



### **Hak cipta dan penggunaan kembali:**

Lisensi ini mengizinkan setiap orang untuk mengubah, memperbaiki, dan membuat ciptaan turunan bukan untuk kepentingan komersial, selama anda mencantumkan nama penulis dan melisensikan ciptaan turunan dengan syarat yang serupa dengan ciptaan asli.

### **Copyright and reuse:**

This license lets you remix, tweak, and build upon work non-commercially, as long as you credit the origin creator and license it on your new creations under the identical terms.

## DAFTAR PUSTAKA

- Beane, A. (2012). *3D Animation Essentials*. Indianapolis, Indiana: John Wiley & Sons, Inc.
- Birn, J. (2014). *Digital Lighting and Rendering*. Bekeley, CA, USA: New Riders
- Blake, M. & Bailey, S. (2013). Writing the Horror Movie. UK, London: Bloomsbury.
- Brown, B. (2008). *Motion Picture and Video Lighting 2<sup>nd</sup>*. UK: Focal Press
- Brown, B. (2012). *Cinematography: Theory and Practice 2<sup>nd</sup>*. UK: Focal Press
- Brooker, D. (2008). *Essential CG and Lighting Technique with 3Ds Max*. Oxford, UK: Focal Press
- Brunick, Kaitlin L. & Cutting, James E., (2014). *Coloring the Animated World: Exploring Human Color Perception and Preference through the Animated Film*. In Nannicelli, Ted & Taberham, Paul (Eds.), *Cognitive Media Theory* (pp. 124-133). New York: Routledge.
- Bordwell, D., & Thompson, K. (2004). *Film Art: An Introduction 6<sup>th</sup> Edition*. Boston: McGraw-Hill.
- Box, H. C. (2010). *Set lighting technician's handbook: film lighting equipment, practice, and electrical distribution* (4th ed.). Burlington, MA: Focal Press.
- Dobson, N. (2009). *Historical Dictionary of Animation and Cartoons*. Plymouth Scarecrow Press.
- Edwards, B. (2004). *Color: A Course in Mastering The Art Mixing Colors*. New York, USA: Jeremy. P. Tarcher.

- Fu, X. (2016). *Horror Movie Aesthetics: How Color, Time, Space and sound Elicit fear in audience*. Northeastern University, Boston, Massachusetts.
- Katatikarn, J.P., & Tanzillo, M. (2017). *Lighting for animation: the art of visual storytelling*. Boca Raton. FL: CRC Press, Taylor & Francis Group, A Focal Press Book.
- Mamer, B. (2009). *Film Production Technique: Creating the Accomplished Image, Fifth Edition*, USA: Wadsworth Cengage Learning.
- Nulph, R. G. (2003). *Light source: Creating Mood with a Single Light*. Videomaker: <http://www.videomaker.com/article/9217-light-source-creating-mood-with-a-single-light>. Diakses September 18, 2017.
- O'Connor, Z. (2011). *Color Pshycology and Color Therapy*: Caveat Emptor.
- Ochoa, G. (2011). *Deformed and Destructive Being: The Purpose of Horror Film*. USA: McFarland & Company, Inc., Publishers
- Rumengen, Y.M. (2012). *Poskolonial Film Horor di Indonesia*. In Hadiyantono, T.A. (Ed.), *Film Horor & Roman Indonesia: Sebuah Kajian* (pp. 56-62). Yogyakarta, ID: Program Studi Ilmu Komunikasi UAJY & Buku Litera.
- Walters, G. D. (2004). *Understanding the Popular Appeal of Horror Cinema: An Integranted-Interactive Model*. Journal of Media Psychology, Volume 9, No. 2. <http://web.calsatetla.edu/faculty/sfischo/horrormoviesRev2.htm>. Diakses September 19, 2017.
- Wright, Jean Ann. (2008). *Animation Writing and Development: From Script Development to Pitch*, USA: Elsvier, Inc.

Wyatt, A. (2011). *The Complete Digital Animation Course : The Principles, Practice, and Techniques of Successful Digital Animation*. London, UK:  
Thames & Hudson Ltd,

