

CHAPTER II

LITERATURE REVIEW

This chapter presents about the definition of graphic design, the products graphic design, the elements of graphic design, the definition of booklet, the benefits of booklet, the principles to design a booklet, the binding booklet methods, tourism communication, tourism promotion, the Palembang handicraft, and the motifs of songket.

2.1 Definition of Graphic Design

According to Sihombing (2004), graphic design employs a variety of elements such as markers, symbols, verbal descriptions which are visualized through typography and images with photographic techniques or illustration. The elements are implemented in two functions, as visual devices and communication devices.

According to Suyanto (2004), graphic design is defined as the application of art and communication skills for business and industry needs. These applications can include advertising and sales of products, creating a visual identity for the institution, products and companies, and environmental graphics; design information; and visually enhance the message in the publication.

The writer can conclude that graphic design is combination among words, pictures, numbers, graphics, photographs and illustrations to create something special or very useful image which aims to deliver the information and the messages of the picture.

2.2 The Products of Graphic Design

Permana (1994) noted some distribution of products that can be produced from graphic design namely;

1. Persuasive Documents: Advertising, solicitation, invitation, leaflets, poster, prospectus, brochure.

2. Document which show identity cards: certificate, name card, label and tag, and Office stationery.
3. Document that provide information: brochure, teaching plan schedule proposal, product list, spreadsheet, program, reports, booklet.
4. Publication of periodical and magazine: newsletter, journal research report, bulletin, tabloid, newspaper, announcement wall.
5. Documents that require answers: biography checklist form, spreadsheet questionnaire.
6. Document which gives reference: calendar, directory, phone book list items, schedule, address book.
7. Document which shows a process: curriculum, manual labor practice procedures, food recipes.

2.3 The Elements of Graphic Design

According to Sitepu (2004, P.16) Graphic design is often called as beauty (aesthetics). Beauty as the needs of every person contains the values of subjectivism. In creating attractive and valuable art visual graphic, understanding the elements or the basic elements of graphic design is very important.

There are five elements of graphic design as follows:

1. Line

Line in graphic design is divided into four; vertical, horizontal, diagonal, and curves. In the graphic design, the line is used to separate the positions among other graphic elements in the page. Besides, it can be used as bookmark specific parts with aims as descriptors to the reader.

2. Shape

According to Kartika (2004), She says that shape is a field that happens because it is limited by a contour (line) or limited by the existence of different colors or by shading or dark light of the texture. Shape can be a natural form (figure), and non-natural form (non-figure).

3. Space

Kusmiati (1999) said that space occurs due to the perception of the depth that feels far and near, high and low, looking through the sense of sight.

4. Texture

Texture is the visual elements that show a sense of surface material (material), which is intentionally created and presented in the order to achieve such a form, either in the form of real or apparent. For example impression wood texture, hair or glasses.

5. Color

According to Wartmann (2004), he said that Color caused by differences in the quality of light reflected or emitted by the object. When we see color, we actually see the waves of light reflected or emitted by the objects. To produce harmonious colors, use colors that are adjacent to each other. For example red with yellow, and to produce the complementary colors use the opposite position, such as red with blue.

2.4 Definition of Booklet

Booklet is communication aid that aimed to deliver the promotional message, suggestion, prohibitions in print out result, in order readers as object can understand and follow the message of that communication aid (Hadi: 2009). Besides, Andy MSE (2010) says that booklet consists of several pages and often has cover, title page, and bound by using staples or bound with ring.

From the definition above, the writer can conclude that booklet is one of communication aid like a book that contains pictures, writes in detail, so the readers can understand the message of the booklet.

2.5 The Benefits of Booklet

According to Hadi (2009) booklet has some benefits as follows:

- The cost is cheaper than audio and visual media because booklet uses print media
- The delivery process can be done anytime
- Delivery process can be adjusted to exist conditions
- More detailed and clear, because it can review the messages.

2.6 The Principles to Design a Booklet

According to Tatawarna (2012) the most important thing to make a booklet is not too much use rambling sentences. Expand to show interesting pictures with clear statement. Layout design is also not too standard. Make it attractive and interesting, because booklet is usually kept by people longer than brochures and others. Even people save the booklet to get information later, so people can get the information from the booklet easier.

2.7 The Booklet Binding Methods

According to Empire Creative Marketing (2015) since booklets combine more than once sheet of paper, these sheets need bound together. The binding techniques vary depending on the amount of paper and how professional the client needs the booklet to look.

There are some booklet binding methods as follows:

- **Saddle-stitch (stapling)** is by far the most popular booklet binding method. It's cheap, looks nice and it's fast for printers. Printers will use stapling for brochures whenever possible, even up to 40+ pages, depending on paper thickness. Booklets with a high page count are bound using other more sophisticated binding techniques, usually "wire-o" binding or "perfect" binding.

- **“Wire-O” or spiral bound** is popular for inter-company presentations as it is practical, but not very formal.
- **“Perfect” bound** is the binding technique used for most books, and is also known as adding a "spine". This is the ideal choice for brochures and catalogs with a high page count that need to be formal, professional and long lasting.
- **Flyers** are communication pieces designed for mass distribution at low cost, and are often referred to as pamphlets, leaflets or circulars. Flyers are usually a plain single sheet of paper without any fold and smaller in size than a regular size paper. While often printed in full color, some are printed in only one or two colors and they can be single or double-sided to keep the costs within an appropriate budget. Flyers are ideal for promotions or campaigns where the target audience and distribution area is vast.

2.8 The Tourism Communication

According to Sary (2010, p.8) states that tourism communication is an human activities in conveying information about traveling to an area or attraction to be visited by tourists while enjoy the tourism object, so they are interested and want to have an action about it. So, tourism communication activities include tour guiding, advertising, and promoting about tourism object and destination.

Moreover she argued that the variables of tourism communication are credibility, context, content, clarity, continuity, consistency, channels, and capability of audience, attention, interest, desire, decision, and action.

Channels as one of the variables of tourism communication are very important to promote the tourism object and destination. Sary (2008, p.13) states that channels are the medias that used to conveying information and messages to communication target. The medias are brochure, leaflet, booklet, folder, tourist map, guide book, display materials, cultural attraction, events, and exhibition.

2.9 The Tourism Promotion

According to Sary (2008, p.11) states that tourism promotion divided into two kinds as followed:

- **Direct Promotion**

The ways that usually used in this promotion are display (traditional house, costume, and pictures), printed media (prospectures, leaftlet, folder, booklet, and brochure), exhibition, and presents (goody bag, free ticket, and so on).

- **Indirect Promotion**

The ways that usually used in this promotion are;

- Giving information by printed media
- Publication in some magazines that in the company (tour travel company or travel agent) area.
- Visiting to the company (tour travel company or travel agent).
- Meeting with another companies to get some information
- Workshop
- Inviting some employees of company to visit tourism destination.

2.10 The Palembang handicraft

According to Mounish (2012) handicraft is a type of work where useful and decorative things are made completely by hand or by using only some simple tools. It is usually termed as traditional means of making goods. The handicraft products often have cultural and/or religious significance.

According to hakim (2012) Palembang handicrafts are follows:

- **Kain Songket**

Songket is Palembang fabric which is made by golden thread from China and Singapore, songket is not made in factory but weaved by traditional

craftsman. Songket is usually used for tradition events and formal activities such as wedding, and variety of dances. Songket has many motifs and color, generally bright color describes cheerfulness of Palembang people. The motifs are *kembang pacar cina, jantung, etc.*

- **Kain Jumputan**

Kain Jumputan made from silk, in the past kain jumputan is worn by Palembang women but nowadays kain jumputan is usually used for Palembang tradition event and formal events. Kain jumputan has combination color such as red, green, and yellow.

- **Kain Blongsong**

Kain blongsong made from woven silk and cotton thread, kain blongsong is usually used by adult women and young women. Kain blongsong is usually used for cukuran, fiance and also for wedding as clothing reception.

- **Kain Tajung**

Special worn by adult men usually to add beauty can also be paired with a suit or teluk belango clothing. This fabric is used during the traditional events and other formal events, usually made from woven silk with motifs and attractive colors. The famous motif among others is *limar*.

- **Wood Engraving**

Wood engraving is usually made from tembesu wood or mahoni, that woods are typical wood from South Sumatera. The object that becomes carving are rek bride, cots, buffet and chairs, generally the carving has flower motif with dominant colors of red and golden yellow.

2.11 The Motifs of Songket

a. Gelombang

This motif is shaped like flower that is fully located on the top of fabric. According to Syarofie (2012, p.5), the meaning of the *gelombang* motif is if the enemies who want to disturb the palace, they have to make a deal first with the strength that protects the palace which is reflected in the wave motif. Although the enemy has entered several layers of defense, but the enemy will get a very strong resistance like the waves hit in the last layer of defense.

b. Tretes

Tretes is a motif which is located on the outer position on the fabric, the shape is like the pupil mentions in Syarofie (2012, p.5). The motif symbolized defense of outer layer which is held by the societies and the soldiers. In this case the people and soldiers join together with the forces to fight against the enemy if there is a war threat.

c. Tawur

According to Syarofie (2012, p.5), *Tawur* is shaped like cucumber seeds and specks of gold. The meaning of the motif is the cucumber as plant and gold as the main ingredient to make jewelry that symbolize source of life. Philosophically, an empire must have the resources to support the life and development of the country. These resources are outside the scope of the kingdom. In sense, it will take in the hands of the people whose success can support the environment sustainability develop in the kingdom.

d. Nago Besaung

The motif is shaped like the flower in the middle of the fabric which woven regularly. According to Syarofie (2012, p.5), the story of the motif is long time ago, if the prince wore this motif, it could represent his high status and very high philosophy value.

The meaning of the motif is portrait of the two head dragon face-to-face. This is the incarnation of the China myth to show the almighty, glory, and so on. This motif is very difficult to wave, not all of craftsman can make this.

e. Lepus

Lepus means full, so this motif must be full of colors and threads. According to Syarofie (2012, p.5) *Lepus* is the motif that uses much gold thread which is shaped like big flower which is spread out on all over the fabric because of that, it needs much gold threads.

f. Berante

This motif is full of flower pattern. According to Syarofie (2012, p.5), the flowers are spread on all over fabric. It is shaped like chain that related to each other, so that is why this motif called *Berante*.

g. Tabur

Tabur motif is not too crowded. According to Syarofie (2012, p.5), it is just like flowers that is spread on the fabric. The flower motifs are organized with very accurate distance among other. The craftsman must be more careful when they want to weave this motif because this motif is unique and it needs long process.

h. Pulir

According to Syarofie (2012, p.5), *pulir* motif shows that it has series of gold thread which is similar to *pulir* or slope. In lexical meaning, slope is shaped by a gold thread appearing “up” and “down” on the space for the middle flower.

i. Limar

Limar is very simple motif, because it uses less thread. According to Syarofie (2012, p.5), it is not made from additional threads which is used for another songket motif. The process of making this motif is similar to other songket that is *mencungkit*. This motif is usually made by combining other motifs.

j. Nampan Perak

According to Syarofie (2012, p.5), *Nampan* motif is derive from *Nago Besaung*. The motif still uses pattern of *Nago Besaung*, but the motif of flower is different, there is an empty space filled by the flower. It has square shape resembling *baki* or *nampan*. The face-to-face dragon motif explains the dragons fight to gold ball. *Nampan Perak* motif becomes the complement to use in royal family. It is similar to *Bungo Jatuh*.

k. Bungo Jatuh

This motif shows the flower that fallen into the water. According to Syarofie (2012, p.5), the position of sheath is facing up each other. The shape of the flower on the motif is not as big as the previous ones. Nowadays this motif is little bit popular among people, because it is totally different from the motif long time ago.

l. Kembang Pacar

According to Syarofie (2012, p.5, *Kembang Pacar* is the motif that refers to "*Pacar*". *Pacar* is a kind of plant which has 6 meters height. That plant was come from India. It has three kinds of color; there are red, pink, and white.

Long time ago, *Kembang* plant was usually found around the area of people in Palembang. It also related to the wedding tradition namely "*berpacar*". *Berpacar* is the process of giving color to the bride's nails.

This motif shows the standard color, gold and silk thread. The aim is to show the role of gold, standard and silk thread to make the flower patterns on the motif more colorful. The making process of this motif is complicated. Therefore craftsman can produce the waving only 5 cm per day.

m. Bungo Pacik

This motif is usually worn by Arabian descendant female who is called *muhajirin* women. According to Syarofie (2012, p.5), this songket is not using gold thread to wave the motif, it just uses white thread. It related to moslem value to avoid the luxury.

n. Jando Beraes

According to Syarofie (2012, p.5), the name of *Jando Beraes* was given because of less using the gold thread on this type. It just uses the thread without any decoration. It shows the different status between the married women and not. The women have their own rule in songket motif.

o. Berakam

According to Syarofie (2012, p.5), *Berakam* motif is difficult motif to make among all. The small flowers that spread evenly are like jasmine or star. Besides, the thread color different from the dominant thread. In fact, this part is waving. The emergence of this motif is started from *pen-cukit-an* process, because the process needs more high accuracy.

p. Umpak Ujung

According to Syarofie (2012, p.5), the second layer that surround the songket edge is *Umpak Ujung*. It usually uses animal shape. The animals are rabbit, mouse, and deer. The philosophical meaning is intelligence. It means surrounded by smart creatures.

q. Pengapit

The word *Pengapit* means that something between. According to Syarofie (2012, p.5), this motif can be seen from *Pengapit* motif which is in the middle or the edge of songket fabric. *Pengapit* motif is similar to dense of bamboo or top part of bamboo shoot. This plant is chosen because it can grow easily and it is located in the backyard of palace. This plant symbolizes prosperity.

The meaning of this motif is the layers of country defense. When the soldiers want to break through, they must pass density of bamboo, bamboo gives the noisy sound when people pass it, so the defense can trace the location of enemies.

r. Umpak Pangkal

According to Syarofie (2012, p.5), *Umpak Pangkal* is similar to *Umpak Ujung* motif but the location of the motif is inside of songket fabric. The philosophical meaning is the defense of country. The defense is very tight and high. High defense means the soldiers have high position with a high skill to maintain the country.