



# Book Design and Layout Design Process

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**Abstract.** Digital media is currently experiencing a very rapid increase. Designers are competing to display their products in digital media, from the world of entertainment to the world of education. Even in the world of education, habits have changed, which were originally face-to-face, now they are starting to use digital media in learning. Books are the main media in learning, transforming into e-books and e-journals. With the change in digital form, the existence of physical books has begun to shift towards digitization. Nevertheless, the existence of physical books is still very popular, because terms of physical books cannot be replaced with digital media, namely the texture of books, sheets when changing pages, covers, and certain interactions that are made that characterize physical books. The design of the book design is an important thing to pay attention to so that the reader does not get bored reading the book. On the other hand, knowledge about book design, layout, and illustrations in Indonesia is still lacking when sought. Based on these considerations, the author wants to answer the question of how the stages of designing book designs and layouts are. The methodology used in this paper is a qualitative method of literature (Literature Review) with the development of 3 stages of the process of making book designs, namely the Pre-Production, Production, and Post-production processes. It is hoped that this article will add a little knowledge about the stages of designing book designs and layouts.

**Keywords:** Process · design · layouts · illustration · books

## 1 Introduction

According to the KBBI, design is a process in the act of designing. The design also means the stage of designing a method or process to choose the best method to improve or create a new scheme as a solution to ongoing problems [17]. In writing this time, the author discusses the stages of designing the layout and illustrations of the book.

The book is a collection of pages and is a very useful source of information as a science through informative means [3]. In the world of education, reference sources in the form of books, consisting of reference books, chapter books, and teaching materials are needed, both for teachers and students. Books have an important role in learning because the existence of books as teaching materials can provide convenience to students in understanding learning materials [19]. At a time when digital media increased, book enthusiasts also experienced a transformation in e-books, however, physical books are still very popular because books in printed physical form certainly have their uniqueness and experience that cannot be replaced by other media, such as textures, sheets that can

be held, to the psychological aspect when people are carrying books. Interest in physical books is still widely consumed by the public, also because it has a concrete form, can be stored, and can be taken anywhere, anytime without having to use digital devices/media. Books are always developing, so currently there are various categories of books with various genres [15].

The development of the book is closely related to the aims and objectives of making books, and adjusting the layout/layout. The design of the book design is an important thing to pay attention to so that the reader does not get bored reading the book. On the other hand, knowledge about book design, layout, layout, and illustrations in Indonesia is still lacking when sought. Based on these considerations, the author would like to answer the question of how the stages of designing a book from the pre-production search to the post-production process.

## 2 Method

The method used in this writing is a qualitative method of literature (Literature Review) with the development of 3 stages of the process of making book designs, namely the Pre-Production, Production, and Post-production processes.

The library's qualitative method can be described in chart 1.

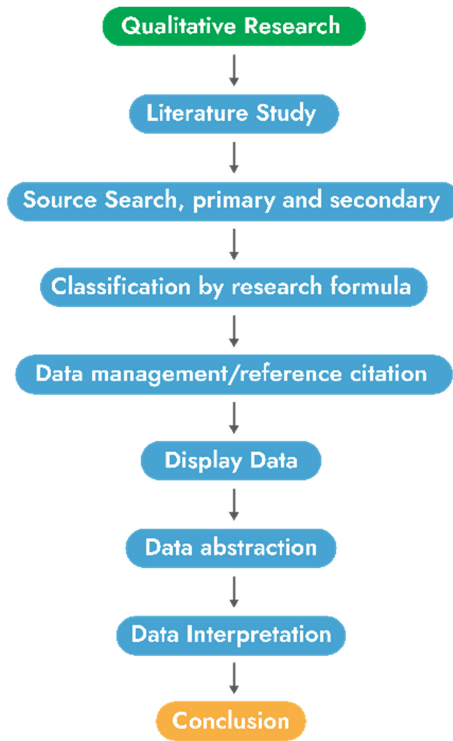
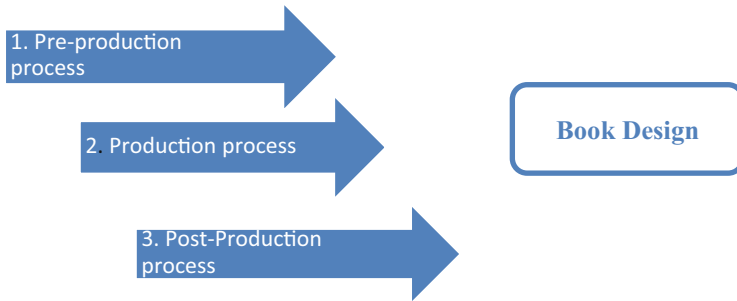


Chart 1. Types of Qualitative Research Bibliography (2020) [4].



**Chart 2.** Stages of Making Book Designs (2022)

Chart 1 describes the editorial in the scenario of qualitative research types literature review. This research is a qualitative type through literature study. Stages of research are carried out by collecting library sources, both primary and secondary. This study classified the data based on the research formula [4].

From the classification of library data that the author has collected, both primary and secondary, the design of the book can be divided into 3 stages, namely:

1. Pre Production
2. Production
3. Post Production

In the stages of chart 2, it will be explained in detail, how the process of designing book designs and layouts will be explained.

### 3 Result and Discussion

The stages in making a book design can be divided into three stages, namely;

1. Pre-production process; 2. Production process; 3. Post-production process. The following is an explanation of the stages of the production stage process:

#### 3.1 Pre-production Process

In book writing, the pre-production stage is the preparatory stage. The first preparation stage is to determine the type of book to be made, the types of books must be determined at this stage, and the point is to clarify the content and physical form of the book to be produced. After it is clear what type of book you want to make, then the next step is to make mind mapping. In the process of making this mind mapping, the writer made observations, interviews, and questionnaires to get some of the data needed by the author from the sources, from the written data, Moodboard can be displayed to determine ideas or ideas. In the Moodboard there are color choices and illustration styles and look for some layout and illustration references for making books. After that, the author makes a layout sketch to get ideas or ideas and references in making book works.



Fig. 1. Fiction Biarkan Elang Flores Terbang Bebas [10].

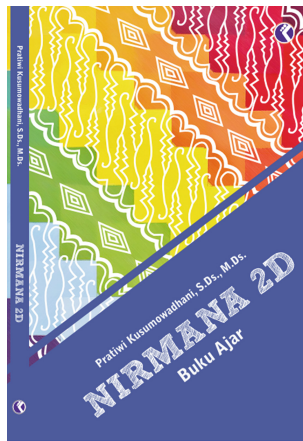


Fig. 2. Nirmana 2D Non-Fiction Book [11].

**Type of Books** are divided into two categories [16], namely;

*Fiction Books* is a type of book that contains stories that are not real. This book is usually created by many authors because the author has the freedom to create stories. Examples of fiction books are novels, children's books, graphic novels, and comics. Example in Fig. 1.

*Non-Fiction Book* are books that tell evident events. Non-Fiction books contain lessons and knowledge that are references in the world of education. Examples of non-fiction books are encyclopedias, textbooks, teaching modules, history books, biographies. Examples of non-fiction books on teaching materials are showing in Fig. 2.

**Mind Mapping** is a way to start finding concepts and ideas, so that the ideas that come out can be interconnected and related to one another. Mind Mapping is a method developed by Tony Buzan, also known as Radiant Thinking. Its uniqueness is that it does the review in a diffuse manner. It starts with placing the main concept in the center,

and is associated with keywords placed around it. The purpose of mindmapping in the design process is to find keywords that unfold in visual form [1].

**Moodboard** is a collection of images used by writers to visually get creative ideas. A moodboard is a collection of images that create a particular “mood” [1]. In the moodboard containing references or references to the author in making a book, in making the moodboard, illustrations, typography, colors, and layouts can be displayed.

**Layout** is the process of arranging a visual asset in a design so that the delivery of the message can be read. It is assumed that design is the architect and layout is the worker because the basic layout is the element that builds a design [13]. The ideal layout can be done when the manuscript is finished, with the aim that designers can easily map out the layout of the book as a whole. The layout is used to provide convenience and beauty to the work being done and the result is a magazine such as a website, television program graphics, or packaging design. The placement and arrangement of visual elements must be well controlled to clarify the hierarchy/level of target attention to all the elements displayed [8].

**Typography.** According to [6], typography or lettering is a science of choosing and arranging letters by setting their distribution in the available spaces, to create a certain impression, so that they can help readers to get as comfortable reading as possible. Meanwhile, according to [15], Typography is a science that studies all things about letters from form to aesthetic function. Typography is a very basic and effective visual communication device so that each letter can convey an image and the meaning of each message delivery through typography [14]. In making a book, the selection of typography in the text has a very big role, because it is related to who will read the book, and the letters that are suitable for the reader will be chosen.

**Letter Classification.** According to Sihombing Book [15] the classification of letters is made based on important moments in the history of the creation and development of Latin letter design. This classification is sorted by the birth of Sans Serif letters.

The following groupings are arranged in the order in which they appear.

*Old Style* is often referred to as Humanist serif typography developed in the 15th and 16th centuries. The general characteristics of Old Style letters are: small serifs with large curved corners, the axis of the letter ‘O’ has a slope, low stroke contrast.

*Transitional* letters appeared in the mid-17th century which is a transition between Old Style letters and typography with modern serifs. The general characteristics found in Transitional letters are: Small serifs with small curved corners, the axis of the letter ‘O’ is vertically upright, sufficient stroke contrast.

*Modern* Typography with modern serifs was developed at the end of the 18th century and was a radical change from the traditional typography of the time. The characteristics of Modern letters are: Small serifs without curved corners, the axis of the letter ‘O’ is vertically upright, extreme stroke contrast.

*Egyptian* letters, or often also called slab serifs, were introduced in the 19th century as letters that were widely used in designs for advertising. The general characteristics of Egyptian letters are: serifs are square and large without curved corners, the axis of the letter ‘O’ is vertically upright, low stroke contrast.

*Sans Serif* letters began to appear in the 19th century with the main characteristic being without serifs. Other common characteristics of sans serif letters are: the axis and the letter 'O' are vertically upright, low stroke contrast or no stroke contrast.

**Legibility of Typeface.** According to [20] in the book *The Fundamentals of Creative Design*, states that to increase readability in typography, there are 3 rules which are as follows:

***Kerning and ligatures*** is concerns the space between two letters. Certain combinations have too much between them, which may make some words difficult to read.

***Leading*** is used to add extra space on the bottom of each line of type, usually to improve readability.

***Hyphenation, justification and tracking.*** If the text is to the left or right of the column, there will be regular spacing between each word and one edge of the column of text will appear jagged. Perfectly aligned text varies and balances the spacing between words so that both sides of the body text line up nicely. Justifications with many long words and large spaces can literally cause visual bugs with streams of spaces running down blocks of text.

### 3.2 Production Process

At this stage, the author begins to make the contents of the book and make design illustrations. This stage begins with the creation of several manual illustration sketches, then continues with the creation of digital assets and other supporting illustrations for the contents of the book using Adobe Illustrator software. The illustration assets that have been created will then be compiled with Adobe Indesign software in making books. In [16] mentions the parts that make up the book in general. The general structure or sections of the book are as follows:

**Cover** [11] is the front or face of the book. The function of the cover is so that readers know what content is contained in the book to be read. Things that need to be on the cover are the name of the author, and publisher accompanied by graphic images to support the contents of the book and need to be attractive to readers.

Based on the placement or position, the cover or cover of the book consists of:

***Front cover*** is the front view or front of the book which is located at the beginning of the book. The cover is the face of the book, so designers usually make the cover as attractive as possible to become the hallmark and character of the book's contents.

***Back cover*** is a cover that is located at the end or back of the book which is the cover of the book. The back cover usually contains a summary of the contents of the book and there is also an ISBN (International Standard Book Number) as proof that the book was published by the publisher.

***The back of the book*** is inside the back of the book, there is the name of the author and the title of the book, and the year of the publisher of the book, usually on thick books are located on the side or between the front and back covers as protection, also determining the thickness of the book.

*Endorsement*, is a sentence of support given by early readers written on the back cover of the book as a form of strengthening and alluring a printed work.

*Tongue cover*, made for the sake of the aesthetics of the publication or also to show exclusivity and something different from the book. The cover tongue usually contains a photo along with the author's biography or a book summary, which is also known as a book ear or a book jacket.

**Preliminaries Page** is an introductory page that needs to be included before the main information or content of the book is delivered, placing it right between the cover and the contents of the book. Preliminaries pages may consist of:

*Title page*, containing title, sub-heading, author's name, translator's name, to the publisher. Many books also add French pages or epidermis pages that only contain the title of the book.

*A blank page*, usually located behind a French page that does not contain any information. Some publishers use this page to display copyright laws.

*Notes on copyright*, this page is also required, this page contains the title of the book, the name of the author, author, translator, publishing, copyright owner, publication teams such as editors, book designers, cover designers, and illustrations.

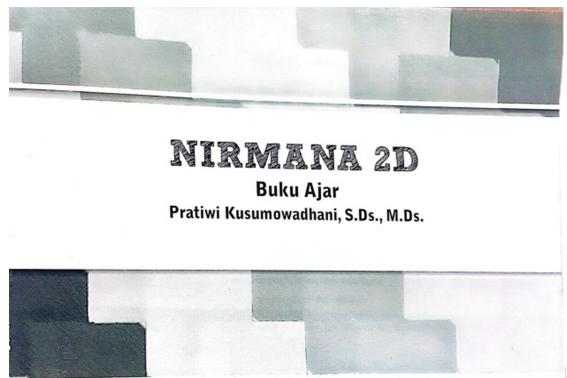


Fig. 3. Title Page [11]

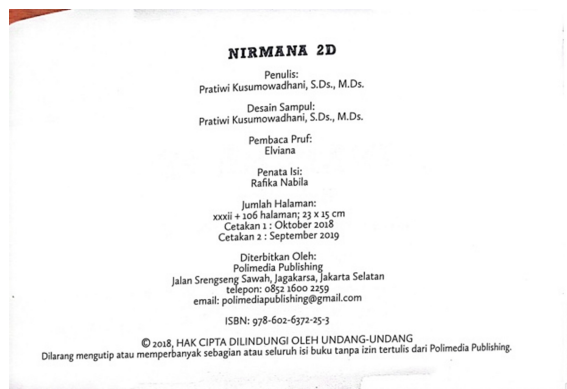


Fig. 4. Notes on Copyright [11]

**PRAKATA**

Matakuliah Nirmana adalah matakuliah dasar dalam Nirmana terdiri atas Nirmana Dwi Matra (2D) dan Tri Matra (3D). Pengertian Nirmana itu sendiri adalah sebuah 'komposisi yang tak berbentuk'. Nirmana berarti kosong atau tidak ada apa-apa dan juga berarti abstrak atau tidak bermakna. Kalimat tersebut merupakan sebuah ungkapan bahwa pada awalnya, sebelum seseorang bertindak menciptakan sesuatu, masih belum ada apa-apa atau belum ada makna dari segala sesuatu. Hal tersebut kemudian dijadikan titik awal atau merupakan pelajaran yang harus dikuasai oleh seseorang yang ingin belajar tentang desain sebelum mulai berkarya.

Buku bahan ajar ini terdiri atas pengenalan prinsip dan elemen elemen visual. Dalam buku ajar ini menjelaskan deskripsi prinsip dan elemen visual dengan menjelaskan secara bertahap bagaimana cara membuat karyanya. Terdiri dari pengenalan mengenai jenis-jenis prinsip visual secara teori, serta praktik gambar dan desain pola Nirmana Dwi Matra. Guna mengenalkan kepada mahasiswa mengenai prinsip dasar dan elemen unsur dasar dalam desain, diharapkan dengan adanya buku bahan ajar ini mahasiswa dapat menambah keilmuan serta menerapkannya dalam rancangan desain.

Penulis,  
Pratiwi Kusumawardhani S. Ds., M.Ds.



Fig. 5. Additional Pages [11]

**DAFTAR ISI**

PRAKATA.....	v
DAFTAR ISI.....	vii
TINJAUAN MATAKULIAH.....	xv
A. Deskripsi Matakuliah.....	xv
B. Susunan BAB dan SUB BAB.....	xvi
BAB 1 Tinjauan Nirmana Dwi Matra.....	xvi
BAB 2 Delapan Prinsip Dasar dalam Desain.....	xvii
BAB 3 Tujuh Unsur dan Elemen dalam Desain.....	xvii
BAB 4 Aspek-Aspek dan Istilah dalam Desain.....	xviii
BAB 5 Teknik Penempatan Pola dan bentuk dari Nirmana Dwi Matra Pada Bidang.....	xix
BAB 6 Warna Hitam-Putih (Warna Achromatic).....	xix
BAB 7 Warna Primer.....	xix
BAB 8 Warna Panas-Dingin.....	xx
BAB 9 Tahapan Pembuatan Karya Nirmana Dwi Matra.....	xx

Fig. 6. Table of Contents [11]

*Additional pages*, additional pages containing a preface or introduction from the author.

*Table of contents*, the table of contents explains the contents of the entire book that will be discussed from the introduction to the author’s biography.

**Main Section/Content** is the content section contains and discusses the information or core material of the book. There are several types and styles of composing books. However, in general, books can be arranged as follows: a) Introduction, b) Chapter c) Chapter Numbering, d) Paragraph, e) Details, f) Quotations, g) Illustration.

**Illustration in Dutch (illustrative)** The essence of illustration is thought; ideas, and concepts that underlie what the image wants to communicate. The role of illustration is very important because its function is to animate or give a visual form to a piece of writing. The person who makes the illustration is called the illustrator. The illustrator must be able to make writing into a visual form that invites readers to understand more about knowing and understanding the contents of the book. Illustration has a function as a supporting aspect to arouse the imagination of the reader so that the reader does not only read a book full of writing, the existence of an illustration makes the existing



elements more imaginative to provoke imagination to appear. In [2]. According to [17], illustration images are divided into several types, namely:

*Naturalist Illustrations* is an image that resembles the actual original shape, without any additions and subtractions in the image.

*Decorative Illustration* is an image that usually has elements of addition and subtraction according to the shape you want to display. The result can be different from the original form, can be simpler, or redundant.

*Cartoon* is an image that has a cute, adorable shape character and has certain characteristics according to the characteristics that the illustrator wants to build. Books that have caricatures are usually comic books, and children's themed books.

*Caricature Pictures* Is an illustration of an image that is made to convey criticism, suggestions, and innuendo to something/someone. Caricatures are usually hyperbolic images that highlight the proportions of a person's body that characterize that person. We can find caricatures on the covers of political magazines and newspapers.

*Picture Story (Sargam)* is a picture that has a story/text under the picture. Made with an interesting story with a discussion with various points of view.

*Textbook Illustration* is an illustration made for textbooks has the function to explain the text or an event, both scientific and in the form of part images. The form can be in the form of photos, and natural images can also be in the form of charts.

*Imaginary Illustration* is an image that is the result of imaginative (imaginative) processing of creativity. The way of depiction, for example, is often found in story illustrations, novels, comics, and romances.

**Postliminary Section.** This preliminary section is the final section to close the contents of the book. Preliminary position between the main part and the back cover of the book. Several book sections can be added to the preliminary section, namely: **a)** Closing notes, **b)** Glossary, **c)** Attachment **d)** Index **e)** Bibliography **f)** The author's biography.

### 3.3 Post-Production Process

In this post-production stage, it can be seen that the writing from the production stage becomes a complete written work so that the contents of the book can be observed thoroughly. At this stage, the book manuscript has been completed and the layout process can begin. In making the layout of the book, the things that must be considered are;

**Layout Elements**, broadly speaking, layout elements consist of three parts, namely: text elements, visual elements, and invisible elements [14]. These elements are margins and grids, which, although invisible, play an important role in determining the success of a layout. Following [1] in the book *Layout Design* describes the layout elements as follows:

*Text Element* is all the writing that is a part on the layout. Text elements have different types and use, but all of them serve to provide accurate information to the reader.

Text elements include:

*Title Page* is the first two pages of a book are the title page. The title page of a book is the actual title page that contains the name of the author and publisher. Pseudo-book title

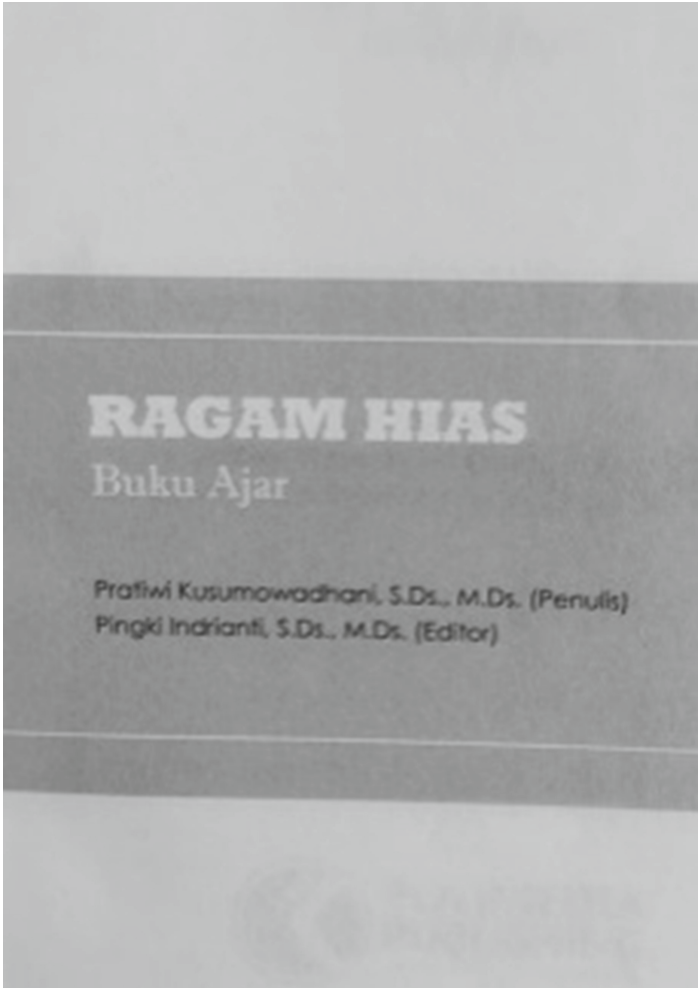


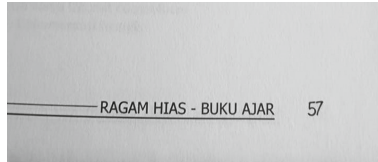
Fig. 7. Title Page Ragam Hias Book [12]



Fig. 8. Back Title Ragam Hias Book [12]

page is a book title page that contains only the title of the book (complete or abbreviated) without the name of the author or publisher.

*Back title* is the title printed on the spine of the book. Back titles consist of cross headings and descending headings. The back title must match the title of the book without any additions or changes to the wording. If possible, the author's name is listed on the spine (Fig. 5). If there is enough space, the publisher's name can be added.



**Fig. 9.** Runner Title (running head) Ragam Hias Book [12]



**Fig. 10.** Titles and subtitles Ragam Hias Book [12]

*The Runner's Title* is the title that is repeated on each page. Serves to help readers connect the material on each page with chapter titles and book titles. Example of the Back of a Book in Fig. 6.

*Titles and subtitles* in books generally consist of several titles and subtitles. Starting from the title of the chapter, then the title of the sub-chapter, sub-sub-chapter, and so on. The title text is usually the largest, the deeper the smaller the size, but different from the body text.

*Folio* is the term used for page numbers (Fig. 6).

*The initial* capitalization of the first word in the paragraph. In addition to being aesthetic, initial caps can also be used as a marker for the beginning of a sentence (Fig. 8).

*The lead line* is the first few words or all the words in the first line of each paragraph with different letter components. Attributes that are distinguished can be in the form of typeface/style/size/letter spacing/leading [14].

**Visual elements** are all image elements, not text that is in the layout. Image elements serve to provide information quickly [11]. In its application, images can be the main

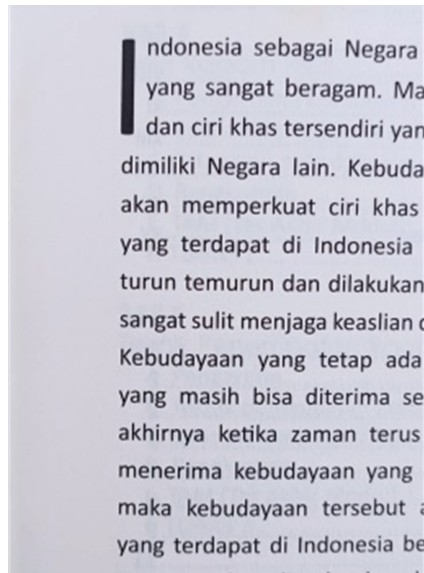


Fig. 11. Initial Caps Ragam Hias Book [12]

element related to the message/information content, but can also be a supporting element that is not directly related to the message/information content to be conveyed.

The types of visual elements generally consist of photos, pictures/illustrations, and infographics. Including [1] describes the role of images in layout design, namely:

*Image as Content.* Images can serve as both the main message and supporting elements. The image as the main message relates to the content, namely the information to be conveyed. Images as content are usually in the form of photography, which provides supporting evidence of the message to be conveyed.

In addition to photos, images as content can also be illustrations or infographics. The following are some of the functions of illustration in print media:

- a) Illustration as a visual hook, the first thing that attracts the reader, either from its visual assertiveness, antics, or interesting stories conveyed. After this is achieved, the reader sees the headline, opening sentence, and the article itself.
- b) The illustration concludes the story idea and only takes a few seconds to digest. More detailed stories will appear after reading the article.
- c) Illustrations can work as stand-alone images or in conjunction with headlines and articles.

*Images as supporting elements* may or may not be related to the content. Its function is to emphasize the impression you want to convey, closely related to the visual concept of a layout design.

*Images as Typography.* Although not common, the use of images as typography is possible. This is typically done by inserting an image into the letters.

**Invisible elements** refers to the margins and the grid. Called invisible elements because these elements are not visible after the design layout is produced.

Invisible elements include:

*Margins* are lines that give the distance between the edge of the paper and the space that the layout elements will occupy. Margins prevent layout elements from being placed far to the edge of the page, which is less aesthetically pleasing and even has the risk of being cut off during printing. The same margin spacing on each side of the page will give the impression of being rigid and conservative. This kind of margin can be used if it is considered following the design concept [13].

*Grid* is used to maintain the harmony of the arrangement of elements to be applied. The grid can be divided into vertical or horizontal columns. A book will usually use more than one kind of grid. A grid consists of a series of different alignment-based relationships that serve as a guide for distributing elements across a format: where they can be placed; the height-to-width proportion; and, ultimately making it easier to navigate the layout [14].

Grids are used by typographers, graphic designers, photographers, and exhibition designers to solve visual problems in two and three dimensions. Graphic designers and typists use it to design press advertisements, brochures, catalogs, books, magazines, etc., and exhibition designers draw up plans for exhibitions and show window displays. By arranging surfaces and spaces in the form of a grid, the designer is well placed to place his text, photos, and diagrams according to objective and functional criteria [9].

### Grid Components

According to [19] in the book *Layout Essentials: 100 Design Principles for Using Grids*, states that the grid has 6 components, namely as follows:

#### 1. Know the Components

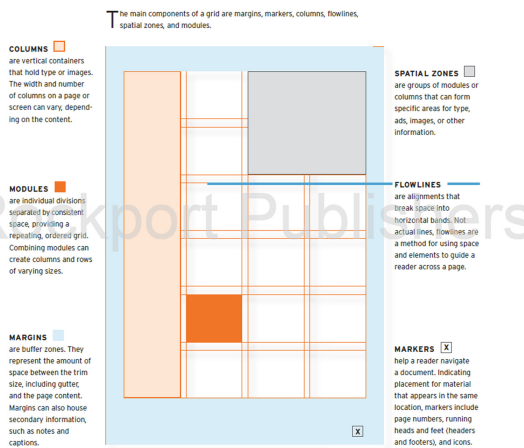
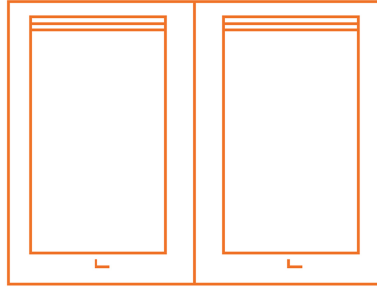


Fig. 12. Grid Components [19]



**Fig. 13.** Single-column Grid [19]

*Columns* It is a vertical box with varying column widths and is useful for placing text or images depending on the existing content (p. 10).

*Modules* It is a section that is separated by space and arranged in repetition which then forms rows and columns on the page. Combining a module can create a variable column and row (p. 10).

*Margins* is the part that gives space between the edge and the page content. This section is usually used to place additional information, such as notes and captions (p. 10).

*Spatial Zones* are sections consisting of several modules or columns that can fill specific areas for text, images, advertisements, or other information (p. 10).

*Flowlines* are horizontal lines that form a separator blank space. Flowlines are used for spaces and elements to guide the reader across the page (p. 10).

*Markers* Is a section that helps readers navigate a document. Its placement is usually in the same position that is useful as a page number marker including feet (header and footer), and icon (p. 10).

**Grid Structure.** According [19] in the book *Layout Essentials: 100 Design Principles for Using Grids*, describes that the grid has 5 types of structures, namely:

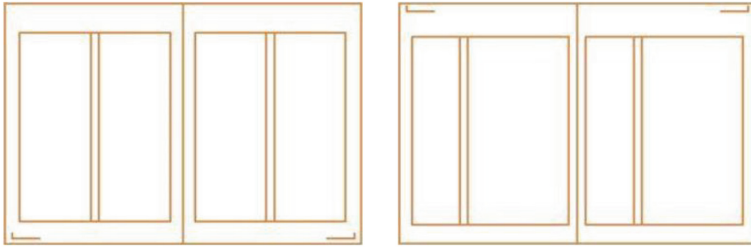
*Single-column* grids are usually used in continuous texts such as essays, reports, or books (p. 11).

*Two-Column Grid.* Is a type of grid that is usually used to organize something that contains a lot of text, or there is a lot of information in separate columns. This structure can be arranged with columns of the same size or not (p. 11).

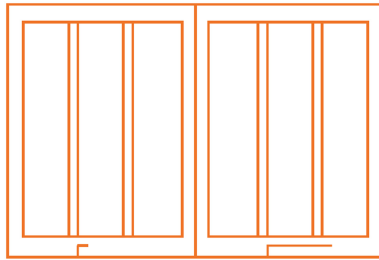
*Multicolumn grids* are very flexible compared to single or two-column, usually used in designing magazines, and websites (p. 11).

*Modular grids* can be used to organize complex information such as newspapers, calendars, and tables. It is made up of many vertically and horizontally divided squares that organize parts or structures into smaller ones. Used for placement of image or information content (p. 11).

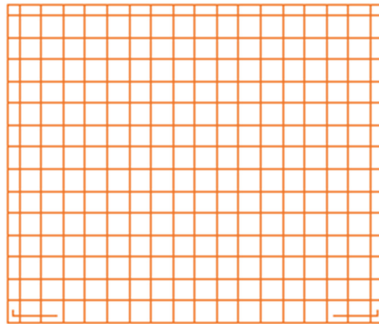
*Hierarchical Grids.* This type of grid forms the page into small zones, usually, this grid consists of horizontal columns (p. 11).



**Fig. 14.** Two-column Grid [19]



**Fig. 15.** Multicolumn Grids [19]



**Fig. 16.** Modular Grids [19]

In the post-production stage, the author carries out the process of finishing the final work to find out whether it is appropriate or if there are errors in the layout and arrangement of the book pages. After that, the author carried out the process of printing a dummy or sample book (look for references). Then it will be seen which parts are missing and need to be added, the dummy printing process can be done several times, according to customer requests. After the revision process is complete, the next process is the printing process.

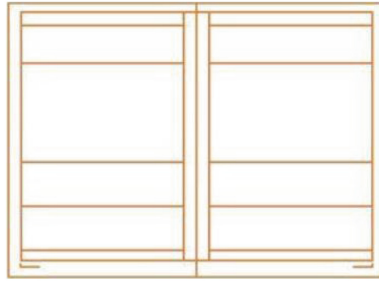


Fig. 17. Hierarchical Grids [19]

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## 5 Conclusion

From the inside, the book design process has three stages, namely the pre-production, production, and post-production stages. The Pre-Production stage starts from looking for creative ideas, mindmaps, and mood boards, to making mood boards, it can be in the form of searching for images containing typography, selected color themes, illustrations to be used, and the use of layout styles to be used. From the mood board, the book that is designed will not come out of the framework of making the work. The strategy for choosing the size and specifications of the book is also taken into consideration, related to the target market, age, demographics, and geography of book users are also taken into consideration. But in the end, in making the book, it can be adjusted to the needs of making the book itself. The writing arrangement of the design stage of the book design and layout is far from perfect, so it is hoped that in the future writers who have an interest in the field of illustration and layout can develop even better than what the author has written in this journal.

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