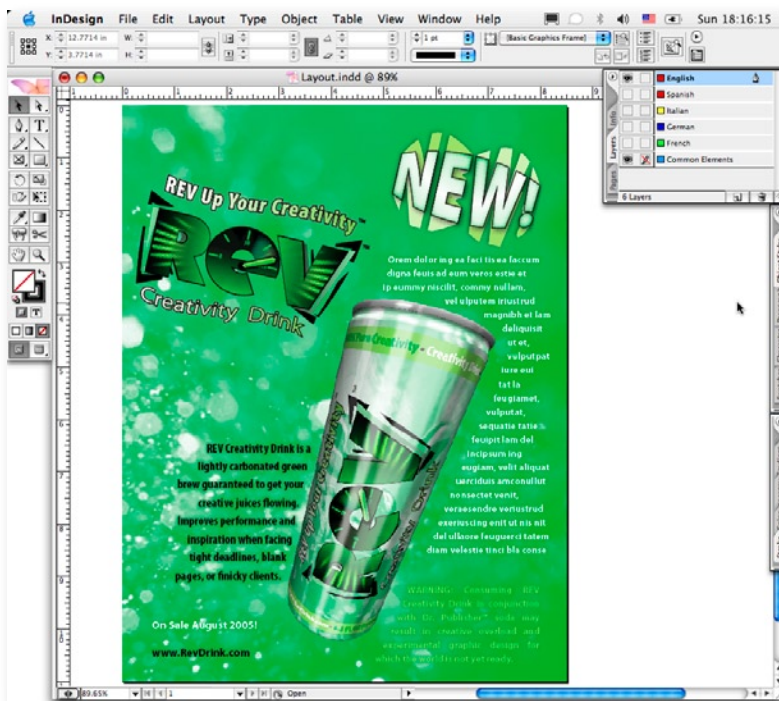


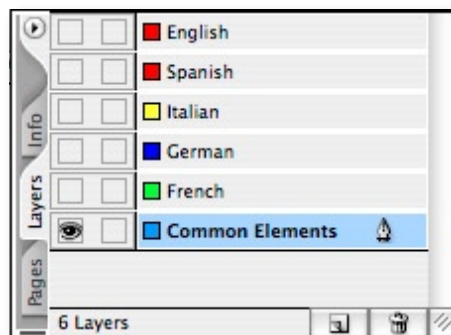
## Layering It On Thick

**INDESIGN CS2'S ABILITY TO** select the visibility of layers in placed PSD and PDF images will increase your production, layout, proofing, and file-management efficiency.



**FIGURE 1:** A little layer wizardry makes the layout and graphics of this five-language advertisement a snap to design, manage, and modify.

the ability to choose image layers within InDesign CS2 saves plenty of time (not to mention Roloids). Follow along, and you'll soon leave behind your old habit of saving file after file for each variation.



**FIGURE 2:** Place any objects that will appear in all variations on a "Common Elements" or similarly named layer or layers.

**Pariah S. Burke**

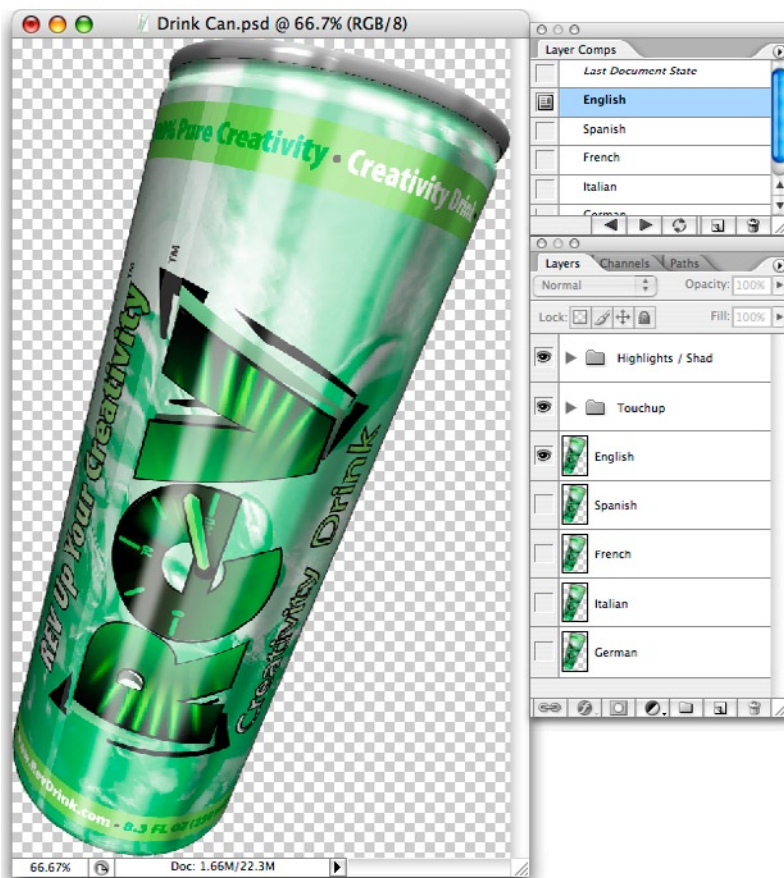
**I**NDESIGN CS2'S NEW AND updated features have had me playing with the application like others play video games. One of my favorite features, support for layers in placed Photoshop and PDF files, gives you unmatched freedom to experiment. By allowing greater image control within InDesign itself, the feature trumps the utility of round-trip editing with Edit Original.

The ability to turn layers and layer comps on and off in placed images can also make working with multiple, closely related designs a breeze. During and after design, it can ease the headaches of preflight, asset management, and digital delivery by slashing the number of image files.

With a project like this multilingual ad for REV Creativity Drink (**Figure 1**), a fictitious brand, the

### 1. PLACE COMMON ELEMENTS

It might help to think of this process as layers within layers. Your first InDesign layer(s) in a project like this should hold all the elements needed by every version. So place your background images, static copy, and other shared objects on one layer. In this ad for REV, the background image is the only content on my "Common Elements" layer (**Figure 2**).



**FIGURE 3:** In Photoshop CS2, layer comps control the display of the can mockup's five variations.

## 2. COVER YOUR ASSETS IN LAYERS

In a layout like this, the three placed graphics—the logo, “new!” blurb, and REV can image—require five separate files each for the five languages in which the ad must be written, right?

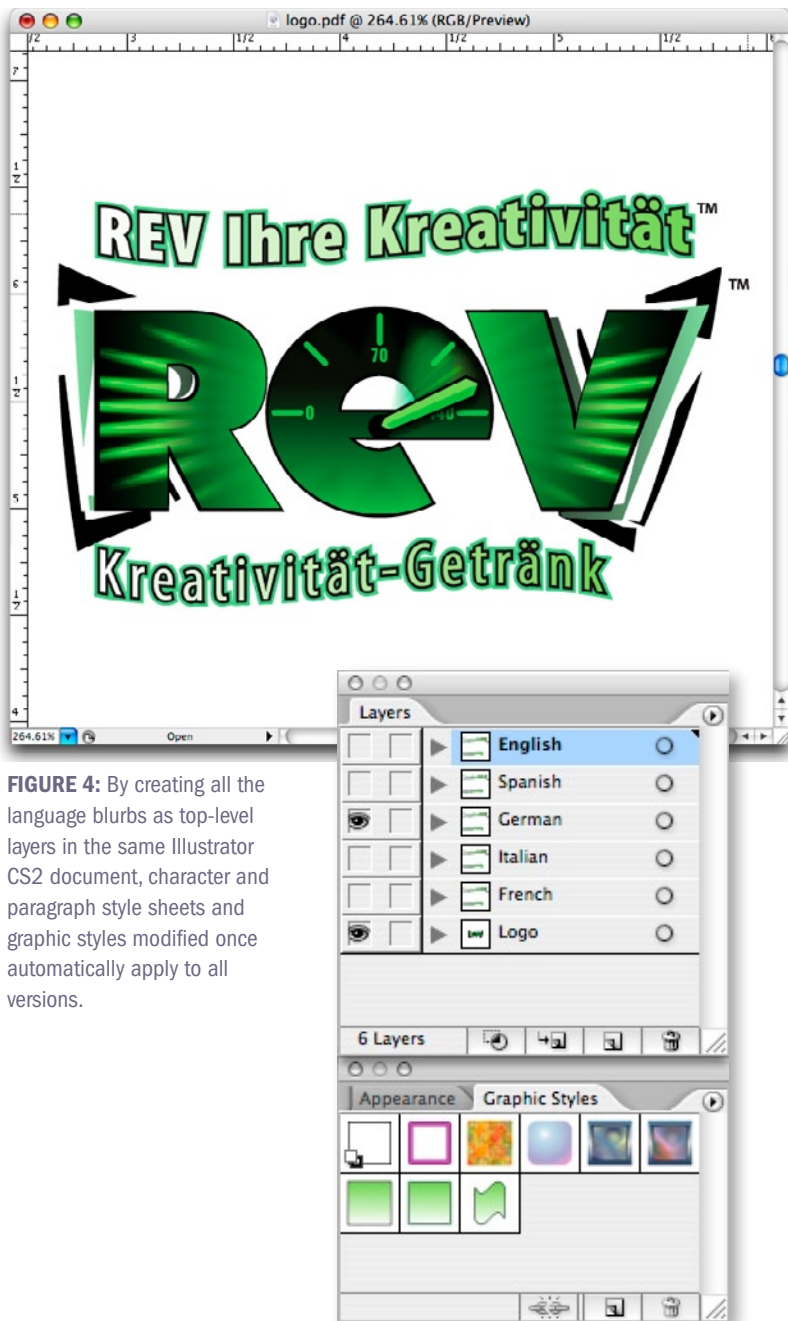
That is so last-version thinking. Counting the background image and the INDD layout itself, I have a grand total of five files—one five-language, layered image each for the logo, blurb, and can.

For this to work in InDesign, the images must be constructed for efficiency in their source applications.

The REV can mockup began life in Illustrator CS2 with one top-level layer for each of the five languages. I then saved it as a Photoshop PSD file, converting the top-level layers to PSD layers. In Photoshop CS2, I handled additional highlighting and shading as new layer overlays, thus affecting all language layers simultaneously (and allowing for changes to the can or label without losing the touch-up work). With the lighting and touch-up layers always visible, I turned on each language layer one at a time and created a layer comp. The result was one PSD file with five layer comps: English, Spanish, French, Italian, and German (**Figure 3**).

Introduced in Photoshop CS, layer comps are snapshots of the state of the Layers palette. Turn on this layer, turn off this other one, move the third over here and give it a gradient overlay; now save a layer comp. Move the layers around a bit, change the layer style, toggle them on or off. In the Layer Comps palette (in the palette dock by default), click the layer comp created previously to instantly return the document to its previous state—this layer on, that off, another with a drop shadow and moved over here. Layer comps are great for projects like this ad, proofing, and just plain experimentation. They're better than 30 levels of undo.

The logo and “new!” blurb both live happily in Illustrator CS2. It's a nice neighborhood because



**FIGURE 4:** By creating all the language blurbs as top-level layers in the same Illustrator CS2 document, character and paragraph style sheets and graphic styles modified once automatically apply to all versions.

it has good schools, low crime, and graphic styles. The last enables changed strokes, fills, colors, or warps and effects on one language object to automatically apply to the other four. (I love eliminating repetition!) Like the Photoshop document, the two Illustrator drawings have five top-level layers apiece, one for each language (**Figure 4**).

InDesign can't do much with layers in native Illustrator AI files. But since Illustrator files have been little more than PDFs since version 10 (the last version before Venus retired to Florida), you can save any Illustrator drawing as a PDF without losing quality or editing ability. Just make sure you check Preserve Illustrator Editing Capabilities in Illustrator's Save As PDF dialog. If you want InDesign to be able to toggle the file's layers, also check Convert Top-Level Layers to PDF Layers.

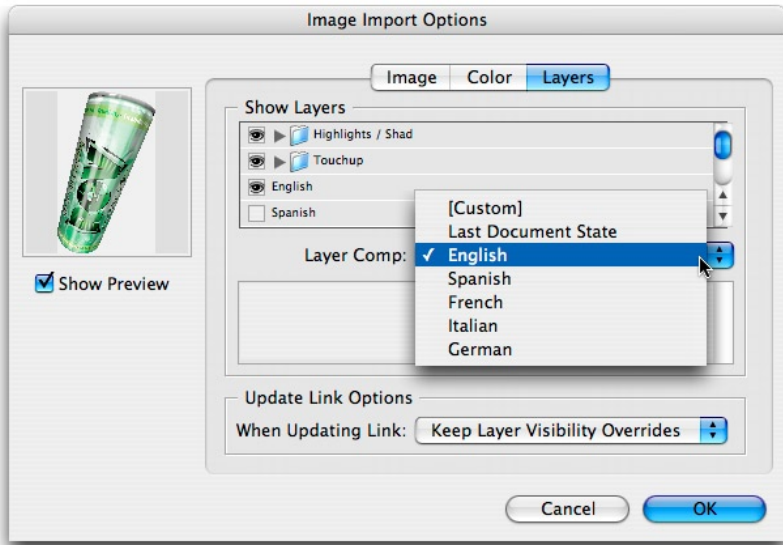
Once all your assets are prepped and layered (or layer comped), switch back to your InDesign layout.

### 3. DO IT ONCE AND FOR ALL

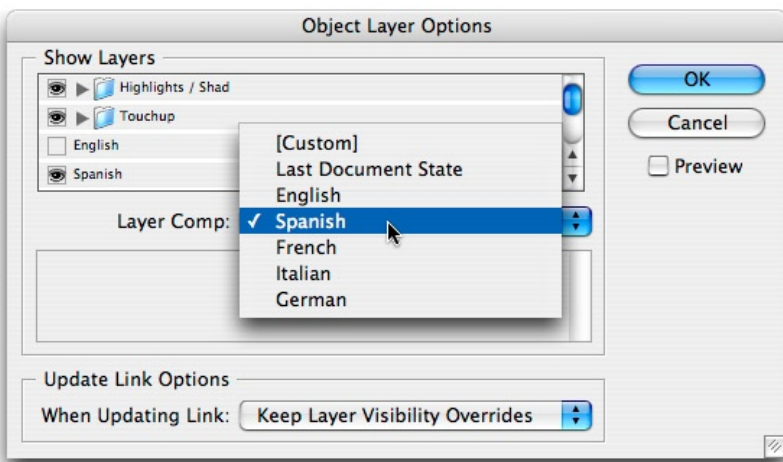
On a new InDesign layer, set your copy and other native InDesign objects that will change per layout variation or language. Then place (or drag in) your multi-layer assets.

If you place images via **File > Place** (or Command/Ctrl-D), check the Show Import Options box at the bottom of the Place dialog to bring up an Image Import Options (or Place PDF) dialog like the one shown here (**Figure 5**). Click on the Layers tab and choose your desired layer(s) or layer comp. In the Update Link Options section, decide what you want. I strongly recommend setting it to "Keep Layer Visibility Overrides," which preserves the layer and layer comp states you determine inside InDesign when the link updates; "Use Photoshop's Layer Visibility" will toss out whatever you've painstakingly set in InDesign in favor of the last saved layer or layer comp state in Photoshop (or Illustrator or Acrobat).





**FIGURE 5:** InDesign's **Image Import Options > Layers** tab allows selection of individual layers, layer sets, and layer comps.



**FIGURE 6:** Use Object Layer Options to manipulate the visibility of layers on images and instances already placed in an InDesign document.

If you think this setting can't ruin your day, remember that you might not be the last person to open your layout and refresh the links before it goes to press.

If you drag images into InDesign from iPhoto, the desktop, or Adobe Bridge (as I do when I need to place more than one asset), you won't see the Image Import Options dialog. Your images will place exactly as they were saved in the source application. But don't despair—read on for the fix.

#### 4. PEELING BACK THE LAYERS

With the first layout variation finished, duplicate the layer via InDesign's Layers palette options flyout menu—or just drag the layer onto the New Layer button at the bottom. Make the necessary changes to your text and other native InDesign objects on the new layer.

Click on any layered asset and select **Object > Object Layer Options (Figure 6)**. Hopefully you have at least a sneaking suspicion that you've seen these options before. Select your next set of layers (or comps), and hit OK. Note: With PSD documents, the big area beneath the Layer Comp dropdown is for Layer Comp comments you may set in Photoshop. Repeat this step for every variation you want to create. In the end, you'll have multiple layouts in a single file (nothing new, as InDesign has had layers for a while), but also with single asset files.

#### 5. IDENTIFY IMAGES WITH LAYER CHANGES

How do you know where you've placed images whose layers you've changed? Easy! Look at the Links palette (**Figure 7**). When you override the layer visibility on a placed asset, a little Photoshop-esque eye appears between the file name and the location of the image on its entry in the Links palette.

By the way, if you embed an image after changing its layer visibility inside InDesign (using the Embed feature of the Links palette), and then later

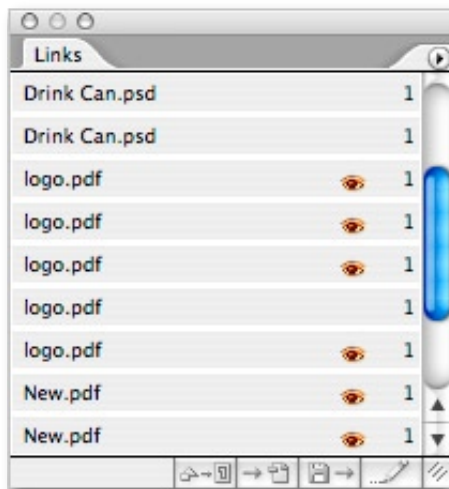


FIGURE 7: On the Links palette, images with layer overrides are denoted by an eye icon.

decide to unembed it, saving a new image file to disk, the resulting file will reflect the *original* graphic file's layer visibility, not InDesign's overrides. Sorry, Charlie.

And, in case you're wondering, layer overrides *do* print and export to PDF exactly as they appear in your layout.

Before InDesign CS2, a layout like this, with several placed graphics, would require separate image files for each variation or language (Figure 8). For just the three graphics in this layout, that would be fifteen images you'd have to create, place, position, and update individually in the event of a change. With object layer options,

the number of external files has been pared down to three—and the time it takes to update and manage them reduced dramatically.

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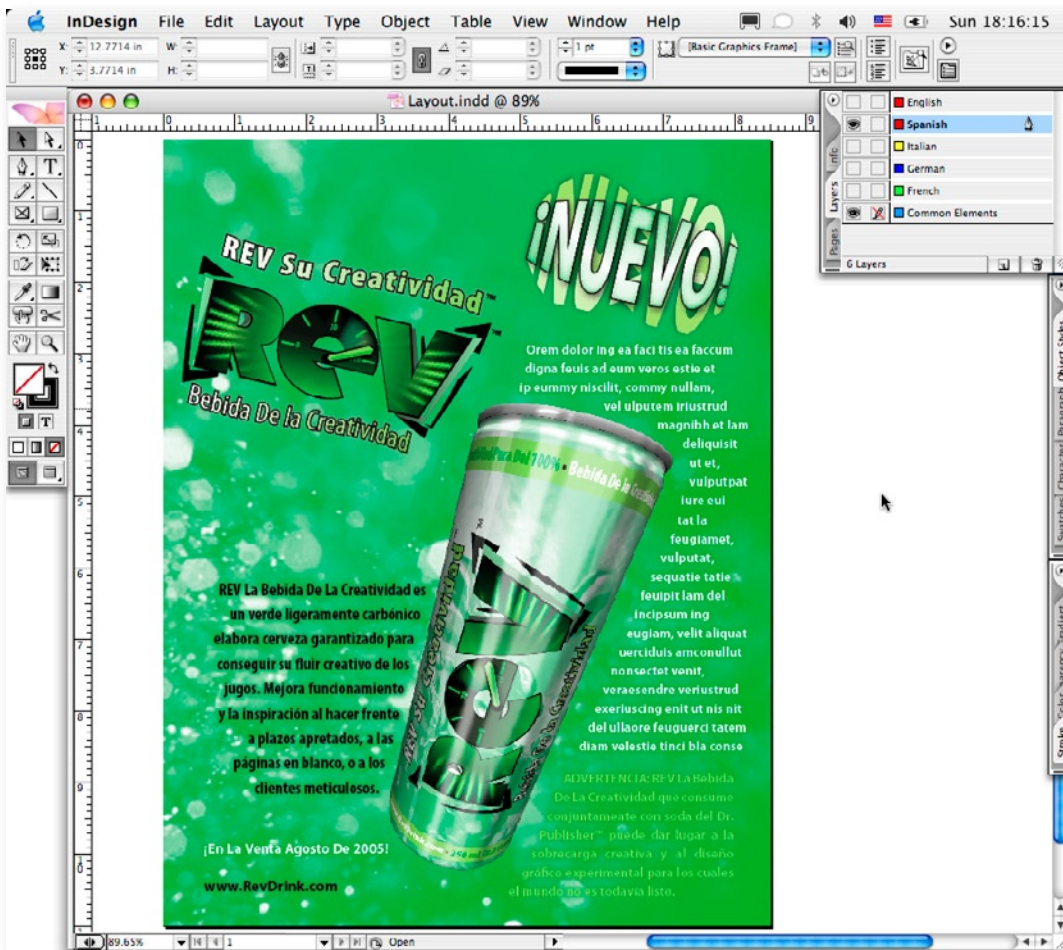


FIGURE 8: Switching between variations of a layout—including different versions of its placed images—is as easy as turning on one InDesign document layer and turning off another.