

(maiden and married), date of birth, date of death, who their children were, and where he or she lived, as well as special traits or remembrances of others about the person.

Make sure the colors and styles you choose for heritage layouts complement the era of the generation depicted. Try to choose colors and styles that the people in the photographs might have chosen had they created the scrapbook page.

DESIGN CONCEPT: COLOR

Of all the design techniques, the element of color probably has the most impact on the final results of your scrapbook layouts.

THE COLOR WHEEL

The color wheel provides a systematic approach to exploring and developing color schemes. By showing how colors relate to each other, a color wheel can familiarize you with the many possible color combinations. There are three basic approaches to determining color schemes.

Tints and shades

Use different tints and shades (lighter and darker tones) of a single color, such as sky blue and slate blue, to convey harmony and unity.

Complementary colors

Complementary colors are the two colors directly opposite one another on the color wheel, such as red and green. The result is a combination of both warm and cool hues. Placing complementary colors next to each other enhances each color.

A split complementary color scheme combines a single color with the two colors on either side of its complement. For example, violet, yellow-orange, and yellow-green can be combined to create a lively, charming contrast.

Triadic colors

Combining any three colors at equal distance around the color wheel is known as a triadic harmony. Using the triadic harmony of yellow, red, and blue on a single scrapbook page will create a cheerful and bright layout.

COLORS AROUND YOU

Color inspirations can come from all around you. Keep your eyes open and your "idea notebook" with you at all times.

a word about

color terms

- **Hue** identifies the name of a specific color, such as navy blue, fuchsia, or apple green.
- **Tone** defines how dark or light a color is.
- **Tint** refers to a light tone created by mixing a color with white; pink is a tint of red.
- **Shade** refers to a dark tone created by mixing a color with black; burgundy is a shade of red.
- **Primary colors** are pure hues—red, blue, and yellow are pure hues, which are not mixed from other colors.
- **Secondary colors** are orange, green, and violet—created by mixing equal parts of two primary colors; red and blue make violet.
- **Tertiary colors** are produced by mixing a primary color with its adjacent secondary; red and violet make red-violet.



ADDING COLOR

Vivid colors enhance this photograph of a young girl.

1. Mat the photograph with bright pink and yellow mats.
2. Create a bouquet of punch art flowers in one corner to play off the details of the girl's hat by combining jumbo punched leaves and flowers with smaller circles and spirals in coordinating colors.

Some of the most subtle color combinations are based upon nature and the seasons; other color combinations can grow out of the mood you are trying to capture.

- Spring colors are soft and delicate: daffodil yellow, lettuce green, lime, peach, apricot, blush pink, and baby blue.
- Summer brings to mind the colors of the sky, sand, and shells, as well as the bright greens of new grass and fresh herbs, and the ripe colors of tomatoes and watermelon.
- Autumn hues are rich and warm. Autumn is pumpkin orange, burnt sienna, Macintosh red, hunter green, cocoa brown.
- Winter colors are vivid, sharp, and cool. Think emerald green and sapphire blue, or the icy shades of crystalline white or iridescent pearl.
- Colors also portray different moods. Red, orange, and yellow are cheerful, vibrant, and playful. Pastel colors portray innocence and purity—perfect for baby scrapbook pages. The rich tones of burgundy, ivory, plum, and gold lend elegance to heritage albums.

YOUR CANVAS

Consider the background of your scrapbook page to be your beginning canvas, your clean slate. Avoid working exclusively on a white background page, which is not the most flattering for your photos and other memorabilia. Keep in mind that a light colored background, by contrast, deepens the tones of scrapbook elements, whereas a dark colored background brightens light elements. A black background tends to make colors richer and more vibrant.

Experiment with neutrals and “visually textured” backgrounds, too. Add just a touch of color with a watercolor wash in earth tones of taupe, tan, and sand. Picture a beautiful layout for seashore photographs: a background of soft taupe and photographs matted in muted shades of sea green and sky blue. Then add some accents of pink or purple. To create a more textured look, try a background of a pale, patterned paper in subtle shades of beige and cream, or a cheerful dotted paper. A background color and pattern can come from your own sketch, sponge paints, vegetable stamps, elegant gift wrap, or even wallpaper samples. Numerous paper manufacturers make acid-free paper in all colors imaginable.

TECHNIQUE TO TRY: CORNERING

Cornering refers to adding decorative corners to your photographs and mats. It opens up additional possibilities for embellishing and emphasizing your photographs without necessarily cutting them.

In scrapbooks of past decades, “photo corners” were used almost exclusively to mount photographs in albums. Photo corners, still available today, are triangular-shaped pockets that you can place on each of the four corners of your photograph before mounting it on the page. Rather than attaching the photograph directly to the page, you attach the corners, which hold your photograph.

You can make your own photo corners—just disassemble a purchased corner and use it as a pattern to cut your own out of any paper that you want, using the same proportional dimensions. Triangular rubber art stamps are also available for decorating your homemade photo corners.

For photographs that you plan to crop, one of the simplest versions of cornering involves using a “corner rounder.” A corner rounder is simply a craft punch with right-angle guides inside that cuts off a curved piece from the corner of a photograph.

There are numerous punches available in craft stores that will cut a decorative design from the corner of your photographs. They range from teddy bears to starbursts and fleur-de-lis.

One particular corner punch, called a slot punch, is not intended for use on your photographs. Instead, it is to be used on your mounting paper to create a slot into which you can place your photograph. It yields a decorative look while allowing you to mount photographs without using adhesives directly on them.

Cornering scissors are another option. The scissors are constructed with plastic guides that can help you line up the paper or photograph at the correct angle for perfect corners. They have two sets of guides and can be held in two ways, which give you four possibilities for creating corner designs from one pair of scissors.

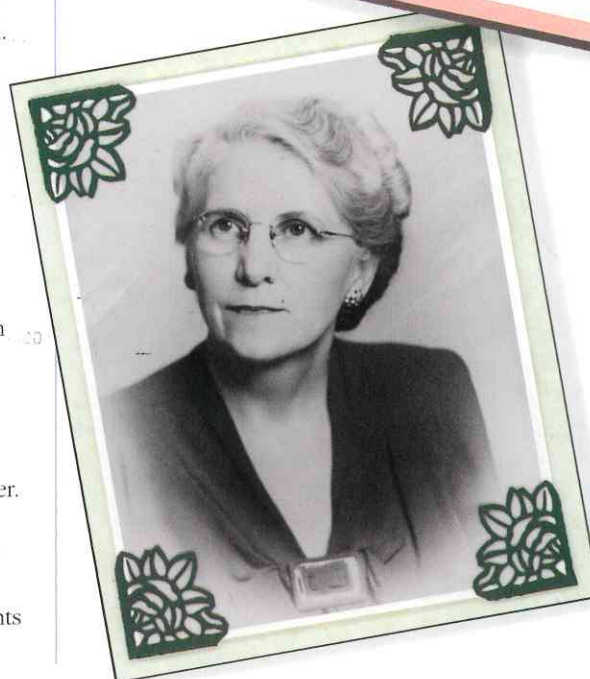
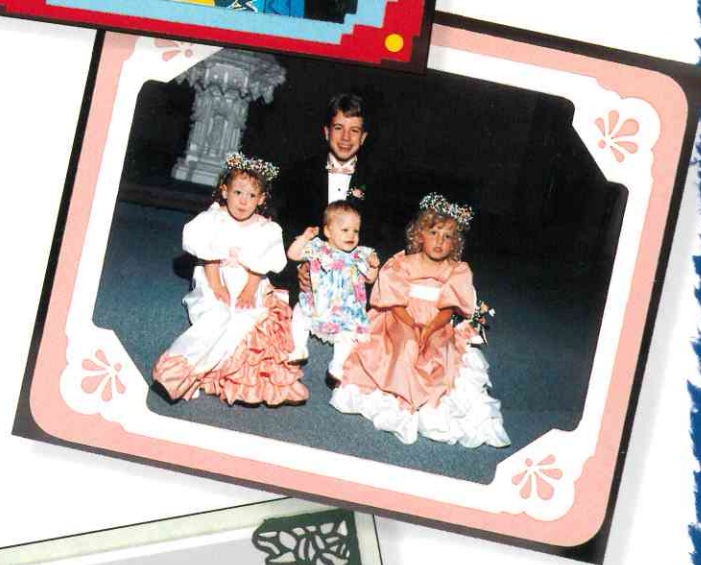
CORNERING

(TOP) A scissors-style cornering tool can cut out different designs, depending on how you hold the tool and how you align the photograph or cardstock. This photograph was matted using an art deco corner edger. Three of the four effects were used for this photograph. **1.** Take four squares of different colored cardstock and cut each with one of the designs. **2.** Experiment with combinations of the designs to find the perfect look for your mats. **3.** Consider a finishing touch; the corners here seemed to beg for bright yellow dot stickers to complete the deco look.

(MIDDLE) A tri-layered mat with a combination of corner punches adds an elegant touch to this wedding photograph.

1. Punch out the corners of your photo with a notched punch. **2.** Cut a mat 1 cm wider and longer than your photograph, and punch the corners with a teardrop-style corner punch. **3.** Cut a second mat 1 cm wider and longer than the first. Use a corner rounder to round its corners. **4.** Mount the layers from smallest to largest.

(BOTTOM) Intricate, laser-cut photo corners (available at craft and scrapbooking stores) are the perfect embellishment for this classic heritage photograph. **1.** Cut a mat 2 cm wider than your original photograph on all four sides. **2.** Assemble laser-cut photo corners by folding on scored lines. Add adhesive as necessary to hold their shape. **3.** Place the laser-cut photo corners on the four corners of the photograph and add adhesive to the back of each corner. **4.** Mount the photograph on the mat, using only the adhesive that you applied to the back of the photo corners. **5.** Mat the photo again on a second mat (1 cm wider and longer than the inner mat) cut from a color that complements the photo corners.



JOURNALING: STORIES

Short captions along with pictures do a great job of telling a story from the recent or distant past. After all, a picture paints a thousand words. However, there are times that many words are needed to tell a story completely. For these occasions, consider devoting a half-page or more in your album to narrative.

Many of us find it difficult to write more than a sentence or two of journaling on an album page. Some people simply dislike their own handwriting. Some think they don't have anything to say. Others think that no one would read long passages. You'd be surprised who might read and appreciate what you have written—often long narratives provide a greater level of detail that will intrigue generations to come.

- If you don't like your handwriting, consider typing your stories on the computer in a sophisticated font, such as Garamond, printing them on acid-free paper, and attaching them to your album page. Even if you do like your handwriting, you may want to use the

computer to print longer stories so they fit on a single page. If you use 8½" x 11" or smaller pages, you can print directly on your background cardstock.

- If you don't think you have anything to say, try again. Sit down with a spiral notebook and jot down your ideas. Ask friends or family for feedback. Add plenty of specific details. Once you have your thoughts on paper, organize them into a short story or essay. You'll be surprised at how much you have to say. Your children and grandchildren are bound to be enormously curious about whatever you divulge. Journaling is a good way to get your spouse or children involved. Ask them for ideas and remembrances of any event.

If you aren't yet convinced that there is a place for medium-to-long passages of prose in your album, consider a couple of other reasons.

- Have you ever had an experience that you wanted to include in your album but had no photographs? Perhaps you left your camera at home or no photography was allowed. Words work extremely well to paint the picture. Think of descriptive passages from your favorite novels that transport you to a different time and place with "brushstrokes" of language.
- Have you ever goofed in the organization of your album? You've carefully planned the left-side and right-side pages but suddenly discovered that it didn't come out right or there was too much white space. Write a story to fill the page recapping the experience.

IN STITCHES

Lengthy journaling tells the story of this little boy's first stitches. **1.** Compose journaling on the computer and print directly onto cardstock. Cut to size. **2.** Mat journaling and photographs in complementary colors. **3.** With a rubber stamp in the shape of an adhesive bandage, rubber stamp bandages on light brown cardstock using brown ink. Heat emboss with clear embossing powder. Cut out each bandage. **4.** Using a large stencil, trace title letters backwards onto the back of colored cardstock. (Tracing on the back allows any stray pencil marks to be hidden.) Cut out the letters. **5.** Using a ⅛" punch, punch two or four holes in each letter, in pairs. **6.** Tie knots through the holes using black embroidery floss. **7.** Mount matted photographs, journaling, stamped bandages, and title letters on the page with your favorite adhesive.



from the prior pages or introducing the experiences on the upcoming spread. Either way, you will have made good use of the "extra" page in your album.

OUTSIDE THE LINES: TEXTURES

Without texture a scrapbook layout would be dull. You can choose from a wide variety of textures to make your scrapbook pages unique. There are two basic types of texture: tactile and visual.

Tactile textures stimulate your sense of touch and can be incorporated into a scrapbook by layering different materials, fabrics, and other elements for a three-dimensional look. (also see August, page 103).

Visual texture refers to what the eye sees. Using media such as paint, ink, and fabric, you can create textures on your scrapbook pages. Use your imagination and don't be afraid to experiment.

Plastic wrap and foil

Carefully blot crumpled up plastic wrap or foil into an ink pad or into paper paint. Apply the plastic wrap or foil to your paper in a random pattern—blotting lightly without reinking to create delightful dark-and-light patterns (artists call this *chiaroscuro*).

Leaf prints

The imprints of leaves can be used to add texture to your pages. Place a leaf onto an ink pad and cover it with a piece of paper. Gently press the paper to allow ink to adhere to the leaf. Carefully remove the leaf from the ink pad and apply it to your scrapbook page. Cover the leaf with clean paper and press with your hand to transfer the leaf image to the page. You can also heat emboss the leaf image to create a raised, three-dimensional surface (see May, page 70).

Wash cloths and sand

The terry cloth texture of a wash cloth is perfect for creating "sandy pages." See the layout on the next page.

Other creative textures

You can use a wide variety of household objects for textures: sponges, scrub brushes, broom bristles, interesting fabrics (such as burlap, netting, velvet, corduroy, and lace), Koosh balls, shower body scrubbers, cotton balls, tissue paper, and bubble wrap.

PHOTO TIP: INDOOR FLASH

The key to taking good indoor photographs is the proper use of a flash. Familiarize yourself with the factors that indicate the need for an electronic flash.

Not enough available light for your film speed

With insufficient light and no flash, your photographs are likely to turn out either underexposed or blurred. If you don't leave the shutter open long enough to allow ample light in to expose the film, chances are the end result will be underexposed and dark. With fast films (400 or higher), however, you can often take satisfactory indoor pictures without a flash. Fast films can record images with less available light than the slow films.

Artificial light

Incandescent lights and fluorescent lights, the two most common indoor light sources, are different from natural (ambient) light sources. You don't often think of light as having color, but it does; incandescent light, fluorescent light, and sunlight all contain different colors. Standard films are designed to work with natural daylight; as a result, photographs taken under incandescent or fluorescent light may appear off-color, sometimes with a green or orange tinge. If your camera supports filters, you can purchase lens filters that will counteract the impact of incandescent and fluorescent light. These filters allow you to take indoor pictures under artificial light, when there is enough of it, without the color distortions you would otherwise see. There are also special films available for incandescent or fluorescent light.

Assuming you want to use standard speed films without special filters, however, your best bet is to use a flash when taking photographs indoors. The colors of "flash light" resemble those of natural sunlight, making them a better match. Even if you have ample artificial light indoors, you may still want to add a flash to counterbalance the colors of the available light.

AVOIDING RED-EYE

One of the side effects of using a flash is red-eye, especially under low-light conditions when your subject's pupils are dilated. Red-eye is caused by the reflection of the flash's light off the red blood vessels of the retina at the back of the eye.

A YEAR OF SCRAPBOOKING

Debbie Janasak & Anna Swinney

PHOTOGRAPHY BY DAVID KELLY CROW