

Illustration Book Design to Introduce the Legend of Tuk Jimat Bende in Bumijawa Village

Nur Zaidah Padlun^{1)*}, Pratama Bayu Widagdo²⁾

^{1,2)} Fine Arts, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia

*Corresponding Author

Email : nurzaidah@students.unnes.ac.id

How to cite: Padlun, N. Z. & Widagdo, P. B. (2025). Illustration Book Design to Introduce the Legend of Tuk Jimat Bende in Bumijawa Village. *Gorga : Jurnal Seni Rupa*, 14 (2), 504-513.
<https://dx.doi.org/10.24114/gr.v14i2.68473>

Article History : Received: August 14, 2025. Revised: October 3, 2025. Accepted: December 31, 2025

ABSTRACT

This research aims to introduce the story of the Legend of Tuk Jimat Bende of Bumijawa Village by designing an illustrated book. The design method has two stages: the preparation stage, which includes data collection, data analysis, synthesis, and determination of the design object, and the creation stage, which includes pre-production, production, and post-production. Data was collected using interview instruments, observations, documentation, and questionnaires to support the work process. The data obtained was analyzed using 5W+1H questions, which continued in the synthesis process. The design results at the stage of creating works in the pre-production process are in the form of design concepts that produce keywords to make the design process more manageable. Verbal concepts take the form of text narratives. These have been processed and included in an illustrated book. According to the target audience, the media and visual concept is an A5 illustration book with digital techniques and a semi-realist visual style. The production process involves creating digital sketches and colouring them in warm tones. The editing process combines illustrations and narratives. Post-production related to social media platforms is used as a medium to introduce legendary stories through electronic books or e-books. In terms of technology, it is expected to disseminate information about legendary stories, which helps preserve the region's cultural heritage. Through illustrated books, the legend of Tuk Jimat Bende slowly brought regional traditions to be widely known.

KEYWORDS

Design
Illustration Books
Legend
Tuk Jimat Bende

This is an open access
article under the CC-
BY-SA license



INTRODUCTION

Indonesia is a country rich in tradition and culture. Culture is a habit of life that has an abstract, broad, and complex nature. In the community environment, communication can be influenced by cultural aspects. In this regard, human social activities are closely related to culture (Pratama et al., 2022). Other research describes culture as the beliefs, morals, knowledge, skills, and habits that all human beings have in society (Priambadi & Nurcahyo, 2018). Several elements can shape culture, such as language, clothing, religious systems, customs, or even works of art (Rizki Barus et al., 2022). A cultural tradition is one of the elements of art. This tradition is a form of manifestation of culture that forms a group identity in society.

There have been many cultures or traditions in various regions of Indonesia, which have uniqueness and characteristics. One of them is a tradition in the form of Jamasan Tuk Jimat Bende in Bumijawa Village, Tegal Regency. This tradition has been carried out for generations by the community for a long time. Based on the story of one of the keymen named Mr. Siswoyo (29/05/25), he revealed: "Jamasan Tuk Jimat Bende is a process of cleaning or washing an heirloom in the form of a kenong with a diameter of 30cm. It is called 'Bende' and is a form of gratitude for the blessings

given. The community believes that the water used to wash can heal and distance themselves from an accident".

This tradition is closely related to one of the spring water sources in the Bumijawa village. The spring is called the Bulakan spring. This spring water source flows throughout the year and never runs dry, so its existence is taken advantage of by one of the bottled water companies, "ADI". However, behind its existence, many people from the Bumijawa village still do not know the beginning of the formation of the spring water source.

The results of the questionnaire distributed by the author revealed that most people were unaware of the details surrounding the formation of the Bulakan spring. The data also revealed that people of female gender, in the age range of 16-24 years, are the most significant contributors to ignorance about the story of the formation of the Bulakan spring source. The narration of Ari Sanjaya, a cultural activist from Bumijawa village, strengthens this statement (02/06/25), who explained: "The story of the formation of the Bulakan spring source has spread, and most of those who know the story are the older generation. Today's young generation does not care much about things related to culture. They often think that learning about culture is an ancient thing. However, if this continues to be left unchecked, how will the state of culture in the future and one day it will be lost to the erosion of globalization".

The research discusses the values contained in the Jamasan Tuk Jimat Bende tradition, such as the value of worship education, monotheistic education, and moral education (Syafa'ah & Azis, 2024). However, the study does not discuss the origin story of the Bulakan spring source, which is related to the tradition. Regarding this, the author tries to introduce the story of the formation of the Bulakan spring source through the medium of an illustrated book entitled The Legend of Tuk Jimat Bende.

Illustrated books help convey messages because they are visually appealing and can present information in detail (Muttaqin et al., 2017). Another study revealed that using illustrated books for legend stories can increase the reading interest of the younger generation. Additionally, this can be a means of preserving the legendary story so that it does not become lost amidst the progress of time (Adiputra et al., 2021). In the process, illustration cannot be separated from the term drawing because it is related to creating two-dimensional visual works that aim to depict an event (Rizki Barus et al., 2022). Meanwhile, in its development, illustration has become an expression of visual language that emphasizes the consideration of aesthetic aspects in its creative process and the exploration of techniques that support illustrative images to produce specific effects (Ulfah & Budiwiwaramulja, 2019).

Based on this background, this research aims to produce an illustrated book that tells the story of the Legend of Tuk Jimat Bende in Bumijawa village. Using illustrated books as a medium, the legend of Tuk Jimat Bende will continue to be preserved, ensuring that the tradition of Jamasan Tuk Jimat Bende does not disappear over time.

METHOD

The design method has two stages, namely the preparation and creation stages. The preparation stage includes data collection, analysis, synthesis, and determination of planning objects. Meanwhile, the creation stage consists of the pre-production, production, and post-production stages.

1. Preparation Stage

The preparation stage begins with the data collection method, which is both qualitative and quantitative. Qualitative data were obtained through interviews, observations, and documentation. Several sources were interviewed. The first interview was with Mr. Siswoyo, the *keyman* or the person responsible for guarding an heirloom. The interview aimed to get a complete story about the legend of Tuk Jimat Bende. The second interview was with Ari Sanjaya, the *founder* of Bumijawa cultural heritage activists (Pagar Bumi). The idea behind the interview was to get a different perspective on the well-known story, which the first speaker may not have explained in enough detail. Furthermore, I made observations of several places related to the legend. Then, for documentation, it is done to collect documents to strengthen the legend story, usually in the form of photographs, paintings, or historical records.

The questionnaire was then used as a quantitative research method. It was distributed to 60 Bumijawa District respondents via a Google Form. This method aims to find out how many people are not familiar with the story of the legend of Tuk Jimat Bende in Bumijawa Village. The data analysis used in this study uses the concept of questions formulated into 5W+1H, including what, when, where, who, why, and how. Meanwhile, synthesis is the result or conclusion of data analysis related to *keywords* proper for media reference in creating design concepts.

The object of this design is in the form of an illustrated book that introduces the story of the origin of the Bulakan spring source. The design of this book uses a *semi-realist visual style* because it is suitable for the target audience with an age range of 16-24 years. Target audiences include:

1. Demographic : The younger generation in the age range of 16-24 years old
2. Psychography : Love to read, care about culture
3. Geographic : Bumijawa Village and its surroundings

2. Creation Stage

The creation stage includes pre-production, production, and post-production stages. The pre-production stage is related to preparing several concepts, including design, verbal, media, and visual ideas. Furthermore, the production stage involves a design process that starts with making sketches, coloring, *editing*, and finalization. At the post-production stage, the focus is on formulating media and distribution strategies for the illustrated book about the legend of Tuk Jimat Bende.

RESULT AND DISCUSSION

This research focuses on making an illustration book as a medium to introduce the legend of the Bumijawa Village, which will be described in two stages, namely as follows:

1. Preparation Stage

Data Collection Results

The interview results with the resource person, Mr. Siswoyo, obtained a manuscript he wrote containing a complete story about the legend of Tuk Jimat Bende. Based on an interview on Thursday, May 29, 2025, Mr. Siwo revealed that the story of the legend of Tuk Jimat Bende has been widely circulated in the community, especially the older generation. This story is spread directly through word of mouth without adequate media intermediaries. In addition, Mr. Siwo revealed that this legendary story is related to the history of Bumijawa village, as evidenced by the existence of a process called "*babat alas*" aimed at Islamizing the Bumijawa village. Then he also explained that this legend is closely related to Islam. The following is the author's documentation during the interview with Mr. Siswoyo.



Figure 1. Key Interview

The second interview was conducted with Ari Sanjaya, founder of the Pagar Bumi cultural heritage activists of Bumijawa Village, on Monday, 2 June 2025. Based on the interview, the information obtained focused on the discovery of bende heirlooms and jamanan traditions found in Dutch historical records in 1902, written in the 1860s. Then it is further evidenced by the existence of a prominent figure related to this bende heirloom, namely Mbah Camuluk or Mbah Sunan Mayakerti, in the Dutch records in the Priangan kingdom in the 8th to 15th centuries AD. Regarding that, the resulting story has a slight difference. Mbah Camuluk discovered the first Bende heirloom, and the current person in charge is a descendant of the second person who rediscovered the Bende

heirloom after losing it. The incident occurred between the 1700s and the 1800s. The following is the author's documentation during an interview with Ari Sanjaya.



Figure 2. Interview Pagar Bumi

Continue the observations made by the author by visiting a place in the form of a Bulakan spring source, which is closely related to the story of this legend. This observation is a reference in making book illustrations that use the background of the Bulakan forest. The following is documentation from the observation of the place that the author visited.



Figure 3. Sources of Bulakan springs and Bulakan forests

In addition, the author also collected several documents used to strengthen the data in the form of paintings from historical records in 1850 and photos taken in 1940 about one of the places in the legend story, namely the Sijanggleng rice fields and the state of the village in ancient times.



Figure 4. Paintings and photos of Sijanggleng rice fields

Meanwhile, the results of the questionnaire distribution indicate that 16-24 years old (60.4%), with female gender (79.2%), have heard the story of the origin of the source of the Bulakan spring (77.1%), but do not know in detail the story of the legend of Tuk Jimat Bende (54.2%). Furthermore, the legend story is disseminated through word of mouth (71.9%), and there is a need to preserve the legend of Tuk Jimat Bende (81.3%). In addition, respondents often use social media TikTok (46.9%) and Instagram (18.8%). In addition, respondents also like to read (87.5%), prefer print and e-book versions (53.1%), the preferred visual style is *semi-realist* (46.9%), and the preferred color tone is warm latte (31.3%).

Data Analysis Results

The data obtained is then analysed using the 5W+1H question formula. The following outlines the process:

- a. *What was* the problem that occurred? In this design, the background is that many young generations do not know or preserve the traditions or culture in their area.

- b. Why can this problem occur? The causative factor could be the younger generation's declining awareness of culture. This is evident from the results of the questionnaire, which show that most of the younger generation are unaware of the legend of Tuk Jimat Bende. Based on this, the times will easily erode hereditary traditions related to legendary stories.
- c. *Who is* the target audience? The young generation aged 16-24 years is the target audience in designing this illustration book.
- d. When did this problem arise? This problem started a long time ago, when the legendary story only reached the older generation, so the story that is currently developing is incomplete.
- e. *Where does* this problem occur? It occurred in the Bumijawa village area and its surroundings.
- f. *How is* the solution to the problem? New media that introduces a culture to the community can overcome this problem. Seeing the young generation who like to read encouraged the author to create an illustrated book telling Tuk Jimat Bende's legend. This illustration book is packed with illustrations and language that is easy to understand, so that various generations can use it.

Synthesis and Object Results

Based on the analysis results, the younger generation tends to ignore the introduction of traditions or cultures in an area. Regarding this, there needs to be an effort to involve new media in the form of illustrated books as a means of introducing legendary stories. The book was chosen as the medium because books can survive and continue to be enjoyed by many people (Masnuna & Zakiyah, 2020). This illustrated book contains the complete story of the origin of the formation of a spring water source related to one of the traditions in the Bumijawa village. The language used in this illustration book uses simple language.

This book will be printed in A5 size (*portrait*) with full illustrations on each page and written to clarify the content. The technique in this illustration book uses *digital* media with a semi-realistic visual style, where the illustration image is made similar to its original state, combined with a specific styling (Permatasari & Fiyanto, 2023). This illustration book uses colour references widely liked by the target audience.

2. Creation Stage

Pre-Production

This stage will be explained using several concepts related to the preparation process before production. The concept contains design concepts used as a process of creating design ideas, verbal concepts contain story processing and language styles used, media concepts related to the media used, such as book sizes, and visual concepts associated with the selection of illustration styles, colors, typography, and layout (Perdana et al., 2021). The following is a complete description of the four concepts:

Design Concept

This stage relates to the keyword search process, simplifying an imaginary book's design (Masnuna & Zakiyah, 2020). Following the keyword search process, the following were selected: 'forests', 'spring water sources', 'bende', and 'drought'. Forest means that most of the events of legend occur in a forest. The term 'spring source' in the story refers to a primary object. Bende is one of the heirlooms mentioned at the time of the emergence of spring water sources. Drought is the primary trigger for locating spring water sources. These keywords could help with designing an illustration book for Tuk Jimat Bende.

Verbal Concepts

This stage is related to processing a story script that involves a simple language style so that it is easy for the audience to understand (Perdana et al., 2021). The script for the legendary story was obtained from the locksmith. However, the order of the language used is still messy. The manuscript was processed to make it more transparent and straightforward so that it could fit on every page of the illustrated book.

Media Concept

This design uses A5 book media 21 cm x 14.8 cm in the shape of an A5 *portrait* entitled "The Legend of Tuk Jimat Bende Bumijawa Village". The material used is paper *Cts* 150 gsm for the

contents of the book, and the book cover is bound using *soft cover* with paper *Ivory* 230 gsm, at the *Cover* front using the main character of Mbah Warta, who carries a *gang* and Egret with a forest background. This book contains illustrations in the form of visualisations of two-dimensional works, which serve as a medium for conveying information to the public (Permatasari & Fiyanto, 2023). This book contains the story of the origin of the Bulakan spring. This story conveys various messages to readers to maintain the traditions or culture that exist in an area. The back cover will display a synopsis of the book's contents. In addition, publishing this book involves the TikTok and Instagram platforms so that the public can easily find information related to the book.

Visual Concepts

The visual concept in the design of this illustration book is as follows;

- Illustration using digital techniques with a semi-realistic visual style. Digital methods use software and computers to create digital paintings, vectors, collages, and patterns (Permatasari & Fiyanto, 2023). According to Aryanto (in Permatasari & Fiyanto, 2023), *semi-realism* can be defined as a style created by the process of combining realist styles with cartoons, and usually produces works that entirely resemble the original form or are made with a specific styling.
- Color is not just for beauty; it can also represent feelings and atmospheres (Mayer, 2013). The colors used in this illustration book are *warm latte*. The illustrations made will seem warmer.
- Typography deals with the typeface chosen. *Font* used in this illustration book is *Soft Marshmallow Turbo*. This typeface was chosen because it is flexible and suitable for use as text in this legendary storybook. According to Carina (2019) letters play a reasonably significant role in the communication process through their form and style.
- This layout is related to adjusting illustration elements to create a beautiful and orderly work. The design of this book uses a symmetrical composition of elements on each page. Although the composition of the illustrations is more than the writing, the arrangement is made the same for each page.

Production

The illustration book design process begins at this stage and involves sketching, colouring, editing, and finalising. Here is a complete description of each method:

- This process involves creating digital sketches using the Ibis Paint X software. These sketches combine the ideas, functions, and meanings of images to create new shapes that can be used in design (Nurcahyo, 2022). The author is looking for image references to make working on the illustration sketches for each page easier. Here is an example of a sketch made by the author.

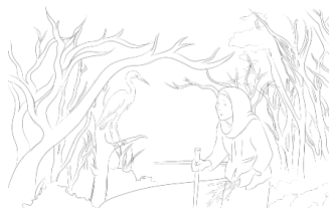


Figure 5. Sketch

- Once the sketch is complete, basic colouring and shading techniques add detail. The author uses the help of the Ibis Paint X software by involving several *brush* choices. The *brush* used for the base color is a *dip pen (rough)*. For the detailed coloring process (*shading*), the author uses round brushes (particles) and *blending brushes*. In addition, the author uses certain types of *brushes* that produce visual elements of leaves, water, and sky in a short time.

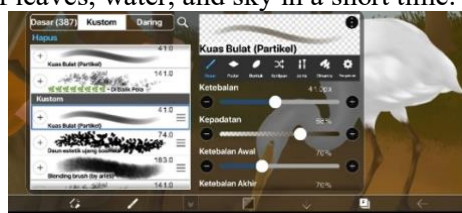


Figure 6. Types of *brushes* used

- c. The editing process, this stage is related to the process of providing text and then continues with the process of *layout* into a book that is ready to be printed. The author uses *Adobe Photoshop 2021 software* to add story text. The *font* used is *Soft Marshmallow Turbo* because of its flexible shape, which is suitable for the type of legend illustration book. In addition, the author added a brightness effect to the illustration so that the result did not look dark during the printing process. After that, the following process combines several illustrations to become a print-ready book. The author uses *the Adobe Illustrator 2021 application software* in the layout process. Here's what *the editing* looks like using *Adobe Photoshop 2021*.



Figure 7. Photoshop view

- d. Finalization, the book layout process is displayed as follows;
Below is the front and back cover of the illustrated book of the legend of Tuk Jimat Bende Bumijawa Village.



Figure 8. Book cover

The front cover contains the figure of Mbah Warta carrying a *bende* and an egret with a forest background. In addition, a book title highlights the sentence Tuk Jimat Bende in green while the writing of the legend and the Bumijawa village is white. The back cover contains an illustration of a tree on the left side. Then there is a synopsis of the illustration book.

In addition to the cover, the following are some displays of the contents of the illustration book of the legend of Tuk Jimat Bende Bumijawa Village.





Figure 9. Final contents of the book

Illustrations on pages 5 and 6 contain the interaction between the egrets and Mbah Warta, who met in a forest. Pages 7 and 8 contain the character of Mbah Warta, who helps the egrets to dig the soil in a forest. Pages 9 and 10 contain the discovery of bendé heirlooms from a spring source in a forest. Pages 11 and 12 contain the figure of Mbah Warta and the egrets drinking water from the source, and then Mbah Warta brings *it* home. Pages 13 and 14 feature Mbah Warta, a character who stores the Bendé in a box. When he falls asleep, the figure is given a dream in which he is tasked with caring for the heirloom, thus carrying out a tradition on a particular night. Pages 15 and 16 depict an interaction between an egret and a grandfather in a forest, discussing the discovery of a spring. Pages 15 and 16 contain an interaction between an egret and a grandfather in a forest who discusses discovering a spring source. Pages 17 and 18 contain the figure of a grandfather reclining on a hill to find out how to bring water from the source to his rice field. And on pages 19 and 20, the grandfather carried water from the source to his rice field using a stick, forming a river.

Post-Production

This stage is the last stage of making an illustration book of the legend of Tuk Jimat Bende in Bumijawa Village. This stage is related to distributing illustration books to the public. Based on the author's questionnaire results, most of the audience is interested in whether the illustrated book will be made available as an e-book. An e-book is a book created in digital form and read using a computer or a reader-specific tool (Zahfa Fitria Rifdaniar, 2019). This can make it easier for the story of the legend of Tuk Jimat Bende to be accepted by the community amid existing technological

developments. In addition, the author also uses social media to spread this illustrated book of the legend of Tuk Jimat Bende.

CONCLUSION

This research succeeded in creating an illustration book of the legend of Tuk Jimat Bende in Bumijawa Village. Data was obtained and processed during the preparation stage using the 5W+1H analysis formula (what, when, who, why, where, and how). The visual illustrations in the book refer to four concepts in the creation stage. First, the design concept that produces keywords makes it easier to visualize the work. The second is creating a manuscript for publication in book form. Then, there is the concept of media that delivers information on the materials and sizes used in books. And finally, the visual concept is a digital illustration technique with a *semi-realist* style that uses warm latte *color tones*. Digital strategies are employed to adapt to today's technological advancements. This digital technique makes it easy for writers to correct mistakes without starting again from scratch. In addition, the illustrations were created using the Ibispaint X application and edited using Adobe Photoshop and Illustrator 2021 for the layout. Distributing his work involves social media so that this legendary illustration book reaches not only the Bumijawa village area but also other areas. Indirectly, the media helps to know regional traditions more widely and becomes a pioneer in maintaining cultural sustainability.

REFERENCES

- Adiputra, I. G. B. N. R., Sari, N. L. D. I., & Dewi, A. K. (2021). Design of a picture story book of the legend of Bungulan Village. *Amarasi: Journal of Visual Communication Design*, 2(01), 80–92. <https://doi.org/10.59997/amarasi.v2i01.80>
- Carina, R. (2019). THE USE OF DECORATIVE LETTERS IN KINETIC TYPOGRAPHY. *Journal of Dimensions of DKV Fine Arts and Design*, 4(1), 17–32. <https://doi.org/10.25105/jdd.v4i1.4558>
- Masnuna, & Zakiyah, N. L. (2020). Illustration book on the right parenting style to foster positive emotions in children. *Ars: Journal of Fine Arts and Design*, 23(3), 136–145. <https://doi.org/10.24821/ars.v23i3.4498>
- Meilani, M. (2013). Color Theory: Application of Color Circles in Dress. *Humanities*, 4(1), 326. <https://doi.org/10.21512/humaniora.v4i1.3443>
- Muttaqin, A., Nugrahani, R., & Gunadi. (2017). Illustration Design of the Book of the Legend of Girikusumo Mranggen Demak. *Arty No*, 6(1), 2017. <http://journal.unnes.ac.id/sju/index.php/arty>
- Nurchahyo, M. (2022). STUDY OF THE ROLE OF SKETCHES IN THE CREATIVE PROCESS AND DESIGN EDUCATION (Case Study Experience of Design in the Digital Era). *Across Spaces: Journal of Interior Design Knowledge and Design*, 10(2), 86–97. <https://doi.org/10.24821/lintas.v10i2.7199>
- Perdana, F. I., Masnuna, M., & Aqidatun Nisa, D. (2021). Design of an Illustration Book Introduction to the Art of Jaranan Kediri for Children Aged 7 – 11 Years. *DeKaVe*, 1(2), 12–20. <https://doi.org/10.24821/dkv.v1i2.6236>
- Permatasari, J., & Fiyanto, A. (2023). Eduarts: Journal of Art Education CREATION OF ILLUSTRATIONS OF MEDANG KAMULAN FOLKLORE WITH DIGITAL TECHNIQUES. *Eduarts*, 12(3), 43–52. <http://journal.unnes.ac.id/sju/index.php/eduart>
- Pratama, H. N., Manalu, N. A., & ... (2022). Cultural Diffusion in Tulo-tulo Arts in Sabang City. In *Gorga: The Art Journal pdfs.semanticscholar.org*.
- Priambadi, K., & Nurchahyo, A. (2018). The Tradition of Heritage Jamasan in Baosan Kidul Village, Ponorogo Regency (Study of Cultural Values and History Learning Resources). *Agastya: Journal of History and Its Learning*, 8(2), 211–220. <https://doi.org/10.25273/ajsp.v8i2.2678>
- Rizki Barus, M. I., Ibrahim, A., & Kurnia Azis, A. C. (2022). A work of illustration of Karo culture in textile art with digital printing techniques. *Gorga : Journal of Fine Arts*, 11(2), 448. <https://doi.org/10.24114/gr.v11i2.38997>
- Syafa'ah, N., & Azis, D. (2024). The Tradition of Jamasan Pusaka Bende and the Value of Islamic

Education in Bumijawa, Tegal: A Cultural Analysis. *Tambo: Journal of Manuscript and Oral*
..., 02.

<https://ejournal.brin.go.id/tambo/article/view/8724%0Ahttps://ejournal.brin.go.id/tambo/article/download/8724/6961>

- Ulfah, T., & Budiwiwaramulja, D. (2019). ANALYSIS OF ILLUSTRATION OF SHADING TECHNIQUE OF GRADE VIII STUDENTS AT TUNAS KARYA BATANG KUIS PRIVATE JUNIOR HIGH SCHOOL. *Gorga : Journal of Fine Arts*, 8(1), 279. <https://doi.org/10.24114/gr.v8i1.13642>
- Zahfa Fitria Rifdaniar, W. W. (2019). Development of Short Story E-booklet Media in Reading Comprehension for Intellectual Disabilities. *Journal of Repository of State University of Jakarta*, 1–10. <https://core.ac.uk/reader/199666880>