

# Kunsten Å Koke Vann

Jamie Oliver

Gyldendal Norsk Forlag



# INNHold

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Forord .....	x
Salater .....	13
Matlaging uten varme .....	15
Posjering og koking .....	25
Dampkoking og koking i pose .....	36
Grytekoking og brasering .....	45
Pannesteking .....	56
Ovnssteking og grytesteking .....	105
Ovnsgrilling, kontaktgrilling og trekullgrilling .....	135
Baking og søtsaker .....	179

# FORORD

La Jamie lære deg å lage mat! Jamies stil er direkte og enkel. Kunsten å koke vann er ingen murstein av en grunnkokebok, men den forklarer en del basisteknikker det er en fordel å kunne. Jamie guider deg trygt gjennom teknikker som posjering, koking, filetering, grilling og steking. Han gir deg råd om hvordan du kan tilpasse oppskriftene og hvordan du kan hente inspirasjon når du handler og lager mat. Jamie ønsker å gi deg selvtillit på kjøkkenet. Han vil at du skal ha det gøy når du lager mat og -; aller viktigst; han lærer deg å bli sjef på eget kjøkken!

Her får du personlige kommentarer og nyttige tips sammen med fantastiske oppskrifter på alle typer grønnsaker, kjøtt, fisk, vidunderlige desserter, grilltips, drinker og lekre salater både varme og kalde. Med andre ord: **alt som magen begjærer.**

Dette er en kokebok som skal brukes - og som kommer til å bli brukt. Jamies usnobbete og likefremme holdning til mat, betyr at dette er **oppskrifter som er skrevet for deg og meg**, ikke for gourmetkokker. Boken passer for alle som liker å lage mat og elsker å spise den!

## Teknikker og metoder

For å gjøre din tid på kjøkkenet enklere og mer spennende, gir Jamie deg trinn for trinn-forklaringer av nyttige teknikker. Her lærer du filetering av fisk, utbenning av kylling, skjæreteknikker og mye mer.

Videre beskriver han ulike typer tilberedelsesmåter. Spesielt interessant er kanskje kapitlene om dampkoking og tilbereding i pose (her bør du ta en nærmere titt på kolje stekt i pose med blåskjell, safran og hvitløk).

Andre vil la seg fascinere av “koking” av mat uten varme ved hjelp av en syrlig marinade. Denne metoden er vanlig i Japan og Mexico, men passer nettopp for oss nordmenn som har slik rik tilgang på fersk fisk. Jamie gir deg noen **spennende oppskrifter!** Prøv sitrustunfisk med sprø nudler, urter og chili-perfekt en varm sommerdag.

Jamies nøkterne forhold til matlagning er befriende. Hans filosofi er et vi skal ha det hyggelig på kjøkkenet og sette pris på god, enkel mat. Jamie er virkelig vår mann, for han får enhver av oss til å forstå at også vi kan lage noe godt hjemme.



# Svinekjøtt på grillen



Det er enkelt å lage sunn grillmat.  
Det er bare å legge sunne ting på grillen det!

## INGREDIENSER

300 g renskåret  
svinekjøtt fra flatbiff  
eller filet

½ stk rød paprika  
½ stk grønn squash  
10 stk tørket aprikos  
1 ss olje til pensling

1 ts salt  
½ ts pepper  
8 stk grillspyd

### Slik gjør du

Et praktisk “spyd-tips” før du begynner:

Bruker du grillspyd av tre, bør de legges i vann en stund først ellers kan de ta fyr.

1. Skjær kjøtt og grønnsaker i tilnærmet like store biter ca. 3 x 3 cm og tre dem vekselvis på spydene. For å få jevn grilling på alle sider er det viktig at bitene ikke sitter for tett.

2. Pensle spydene med litt olje, slik at de ikke fester seg til grillen. Krydre med salt og pepper.

3. Grillspydene grilles rundt i 2-4 minutter, snus ofte.

Server grillspydene med en type eksotisk saus. Sausen kan du få kjøpt ferdig på flaske eller du kan lage den selv.



# Ytrefilet med bulgur og bønner



Er du på utkikk etter en god hverdagsmiddag som både er sunn å spise og rask å lage? Vårt forslag er skiver av svin ytrefilet med bulgur og bønner.

Veldig godt!

## INGREDIENSER

ca. 600 g ytrefilet av svin i skiver  
½ ts salt

¼ ts pepper  
1 ss margarin eller olje til steking  
3 dl bulgur

2 pk aspargesbønner  
1 pose sjysaus  
1 ts tørket timian

## Slik gjør du

1. Kok bulgur etter anvisning på pakken.
2. Ha bulguren i en stekepanne, sammen med bønner. La det steke til bønnene er møre (ca 5 minutter).
3. Lag sjysausen etter anvisning på posen. Tilsett timian.
4. Krydre ytrefiletene og stek dem ca. 2 minutter på hver side. La de ettersteke på svak varme et par minutter.



# Greske lammeboller på spyd med gresk salat og tzatziki



Hvem lengter ikke tilbake til sol, strand og god mat etter en vellykket ferietur i sydlige strøk? Disse greske lammebollene med gresk salat og tzatziki kommer til å forsterke de gode minnene fra ferieturen.

## INGREDIENSER

400 g malt lammekjøtt  
½ ts salt  
¼ ts pepper  
2 båt finhakket hvitløk  
½ stk finhakket rød chili  
1 ts tørket rosmarin  
3 ss olje

Gresk salat:  
2 stk tomat  
½ stk slangeagurk  
½ stk rødløk  
1 stk fetaost  
3 ss virgin olivenolje

Tzatziki:  
3 dl yoghurt naturell  
1 stk slangeagurk  
½ ts salt  
3 båt hvitløk  
½ ts nykvernet pepper

### Slik gjør du

1. Rør sammen lammedeig, salt og pepper til en seig deig. Tilsett hvitløk, chili og rosmarin. Form til kjøttboller som tres på spyd eller pinne.
2. Pensle bollene med olje før de legges på grillen. Grilltid 4-5 minutter på hver side.

3. Skjær tomater og agurk i skiver, og løken i ringer. Bland sammen alle ingrediensene og legg på fetaost i skiver. Drypp litt olje over salaten.
4. Slå yoghurt i et kaffefilter og la den renne av i ca. 1 time. Yoghurten skal ha en ganske tykk konsistens.

5. Riv slangeagurk på et råkostjern og dryss på salt. La det trekke 5-10 minutter, og press ut vannet. Bland dette sammen med finhakket hvitløk. Smak til med nykvernet pepper.

### Tips:

For et raskere alternativ kan du bruke matyoghurt, da slipper du å renne av yoghurten.



# Jordbærtiramisu



Dette er på ingen måte den originale Tiramisu-oppskriften fra Italia, men snarere en lettvinnt variant som du kan lage i en fei og som likevel ser lekker og fristende ut. Jordbær er bare sååå godt!

## INGREDIENSER

12 stk fingerkjeks

Jordbær- og ostekrem:

6 stk eggeplomme

1 ½ dl melis

250 g mascarponeost

eller kremost naturell

6 stk eggehvite

1 kurv jordbær

ca. 50 g revet sjokolade

## Slik gjør du

1. Pisk eggedosis av eggeplommer og melis. Bland inn mascarponeost.

2. Stivpisk eggehvite og vend dem forsiktig inn i ostekremen sammen med jordbær.

3. Fyll jordbær- og ostekrem i 6 glass. Stikk ned fingerkjeks i kremen og dryss over revet sjokolade.

PS: Husk å bruke helt rene visper når du skal stivpiske eggehvite - ellers vil de ikke bli stive.

# MANDATORY ASSIGNMENT 04: LAYOUT

## INTRODUCTION

In creating the layout of this cookbook I wished to make sure I had a well structured grid, and wanted to use fonts that were easy to read and easy on the eye. It was important for me to not go over board with too much text on each page, which at times was a bit of a challenge, but by working with the chosen fonts I did my best to not have any pages be filled with text, nor have too many blanks.

The book needs to give a feeling of healthiness, and be clean, and I believe that colours and a few smaller elements were important to accomplish this.

### *Interpretation of Task*

This task was very clear from the beginning: Using only the attachment files we had been given, I had to make the layout of a fictional cookbook called “The Art of Boiling Water”. Spending time working on the book’s layout and design was the most important part of the task.

### *Concept and Target Group*

The concept of this assignment, and the cookbook, was for me to create a layout that would first of all make people want to spend some time in the kitchen, so thus be a little engaging and interesting, yet not be too overboard with too much happening on the different spreads. So this had to be a layout that was easy to navigate through, as well as seeming a little happy.

I think the target group for this book would be everyone who likes to cook, and maybe in particular those who need some help in the kitchen. I’m thinking maybe towards a younger audience, maybe those who have recently moved out on their own and still don’t have too much experience cooking. So I would say teenagers and up to 30s, and this book would target both males and females.

### *Message/Achieved Action*

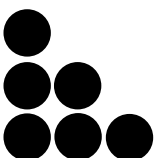
What I really wanted to say with the layout of this book is that everyone can cook.

Layout and Grid - I needed a grid that was both flexible and a little constricted, and I think I managed to create just that. This is further explained later in this report.

Typography - Out of the fonts we could choose between, I decided to use Adobe Caslon (serif) and Myriad (sans serif).

Colours - Inspired by some of the cookbooks I looked at before starting my own work, I wanted to use strong colours. I selected a few colours from the different pictures; two from each recipe, that were all strong, and high saturated colours.

Elements - As well as our attachment files, I used two triangles that together create a pretty abstract shape, dots for the number or portions, and a squared background behind the ingredients.





## RESEARCH AND WORK PROCESS

There was quite a lot of research behind this assignment before I even tried to do some ideas and drawings of my own. Some of my research is explained on *my blog*, and also explained through this report. I found that some Lynda Tutorials on InDesign really helped me in for example finding short cuts as well as functions I didn't know of in this program, and this definitely made the assignment a lot easier - and more fun to work with.

### *Research and Analysis*

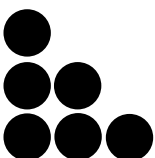
Defining Target Group and Design – The design of this book was a lot based on some of the research I ended up doing on existing cookbooks. In those I found that strong colours are often used to underline positive thoughts related to food. I was also thinking this could be important in approaching the Target Group I try reaching out to: Teenagers and others up to their 30s who still may lack a little experience in the kitchen. I think it is important to have a design that is somehow a little modern to reach this group, and also not look too complicated. When learning something new, you wish to have this look easy and not get overwhelmed once you open the book.

Grids – The best definition I have found of grids is that they are a “series of horizontal and vertical lines on a page, used as a visual guide for lining up words and images” (*Graphic Design School*). Essentially they enable “the layout of columns, margins and area for text and images,” and when well thought through they help create structure and order in a layout. We have layouts that range from the most basic, a single measure, to those that comprise between three and six columns in which text, images, diagrams and captions are integrated. The good thing about using a grid system is that it helps to “design in proportions, balancing between all of the different elements that you might have in your design” (*Webdesign*). Since I was a little constrained to having the image to the left and text to the right, this gave me less options in terms of a grid over a spread, however I knew I was still free to choose the number of columns on the right side of the spreads.

Typography – I decided to put all the fonts we were given on a document, and see what they all really looked like. I wrote the name of the font to quickly grasp it, I did the Il1 test, and also wrote down the whole alphabet in both upper and lower case, as well as numbers. The reason I did this was to see which fonts I liked the best just by looking at them. Since the book is written in Norwegian, I also had to check that ÆØÅ worked well. As I also need to choose one sans and one sans serif font, I put the fonts in these two categories, with serifs to the left and sans serifs to the right.

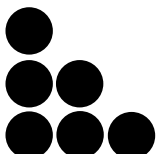
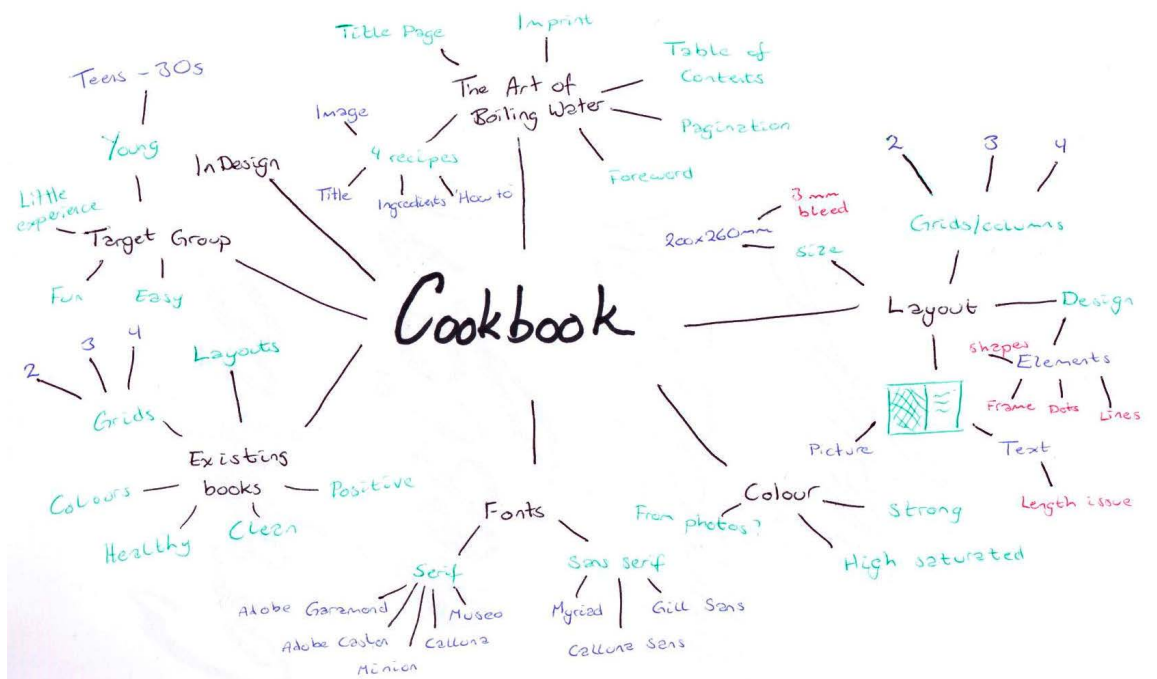
I then did some research, to see which fonts would work better together. After some trying and failing, I wanted to see what would fit with the Myriad font. I ended up agreeing that Myriad and Adobe Caslon work well together - as described on *Creativeblog*, this is a “classic font pairing” and the combination has been used for a long time. I have gone in to more detail on my trying and failing *here*.

Existing Cookbooks – I found four cookbooks to look through. These gave me a few ideas in regards to layouts, and seeing how they have come up with solutions to the different texts of the recipes really helped me. In relation to grids, I found that the books used everything between two-column to four-column grids. One thing that stood out to me was the use of colour in some of them. Some had really strong, bright colours, and I think that helps give the book a more “happy” and healthy overall mood. The layouts are also clean, which back up a more healthy feeling, as well as seeming delicate and fresh. My research on cookbooks is explained more thoroughly *here*.

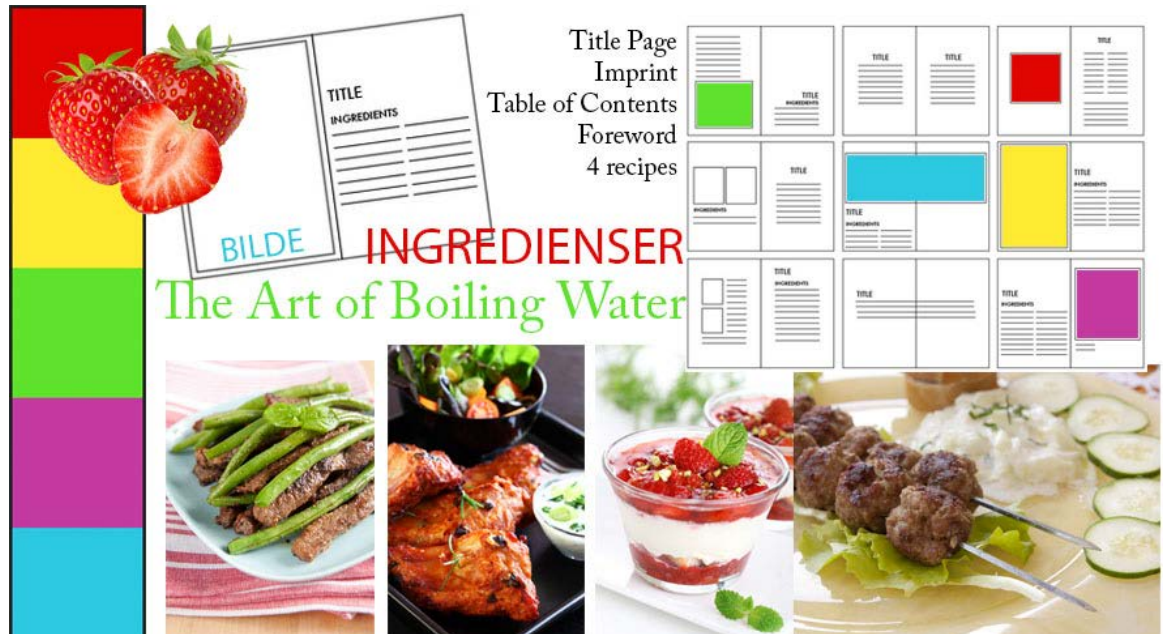




Mind Map – I mainly focused on getting the actual assignment on my mind map; what I had to include in the layout, the fonts I could choose between, different things I had to consider when working with the layout, etc. I also put down a few ideas in regards to for example colour, and what kind of message I wanted the book to convey; such as healthy and clean.



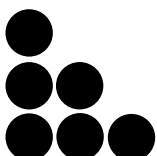
Moodboard – Since we had been given certain photos to use in this assignment, I added these to my moodboard document. I also wrote down what the book had to consist of, and added samples of both the fonts I chose. In Kuler I made myself a colour palette that I wasn't planning on having be the basis of the layout, but more to remind myself to use strong, high saturated colours. I also found an example of different layouts to help me avoid getting stuck on the first idea I tried. A second moodboard had different inspiration for other cookbooks, and also what finally inspired me the most for my title page.

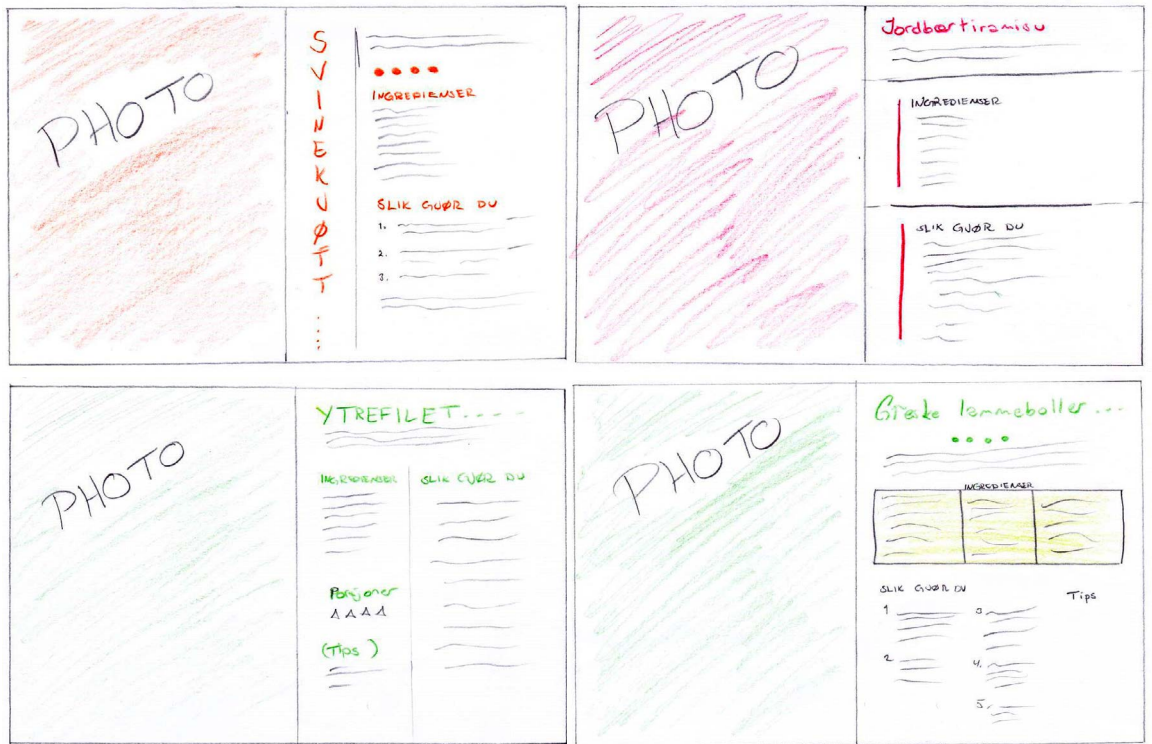


### Coming Up With Ideas

Having to really consider the layout of this book, I focused on this when I started sketching.

Sketches – The sketches I did by hand are in many ways inspired by some of the cookbooks I researched. It was pretty random which recipe I used for which layout, and I only wished to get down the different grids I could think of that might fit to this being a cookbook, and its size. I decided to use one of the main colours from the recipe as the colour for the titles, headlines and so. I think it looks a little boring if everything on the text page is black, however if I use colours from the pictures, I create some continuity and link them together.

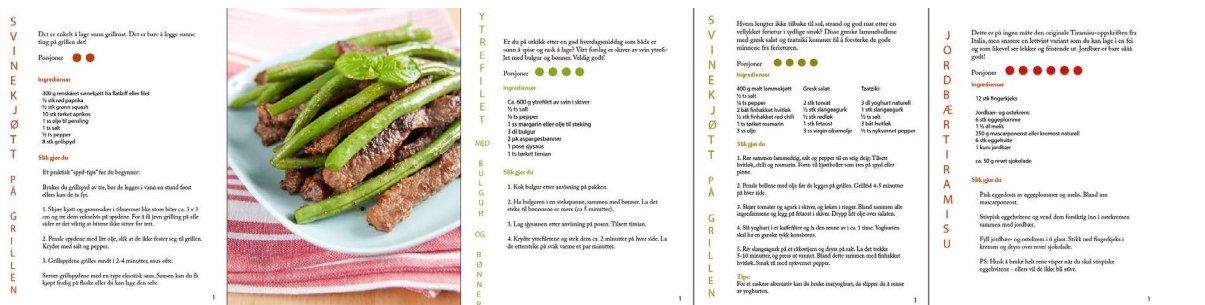




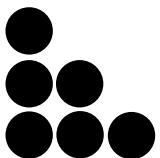
Digital Sketches - I tried bringing my ideas over to InDesign after this, to see which look the best. The problem I found is that there is quite a big difference between the length of the texts for the different recipes; so I needed to find a layout that would fit with both longer and shorter texts and lists of ingredients. Take for example recipe number two and number three; the difference between the recipes' lengths is huge.



This was the first layout I tried, without even doing any sketches beforehand. I just wanted to see roughly how the look of the book might be. I was quite happy with this design, as I think it works with the longer and shorter text issue.



In one way I liked this design, but the obvious problem is the name of the food written vertically. This doesn't work, as 1) the names vary a lot in terms of length, so the food with long names simply look silly, and 2) it's hard to read.





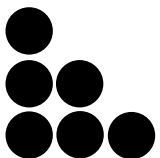
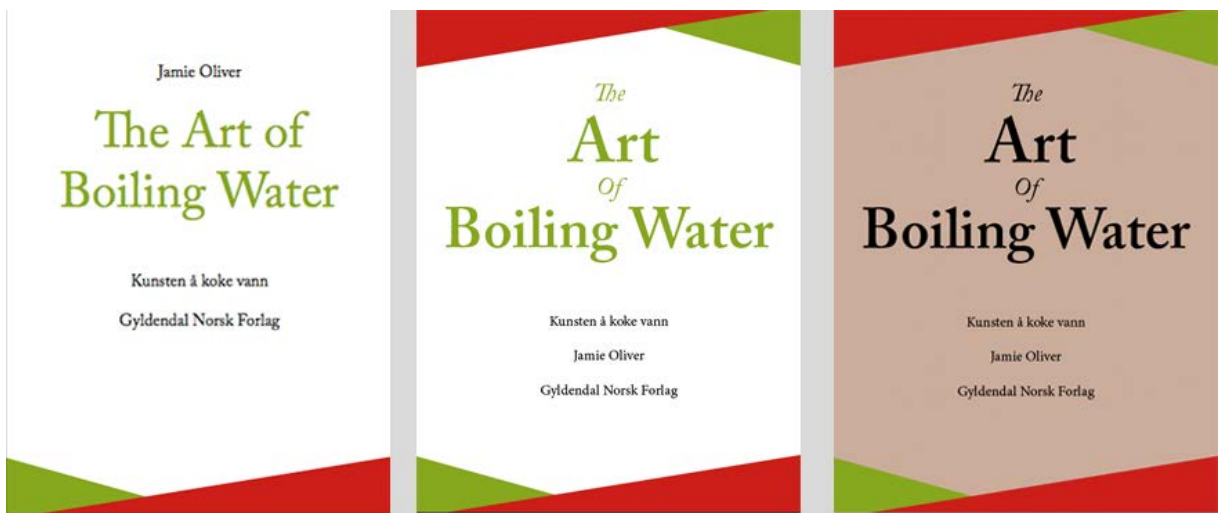


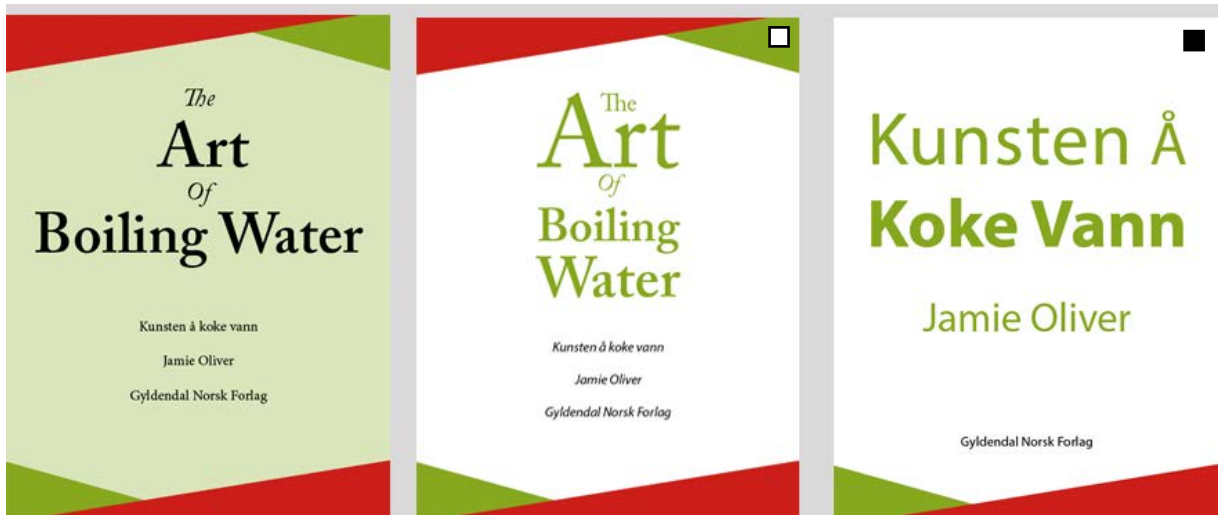
I then worked more on the actual layout and made sure to make use of a Master Page that would ensure consistency throughout the whole layout. The Table of Contents and Foreword are both based on the same layout, only with a single measure instead of a three-column grid. The colours are the same as used in the recipes, and the shapes are included here as well.

I did, however have a problem with the readability on the ingredients. Since I figured black writing on the strong colours reduced the readability a little, I tried changing the tint of the frames to 50%, which I believe improved the design a lot. However, I wasn't sure if I really liked how the frames then lost that "healthy, strong look" I wanted, so I tried changing the text to paper instead. This felt like a better choice. I originally also had the word "Ingredienser" written in the recipe's colour - but found that this also reduced the readability, and changed these to paper as well.

The Title Page is what I finished last, and I was playing around with this for quite some time. At first it was rather boring and I didn't do too much with it - simply centred the names and titles, and that was all. As described in *Graphic Design School*, not aligning the text neither to the left nor to the right creates symmetry, in which there is "an even gap at the end of each line".

I tried a few more placements of the text, as well as adding a second version of the triangle shape at the top of the page - I thought this would bind the page better together as well as creating some kind of a frame around the text. My placement of the title for my first submission was in fact a little inspired by one of the title pages used in a Lord of The Rings book, where the conjunctions ('the' and 'of') were smaller than "Lord" and "Rings", and the different words were centred on the others.





I tried adding a background colour (using one of my theme colours, but with a tint of 50%), but didn't think that looked too great, and went back to white. Continuing looking at the title, I decided to make a few more adjustments to the size of the different words, as well as giving the placement some more thought.

### *Update*

Since my first submission I have made a few smaller adjustments, including changing the size of the text on the imprint and table of contents, having the triangles go over the whole spreads on a couple of the spreads, making the black rectangle behind "Ingredienser" a little thicker, moving "Jordbærtiramisu" last, and also changing some of the colours to work better. I also turned down the opacity of the small triangles to about 95% because this made sure the colours didn't compete as much. I was also told to use the Norwegian title for this book, and changed this and the title page in general. The new version of the title page is inspired by what some of Jamie Oliver's books look like, and is a lot simpler. I originally submitted the title page with a white square above, and later changed this to the one with the black square.

## DESIGN CHOICES

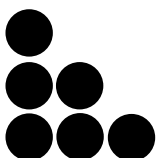
### *Style/Genre*

I wanted to make this book look rather happy, positive and healthy, so I decided to use strong colours to try and convey this. By organising the different parts of the recipes, I created order and structure, as well as making it easy to navigate through the whole book.

### *Layout/Grid*

The layout, which refers to the "placement of words and images on a grid or document to organise information" (*Graphic Design School*), is mainly based on a three-column grid, but with headings and captions that go across these columns. The verso is not affected by the grid in regards to the placement of the image, as we were asked to have it cover the whole page. On my recto, on the other hand, I have chosen to have most of my elements and some of the writing centred, which has created a rather symmetrical layout, but with certain elements breaking this a little. My triangles, for example, do not meet at the centre, and I think this creates a nice contrast for the eye.

I made the Foreword, Contents, Imprint and Title Page last, basing these on the layout from the recipe spreads. I chose not to have the Foreword text centred, however, as this may affect the readability quite a lot when the text is that long. I did, instead choose to justify this text, as this is a personal preference of mine because I think this creates a clean and organised look - and that



is exactly what I wanted. The headings on the Foreword and Table of Contents are both placed at the same line as the recipe titles, and the triangle shapes are at the same position on all pages. My Imprint page is in many ways inspired by most other books I have seen, in which the text is usually centred and positioned towards the bottom of the page; I did, though, make sure to position it on the same line as the bottom line of the contents page.



## Typography

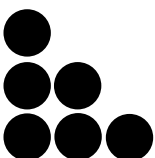
I ended up choosing the serif font Adobe Caslon and the sans serif font Myriad for my book.

Adobe Caslon: ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ 1234567890  
Myriad: ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ 1234567890

For the recipe titles, I used Myriad with sentence case and a 38pt. The texts under the headings are also in sentence case, but in Caslon and 16pt. The ingredients are written in Myriad and 15pt, where the word “Ingredienser” is bold and in upper case, and the actual ingredients in lower case. The Preparation text is written with a 14pt Caslon (with heading in bold), and the page numbers are in 15pt Myriad.

This way it sounds like I almost have every second text in the different fonts, which in one way is true, but I really wished to have the ingredients in Myriad as I think this makes them stand out a little more from the rest of the recipe. I also tried having the page numbers in Caslon, but didn’t like the serifs. The text of the foreword though, is in all Caslon, and the Table of Contents in Myriad.

According to *Typedia*, both Adobe Caslon and Myriad are American fonts, and both are distributed by Adobe, which in theory should give them certain similarities and thus work together. Myriad is a rather young font, released in 1992. Its family consists of condensed, normal and extended widths in a full range of weights. It has “well-drawn letter proportions, clean, open shapes and extensive kerning pairs” which “ensure that the design retains a comfortable level of readability across all of its variants” (*Fonts.com*). Adobe Caslon has a small x-height, and this





means that “there is more white space above and below the lowercase letters,” which makes it quite easy to read since “the eye can travel back and forth along lines without difficulty” (*Graphic Design School*).

### **Colours**



These are the colours I used for my entire layout. Sampling two main colours from the different images, I worked with colours with high saturation, which help create a positive mood towards the book itself. *Chris Bailey* argues that highly-saturated colours are much more stimulating than their respective lowly-saturated counterparts. In his article he quotes psychologist *Angela Wright* in a way that I think backs up what I mean: “What defines whether a color is stimulating or soothing is not the color, it’s the intensity. A strong bright color will stimulate, and a color with low saturation will soothe.” I think that instead of soothing people, a cookbook should stimulate and engage them into wanting to cook and maybe even get a little creative in the kitchen.

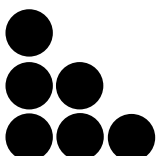
As pointed out in *Graphic Design School*, “Colours should both contribute to and support the content of a design, and reinforce the ideas you want to give visual form to. Therefore, it is important to understand how colour can work in contrast and harmony.” They further explain harmony as an “image with a balance of two or more colours that work together”, and this is something I tried keeping in mind when sampling colours. Green or orange, and brown are colours I think create good harmony – and as for the “Jordbærtiramisu” I used the complementary colours red and green to create more contrast.

### **Elements**

In addition to the elements - “One small part of a composition, such as a point or line, an image, a letter or a word (*Graphic Design School*) – we were given in the attachment for this assignment, I have used three elements. Namely the triangles that together create one more abstract shape, the dots symbolising the number of portions, and the rectangles behind the ingredients.



**INGREDIENSER**



I think these elements all add some more visual input to the design and layout, and that they help make it more interesting to look at, as well as creating structure. Having the ingredients inside one box helps distinct this a little from the rest of the recipe, and I believe this is a good thing, as there will be no confusion around what belongs where.

## SELF EVALUATION

### *Reflection around finished product*

I think the layout of my book looks nice, and I believe I have been able to work well around the guidelines we were given. The colours work with the images, creating both harmony and binding the spreads better together. The elements are not too overwhelming, nor do I think the spreads look boring.

The typography has a good readability for its size, and I believe this is a crucial part in a book like this, since you want to encourage people to want to read, and most of all to cook. My fonts, Myriad and Adobe Caslon, are also fonts that harmonise well.

### *Development and Process*

My layout and design have in many ways improved from my sketches, which I suppose is the purpose of refining ones ideas, and spending some time trying and failing. The main issue I had, as mentioned earlier, was the different lengths of the recipes, which in some cases could create too much white area, and in others filling the page with too much text. I believe that with the elements I have used, and the sizes of the different fonts, I have managed to work around this problem the best way I could. I also think the design is well organised, so as to let the eye be calm when looking at it, and easily move around the page.

This assignment has helped me learn more about layouts and the use of grids and columns; it has really opened my mind to understanding how much these can help improve a design. Something else that has come out of these weeks' work is that I now feel fairly more confident in working in InDesign, as I have both seen Lynda Tutorials, as well as spending hours and hours working in the program myself.

The strict guidelines for this assignment was at first a little disappointing since I usually prefer having some more freedom to do what I want. However, I suppose that in some cases you will actually get guidelines as strict as these, and maybe even more so, so it's nice to have tried that out. Besides, this way I really got to challenge myself in terms of trying to think a little out of the box to create a design that was both interesting to look at, while at the same time be clean and organised.

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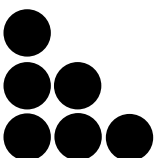
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