CHAPTER II

LITERATURE STUDIES

2.1. Curly Hair

2.1.1. Hair

According to Rook & Dawber through Dewi (2003, p.28), hair is constructed by the splits of matrix cells that are located on the surface of the skin. The cells that have been splitted then got pushed outside the surface by the current splitting cells underneath. The hair is made out of the hair follicle, and is fibrogenic from being constructed by different types of protein.

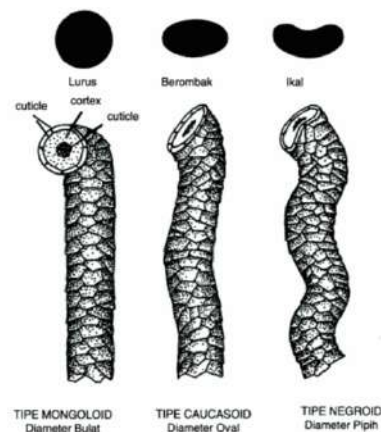### 2.1.2. Types of Hair

Figure 2. 1 Types of Hair

(Dewi, 2003)

Human hair, according to Rook & Dawber through Dewi (2003, p.27) is splitted into three types, and those are:

1. *Mongoloid* Type

    These types are usually associated with the Asian race. The characteristics include, rounded shape thus making them thick, black colored, and straight.

2. *Caucasoid* Type

   This type of hair is what the Caucasians would have. The characteristics of this type of hair vary from curly to wavy, with brunette or blonde colors, with oval-like shapes, and are in the middle type.

3. *Negroid* Type

   Are the type of hair that Africans and other dark skinned people would have. The characteristics of this type usually have coiled hair, black colored, and grow in random directions. Although these types of hair are categorized by race, not every individual in a certain race would have the matching types of hair due to interracial proliferation throughout the history.

2.2. Representation

According to Hall (1997), through Orgad (2012, p.47), the definition of representation is a diverse types of images, descriptions, explanations, and frames to help people understand the definition of the world. In other words, the main function of representation is to give meaning of reality in signs.

2.2.1. Media Representation

Orgad (2012, p.47) stated that the media representation refers to how medias such as news, photographs, articles, advertisements, streaming platforms, social media, etc. symbolize the reality or the definition of the world.

2.2.2. Objectivity in Media Representation

The availability encoded in an individual's representation in the media creates power by their added value in knowledge, core beliefs, and conception into the subject (Orgad, 2012, p. 62).

2.2.3. Characteristics and Approaches in Representation

Representation can hold a big power of difference. According to Hall through Orgad (2012), there are two concepts of particular importance in representation and these are:

1. Binary Oppositions

   Binary opposition has a meaning or concept that is defined in the relations of its opposite, (e.g., beautiful/ugly, black/white). Which means, representations are generated by the media to rely heavily on always searching for the opposing categories to a certain subject. On an example generated by Orgad (p. 70), media usually signifies the dominance against the opposing sides, such as media usually portray the representations of migrants as 'invaders' and criminals, fighting a lawful, guiltless, hardworking, host (p. 70)

2. Stereotypes

   Orgad (2012), described stereotypes as 'holding on a glimpse of memorable, and easily grasped, widely recognized' characteristics of an individual. These stereotypes usually would reduce every trait the individual has, and would exaggerate and/or simplify them to fit the certain stereotype.

According to Hall through Orgad (2012), critiques of media representations perceive the concepts of binary oppositions and stereotyping as a negative matter, but important both for creating a certain identity and for generating meaning, but at the same time is also a threat surrounded by negativity (p.71).

2.3. Illustration

According to Cambridge Dictionary, illustration is a picture in a book, or a magazine, or a result of illustrating an object. Male (2017), stated that illustration plays a role as a visual language and has a purpose to deliver message to the reader (p.13). In the words of Wigan (2009), based on patterns and shapes, several types of illustrations are:

1. Anatomical Illustration

   A representation of humans drawn objectively or modified, achieved by analyzing and demonstrating knowledge of human anatomy (p.28)

2. Cartoon

   The purpose of a cartoon is to denotate a humor or a certain event and usually found in newspapers or magazines.

3. Caricature

   The word 'caricature' came from Italian, '*Caricare'* meaning to overdo. A caricature represents a distorted object. This illustration usually ovoerdoes the human anatomy's proportion. ie: the size of the head is usually unnaturally bigger than the body (p.56).

4. Comic

The word 'comic' came from Greece, *'komikos'*, something associated with comedy. Comic is a graphic art that has images and text, arranged to create an idea or a story (p. 66)

5. Doodle

A doodle is an unintentional scribbles that usually has no purpose nor planned, and is created to pass some time (p. 84)

6. Historical Illustration

Historical illustration is a form of delivering an information that has a purpose to illustrate an event that has happened in the past (p. 116).

2.3.1. The Role of Illustration

According to Male (2017) there are multiple roles of illustration and these are:

1. Documentation, Reference, and Instruction

There are certain assumptions that there must be a practical example. However, it is important to remember, according to Male, that one of the purposes of the illustration is to provide sources, education, interpretations and subjects (p.223).

2. Commentary

   In other words, commentary in illustration means editorial illustration, and a visual commentary is the essence of editorial illustration. The primary objective is to be symbiotic with the journalism contained in newspaper and magazine pages (p. 301).

3. Storytelling

   Providing visual representation of narrative fiction is often perceived to be a prerequisite. The essence of illustration depends on the genre of literature, the type of narration and the length of the text (p. 351). The earliest appearance of storytelling illustrations, especially among young readers, only appeared in the latter half of the sixteenth century (p. 356).

4. Persuasion

   The use of advertisement is the most associated background of persuasion by any means to give an example. Illustration is the most prescribed and guided method of practice. Nevertheless, artistic freedom is constrained by the negative implications of this way of working. This is due to the fact that advertising agency art directors and copywriters have traditionally introduced the advertising campaign idea (p. 397).

5. Identity

   The context's of this general state applies to the facets of an object and is focused on how it manifests the said context. Generally, it can be considered as an 'umbrella' for providing several numbers of media placements based on the sub-sectors of some certain industries (p. 427).

Illustrations are limitless. And according to Male (2017), the biggest design or publishing industry influenced by illustration is children's picture book industry (p. 15). Children's picture book, wether it's fictious or non-fictious, may help the reader develop visual sensory and intellect (p. 15).

2.4. Children's Picture Book

2.4.1. Book

According to Haslam (2006), a book is a documented content of knowledge, ideas, and beliefs (p. 5).

2.4.1.1. Book Components

Haslam (2006), analyzed fragments of components that are essential when constructing a book. The most fundamental components of a book are grid, the physical form of a book, and pages (p. 19). Physical components of a book include:
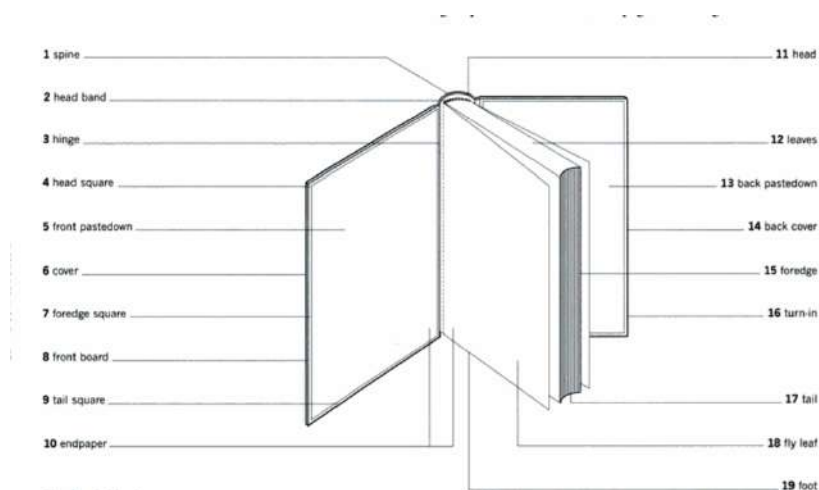

Figure 2. 2 An Image Of A Physical Component Of A Book

(source: Haslam, 2006)

1. Spine

    A spine of a book is the closure that covers the edge of a book. A spine is still categorized as the cover of the book.

2. Head Band

    A head band is the thread tied onto the front side of the book and usually has the same color as the book cover.

3. Hinge

    A hinge is a fold which is a divider between the cover and the first page of a book.

4. Head Square

    A small layer that keeps the top edge of a book.

5. Front *Pastedown*

    A piece of paper glued to the inside of a book cover.

6. Cover

    A thick piece of paper or a board, glued onto the front of the book, making them the cover.

7. *Foredge* Square

    A small layer that protects the vertical edge on the inside of the book.

8. Front Board

    A cover board on the front side of the book.

9. Tail Square

    A small layer that protects the bottom side of the book.

10. *Endpaper*

A thick piece of paper that is used to layer the inside of the book cover with the purpose of protecting the hinge.

11. Head

The top side of a book.

12. Leaves

A set of sheets from a book.

13. Back *Pastedown*

A piece of paper glued to the inside of the back cover of a book.

14. Back Cover

The back cover of a book

15. *Foredge*

The front edge of a book.

16. Turn-In

A piece of paper or fabric placed on the edge of the book, folded from the outside to the inside of the cover of a book.

17. Tail

The bottom side of a book.

18. Fly Leaf

A page of an *endpaper.*

19. Foot

The bottom side of the page of a book.

20. Signature

A printed sheet of paper, folded and made into one in a consecutive manner to form a book.

2.4.1.2. Grid

Haslam (2006, p.41), stated that grid determines the proportion on the page, and has on objective to help designers specify the layout of the elements. The usage of grid will form a consistent layout, thus making the layout of the contents, harmonious. Haslam believed in the idea of using the grid will help the readers focus on the given contents, rather than how the contents is given. According to Graver & Jura (2012, p. 20-21) there are several elements in a grid, and those elements include:

1. Margins

A margin is a negative space located between the edge of the page and the content of the page. Its function is to emphasise the reader's focus on the contents given.

2. Flowlines

Flowlines are the standardized alignments with the purpose of helping the reader to read the contents horizontally.

3. Columns

Vertical section to divide contents.

4. Modules

Modules are the repeated units of space that are individualized.

5. Spatial Zones

Negative areas formed by modules.

6. Markers

Specific area, located in the margin, that provides repeated information.
Repeated information include: ie; page numbers.

Meanwhile, Graver & Jura (2012) mentioned there are various of grids, but the three main grids are:

1. Single Column / Manuscript Grid

They hid behind a bush. Three men were approaching.
Huck whispered, "Three ghosts, Tom! I'm afraid
they'll see us. Ghosts can see through things!"
"Shh!" whispered Tom. "Look at them! They are
notghosts, they are real men, flesh and blood!"
You are right! That's Muff Potter!" said Huck.

Figure 2. 3 Implementation of Single Column Grid in a picture book
(source: Sorrentino, F., 2017)

Single column grid is the simplest grid according to Graver & Jura. The area given is a standard page without any dividing columns. This grid is usually implemented in essays or books (p.26)

2.   Multicolumn Grid

Figure 2. 4 Implementation of Multicolumn Grid in a book
(source: https://id.pinterest.com/pin/400961173059918003/.)

This type of grid is usually used when the contents of the book have several elements to the design. This grid have the objectivity of coordinating information and is the most flexible structure. This type of grid is usually implemented in magazines (p.28).

3.   Modular Grid

Figure 2. 5 Implementation of Modular Grid in a children's magazine
(source: https://www.pinterest.ch/pin/438960294926017476/)

This type of grid is a set of rows and columns. This combination creates a small area which is called, modular. This grid is complex, and usually used for multiple important contents, like a newspaper (p. 32).

2.4.1.3. Typography

According to Whitbread (2001), typography is an essential element in design because of its purpose to deliver information. The benchmark in a good design is usually determined by the usage of the design's typography. The typography used must match the subject delivered so the message can be delivered clearly to the audience (p. 165). Some main categories in typography include:

1. Serif

Figure 2. 6 Implementation of Serif in a picture book
(source: Charlotte's web. White, E.B.)

The main physical characteristic of a serif is its 'little feet'. This type of typography is usually used for continuous text, thus, making this type most founded in newspapers, magazines, and books (p. 169).

2. Sans Serif

Sans Serif came from a French word translated to 'without a serif'. Some claim that this type is the easiest type to read. This type is usually implemented in headlines, billboard, and signage (p.172).

Figure 2. 7 Implementation of Sans Serif in a picture book
(source: Abeces konyv. Kovecses)

3. Script

This typeface is created to resemble a handwriting or a calligraphy. This typeface is usually implemented in invitation headlines (p. 174).

Figure 2. 8 Implementation of Script in a design
(source: https://creativemarket.com/blog/fonts-childrens-books)

This typeface is created to resemble a handwriting or a calligraphy. This typeface is usually implemented in invitation headlines (p. 174).

2.4.2. Children's Picture Book

According to Male (2017), illustration for children was first produced in the mid 16th century in Germany. During that time, illustration was still used as an instructional media rather than as a media for storytelling. Illustration as a media for storytelling did not start until it was founded in the 19th century (p.357).

There was an Old Person of
Hurst,
Who drank when he was not
athirst;
When they said, 'You'll grw fatter,'
He answered, 'What matter?'
That globular Person of Hurst.

Figure 2. 9 Illustration in The 19th Century

(Male, 2017)

In order to match the reader's age, picture books range in several categories based by the age group, these include:

1. 6 months to 2 years

   At this age, the book given is usually interactive, such as floating bath books, different shaped books. Narration used is usually simple and read by parents (p. 368).

Figure 2. 10 Floating Bath Book

(https://images-na.ssl-images-amazon.com/images/I/819i-Q66ckL._AC_SL1500_.jpg,)

2. Ages 2-4

Figure 2. 11 Pop Up Book

(https://images-na.ssl-images-amazon.com/images/I/9135+uUlO4L.jpg,)

Books given are illustrated books, interactive books such as pop-up book, with text easy to read for children to learn (p. 368).

3. Ages 5-8

Figure 2. 12 A Page Of A Picture Book

This age range would have more narration and is more complex if being compared to book for children ages 2-4. Some books may already have multiple chapters (p. 368).

4. Ages 8-12

Figure 2. 13 A Page of a Young Readers Book

During these ages, children are able to be introduced to light-read novels, in this category, the numbers of illustration inside the book decrease (p. 368).

Other than age range, there are several things to pay attention when it comes to designing a picture book (p. 368 – 369) and these include:

1. A specific target audience to match the reader's level of learning.

2. Whether or not there are culture or diversity to represent.

3. The types of reader, whether it's general or specific.

4. Whether or not there is a curriculum for the book to cover in order to support the children's level of learning.

5. The level of children's motoric skills.

6. The well-balanced genders based on the topic of the story.

2.4.3. Character Design

According to Silver (2017), there are five methods that are necessary for creating an effective character design which are (p.42):

1. Story

   When designing a character, a character sheet written by the author is not always enough for the illustrator to guide them to create the character (p.42), in order to create an effective character, the illustrator must understand the character's personality better before starting the design step. The illustrator can start by developing the storyline of the character from the brief given.

An example given by Silver when given a brief of a description of a character with a description like below:

Interior: Salty Stagwater, a 60-year-old burly longshoreman walks into a cantina. He's a moody guy who has very little patience for anyone.

Figure 2. 14 Salty Stagwater Character Brief Example

(Silver, 2017)

the illustrator must explore and develop the story that resembles the character, in this case the character Salty Stagwater with a personality described above, can be developed by the illustrator to the extent of how the character would do in their daily life activities and how they interact with other people, such as how Silver could determine that the character Salty Stagwater does not have a happy life due to their daily activities that are exhausting for a man of his age (p. 42). And this caused the character to appear unfriendly or unapproachable, from this story development, the illustrator can then develop the character's traits visually.

2. Gesture

For the next step of the method given by Silver, creating thumbnails of basic shapes of how the character would turn out is quite crucial to iterate thoroughly (p.44).

The illustrator should focus on how the character would look like in a bigger picture with the purpose to clarify the variations of the character's three body parts which are the head, torso, and legs of the character design.
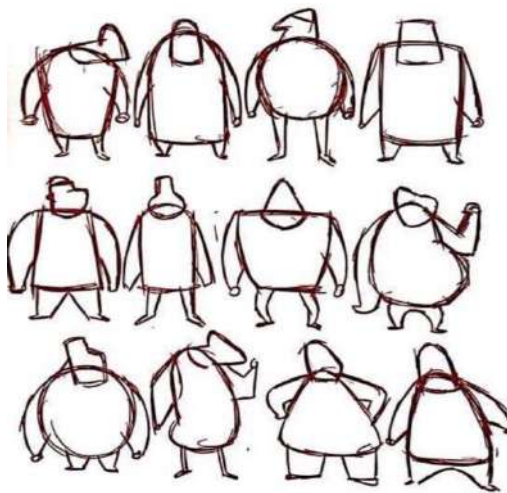

Figure 2. 15 Character Thumbnail

(Silver, 2017)

It is recommended to take more time in this method to allow more alternatives for the basic shapes of the character instead of illustrating one basic shape with different variations (p.44).

3. Design

During this step, the different thumbnails then be developed into adding some rough representation of the description of the character's brief. This could be achieved through developing different alternatives of the character's facial features, clothing, and other objects that resemble the character's description (p. 45)

In this step, the illustrator can implement the principles of design such as balance, rhythm, negative space, and contrast into the character design to add more personality and effects (p.45).

Figure 2. 16 Character Lineup

(Silver, 2017)

After finishing the exploration of the character design, the illustrator can then proceed to approach the client in order to get the feedback of the alternatives of the character design (p.46), it is also recommended to number each of the alternatives of the chacater designs to simplify the client to choose the character design's alternative.

For the character's ideal proportions, Silver recommended the use of the head to determine and measure the character's sizing in height and width. In this example of the character design of Salty Stagwater, Silver used two heads to measure the character's width, and three heads to measure the character's height.
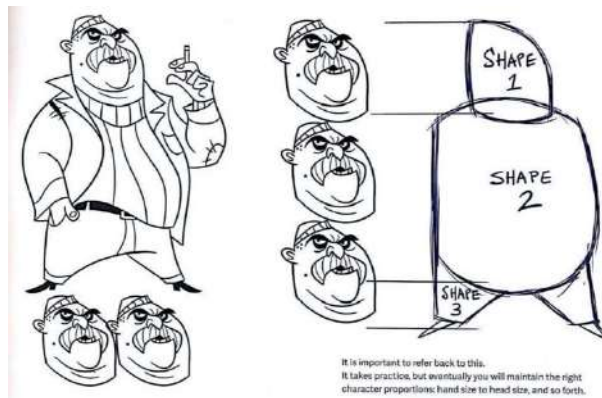

Figure 2. 17 Character Proportions
(Silver, 2017)

It is stated by Silver that it is effective to constantly iterate the design in order to maintain the correct proportions of a character (p.47). Silver also mentioned that it may not be perfect at first to attempt to determine a proportional of a figure of a character. After determining the proportions, the illustrator then can proceed to illustrate one of the poses the characters could do based on the description of the character (p.48).
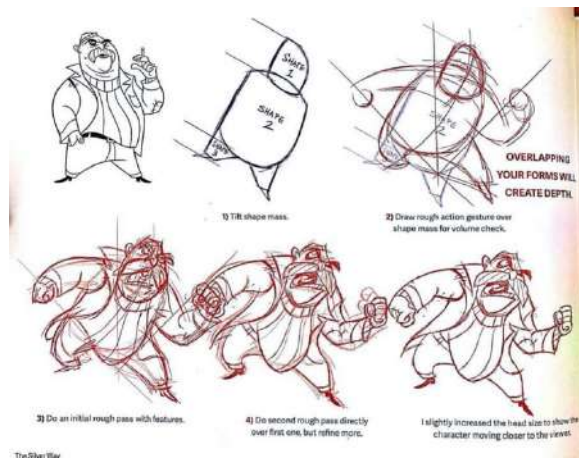
Figure 2. 18 Character Pose

(Silver, 2017)

The illustrator can rotate or change the position of the basic shape mass to ease the process of creating a certain pose, then modify the lines with the basic shape mass as the guideline.

4. Form

After designing the flat design of the character, the next step according to silver is to add the volume, depth, and perspective to the character design. This is necessary in order to provide a certain understanding of the construction of the character design on how to affix every elements in the character design. This method can be achieved by creating 'turnarounds' where the illustrator illustrate five different angles of the main character that include the front, ¾ front, portrait side, ¾ back, and back view of the character design (p.52).

The illustrator can explore different poses while they are illustrating the five different angles in order to put more 'life' into the character, though some productions only illustrate static poses of the characters in five different angles, making this step nonobligatory.
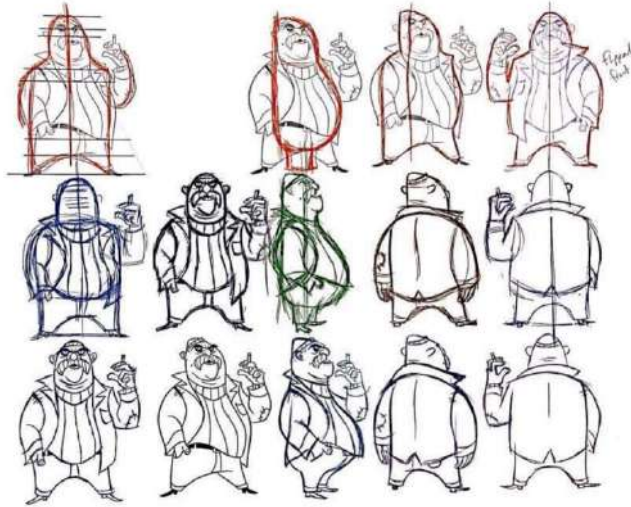
Figure 2. 19 Turnarounds

(Silver, 2017)

Though there are also some mentions that the illustrator is eligible to illustrate three different angles which are the front, ¾ front, and back or front, side, and back (p.52).

5. Details

In the last step of this method, where the illustrator would clean up the rough lines of the approved sketches and colorize the design (p.58). There are two ways two colorize a character which are:

1. Traditional Approach

For this approach, the illustrator may usually use markers and colored pencils, but the approach is not limited to these two tools only and the illustrator is allowed to explore other tools (p.211).

2. Digital Approach

   While for this approach, the illustrator can use digital software that are available to use for coloring a design, for this method, the illustrator usually use different layers to achieve a certain desired effects the illustrator is aiming for (p.212)

2.4.3.1. Anatomy in Character Design

According to Mouton (2018), when designing a human character, the first step is to think about how the human body proportions work. The proportions of each individuals are quite universal, knowing how humans skeleton shaped similar, one of the ways to differentiate one another is how each individual's bodies are shaped (p.14). The basic proportions of a human character according to Mouton (2018) are:
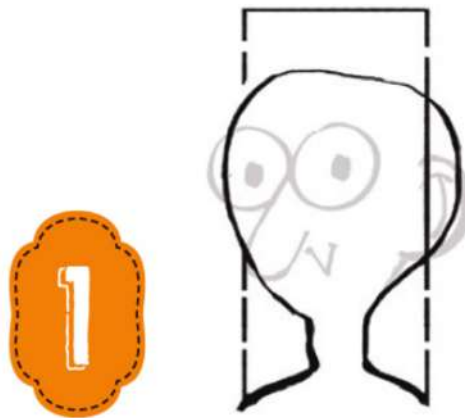
 1. Head

Figure 2. 20 Head Proportion
(Mouton, 2018)

   The basic shape of a head according to Mouton is more or less round, and connected to the shoulders through the neck (p.15). When designing a

character, it is more flexible to illustrate the placement and the size of the neck and head, depending on the shapes of the characters the designer aimed (p.15).

Figure 2. 21 Senior Body Proportion

(Mouton, 2018)

According to Mouton, the skeleton of a human being shrinks as they age, thus making older characters' neck length shorter than other age groups. Whereas one of the methods on how an illustrator determine a character's age is through the size of the character's head (p.20)

Figure 2. 22 Baby Head Proportion

(Mouton, 2018

In the words of Mouton, the bigger the size of the head, the younger the character may appear due to the distinct figures being placed and sized that made the character look more adorable.

For signaling a character's personality through their heads, not only the size that matters, the elements on a person's face such as their eyes, mouth, and nose can help deliver a certain personality of a character.
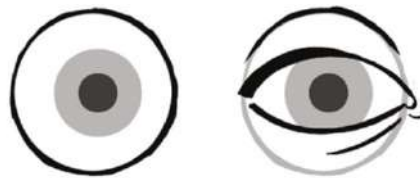

Figure 2. 23 Eye Illustration

(Mouton, 2018)

For the eye shape, anatomically the eyeball never grow its size, and stays the same from birth. That is the reason why babies seem to have bigger eyes than adults do. The eyeball has 2 eyelids which are placed above and below the eyeball with the purpose to protect the eye. however, an illustrator can only illustrate the top eyelid due to the fact that only the top eyelid has the ability to move, in order to shut or open the eyes (p.38).

Figure 2. 24 Big Round Eye Illustration

(Mouton, 2018)

The movement of the eyelids can visualize various emotions by modifying the placements and the size of the eyelids. For an example given by Mouton, when a character is illustrated with big round eyes, the character would look amazed, or shocked/surprised. (p.42)

Figure 2. 25 Feminine Eye Illustration
(Mouton, 2018)

A certain addition of features to the eye can also determine the femininity or the masculinity of a character. Another example given by Mouton, where when adding long eyelashes to a character then combining them with big eyes would make the character look more feminine. (p.42)

For illustrating the mouth, the illustrator is more entitled to illustrating various shapes and size due to the fact that every individual's mouth shapes are different depending on the amount of the soft tissues it contains (p.40). While for the nose, according to Mouton, is not a part of the skeleton but is made out of cartilage. The differences of how the cartilages are shaped cause a wide range of various types of nose. Though it is more flexible to draw, there are some ways to give a character a

personality through the shape of their nose. For an example given by Mouton where a character looks more child-like, and gentle with their nose being illustrated with short features.

Figure 2. 26 Nose Implementation
(Mouton, 2018)

While, another example given by Mouton where a character looks more mature and serious with their nose being illustrated with elongated, sharp features (p.40). Apart from these facial elements, an illustrator can illustrate different types of hair depending on the approach of a character the illustrator is aiming for (p.36).

According to Mouton, hair should be viewed as an individual matter with different shapes, instead of a single matter forming a certain shape (p.36).
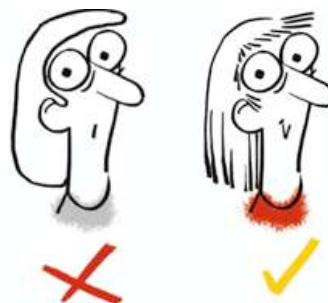

Figure 2. 27 Hair Implementation
(Mouton, 2018)

When drawing hair, it is recommended to draw separate lines growing in the direction where the hair grows that would form a shape to add more depth and character to the illustration. Other than lines, Mouton stated that the illustrator can add more distinct effects and depth to the character's hair by exploring different brush types (p.36)
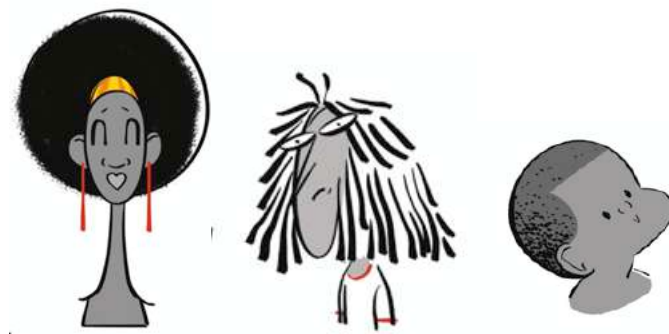

Figure 2. 28 Different Hair Type

(Mouton, 2018)

2. Torso

For illustrating the torso, the illustrator should consider three essential points that should be taken into account which include:
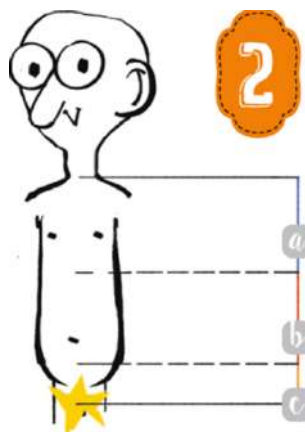

Figure 2. 29 Body Proportion

(Mouton, 2018)

The first essential point for the illustrator to consider is the space for the character to breathe, the second one is the space for the character to eat, and the space for the character to eliminate waste such as the ability to defecate and urinate (p.17). The length of each parts vary and depends on the characteristics of the character designed by the illustrator.

Figure 2. 30 Different Neck Proportions, (Mouton, 2018)

Elongated features are recommended for illustrator to implement by Mouton when aiming for an elegant look, while shortened features are recommended when aiming for a *slouchy* look.

3. Limbs

According to Mouton, when illustrating the limbs, the upper arm ends and meets the forearm on the bend of the elbow. For the length, the upper art is longer than the forearm. Ideally the limbs would end in the middle of the thighs. The limbs are functional to help determine where the body is carrying its weight, and can help create an effect for the character to look visually heavy. One of the ways to achieve this effect is through determining the lines of the limb being illustrated (p. 64-65)
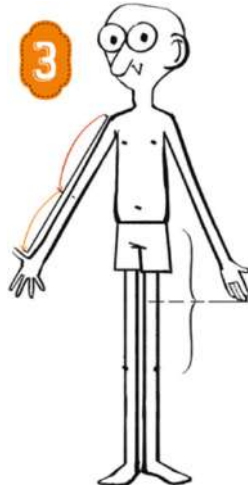
Figure 2. 31 Limbs Proportion

(Mouton, 2018)

One of the examples are to put a character's body weight through illustrating long, straight lines directing into a certain angle to accentuate the activity they are currently doing, to promote the direction the body weight is distributing (p.65)

Figure 2. 32 Body Weight Distribution

(Mouton, 2018)

Like attached on figure left where a character is seen riding a bicycle, to determine where the body is resting its weight, it is seen that the illustrator can draw long straight lines for an effect to its arms to look

like they are carrying the weight of the body. Another example given elaborated from figure right is where the character is seen paddling a wooden raft, where the illustrator draws a straight line on one side to show where his weight is being carried by the character's opposite side where it is struggling to paddle against the water.

2.4.3.2. Age Ranges in Character Design

Other than basic proportions, it must taken into an account about how age ranges differ how a character design will turn out. According to Silver (2017), (p.221) the physical characteristics of a character varies depending on their age groups.

1. Infant 0-1 Year Old

    Characters at this age group tend to have larger eyes, and usually illustrated with no neck, their heads are also drawn bigger.

2. Toddler 1-3 Year Old

    This age group can be illustrated in a standing position, illustrated with bigger eyes, with their baby fat still visible.

3. Preschooler 3-5 Year Old

    This age group is still illustrated with a big head, their bodies are drawn small, with a little amount of neck visible, this age group tend to have small nose, and is gradually losing their baby fat.

4.   Grade School 5-12 Year Old

Characters at this age group are slowly getting more similar and realistic proportions, their features gradually would have edges that get sharper according to their age.

5.   Teenager 13-19 Year Old

For this age group, the female characters' hips would widen due to puberty, their nose and ears would grow more prominent.

6.   Adult 19-39 Year Old

In this age group, the body is already proportionally developed, their faces are usually drawn smooth with no bags, or wrinkles.

7.   Older Adult 40-64 Year Old

At this age, the characters would be having less hair due to hair loss, their weight would be established. In this age, facial hair, bags, and wrinkles are most likely to be visible.

8.   Senior Above 65 Year Old

In this age group, their hair would be drawn lessen from hair loss, and would be colored white or grey from age. Their noses and ears would appear larger, they would have more dark circle bag under their eyes, less chin, and more prominent bone structures.

2.4.3.3. Children in Character Design

According to Silver (2017), there are some that should be taken into an account when designing children in character design, their proportions are still not thoroughly distributed and improving with age (P.222).

Figure 2. 33 Implementation of Age to Illustration

(Mouton, 2018)

Like an example given where the left figure above looks younger than the figure on the right, where the left figure is visualized with no neck, and a higher waistline, this would make the left character look like they are approximately in a toddler age group. While the right figure look like they are older, where the character is visualized with a more visible neck, and elongated body, their head is also smaller and their waist position is lower than the left figure (p.222). When drawing the facial features of a child, the younger they are, the rounder their physical appearances' basic shapes are. After determining the child's basic shape and facial structure, the illustrator can then proceed to add objects that resemble a child, such as their clothing, their gestures, and their hairstyles (p.224).

2.4.3.4. Facial Expressions

Other than basic shapes, and posture, the face plays a big role when it comes to character design, where it has a core function to express what the character is currently feeling at the time through their face. The facial expressions are determined by the position of each facial elements from the eyes through the chin (p.182). According to Darwin and Ekman through Silver (2017), the core expressions of human face are counter six in total, that are recognizable by every person worldwide, which are:

1. Anger

Figure 2. 34 Angry Expression

(Mouton, 2018)

When illustrating this expression, the position of the eyebrows are facing downwards and looking pinched, the eyeballs would be drawn tense, and the lips to be drawn tight (p.182)

2. Disgust

Figure 2. 35 Disgusted Expression

(Mouton, 2018)

When illustrating this expression, the eyebrows are illustrated looking pinched, with its nose being wrinkled, and their mouth to be drawn in a higher angle (p.183)

3. Fear

Figure 2. 36 Scared Expression

(Mouton, 2018)

In this expression, the eyebrows are drawn pinched and placed in a higher angle, their mouth to be drawn widened and tightened (p.182).
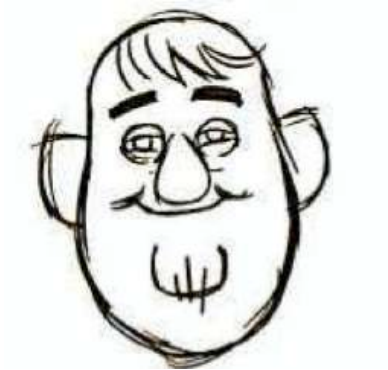
4. Happy

Figure 2. 37 Happy Expression

(Mouton, 2018)

When illustrating this expression, the eyes are to be drawn in a squinted manner with their mouth stretched (p.183).
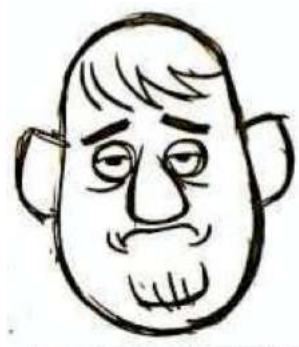
5. Sad

Figure 2. 38 Sad Expression

(Mouton, 2018)

The eyebrows are to be drawn with more tilted angle, with their eyes to droop, and their mouth to be drawn in a lower angle facing down when illustrating this expression (p. 183).

6. Surprised

Figure 2. 39 Surprised Expression
(Mouton, 2018)

For this expression, the eyebrows are to be drawn in a higher angle, and their mouth and eyes to be drawn open (p.183).

2.4.4. Storytelling

According to Wiesner through Bell (2011), when writing a story, it is necessary to have a well-planned blue print of the book, where it is usually be addressed as the story plan checklist, which is a summary that covers each points that are divided into different points that would be described below (p.36-27):

1. Working Title and Genre(s)

   According to Wiener through Bell the first step is to come up with preliminary title of the story, though the genre can develop and change through the writing process, it is effective to fit the story that the author is planning to write into the list of genres that it could fit into (p.37).

2. Working Point-of-View Specification

   For writing a story, it is necessary to determine the type of point of view that the book would use, it is recommended to hold on to the main character's point of view, as it plays a big role to the story (p.38).

3. High-Concept *Blurb*

   High-Concept *Blurb* is a summary of a sentence or a paragraph that usually consists to up to four sentences. It contains the summary of the story, the conflicts, foals, and motivation of the main character (p.38).

4. Story Sparks

   A story spark is a point in a story that is so intriguing that it can carry the author toward a stepping point of exploring their imagination to write the story even further (p.39).

5. Estimated Length of Book

The length of the book is determined by the amount of sparks the author includes. The more sparks the author include, the more complex the book would end up (p.41).

6. Identifying the Main Character(s)

The author can come up with the lists of names that would be given to the main characters, and should be set even though the story written is more plot oriented than character oriented (p.42).

7. Character Introductions

In writing a story, the introduction of a character is a step where the storyline of the character is being explored in order to introduce them to future readers. The characters' stories would be written to fit and specified for the plot of the story (p.43).

8. Character Description

The description of a character of the story should include their physical appearances description, impressions made by the characters around their social environment (p.44).

9. Character Occupational Skills

In fiction, the characters' occupations is pivotal to the personalities and motivations the characters carry. These can include their interests, hobbies, or jobs, and from this, it can be developed to how the characters' deal with the conflicts that the characters' are currently facing in the story plot (p.46).

10. Enhancement/Contrast

   For writing effective characters, enhancements and contrasts can be applied to each characters' personality. Enhancements are the complementary elements that can be subtle, balanced, or extreme, and has already established by the author for the characters. While contrasts are the opposition of elements that can also be subtle, balanced, or extreme that has already established by the author for the characters. A character described being too perfect should be avoided, since it will cause a monotonous plot and would not be favorable by the audience (p.48).

11. Symbolic Element

   For another effective way to develop a character is to give the said character a symbol that defines the character by associating the characters with objects, events, and emotions (p.50).

12. Setting Descriptions

   The setting would be the base of the story that enhances the characters, conflict, and suspense to develop. The purpose of establishing setting descriptions it to allow the readers to relate and being able to imagine what the characters see and feel currently at the time (p.53).

13. Character Conflicts (Internal)

   This conflict appear and brought by external conflicts that hold the main character to feel hesitant to achieve a goal due to their personal conflicts, this will also give the character a moral lesson and determine their choices to act in the plot (p.54).

14. Evolving Goals and Motivations

The goals described is the goals the character is aiming for above all else, and the motivation is the reason for her to have a purpose to achieve the said goals the character is aiming for (p. 57).

15. Plot Conflicts (External)

This conflict is the main problem of the story that interferes the character. This external conflict should be urgent and should addressed and solved by the character and triggers the desire to act in the story, and would usually trigger the character's internal conflicts (p.58).

2.5. Design

2.5.1 Design Definition

According to Lauer & Pentak (2012), design has the same meaning like planning. Every aspects in designing a design does not happen overnight, but behind every design, has an organized plan underneath. Like any other subjects, design has an objective to solve problems, specifically to visually solve problems. (p.5).

2.5.1.1. Design Principles

As stated by Lauer & Pentak (2012), the principles of design include:

1. Design Process

The definition of design process it the methods on constructing a design (p.7). The process on developing a design may vary, but there are three points to pay attention to, the three include:

a. Thinking

Thinking is a very essential step in design process. Designer will be given a problem and the first thing to prepare is to ponder about the problem given. (p.8)

b. Looking

Looking, or to observe is a step often be described as a designer's primary education. Observing is obligated in terms of finding visual references regarding the problem given (p.14).

c. Doing

During this process, a designer would experiment with visual assets, some with materials. These experiments will remain on process until the solution of the problem has found its results (p.22).

2. Unity

To have unity means to have harmony in one design element to another (p.28).

3. Emphasis / Focal Point

Emphasizing means to have one point in a design element that would grab attention, thus having an element for the audience to focus on (p. 56). There are multiple methods for a designer to achieve emphasis, and these methods include:

a. Emphasise by Contrast

To give contrast in the object of the design could create an emphasis, such as using contrast colors between dark and light, where the main

object is light-colored, and the environment around them would be

dark (p.58).

   b. Emphasise by Isolation

To isolate an object from being located near the environment would

let the audience to pay attention to the object (p.60)

   c. Emphasise by Placement

To place the main object of the design in where the audience could

pay attention to. Such as, placing the object in the middle of the design

(p.62)

4. Scale and Proportion

The size and the proportion play a major role in constructing a design.

Proportion refers to relativity in size, and plays a major role on giving a

design a focal point (p. 70).

5. Balance

The definition of balance in design is to distribute visual weight on a

design composition (p.88).

6. Rhythm

The rhythm in design means repetition. The visibility of rhythm in design

has a purpose to give various elements of design a certain harmonious

unity (p. 114).

2.5.1.2.   Elements of Design

According to Lauer & Pentak (2012), there are various elements in design, these elements include:

1. Line

   Line is one of the most familiar elements of design, it is described as a relation in connecting one dot to another in purpose of identifying a shape (p. 128). Line has multiple types, and the said types include:

   a. Actual Line

      An actual line is a line that is physically visible in a design and is used to identify an object (p.131).
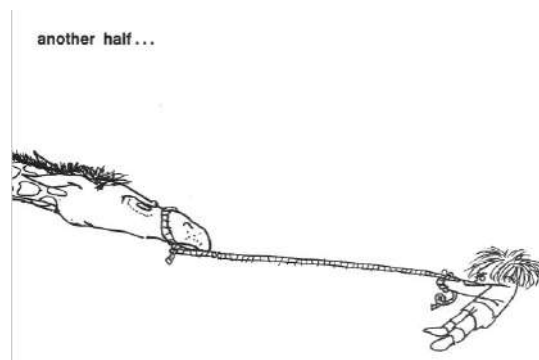

Figure 2. 40 Actual Line in A Picture Book
(Silverstein. 1964)

b. Implied Line

Is an implicit line, that does not form a physical line, but visually, the eye would see the whole picture as a line (p.128).
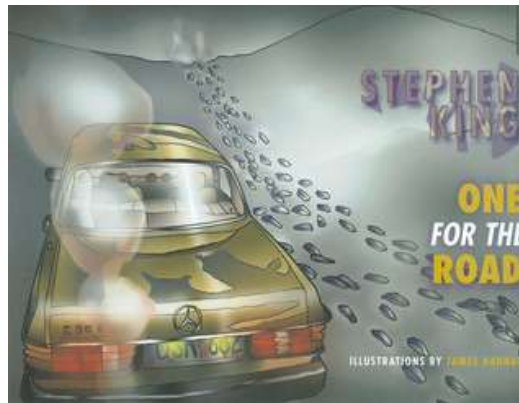
Figure 2. 41 Implied Line In A Picture Book

(source: King, 2010)

c. Psychic Line

This type of line is a line that is not physically there, yet the eye would feel the presence of the line from an interaction between two objects (p.129).

Figure 2. 42 Implementation Of Psychic Line In A Picture Book

(Source: Holzwarth. 2018)

2. Shape

    A shape is an area constructed visually from connecting and/or to close a line or color, and usually varies in size that include width, height, and diameter (p.152).

3. Texture

    Texture is an entity on the surface of an object that could vary from soft to rough to the touch. Texture can be perceived explicitly or implicitly, where explicit texture can be felt physically by touching the surface, while implicit texture can be felt mentally by visualizing/seeing (p.186).

4. Illusion of Space

    The illusion of space is how a designer construct a design to look like a three-dimensional design in a two-dimensional media. Illusion of space can be achieved by adding depth and perspective into the design (p. 198).

5. Light & Dark

    Or in another name, contrast, is a perception created by looking at a design with contrast colors between one object to the other (p. 244).
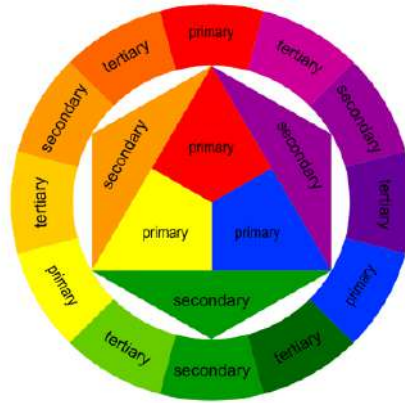
6. Color

Figure 2. 43 An Image Of A Color Wheel

(source: uxplanet.com, accessed in April 29th 2020)

Color is made from the refraction of light, received by the eye through an object (p. 256). Based on the light distribution, colors are divided into parts, the said parts include:

a. Primary Color

Sets of colors that include red, blue, and yellow. These colors can not be achieved by mixing other colors. Thus, making red, blue and yellow, as primary colors that are the source of other colors.

Figure 2. 44 An Activity Book About Mixing Primary Colors

(http://www.sturdyforcommonthings.com/2015/02/pages-to-projects-mix-it-up/)

b. Secondary Color

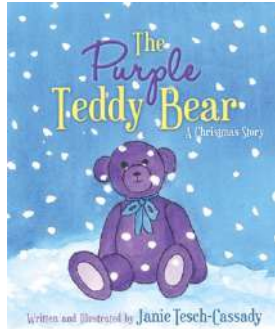Sets of color that are achieved by mixing the primary colors.

Figure 2. 45 A Picture Book with The Implementation of a Secondary Color

(Source: Cassady. 1999)

c. Tertiary Color

Sets of color that are achieved by mixing primary colors with secondary colors.

Figure 2. 46 A Picture Book With The Implementation Tertiary Colors

(Source: Weyr, 2018)