



The Next Evolution

Brothers and sisters, we freed ourselves from bondage once when we moved to InDesign. Now let's unshackle ourselves from the oppression of Microsoft Word.

by **ANNE-MARIE CONCEPCIÓN**

Friend, if you're an unappreciated layout designer or production artist, forced several times a day to jam the square pegs (Word files) given to you by editors and writers into round holes (your InDesign layouts), heed my story. If you've ever placed a Word file and half-laughed, half-cried over the convoluted "formatting" someone "helped" you with, adding hours to your job in clean-up time, heed my story.

Or maybe you're a proactive type. Have you tried creating a Word template for your colleagues using the same style names as the InDesign document they'll be poured into, full of helpful style call-outs, perhaps even presented same to the intended users at meeting with a step-by-step handout? And how did that work out a month later? (Please stop laughing.)

Or tell me this. Once you *have* flowed in the first round of Word files and styled them correctly, what's the next step? Export it to a press-ready PDF and go on to the next design job? No, now is when you become editorial's slave for the next month, doomed to weeks of "delete the comma, replace with a semi-colon, this was supposed to be italic, that caption has the wrong number, remove this sentence and if it still doesn't fit then you can combine these two sections and put this leftover paragraph into a sidebar and I'll send you the rest in an e-mail."

Brothers and sisters, I'm here to tell you there is a way out. Salvation, thine name is Adobe InCopy.



InCopy's Not for You? Think Again.

You may be one of the three people in the world to have stumbled on the “Oh Yeah, We’ve Got this Product Called InCopy” page deep in Adobe’s Web site, but if you were like the other two, words such as “workflow” and “ROI” and the dreaded “enterprise” sent you scurrying for another Web page, any page.

Even if you stuck around long enough to learn a little about it—hmmm, InCopy is a standalone word processing program like Word, but it also lets editors access stories in an InDesign file and edit them, yawn—you likely came away thinking it was a niche product for newspaper drones or something.

Not so.

Is an InDesign/InCopy Workflow for You?

THE SIGNS POINT TO NO, IF ...	DEFINITELY YES, IF ...
The majority of copy comes from outside authors and you send them printouts for editing	Most people feeding you Word articles and editing them in the layout work on-site with you
Editorial uses their own copies of InDesign to edit layouts. (Moving to InCopy would restrict their editing abilities, so it’s a tough sell.)	Editorial is using MS Word or similar word processing program
You don’t have a server, or the one you do have is like a cranky 1985 Caprice.	Everyone’s already using a server for at least some file serving, or you’re about to get one.
Editors’ workstations look like beige ATMs from 1977, and there’s no money to upgrade.	Editors’ computers are fairly up-to-date, or an upgrade is coming soon.
You rely on an outside vendor when you have computer problems.	You have an on-site IT geek (official or volunteer) who takes care of the server and upgrades and is open to working with you on testing the workflow.
Most of your projects have little text and are short, image-intensive jobs, such as three-fold brochures, CD inserts, display ads, and posters.	Most of your projects are larger, text-heavy publications, such as newsletters, magazines, books, journals, catalogs, and manuals.

If you're using InDesign for *any* sort of page layout project containing *any* amount of text (that is, everyone reading this magazine), you should pay close attention to Adobe's under-marketed little gem. Why? Because it will be your and your company's (or client's) salvation—time, money, sanity—if either or both of the following situations apply:

- Someone else is writing the text for your layout with a word processor. You flow their files in and style the text in InDesign, maybe throw in a spellcheck.
- Someone else is reviewing (editing, rewriting, copyfitting) the text in the finished layout from your paper or PDF proofs. You just make the changes they tell you to. You keep making them, round after round, until they say it's okay.

InCopy's purpose is to turbocharge both of these scenarios.

InCopy is way beyond a niche product for highly specialized InDesign workflows. In fact, the target market for InCopy isn't InDesign users at all, it's the gargantuan Microsoft Word user base who feed Word files to InDesign-using art departments. In virtually every company where writers and designers work together, the former outnumbers the latter by at least two to one, often five or fifteen to one at magazine or book publishers, catalog producers, in-house design teams or marketing communications departments.

And you're the loneliest number one in that ratio. After reading this article, you're going to be the InCopy evangelizer in your company for your sake and theirs.

First, though, you need to familiarize yourself with InCopy and why it beats Word's pants off, whether you're a designer, editor, or manager.

InCopy Quick Start for Designers

Do you remember the first time you worked in a page-layout program and saw you could make it link to word-processing files just as it linked to art files? How your head reeled in delight at the thought you that could always have the most up-to-date version of the submitter's text file, automatically? I sure do, and I clearly remember my chagrin when I lost all my text formatting the first time I chose "Update Link."

InDesign has the same fatal flaw. Even in CS2, the option to "Create Links When Placing Text and Spreadsheet Files" (in Preferences, turned off by default) works just fine until you actually want to *use* the linked state to update a text or spreadsheet file. Poof! There goes any formatting you did in InDesign.

What if it worked, though? What if the original authors could update their text files on their own, and InDesign read those changes as they were saved, letting you know that this text file and that one had been modified via the same yellow triangle icons in the Links palette that it uses for modified image files? And you could pick and choose which to update, and when you did, all your text formatting remained intact?

That's exactly what InCopy does for the InDesign user. When you place an InCopy document (one that a writer has created from scratch, known as a standalone InCopy file) in an InDesign layout, the link to the file is made automatically. You can see the filename in your Links palette—it ends with either .incd (InCopy CS) or .incx (InCopy CS2). When the InCopy user re-opens the file and make changes to it, you get the little icon telling you it's



been modified as soon as they save their changes. Go ahead and update, you're not going to lose any of your formatting by doing so (**Figure 1**).

In fact, InDesign handles linked InCopy files even better than it does linked image files. A text frame containing a linked InCopy story has an icon in its upper-left corner that changes depending on its status: Up to Date, Modified, and more. (I've often wished images

had the same.) So you get link status feedback in the layout, no need to check the Links palette.

You can hover over the frame's icon to see a tool tip telling you who last worked on the file (or who's got it open right now). If the icons bother you, hide them by choosing **View > Hide Frame Edges**. In CS2, there's even a palette dedicated to tracking InCopy story links, called the Assignments palette, though you can still use the Links palette if you prefer.

It's more common for the designer to start the InCopy ball rolling. You place a Word file as usual, then select the text frame and choose **Edit > InCopy > Export > Selection**. Name the exported InCopy file and save it in the server folder holding your InDesign file. When you click the Okay button, the story is linked to it in InDesign: The frame sprouts the InCopy icon and you see its filename in your Links palette. Now your editor can open the story in InCopy and continue working on it there.

You can even export an *empty* text frame as an InCopy story, for those rare occasions when a writer is late (cough cough) with an article, and you need to reserve space for it in the layout. As soon as the writer opens the blank story in InCopy, *writes something* and saves changes, you can update the link in InDesign and the text flows in neatly in place.

To see an InDesign/InCopy project in action, read my companion article, "Don't Be Editorial's Prisoner," at www.creativepro.com/story/feature/23695.html.

Two Things Designers Should Understand About InCopy. There's much more you can do with linked InCopy stories than what I've said so far—I haven't even mentioned how you can create InCopy templates complete with your publication's text styles and column width, nor how multiple writers can work on different stories in the same layout file at the same time, nor how you can export image frames to InCopy CS2—but that was a "Quick Start," after all.

Nonetheless, before I go on to the editorial side of things (which you should read, it's illuminating), I want to make sure you understand two things.

First, the point of introducing InCopy to your company is so that the editors can write and edit to fit—in InCopy, they'll be able to see (and edit) their story exactly as it appears in the layout, because they actually *do* open the full InDesign layout in InCopy, even if you have it open yourself! (In CS2 they can optionally open just a spread or two of the layout, called an Assignment.) You may still be sending around a printout, and they may still

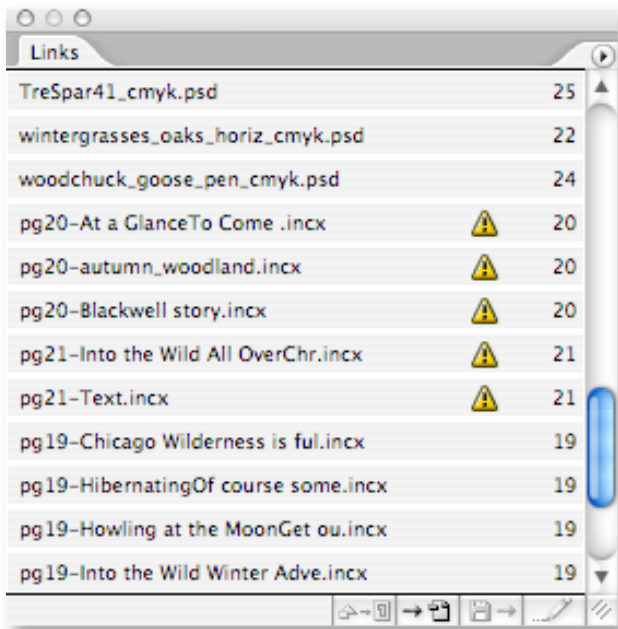


FIGURE 1: When the designer exports a text frame to InCopy, the name of that story file is added to InDesign's Links palette. When an editor saves changes to the story in InCopy, InDesign adds the usual yellow triangle indicating that the file has been modified. Updating a linked InCopy story in InDesign does not affect the formatting already applied to it in the layout. (For more, see "Don't Be Editorial's Prisoner" at www.creativepro.com/story/feature/23695.html)

P.O.P. DESIGN

AN OFFICIAL PUBLICATION OF THE IN-STORE MARKETING INSTITUTE

RUSH ORDERS

Page 12

Hankcraft created its Designer's Sketchbook for P.O.P. designers. Drawings, hand-written notes and photos address the company's custom work and stock items such as display motors and audio components.



Circle 3

Page 28

CS Hyde's high-performance films can be fabricated, thermoformed, bonded or heat sealed. Features include temperature, chemical and tear resistance; electrical insulation; and UV resistance.



Circle 15

Page 30

Acrylics Impressions textured acrylic sheets looked like patterned glass yet fabricated like acrylic sheet. Nine standard textures are available.



Circle 22

Page 47

The Semdaps Estoklet holder features a two-piece profile that fits on most shelf edges and flat surfaces. Five clear envelopes hang from the top hinge.



Circle 69

Page 52

Alsa Corp. describes its paints, finishes and adhesives in a catalog. Reflective paint, color-shifting paint and heat-reactive paint are featured.



Circle 94

Signs Illuminated From The Edge

Embedded LEDs in material create halo, neon-like effects

By Craig Shutt

FORT WORTH, TEXAS — Novamedia created an edge-lit version of its patented ArtLite material, EDZLite, which uses LEDs instead of backlighting to create halo, 3-D and neon effects.

The process involves inserting LEDs, usually only four per sign for a 20-inch square unit, into the edge of the sign rather than across the back. This allows the light to wash over the image to create uniform illumination in signs that measure 1-inch thick. The process allows signs to be shaped into any form or figure, and different colors of bulbs can be used to create special effects. One-watt or 3-watt bulbs can be used, and



Novamedia's EDZLite technology installs LED bulbs along the edge of signs to create neon and halo effects with few bulbs.

The low number needed for a sign to backlit signs, makes the 1-watt size economical.

says Thor Daniel Hjaltason, Novamedia's founder and creator of the process. The effect it produces is similar to the existing ArtLite look, he notes, but it is produced in a thinner, more flexible style with fewer bulbs.

There is no limit to the size of signs that can use the process, he notes, although larger signs would use thicker substrates to provide support. It uses conventional layering or screenprinting methods, rather than engraving, gluing or other costly processes to create the look. Pricing has not yet been set, he adds, but he expects it will be comparable to backlit signs.

➤ To learn more, circle 1

Direct-To-Lens Printing Developed

Large-format sheet created for higher-quantity print runs

By Dawn Klingensmith

OSHKOSH, Wis. — Custom sheet extruder Pacur developed Lenstar VLF (Very Large Format), a large-format lenticular sheet used for direct-to-lens litho offset printing. The material supports 3-D, flip, animation, morph and zoom effects. Lenstar VLF enables higher-quality effects and makes sizable print runs of large-format lenticular images economical, says director of marketing Bruce Hammerbeck.

Technologies such as newly created resin formulations and precision extrusion of the lenticular sheet or lens



Pacur created Lenstar VLF, a large-format lenticular sheet that supports 3-D, flip, animation, morph and zoom effects.

enable printers to print images directly onto the back side of the lens. Previously, graphics were printed onto paper and then laminated to a lenticular plastic sheet, a process that was time-consuming and cost-prohibitive for high-quantity, large-format print runs, Hammerbeck explains.

Lenstar VLF is compatible with traditional laminated applications of large-format lenticular; however, direct-to-lens printing technology combined with a maximum sheet size of 47.25 inches by 81 inches also makes it possible to print

See Lenstar VLF, Page 16

FEATURE



Escalating energy costs, spiked by Katrina, continue to put pressure on materials prices. P.O.P. producers remain optimistic. Page 22

FIELD REPORT



Linceo, Inc. — Genisys Packaging & Design Preprint press runs small quantities with UV coating. Page 20

B2B MAGAZINES LET EDITORS AND DESIGNERS SEE I2I

Skokie, Illinois, Hoyt Publishing produces three monthly business-to-business magazines with InDesign and InCopy, each one managed by a team of one or two editors and one art director.

Ed Ward, art director for *P.O.P. Design* magazine (POP = Point of Purchase), says that since moving to InDesign/InCopy a little over a year ago, "We've cut two to three days out of our past ten-day layout cycle (depending on the folio count of the book). The number of paper proofs has been cut almost in half."

The magazine's editor, Anne Downes, appreciates the flexibility that InCopy affords her. "My favorite part of InCopy is the ability to make changes right on the page layout," she said. "It's easy to see how your changes fit on the layout, plus we can make last-minute changes right up until press deadline if necessary."

Anne still uses Microsoft Word for some things, "like planning documents and schedules," and for opening up the Word files submitted by outside authors to copy and paste into InCopy. But she says, "If I am writing something from here [for the magazine], I start with an InCopy document instead of a Word document."

prefer to edit and mark-up that paper proof, but (drumroll please) *they* will be transferring those edits to their stories in InCopy, to the linked text frames within the layout on *their* computers. All you need to do is periodically update their stories in the layout. So it's really more work for them, less for you. Sssshhhh.

(By the way, in case you're freaking about someone touching your layout, relax. Other than the linked stories, the file is read-only in InCopy. Editors can't move frames around or change their dimensions, they can't create or delete style sheets, they can't add or remove pages—all they can do is edit the content within the existing linked text frames and apply your styles if they want (as well as local formatting). So in that respect, it's better than buying them their own copy of InDesign and letting them go crazy with it, which some of my clients had resorted to before moving to InDesign/InCopy.)

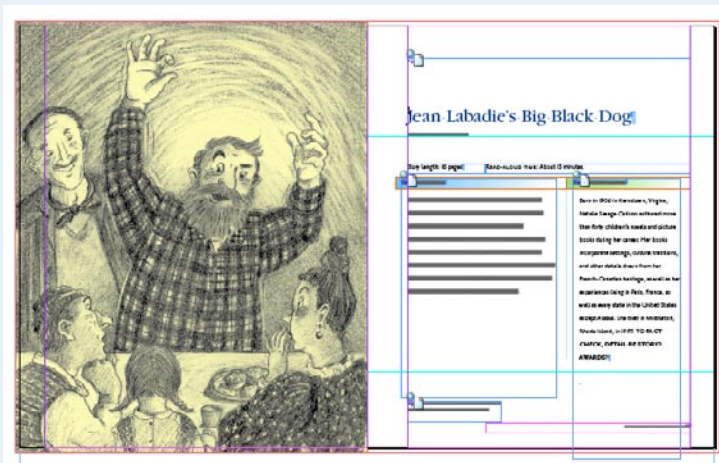


Great Books, Great CS2 Workflow

The Great Books Foundation is dedicated to promoting reading and discussions of great literature. To help support their mission, the Foundation publishes anthologies for all ages.

Great Books moved to InDesign, InCopy, and Version Cue when the first Creative Suite came out, just to test the waters. The company has since upgraded to CS2 and is implementing it live for the first time with six 500-page books. Not only are the editors using InCopy in-house, but the Foundation's outside design studios have been instructed in the workflow as well.

The design firm exports stories to InCopy and updates their layouts with editor's revisions remotely to and from Great Book's production server via Version Cue 2. That puts them at the bleeding edge of an InCopy CS2 workflow, and Adobe tech support is trying hard to keep up!



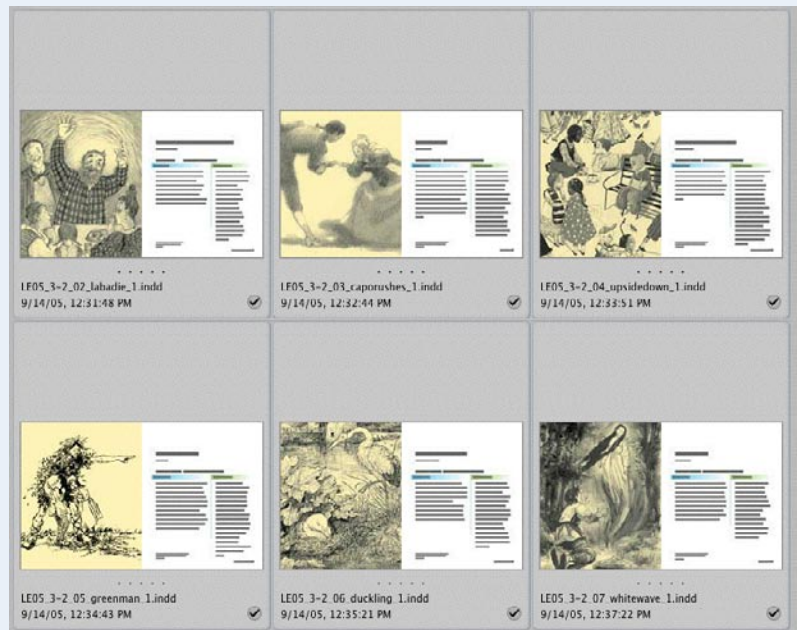
WHAT AN EDITOR SEES

Here's what a spread from a Great Books publication looks like in Layout view when an editor opens it in InCopy CS2. (Two other editing-only views, Galley and Story, are also available.) The text frames on the right with the small "globe and paper" icons indicate stories that are available to be checked out and edited. (Notice that not every frame is editable, such as the footer and folio.) Since the editors can see how much space there is to fill, indicated by the non-printing blue text frames, and can write and edit with the same styles and fonts as the actual layout, copyfitting is a breeze.

THE VIEW FROM THE BRIDGE

InDesign users at Great Books as well as layout artists at their outside design firm access Adobe Bridge to see previews of the InDesign CS2 layout files. Since each publication is set up as a Version Cue 2 project on Great Book's server, both groups can use Bridge's Versions and Alternates display mode to access previous versions of layouts and stories. Version Cue 2 provides remote users with access to the Version Cue project folder on a server via a log-in.

Although InCopy users can't access Bridge—unless it's installed on their computer, which would require an additional CS2 license—they have access to the Version Cue workspace from within InCopy's own dialog boxes. They can save versions of a story and roll back to previous ones as well. The stand-alone Version Cue application is bundled with every Creative Suite purchase, but it needs to be installed on only one networked computer, typically the server, for everyone in the InDesign/InCopy workflow to use it.



The second thing you need to know is this: In an InDesign/InCopy set up, the designer is in total control. Editors can't force a story to be linked to a layout, only you can. You can always prevent them from being able to edit a linked story (such as when their "last chance deadline" has passed) by Unlinking it in the Links palette menu, which turns the story back into a normal InDesign text frame. In the end, you decide how far to integrate InCopy into the production process, from just allowing late-stage edits for certain editors with it, to making every story accessible from the get-go.

InCopy Quick Start for Editors and Writers

Adobe InCopy is a word-processing program quite similar to Microsoft Word (and costs about the same as the stand-alone Word software) but is specifically designed to integrate with Adobe InDesign layout files. It's completely cross-platform, running on Windows or Mac OS X, and can work with InDesign files created on either platform.

You can use InCopy as a stand-alone word processor if you like, but more often you'll use it to access InDesign layout files and edit stories within those layouts. Instead of waiting for a paper proof of the publication to make its way to your desk, you can use InCopy to open the actual InDesign file on your computer any time you like, even if the designer and/or other editors already have it open.

Once open, you can print the layout or export it to PDF without having to bother the designer or hunt down the latest proof in the office. To write or edit a story within it, just click inside the text or its empty placeholder frame and choose Check Out Story from the menu, palettes, or with a keyboard shortcut.

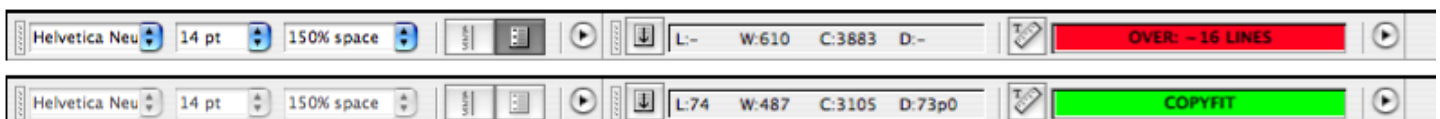
Checking out a story makes it editable for you, but read-only for anyone else in the workgroup who happens to have it open. That prevents two people from making changes to the same story at the same time. Not even the designer working in the InDesign file will be able to edit your story while you're working on it.

While you're editing a story you've checked out, InCopy provides a constant word count and copyfitting status in a toolbar at the bottom of the window (**Figure 2**). You can see exactly how much room you have in the layout to write since you are in fact working in the actual layout with the actual fonts and text styles set up by the designer, bound by the text frames they set up to hold your story.

You have the ability to format text or apply style sheets (though you don't have to); to import Word files into your InCopy stories (CS2 opens Word .docs directly from its File menu) or cut and paste them in; and to export your stories to Rich Text Format files for sharing with others who don't have InCopy. (Word can open RTF files.)

You can turn on Track Changes in InCopy to make edits without committing to them, leaving the task of accepting or rejecting your edits to someone else in the editorial food

FIGURE 2: Regardless of which of the three views of a layout an InCopy user works on a story, the bottom toolbar constantly shows the active story's word count and copyfitting status. When the story is overset, the copyfit info area is in red, when it fits the text frame perfectly, it turns a happy green. (When a story is short, the color is light blue.) (This screenshot is part of the author's companion story, "Don't Be Editorial's Prisoner," at www.creativepro.com/story/feature/23695.html)





chain. Or, others can add changes in a different color, passing the file to another level, just as you might be doing now with different-colored inks on paper proofs.

When you're done editing, you can check in the story so it's available for others to check out. If you're using Version Cue (free versioning software that comes with the Adobe Creative Suite), you can save a version of a story so you have a record of your changes and a means to roll back to a previous version.

InCopy includes a host of other word-processing features, such as spell check, table support, paragraph and character styles, Find/Change, footnote support, and more.

InCopy Annoyances

It ain't all peaches and cream. InCopy is just another piece of software, and like all software, it's not perfect. While Adobe adds significant features and fixes with each version, and thousands of workgroups hum along fine with the CS or CS2 versions, you should know what they're all living with and working around, for now:

- There's no built-in way to notify workgroup members when a story is ready for their review.
- If you don't run the free Version Cue software that came with the Creative Suite (which introduces a certain level of complexity), there's no provision for versioning or roll-backs in the workflow. The changes editors make in InCopy are final as soon as they save files. There are manual ways to work around this, and of course you could use Track Changes, color-coded to each staff member. Some third-party plug-ins offer versioning, too, though they're relatively expensive.
- You can't edit tables or inline text frames in either of InCopy's two editing views of a story (similar to InDesign's Story Editor), only in Layout view. Since the Track Changes feature is available only in the same two editing views, this means you can't track changes to table copy or anchored frames.
- Remote workflows are possible but not really built-in to the feature set. If an off-site writer or editor wants to participate in the InDesign/InCopy workflow, you'll have to do some manual work and appoint an on-site traffic cop to manage check-ins and check-outs.
- When editors open an Assignment (an optional subset of the layout, available in CS2 only) instead of the entire InDesign layout file, and they don't have access to the original placed images, they'll see gray boxes instead of low-res image proxies.
- Some InDesign features are only partially implemented in InCopy, which can be maddening. For example, InCopy users can work with threaded frames, and hide frame edges, but can't Show Frame Threads—they have to guess. InCopy CS2 users can scale images inside of frames and can access Fitting commands, but they can't see any readout of the scale percentage currently in effect.

The important difference is that InCopy uses the same word-processing and high-end typography features as InDesign (in fact, InCopy is very much a subset of InDesign), so not only will you have far greater control over the look of your text than you did with Word, but the integrity of your text and formatting edits will be maintained when the designer updates the InDesign file with your changes.

What Editorial and Management Needs to Understand About InCopy. Look at your designers. Do you see the bags under their eyes, the carpal tunnel braces on their forearms? Perhaps a couple less-than-stellar designs hanging on your wall? Much of the reason for this is that they've been wrestling with your Word files and your mark-ups instead of doing what they're best at: designing your publications for the greatest customer impact.

Until they moved to Adobe InDesign, none of you had any real choice in the matter. Word was the only game in town for editors and writers, even if it was a completely different program creating files that designers had to strip and rebuild. (QuarkXPress offers a word-processing mate to Quark called CopyDesk, but it is far clunkier and more limited than InCopy.)

InCopy, in contrast, uses the same programming code as InDesign, so files created and edited with it fit InDesign like a glove. And it's just \$249 a seat, no dedicated server required, no extra software for the designers to buy. There are companies whose reason for moving to InDesign was so that their editors could use InCopy. Big deal, you say? You've been working just fine with Word and InDesign, so what's in it for you?

InCopy will save you time and money and give you greater control. It saves time because multiple editors can work on the same layout file at the same time, editing their individual stories—Marge and Todd needn't wait for Joe or Sylvia to finish marking up stories proof before the printout comes to Marge and Todd for mark-up, and no one has to scribble edits on a printout in hopes the designer will understand, since editors themselves will make those changes to the electronic file. And a great deal of time is saved because each editor can write or edit to fit the layout from the start.

Money is saved not only as a result of the time savings, but also in paper and toner costs—you'll need fewer printouts because the editing rounds are fewer and because in some rounds a printed copy isn't even necessary. Editors just open up the layout on their computers, make their changes, and save them.

Editorial control is enhanced because of many factors, including track changes, versioning (if you use Version Cue as well), and the simple pleasure of not having to beg the designers for every dang look at the layout. If an editor wants to work on something over the weekend, he or she just opens the layout in InCopy, prints it out and takes it along.

InCopy is supremely flexible. You don't have to jump into it whole hog; just put it on a few editors' computers and let them test the waters. You can easily mix traditional Word files and InCopy files. There's no need to ditch Word, either. You'll still be using it for memos and reports, and you can still use it to author original articles as before.



Tips for a Smooth Transition

Take it from an InCopy trainer and consultant who's been on the front lines: The better prepared you are before you install InCopy on anyone's machine, the smoother the transition to a full-blown InDesign/InCopy workflow will be for everyone.

Designers should have sent at least a couple projects to press using the typical InDesign/Word workflow first. That way they can act as a resource for newbie InCopy users who are having trouble with common features (palettes, character formatting, text editing, etc.).

Prepare the editorial workstations for working with two-page spreads with images and lots of fonts. This might mean faster computers, more RAM, and larger monitors. They don't need the full firepower of a designer's workstation, but they'll need more than what's required for simple e-mail and word processing.

Move to OpenType versions of the fonts in your publications, if you're in a mixed-platform network (typically, Macs using InDesign and PCs using InCopy). That way, everyone can use the same font file. If that's not feasible for every single typeface your publication uses, at least do so for those fonts used in the body copy, sidebars, and captions that the editors will work with. It's the only way InCopy users can accurately copyfit.

Test your network connections and beef up your server. Both InCopy and InDesign will ping the server every few seconds to see whether an open file on the user's local computer is up to date, and if not, users will fetch new versions from the server. InCopy users open and work on files while they're on the server, and those layouts and assignments can be big. In CS1, and optionally in CS2, designers also work off the server (not locally), which can be a dramatic change for some workgroups.

Put someone in charge of the workflow. This point person will figure out (perhaps with some hand-holding from an outside expert) the best workflow for your publication. The point person will also answer user questions (researching answers on the forums or with Adobe tech support as necessary), provide support to new hires, decide on user names, and so on. Give this person extra time, and maybe extra money, to be your Workflow Czar.

And finally, take it slow. Download the free InCopy tryout and test it on sample projects. When you take the plunge, set aside adequate time for training (or at least self-study and experimentation) before using it for projects in production.

Give it a Shot

Interested? You can download a free tryout of InCopy CS2 at www.adobe.com/support/downloads/main.html that's fully functional for 30 days. You can install the demo alongside InDesign; there's no problem switching between the two programs.

If you have questions, I suggest browsing through the links on my InCopy Resources page at www.senecadesign.com/designgeek/incopy.html. Or just drop me a line—as you can tell, I'm a born-again InCopy believer!

ANNE-MARIE CONCEPCIÓN is a designer, writer, and Adobe InDesign/InCopy trainer in Chicago with clients around the world. She's the co-host of the InDesign Secrets podcast with David Blatner (www.indesignsecrets.com) and writes the free tips and tricks e-zine DesignGeek, available at her studio's web site, www.senecadesign.com. You can send her your InCopy questions at amarie@senecadesign.com.