7 Importing and Linking Graphics

You can easily enhance your document with photographs and artwork created in Adobe Photoshop, Adobe Illustrator, or other graphics programs. InDesign can tell you when a newer version of a graphic is available, and you can update or replace any graphic at any time.

In this lesson, you'll learn how to do the following:

• Distinguish between vector and bitmap graphics

• Place Adobe Photoshop and Adobe Illustrator graphics into an Adobe InDesign layout

• Import clipping paths with graphics, and create clipping paths using InDesign and Photoshop

• Place Adobe PDF files

• Manage placed files using the Links palette

• Use and create libraries for objects

Getting started

In this lesson, you'll assemble a booklet for a compact disc by importing and managing graphics from Adobe Photoshop and Adobe Illustrator. After printing and trimming, the insert will be folded so that it fits into a CD box. Before you begin, you'll need to restore the default preferences for Adobe InDesign. You'll also make sure your color management settings are consistent for InDesign and Photoshop, so that the colors you use appear consistently across both programs.

Note: In the topic "Creating clipping paths from Photoshop paths and alpha channels" on page 245, some steps require a full version of Adobe Photoshop 4.0 or later, and enough RAM to run both InDesign and Photoshop at the same time. It's possible to complete the lesson without Photoshop by skipping the steps specified in that topic.

1 To ensure that the tools and palettes function exactly as described in this lesson, delete or deactivate (by renaming) the InDesign Defaults file and the InDesign SavedData file. See "Restoring default preferences" on page 2.

2 To set up the InDesign color management settings, see Chapter 11, "Ensuring Consistent Color."

3 To make sure Photoshop's color management settings match InDesign, see "Embedding a profile in a Photoshop TIFF image" on page 371.

4 Start Adobe InDesign.

5 Choose File > Open, and open the 07_a.indd file in the ID_07 folder, located inside the Lessons folder within the IDCIB folder on your hard disk. A message box appears, saying that the publication contains missing or modified links. Click OK; you will fix this later in the lesson when you learn how to resolve links to imported graphics which are missing or modified. If an alert message appears that asks which dictionary file you want to use, click No (Windows) or Document (Mac OS).

6 Move the Links palette out of the way so it doesn't obscure your view of the document.

7 If you want to see what the finished document will look like, open the 07_b.indd file in the same folder. If you prefer, you can leave the document open as you work to act as a guide. When you're ready to resume working on the lesson document, choose its name from the Window menu.

For a color version of the finished document, see the color section.

8 Choose File > Save As, rename the file **07_cdbook.indd**, and save it in the ID_07 folder.

Note: As you work through the lesson, feel free to move palettes around or change the magnification to a level that works best for you. For more information, see "Changing the magnification of your document" on page 50 and "Using the Navigator palette" on page 57.

Adding graphics from other programs

InDesign supports many common graphics file formats. While this allows you to use graphics created using a wide range of graphics programs, InDesign works most smoothly with other Adobe professional graphics programs such as Photoshop and Illustrator.

By default, imported graphics larger than 48K on disk are *linked,* which means that InDesign displays a graphics file on your layout without actually copying the entire graphics file into the InDesign document. This saves disk space, especially if you reuse the same graphic in many InDesign documents. All linked graphics and text files are listed in the Links palette, which provides buttons and commands for managing links. When you create final output using PostScript® or PDF, InDesign uses the links to produce the highest level of quality available from the original, externally stored versions of placed graphics.

Comparing vector and bitmap graphics

Adobe InDesign and Adobe Illustrator create *vector graphics,* also called draw graphics, which are made up of shapes based on mathematical expressions. Vector graphics consist of smooth lines that retain their clarity when scaled. They are appropriate for illustrations, type, and graphics such as logos that are typically scaled to different sizes.

Bitmap images are based on a grid of pixels and are created by image-editing applications such as Adobe Photoshop. In working with bitmap images, you edit individual pixels rather than objects or shapes. Because bitmap graphics can represent subtle gradations of shade and color, they are appropriate for continuous-tone images such as photographs or artwork created in painting programs. A disadvantage of bitmap graphics is that they lose definition and appear "jagged" when enlarged.
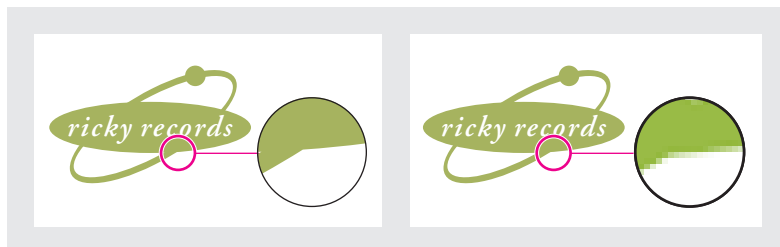
Logo drawn as vector art (left), and rasterized as bitmap art (right)

In general, use vector drawing tools to create art or type with clean lines that look good at any size. You can create vector artwork using InDesign's drawing tools, or you might prefer to take advantage of the wider range of vector drawing tools available in Illustrator. You can use Photoshop to create bitmap images that have the soft lines of painted or photographic art and for applying special effects to line art.

Managing links to imported files

When you opened the document, you saw an alert message about problems with linked files. You'll resolve those issues using the Links palette, which provides complete information about the status of any linked text or graphics file in your document.

Identifying imported images

You'll use the Links palette to identify some of the images that have already been imported into the document. Later in this lesson, you'll use the Links palette to edit and update imported graphics.

1 If necessary, zoom or scroll the document window so that you can see both of the document's spreads.

2 If the Links palette is not visible, choose File > Links.

3 Using the selection tool, select the Orchard of Kings logotype on page 4, the far right page of the first spread. Notice that the graphic's filename, 07_i.ai, becomes selected in the Links palette when you select it on the layout.
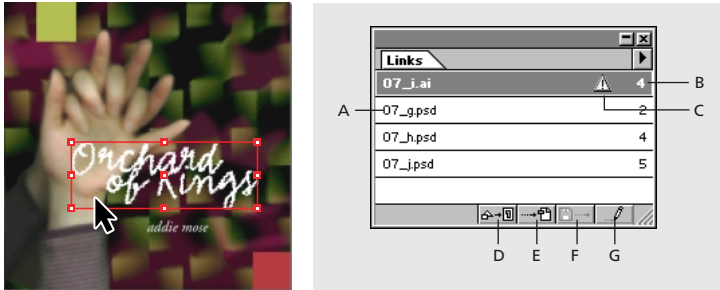
A. *Link* B. *Page containing linked graphic*
C. *Modified-link icon*
D. *Relink button* E. *Go To Link button*
F. *Update Link button* G. *Edit Original button*

4 Using the selection tool, select the large hand graphic that spans all pages of the second spread. In the Links palette, this graphic's filename, 07_j.psd, becomes selected.

Now you'll use the Links palette to locate a graphic on the layout.

5 In the Links palette, select 07_h.psd, and then click the Go To Link button ( ). The graphic becomes selected and centered on the screen. This is a quick way to find a graphic with a known filename.

6 If the Links palette is still in the center of the document window, you may want to move it so that it doesn't block your view of the page as you work through the rest of the lesson. The Links palette opens automatically whenever you open an InDesign document that contains missing or modified links.

These techniques for identifying and locating linked graphics are useful throughout this lesson and whenever you work with a large number of imported files. Later in this lesson, you'll also use the Links palette to inspect, modify, and update linked graphics.

Viewing information about linked files

You can use the Links palette to manage placed graphics or text files in many other ways, such as updating or replacing text or graphics. All of the techniques you learn in this lesson about managing linked files apply equally to graphics files and text files you place into your document.

1 If the Links palette is not visible, choose File > Links to display it. Drag the lower right corner of the Links palette to enlarge the Links palette so that you can see as many filenames as possible.

2 Double-click the link 07_g.psd. The Link Information dialog box appears, describing the file that the link refers to.

3 Click Next to view information about the next file. You can quickly examine all of the document's links this way. One or more links may display an alert icon; they indicate a linking problem that you'll address in the next topic. After you've examined some link information, click Done.

By default, files are sorted in the Links palette so that files that are not up to date are listed first. You can use commands in the Links palette menu to sort the file list in different ways.

4 In the Links palette, choose Sort by Page from the Links palette menu. This lists files on the first page at the top of the Links palette, and files on other pages are listed accordingly.
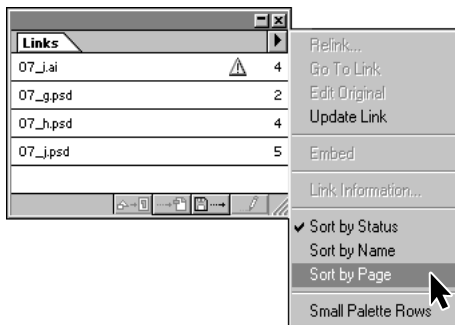

Updating a graphic with a newer version

As you use other programs to update text and graphics placed in your document, the Links palette indicates which files have been modified outside of InDesign, and gives you the choice of updating your document to represent the latest versions of those files.

In the Links palette, the file 07_i.ai has an icon (⚠) that marks it as out of date. This is the file that caused the alert message when you opened this document. You'll update its link so that the InDesign document uses the current version.

Viewing link status in the Links palette

*A linked graphic can appear in the Links palette in any of the following ways:*

• *An up-to-date graphic displays only the graphic's filename and its page in the document.*

• *A modified graphic displays a yellow triangle with an exclamation point (⚠). This icon means that the version of the graphic on disk is more recent than the version in your document. For example, this icon will appear if you import a Photoshop graphic into InDesign, and then another artist edits and saves the original graphic using Photoshop.*

• *A missing graphic displays a red hexagon with a question mark (⊘). This icon means that the graphic isn't at the location from which it was originally imported, though the graphic may still exist somewhere. This can happen if someone moves an original file to a different folder or server after it's been imported into an InDesign document. You can't know whether a missing graphic is up to date until its original is located. If you print or export a document when this icon is displayed, the graphic may not print or export at full resolution.*

–From the *Adobe InDesign User Guide,* chapter 7

1 In the Links palette, select the file 07_i.ai, and click the Go To Link button (⤏🗐). You don't have to do this step to update a link, but it's a quick way to double-check which imported file you are about to update.
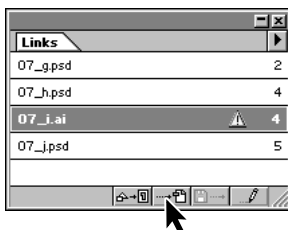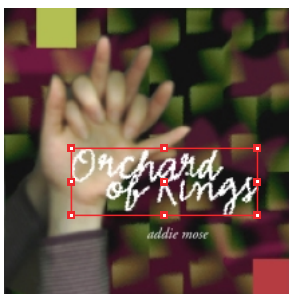
2 Click the Update Link button (▤⋯→). The appearance of the image in the document changes to represent its newer version. However, the new image is larger than the previous image, causing the new image to be cropped by the previous image's frame.
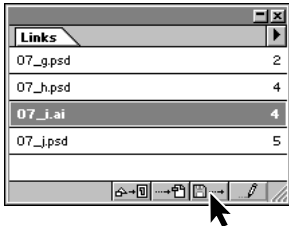

3 Using the selection tool (▶), click the "Orchard of Kings" image to select it, and then choose Object > Fitting > Fit Frame to Content.

You'll replace the large, wide image of the hand that spans the second spread (pages 5–7) with a modified image. You can use the Relink button to reassign the link to that graphic.

4 Go to pages 5–7 (the second spread) and choose View > Fit Spread in Window.

5 Select the 07_j.psd image on pages 5–7. The filename of the image becomes selected in the Links palette.
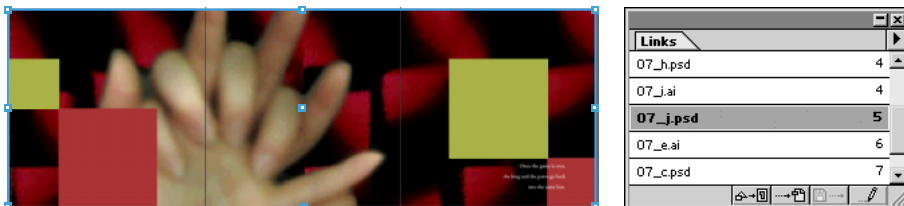
6 Click the Relink button (☞-▣) in the Links palette.

7 Click Browse, locate the file 07_h.psd in the ID_07 folder, and then click Open (Windows) or Choose (Mac OS). The old image is replaced by the one you just selected, and the Links palette is updated accordingly.
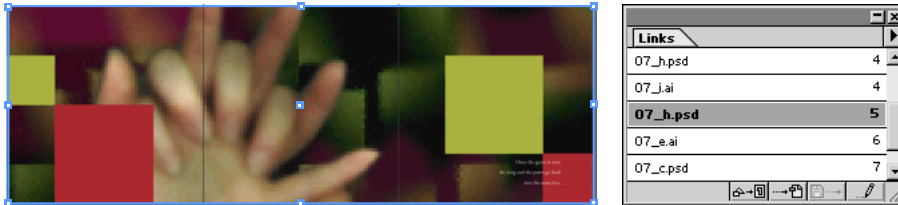
8 Save the file.

💡 *All of the buttons at the bottom of the Links palette are also available as commands on the Links palette menu.*

Placing a Photoshop file

Now that you've resolved all of the file's links, you're ready to start adding more graphics. You'll place a Photoshop file in the InDesign document. InDesign imports Photoshop files directly; there is no need to save them in other file formats.

1 Go to page 7. If necessary, zoom or scroll the document window so that you can see the entire page. In the Layers palette, click the Photos layer to target it.

2 Make sure no objects are selected.

3 Choose File > Place, and double-click the file 07_c.psd in the ID_07 folder.

4 Position the loaded graphics icon to the left and slightly below the top edge of the green square, and click.

Don't be concerned about the white rectangular background behind the image. You'll remove it in the next section of this lesson. Now you'll zoom in using a high magnification so that you can learn about options for display quality.

5 Click the Navigator palette tab (or choose Window > Navigator) to make the palette visible. Use the palette to zoom to 400%, keeping the image you placed in the center of the view.

As you place the image, InDesign automatically creates a proxy (low-resolution) version of it. This and any other images in this document are currently displaying their low-resolution proxies, which is why the image appears to have jagged edges. You'll control the degree of detail InDesign displays for placed graphics. Reducing the on-screen quality of placed graphics displays pages faster, and doesn't affect the quality of final output.

6 Choose Edit > Preferences > General. For Display, choose Full Resolution, and then click OK.

On-screen display using proxy images (left) and Full Resolution (right)

Now InDesign displays images using all available detail. Images now look their best, but they will also take longer to appear. InDesign lets you set display resolution for individual images, so you'll balance display speed and quality by displaying the document at proxy resolution and the pear image at full resolution.

7 Choose Edit > Preferences > General. For Display, choose Proxy, and click OK. Now all images appear at proxy resolution.

8 Zoom out until you can see all three pears.

9 Right-click (Windows) or Control-click (Mac OS) the pear image, and then choose Display > Full Resolution from the context menu that appears. The pear image appears at full resolution without affecting the rest of the document.

10 Choose File > Save.

Working with clipping paths

The image you just placed has a solid rectangular background that is blocking your view of the area behind it. You can hide unwanted parts of an image using a *clipping path*—a drawn vector outline that acts as a mask. InDesign can create clipping paths from many kinds of images:

• If you drew a path in Photoshop and saved it with the image, InDesign can create a clipping path from it.

• If you painted an *alpha channel* in Photoshop and saved it with the image, InDesign can create a clipping path from it. An alpha channel carries transparent and opaque areas, and is commonly created with images used for photo or video compositing.

• If the image has a light or white background, InDesign can automatically detect its edges and create a clipping path.

The pear image you placed doesn't have a clipping path or an alpha channel, but it does have a solid white background that InDesign can remove.

Removing a white background using InDesign

You can use the Detect Edges option of the Clipping Path command to remove a solid white background from an image. The Detect Edges option hides areas of an image by changing the shape of the frame containing the image, adding anchor points as necessary. For more information about frames and anchor points, see "About paths and frames" on page 107.

1 Using the selection tool ( ), select the pear image 07_c.psd by clicking the image, then switch to the direct-selection tool ( ) to activate the image's default rectangular frame. You'll know that the image's frame is selected when you see four anchor points and a center point. (Six solid handles with no dot inside each handle means that the image is selected, and six solid handles with a dot inside each handle means that the image's bounding box is active. The dots indicate that a selected frame includes contents.)

Activating the image's frame with the direct-selection tool makes the frame's anchor points visible during this procedure, so that you can see exactly how InDesign changes the frame into a clipping path. The procedure will still work if you select the image or its bounding box instead of its frame, but you won't get as much visual feedback.

2 Choose Object > Clipping Path. If necessary, drag the Clipping Path dialog box so you can see the pear image.
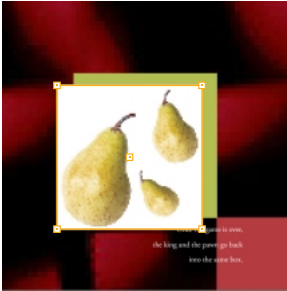

3 Choose Detect Edges from the Type menu.

4 Make sure Preview is selected, and then for Threshold, drag the slider to hide as much of the white background as possible without hiding parts of the subject (darker areas). We used a Threshold value of **15**.

Note: If you can't find a setting that removes all of the background without affecting the subject, specify a value that leaves the entire subject visible along with small bits of the white background. You'll eliminate the remaining white background by fine-tuning the clipping path in the following steps.

The Threshold option works by hiding light areas of the image, starting with white. As you drag to the right, increasingly darker tones are included within the range of tones that becomes hidden.

5 For Tolerance, drag the slider to the left until the Tolerance value is **1**.

The Tolerance option determines how many points define the frame that's automatically generated. As you drag to the right, InDesign uses fewer points so that the clipping path fits the image more loosely (higher tolerance). Using fewer points on the path may speed up document printing, but may be less accurate.
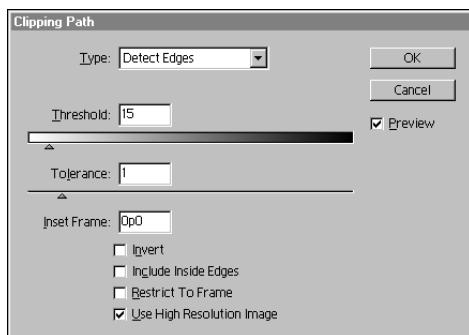

6 For Inset Frame, specify a value that closes up any remaining background areas, and click OK. We specified a value of 0p1 (zero picas, one point). This option shrinks the current shape of the clipping path uniformly, and is not affected by the lightness values in the image.
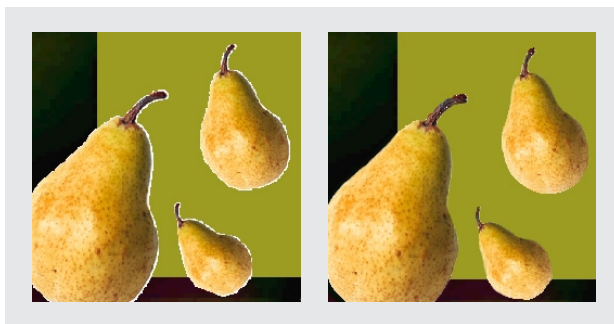
Before and after applying an inset of 1 point

For a color version of clipping path options, see figure 7-1 in the color section.

Now that you've completed the clipping path for this image, it's a good time to speed up screen redraw by switching the display of the pear image back to the document default, which is currently set to proxy (low) resolution.

You can use the direct-selection tool ( ) or the pen tools to refine the clipping path.

7 Right-click (Windows) or Control-click (Mac OS) the pear image, and then choose Display > Set to Default from the context menu that appears. The pear image is now set at proxy resolution without affecting the rest of the document.

8 Save the file.

💡 *You can also use the Detect Edges feature to remove a solid black background. Just select the Invert option and specify a high threshold value.*

## Creating clipping paths from Photoshop paths and alpha channels

When an image has a background that isn't solid white or black, the Detect Edges feature may not be able to remove the background effectively. With such images, hiding the background's lightness values may also hide parts of the subject that use the same lightness values. Instead, you can use the advanced background removal tools in Photoshop to mark transparent areas using paths or alpha channels, and let InDesign make a clipping path from those areas.

You imported the previous image using the Place command. This time you'll simply drag a Photoshop image directly onto an InDesign spread. InDesign can use Photoshop paths and alpha channels directly—you don't need to save the Photoshop file in a different file format.

1 In Explorer (Windows) or the Finder (Mac OS), open the ID_07 folder so that the file 07_d.psd is visible. Arrange the InDesign document window and the ID_07 folder window so that you can see both of them side by side.

2 In InDesign, make sure you can see the lower left quarter of page 2 in the document window.

3 Drag the file 07_d.psd to the lower left corner of page 2 in the InDesign document. Be careful to drop it outside the colored squares. (If you drop it on a square, it will be placed inside the square.) If necessary, use the selection tool (➤) to reposition the graphic within the page boundaries.
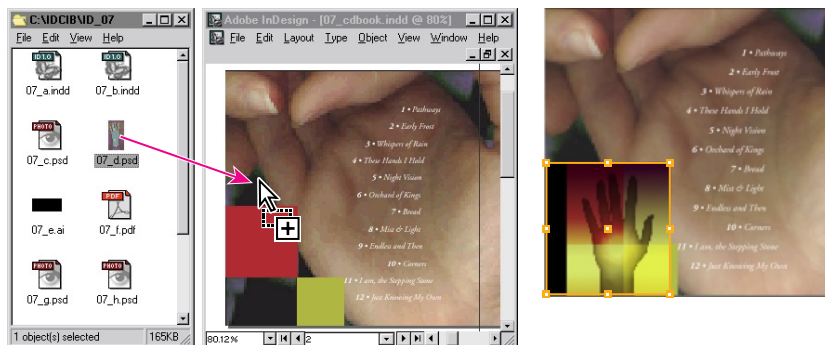

In this image, the hand and the background share many of the same lightness values. Therefore, the background can't easily be isolated using the Detect Edges option in the Clipping Path command. Instead, you'll set up InDesign to use a path or alpha channel from Photoshop. First you'll use the Links palette to open the image directly in Photoshop to see what paths or alpha channels it already includes.

4 If necessary, use the selection tool to select the 07_d.psd image in InDesign.

5 If you want, maximize the InDesign window now that you've finished importing the file.

Note: The next few steps require a full version of Photoshop 4.0 or later and enough available RAM to run both InDesign and Photoshop at the same time. If your configuration doesn't meet both of these requirements, simply read steps 6 through 11, and then resume working with the source files at step 12.

6 With the image still selected, choose File > Links. The image's filename is selected automatically in the Links palette.
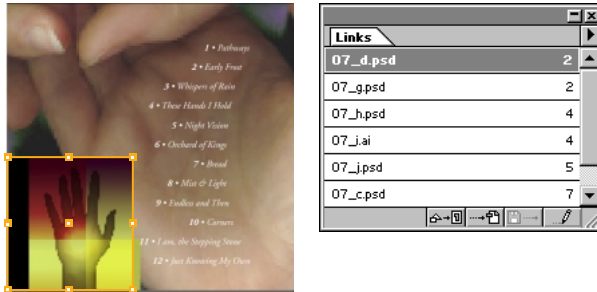
In the Links palette, click the Edit Original button ( ). This opens the image in a program that can view or edit it. This image was saved from Photoshop, so if Photoshop is installed on your computer, InDesign starts Photoshop with the selected file.

Sometimes the Edit Original button opens an image in a program other than Photoshop or the program that created it. The Edit Original button uses your operating system's settings for associating files with programs. You can change those settings; see the documentation for your operating system. Also, some installer utilities change those settings.

Note: A CMS Profile Mismatch dialog box may appear as the image opens in Photoshop. If you've properly configured all Photoshop and InDesign color management settings for your workflow using accurate ICC profiles, click Convert to reproduce the image properly in Photoshop. If you are not using color management, you may click Don't Convert.
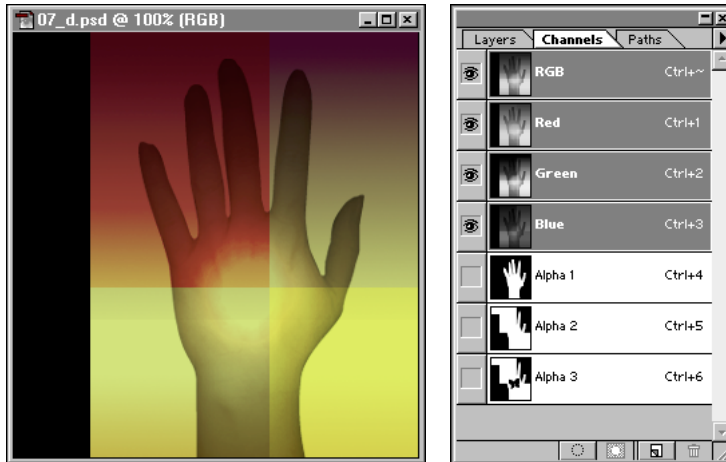
Photoshop file saved with 3 alpha channels

💡 *The Edit Original button also exists as a command on the context menu that appears when you right-click (Windows) or Control-click (Mac OS) an image selected with the direct-selection tool ( ). If the image was selected with the selection tool, the Edit Original command appears on the Graphic submenu on the context menu.*

7 In Photoshop, choose Window > Show Channels to display the Channels palette, or click the Channels palette tab.

The Channels palette contains three alpha channels in addition to the standard RGB channels. These channels were drawn using the masking and painting tools in Photoshop.

8 In the Channels palette in Photoshop, click Alpha 1 to see how it looks, then click Alpha 2 and Alpha 3 to compare them.

💡 *If you need only one alpha channel, you don't have to create a new one. Simply use Photoshop tools to make areas of an image transparent (marked by a checkerboard background in Photoshop); InDesign will recognize all transparent areas as an alpha channel. You can erase to the background using Photoshop tools such as the Background Eraser and the Magic Eraser.*

9 In Photoshop, choose Window > Show Paths to open the Paths palette, or click the Paths palette tab.
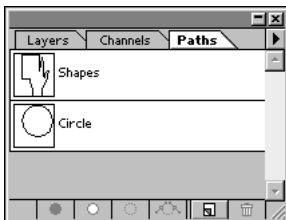
The Paths palette contains two named paths, Shapes and Circle. These were drawn using the pen tool and other path tools in Photoshop, although they could also be drawn in Illustrator and pasted into Photoshop.

10 In the Photoshop Paths palette, click Shapes to view that path. Then click Circle.

Now you'll return to InDesign and see how you can create different clipping paths from the Photoshop paths and alpha channels.

11 Switch to InDesign. Make sure the 07_d.psd Photoshop file is still selected on the page; if necessary, select it using the selection tool (➤).

12 Right-click (Windows) or Control-click (Mac OS) the hand image, and choose Display > Full Resolution from the context menu that appears. This step isn't necessary, but it lets you precisely preview the following steps.

13 With the hand image still selected, choose Object > Clipping Path, and make sure Preview is selected.

14 Choose Alpha Channel from the Type menu, and then choose 1 from the Alpha menu. InDesign creates a clipping path from the alpha channel.

💡 *The clipping path you see represents the default settings for defining an alpha channel's edges. You can fine-tune the clipping path that InDesign creates from an alpha channel by adjusting the Threshold and Tolerance options, as you did for the Detect Edges feature earlier in this lesson. For alpha channels, start with a low Threshold value such as 1.*

15 Choose 2 from the Alpha menu to see the clipping path it would create.

16 Choose 3 from the Alpha menu, and select the Include Inside Edges option.

Selecting the Include Inside Edges option makes InDesign recognize a butterfly-shaped hole painted into alpha channel 3, and adds it to the clipping path.

💡 *You can see how the butterfly-shaped hole looks in Photoshop by viewing alpha channel 3 in the original Photoshop file, as you did in step 8.*

17 Choose Photoshop Path from the Type menu, and then choose Shapes from the Path menu. InDesign reshapes the image's frame to match the Photoshop path.

18 Choose Circle from the Path menu, and then click OK. This is the path that was created for this instance of the image.

Since you're done working with this graphic, you can reset its display resolution to the document default.

19 Right-click (Windows) or Control-click (Mac OS) the hand image, and choose Display > Set to Default from the context menu that appears.

20 Save the file.


Comparing Photoshop paths and alpha channels

If both Photoshop paths and alpha channels can be made into clipping paths, what's the difference between them? A Photoshop path is a drawn vector object with a hard edge, while an alpha channel is a painted bit-map that can contain up to 256 levels of transparency. Photoshop paths are commonly used to mark trans-parent areas for printed publications, and alpha channels are commonly used to mark transparent areas when compositing photos, videos, and motion pictures. Because graphics are increasingly being reused across media, InDesign gives you the flexibility to create clipping paths from either paths or alpha channels. In addi-tion, the ability to choose from among multiple paths and alpha channels lets you use a single graphic in dif-ferent ways, or to reveal different parts of the same graphic.

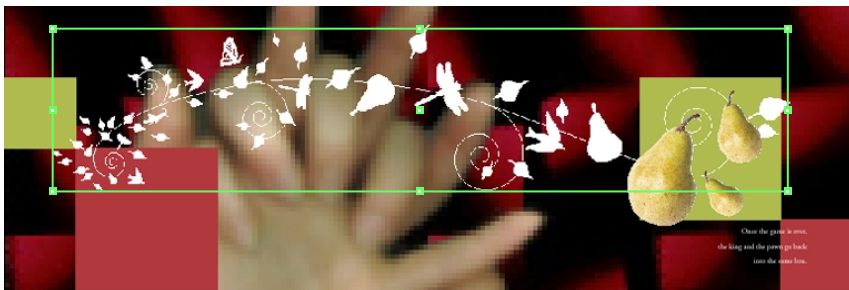## Importing an Illustrator file

InDesign takes full advantage of the smooth lines provided by EPS vector graphics such as those from Adobe Illustrator. When you turn on full-resolution screen display in InDesign, EPS vector graphics and type are displayed smoothly at any size or magnifi-cation. Most EPS vector graphics don't require a clipping path because most programs save them with transparent backgrounds. You'll drag an Illustrator graphic from a folder to the InDesign document.

1 Make sure that the ID_07 folder and the InDesign document window are both visible simultaneously. In InDesign, zoom or scroll if necessary so that pages 5 and 6 are both visible.

**2** In the Layers palette, target the Graphics layer.
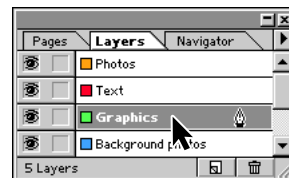
3 Drag the Illustrator file 07_e.ai to the InDesign document. Position it as shown below.

4 If you want, resize the InDesign window now that you've finished importing the file.

Now you'll see how InDesign's high-resolution display affects EPS vector graphics.

5 Display the Navigator palette. With the Illustrator graphic selected, type **1000** in the magnification text box, and press Enter or Return.

6 If necessary, drag the view box in the Navigator palette so that you can see more detail in the Illustrator graphic.

The graphic appears jagged because of two things: You are viewing the EPS file at 1000% magnification, and earlier in the lesson you chose the Proxy Images (low-resolution) option for graphics display. You'll switch to high-resolution display and observe the difference.

7 Right-click (Windows) or Control-click (Mac OS) the ivy graphic, and choose Display > Full Resolution from the context menu that appears.
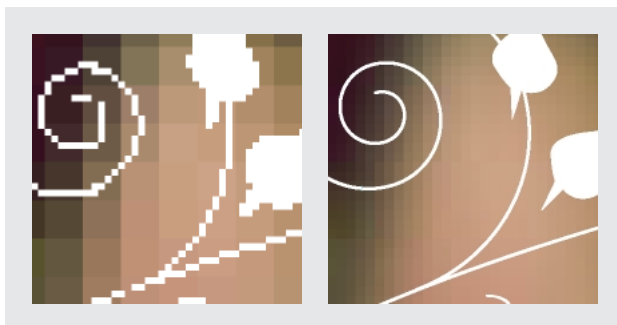
On-screen image resolution before and after changing display resolution setting

At the Full Resolution setting, you can see the Illustrator graphic at the highest possible level of detail and accuracy. At this setting you can often precisely position and align Illustrator and EPS graphics by sight alone, particularly when you zoom in. You'll switch back to proxy images to speed up image display for the rest of the lesson.

8 Right-click (Windows) or Control-click (Mac OS) the ivy graphic, and then choose Display > Set to Default from the context menu that appears.

9 Save the file.

Placing a PDF file

You can include Portable Document Format (PDF) files in your InDesign layout. PDF is a popular format for exchanging graphics such as advertisements, because it preserves professional-quality color, vector graphics, bitmap images, and text among a wide range of programs and computing platforms. You can use PDF to publish the same document on paper and on the Internet while maintaining quality for both media. You'll import a PDF file that contains a company logo created and saved directly from Adobe Illustrator.

1 Go to page 3, and make sure that all of page 3 is visible. In the Layers palette, make sure the Graphics layer is targeted.
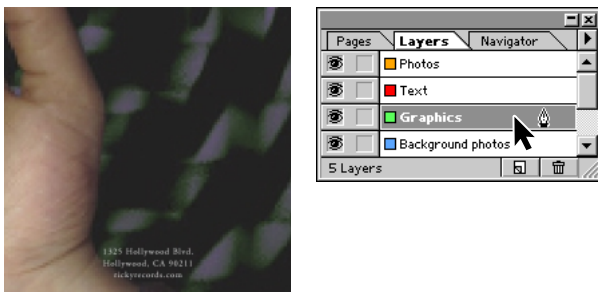
Now you'll use a keyboard shortcut to open the Place dialog box.

2 Press Ctrl+D (Windows) or Command+D (Mac OS). Select Show Import Options, and in the ID_07 folder, locate and double-click the file 07_f.pdf.

The import options for PDF files let you customize how a PDF file is placed into your document. For example, this PDF file contains only one page, but when you place a multiple-page PDF file, you can choose which page to place.
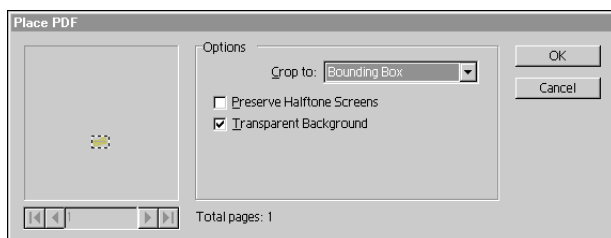
3 Make sure Bounding Box is selected in the Crop To menu. This sets the size of the placed PDF file to the smallest rectangle that encloses all of the objects in the file. For example, in this case the logo is much smaller than the page size, so it makes sense for the imported file to be the size of the logo, not the page. Leave the other settings as they are.

4 Click OK, and then click the loaded graphics icon above the address on page 3.
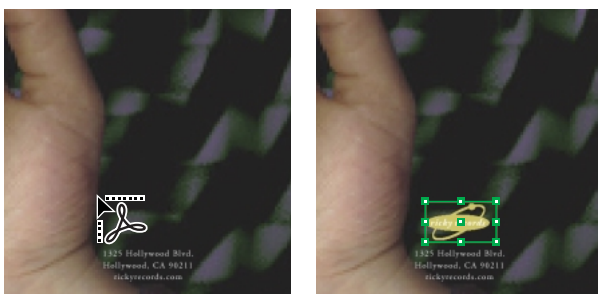

5 Save the file.

Using a library to manage objects

Object libraries let you store and organize graphics, text, and pages you frequently use. You can also add ruler guides, grids, drawn shapes, and grouped images to a library. Each library appears as a separate palette which you can group with other palettes any way you like. You can create as many libraries as you need—for example, different libraries for each of your projects or clients. You'll import a graphic currently stored in a library, and then you'll create your own library.

1 Choose Window > Libraries > Open, select the file 07_k.indl in the ID_07 folder, and then click Open. Drag the lower right corner of the palette to reveal more of the items in it.
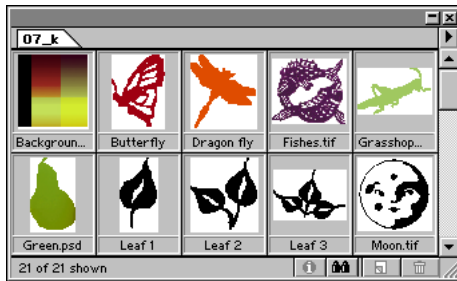

2 In the 07_k.indl library palette, click the Show Library Subset button (🔍). In the last box for the Parameters option, type **Tree**, and click OK.
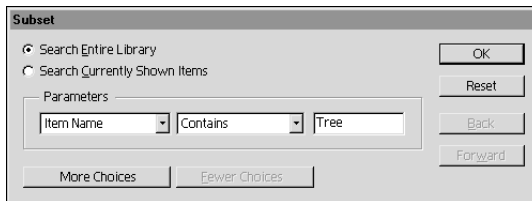
3 Type **5** into the page navigation box at the bottom of the InDesign document window to go to that page, and then press Enter or Return.

4 Make sure that the Links palette is visible. In the Layers palette, make sure the Graphics layer is targeted.

5 Out of the 2 objects visible in the 07_k.indl library palette, drag Tree.tif to page 5. The file is added to the page, and the filename appears in the Links palette.
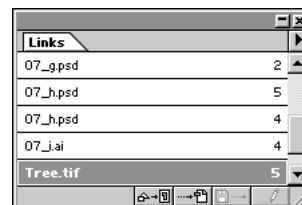
6 Using the selection tool, position the Tree.tif image as shown below.

7 With the Tree.tif image selected, choose Object > Arrange > Send Backward.

Creating a library

Now you'll create your own library.

1 Choose Window > Libraries > New. Type **CD Projects** as the library filename, navigate to the ID_07 folder, and click Save. The library appears in its own floating palette, labeled with the filename you specified.

2 Go to page 3 and, using the selection tool, drag the ricky records logo to the library you just created. The logo is now saved in the library for use in other InDesign documents.
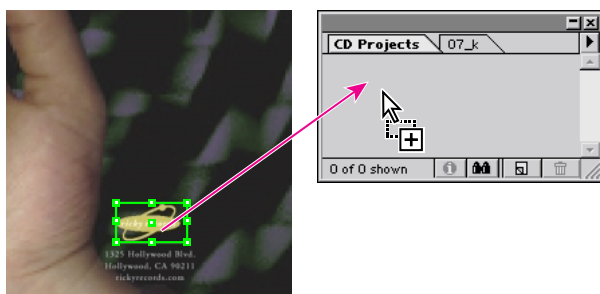
3 In the CD Projects library, double-click the ricky records logo. For Item Name, type **Logo,** and then click OK.

4 Using the selection tool, drag the address text block to the library you created. It appears in the CD Projects library palette.

5 In the CD Projects library, double-click the address text block. For Item Name, type
Address, and then click OK. Now your library contains both text and graphics. As soon
as you make changes to the library, InDesign saves the changes.

6 Save the file.

Congratulations! You've created a CD booklet by importing, updating, and managing
graphics from many different graphics file formats.

On your own

Now that you've had some practice working with imported graphics, here are some
exercises to try on your own.

1 Place different file formats with the Show Import Options turned on in the Place dialog
box, and see what options appear for each format. For a full description of all the options
available for each format, see Chapter 7, "Importing, Exporting, and Managing Graphics"
in the InDesign User Guide.

2 Place a multiple-page PDF file with Show Import Options turned on, and import
different pages from it.

3 Create libraries of text and graphics for your work.

Review questions

1 How can you determine the filename of an imported graphic in your document?

2 What are the three options in the Clipping Path command, and what must an
imported graphic contain for each option to work?

3 What is the difference between updating a file's link and replacing the file?

4 When an updated version of a graphic becomes available, how do you make sure it's up
to date in your InDesign document?

Review answers

1 Select the graphic and then choose File > Links to see if the graphic's filename is highlighted in the Links palette. The graphic will appear in the Links palette if it takes up more than 48KB on disk and was placed or dragged in from the desktop.

2 The Clipping Path command in InDesign can create a clipping path from an imported graphic by using:

• The Detect Edges option, when a graphic contains a solid white or solid black background.

• The Photoshop Path option, when a Photoshop file contains one or more paths.

• The Alpha Channel option, when a graphic contains one or more alpha channels.

3 Updating a file's link simply uses the Links palette to update the on-screen representation of a graphic so that it represents the most recent version of the original. Replacing a selected graphic uses the Place command to insert another graphic in place of the selected graphic. If you want to change any of a placed graphic's import options, you must replace the graphic.

4 Check the Links palette and make sure that no alert icon is displayed for the file. If an alert icon appears, you can simply select the link and click the Update Link button as long as the file has not been moved. If the file has been moved you can locate it again using the Relink button.