Many from one

Big photos have small photos inside. Here's how to get several images out of one original.

Continued ►

Many from one

Here's a way to stretch your photo dollar and coordinate your layout, too, by getting several images out of one original

▼ **This one photo . . .**

. . . made this entire layout ▶

Did you realize that big photos have small photos hidden in the details—a collar, a button, a necklace? So take advantage— slice an image and use it in pieces! What's cool is that the slices will have a built-in unity of color and texture, allowing them to work easily together.

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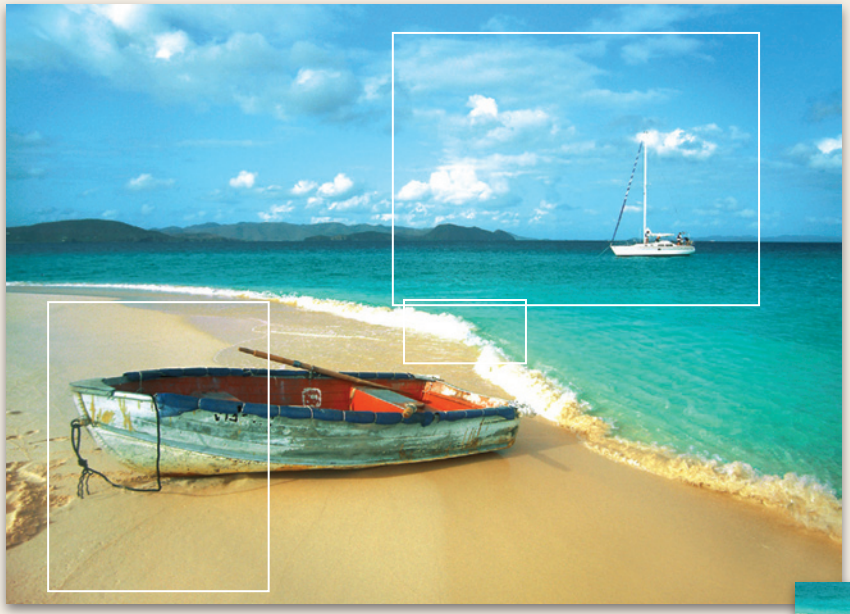

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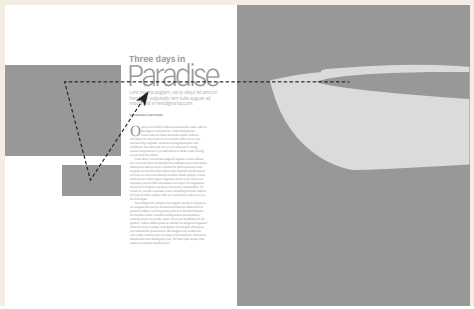
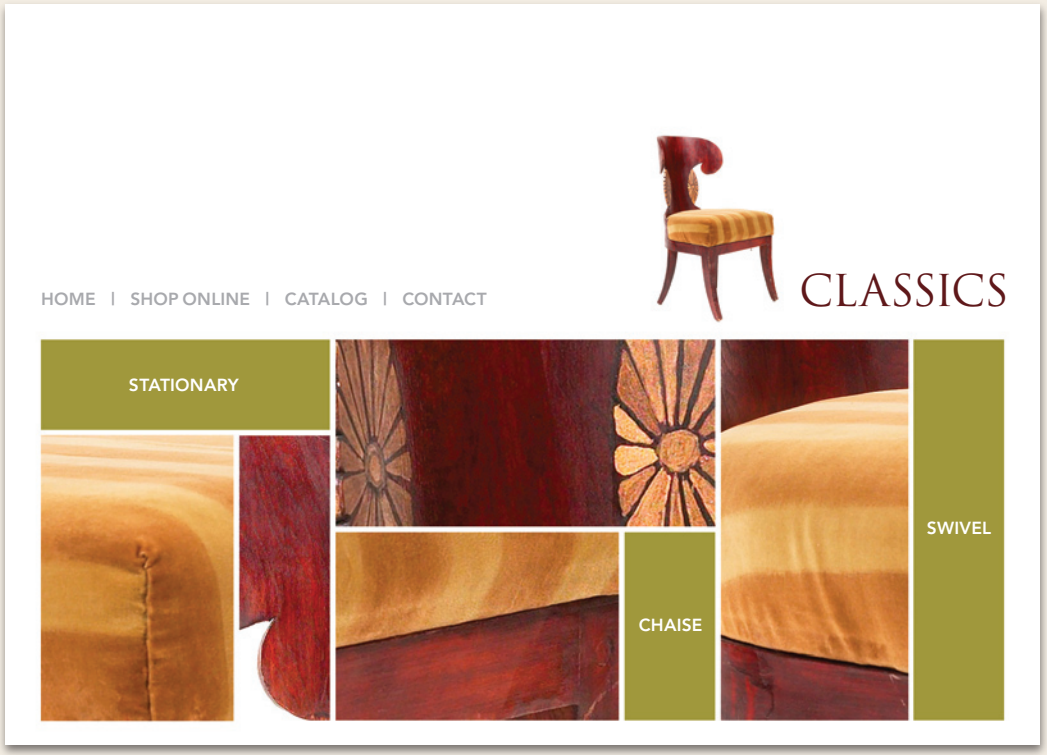


Big, medium, small Note the great differences in size among the three images. These differences are useful for creating visual hierarchy; the reader's eye moves through the layout from big to small (left).

Same technique, different look

All the pictures on the Web page below are from one image. Five slices of the photo—plus colored rectangles—have turned a single chair into a handsome, multi-image display!

Every image on the page is a slice of this chair.

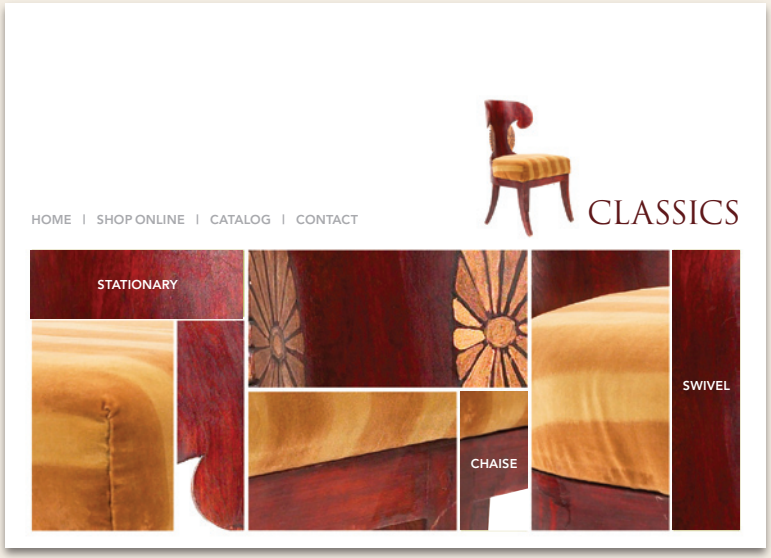


Look at the details

Up close, an ordinary object is a surprising potpourri of lines, shapes, colors, curves, corners and edges. Look for contrasts (light-dark, square-round) and variety.

Layout

Top and bottom halves of this layout draw the eyes in different ways. The top half is empty, airy and quiet; the bottom half is full and busy but well organized.



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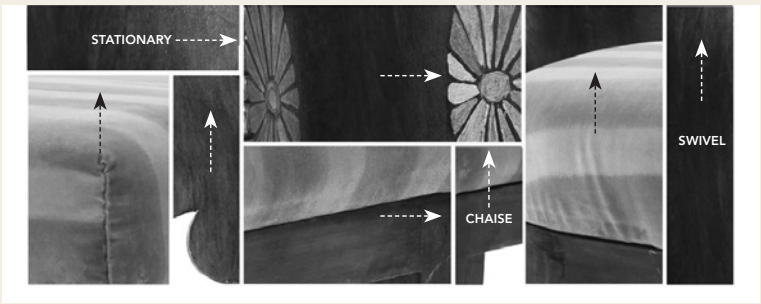
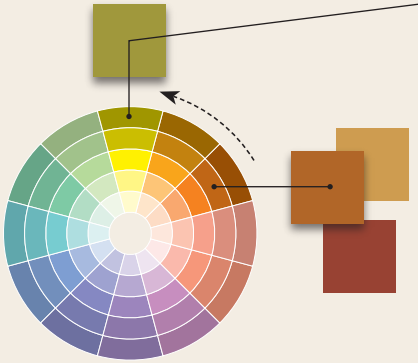
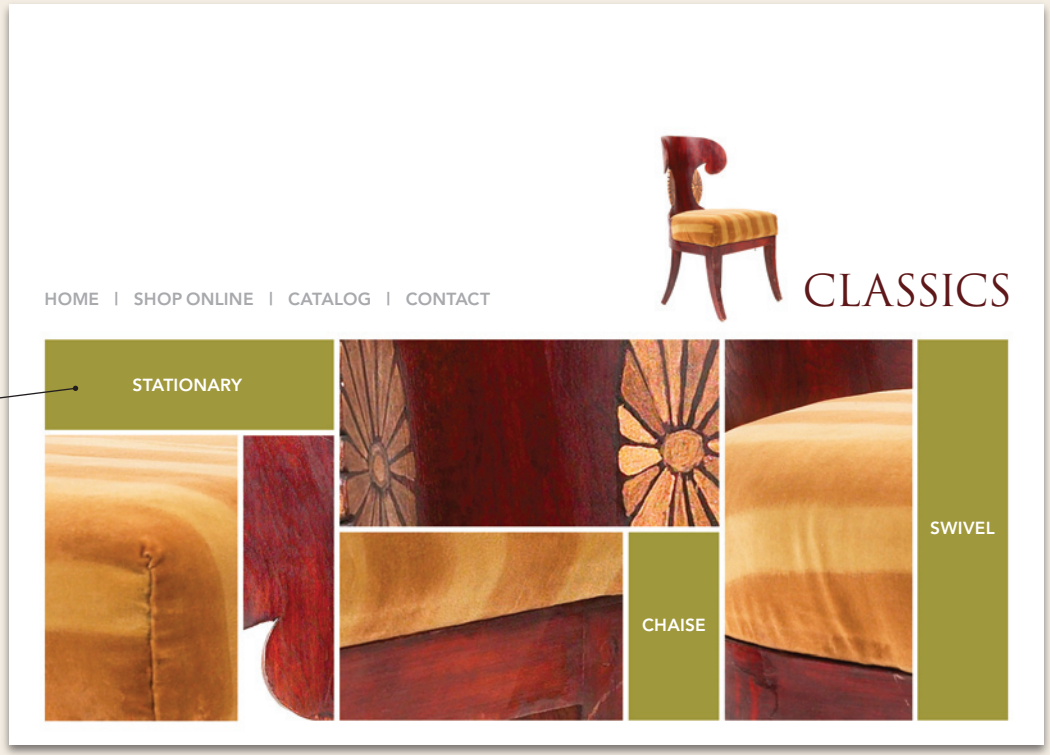


Similar colors harmonize

Replacing a few sections with flat color lightens the design and creates site headings, too. The key to an attractive page is to now coordinate the flat colors to the image.

Use the eyedropper tool to sample a range of colors in the chair, then locate them on the color wheel. In this case they're all warm. To retain the warmth, select a color just a spoke or two away as shown below. Such neighboring colors are *analogous,* meaning they share colors—in this case red and yellow—and so always work well together.





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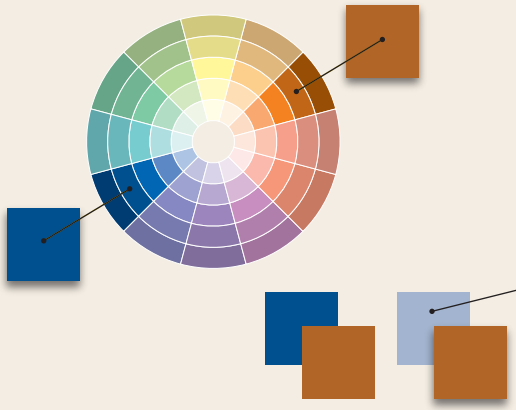
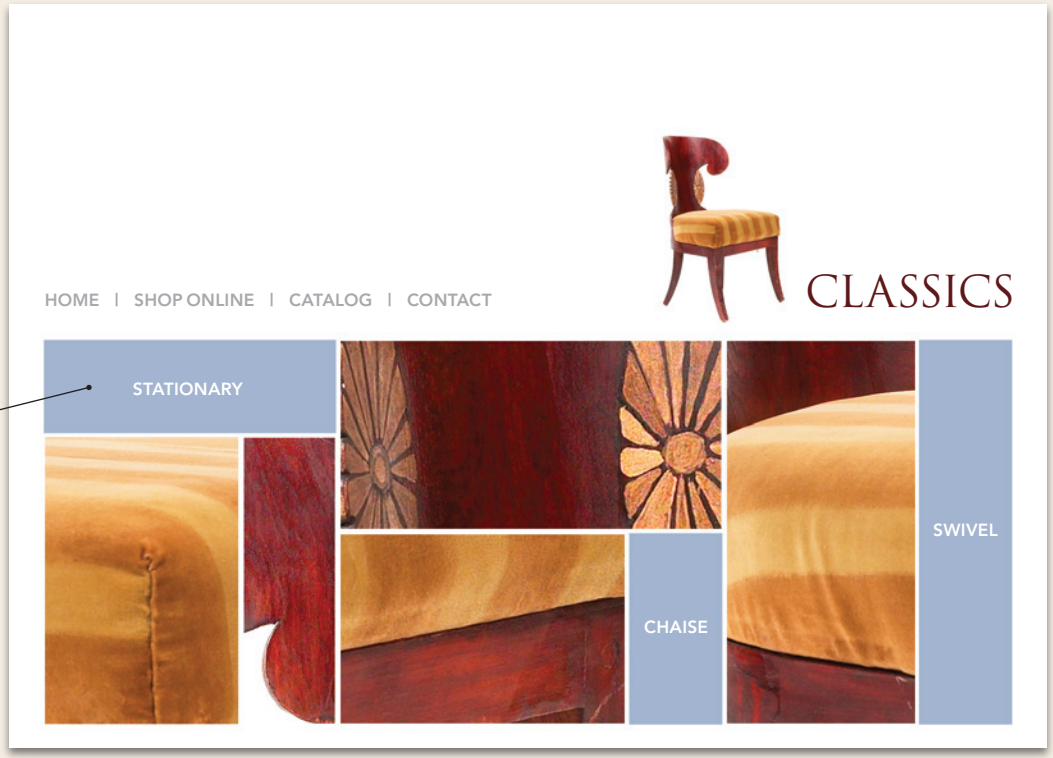
For contrast and energy, use an opposite color, or *complement*. Opposites are usually the most exciting combinations.



Because opposites demand equal attention (above), they tend to cancel each other. Solve this by lightening one of the colors—in this case blue—which makes it recede, allowing the warm chair to come forward.



Article resources

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8 C**0** M**35** Y**70** K**20**

9 C**85** M**15** Y**10** K**25**

10 C**30** M**40** Y**85** K**10**

11 C**35** M**90** Y**80** K**55**

13 C**0** M**0** Y**75** K**45**

13 C**36** M**22** Y**8** K**0**

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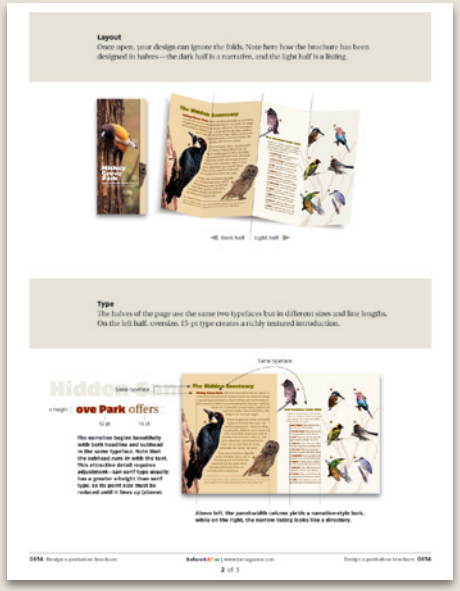

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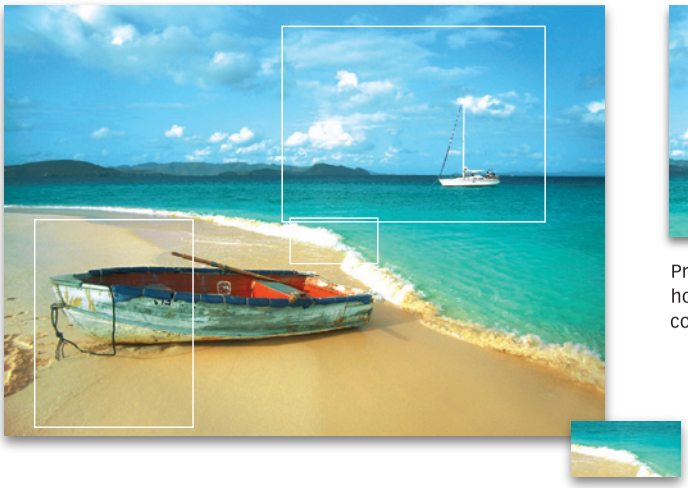

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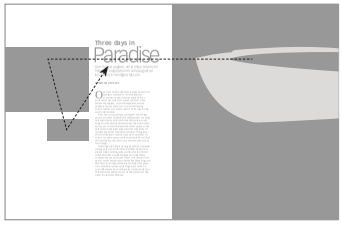

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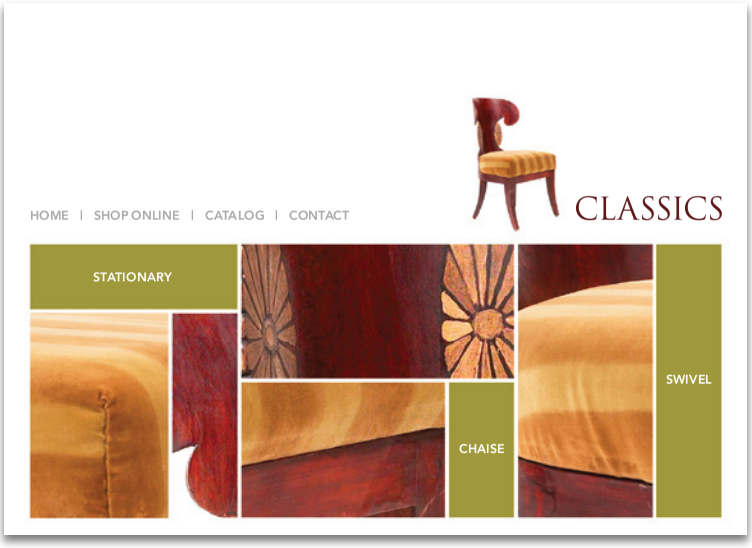

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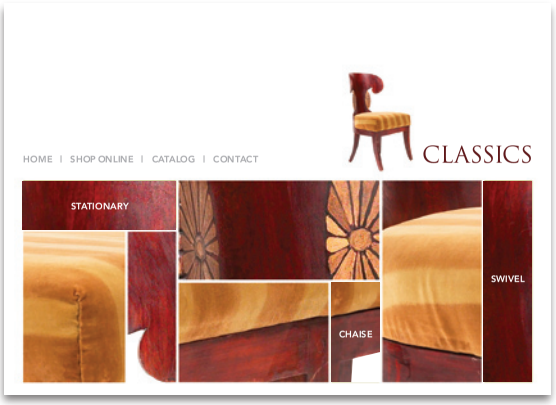

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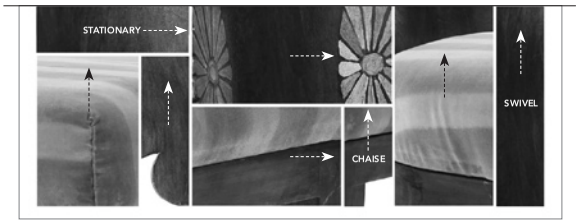

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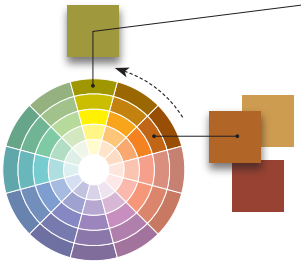

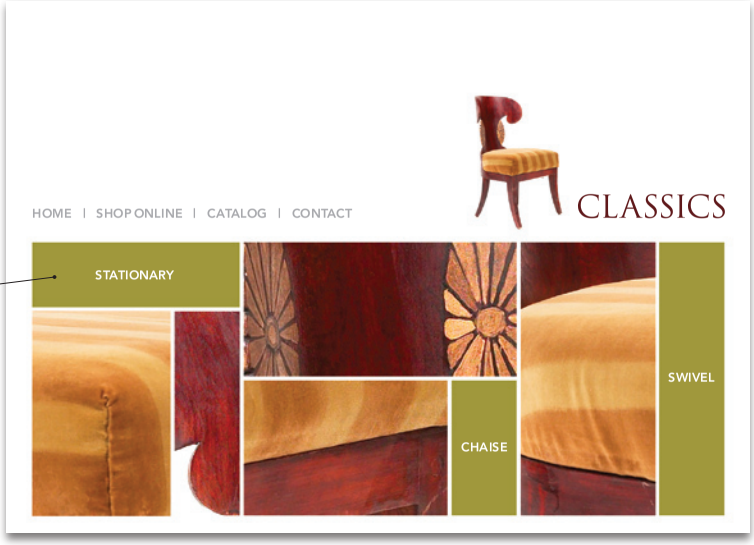

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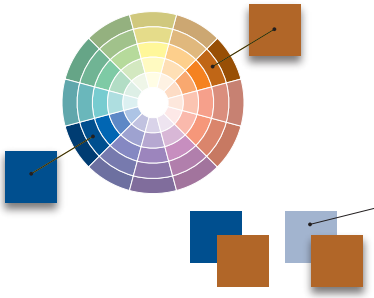

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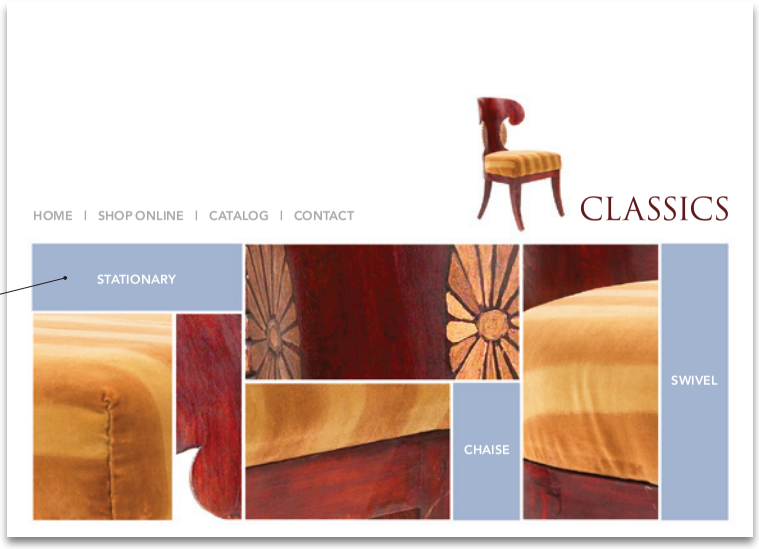

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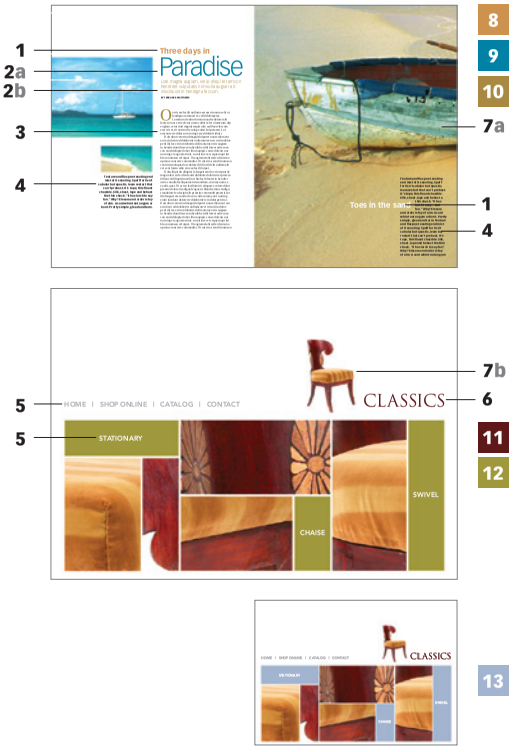

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Colors

8	C0 M35 Y70 K20
9	C85 M15 Y10 K25
10	C30 M40 Y85 K10
11	C35 M90 Y80 K55
13	C0 M0 Y75 K45
13	C36 M22 Y8 K0

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