Hodge | Supplies: January by Lynn Grieveson; Almost There, Flossy Stitches Red by Katie Pertiet; Warehouse Alpha by Karla Dudley; Big Ideas by One Little Bird; Folded Ribbon Bits 3 by Pattie Knox; DYY Blocks by Lynne-Marie



What's the Haps by Debbie Hodge | Supplies: Possibilities, Pagecraft by One Little Bird; Autumn Frost, Fairest One of All by Sahlin Studio; Like a Fox by Robyn Meierotto; Brad Bonanza by Pattie Knox; Sprinkles 9 by Valerie Wibbens; Giving Thanks by Ardent Sparrow; Color Study Brown Flair by Katie Pertiet; Vintage Postcards, Vintage Bits by Amy Stoffel; Snippy Alpha by Ginnefer Bursett; Worn Page Edges 8.5x11 by Lynn Grieveson; Bohemian Typewriter, Mercury Script, Pea Olson fonts.



When Borax Met Glue by Debbie Hodge | Supplies: Innovation by Sahlin Studio; Forque, Prelude fonts



The World's Worst Dog by Lisa Dickinson | from MSD Typography 04/12 | Supplies: stamps (Studio Calico) + journal card (Collage Press) + patterned paper (Collage Press, Making Memories, Sassafras Lass)+ rip-strip border (Tinkering Ink for Studio Calico) + sticker (Scenic Route) + font (Triumph Tippa, downloaded from web) + pawprint & heart - my own design



You Relate by Debbie Hodge | Supplies: Is it Friday yet? by Paislee Press; Staple Its by Pattie Knox; Rhinestone Buttons and Bows by Jen-ni Bowlin Digital; She's a Doll by Vinnie Pearce; Bookworm by Little Butterfly Wings; Vellum Ellies by Snips and Snails; Mini Doilies by Sugary Fancy; Head in the Clouds by Valerine Wibbons; Worn, Westover, Shadow Like Me by One Little Bird; Key to My Heart, A Spring Day, Ephemera Stacks, Worn by Sahlin Studio; I Was Here by Design by Tina; Stringbats by Kim Jenson; Artplay Palette Sunflower by Anna Aspnes; Basic Paper Alpha Yellow by Katie Pertiet; A Very Small Alpha by Allison Pennington; Cut.It.Out by Robyn Meierotto