

CHAPTER II

LITERATURE REVIEW

This chapter consists of the theories of Palembang traditional *songket*, booklet, the strengths and weaknesses of booklets, booklet design and booklet binding methods.

2.1 Palembang Traditional *Songket*

Cultural heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. Cultural Heritage is often expressed as either Intangible or Tangible Cultural Heritage (ICOMOS, 2002).

One of Palembang cultural heritage is *songket*. According to Syarofie (2007), *songket* has no official meaning yet until now. However, some sources give explanation that leads to Palembang language. According to this source, *songket* comes from the word *disongsong* and *diteket*. *Disongsong* in Palembang language means the process of insert the threads to the equipment. The equipment named is *longsen*. While, *teket* means embroideries, the process of weaving threads.

Palembang government is having effort to make *songket* becomes traditional cultural heritage of society (folklore). Unfortunately, this effort has no good result yet. This recognition does to protect the uniqueness of Palembang traditional *songket*. Rosidi (2011) states that legal recognition is important to maintain and protect the cultural distinctiveness, small *songket* industries and the claim from other countries.

Alam, et al. (1995) said that Palembang traditional *songket* mostly has nature motif especially flower stylization. Other motifs generally can be grouped into three motifs, such as plant, geometric and combination.

Djamarin et al. (in Nugraha, 2015) claim that there are five kinds of Palembang traditional *songket* motifs. They are *lepus*, *tawur*, *tretes mender*, *bungo pacik*, and *combination*.

a. *Lepus*

The motif of *lepus* is the gold flower ornaments spread and cover all the parts of fabric surface.

b. *Tawur*

The motif of *tawur* is the flower or stars ornaments spread in group to the surface of fabric.

c. *Tretes Mender*

This kind of *songket* has no motif in the middle of fabric (*polosan*), the motifs are in the four sides edges of fabric surface.

d. *Bungo Pacik*

The motif of this kind of *songket* is using white cotton thread. It also use gold thread as the variety.

e. *Combination*

This motif of *songket* is the combination of two kinds of *songket*. for example, *Bungo Cina* is the combination of *Tawur* and *Bungo Pacik*, *Bungo Intan* is combination of *Tretes Mender* and *Bungo Pacik*.

2.2 Booklet

Common ways in tourism promotion is through printed media (prospectus, leaflet, booklet, folder, tourism map, guide book or brochure) which have various and specific information, appeals and easy to distribute to community (Yoeti, 1996)

Yudita (2013) defines a booklet a mass communication medium which has a purpose to deliver promotional messages, suggestions, and prohibitions to community.

While, Simamora (2009) claims a booklet is a thin and small-sized book, not more than 30 two-sided sheets which contains of writing and drawing. The

term booklet comes from words “book” and “leaflet” which mean a booklet is book on small size like leaflet. Booklet’s content structure resembles a book, it contains introduction, body and closing. It is just a way of presenting the shorter information than book. The development of booklet is important to provide references (reading materials) to the community which have limited access to get book sources. Through this booklet, community can gain more knowledge by reading a book with short reading time and any time.

2.2.1 Strengths and Weaknesses of Booklets

According to Kemm and Close (1995), booklets have two advantages; they can be learned any time because of the book-shaped design and they have more information capacity than poster. Meanwhile, Ewles (2011, in Roza, 2012) states that booklets have these following strengths:

- a. They can be used as medium for self-learning
- b. They can be studied easily
- c. They can be used as information for families of friends
- d. It is easy to be made, copied, corrected and adjusted
- e. They reduce the need of notes
- f. They have a simple design and low cost
- g. They are durable
- h. They have more capacity information
- i. They can be addressed to particular segment

However, (Ronald, 1994) describes those booklets as printed media also have several limitations:

- a. It takes long time to print booklets, because they depend on the message and printer.
- b. It is difficult to show motions to attract reader’s attention.
- c. They could reduce the desire of reader if they contain too much information.
- d. They need a good care, because they are broken and lost easily.

2.2.2 Booklet Design

Nasirullah (2012) defines a booklet as one of graphic design products which are categorized as printed media.

Sitepu (2004) describes five elements of graphic design as described below:

- a. Line
In graphic design, line is divided into four: vertical, horizontal, diagonal and curve. Line is used to separate two parts of contents.
- b. Shape
Shape is a form of area which shaped because of line, color, dark-light hatching or texture.
- c. Space
Space is used to give a chance for readers to relax in reading, especially for long paragraph. It is also gives a sense of tidiness and wideness.
- d. Texture
Texture is the visual elements that show a sense of surface; it is used to achieve such a form, both real and apparent.
- e. Color
Color gives the impression of the message. For instance, red impresses passion, excitement, and spirit. Or purple impresses pallor, wilt and not spirit. The combinations among colors give a visual impression on graphic design.

While, According to Arsyad (1996), there are six elements of printed-based design that must be considered. They are consistency, format, organization, attractiveness, font size and space.

- a. Consistency
Try to be consistent in page, font, space, title, line, main text, and margin. The inconsistency will assume the bad and untidy design.

- b. **Format**
Use one column for long paragraphs and two columns for short paragraphs. Do not forget to separate the paragraphs which have different main idea of the text.
- c. **Organization**
Organize the text as good as possible to make the readers get the information easily. Use grid box form to separate each part of the text.
- d. **Attractiveness**
Introduce each part in different way to make the readers curious, so they read on the information more.
- e. **Font Size**
Choose a suitable font size based on the readers, messages, and target environment. Good font size for texts (text book or handbook) is 12 points. Avoid capital letters because it makes difficult in reading process.
- f. **Space**
Use the space to add some contrasts. It is important to provide the reader's concentration. This space could be: the space around title, margin, column space, opening paragraph space, line space and paragraph space. All these spaces aimed to improve the readers' readability.

2.2.3 Booklet Binding Methods

Since booklets combine more than one sheet of paper, these sheets need to be bound together. The binding techniques depend on the amount of paper and how professional the client needs the booklet to look (Empire Creative Marketing, 2015).

- a. Saddle-stitch (stapling) is the most popular booklet binding method. It is cheap, looks nice and fast printing. Booklets with a high page number are bound using the other sophisticated binding techniques, usually "wire-o" binding or "perfect" binding.

- b. “Wire-O” or spiral bound is popular for inter-company presentations as it is practical, but not very formal.
- c. “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.