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### ILLUSTRATION BOOK DESIGN OF THE DUMAI FOLKLORE "LEGEND OF THE SEVEN PRINCESSES"

<sup>1</sup>*Budiman*, <sup>2</sup>*Rezky Cahyafitri*

<sup>1</sup>Prodi Desain Grafis, Fakultas DKV, Universitas Widyatama, Indonesia

<sup>2</sup>Mahasiswa, Fakultas DKV, Universitas Widyatama, Indonesia

<sup>1</sup>[budiman@widyatama.ac.id](mailto:budiman@widyatama.ac.id),

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**Keywords: Book, Illustration, Illustration Book, Folklore, Riau Malay Culture.**

#### **ABSTRACT:**

The problem being studied is how to make the book able to raise the values of Riau Malay culture which are not widely known by the wider community and to be able to contribute to the preservation of the Folklore which is currently being abandoned by the younger generation. The title was chosen because the book which contains the story of Putri Tujuh was only left with 1 copy and was not reissued more than 10 years ago, so this story only developed among Old Community. Therefore, it is necessary for conservation efforts to reintroduce this story. The younger generation is the main target in the effort to reintroduce this story, and one of the things that can attract the interest of the younger generation is through Illustration.

**Keywords:** Book, Illustration, Illustration Book, Folklore, Riau Malay Culture.

#### **INTRODUCTION**

Today there are so many folk tales that are scattered throughout Indonesia, ranging from those whose names are often heard to folk tales originating from small, less-recognized areas. Folklore is usually a legend or fairy tale that is spread by word of mouth, where there is no official record of evidence related to events in the folklore, but there may be historical relics that can be seen. Folklore can also be a medium to introduce traditional values or characteristics of an area. Such as clothes, language, and lyrics, as well as daily activities in these folk tales. Indonesia itself is actually a country that is rich in folklore, where each region has at least one story that is spread among the local community. However, this seems to be eroded by the times. The large number

of foreign cultural influences that enter and are easily accepted in Indonesia have an impact on people who tend to prefer all aspects that come from abroad. Such as fairy tales abroad that are more popular than Indonesian folklore itself, especially by the younger generation. This is what drives the preservation of folklore, because if we examine it more deeply, Indonesian folklore itself also has an interesting plot, and a moral message that can instill positive values for the wider community. It would be very unfortunate if the folklore that plays an important role in a culture is simply forgotten even by the younger generation of the region itself, especially since there are also many folk tales originating from small areas that have not even been heard enough in their own country. One of the conservation efforts that have been considered quite effective is by documenting these folk tales in the form of books or e-books that are easily accessible to the wider community. Here, the author will take a Malay folk tale from Riau province, entitled "Legenda Putri Tujuh" or in English "Legend of the Seven Princess", this folklore is believed by the local community as the origin of the formation of a small town called Dumai on the coast of Riau province. In addition to the folklore that is still not widely known by the people of Indonesia, "Legend of the Seven Princess" also has an interesting plot, in the story there are Malay poems that can introduce how Riau Malay culture itself. The story of "Legend of the Seven Princess" itself has 2 versions, namely the old version and the new version. The new version of this story is learned through singing and dancing in the local content of Malay culture studied at the Junior Secondary Education level, but there has never been a written story like the book about this new version. So that the new version of the story is better known as a folk song by the local younger generation. While the old version of the story developed among parents and was once written in the book "Series of Dumai Folk Stories" by a local cultural scientist named Agoes S. Alam, but that book also only left 1 copy and was not reissued more than 10 years ago. For this reason, the author chose an old version of the story that contains a complete story about this story to be used as an illustration book. It is hoped that the younger generation, especially students, can also get to know the story of "Legend of the Seven Princesses" which plays an important role in their culture as a legend or folklore. There is also a historical relic in the form of the tombs of the seven daughters, which also makes this story interesting to be documented in the form of a story book with illustrations so that it is easy to understand and can be read attractively by teenagers and students.

### **LITERATURE REVIEW**

Reference in the work of the Dumai Folklore Illustration Book "Legend of the Seven Princess" is to study the story written in the book by Agoes S. Alam, entitled "Dumai Folk Story". In the book, there are several folk tales, one of which is the legend of the Seven Princesses. Then study the journal and the work of an illustration book belonging to Meliani Oktavia, a DKV alumni of the State University of Padang, entitled "Visualization of the Seven Princess Picture Book of Riau Province, Preservation of Traditional Values" in 2017. In the journal there is also an e-book containing pictorial stories about the Princess Legend. Seven (The book "Dumai Folklore Series" written by Agoes.

S. Alam and the journal "The Seven Princess Picture Book Visualization of Riau Province, Preservation of Traditional Values" in 2017 by Meliani Oktavia).

### ***Folklore***

According to Bascom (in Danandjaya, 1997), folklore is divided into three groups, namely:

#### ***Myth (myth)***

According to Bascom (in Danandjaya, 1997), myth is a folk prose story that actually happens and is considered sacred by those who have stories. Mite is characterized by gods or demigod beings. Events occurred in another world, or in a world that is not as we know it today, and occurred in the past.

#### ***Legend***

Danandjaya (1997) describes a legend as a folk prose story, which is considered by the owner of the story as an event that actually happened. Agreeing with the above expression, according to the Big Indonesian Dictionary (in Wikipedia, 2014) it is defined as folk tales in ancient times that have to do with historical events. In addition, according to Bascom, (in Wikipedia, 2014) legends are stories that have characteristics similar to myths, namely that they are considered to have really happened, but are not considered sacred.

#### ***Fairy tales***

According to Bascom (in Danandjaya, 1997), fairy tales are folk prose that are not considered true by the owners of stories and fairy tales that are not bound by time or place. Based on the description of the types of folk prose above, it can be concluded that the Legend of the Seven Princesses is categorized as myth and legend. This is because this story has the characterization of "Jin" which is a creature that does not come from the human world and also happened in the past. The story which is believed to be the early history of the formation of a small town called Dumai and there are also historical relics of the story in the form of the pesanggrahan / grave of the seven daughters can be categorized as a legend.

### ***Illustration Book***

#### ***Illustration***

There are theories, views, or ideas conveyed by experts regarding the meaning of illustration, along with the explanation:

a) Rohidi (1984)

Illustration is a depiction of something through visual elements in order to explain, explain, and beautify a text, so that the reader can feel directly through the eyes the impressions and characteristics of the motion contained in the story presented.

b) Soedarso (1990)

Illustration is a painting or drawing art that is perpetuated for other purposes, which can provide an explanation or lead to an understanding. It can be

concluded that illustration is a visual media that aims to clarify, and also decorate, writing or other written information. An illustration book is also a book that has several illustrations or visualizations of an interesting incident / event in the book, it aims to make it easier for readers to understand the contents of the story as well as to attract more attention.

### ***Types of Illustrations in Books***

Here are some types of illustrations contained in the book that can be used based on their needs:

- List or Table

A list or table is an illustration that is easy to make to summarize various information in the form of data about something that is considered too long in a book if it is explained through paragraphs or sentences. Examples include a list of prices for goods, flight schedules, comparison data, and so on.

- Diagram

Diagrams are details of a flow that are displayed visually to be efficient and effective. Such as photosynthetic flowcharts in plants or activity flowcharts.

- Graphics

Basically a graph is a description of information that represents the value of numbers in a data table. Graphs are used to make it easier to understand a set of data values in a concise, clear, and thorough manner at a glance. This illustration usually describes quantitative data.

- Cartoon

Cartoons are interpretive Figures that are symbolic of a person's attitude, situation, or particular event. Cartoons are used to convey messages quickly and concisely as well as attractive to the reader, this is because of the characters and faces that are easy for readers to remember.

- Pictures or Photos

A picture or photo is a type of illustration that is concrete and realistic. Both of these can be used to describe something and to overcome the limitations of space, time, and observations that are in accordance with the content of the discussion.

In the process of working on the illustration book "Legend of the Seven Princesses", the writer uses cartoon illustrations. This is because cartoons are able to give an interesting and appropriate impression to represent a certain situation / event in a story book.

### ***Design concepts***

#### ***Target Market and Communication Strategy***

In the process of working on this Illustration Book, those who will be consumers of the final design results are early adolescents and also teachers. This is because the cultural arts subject "Local Content of Malay Culture" in junior secondary education teaches about the dance and song of Putri Tujuh. The story line of Putri Tujuh also feels acceptable to adolescents, because there are conflicts that are deemed not to be understood by children.

#### ***Target Audience***

The target audience to be achieved from the design work of the Dumai Folklore Illustration Book "Putri Tujuh" is early adolescents or students who are in junior high school (SMP), aged 12 to 15 years.

-Demographics

Demographically, The Design of the Dumai Folklore Illustration Book *Legenda Putri Tujuh* can be classified as follows:

- a) Age: 12-15 Years
- b) Gender: Male and female
- c) Educational Background: Middle School (SMP)

-Geographical

The area that is the target in the Design of the *Crita Rakyat Dumai* Illustration Book "Legend of the Seven Princesses" is the province of Riau, Dumai City and its surrounding areas, which have a Malay traditional culture.

-Psychographics

Regarding the psychographics of the target audience in accordance with the design in this Illustrative Book, are:

- a) Personality: Having an interest and curiosity about local culture.
- b) Characteristics: Enjoy reading books and illustrations
- c) Social Class: All people from middle to upper class

### ***Communication Strategy***

The communication strategy in designing the Illustration Book is how to convey the goal of preserving the nearly lost folklore to readers in a more interesting way, especially to students and early adolescents. The story of the Seven Princess itself has conflicts that are not suitable for children, in contrast to most folk tales from other regions, so an age-appropriate approach is needed. However, efforts to preserve folklore are more effective when introduced to the younger generation, for this reason the concept of communication used in the design is to use illustrations, if only in writing, teenagers tend to be reluctant and feel bored when reading them. Illustrations will attract the interest of the younger generation, especially students and early adolescents. In the illustration books, there are cultural values that will be reintroduced, such as traditional clothing, traditional houses, and traditional Malay motifs which form the basis of the story of "Putri Tujuh". By inserting these values, it is hoped that the younger generation will also be more about local culture in Indonesia in a more interesting way. The text used in the illustration book also uses Indonesian, so that not only teenagers from the Riau area can read it, but from other regions throughout Indonesia can help preserve this folklore.

### ***Character Concept***

There are many characters listed in the story of "Putri Tujuh", so the writer divides the roles of these figures based on the following.

### ***Characterization***

A. Protagonist

1. Youngest daughter (Putri Mayang Sari). Characteristics:
  - Obey to the parents

- Loved her six sisters
- Humble

b) Physical Characteristics:

There are physical characteristics of the Youngest Daughter which are described in the book, but written in metaphorical terms. For that physical characteristics can be interpreted as follows.

- Long flowing black hair
- Pomegranate red lips
- Black and thick eyebrows
- Bright and soft skin
- Slender body and most beautiful face

Sultan of Sri Bunga Tanjung. Characteristics:

- Fair and wise
- Obedient to worship
- Stick to Customs - Customs

The Empress Mother. Characteristics:

- Motherhood
- Obedient and faithful
- Patient

Dato 'Treasurer. Characteristics:

- Clever and clever at talking
- Be wise
- Obey the Sultan

Jin Qunai. Characteristics:

- Mysterious
- Has a very strong supernatural power

-

B. Antagonist

The Crown Prince of Temiang Kingdom. Characteristics:

- Impatient
- Grumpy and arrogant
- Have high self-esteem

C. Supporting Figures

The six youngest Daughters

Dayang Encik Simah

Traders of the Sri Bunga Tanjung Kingdom

Emissary of the Kingdom of Temiang

Commander of War of the Second Kingdom

Loyal Business Country

Sri Bunga Tanjung Job Residents

***Character Visualizations***

Not all characters in the story "Putri Tujuh" will be visualized, only important figures and figures who play a role in certain scenes will be visualized. This is because the illustrations in the book only show scenes that are considered prominent so that they can help the reader understand the story.

The characters to be visualized are as follows:

### *Putri Bungsu*



**Figure 1. Digital Visualization of Putri Bungsu**

The visualization of the Putri Bungsu character that was finally chosen was the result of combining Alternatives 1 and 2, namely a young female character with olive skin, long black hair and a little wavy to show a 'thick' impression and also a small nose. This is also a visualization of the physical characteristics of Indonesian women in general. The face of the youngest daughter is also visualized to be rounder, this is because the youngest daughter is the smallest sister so that a rounder face can convey the message "younger"

The visualization of the character of the youngest daughter is wearing yellow Malay "Baju Kurung", this refers to the Malay customary rules regarding the color of clothes, where the yellow color is worn by relatives of the King or people in power at that time. The Youngest Putri character also wears a brown shawl to show her "old" side, and holds a hibiscus flower to symbolize beauty. This is because the Hibiscus flower is a flower that is often found in the Riau Malay area, besides that there is also a philosophy about the Hibiscus flower which in Malay society symbolizes the beauty of a simple Malay girl, unlike the rose which is fragrant and has alluring colors. Malay girls have a simple and humble beauty. (Source: Tuan Darwis Moh Saleh, a local cultural observer who also manages the Dumai City Flag Theater and Bakau Studio).

### *Putra Mahkota (The Crown Prince)*



**Figure 2. Digital Visualization of Putra Mahkota**

The visualization of the figure Putra Mahkota of Temiang Kingdom is the second alternative, this is because the sketch of the character in Alternative 1 seems older, while Putra Mahkota is a prince who is still young. The sharper visualization of the eyebrows, the more defined facial lines, the bigger nose and the darker skin tone are expected to convey the impression of a more masculine character. The eyes that are slightly drooping and the shape of the lips that are not too wide are also expected to give a "cynical" impression. The visualization of the clothes used by the crown prince is a visualization of the traditional clothes of the Kingdom of Aceh. This is because in the story book it is written that the Kingdom of Temiang originated from Aceh. The visualization on the clothes that is highlighted is the accessories "KUPIU MEUKEUTOP" as a symbol of Aceh Culture itself which is expected to represent the clothing of the region as a whole.

### ***Sultan dan Bunda Permaisuri***



**Figure 3. Digital Visualization of Sultan and Bunda Permaisuri**

The visualization of the character of the Mother of the Empress is a mother who is loving, obedient to the Sultan, and also not demanding. For this reason, a more detailed facial line on wrinkles - facial wrinkles, thin lips, and also a paler skin tone is hoped to be able to visualize the character of "Mother" well. The drooping eyebrows are also a form of visualization of the "protagonist" character. Not much use of accessories in clothes can also give the impression



of a simple and humble mother. While the Sultan is also a father figure who is wise and devout in worship. The visualization of the Sultan's character is not much different from the Mother Empress because both of them visualize the "Protagonist" character and also the elderly, it's just that the facial lines are made firmer and the darker skin color aims to give a "masculine" impression. The clothes used in the visualization of the figures of the Mother of the Empress and the Sultan are traditional Riau Malay clothes which are visualized in a simpler way, but still with details of golden Malay motifs. This is because the traditional Riau Malay clothing is made of songket material which has previously been woven with Malay motifs using gold thread. The use of yellow and gold in clothes follows local customary rules, namely the colors used by the King's relatives and also the ruling officials. While black according to color psychology symbolizes strength and elegance, and gray symbolizes calmness, maturity, and maturity. For this reason, the combination of these colors produces black which tends to resemble dark gray, it is hoped that it can give the impression of a wise old man and has the power to lead the country well (<https://psyline.id/arti-dan-pentuk-warna-bagi-psikologi-manusia/>).

#### *Dato' Bendahara*



*Figure 4. Digital Visualization of Putra Mahkota*

It is not written in the story book whether Dato Bendahara has an older age than the Sultan. The word Dato / Datuk itself in Riau Malay culture is an honorary title given by the King who is in power for people who have high titles, but Dato or Datuk can also be interpreted as Elderly people in Malay. For this reason, the visualization of this character is the figure of a grandfather / older person who is wise and respected. It is hoped that the visualization of hair covered with gray hair and more detailed facial lines or facial wrinkles will give the character the right impression, while the long beard is able to give the impression of a knowledgeable and wise person. The use of blue in clothes also follows the customary rules of Riau Malay, where the blue color is also worn by parents who come from Raja's relatives. Psychologically, the blue color also symbolizes a person who is intelligent and good at communicating, where Dato 'Treasurer is also a clever and articulate character (<https://goodminds.id/arti-warna/>).

### *Saudari Tertua*



**Figure 5. Digital Visualization of Saudari Tertua**

The purpose of the visualization of this supporting character is as a representative of the other six youngest sisters, and also as a form of comparison between the beauty of the youngest princess and her six other sisters. So that there are no special details that are displayed by the visualization of this character. The final visualization chosen from this character is Alternative 2, this is because Alternative 2 shows a more mature and humble side just like the other sisters. Meanwhile Alternative 1 is more childish and cannot give the impression of being "humble".

### *Rakyat Biasa*



**Figure 6. Digital Visualization of Rakyat Biasa**

This character visualization aims to emphasize a scene that is considered to be highlighted in the story "Putri Tujuh". Where there was an incident of war which resulted in chaos in the country of Sri Bunga Tanjung. The war also claimed many victims and overwhelmed the surrounding community. The parties most affected by the war are women and children. For this reason, visualizing women and children in the midst of war is the best choice to highlight this scene. The visualization of a woman crying while carrying a baby to give a "dramatic" impression and also wearing green clothes that follow the Riau Malay customary rules which means the color of the clothes worn by ordinary people.

### *Jin Qunai*



*Figure 7. Digital Visualization of Jin Qunai*

It is not clearly written about the physical characteristics of Jin Qunai in the story books and it is not explained whether Jin Qunai is a giant or an incarnation of a certain creature. But in the story it is implied that Jin Qunai has a mysterious and quiet personality, so the writer decided to visualize Jin Qunai as just a silhouette covered in night fog. It also aims to strengthen the mysterious impression, with the shape of the eyes that are pointed upwards and glow red, it is hoped that it can give the impression that Jin Qunai is a supernatural figure who has enormous power.

#### *Visual Concept*

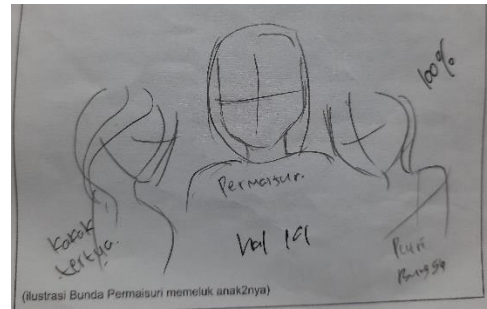
There are 2 visual styles used in the design process of this Illustration Book namely Freehand Illustration which dominates illustrations in books and Vector Art for illustrations of Malay motifs tucked into the book. Both have a 2-dimensional cartoon visual style so that the resulting illustrations are not detailed and resemble cartoon characters (unrealistic). Applications or software used in this illustration process are Medibang Paint, CorelDraw, and Adobe Photoshop.

#### *Working Process*

The process of working on the illustrations in this Folklore Illustration Book is by making an initial sketch, then making an outline and finishing with coloring, background, and details in the illustration. Meanwhile, for the illustration of Malay motifs, the writer applies the Vector Art technique by tracing the Malay motifs that have been obtained through a survey and interview process at Wan Fauziah's Songket Malay House Business, "Rumah Songket".

#### *Rough sketch*

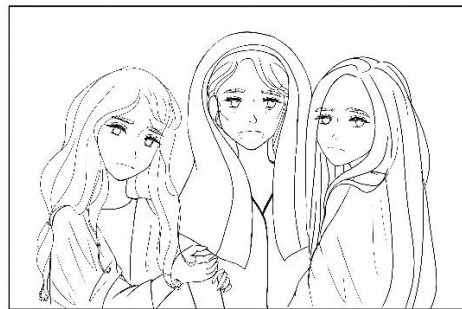
This illustration process begins with the process of making a rough sketch with a pencil on A4 size HVS paper which has been made a Storyline so that it is structured based on the scene or scene in the story book. This rough sect is a guide or initial illustration in the process of making digital illustrations.



**Figure 7. Rough Sketch**

### ***Digital Outline***

After the rough sketch work is complete, the writer continues the process of making the outline digitally. The description of the rough sketch will be redrawn in more detail using Medibang Paint Software.



**Figure 8. Digital Outline**

### ***Digital Finishing***

After the outlining process is complete, the final process is digital finishing by providing color, background and some details in the illustration. Such as detailed motifs on clothes and coloring details shadow and shading. This process is done using Medibang Paint Software and also Adobe Photoshop as finishing touches.

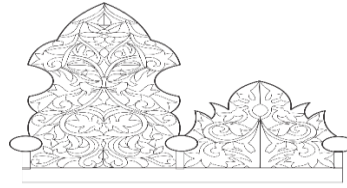


**Figure 9. Digital Finishing**

### ***Illustration of Malay Motif***

The process of working on this Malay motif illustration is a Vector Art technique by tracing the Malay motifs that have been obtained through a survey and interview process at Wan Fauziah's Songket Malay House of Business "Rumah Songket". This Malay motif illustration will later be used as

details in clothing and buildings in the book, and will also be used in the design of the pages and covers of the illustrated book.



**Figure 10. Malay Motif Illustration of Pucuk Rebung**



**Figure 11. Malay Motif Illustration of Siku Keluang**



**Figure 12. Malay Motif Illustration of Payung Sekaki**

### **Typography**

The type of font used in this Illustration Book is Longa Iberica. The characteristics of this font itself are inspired by ancient Roman scripts (Visigothic, Proto-Gothic, Gothic) with a sleek and tall font with slightly curved corners, so that it can display historical letter styles. Characteristics like this font are widely used in fairy tale books, so it is hoped that it can give a classic impression and is suitable for legendary stories such as the story of "Seven Princess".

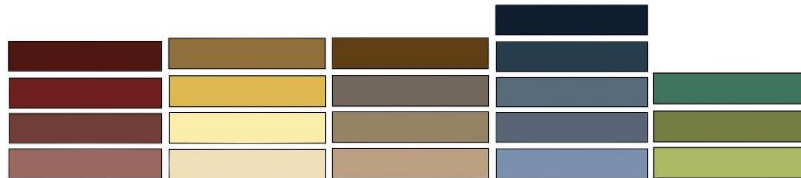
The quick brown fox jumps over the lazy dog. 1234567890

**Figure 13. Example of Using the Font "Longa Iberica"**

### **Color Schemes**

The story of "Putri Tujuh" is a legendary tale that ended tragically, therefore giving it a dark color tone is the right step to convey the story of the tragedy, such as dark blue to depict a tense night. But do not forget that this story is a

legend and folklore that is believed to have really happened in the past, for that the colors used are also colors that give an old impression, such as light brown and light yellow. The use of the gold color also aims to convey the values of Malay culture, this is because Malays have customary rules regarding color, especially on clothes. The golden thread for the Riau Malay community symbolizes power and also honor for high-ranking officials in the region.



*Figure 13. Color scheme used in the book*

### ***Media Concepts***

Visual composition designed based on the needs of each page of the book. This aims to give the reader a consistent design impression.

### ***Cover***

Cover is an important category in a book, because through the cover the reader can guess what story a book will present. In other words, the cover is the "face" of the book. Therefore, the cover should be designed as attractive as possible but still be able to give a first impression that matches the contents of the book. The cover composition in the design is to present the youngest daughter who is the main character in this story, with a forest background and dark colors like a dark sky to represent the "tragedy" side of this story. In addition, the cover also displays an illustration of the traditional house "Selaso Jatuh Kembar" which is a traditional Malay house that aims to display Riau Malay culture itself. While the back cover contains a synopsis of the entire book. The back cover is designed like a Riau Malay songket cloth but is displayed simply. The giving of Malay motifs is only at the top and bottom corners; this is intended so that no design disturbs the synopsis text. The synopsis text is also written in gold because the Riau Malay songket cloth itself is woven using gold thread. At the bottom of the front and back covers, there is the same layout design on each page in the book in order to maintain consistency in the layout of the book.



Figure 14. Front and Back Cover Design

**Introduction Pages**

The introductory page is the first page in the book which contains the foreword and the author's intent and purpose in the process of designing this Folklore Illustration Book. Next to the cover page there is also a copyright sheet which contains information about the copyrights of the authors and illustrators involved in the design of this illustration book.

This cover page design was inspired by the invitation design; this is because the introduction in the book is also something that can invite readers to read the entire book. By continuing to provide elements of Riau Malay Culture such as the Malay songket motif which is also used on the back cover.



Figure 15. Introduction Page Design

**Opening Page Design**

The opening page is on the left side of the first page. The opening page is simply a decorative page designed like a Riau Malay songket woven cloth, with a Malay motif woven with gold colored threads.



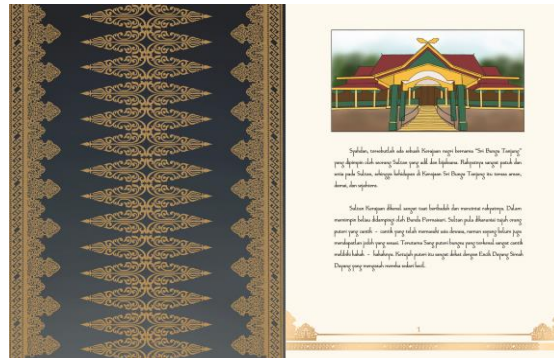


Figure 16. Opening Page Design

### Layout

The page layout is designed like a typical folklore book, with a classic design style. Each sheet in the illustration book uses cream or brownish colored paper to give the impression of paper from old books that have faded in color. Illustrations that highlight an event in the scene are placed above or below the writing to make it easier for the reader to read the story. At the bottom, where the page numbers are placed, the layout design is like a frame using a Malay songket motif. The layout design is given a gold color with light shading to give it a "luxurious" impression.

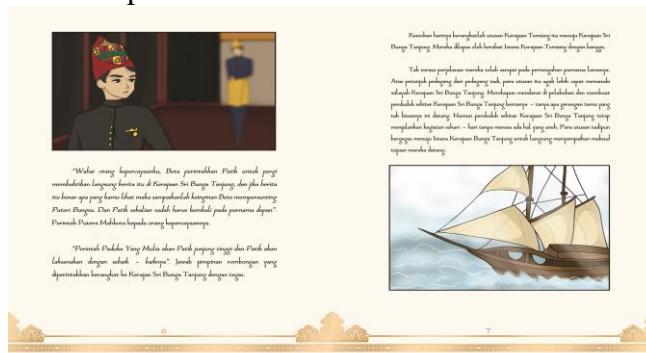


Figure 16. Layout Design

## RESULTS AND DISCUSSION

### Discussion

The work from the design of the Dumai Folklore Illustration Book "Legend of the Seven Princess" will be in 2 forms, a physical book and an electronic book (e-book). These two things will be detailed as follows:

#### Physical Books

The design work in the form of a physical book will later be submitted to the local Customary Institution Library, this is an effort to replace Agoes S. Alam's Dumai Folklore Book which contains the story of Putri Tujuh which has been lost and has not been published since 10 years ago. With the physical book in the local Traditional Institute Library, it is hoped that it will be able to reintroduce the stories of Putri Tujuh to the younger generation. Details regarding the shape, material and structure of the physical book are as follows:

#### Details of book sizes



The book size is designed with A5 paper size, not too big and thick. This is in order to make it easier for readers to carry books everywhere.

Cover: 14.8 cm x 21.0 cm (A5)  
Content: 14.8 cm x 21.0 cm (A5)  
Multiple pages: 30 pages

### ***Book material***

The material for the book is also designed to use paper that is not too thick and light, and also aims to emphasize the practicality of the book itself. In addition, book materials are not too expensive so that books can also be distributed at affordable prices, because it is adjusted to the target audience of teenagers or junior high school students who depend on pocket money.

Cover: Art paper 150 gsm with matte lamination  
Contents: 100 gsm thick HVS

### ***Book Structure***

The structure of the book is not much different from that of fairy tale books in general. Namely packaged in a simple manner by directly displaying the contents of the book.

- a. Cover / Book Cover
- b. Copyright Sheet
- c. Book Introduction
- d. Opening Page
- e. Book Contents

### ***E - Book***

E-Book aims to make it not only people in certain areas who can access this book, but also people throughout Indonesia who can access this book. Therefore, the stories in the book use Indonesian, so that the aim of reintroducing Dumai Folklore to the wider community can be achieved properly. In the book, there will be a bookmark containing a barcode to access the E-Book, the reader can simply scan the barcode using a smartphone.



Figure 17. Bookmark and Barcode Design

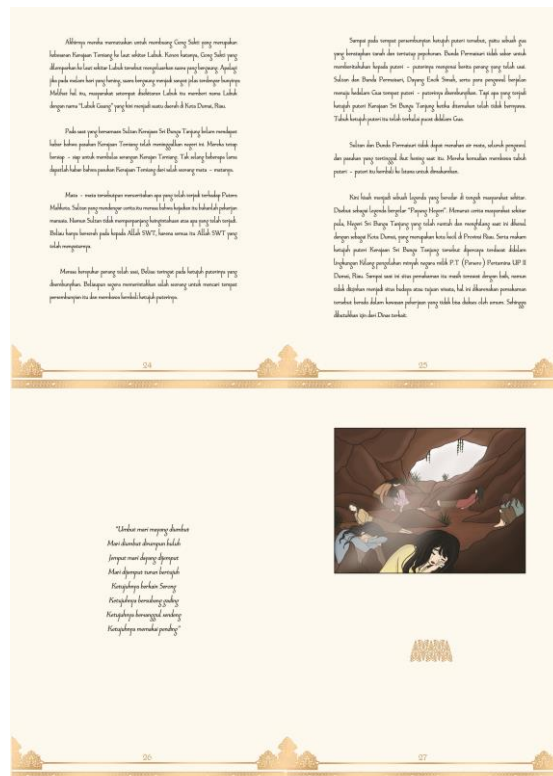
RESULTS











## CONCLUSION

Based on the above discussion, it can be concluded that nowadays many legends such as folk tales are being forgotten and are not widely known by the younger generation, especially those from small areas. This is also due to the lack of effort in preserving the folklore. Most of the books containing folk tales come from well-known areas, such as Timun Mas, Malin Kundang, and also Sangkuriang. In fact, Indonesia has many interesting folk stories that deserve to be disseminated. If this is allowed to continue, legends like this will sink in name when compared to foreign tales that are more favored by the younger generation. With the design of the Dumai Folklore Illustration Book "Legend of the Seven Princesses", it is hoped that it can be a way to preserve legends, especially those from small towns. In addition to presenting folk tales in a way that is attractive to the younger generation, namely Illustration Books, this design is also expected to convey elements of Malay culture through cloth motifs and traditional houses that are included in the book.

## SUGGESTIONS

The author's suggestion to the younger generation is to want to be open again to their own local culture, one of which is Folklore. As well as to the local government and traditional institutions to make efforts to preserve these legends. Because it would be very unfortunate if one of the cultural heritages in the form of folklore was eroded by the times and lost to stories from abroad.

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