# Build a picture path

## A single row of photos carries your reader from *here* to *there*.

*Continued* ▶

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It's out of the ordinary, attractive and easy, too—a single row of photos carries your reader from *here* to *there*.

Here's an easy way to make your message stronger. Turn your page sideways, and line up a half-dozen (or so) identically sized photos starting at the left edge. Put your copy on the right, and the reader's eye will follow the path directly to it. Like this:
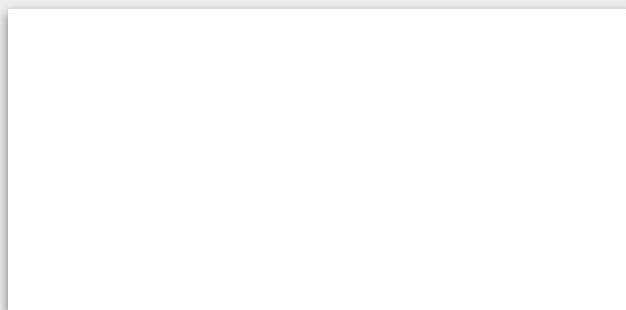
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**Here**

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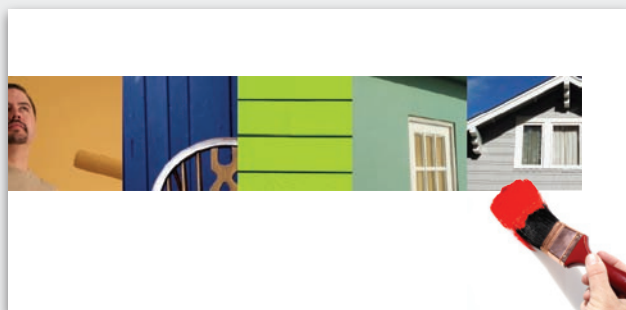Swatches, palettes, ideas, advice

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**There**
Our eyes naturally drift left to right. Starting on the left, the picture path picks up this natural motion, accelerates it and stops it right at your message—logo, title, sale prices, whatever you put at this end.
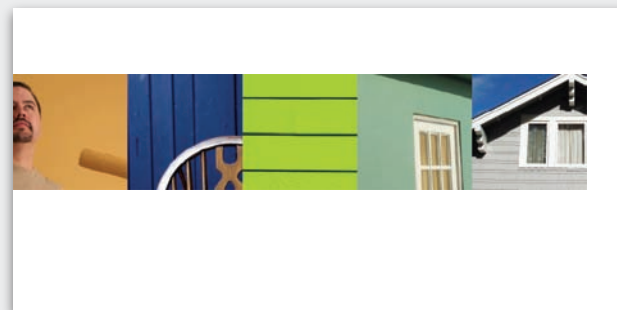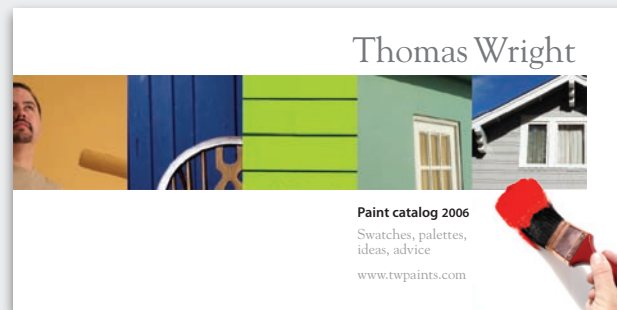
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**1  Use a panoramic page** To get the reader moving, page and path must run the same direction. A 2:1 ratio (above) is excellent online, for small spaces (ads) and as a single printed sheet (postcard, flier, poster).

**2  Make a path** Arrange your photos in a single row starting at the left edge and stopping short of the right. (The short gap will hold the reader on the page.) No space between photos; you need an unbroken sweep.

**3  Set the focal point** Add a focal point—typically your logo or a photo—at the end of the path. Silhouette the image for eye-catching *contrast* (freeform vs. straight); a slight overlap links the two naturally.
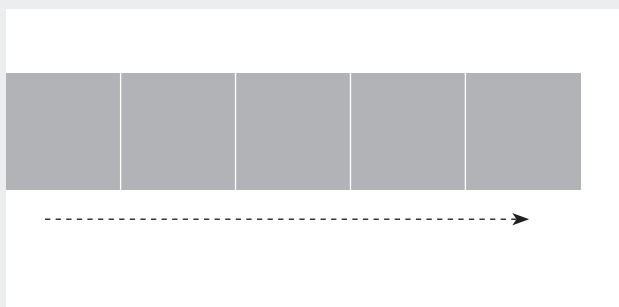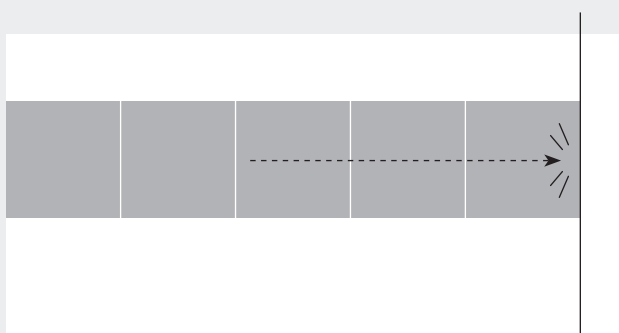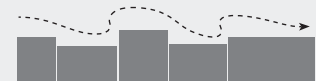
**4  Add the words** Place your copy near the path's end along a vertical axis. Don't upstage the images; use a conservative typeface, and let the path do the work of leading the reader to your story.
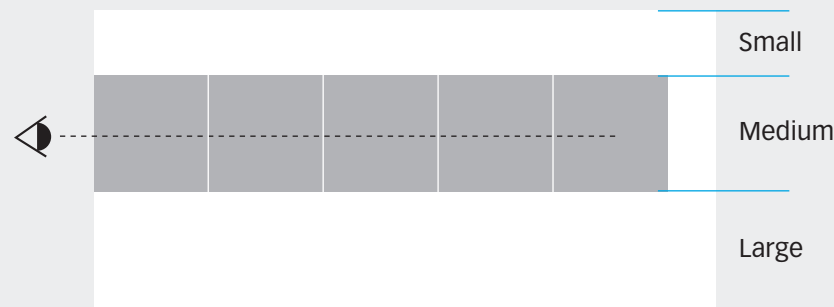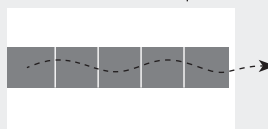
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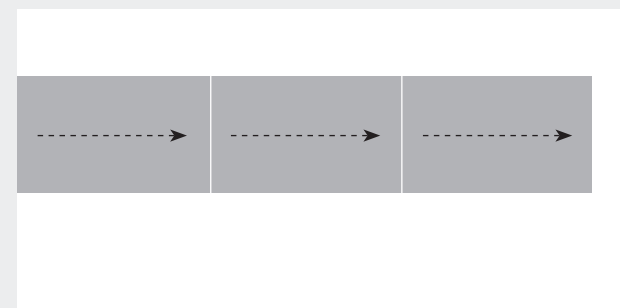**Paint catalog 2006**
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## Things to watch for . . .

**No bumps** Most effective are images identical in size and shape; irregularities will slow and even stop the reader.

**Eye level** is the most natural place for the path. Avoid uniform spacing (right), which creates distracting stripes.

Small

Medium

Large

Same

Same

Same

Use a **white gap** about this big (above) to stop the reader's movement. Too small and the eye keeps right on going (right)!

**More is better** Fewer photos slow the path's movement; their large size demands attention (a fine asset but not here), forcing the eye to scan each individually and not the path as a whole.

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**Before** Seven snowboarders—some are close up, some are far away, each is positioned differently in the frame, and some frames have different proportions. To get the images more alike, first enlarge or reduce until everyone's the same size, then crop into a similar position—in this case, everyone's centered in the square.



**After** The eye still sees seven different images, but now they're similar enough to "read" in a continual sweep. That's what you want. This is not the place for images that stand out and arrest your attention.

# Article resources

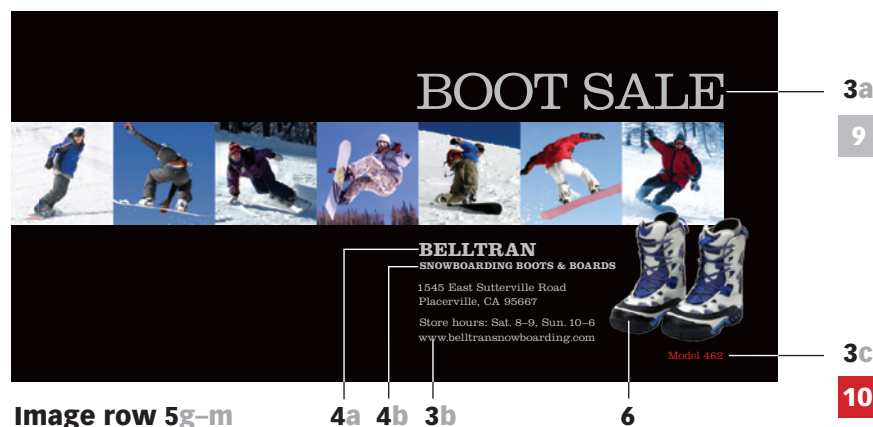

**Image row 5a–e**
(left to right)

2  1b  8  5f



**Image row 5g–m**
(left to right)

4a  4b  3b  6

## Typefaces

**1 (a–b)** Goudy Old Style | a) 26 pt,
b) 10/12 pt

**2** Myriad Pro Semibold | 10 pt

**3 (a–c)** Clarendon Light | a) 50 pt,
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## Images

**6 (a–m)** iStockphotos.com | a  b  c
d  e  f  g  h  i  j  k  l  m

**7** Photos.com

## Colors

| 7 | C0 M0 Y0 K65 |
| 8 | C0 M0 Y0 K45 |
| 9 | C0 M0 Y0 K30 |
| 10 | C15 M100 Y100 K0 |

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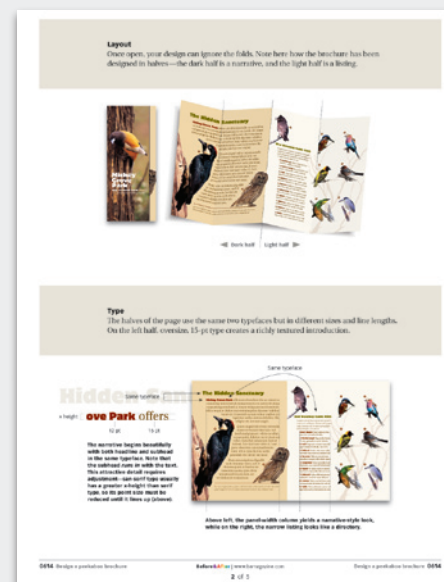

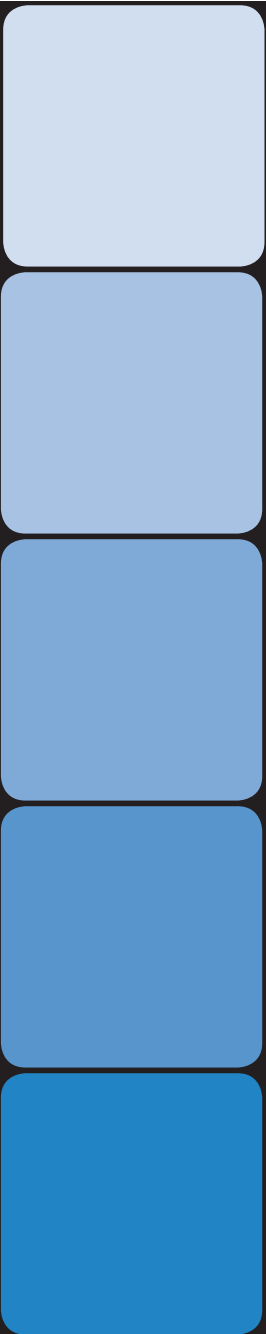**Print**
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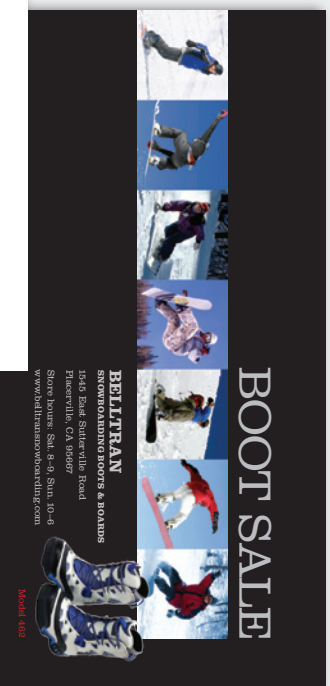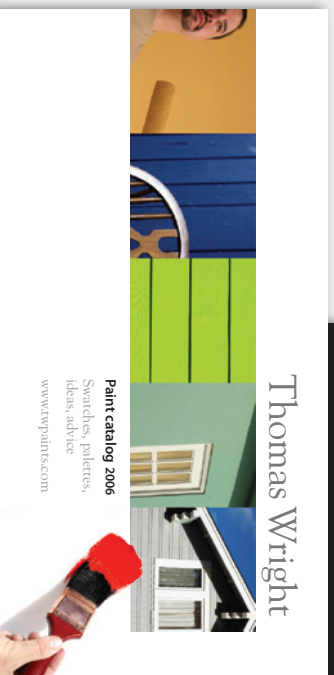Print: (Specify pages 9–12)

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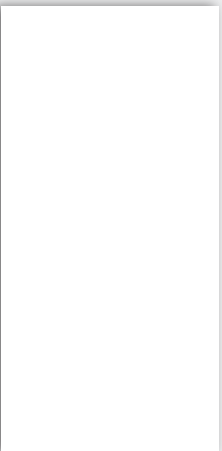
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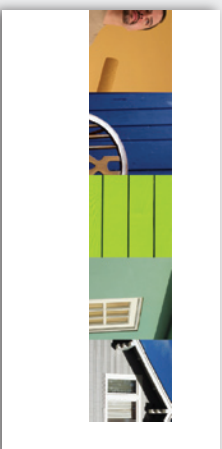Store hours: Sat. 8–9, Sun. 10–6

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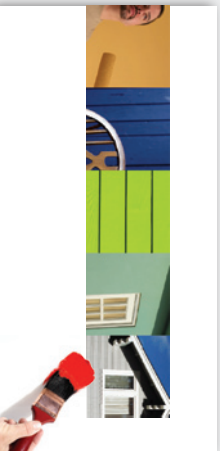
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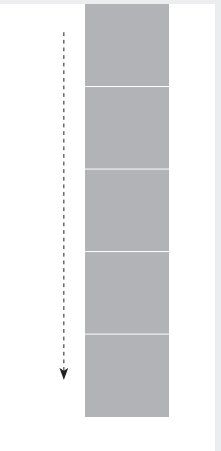
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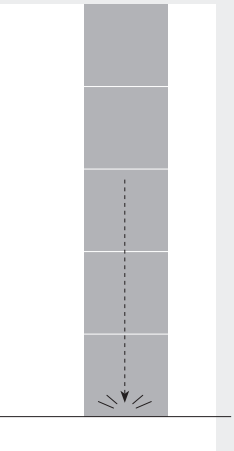
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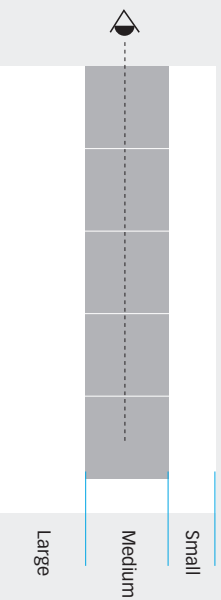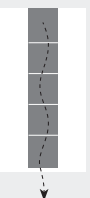
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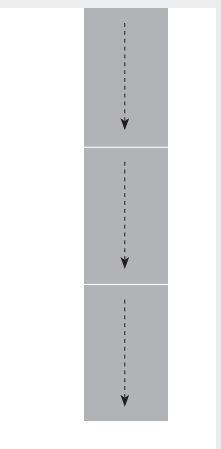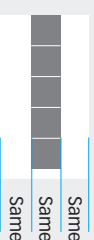**Paint catalog 2006**
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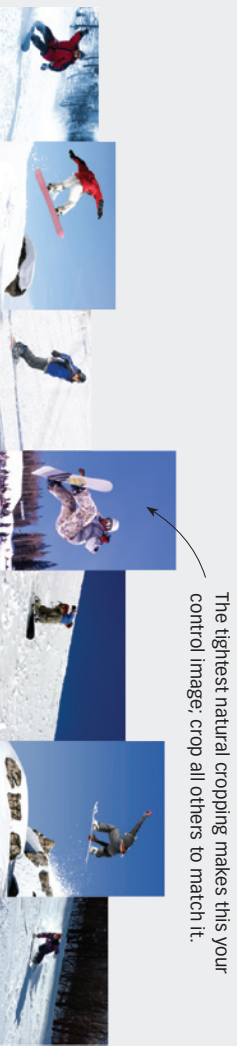**More is better** Fewer photos slow the path's movement; their large size demands attention (a fine asset but not here), forcing the eye to scan each individually and not the path as a whole.

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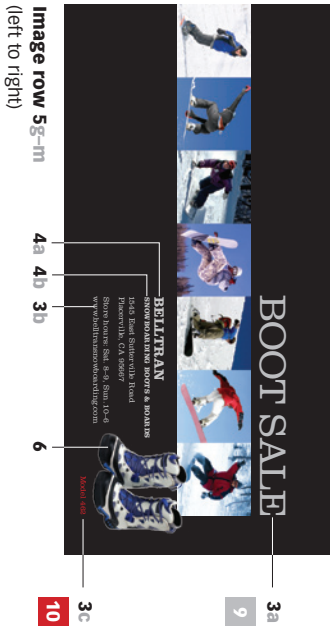
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**7**

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(left to right)

2 1b **8** 5f

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**3a**
**9**
**3b**
**4b**
**4a**
**3c**
**10**
**6**

**Image row** 5g–m
(left to right)

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**9** C0 M0 Y0 K30
**10** C15 M100 Y100 K0

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