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**DEPARTMENT OF FINE ARTS  
FACULTY OF FINE ARTS AND DESIGN  
INDONESIAN INSTITUTE OF THE ARTS  
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# The Novel "Anak Rantau" by A. Fuadi as an Idea for Creating Illustrations

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## ABSTRACT

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This article discusses the illustrations from the novel "Anak Rantau" by A. Fuadi, intended as a catalyst for solutions to address issues related to teenage reading interest (literacy) and moral crisis. The illustrations aim to motivate teenagers to engage in reading. By presenting illustrations from the novel "Anak Rantau," it is hoped that teenagers will be intrigued to understand the novel's content, resulting in moral outcomes aligned with the ethical values conveyed by the novel. The illustrations employed in this work are of the digital kind, reflecting the advancements in digitally based illustration techniques in this era of globalization. The technique involves a manual combination executed with the assistance of the Medibang application for digitization. Pens, watercolors, and oil pastels serve as the tools and materials used to sketch, color, and finalize the artwork, which is then transferred onto a digital canvas measuring 40 x 60 cm. From this discussion, it can be concluded that this work constitutes illustrations as an alternative solution, employing an approach that utilizes illustrations as catalysts to enhance reading quality, ultimately culminating in the moral improvement of teenagers.

**Keyword:** Novel "Anak Rantau" by A. Fuadi, illustrations, literacy

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## I. INTRODUCTION

Reading is a window to the world and a key to learning and expanding the horizons of knowledge. Reading can broaden one's knowledge and enrich one's thinking. According to research published by the World's Most Literate Nations Ranked, conducted by Central Connecticut State University in March 2016, Indonesia ranks 60th out of 61 countries in terms of reading interest.

This fact is fully realized by the Indonesian community, especially among teenagers, due to a lack of motivation and interest in reading. Those who do enjoy reading often prefer online comics over novels and non-fiction books, which ultimately impact the ethics and morals of teenagers. This is evidenced by a small observation the author conducted at SMP IT Ar-Royyan in Padang City, where out of 38 students, 80% expressed a lack of interest in reading due to the scarcity of illustrations in books.

The creation of illustrations for the novel "Anak Rantau" by A. Fuadi can be a crucial step in motivating children to read and instilling moral values and ethics in teenagers. The choice of "Anak Rantau" by A. Fuadi was intentional because the novel is considered one of the best Islamic novels with numerous moral values, and it carries a Minangkabau nuance, making it highly suitable for the target audience of this artistic creation.

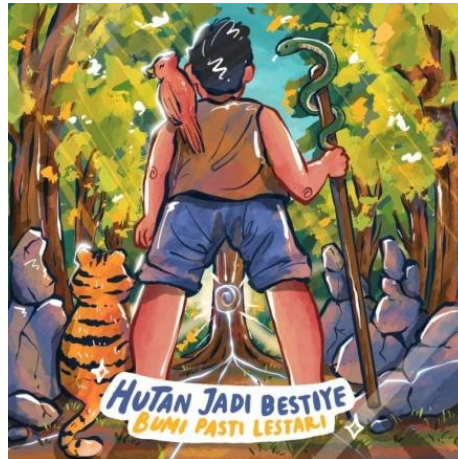
The purpose of creating these illustrations is to transform "Anak Rantau" by A. Fuadi into an idea for illustrative works that are believed to serve as an alternative catalyst for addressing literacy issues, as well as moral and ethical concerns among teenagers. The creation of this work can also serve as a reference for the author to establish relationships as an illustrator and guide the community in making reading more accessible and appealing, especially to teenagers, while raising awareness about the moral and ethical crisis among students.

## II. NOVELTY OR INNOVATION

In the originality aspect, the author created the novel "Anak Rantau" as the inspiration for the final artistic creation with a distinctive drawing style that aligns with the author's character, thus presenting a work of originality that can be justified.



As a reference, the author drew inspiration from the works of an illustrator named Putra Akbar Wahyu Hidayat, known by the Instagram handle @akbaaruds. The following are some of his works that inspired the author:



**Image 1:** Illustration by Akbaaruds\_

Title: "Hutan Jadi Besti, Bumi Pasti Lestari" (Forest Becomes Beast, Earth Will Surely Last)

Size: 1080x1080 pixels

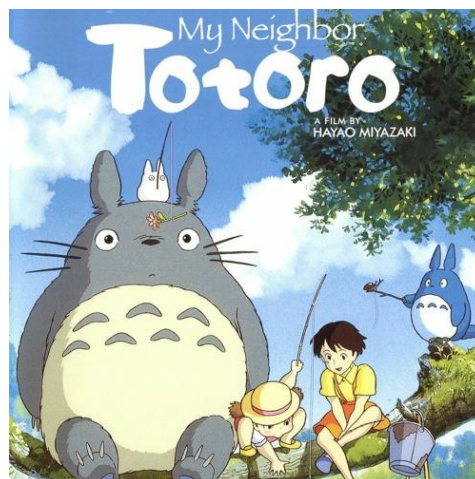
Medium: Digital Application

Year: 2022

Technique: Digital Illustration

Source: Akbaaruds' Pinterest

The first illustration by Akbar immediately captured the author's attention. In fact, the author has been observing Akbar's works on his social media for quite some time. The author noticed some common elements, particularly the use of white as a highlight in the artwork, albeit with different characters.



**Image 2:** Illustration by Toshio Suzuki

Title: "My Neighbor Totoro"

Size: 1080x1080 pixels

Medium: Digital Application

Year: 2022



Technique: Digital Illustration

Source: Google Images

In the reference to the second artwork, the author chose a piece by Toshio Suzuki, one of the illustrators for the animation "My Neighbor Totoro." In this work, the author selected the color tone of Studio Ghibli as a reference when choosing the color palette.

Picture storytelling is also a type of illustration that the author incorporates into their work. The author integrates the visual narrative from a sub-chapter of the novel "Anak Rantau" into a single paper, using a color scheme that has been adjusted to complement the previously combined Studio Ghibli palette.



**Gambar 3:** Ilustrasi Karya Akbaauds\_  
Judul: Selamat Hari Pendidikan Nasional  
Ukuran: 1080x1080 pixel  
Media: *Digital Aplication*  
Tahun: 2023  
Teknik: *Digital Ilustration*  
Sumber: Instagram @akbaaruds

In this third comparative artwork, Akbar demonstrates meticulous attention to every detail of the characters he creates. Moreover, the perspective presented by Akbar is truly unique, and he employs tarraleah as a pen, contributing to the distinctiveness of his drawings.

The author also utilizes various perspectives to make the image captivating. The details presented by the author are carefully considered. However, for the color palette, the author attempts to use the color scheme commonly employed in Studio Ghibli animations. The tool of choice for the author is oil pastels, adding texture to the created artwork.





### III. ARTISTIC APPROACH OR CONCEPT

#### 1. Synopsis of the Novel "Anak Rantau" by A. Fuadi

Ahmad Fuadi is not only a writer but also an inspiration for the author of this article. He was born in Bayur, a small village on the edge of Lake Maninjau, not far from the village of the literary scholar Buya Hamka. He has written numerous novels, such as "Negeri 5 Menara," "Ranah 3 Warna," "Rantau 1 Muara," a biography of Buya Hamka, and the novel "Anak Rantau," which serves as the inspiration for this artistic creation (Fuadi, 2017).

The novel revolves around a child named Hepi (Donwori Bihepi), abandoned in a village in West Sumatra by his father, who leaves him with his grandparents. Hepi, an orphan since childhood, develops a close bond with his grandmother, who cares for him. During his time in the village, Hepi befriends Attar and Zen. The story follows Hepi's determination to earn money to return to Jakarta, facing challenges such as encounters with a man named Harimau, experiences in a genie's lair, and becoming a young hero. All these events are encapsulated in the novel "Anak Rantau," which will be depicted through the illustrations created by the author (Fuadi, 2017).

#### 2. Moral Theory

Morality governs the rightness or wrongness of actions, determining whether an action is morally right or wrong. It also refers to ethics that align with social norms, laws, or customs regulating behavior (Chaplin, 2006).

#### 3. Visual Arts Theory

Visual arts, a widely recognized and popular branch of art, is an expression of symbolic emotion. Elements of visual arts include points, lines, surfaces, shapes, textures, and colors. Principles of visual arts encompass unity, balance, rhythm, and proportion.

#### 4. Illustration Theory

Derived from the Latin word "ilustrare," meaning to illuminate or clarify, illustration is a branch of visual art primarily utilized in providing visual explanations. There are various types of illustration, such as naturalistic, decorative, cartoon, caricature, imaginary, textbook illustration, and picture storytelling, with the latter being the focus of the author's creation (Augia, 2017).

#### 5. Character Illustration Theory

Character illustration is an art form that focuses not only on defining a character's appearance but also on their behavior and demeanor. Creating characters requires careful consideration of their personalities (Pardew, 2004).

#### 6. Color Theory

Color is a crucial element in any artwork, including illustrations. Using appropriate and well-chosen colors is a smart decision to attract attention, especially among teenagers. The author selects soft



tones inspired by the colors used in Studio Ghibli, Japan, catering to the psychology of teenagers and ensuring a comfortable viewing experience (Kusrianto, 2007).

#### IV. CREATION METHOD

This methodology serves as an explanation and detailed breakdown of the steps that will be undertaken in the creation process.

The author will design illustrations depicting events from the novel "Anak Rantau" by A. Fuadi using the consortium art pattern method, which includes the following stages:

##### 1. Preparation

- Identification and understanding of key events in the novel.
- Research on characters, settings, and atmospheres in the novel.
- Selection and preparation of materials and tools for illustration.

##### 2. Elaboration

- Detailed exploration of the events to be illustrated.
- Adjustment of characters based on novel descriptions.
- Development of the picture composition and determination of the illustration's focus.

##### 3. Synthesis

- Integration of visual elements to create a complete illustration.
- Selection of a color palette suitable for the atmosphere and emotions to be conveyed.
- Adjustment of the illustration style to align with the overall tone of the work.

##### 4. Concept Realization

- Implementation of the illustration creation process based on the designed concept.
- Utilization of digital illustration techniques with the assistance of the Medibang application.
- Use of tools such as pens, watercolors, and oil pastels to achieve the desired results.

##### 5. Finalization of Concept Realization

- Finalization and refinement of the illustrations.
- Last-minute adjustments to small details.
- Checking the overall coherence of the illustrations with the novel's ambiance.

In addition, the author will directly engage with the audience through open discussions with a sharing session system, presenting questionnaires to assess their levels of interest in reading and the impact of illustrations on their reading enthusiasm. The results obtained will strengthen the background of the creation of this artwork.



## V. WORK CREATION PROCESS

### 1. Preparation

In this initial stage, the author prepares all the necessary elements for the upcoming creative process, linking to the creation of the artwork. This begins with conceptualization, outlining the concept, and gathering the required tools and materials. The conceptualization involves using the novel "Anak Rantau" by A. Fuadi as inspiration for creating illustrative pieces. The plan is to produce 10 illustrations, each representing a significant moment within the storyline of "Anak Rantau." The author intends to employ a soft color tone palette and package the illustrations with a semi-realistic style, catering to the preferences of the target audience.



**Image 4:** Drawing Tools and Materials  
Medium: Sketchbook, Keyboard, Mouse  
Year: 2023  
Source: M. Aldiansyah



**Image 5:** Creative Tools (Tablet)  
Medium: Tablet (Samsung Galaxy A8)  
Year: 2023  
Source: Google



## 2. Elaboration

In this stage, the author will begin implementing what has been conceptualized in the preparation phase. The 10 artworks that have been conceptualized will be translated into manual sketches. Once the manual sketches are deemed satisfactory, the author will proceed to digitize them using the art application or software, Medibang. In this application, the author will start outlining, coloring, and eventually finish the artworks.

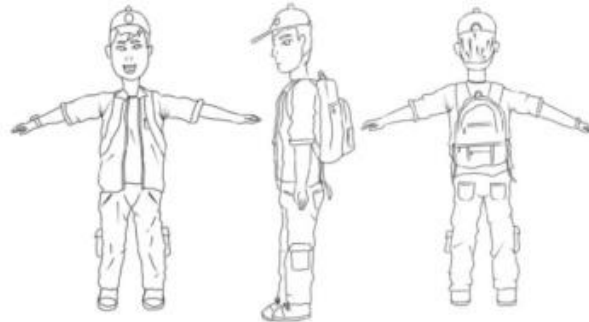


Gambar 6. Sketsa karya  
Sumber: M. Aldiansyah

In this phase, the author will also refine the characters' forms, including facial features, body shapes, and the clothing worn by each character in the illustrations.

## 3. Synthesis

In this stage, the author aims to explore new ideas and concepts that can enhance and elevate the artworks. The author will seek feedback on the ongoing creations and collaborate with mentors, especially in the digitalization process of the existing sketches.



**Image 9:** Digital Character Sketch  
Source: M. Aldiansyah



**Image 10:** Digital Artwork Sketch  
Source: M. Aldiansyah





Image 11: Digital Artwork Sketch

Source: M. Aldiansyah



Image 12: Digital Artwork Sketch

Source: M. Aldiansyah

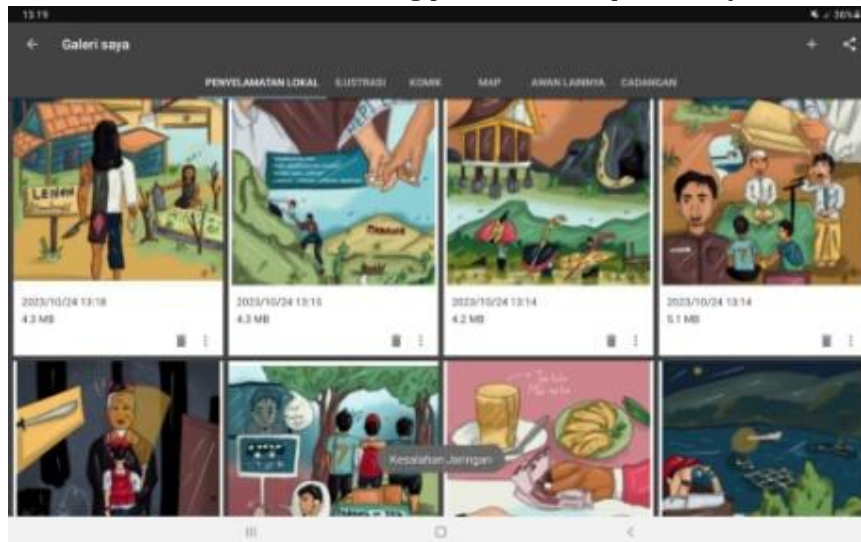


#### 4. Concept Realization

In this crucial stage, the author will fully engage and utilize all skills to bring the concept to life. The realization of the concept involves coloring and finishing the artworks. The 10 artworks that the author will develop into illustrations are:

- a. Rumah Rukuk
- b. Koper Tercecer
- c. Asisten Bang Lenon
- d. Lapau kopi
- e. Tongkat Pembawa Rebah
- f. Sarang jin
- g. Lelaki Bermata Harimau
- h. biduk hantu
- i. Anak Rantau
- j. Terima kasih Berbisik

These titles correspond to events or stories in the sub-chapters of the novel "Anak Rantau" by A. Fuadi. In this phase, the author will focus on the coloring process of the previously created sketches.



**Image 13:** Coloring Process Stage

Title: Colouring Process

Size: 40 X 60 cm

Medium: Digital Application (Medibang)

Year: 2023

Technique: Digital Illustration

Source: M. Aldiansyah



**Gambar 14.** Mewarnai sketsa karya  
Judul: *Colouring Process*  
Ukuran: 40 X 60 cm  
Media: *Digital Aplication (Medibang)*  
Tahun: 2023  
Teknik: *Digital Illustration*  
Sumber: M. Aldiansyah



**Gambar 15.** Mewarnai sketsa  
Judul: *Colouring Process*  
Ukuran: 40 X 60 cm  
Media: *Digital Aplication (Medibang)*  
Tahun: 2023  
Teknik: *Digital Illustration*  
Sumber: M. Aldiansyah



## 5. Finalization of Concept Realization

In this stage, the author will complete the illustration artworks to the final state, culminating in an exhibition as a form of appreciation for the art. The illustrations will be printed on paper, framed using 40 X 60 cm frames, and displayed as effectively as possible.



**Gambar 16.** Karya "Asisten Bang Lenon"

Judul: Asisten Bang Lenon

Ukuran: 40 X 60 cm

Media: *Digital Application*

Tahun: 2023

Teknik: *Digital Illustration*

Sumber: M. Aldiansyah



**Image 17:** Artwork "Sarang Jin"

Title: Sarang Jin

Size: 40 X 60 cm

Medium: Digital Application

Year: 2023

Technique: Digital Illustration

Source: M. Aldiansyah

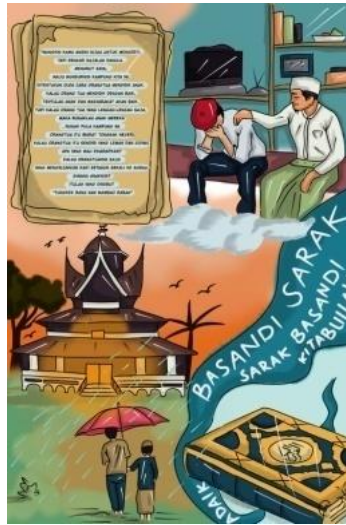


Image 18: Artwork "Tongkat Pembawa Rebah"

Title: Tongkat Pembawa Rebah

Size: 40 X 60 cm

Medium: Digital Application

Year: 2023

Technique: Digital Illustration

Source: M. Aldiansyah

## VI. RESULTS AND DISCUSSION

### 1. Results of Creation and Discussion of Work 1



Image 19: Artwork "Koper Tercecer"

Title: Koper Tercecer

Size: 40 X 60 cm

Medium: Digital Illustration on Albatros

Year: 2023

Technique: Digital Illustration

Source: M. Aldiansyah





This first artwork, titled "Scattered Suitcase," depicts an open suitcase with clothes spilled out. This scene represents the moment when Hepi accidentally dropped his suitcase while chasing after his father, who left him behind to board a bus. The illustration captures Hepi sitting in sorrow, contemplating his father's abandonment in the village. Meanwhile, Uni Dora urgently calls Hepi's father, expressing panic due to her busy schedule and commitments in Jakarta.

Zen and Attar, Hepi's friends, eventually come to pick him up, embracing him as they walk back to his grandfather's house. Throughout the journey, Ayah/Martiaz, Hepi's father, reflects on his decision to leave his child behind for education and residency in the village. Despite feeling guilty, it is a testament to his love for Hepi, wanting him to grow up to be a good person.

The background of this artwork intentionally overlaps with a blurred effect, highlighting the subjects more prominently. The use of oil pastel brush creates a dark lighting effect in the image, while white is chosen as the light lines, indicating brightness.

## 2. Results of Creation and Discussion of Work 2

The second artwork, titled "Assistant Bang Lenon," portrays a poignant scene in the lower right corner. Lenon is depicted at the bottom, mourning at the gravesite of his mother. Lenon's sorrow is palpable as he reflects on the events that have transpired in his life. The artwork presents a dual portrayal of Lenon—on the right side, Lenon is shown having repented, evident through his white attire and the tasbeeh (prayer beads) in his hand. On the left side, Lenon still wears shorts and holds a knife, symbolizing his past life as a street thug.

Lenon has transitioned to a more righteous path, as indicated by his engagement in a legitimate craft—running a handicraft production house. The top part of the artwork features Hepi gazing at a photo of his late mother. The lantern illuminates Hepi's somberness against the backdrop of the night sky and the blowing curtain.

The composition skillfully captures the complexity of Lenon's character, juxtaposing his reformed self with the remnants of his past. Hepi's contemplative expression adds emotional depth to the scene, and the night atmosphere with blowing curtains enhances the overall mood of the artwork.



**Figure 20.** The work "Assistant Bang Lenon"

Title: Bang Lenon's Assistant

Size: 40 X 60 cm

Media: Digital Illustration on Albatros

Year: 2023

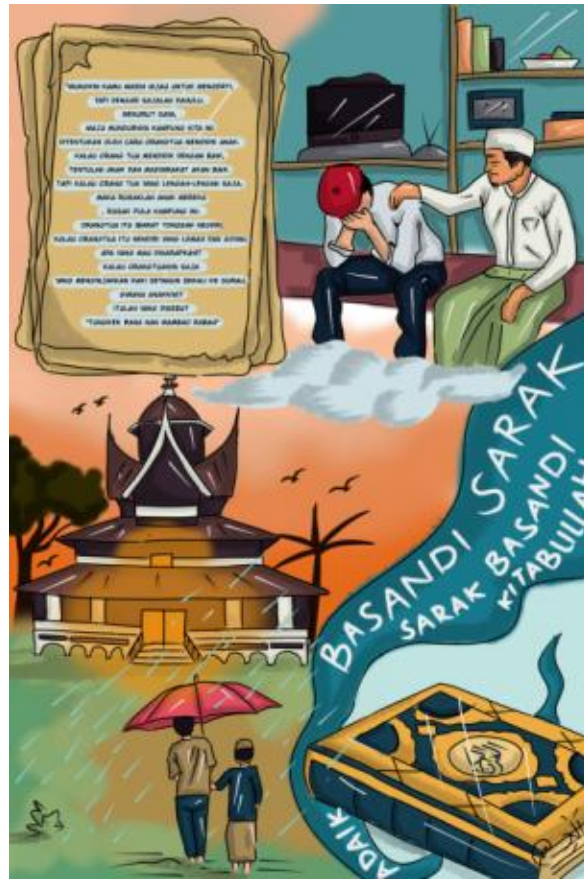
Technique: Digital Illustration

Source: M. Aldiansyah

In this second artwork, there is a noticeable presence of shining light in the lamp area. The scattered light effect is employed by the artist to represent the illumination in the darkness of the room. The use of contrasting colors between the lower and upper parts signifies the difference between daytime and nighttime in the artwork. White color is maintained as the light lines, adding a final touch to the illumination.



### 3. Results of Creation and Discussion of Work 3



**Figure 21.** The work "Falling Carrying Stick"

Title: Falling Carrying Stick

Size: 40 X 60 cm

Media : Digital Illustration on Albatros

Year: 2023

Technique: Digital Illustration

Source: M. Aldiansyah

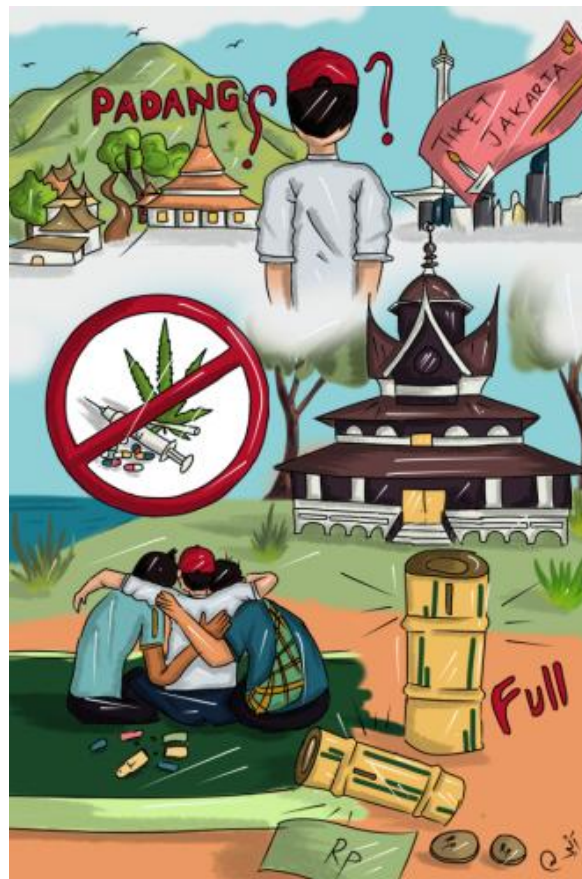
The third artwork features an image of the Quran in the bottom right corner, aligned with the reading tradition from the bottom right to the top left. The Quranic inscription, "Adaik basandi sarak, sarak basandi kitabullah," signifies the Minangkabau philosophy of life, emphasizing the integration of tradition, sharia, and the Quran. Additionally, the artwork portrays a father escorting his child to the surau, even in the rain, highlighting the importance of religious education. The image of Hepi shedding tears after being admonished by his grandfather is also depicted, emphasizing the crucial role of parents in a child's upbringing, as expressed in the text in the top left corner.

The artwork employs pastel colors with white lines for illumination. The addition of the lamp's light accentuates the surau scene, indicating the onset of evening, complemented by a Maghrib-themed background. Various elements, such as a tube TV and several photos, are included in the background during the grandfather's advice session, reminiscent of the living spaces of grandparents in the past.

### 4. Results of Creation and Discussion of Work 4



In the ninth artwork, the narrative is divided into three sections. In the lower part, the depiction of a bamboo piggy bank with the inscription "full" signifies that Hepi's savings are sufficient to buy a ticket. However, the image of Hepi, Attar, and Zen embracing each other suggests their sadness, and the full piggy bank symbolizes the impending separation. In the second section, there is an illustration of the surau and an anti-drug symbol, portraying the many memories they have created during their time in the village. In the upper part, Hepi is confronted with two choices: whether to go to Jakarta, leaving everything behind in the village, or to stay in the village and not go to Jakarta.



**Figure 22.** The work "Children of Rantau"

Title: Overseas Children

Size: 40 X 60 cm

Media: Digital Illustration on Albatros

Year: 2023

Technique: Digital Illustration

Source: M. Aldiansyah

The author creates three harmonious backgrounds with soothing and peaceful colors for these three stories to convey a serene atmosphere. The predominantly bright colors also depict the sense that we



have reached the end of the story, and it feels like the narrative will conclude on a positive note. The use of oil pastels is emphasized in this fourth artwork.

## VII.CONCLUSION

After going through various processes to complete this final report, the report aims not only to obtain a bachelor's degree but also as the author's contribution to addressing issues, intending to enhance the quality of teenagers' reading interests and contribute to the moral improvement of the nation's children. The author created this work as a form of concern for the country, believing that the intended goals have been periodically achieved through the created works, serving as an effective response to literacy issues. However, more effort is needed to raise awareness of the importance of expanding knowledge through reading and improving ethics through the choice of books we read.

To maximize the achievement of the intended goals, the author emphasizes the need for good collaboration among teenagers, parents, and teachers to increase the quantity and quality of literacy and moral improvement. The author sees this issue as a collective problem that must be addressed collectively. With effective collaboration among various parties, the achievement can occur more quickly and easily.

The author acknowledges that this final report is far from perfect, and the author seeks input from readers. Once again, the author emphasizes that literacy and moral crises are significant problems that require significant collaboration from all parties. After this, our work doesn't stop at just holding an art exhibition but extends to advocating the importance of reading and ethical improvement. If there is no collaboration between authors and readers, the nation's future generations will weaken, leading to various damages. Additionally, the author's suggestions and hopes are as follows:

- a. It is hoped that these illustrations can be a continuous charity for the author, demonstrating the author's concern for the literacy and moral issues of the nation's future generations.
- b. It is hoped that these illustrations can make it easier and more attractive for teenagers to read and understand reading materials.
- c. It is hoped to be an alternative solution in improving the quality of reading among academics.





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