

SOFT



# InDesign Workshop

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# INTRODUCTION

Welcome to the SOFv InDesign workshop! The workshop will consist of two parts: part A and part B. First I will elaborate on InDesign, and then I go into detail on the two parts.

## About InDesign

InDesign is an Adobe program, meaning it is from the same authors as the famous Photoshop and Illustrator. These are the three main programs that you will use when creating visual media. They are rather similar; they even use the same lay-out. Fun fact: on most university pc's, they come pre-installed. Buying it yourself is actually quite an investment.

Each of the three programs is capable of doing very simple tasks, such as moving pictures, making textboxes and drawing lines. However, if you want to get more in-depth, you will need to pick one of the three. Below I will elaborate a bit on when you should pick InDesign, and when you should consider using Photoshop or Illustrator.

## When do you use Photoshop?

Photoshop is the best for making heavy graphical edits, especially to existing photos. Therefore, this piece of software has the biggest range of effects, filters and graphical editing tools.

## When do you use Illustrator?

Illustrator is actually the program you will probably need the least. This is where you make 'drawings'; think of logo's or your own fonts. Everything that has to do with vectors is edited most effectively in Illustrator. Do not worry if you have no clue what those are.

## When do you use InDesign?

Well then, here we are. Why would you ever need InDesign? I also wondered myself one day. InDesign is by far the most useful program when it comes to making consistent lay-outs and when you do quite some text-heavy work. Think of (year-)books, forms, newsletters, etc. Even the RAGweek calendar is made in InDesign! In short, if you want a lot of pages with

roughly the same lay-out, only different contents: InDesign is your best friend.

## Part A

Part A of the workshop is for those totally new to InDesign. You will learn, amongst others, the following:

- Finding your way in InDesign
- Everything about working with text and textboxes
- Everything about working with images
- The basics on Mastersheets
- The basics on Layers
- Working with figures
- The basics on exporting

## Part B

The second part of the Workshop is, as you probably guessed, for those with a bit more experience in InDesign. This part will discuss a little more advanced topics, such as:

- Advanced text options
- Groups
- More on Mastersheets
- Interactive PDFs
- Adobe Integration
- Exporting, printing, etc. for experts

During the workshop itself I will be walking around and answering questions. Don't hesitate to ask any questions, I thoroughly enjoy helping out and you will be able to move on faster. Sounds like a solid deal.

I made this 'booklet' especially for the English workshop; if you find any unclarities or mistakes, let me know. The images used are from the Dutch one; all essential terms are in English and the jokes are in very basic Dutch. Hopefully you will also pick up on some Dutch culture!

I will submit the edited version later so you can have a look at it yourself all year, e.g. for reference.

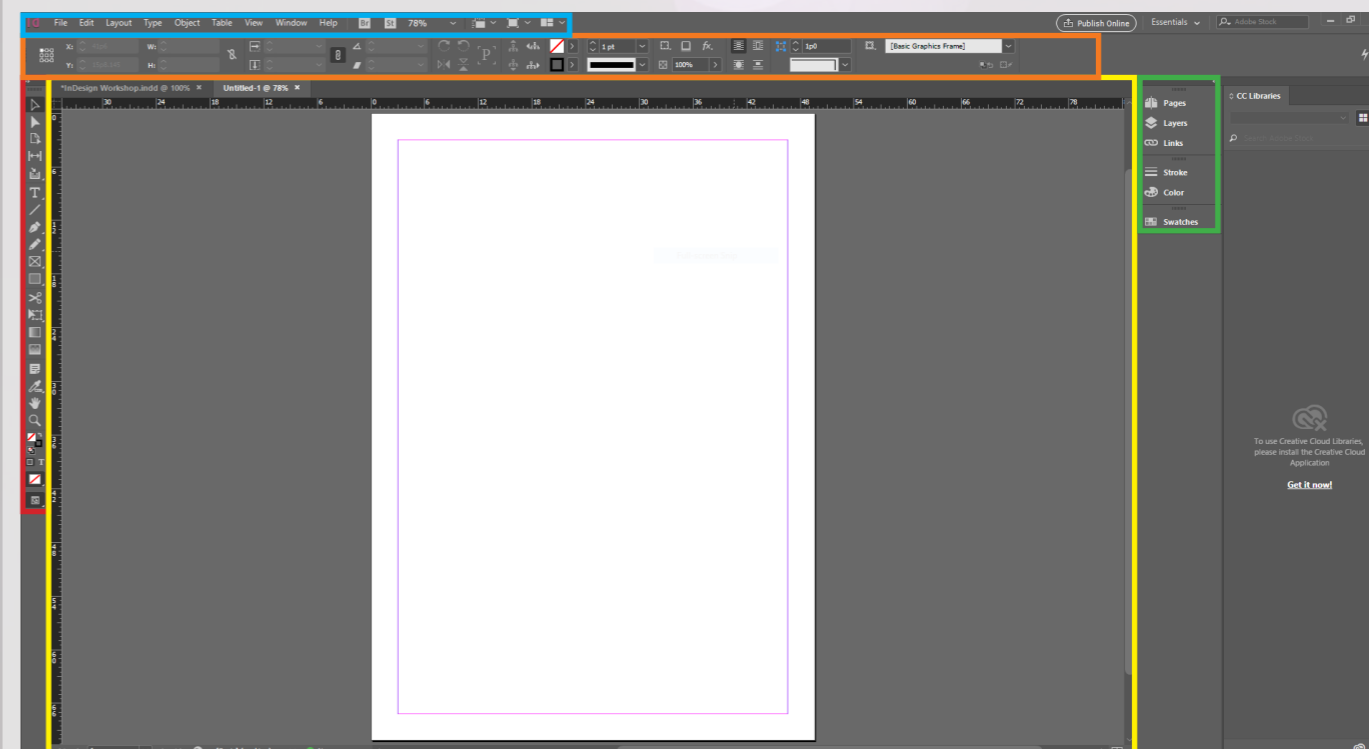
I hope you will be learning a lot!

Best of luck,  
Jorrit

# PART A

## Finding your way in InDesign

For those who are just starting out, it's important to know what buttons are where. In this part I will clarify what most buttons do, or where you have to look if you want to do a similar adjustment. Go ahead and make a new document of size A4.



On the picture above you will see my screen. I will explain the colours later. To ensure we have the same screen lay-out, first create a new A4 file (default settings). You will also have to go to "Window -> work space -> reset essentials". If you are not on a RU PC, double check whether you have the "creative cloud" (CC) version. Lastly, press "Control + Alt + H" to maximize the display quality. Okay, onto the boxes.

## Red

All the way on the left of the screen, you see the most important buttons; your 'tools'. They all have an icon, name and a keyboard short-cut (for the quick kids out there). The selection tool, the top one, is (like any other tool) selectable by clicking on it. Specifically, you can also press "V". This tool is used to drag things around, edit sizes, and much more. You will be using this one the most often.

Other than the selection tool, you will also be using the text- and shape tool quite a lot this workshop. When you are able to use these effectively, you are already capable of making very professional-looking stuff. The rest of the tools make your life easier, but during this workshop we will only be discussing these three. I do recommend, however, to experiment with the many remaining tools once you get the hang of the basics. If you might ever have something more specific in mind, you have a more expanded toolbox to perhaps get it done with.

The text tool is recognizable by the big T, which also happens to be the keyboard shortcut of this tool. With this you can create and edit textboxes, so it is very important. The next part will

therefore be in a lot of detail on this.

We also have the shape tool. With this you can create all kinds of shapes, such as rectangles and circles. Very useful to make your design look more stylish and interesting. We'll also pay some attention to this: get ready.

At the bottom of the menu marked in red, you can also find something on colours. This is your temporary colour pallet. The top colour is the one you currently selected (currently none, visible by the red diagonal line), and the secondary colour is black. If you double click on any of these, you can edit them. If you ever want to give something a colour quickly, you can use one of your two colours from the temporary pallet. We'll pay more attention to colour later, so don't worry if this comes across as a lot of info.

### Yellow

The yellow part is your canvas. On this you see the A4 that you created, and some rulers at the top and bottom. You will use these later to create your guides.

On this page, you will also see a purple square. These are your margins. Currently you have the default margins enabled; totally fine. It's important to keep all essential information within the margins (faces of people, text, etc.) so they don't end up in the fold or too much to the side.

On top you have some tabs. May you have multiple files open, you will be able to swap documents by simply clicking on them.

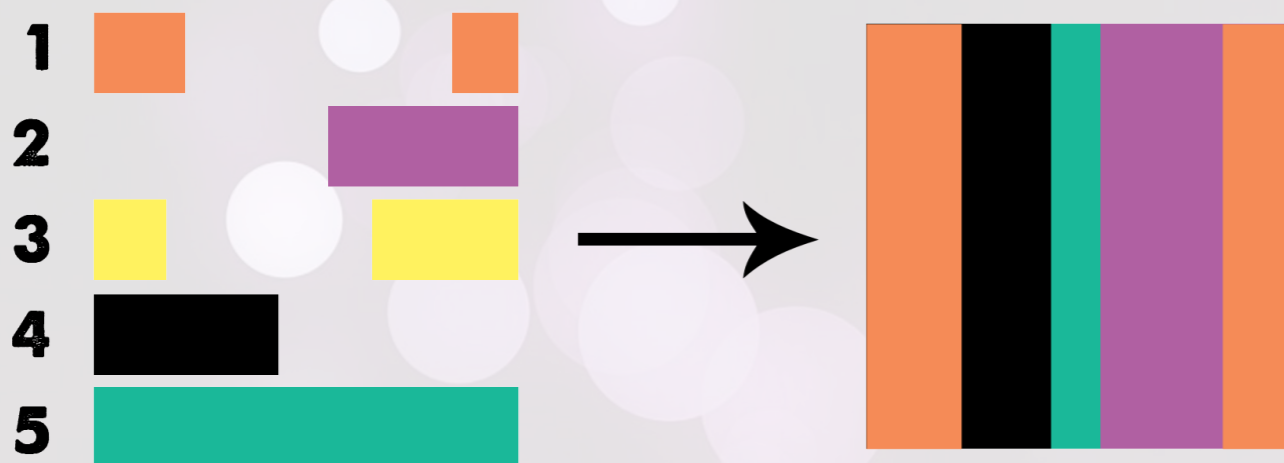
Lastly, a fun tip: when working in InDesign, all objects have borders. These are only visible when editing, so you know the area of the object. However, if you want to know what your printed document would look like (=without all the borders), you can press 'W', entering 'preview mode'. This also gets rid of the margins. You can go back by pressing 'W' again.

### Green

All the way on the right you see some more buttons. Most of them speak for themselves, but I will go over it briefly just in case.

If you click on pages, you will get an overview of all pages that you created. You currently only have one, but once the document grows bigger, you can use this to create and edit pages, or even some other interesting edits.

There's also a button called 'layers'. This is so useful, that there's a complete section on this later on. However, it is therefore also rather important that you are aware of how layers work. I made an example below. On the left you see the layers, and on the right is the result. Imagine looking from the top: you see layer 1 first, the fifth one last. Because layer 3 is 'hidden' under the contents of layer 1 and 2, you are not able to see the yellow. Even though layer 5 spans over the full canvas,



there's only little that lets it through. Imagine this as your background for instance. Lastly, on the same menu: links are references to files on your PC, such as pictures. If you add a picture, InDesign will have to keep track of where it is at, what the file size is, etc. Once you move the picture without telling InDesign, it will complain ("missing link"). The other three buttons have to do with colours and fills, we will go into detail on this in the shapes section.

### Blue

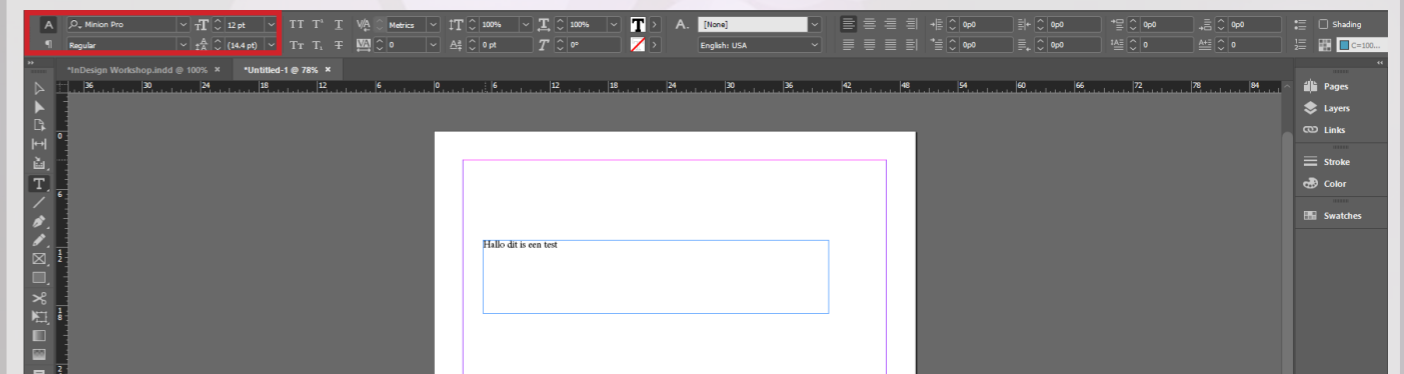
Just like in any other piece of software, this menu is at the top. The 78% (at least, on my screen), indicates how far you are zoomed in. The rest speaks for itself, but it is important to not forget that this exists.

### Orange

Lastly, we have this part of the screen. This displays all kinds of settings of the object you are currently editing. If you have the selection tool selected, it will display the same as on my screen. However, when using the text tool for example, this bar contains totally different settings.

### The basics of text

Finally. We can begin. Make sure you have the text tool selected. Now, move your mouse to somewhere on the sheet. Click once, keep it pressed, and drag the mouse to another part of the screen to draw a rectangle. If you are satisfied with the size, you can release the mouse. You can now double-click in the textbox to type some text.

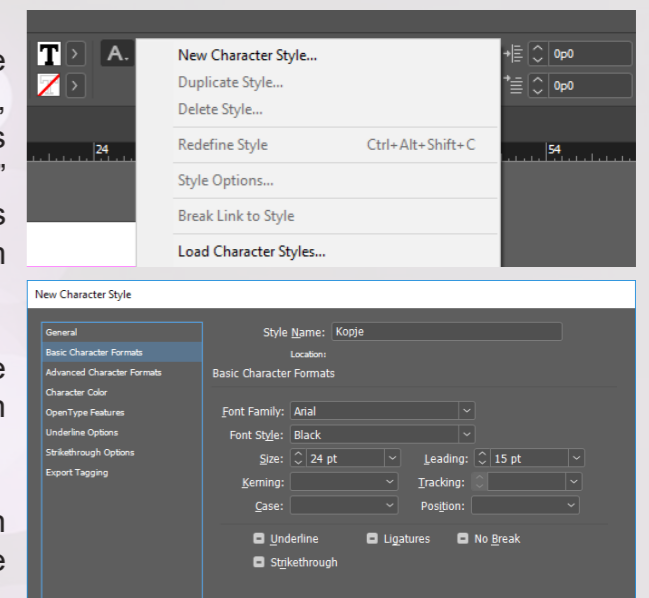


Your text probably looks very boring now. You are using the standard font on the standard size. You can edit the fonts and sizes of selected text at the top left of your screen. Under the font, you may, dependent on the font, even select italic, bold, or anything else. Also you are able to edit the font size, right of the font selection. See the picture above.

Editing the font settings per piece of text for the entire document is a bit ridiculous. On top of that, you probably had some style in mind for all headers of your document. In word, there's this "Header 1" button, pre-set per style. InDesign also has this functionality. However, you first have to define them yourself.

Such a font style is called a character style. As the picture suggests, you click on the A and then on "new character style".

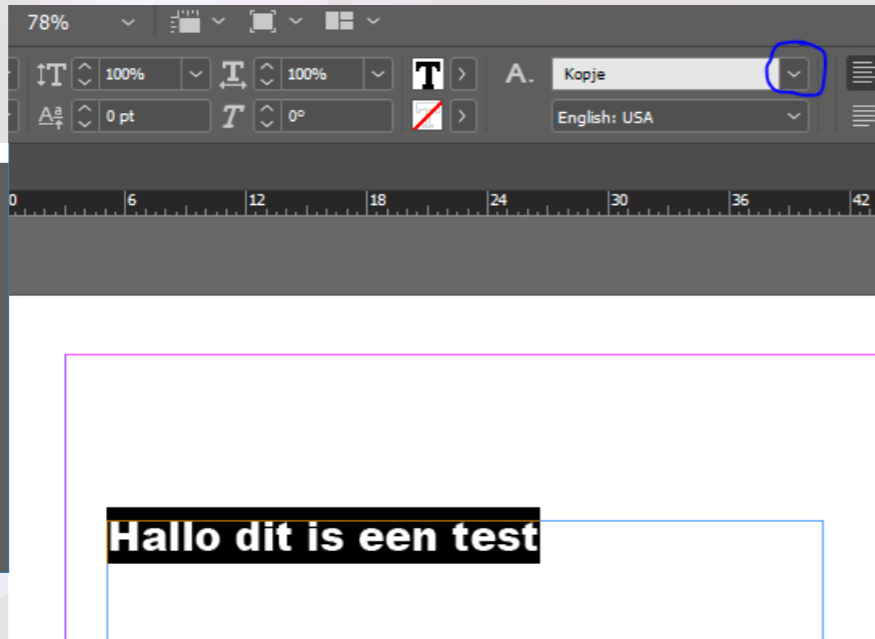
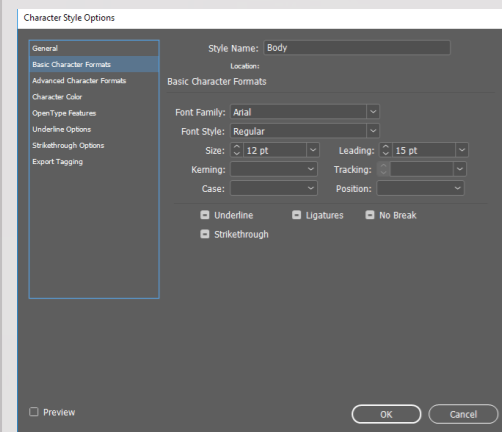
Next, go to the "basic character formats" option in the menu. Go ahead and select your favourite



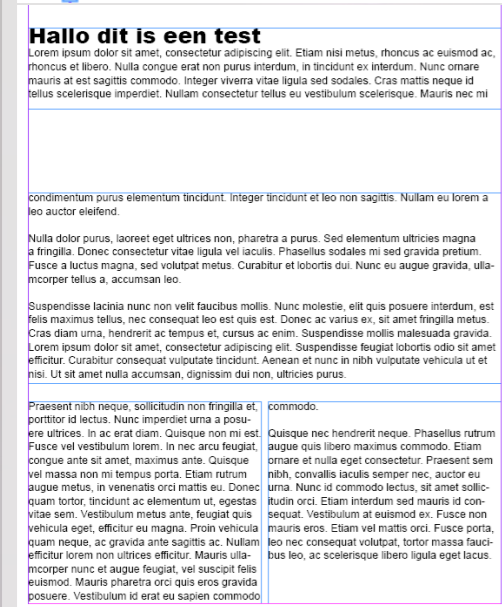
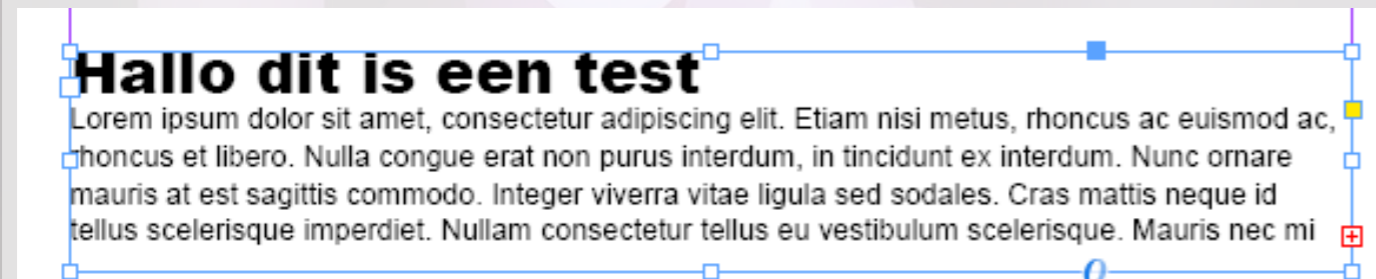
font at font family. Feel free to include some other options too. Don't forget to give your style a meaningful name.

You can click OK now to confirm your style. If you select your piece of text now, and click on the dropdown (like on the menu below), you will be able to select and apply the style to your selected text. As you can see, my text is now Arial Black, size 24. Fun fact: that is the same font as Kakhiel uses (look that up in your free time).

Now make another one of those styles, but for your main (core / body) text.



Someone once came up with a useful tool: a generator of nonsense Latin text that uses all kinds of word- and sentence lengths, characters, etc. This way, you can easily test out how your font style would look on some bigger piece of text, without actually having proper content. You can generate text on <https://lipsum.com>. Click on "generate" roughly halfway on the website, and copy paste the text. Put it under your header, like so:

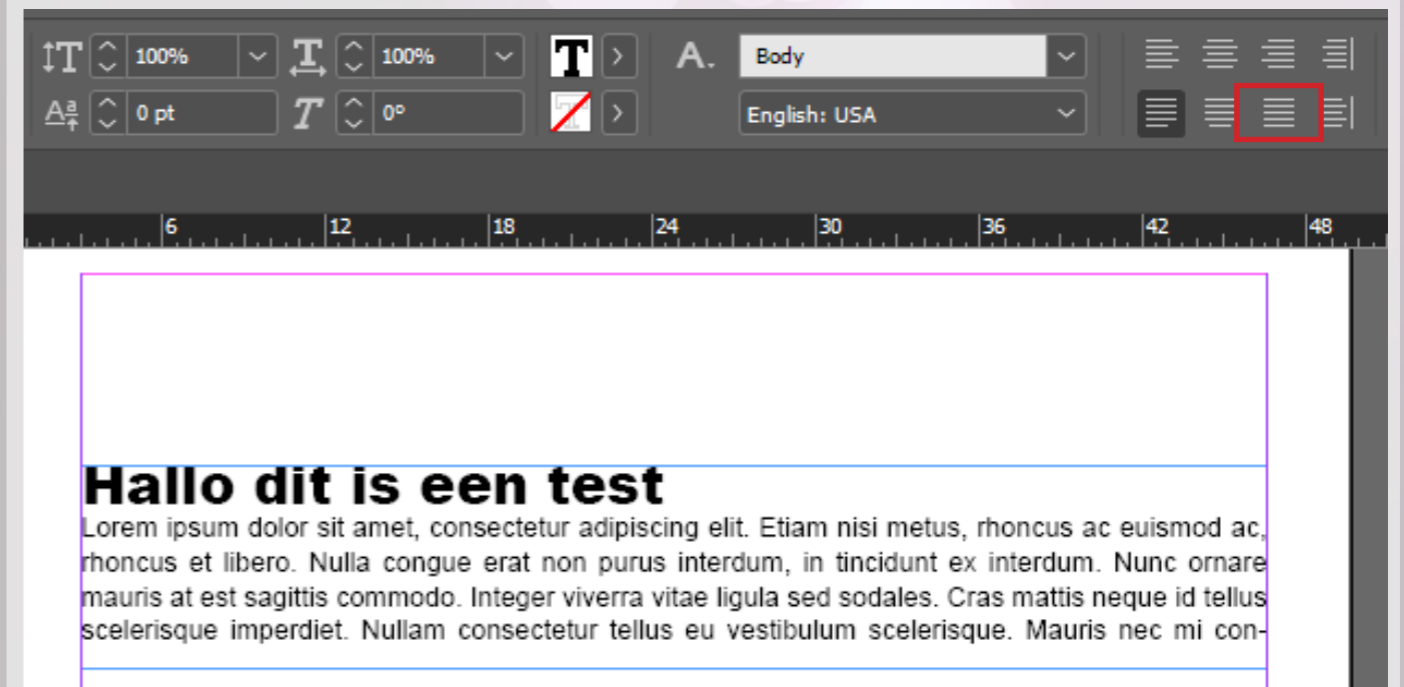


Make sure you applied the body-character style you just created. What you will probably have, unless you created an insanely large textbox earlier, is that your text doesn't fit into the box. There's two solutions here: either make your box bigger, or something more exciting, you can make a new textbox that automatically contains all the left-over text.

You can do the letter by clicking the red plus at the bottom-right (this indicates that your text does not fit), and now InDesign wants you to draw a new rectangle.

Try recreating the picture on the left. You should be able to do it by only clicking the plus-symbol and drawing some rectangles.

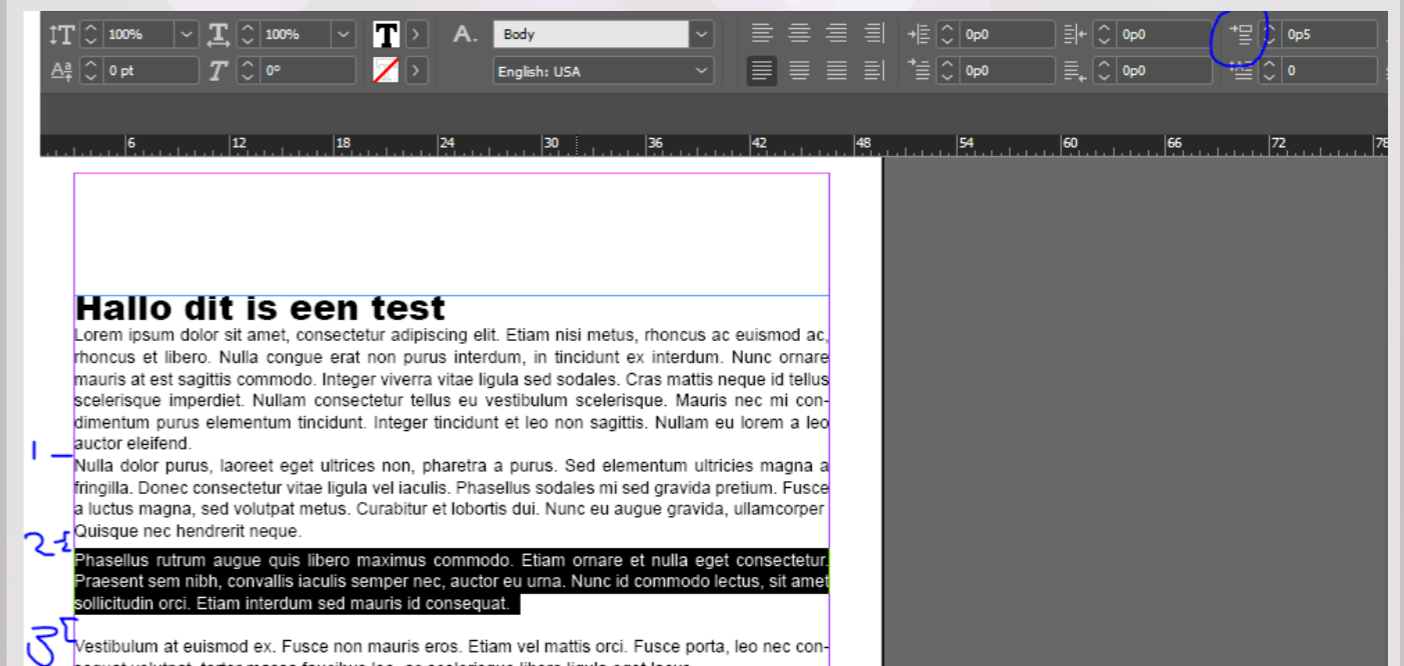
The best part is, is that once you add some more text in between, the rest of the text will automatically



jump to the other boxes. If you are using multiple columns or pages, for example, you can still use the 'same' textbox. What you might also have noticed, is that InDesign perfectly knows how to cut off words at the end of a sentence using '-'. This is illustrated even better if you enable the option that the text aligns to both sides of the textbox, as indicated in the picture below.

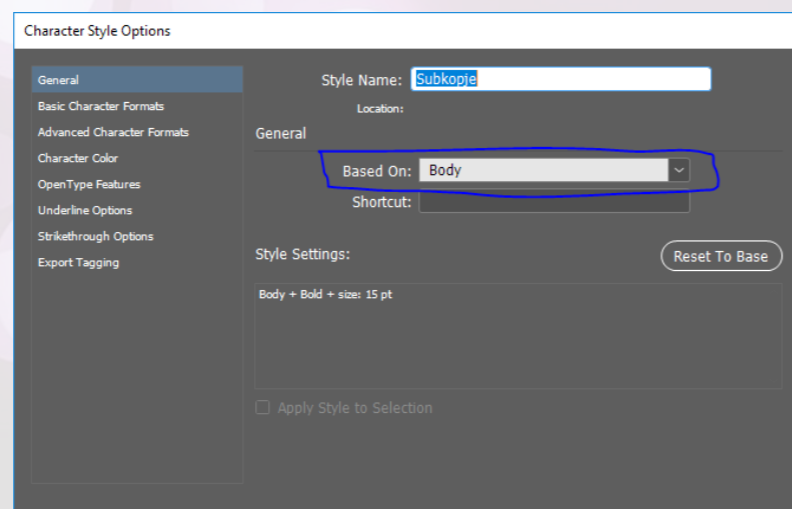
Something you may come across in the future, is that a line break (or "empty line") is just a tad too big or small. In InDesign, you can customize the distance between two lines. Below you can see an example with numbers 1 to 3, pointing at different sizes of empty space.

1. No white line.
2. Whitespace created using the button indicated in the top left. You can customize the distance very precisely here.
3. A white line using enters.



Back to character styles, for the last time. Did I already mention that if you change the style, all text in the document that use this style will automatically get adapted? This allows you to easily compare different fonts, etc.

On top of just creating a brand-new style, you can also, in the 'general' part of the character style menu, make a style based off another one. This copies all the settings of the indicated style, after which you can overwrite any of the settings you want to alter for the new style. This is useful for when you, for instance, want your headers the same style as your body text, but just a bit bigger and in bold. While experimenting you can just adapt the font of the body, and the InDesign will also change the headers.



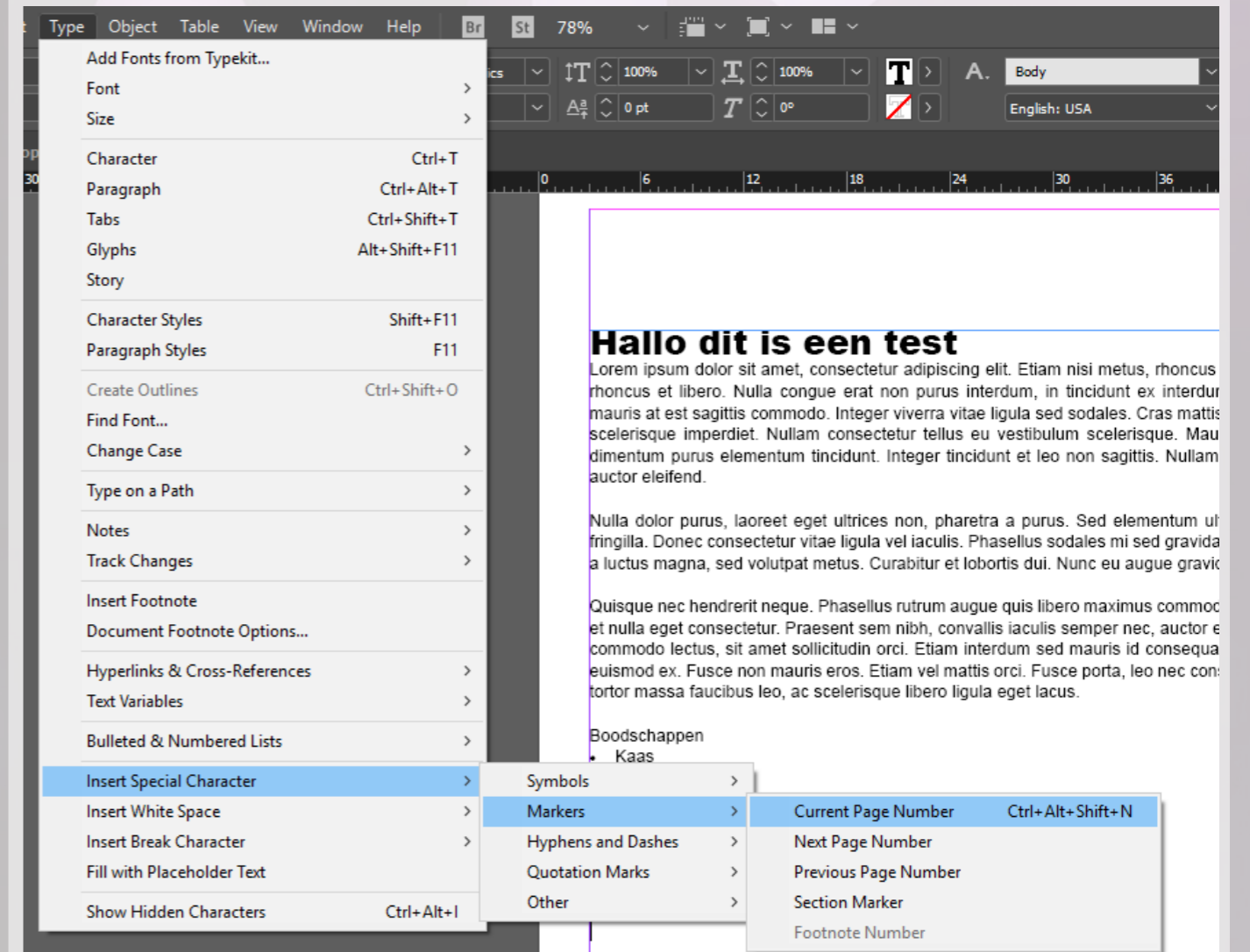
Are you able to recreate the picture below? Tip: you can create bullet points by clicking all the way on the right in the text settings; you should see a familiar-looking bullet point button there.



The last thing I want to mention on text, before we move on to the next section, is special characters. These are words/sentences that vary depending on your document or its place in the document. Think of page numbers; these are dependent on the page they're on. There exists a button for this; have a look around all the special characters you can insert.

## Working with images

We are finally going to make the document look more fun, using some colourful pictures. First, create a new empty page which we can then decorate. You can create one using the button indicated on the left; click it twice.

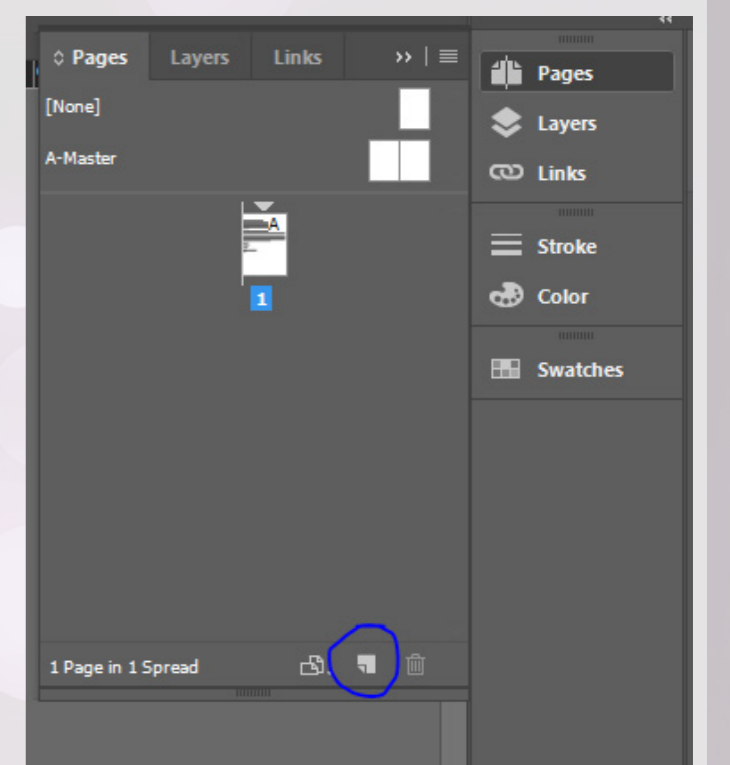


What may surprise you, is that they are next to one another, whereas the first page was single. This is because that page was the front of our document. Usually, documents have a single front and ending page.

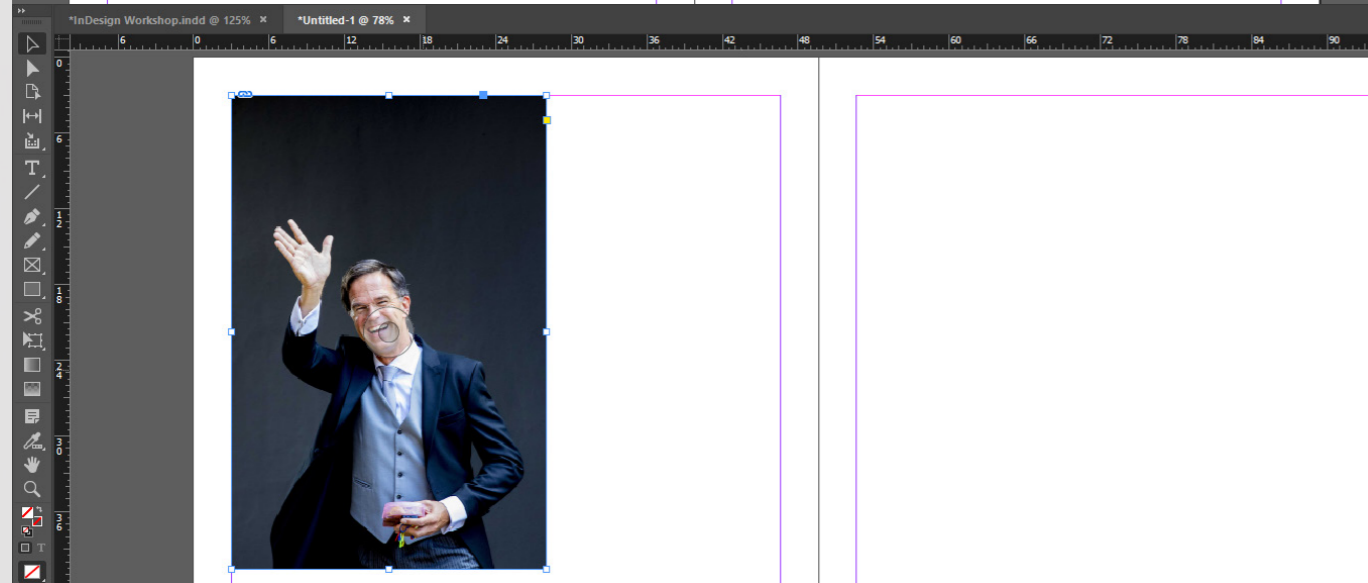
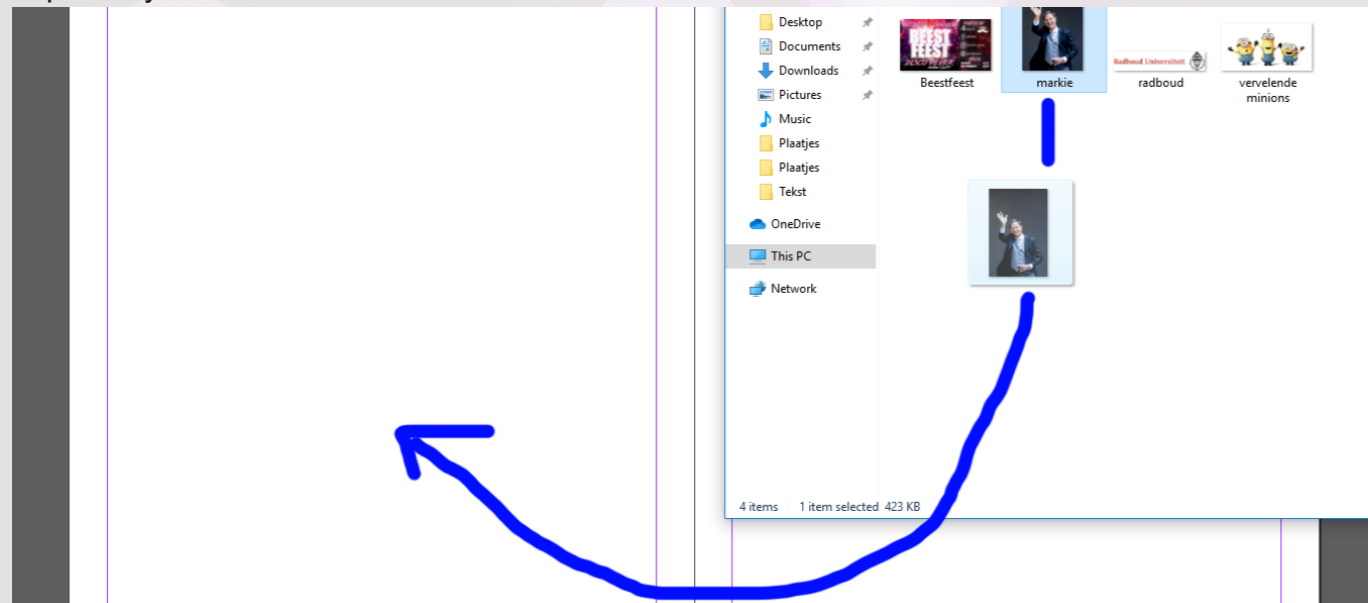
In the workshop folder, you can find some pictures that I selected in a childish mood. You can simply click-and-drag the picture into InDesign. Make sure you unzipped the folder.

Once you return to InDesign, you will see that your cursor looks different. InDesign is waiting for you to draw a rectangle in which the picture can be stored. I added our cute friend Mark Rutte. Notice that the bar on top displays other settings now, as we selected a picture!

Now we arrive at one of the less intuitive things about InDesign: the difference between pictures



and frames. Imagine a physical painting and a frame: you can choose any size of frame, and then align the painting behind your frame somewhere. In InDesign you can edit the two of these separately too.

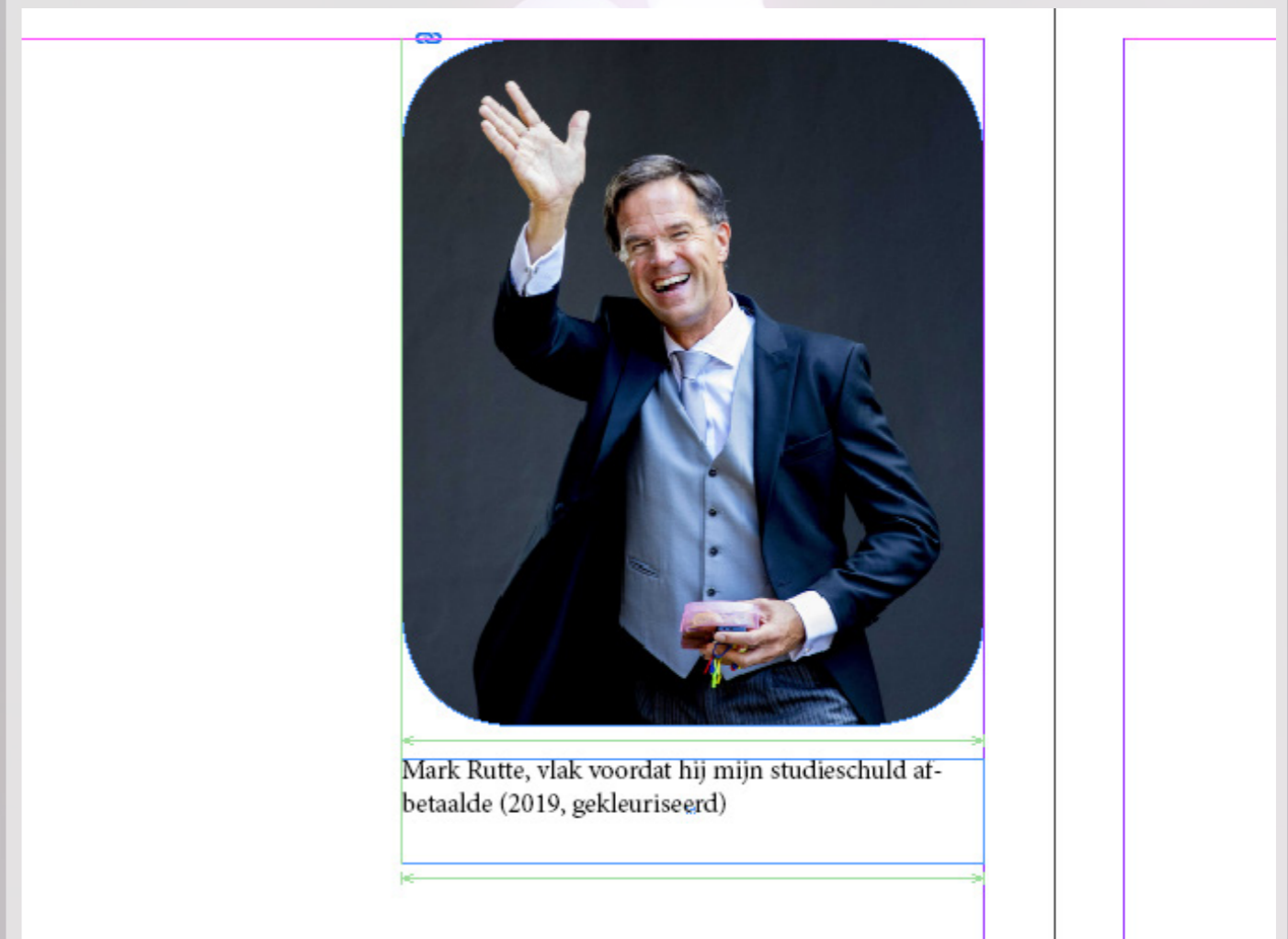


Once the borders around the object are blue, this means you are editing the frame. If you try moving the borders (using the selection tool), you will see that Mark won't shrink in size. If you double click on Mark, you will see that the borders turn orange, as shown on the right. Now we know that we are moving the picture itself, and not the frame. Just like the painting and the frame: the painting is not visible outside of the picture frame. On the bottom left of this page you can see an example of this. Put our friend Mark back for the next few steps.

You can also make the edges of our frame rounded. This can be done with text frames too. By clicking yellow button on the border, yellow diamonds will appear on the corners. By dragging one of these inwards (as shown on the next page), you will be able to smoothen the corners.



Now, create a textbox under the picture of Mark, in which you include the caption of the picture. While moving elements in presence of other elements, you will see some green lines appear. These make sure that your alignment is correct, ensuring your design looks neater.



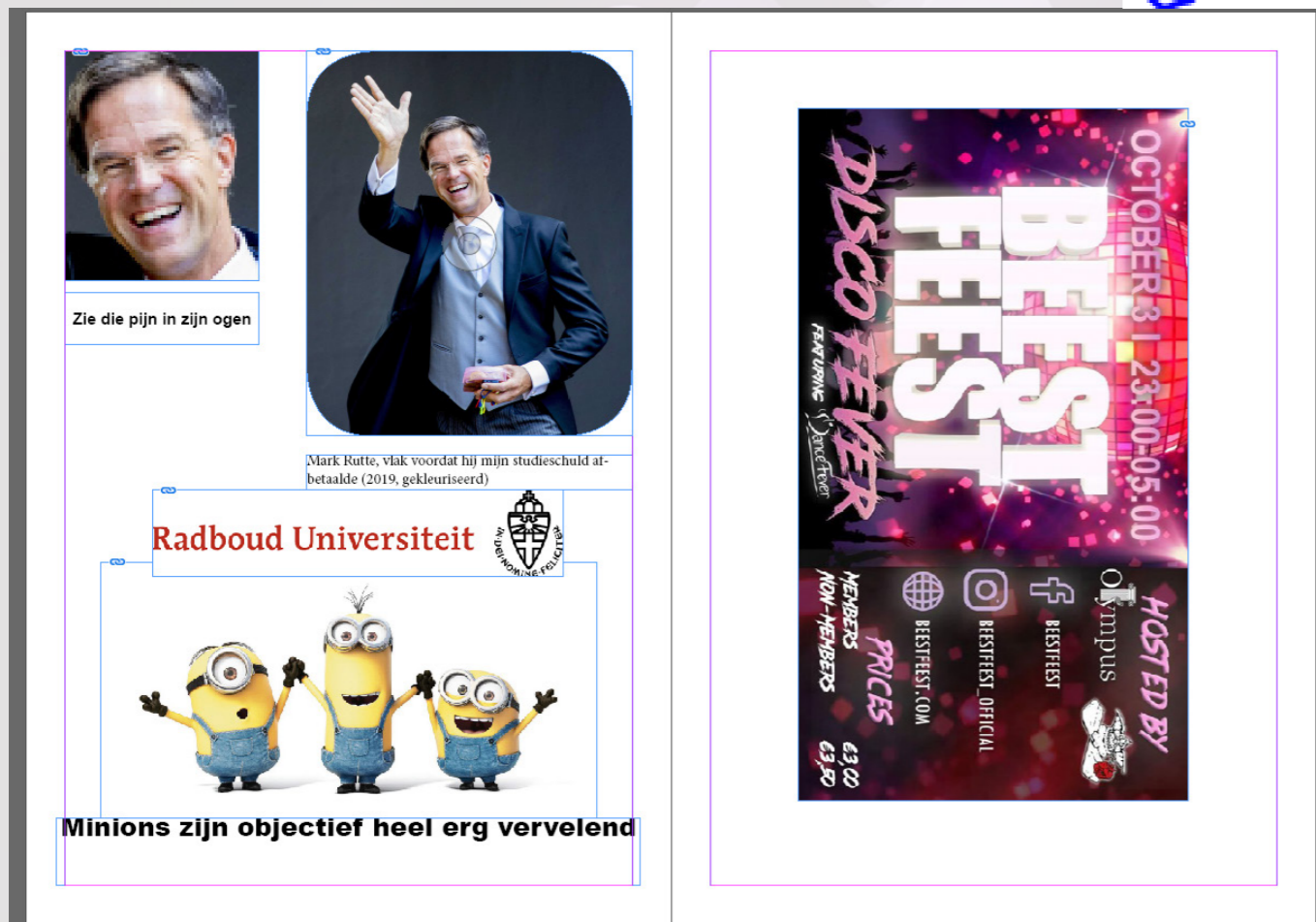
Mark Rutte, vlak voordat hij mijn studieschuld afbetaalde (2019, gekleuriseerd)

Now you know how to add pictures, you can now try to recreate the picture below.

Tip: if you want to rotate a picture, then go to your selection tool and move your mouse to the corner of the box. You will see that at some point your cursor will turn into some rotating icon; if you then click and drag into the right direction, you can see the picture turning.

Tip: if you hold shift while dragging, rotating, or whatever: your computer will start helping you out. While dragging, it will only use straight angles, whereas during rotation it will also use standard angles such as 30 degrees and increments of it. Holding shift while resizing images will ensure the aspect ratio of the image stays the same.

Tip: sometimes, you do not want the text to start at the very top of your text box, but have the center of the text in the middle. If you select the textbox using the selection tool, you will see the symbols as shown on top. The option of the bottom left will ensure that the text is aligned to the middle of the box!



Lastly, InDesign has a range of special effects that you can apply to your objects. If you right-click, go to "Effects" -> "Drop Shadow", you can for instance add some shadow.

May you, while editing the shadows, want to know what you are doing: you can enable the preview box on the bottom left. I am not going to explain what every button on here does, but the things you should mostly be touching are the opacity, the distance, the size, and the spread. Try out what these options do, and perhaps look around what else is out there.

### Mastersheets

We will now move on to a more abstract concept, Mastersheets. Imagine that for each page you want to use the same guidelines and proportions between them, as well as a page number on the

exact same spot on each page, and perhaps a background. How?

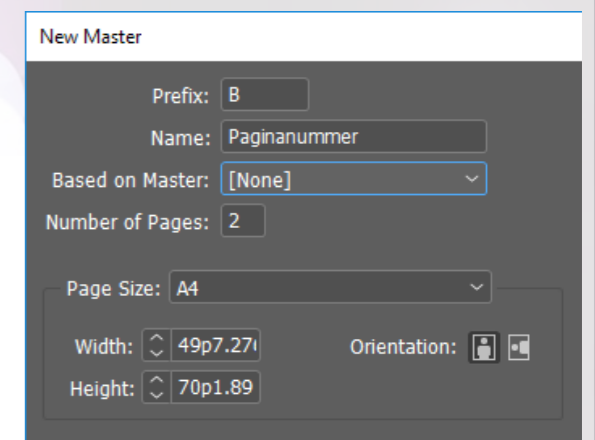
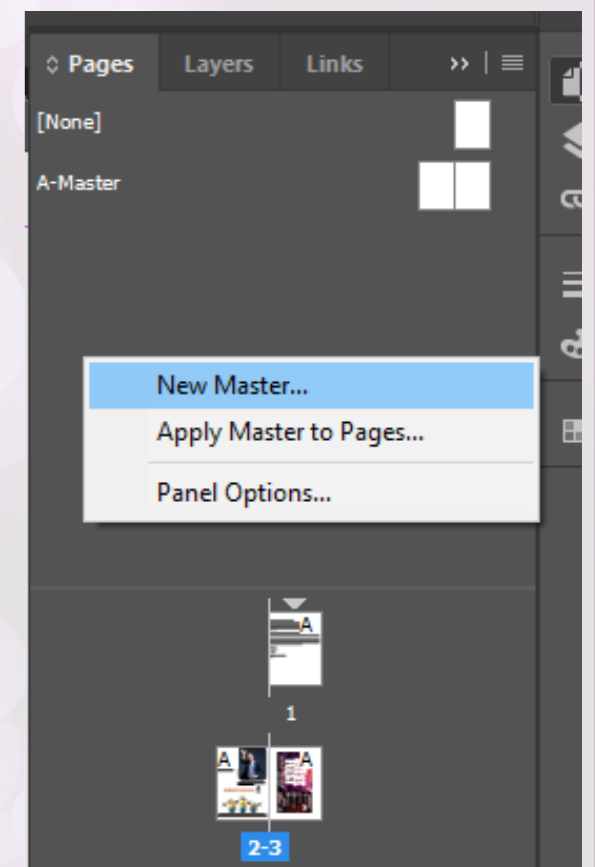
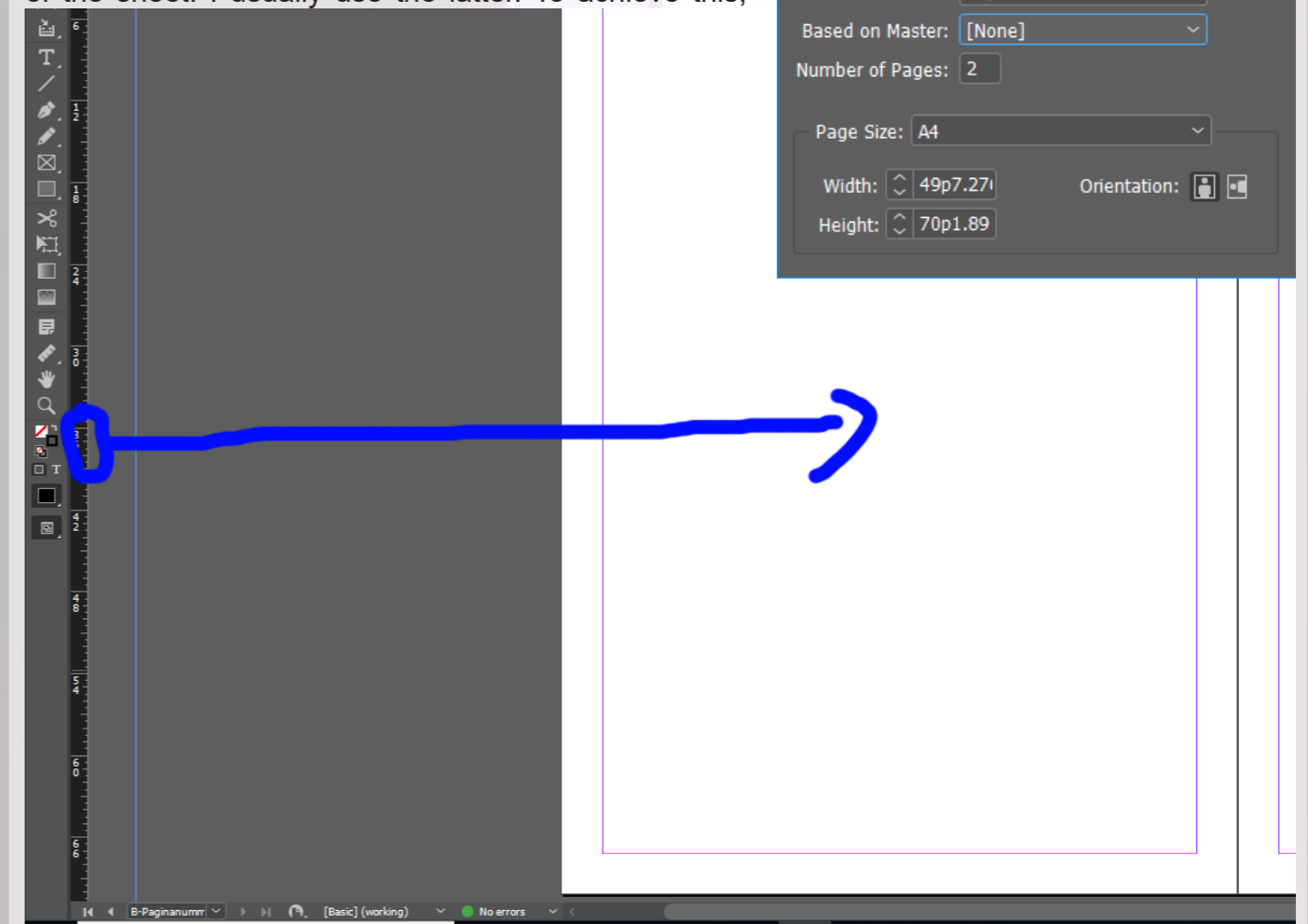
Our heroes from Adobe thought of something in this case: Mastersheets. Just like we had styles for our texts, we can have 'styles' for pages. On these styles, you try to minimize the specific contents, and maximize the number of shared objects. For instance, each page should have the same background and page number.

You can find Mastersheets under your "pages" menu. You can make a new one by rightclicking on the top half of the window, and clicking on "new master".

We are now going to make a mastersheet with all kinds of guidelines and indeed a pagenumber.

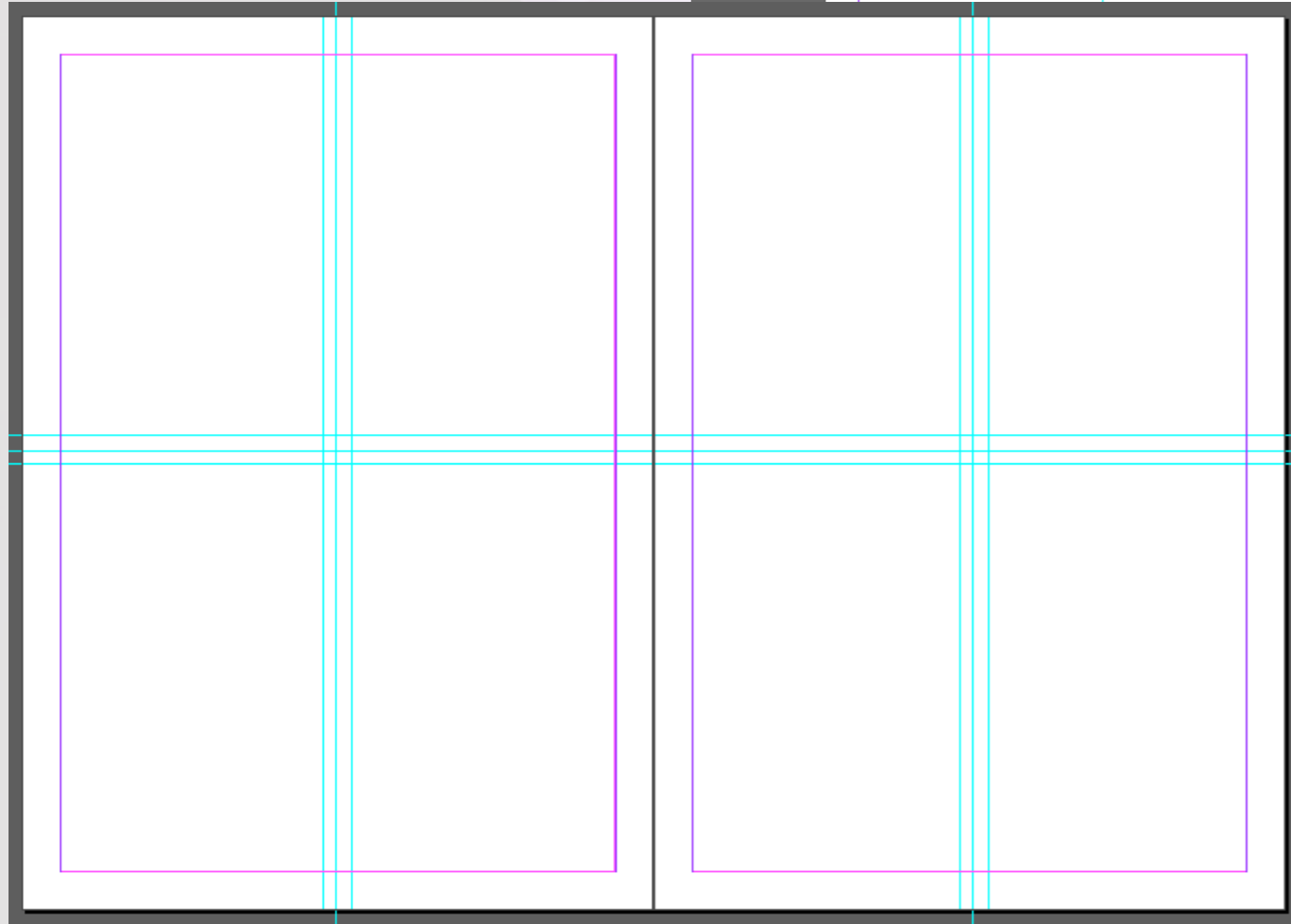
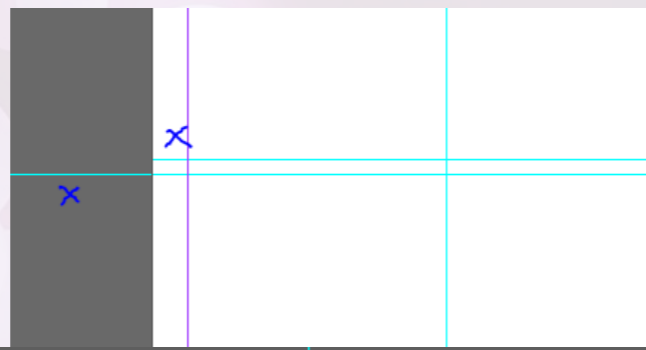
Below is demonstrated how to make a guideline. You drag, from the ruler on the side, a guideline onto your sheet. You can now, when dragging around objects on your sheet, stick them exactly to the ruler, making for a consistent design.

One more thing: there are two 'kinds' of guidelines. Ones that are on one page only and go to the edge, and ones that reach both pages and also go over the edge of the sheet. I usually use the latter. To achieve this,



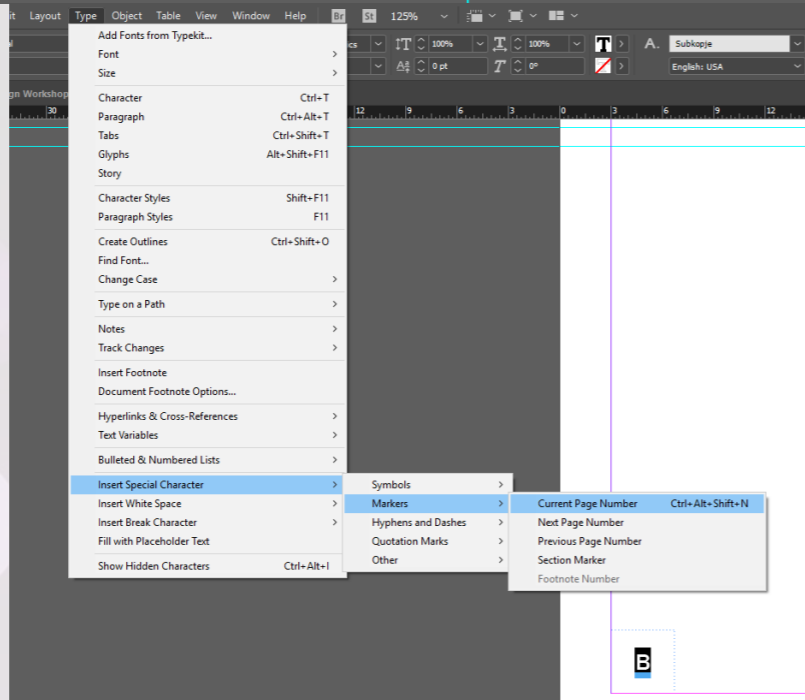
you need to carefully watch where your mouse is when you release the guideline when creating it. If your cursor is on the sheet, you will have the first type, whereas if you have it outside, you will get the second type. Below you can find an example.

Try recreating the grid below!



Now we made this grid, we can apply this to our pages, after which you can, if you feel like it, line everything up to the guidelines.

On the next page is shown how you can apply your mastersheet to our beautiful document. You select a mastersheet from the pages menu, and you drag it onto one of the pages of the document (as shown below). If you did it correctly, you will see that the page will have a B on it in the overview too. This means that the page has mastersheet type B.

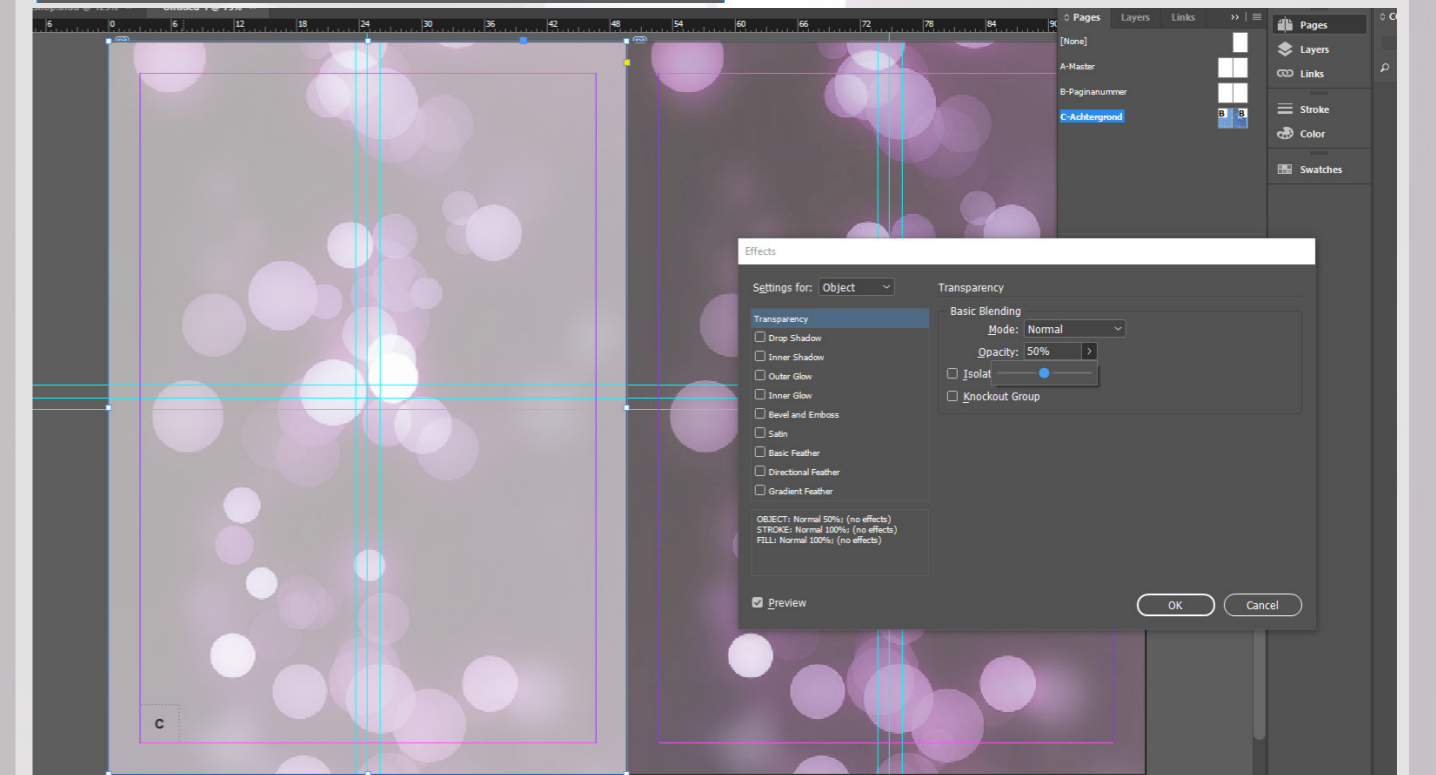
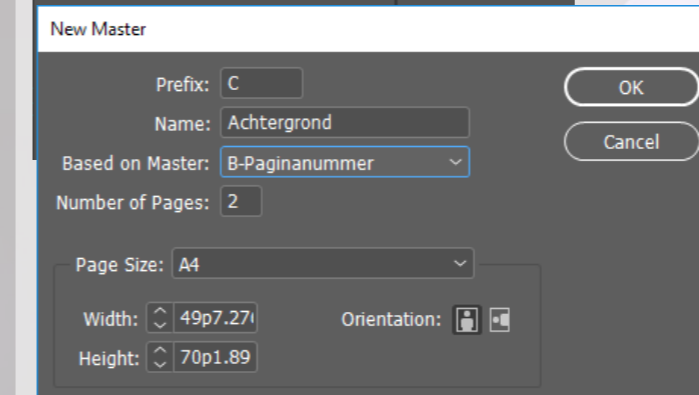
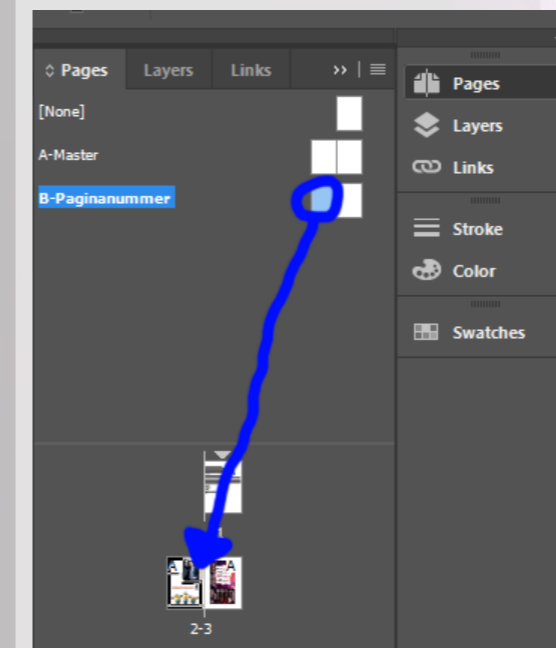


This works not only with lines, but also with text or images. As explained before, you can make a textbox with a textvariable. If you put the page number in there (on the mastersheet), you will see that every type B page will have a pagenumber. It is important to realize that sheets have a right and left page, and applying mastersheet R to a regular L page won't work.

If you go back to page 2 and 3, you will see that our pages have page numbers, which you cannot edit on the pages themselves.

Imagine that you are making an almanac, and that you want a different background for each section, but you want your page numbers on the same spot. That's possible too! You can make a new mastersheet, and make it 'based on master B'.

It works just likes with character styles, but a bit different: in this case, all elements visible on B will also appear on your new mastersheet, and you can only add elements. You will not be able to easily edit the contents on the new page itself. (You will learn that in part B).



I chose this background, and added it as a picture to the C-master. It is quite a dark background, which can make it hard to read black text. I went to effect settings, and lowered the opacity to use more of the white colour from the background.



## An intermezzo

During last year's workshop, there was some unclarity on what Mastersheets actually are, and how you effectively use them. Therefore, I added these pages later on with some more explanation and examples, to make it a bit more understandable.

A mastersheet is a sort of blueprint that you can apply to an *actual* page. You can easily make copies of things you want the same. This way, you can easily make copies of common elements and apply it throughout your entire document. It's like a building plan for a house: you can have multiple houses with the same structure, but the contents depend on the person.

So, you want your mastersheet as general as possible, so that you can apply it as many times as possible. Things that are on a mastersheet are, therefore:

- Page numbers
- Guidelines
- Backgrounds
- Frames

You can make infinitely many mastersheets. Do realise, however, that if you make a mastersheet that you apply only once, it is not needed to make a mastersheet. Mastersheets are there to enable "mass production".

A mastersheet is also an actual sheet, with a left and right page. You can only apply the left pages of a mastersheet to left pages, and the same with right pages. If your page numbers are only of the left of your mastersheet, and you apply it to a full sheet: the right page will not include any page numbers.

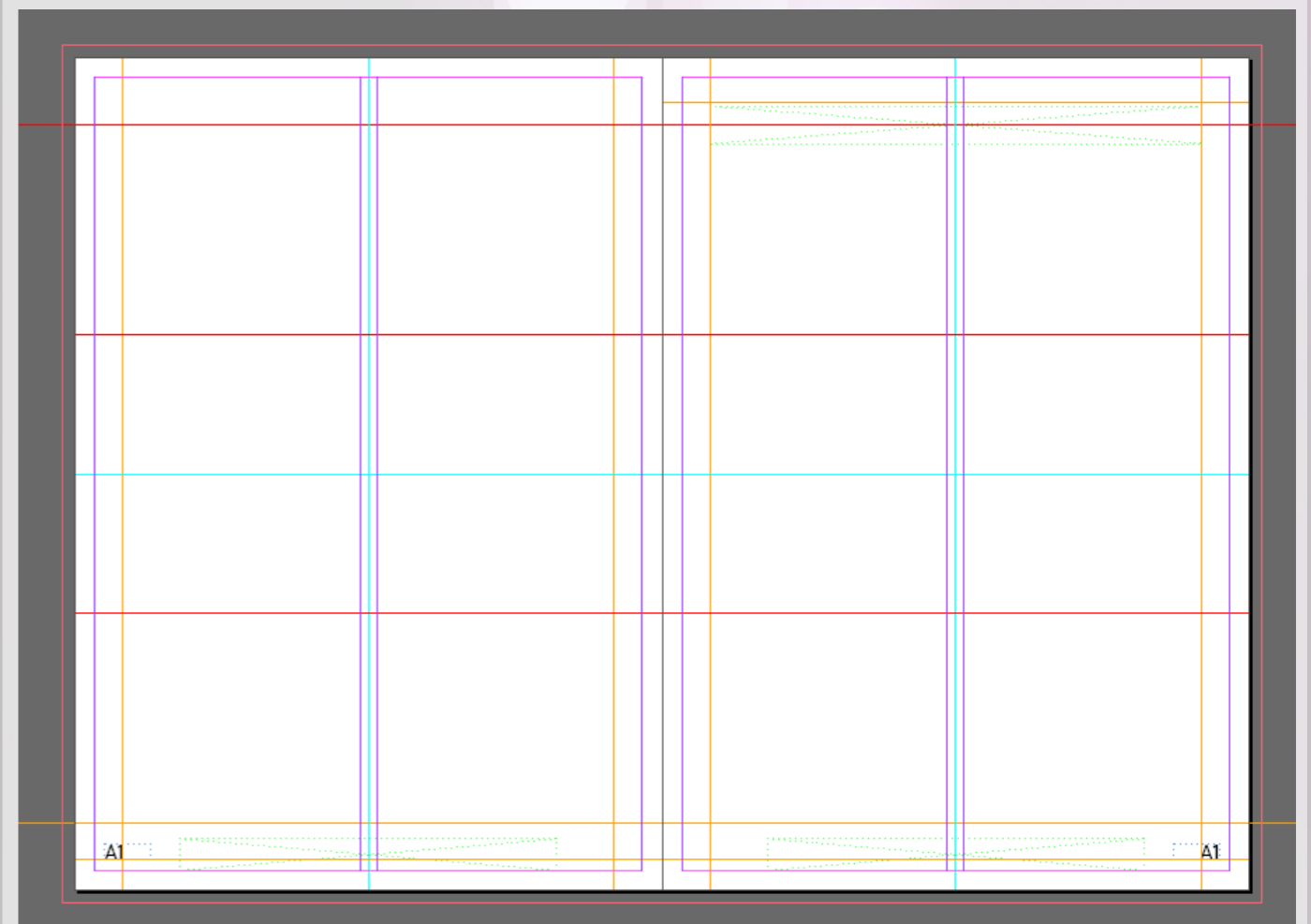
Just like character styles, mastersheets are hierarchical. Later on in this workshop I also cover this, but to approach it differently: if sheet B inherits all settings from sheet A, then sheet B is just a more specific of type A. You can have type A only contain your page numbers and guidelines, and from there on build 5 different mastersheets that use these all in a little different way.

You e.g. want every interview page to have a different layout than your picture pages, however you do want your page numbers to be on the same location. If you want this, using this inheritance is the way to go.

You can also make another sheet that inherits everything from B (who inherited everything from A), etc. etc. You can make your sheets more and more specific along the way, saving you a lot of work. It is quite some work, but it really pays off if you plan your mastersheets ahead before starting your document.

Writing and designing are two totally different processes. By far most committees that I have seen work with InDesign tackle this as follows:

1. Writers write in software of choice
2. That gets checked
3. Another group applies this text to the mastersheets
4. The head-designer checks this
5. Done!



Above, you can see the mastersheet on which my almanac committee once based our first almanac. We began by drawing all the guidelines: we wanted to always have the text in either one or two columns. We also gave each 'category' of guidelines another colour, to clearly indicate what is what. I will now refer to this sheet as A1.

Next, we used another background for each section: so we also had to use a new mastersheet for each. We also had two cases:

1. Left and right belong to the same content
2. Left belongs to different content than right

In situation 1, we used another mastersheet (B1), based on A1. We had the header on both pages in that case, creating coherence between the two pages.

In situation 2, we had sheet B2, also based on A1. This one had two separate headers, creating contrast between the two pages.

For each section, we had a mastersheet for situations one and two.

I hope the idea and therefore also the importance of mastersheets has been clarified now. A mastersheet is kind of the backbone of your document, so don't hesitate to put a little more time into it. It would be a pity if you had to redo a lot of work if you realised too late that your mastersheets are ineffective.

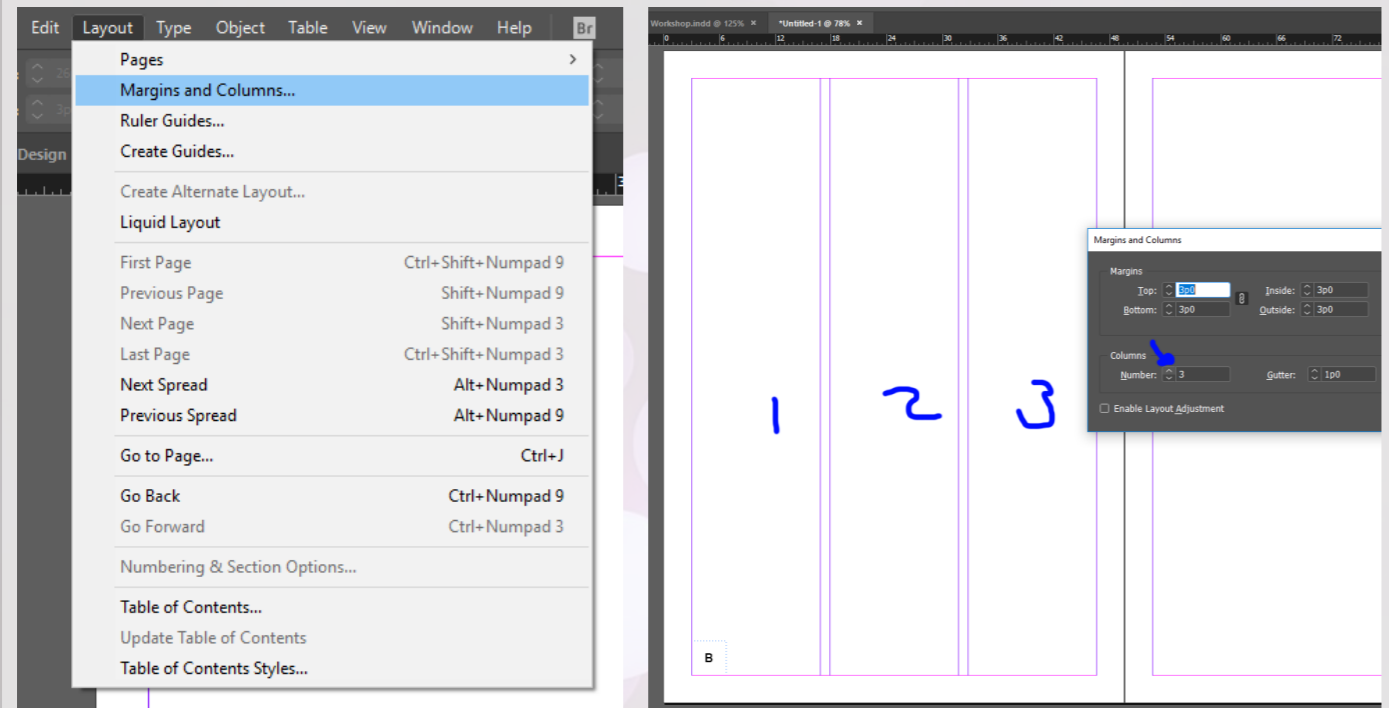
If you do it well, you can e.g. also have the following editions of your magazine using the same mastersheets! Win win!

That was my intermezzo. Good luck with the rest of the workshop!

You will see that the pagenumber from the B-master will suddenly appear. How this is the case, I will explain later. Also apply the new opacity on the other side, and apply it to your fun pages again. You will see that you have our very cool background.

Those were the basic principles of mastersheets. They are especially useful while making big documents such as magazines or yearbooks, in which you want the layout to be consistent and use the same guidelines. For a yearbook I once made, we used 30 mastersheets for 168 pages. It saves a lot of time!

On the topic of saving time, there is a function you need to see. This is especially useful when you want to work with columns of identical size. I will let the images speak for themselves, but it is worth keeping in mind.

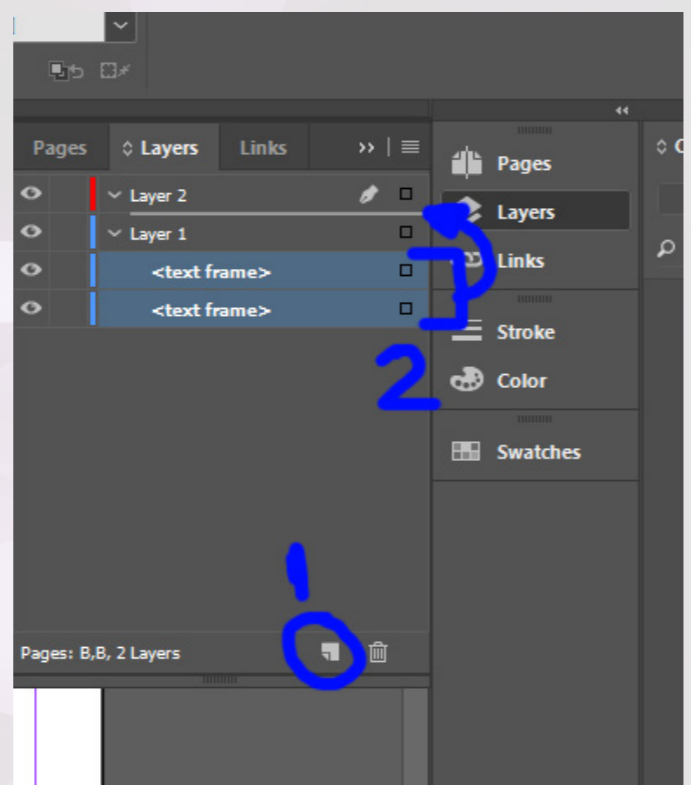


## Layers

We just came across the problem that we could not see our pagenumbers anymore, as the background image was in front of it. This is because the background was on a higher layer. Recall from the intro: when something is on a higher layer, you can't see objects below. We fixed it earlier by lowering the opacity, but this is quite a sad solution.

Really elegant designers, like you, will use layers. Go back to your B-master, and click on "layers". Make a new layer by clicking on the 'new'-button (has a circle and contains a '1' on the picture to the right). You will then see a new layer appear, with standard name "Layer 2". Drag both the 2 text frames to this new layer.

If you go back to your C-master, you will see that these layers are also there. The backgrounds



are still on layer 1, but the text remains on layer 2. If you bring back the opacity of the background to 100%, you will see that the page numbers remain visible. Super useful!

Layers namely work as follows: you have the same layers through all of your InDesign file (in this case: layer 1 and 2). These layers have, depending on which page you are working on, different contents. This allows you to easily keep the overview for each page. Within the layer, the same visibility hierarchy is used: the top element is visible first, etc. If you put something in layer 2 on the C-master, you will see that it can therefore cover your entire Mark Rutte Collage.

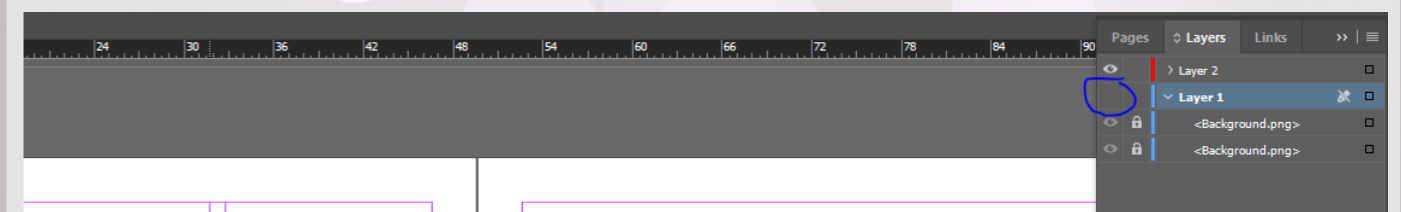
To go in a bit more detail, our photopage has the following layers:



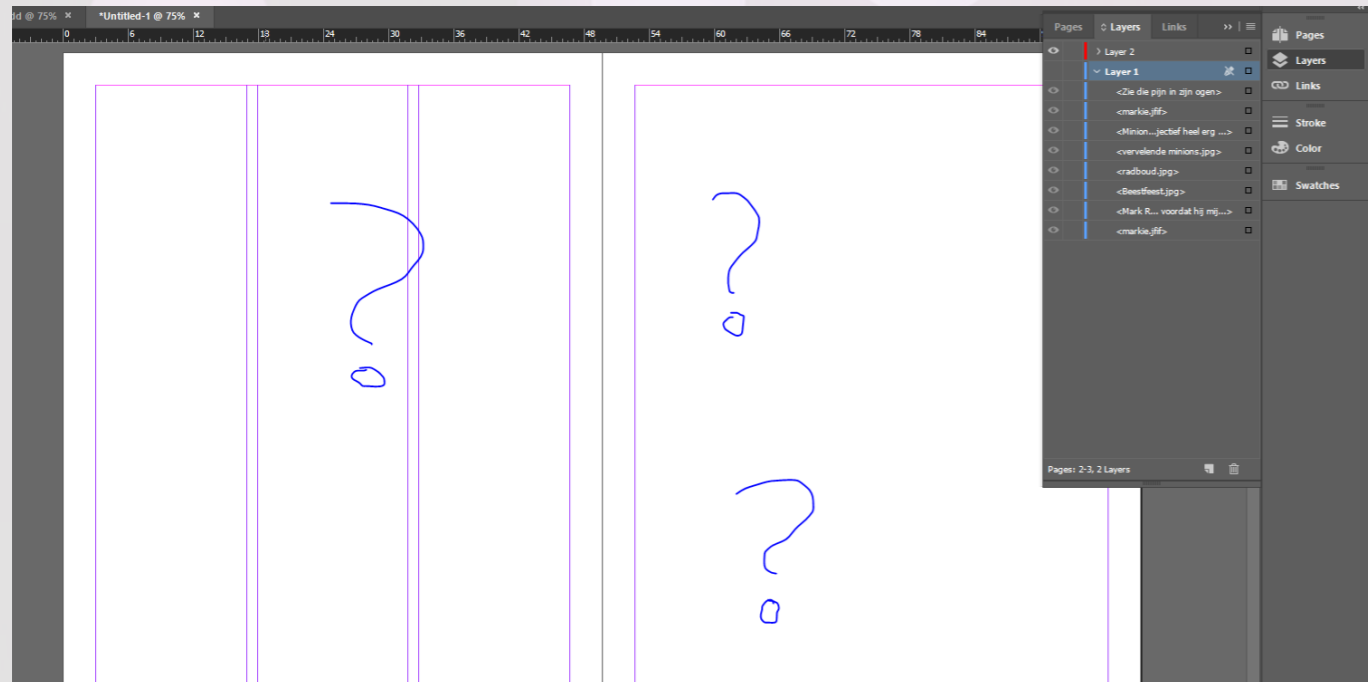
We now see that e.g. the Radboud University logo is above our annoying minions. If we want the logo to be behind our minions, we have to drag it below the minion picture in the layer 1 hierarchy. There are even some more interesting buttons in your layer menu.

If you do not want to be able to move a certain item temporarily, you can 'lock' it (= not being able to move it until you unlock it). You can do that as indicated on the left.

Go back to the mastersheet. If you click on the empty space where the locks are on my picture, you will be able to lock the elements. This is for instance useful for backgrounds, etc. You can also toggle the visibility of an object by clicking on the eye icon. This is useful for when you want to temporarily remove an item from sight.



Click on the eye icon on layer 1, and move back to the collage. You will see that it disappeared, as it was also on layer 1. I can definitely recommend to have a solid layer system when approaching a design project, giving them all useful names. It can't really go too far: separate layers for "Pictures" and "Texts" is totally cool.



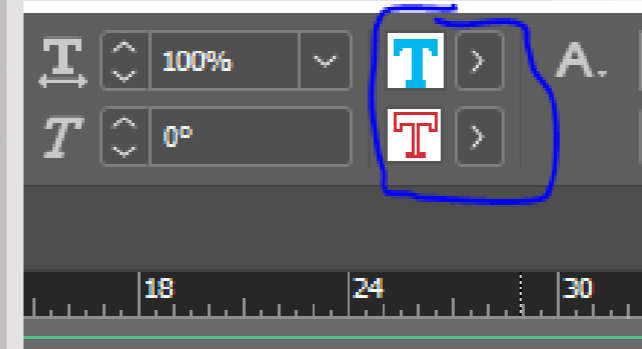
In my example document, I made some changes to the layers we had. I for instance made layers for "page numbers", "content" and "backgrounds". If you make the entire layer invisible, you will see that all contents on this layer will disappear.



## Colours and shapes

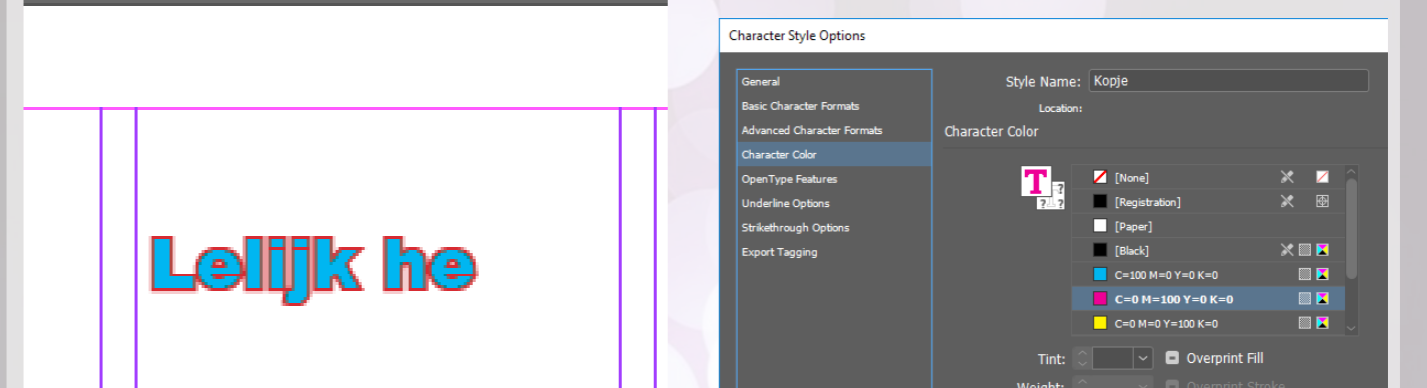
We're nearly there. Before I make you do a cool assignment, you will first get some promised information on colours and shapes.

Always using black text is really boring: what if it could be in another colour? Surprise. You can. In InDesign you can edit to colours: the colour of the object itself, and the colour of its border. You do this as follows:



When editing the text, you can click on the two buttons as indicated on the left. The top one will always indicate the colour of the object, and the bottom one the border. I created a solid combination of blue text, with a very deliberate pink border.

You can also pre-set the text colours in character styles.

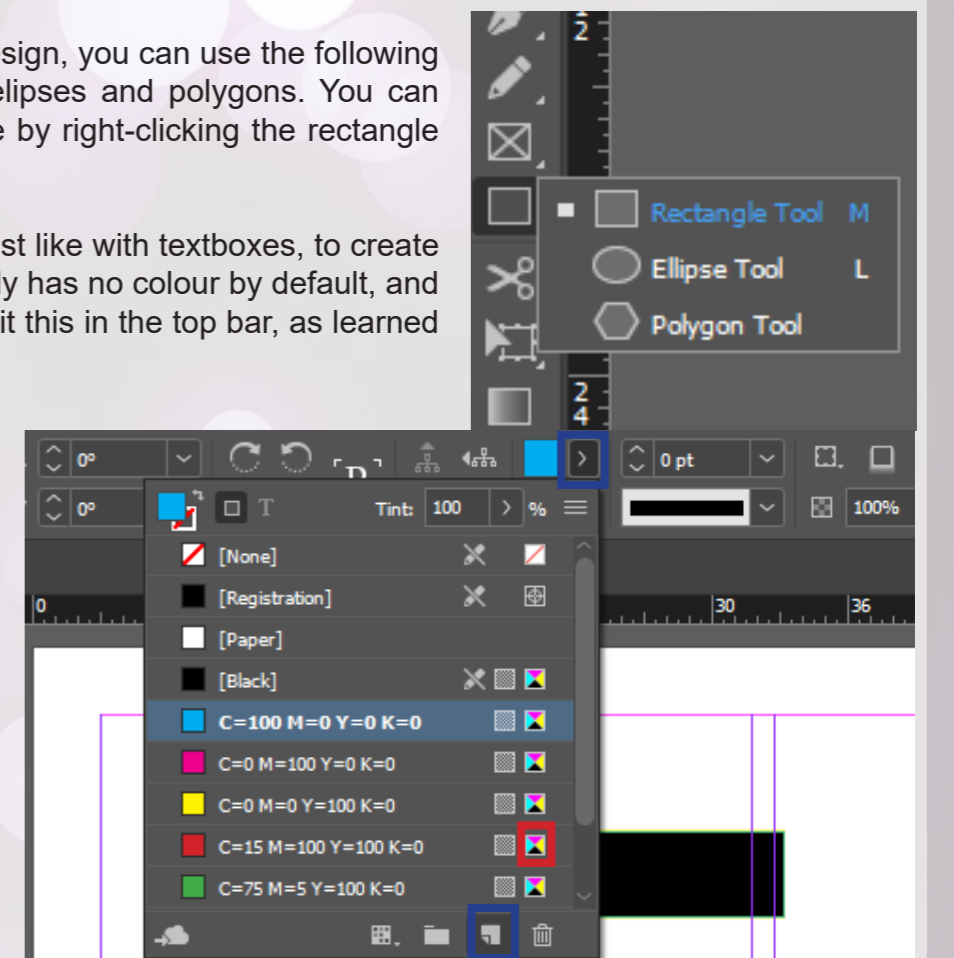


Let's talk about shapes. In InDesign, you can use the following standard shapes: rectangles, ellipses and polygons. You can select the shape of your choice by right-clicking the rectangle icon, as shown on the right.

Then you can click and draw, just like with textboxes, to create your shape. Your object probably has no colour by default, and only a black border. You can edit this in the top bar, as learned before.

Life would be very boring without colour, and even so if you could only use the standard colours of InDesign. You can therefore also create your own swatches! They will from here on always appear in your colour pallet (in this document), so you can easily re-use them.

Adding a colour is done as shown on the right.



If done correctly, you will get a copy of the currently selected colour. If you then double click on the icon all the way on the right (indicated with red on the picture), you will open a new menu. In this menu, you can edit the values of the colour.

By default, this colour is in CMYK: the top of the shelf colour encoder of the printer world. If you prefer using RGB, you can also use that. However, I advise you to always use CMYK: a printer (also those on the RU) will namely convert your RGB colours to CMYK, sometimes leaving you with unwanted surprises. You can convert the RGB colour yourself to, to get an idea of what it looks like in CMYK. Shortly said: always use CMYK.

To close of with a fun fact: a shape is actually a frame just like a textbox, so you can also type in it.

### Closing assignment

That was pretty doable, right? You probably already know way more than you think. However, to put your skills to the test, I give you a sort-of free assignment to close of part A. You will go ahead and design your own CV! This is how you immediately stand out at your new employer, giving you a small advantage over the other candidates.

I added some inspiration below (not my stuff), but feel free to design and decorate it as you wish. You do not have to, as learned before, already have the contents of your CV ready: it's purely about the design now.

**Desiree Garrison**  
Computer Scientist

Grounded and solution-oriented Computer Scientist with a wide variety of professional experiences. Adept at motivating self and others. Passionate about data security and educating the next generation of technology users and innovators.

**WORK EXPERIENCE**  
**Principal Security Consultant**  
NCC Group  
11/2016 - Present  
*Achievements*

- Tested web applications, mobile apps, networks, sandboxes, kernel components, custom client-server applications, hardware, firmware, stand-alone applications, and more for security weaknesses with a 100% accuracy.
- Researched security issues and presented information via speaking at conferences.
- Wrote whitepapers that have been an asset for the company's B2B blog.
- Developed and implemented new security tools that are now used across the whole business group.

**Natural Language Processing Engineer**  
Hello Soda  
01/2012 - 09/2016  
*Achievements*

- Built information extraction and text understanding pipelines, using statistical and machine learning techniques, to identify consumer insights from multilingual unstructured data.
- Coordinated effectively a team of 8 members with skills in engineering and design.

**Software Analyst**  
WINData Group  
08/2008 - 12/2011  
*Achievements*

- Reviewed code and assessing the impact of submitted changes.
- Assisted in the identification and development of tools for static code analysis.

**EDUCATION**  
**Master's in Advanced Computer Science: Computer Security**  
University of Manchester  
08/2006 - 05/2008

**TECHNICAL (IT) SKILLS**  
**Tools**  
Eclipse, NetBeans, MS Visual Studio, SVN, Emacs, Jbuilder, JUnit Testing, Spring, JPA, Hibernate, Dreamweaver, Rational Rose

**Natural Language Processing**  
Preprocessing, Language Modelling, Named Entity Recognition, Entity Linking, Information Extraction, spacy.io, Stanford CoreNLP, Keras/Tensorflow

**Database Management**  
Oracle 8.x/9.x, SQL Server 2008, MS Access, MySQL

**Languages**  
JavaScript, Python, R, HTML, CSS, C++, CR, ASP, x86, PHP, SML, Ruby

**Research and Planning**  
Identifying Problems, Gathering Information, Developing Evaluations, Calculating Results

**Cloud-Based Technologies**  
AWS, Docker, Spark

**SOFT SKILLS**  
Communication Teamwork Flexibility  
Confidence Problem Solving Self-management

**VOLUNTEER EXPERIENCE**  
**Volunteer Camp Instructor**  
FireTech Summer Camps  
*Courses Taught*

- Coding Games with Java
- Python and Electronics with Minecraft
- Teen Coding with Python

**INTERESTS**  
Artificial Intelligence Video Games  
Robotics Traveling

**EDUCATION**  
**Master's in Advanced Computer Science: Computer Security**  
University of Manchester  
08/2006 - 05/2008

**INTERESTS**  
Artificial Intelligence Video Games  
Robotics Traveling

**EDUCATION**  
**Master's in Advanced Computer Science: Computer Security**  
University of Manchester  
08/2006 - 05/2008

Very blue, really clean. Some small details in the background and by using different font (styles), our friend Desiree implies a certain hierarchy within the document. She also puts emphasis on this using the blue rectangles on the left.

Tanya didn't quite understand it: her hobbies don't fit the box on the left. You must be way better at this already, even though she indicates to be very good at InDesign. Funny. What she does, however, ace, is that she splits the document in a neat way.

**TANYA MAY MARTIN**  
GRAPHIC DESIGNER

Highly creative and multitasking Graphic Designer with extensive experience in print design, multimedia and marketing.

**CONTACT**  
tanyamay@email.com  
012 345 678 9000  
012 345 678 9999  
162 Glory Road, Nashville Tennessee  
martdesignfolo.com

**PERSONAL INFORMATION**  
Working gives me a lot of skills and experience that I believe make me best suited for the job position that is being offered with a position of Graphic Designer.  
Highly creative and multitasking Graphic Designer with extensive experience in print design. Exceptional collaborative and interpersonal skills.

**EDUCATION**  
2006-2008 Master Of Arts in Graphic Design  
Suffolk University, Boston  
2002-2006 Bachelor of Arts  
Suffolk University, Boston  
1998-2002 High School  
Tennis High School, Boston

**WORK EXPERIENCE**  
2014-Present Digital Fx Design Studio  
Graphic Designer  
Maintained project management schedules, databases, and forecast.  
2008-2014 Spin Design Studio  
Graphic Designer  
Utilize large format printing for billboards and trade shows and digital photography enhance proposed work

**SKILLS**  
Web Design  
Graphic Design  
Digital Art  
Drawing  
Animation

**SOFTWARES**  
Photoshop  
Illustrator  
Indesign  
Flash

**HOBBIES**  
Hunting, fishing, bass and drums.

**Jane Roe**  
Business Development Manager

Professional Business Developer with more than four years of experience in the business development processes. Involved in product testing, management, and development of new business opportunities.

**WORK EXPERIENCE**  
**Business Development Manager**  
AirState Solutions  
09/2014 - 06/2017  
New York, USA  
Successfully managed \$2 - 3 million budget projects and successfully achieved the project scheduled goals.  
Developed and implemented new marketing and sales plans and defined the strategy for the next 5 years.  
Reviewed constantly the customer feedback and then suggested ways to improve the processes and customer service levels which increased the satisfaction rate from 81% to 95%.  
Ensured that new clients will grow into a loyal customer base in a specialist niche market by implementing a new loyalty program.

**Business Development Assistant**  
AirState Solutions  
08/2012 - 09/2014  
Chicago, USA  
Increased the customer satisfaction rate by 25% by improving the customer service.  
Planned, supervised, and coordinated daily activity of 3 junior business analysts.  
Improved the communication with the Marketing department to better understand the competitive position.  
Directed the creation and implementation of a Business Continuity Plan, and the management of audit programs.

**ORGANIZATIONS**  
American Management Association (2015 - Present)  
Association of Private Enterprise Education (2014 - Present)  
eBusiness Association (eBA) (2013 - Present)

**EDUCATION**  
**MSc in Economics and Business Administration**  
The University of Chicago  
09/2008 - 06/2010

**HONOURS AND AWARDS**  
Jury Member, Venture Cup Entrepreneurship Competition (2016)  
Venture Cup USA  
Sales Individual & Business Development Award (2015)  
AirState Business Awards

**SKILLS**  
SEO  
Public Speaking  
Negotiation  
Teamwork  
Decision Making  
Research & Strategy  
Emotional Intelligence  
Outbound Marketing  
Email Marketing  
Google Analytics  
Sales & Marketing

**LANGUAGES**  
English  
Spanish  
French

Jane over here knows how to effectively use colours, and that it can 'direct' people to the, according to her, most important elements. What I regret to see, however, is that the "Emotional Intelligence"-box looks very empty. You are way better at this!

Lastly, we have John. John clearly doesn't prioritize the quality of his pictures, but that won't be a problem to you. He does however smartly uses different font styles to again give some hierarchy to the document. He also uses a purple box to split the document neatly.

**JOHN MASTER DOE**  
ELECTRONICS TECHNOLOGIST

Write here a detailed description of your skills and abilities. You can also use this course as a text summary of your cover letter. You explain how you are competent in your field and how you can help your future employer to become more successful in his field of expertise. Write here a detailed description of your skills and abilities. You can also use this course as a text summary of your cover letter.

**EXPERIENCE**  
**Electronics technologist**  
SNC Group Inc.  
2010-2014  
Design electronic circuit for new industrial machinery company.  
Support components from users and customers.  
Repair and maintenance of equipment of the company and the customers.  
Remote Support via phone and internet.  
Import and manufacture of high-tech parts.

**Electronics technologist**  
SNC Group Inc.  
2010-2014  
Design electronic circuit for new industrial machinery company.  
Support components from users and customers.  
Repair and maintenance of equipment of the company and the customers.  
Remote Support via phone and internet.  
Import and manufacture of high-tech parts.

**EDUCATION**  
**DEGREE**  
School name, city and region.  
2007-2010  
**DEGREE**  
School name, city and region.  
2007-2010

**INFORMATIONS**  
Languages: English, french and spanish.  
Class 5 driving license.

**REFERRALS**  
This guy is the best damn employee that we ever had in our facility. If you don't hire this man, you are a complete idiot.  
Will E. Coyote, Best Damn Inc.  
This guy is the best damn employee that we ever had in our facility. If you don't hire this man, you are a complete idiot.  
Will E. Coyote, Best Damn Inc.

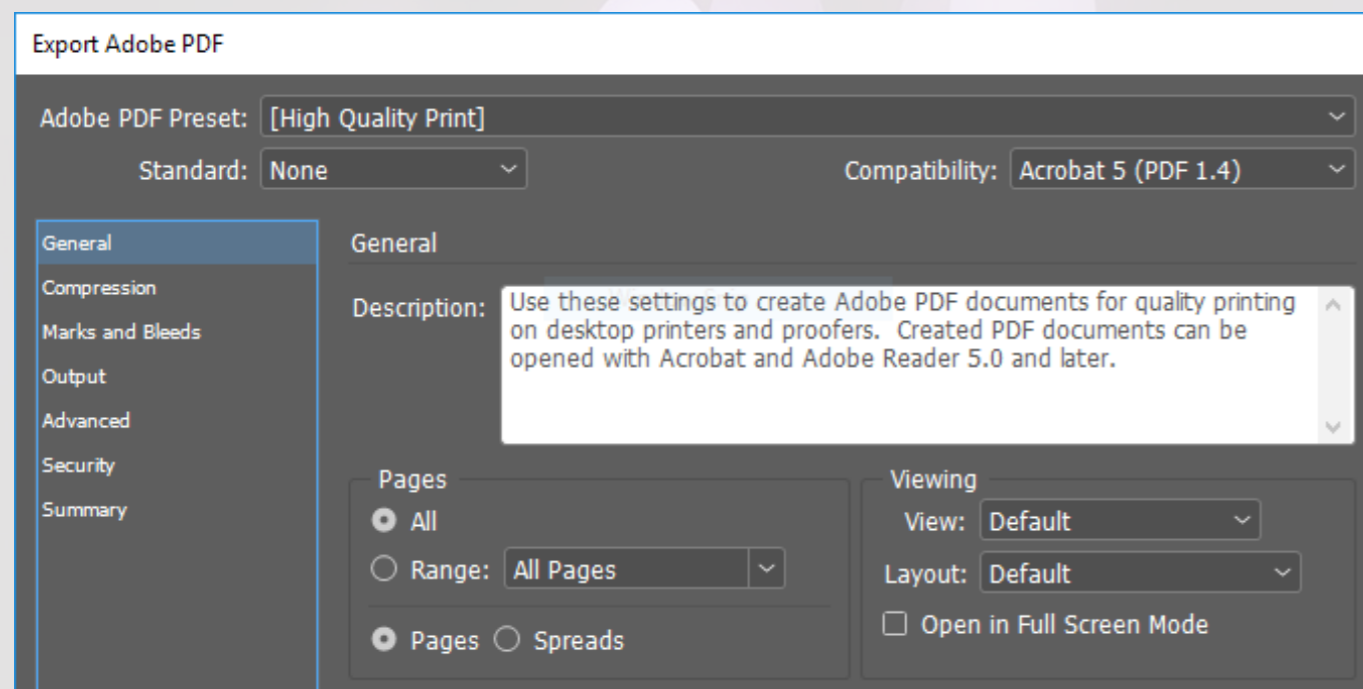
**HOBBIES**  
Hunting, fishing, bass and drums.

# CLOSING A

Well done! You are now the owner of a Curriculum Vitae from the top shelf. What I did not explain so far, however, is how you export this. If you namely want to proudly present this CV to your parents or a future employer, they won't exactly be happy with a .indd file.

Hopefully, you heard the term .PDF somewhere before in your life. I will now explain how you can save your file as a PDF! This way you can, very professionally, transfer your file on WhatsApp without the quality being downscaled, which usually is the case for pictures.

If you go to "File" -> "Export", or simply press "CTRL + E", you can select a filename. Leave the file-type on PDF for now. Afterwards, you will see this screen:



It's pretty much ready now. If you press export, you will very soon have a PDF file on the selected location on your computer. You can, if you feel like it, play around with the exporting options. Perhaps you do not want to export all the pages, but only a selection.

You can also print out your pages as "spread": this way the pages will appear both left and right instead of separately. Useful for, for example, our pretty collage. This will make your document feel more like a booklet and you will have a better idea of what it will look like when printed as one. Have a brief look around in the menu, but do not worry if you do not know what it all means. If you are printing at a professional company, you will usually get a list with export settings your file should have.

That was part A! I hope you learned a lot from it. If you were not scared off for now, you can even continue with part B.

See you there.  
Jorrit

# PART B

After bashing some CV's left and right, it is finally time for some serious business. You are now one of the elite designers of the RU: welcome to the party.

As promised, we will be talking about:

- Advanced text options
- Groups
- More on Mastersheets
- Interactive PDFs
- Adobe Integration
- Exporting, printing, etc. for experts

I assume you already are quite up to date and know how all previously discussed themes work. I will therefore also put less screenshots in this part. If it is not completely clear what to do; feel free to ask me or Google.

## Advanced text options

Textboxes are not a mystery anymore. But there are some options that you might normally miss out on.

## Textwrapping

You probably know by now how you can make text follow a rectangular shape. However, what might be more interesting, is to have it follow the exact shape of another object. For this example, I took a Cognac glass. At random ;). Put the text and the picture in such a way that they sort of overlap, like below. Make sure that the picture has a transparent background. This is something

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Etiam lobortis vulputate egestas. Nullam commodo nibh in nibh condimentum efficitur. Vivamus eu condimentum sapien. Suspendisse pellentesque, tortor et rhoncus malesuada, nisi risus eleifend lacus, aliquet condimentum arcu ipsum eget nisl. Nunc nec elementum lacus. Suspendisse ac vestibulum magna. Vivamus sed lacus eu ipsum mattis sagittis.

Etiam quis rhoncus diam. Sed a maximus neque, at mollis nisl. Aliquam tortor leo, consequat vitae dignissim nec, fringilla ac ligula. Praesent ac laoreet lacus. Integer sodales porta dui, in imperdiet nulla maximus quis. Phasellus aliquet bibendum ex eget cursus. Nullam orci purus, dignissim at enim sit amet, pulvinar commodo urna. Sed nibh est, tempor eget fringilla sit amet, hendrerit id nunc. Integer posuere diam sed orci malesuada, id auctor neque consectetur. Nunc pretium pharetra quam, sit amet ultrices mauris facilisis eu. Nullam a pulvinar ipsum.

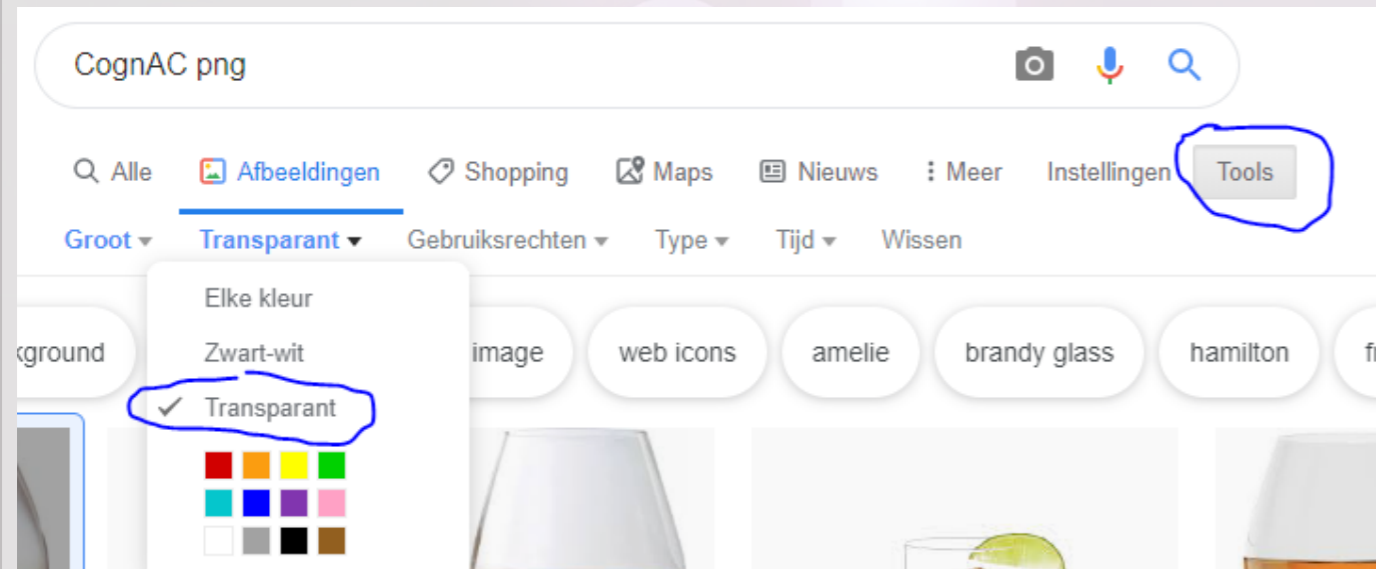
Sed et diam non lacus posuere posuere sed nec nunc. Integer vitae pharetra odio. Morbi ut lobortis leo. In sed rhoncus mauris. Aliquam id odio sagittis, mattis lectus id, pulvinar nulla. Proin ut leo eu eros lacinia accumsan nec quis nunc. Pellentesque imperdiet nunc magna, volutpat tempor lacus ultricies molestie. Sed auctor, ligula et pharetra ullamcorper, velit nunc pulvinar magna, sed dapibus turpis ex nec libero. Integer condimentum varius est et commodo.

Curabitur tempus lorem faucibus pretium lacinia. Vestibulum quis massa nec massa fringilla mollis eget a metus. Ut id accumsan arcu. Cras eu nunc nulla. Maecenas pulvinar a mauris id cursus. Suspendisse potenti. Aenean quis metus fermentum, sagittis odio id, vehicula risus. Nunc auctor pellentesque accumsan.

Nulla nec iaculis erat, eu egestas ante. In vitae lectus a erat tempus malesuada. Sed laoreet suscipit dui sed porttitor. Quisque sagittis aliquam est, sit amet finibus ipsum bibendum id. Mauris ipsum libero, pharetra eu nunc et, tincidunt congue neque. Maecenas ac suscipit metus, eget ultrices mauris. Phasellus et purus nec magna maximus porttitor at in tellus. Vestibulum porttitor, leo at finibus maximus, fusc nisi sollicitudin quam, id interdum nisl nisl vitae ipsum. Pellentesque fermentum est eget ante consectetur rhoncus. Praesent volutpat vel dui blandit aliquet.

Nam ornare accumsan orci eget porta. Vestibulum finibus nisi sit amet efficitur tristique. Phasellus fermentum sapien in ligula convallis, quis tristique purus faucibus. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Curabitur ultrices, nunc quis ornare rutrum, tellus

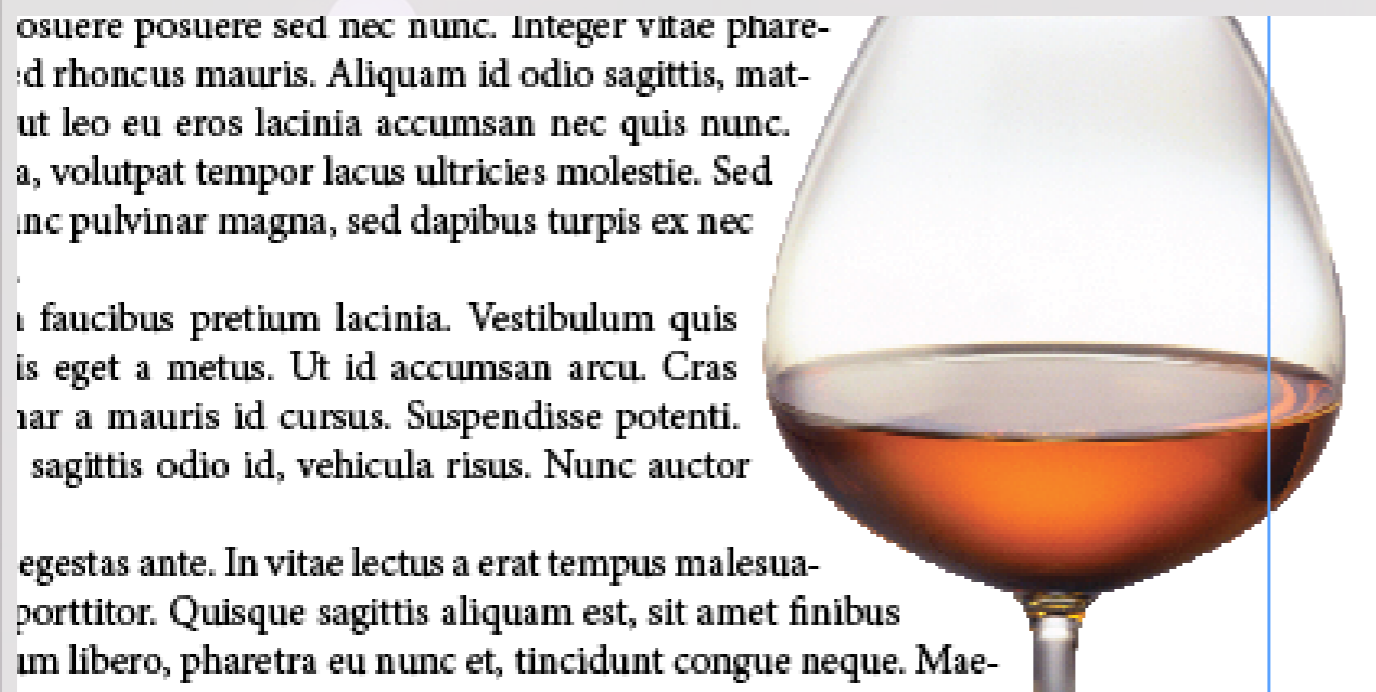
that most PNG pictures typically have. You can use png in your search query, or add 'transparent' as option like in the screenshot below. The more you know.



Back to the Cognac glass. If you go to "Window" -> "Text Wrap" or press "CTRL + ALT + W" then, you will see a new window. If you click on the image, you will see that the top buttons are suddenly editable. Click on the middle icon: the ball in the center of some text. The options below will also appear to be editable now.

There were "wrap options" and "contour options". With wrap options, you are able to choose how the text folds around the picture. Do you want it to only be on the left / right of the picture, or on both sides? Pick yourself. With contour options, you can choose how the text exactly folds around the picture. Do you want to fold around the frame of the picture, or around the contours of your image itself? If you select 'detect edges', InDesign will itself estimate the edges of your object. This will be fine 99% of the time, and your text will carefully follow the shape of your object.

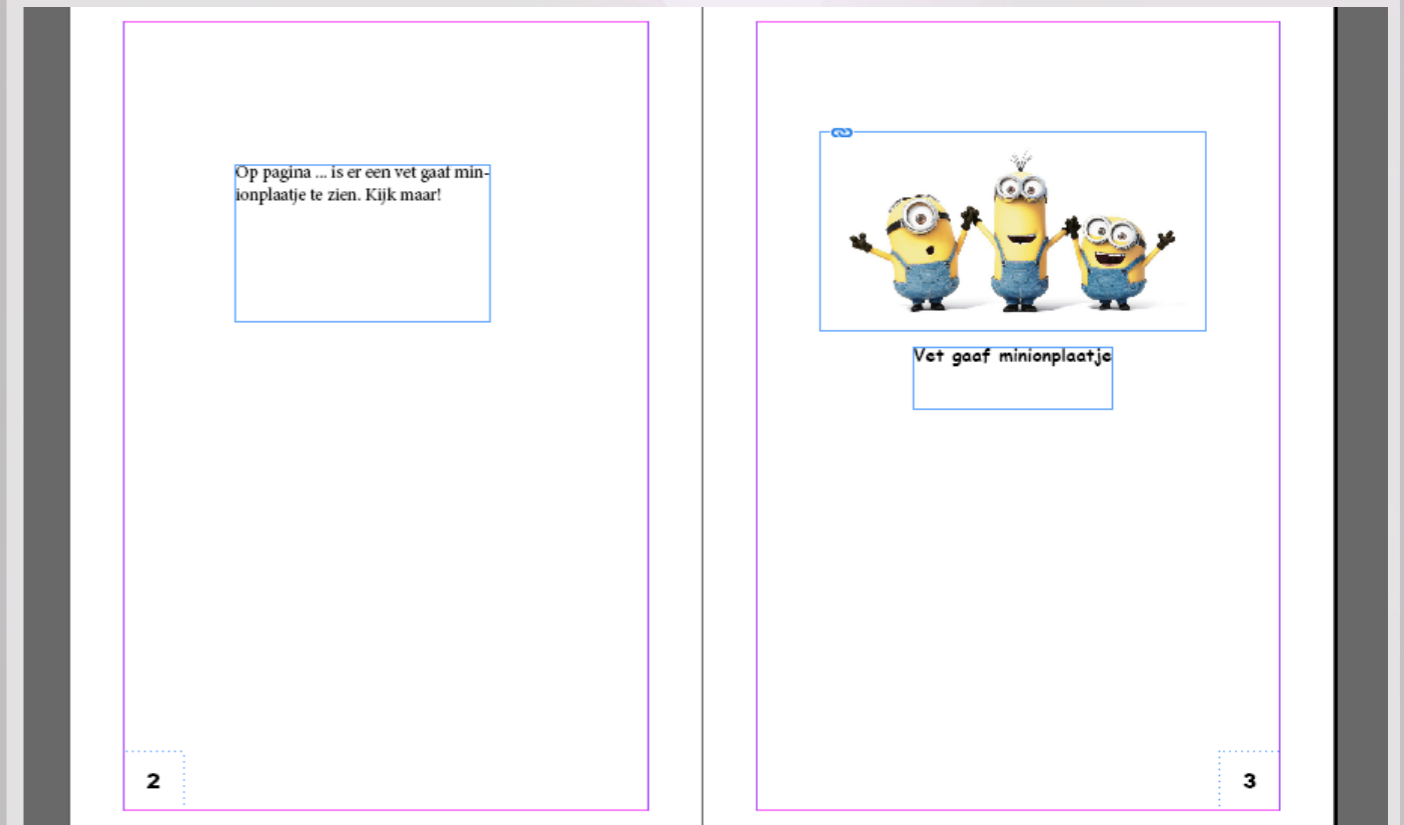
Next, you can also edit the amount of space between the edge of the picture and your text. This is now '0p', but feel free to play around until you like the amount of distance. For an optimal result, make sure that the text fills the box from left to right, as learned before.



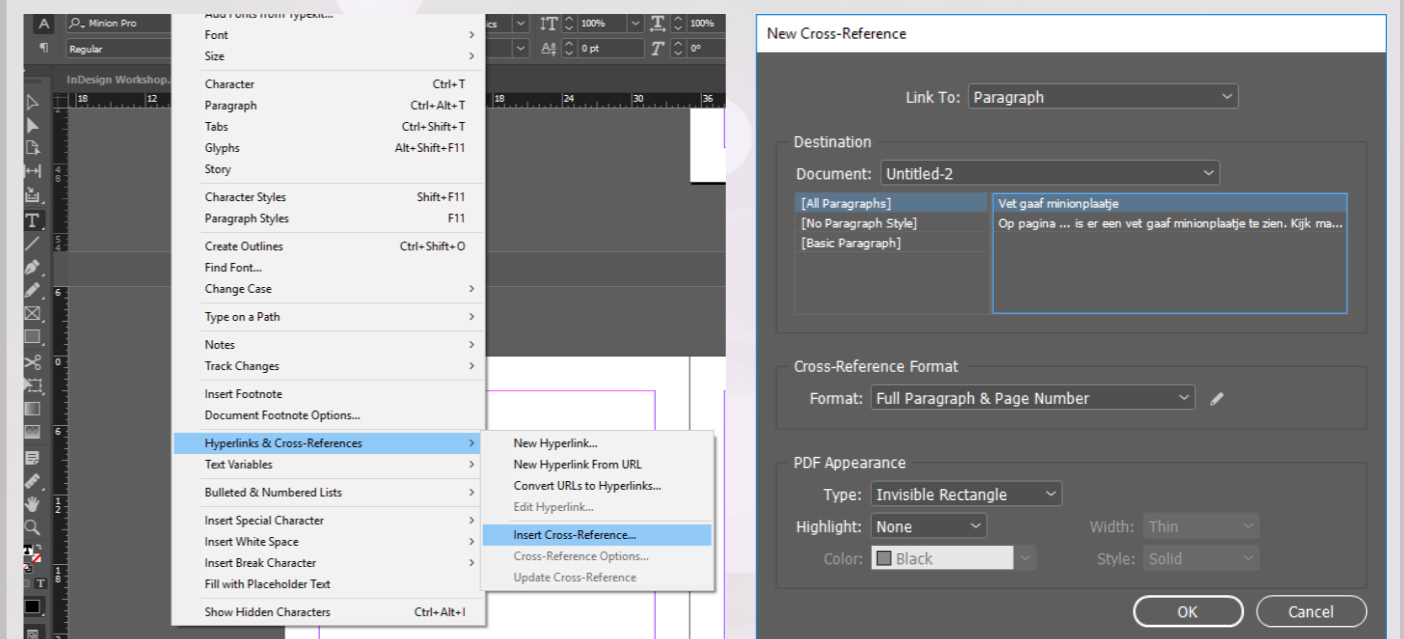
## References

Sometimes, you want to refer to a certain page on which a cool element is placed, such as a graph or a table. It might, however, be the case that you do not know on which page this piece of text will be placed, however. As you are still changing the contents. It would be awful to have to go back and check whether all page numbers are still correct, when finalizing your document.

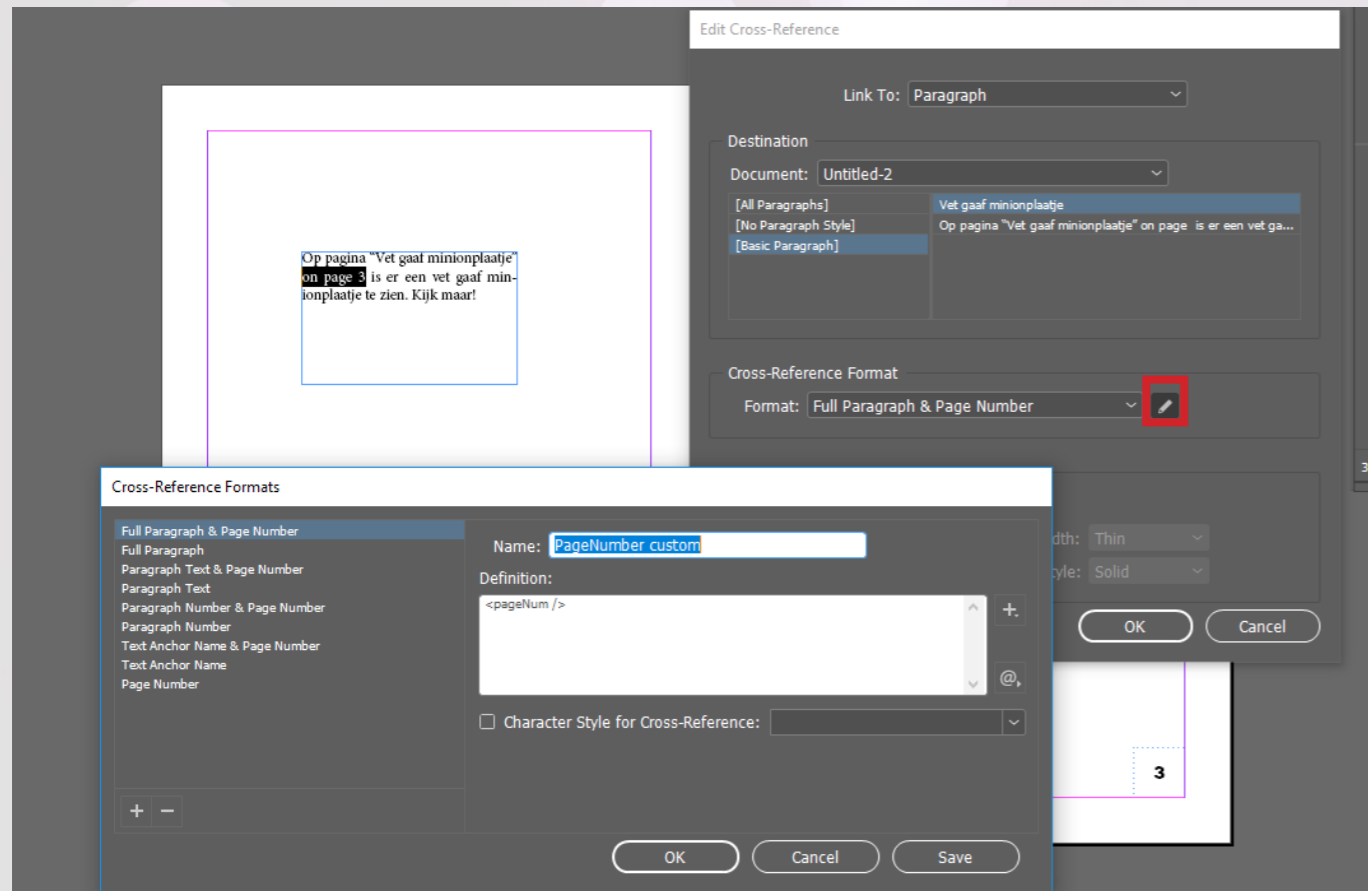
To always refer to the correct page, you can use a text variable (should sound familiar). Now you don't want to add the current page-number, but the page-number of the relevant element. To depict this, I summoned our yellow enemies again, the minions.



If you want the '...' to be replaced by the correct page number, you have to, as indicated on the picture in the bottom left, insert a cross-reference. Next, you click on the paragraph / piece of text you want to refer to. Click on "OK" to see what happens.

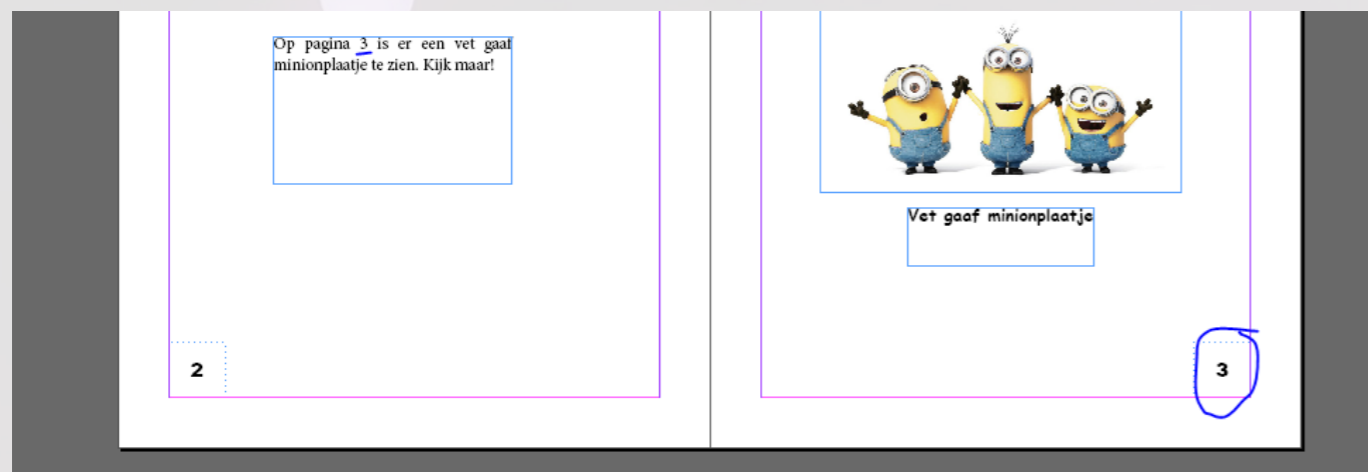


It's quite a pity that InDesign pastes an entire sentence, instead of simply the page number. We will change that. Go back to insert cross-reference, and copy this:



As you can see, the "Format" still said "Full Paragraph & Page Number". That is a bit exaggerated. There are multiple options, but even "Page Number" doesn't quite do it: it says "Page #", and we don't want the word "Page" popping up out of nowhere. On the right, you can edit the definition so that it behaves as desired. Click save and apply the cross reference.

Wherever your minion image will go, the page number will always follow. How romantic. The reference now refers to the text below the picture, as this is the easiest. Feel free to look around and checking out the other linking options. You can then also refer to images.



## Tables

You can even make tables in InDesign! It's quite a simple trick. Go to "Table" -> "Insert table" or press "CTRL + ALT + SHIFT + T". You can select, amongst others, the number or rows and columns. If you press OK, you are expected to draw a rectangle in which you fit the table. Make a table of 7 by 7. We will recreate the following table, including colours.

Oktober						
Ma	Di	Wo	Do	Vr	Za	Zo
30	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3

Dit is om te showen

You will see a few things in here: different cell heights, merged cells, different cell colours and even rotated text. There are many more possibilities, but if you know how to do these, you will also know where to look for the rest.

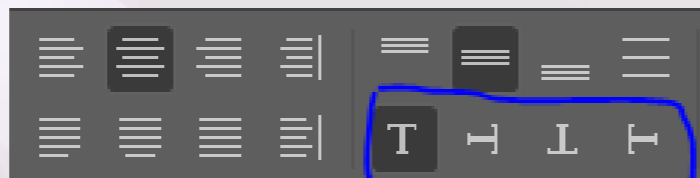
Let's start with the different cell heights. If you select the text tool and hover over the table with your mouse, you will see that you can either type in a cell or move a line. If you do this, you will see that the other columns will move along to all give them the same width. If you only want to move a specific line without touching the others, make sure to keep pressing shift while dragging.

When selecting in a table, you must take into account that you are selecting either the content of a cell or the cell itself. That's a pun by the way. Selecting the text may be useful for changing the character styles of your cell, and selecting the entire cell will be useful for when we are going to

change properties of the cell itself such as its colour. Try it out yourself: select a few cells and give it colour like you learned.

You can also, while selecting multiple cells, right-click and select merge cells. I did this to the top and right cells. I also clicked “centre text” for the top ones. You should be able to do that too by now.

Lastly, we have our vertical text. Type something in the cell, and select the entire cell (so not the text). At the top, you will be able to select the text orientation.



If you want to edit the settings of your table later on, then you can always do the following:

1. Select the cell as cell
2. Right click on the cell
3. Select “Table options” -> “Table setup”

If that’s too slow for you, you can also edit the amount of rows and columns in a faster way. A bit to the right of the text orientation button, you can find a button to edit those settings too. Make sure it fits within the frame you gave your table, otherwise you will get another one of those red crosses at the bottom of your frame indicating that your contents don’t fit your frame.

## Groups

We have encountered quite a few cases in which we want some elements to be together, as they belong together. It would be ideal that if we move the picture, the caption moves with it and vice versa. It would be even better if they keep the same size ratio no matter how you resize them or move them. This problem screams for a solution, and it exists: groups.

Of course this is not only applicable to just images and captions, but to literally any combinations of elements. If you have found the perfect ratio for your elements, you can make them ‘friends’: if one leaves, the others does too. You can do so by selecting multiple objects and selecting “Group” in the menu that appears if you right-click. You can also simply press “CTRL + G”. You will see that there appears a dotted line around the objects.

You sort of created a new frame in which you do not capture one element, but multiple. You can move this frame and you will see that everything will move in the same ratio. Don’t worry, you can still edit the elements within the group: you can double click on the group and you will see that you can do what you always were able to.

If you ever regret grouping, you can ‘ungroup’ elements by pressing “Ungroup” or “CTRL + SHIFT + G”.

Grouping is applicable to many things, and you will certainly find a nice place for it. It’s a very efficient way to keep things consistent, which is what we like.

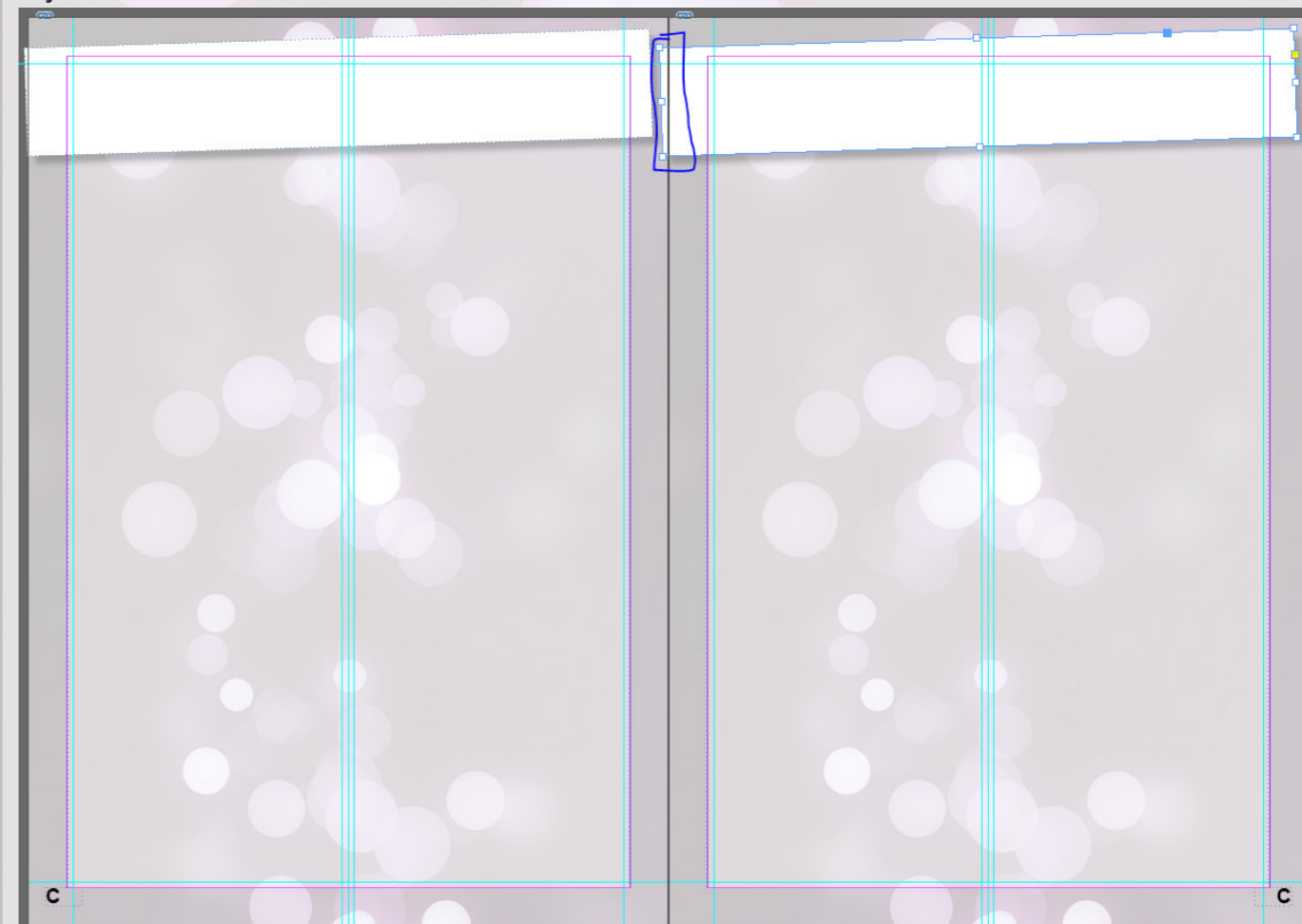
## More on Mastersheets

There are a few things on mastersheets that I didn’t tell you before, just so I could keep it simple. But now you’re big and strong, I will show you the darker side of our greatest friends. Or something like that. I thought it sounded cool like this.

You might have encountered a case in which you applied a mastersheet to only one page (e.g. the right page), but that elements of the mastersheet also appear on the other (left) page without

using that specific master sheet. If you didn’t encounter it, you certainly will in the future. However, after this wall of text you will hopefully know how come and what you can do against it. I even encountered it when making this workshop file. I wanted to have a white bar on only the right side, but as soon as I made it overlap a bit with the left page, the white bar would also appear on the left page.

My mastersheet looks like this:



As you can see, the white bar touches both pages. Now comes the joke: as soon as InDesign thinks that a piece of an element is missing, it automatically loads in the entire other mastersheet, even though all you wanted was a funky white bar that just crossed the page boundary a little. Some of the solutions I propose:

1. Just don’t have the element crossing the line
  2. Cut the element in two (using e.g. Photoshop) and place the small bit of the bar on the other page.
  3. Make a new mastersheet combination for this problem.
- There exist many alternatives; just do whatever you are comfortable with. If it works, it works.

Now something more positive on Mastersheets. May you ever want to break free from your mastersheet for just one page, that’s possible too. You can edit an element from the mastersheet on a regular page by clicking on it with the selection tool while holding “CTRL + SHIFT”. Make sure the element is not locked in the layer window. The element now exists on your regular page.

Some design advice: it can be very cool to emphasize certain elements by making them jump out of the known location, but do not do this too often to maintain the consistency of your file.

You can also use frames on your mastersheets. These are the boxes we have been working with, but then without any content. You can then easily e.g. make a textbox on each of the pages, as



InDesign will help you to re-use the of the frames for your to be created textbox. You can also, instead of making a new box on top of it, use the “CTRL + SHIFT” trick from a minute earlier to immediately start editing it. Useful!

One last tip for making large files: first work out your mastersheets and make some sample pages using place-holder photos and text, to get an idea of what your design will look like. If you make sure your mastersheets are cool before you start putting together the document, you save yourself a lot of time.

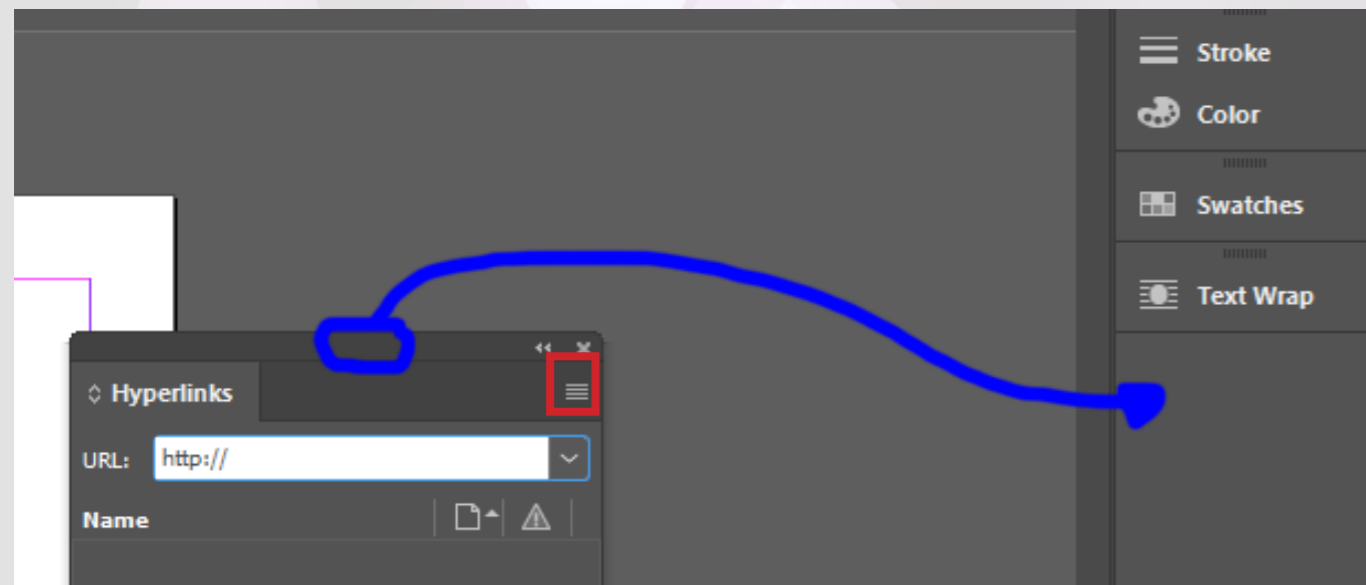
### Basics on Interactive PDFs

As explained before, PDFs are the best way to present your document to the outside world: your non-InDesign using peers. The peasants, essentially. If you make your files available digitally, it might be worthwhile to look into making your files more user-friendly by making them interactive. This could save them from scrolling, or copy-pasting URLs from your file.

We just learned ho to make a text-reference. You can then read on which page the minion is located. But then what? You will have to scroll all the way down. What if you could click on the number, and automatically go to that page?

To do that, we need to work with ‘text anchors’. These are, as the name suggests, anchors in your text to which you want to refer. You will have to create these yourself, which is quite an adventure at first.

Open “Window” -> “Interactive” -> “Hyperlinks”. You will get a fairly empty and boring window on your screen. Before I will tell more about this window, I will share a cool trick. You can save windows you use often, so that you do not have to reselect them all the time. So you can save them below your pages, layers, and links. This is all possible by dragging the top of your window to the bar on the right like below.



Right. The new window. If you click on the button I marked with red, you will see the option “new hyperlink destination”. This is how you make a new text anchor. Select the piece of text that you want to refer to, and actually click on the button I just mentioned. Make sure you selected “text anchor” and that you give your anchor a useful name, and you’re done. You have now made a ‘target’ for your hyperlink.

You can from here on make any text in your document refer to the text anchor you made. You can

now in your hyperlinks tab click on “new hyperlink” while selecting a piece of text you want to use as link, and you can link it to the text anchor you just made. Your link-text should by default also get a hyperlink character style which you can specify yourself.

If you export your document as a PDF (an interactive one), you can click on the link-text which will make the viewer jump to the page on which you mentioned the text anchor. Really nice.

This is the basics of interactive PDFs. As you may have seen, there are many other options under “Window” -> “Interactive”, with stuff such as buttons, fillable text fields, the list goes on. It’s definitely worth to look into if you want to bring your file to life.

### Adobe integration

If you love your Photoshop and your Illustrator (etc.) and you would like to use them in InDesign, then you could convert them to a PDF or image to add the file as we’ve seen before. However, if you then still want to make edits to your photoshop file, it is very annoying to have to save it all the time. Not only does it cost time, it also costs a lot of space on your PC.

Our friends at Adobe have come with the solution: you can directly import your .psd and .ai files in InDesign. If you then click “Edit original” or “Edit with...”, you can use your preferred piece of adobe software to edit contents as you wish. If you save it again, you will see that it updates automatically in InDesign. What a time to be alive.

### Advanced exporting, printing, etc.

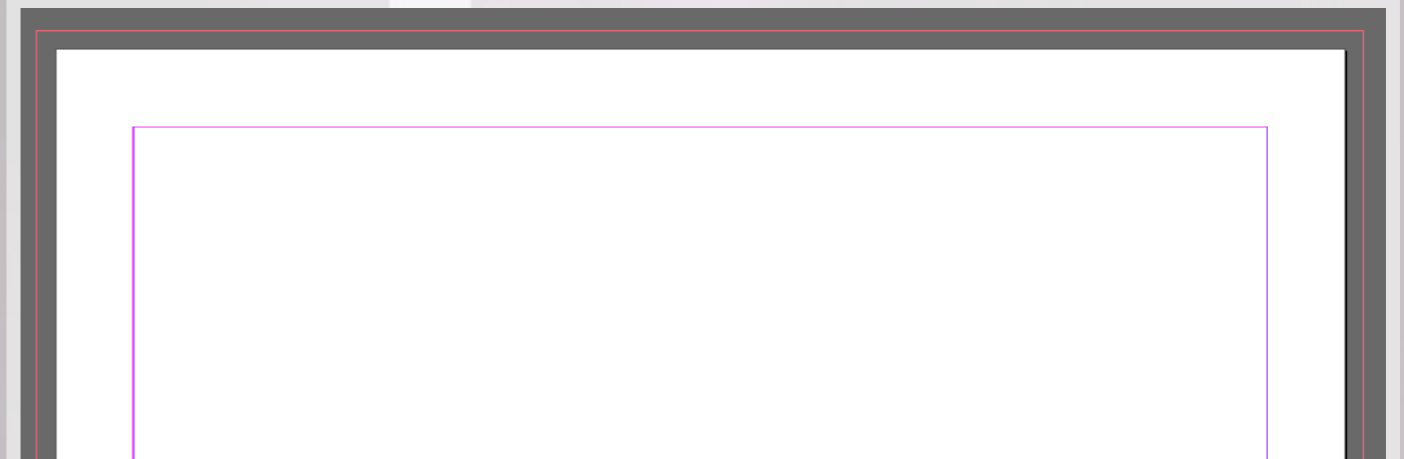
Earlier on in this workshop, you learned how to export documents easily. There are so many options, that I will devote a section on how to start and end a document in a good way.

### Numbers

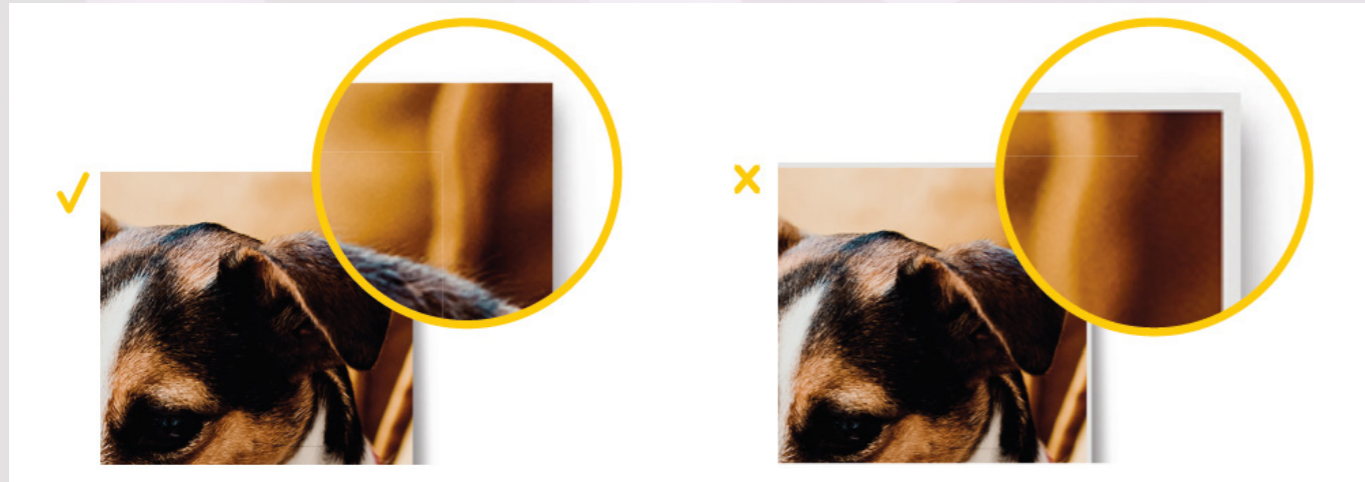
When printing, your number of pages should always be a multiple of four. That is because, imagine your page size is A5, the printer will print on an A4. They will then fold it, so it becomes an A5. There are two pages on the front, two on the back: that adds up to 4. This forces out that you will have to have a multiple of 4 pages.

### Afloop

Professional printers also want you to use bleed in your documents. It works like this: if you print a lot of pages and fold them in half, you will see that the sheets more in the middle will stick out more, relatively to the ones on the outside. The printer will cut this off to make the edge of the book straight. However, to not lose any essential information, they want you to design a (usually) 5mm border around your sheet. This is usually all cut off, but sometimes 1-2mm of this border is visible. You thus have to design a little bit bigger page to make sure it is cut off fine. Lots of text. Here’s a picture.



This is how you will see bleed in InDesign. The purple lines are where your most important contents should be, and the red border, the new one, indicates the bleed. If you make sure your images follow the red line (and not the borders of the sheet), your printed result will look like the left, not like on the right (see picture below).



You can set the bleed in "File" -> "Document setup". Make sure that all your contents (images, backgrounds, etc.) are accounted for in the bleed, and your document will look much more professional.

### Links

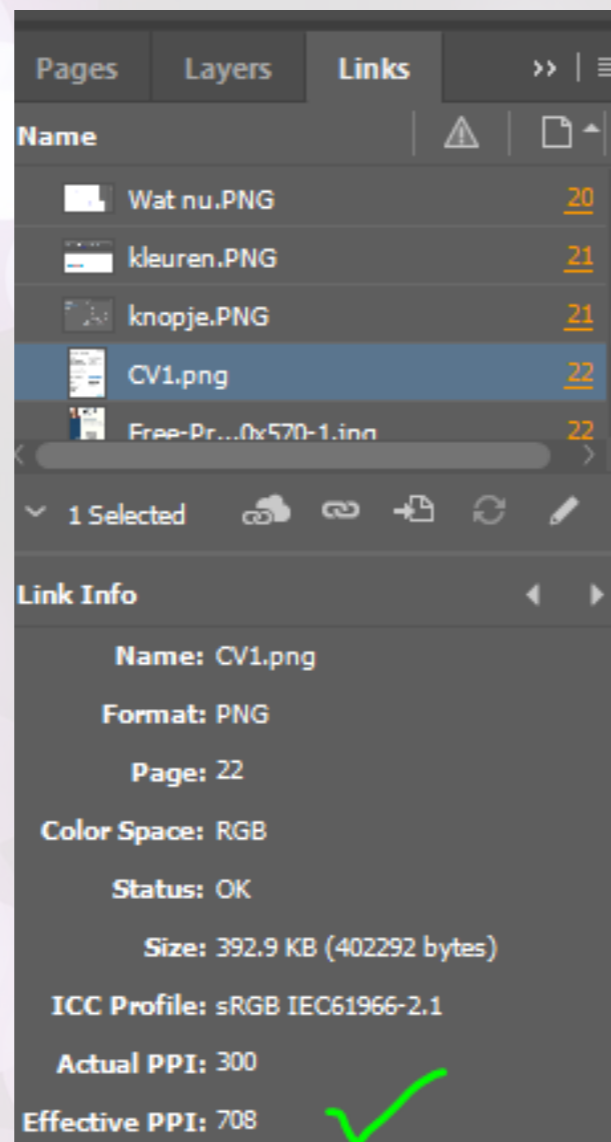
It is also very important that your images are of a decent quality. You don't want to invest a lot of money into a magazine with pixelated images. A good file uses 300 "pixels per inc" or 300 ppi. However, the quality is dependent on how far you zoom in on the image. You can ruin the best pictures by zooming in x400, and you can publish the worst photos if you do not make them to small. What we need, is a measure of "good enough"-quality.

If you go to the "Links" tab on the right of the screen, that tab below "pages" and "layers" what you have been ignoring the entire time. Clicking on it will give a list of all the files used in the document. You can click on a specific image (not on the orange page number, that will namely send you to the page it is used on), giving you a lot of information on the image and its quality.

What we are looking for, is the "effective ppi". If this value is above 150, you will get it past most printing companies; this is a common value for the effective ppi.

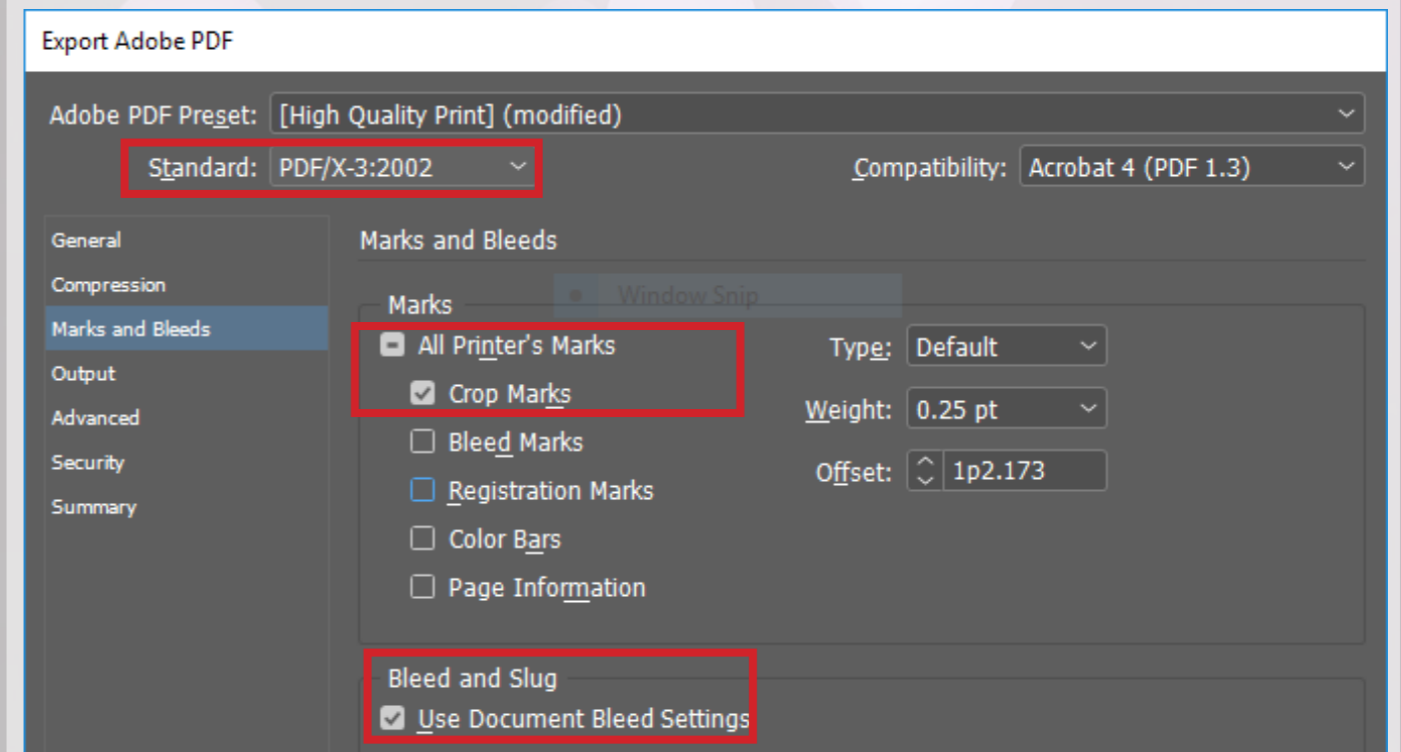
### Exporting

If your piece of art is finally ready for exporting, it is important to also export the bleed settings, etc. Some printers also want you to export the crop marks. Below is explained how to do so. This will hopefully save you a couple of hours of searching



(that was an indirect burn to my previous printer).

Make sure you enabled the following options in the exporting menu:



Your standard will probably have to be PDF/X-3-2002. This is kind of like the Formula1 among the PDFs: good stuff. The crop marks will make it so that the printer doesn't have to add it themselves, and the bleed settings will include all of the extra information that you included to make your document cleaner.

I'm not saying that every printer wants to get the file exactly like this, however these are very common settings of files. Not every printing company presents you with a list of settings, so here you go. This should probably do in most cases. If you deliver it like this, they will probably accept it and this will save you some back-and-forth emailing.

### Final assignment

Woah. You made it. You are quite good at it too! To really prove yourself, I will give you one final assignment.

Make a magazine on a topic of your choice, with the following elements::

- A modern front page
- A photo collage
- A puzzle page
- An advertisement of your study association
- An interview with your favourite artist using text wrapping
- A recipe of your favourite dish
- A review of an event
- A colofon

It, again, is not about the contents, but purely about the design. Choose your mastersheets wisely, and think of an interesting way to display the information you are presenting. Make it a piece of art. What follows can serve as inspiration!

HEADLINE LOREM IPSUM

HEADLINE TITLE  
SPACE HERE

BRAND  
COMPANY NAME

YOUR HEADLINE

CREATE  
WORK  
INSPIRE

2018

Why Choose Us?

- Lorem ipsum dolor point 01
- Inconsequat et maletuscula Famesa point 02
- Vivamus porta hendrerit nisi point 03

>Lorem Ipsum  
SAMPLE TEXT SPACE HERE

Bi-Fold  
Brochure

www.websitename.com

WAVES

"THE RUSH YOU GET WHEN YOU FIND YOURSELF INSIDE A BARREL IS PHENOMENAL"

"I started surfing late for a pro, but I was instantly hooked. I've never looked back since."

"The surf community is like a family. You support each other through everything."

Small text at the bottom of the page.

I'm just stealing these from Google by the way. Definitely look for more yourselves. I found that these make great use of colours, borders and fonts.

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# De toegevoegde waarde van de internal auditor

Internal audit timmert flink aan de weg. Steeds vaker is het hebben van een internal auditfunctie (IAF) zelfs in wet- en regelgeving verankerd. Van de Nederlandse Corporate Governance Code voor beursfondsen tot aan de Basel- en Solvency-regels voor banken en verzekeraars. Maar ook woningcorporaties ontkomen niet meer aan de 'onafhankelijke controlfunctie'.

Deze verplichting maakt echter niet dat organisaties en hun bestuurders en commissarissen automatisch van enthousiasme staan te juichen en direct dezelfde nut en noodzaak zien in de verplichte auditfunctie als de bedenkers van die regels. Soms door onwetendheid, soms door ervaringen uit het verleden, maar soms ook door het oprecht niet zien van voldoende toegevoegde waarde van een auditfunctie voor hun organisatie. Bijvoorbeeld een kleine, weinig complexe en overzichtelijke organisatie van maar tien á twintig medewerkers waar een aparte auditfunctie en bijbehorende -functionaris behoorlijk aantikt in de personele formatie. Welke toegevoegde waarde kan de internal auditor daar precies leveren?

Dat betekent dat een internal auditor zich zowel vooraf als tijdens de rit moet bewijzen en zijn meerwaarde moet kunnen aantonen. De internal auditor moet zich dus zeer bewust zijn van – en zich aanpassen aan – de organisatie waar hij zijn werkzaamheden uitvoert. Elementen als de sector, de omvang, de organisatie- en bestuurscultuur en het ontwikkelingsstadium van de organisatie, bepalen waar de behoeften het grootst zijn en waar de internal auditor met zijn kennis én kunde meerwaarde kan leveren. Maatwerk dus. De aard van de internal auditor is dat hij graag wil helpen, graag toegevoegde waarde wil leveren. En dat wil soms best spanning opleveren tussen beroepsstandaarden, persoonlijke ambities en organisatiebelangen. Bijvoorbeeld als vanuit de (beperkte) omvang van de organisatie of de specifieke expertise van de internal auditor, de behoefte sterk is om ook mee te helpen bij het oplossen van geconstateerde tekortkomingen of het vormgeven van het verbeterpotentieel. Op zo'n moment komt feitelijk de vraag op: voor wie werkt de internal auditor eigenlijk?

Maar ook bij sectoren en organisaties waar de IAF inmiddels gemeengoed is en op waarde wordt geschat, moet er continu een tandje bij. Zowel in kennis als in kunde. De wereld verandert immers, en snel ook. Van papier naar systeem. Van cash naar elektronisch. Van elektronisch naar bitcoin. Van lokaal naar cyber. Van systeem naar gedrag. Voor al dit soort vraagstukken moet de internal auditor antwoorden en adviezen hebben. En zijn organisatie soms behoeden voor misstappen. Voor je het weet krijgt hij de vraag: waar was de internal auditor?

Dit maakt dat de internal auditor moet balanceren tussen procesbewaker, inhoudelijk expert en 'trusted advisor'. Niet alleen het management challenges op het proces van beheersing, maar voor de gevraagde meerwaarde ook optreden als inhoudelijk expert en adviseur op een veelheid van onderwerpen. Niet alleen achteraf vinden, maar vooraf helpen. Dat vraagt behoorlijk wat van de internal auditor! Het zou mij niet verbazen als de internal auditor van de toekomst vooral een IT-auditor of gedragsdeskundige is. Maar bovenal een stevige persoonlijkheid die op bestuursniveau gesprekspartner en vertrouwenspersoon is bij lastige keuzen en uitdagingen. Die de juiste spiegel kan voorhouden. Alleen op deze wijze blijft de internal auditor relevant, voegt hij meerwaarde toe. En is er een rechtvaardige grond om diens functie in wet- en regelgeving te verankeren. Werk aan de winkel dus!

Laszlo Nagy adviseert en ondersteunt organisaties op het gebied van beheersen en verbeteren. Hij is director Business Risk Services bij adviesbureau Improven en voormalig hoofdredacteur van *Audit Magazine*.



Leaving space can also be beautiful. Do not always fill everything to the brim! (Look up *Horror Vacui*)

## Editor's *Letter*

This issue of *The Artis* celebrates art in all its varied origins and most importantly, as the core of humanity's artistic expression. This is why I believe art is our cultural voice. Without art, individuals, societies, and their respective cultures would lose the foundation for their freedom of expression. Artistic expression, from cave inscriptions, to hieroglyphics, to decorative garments from ancient African tribes, to the totem poles of Indigenous North Americans, to medieval forms of jewellery, were all created as a form of expression and communication, and the list could go on. Artistic expression is seen in everything we create, even in language, such as Roman numerals and Nordic Runes, fashion, culinary arts, pottery, wood carvings, even weapons and medieval armour were decorated to be visually appealing and distinct. Today, we continue to discover ancient cultures decorated everyday objects to not only identify themselves, but also to be aesthetically pleasing. A culture's voice is found in its artifacts. Artistic expression unites us with our earliest ancestors and in the here and now, communicating our core values, feelings, and desires.

Our artistic creations influence and inform other cultures about our own. Just as we happily explore other cultures through their cuisines without prejudice, this same exploration can be achieved through the appreciation, acknowledgement, and echoing of another peoples' art.

As cultures have come together over the centuries, the cultural aesthetics from one culture have always influenced another; this is a natural progression, and is now referred to as 'cultural appropriation.' The topic of 'cultural appropriation' is important, extremely broad, and too diverse to explore in one letter here. In short, I believe that appreciation of all forms of art are foremost to developing our positive sense of comprehension and understanding of other cultures. It is when another culture's art is subjected to exploitation or used recklessly that it is damaging to everyone's identities.

Appreciating all forms of art is key to our perceptions and is needed for our development as a global society. Being influenced by other cultures' art can be done in an informed and respectful manner, and can ultimately lead to propagating knowledge instead building barriers. Artistic creation and appreciation is the most natural and effortless way to overcome the barriers that often divide a society.

This issue of *The Artis* celebrates the origins of art and humanity, from primitivism, to pastoral, Indigenous inspired art, wood carvings, abstract, photography, and more.

In addition, *The Artis* is honoured to be invited to participate in the world premiere of Betty Sutherland/Boschka's oeuvre as she is recognized as one of Canada's most unappreciated artists, both here in this issue and as a Special Guest Speaker at the Canadian Modernist Revival Collective's event at Carleton University in Ottawa on November 01<sup>st</sup> 2018.

Throughout the ages, art has brought diverse groups together, taught younger generations about their past, and raised the voice of reason in troubled times. I hope this issue strengthens and keeps those traditions alive.

Best wishes,  
Ivy Reiss



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Oh well. You will be fine. Enjoy!

# END OF THE WORKSHOP

That's it for now. As said before, you are now part of the RU InDesign elite. Well done. You now have all the tricks up your sleeve to make the best almanacs, brochures and what not. The only limit is your creativity.

May you forget something, you can always look it up online: InDesign is a very common piece of software and an active forum where users ask and answer questions. Next to that, there are many people that like explaining InDesign just like me, so don't hesitate to look up some tutorials / workshops online.

Lastly, I can only say that you will learn it by putting in the hours. At some point, making a textbox is more of a routine thing than something you think through. Your first design will definitely not be your best, but you can always edit it later on. Being open for mistakes and learning from them is the best quality of a great InDesigner. Also for life by the way. Deep stuff.

I might have already said it too much, but I truly hope you enjoyed this workshop and that you learned a lot. Me too! I hope some of you will be sparked with inspiration and perhaps make there presentations and projects in InDesign from now on. Or maybe even the minutes of your committee.

To end off on a happy note (that's a Dutch saying at least), here you have an applicable meme. It's one of those super old 9GAG-format memes which I normally hate, however I found it the best way to end this workshop. I'll let it slide.

Enjoy.

Jorrit

