

CHAPTER II

LITERATURE REVIEW

2.1 Book

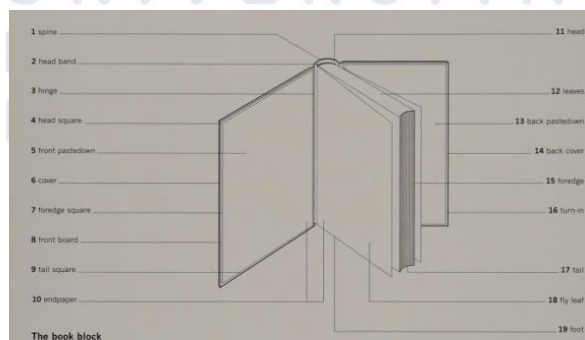
According to Haslam (2006, p.9), a book is defined as a portable container which consists of several printed and bound pages that preserves and disseminates knowledge to a literate readership. Books have been one of the most powerful tools used to transmit information and ideas. Books have changed the course of intellectual, cultural, and economic development (p.12).



Picture 2.1 The first printed edition of the Bible
Source: Haslam (2006)

2.1.1 Components of a Book

In publishing, the different parts of books have their specific technical names and functions. The components of a book are organized into three groups: the book block, the page, and the grid. These components create both a functional and visually appealing product.



Picture 2.2 The components of a book
Source: Haslam (2006)

The book block is the physical body of the book which include both the front and back cover as well as the pages bound together. The page is how the book's texts and images are arranged. Lastly, the grid is the framework or guide for the book design's layout, to ensure both its form and function. Below are the whole components of the book explained.

2.1.1.1 The Book Block

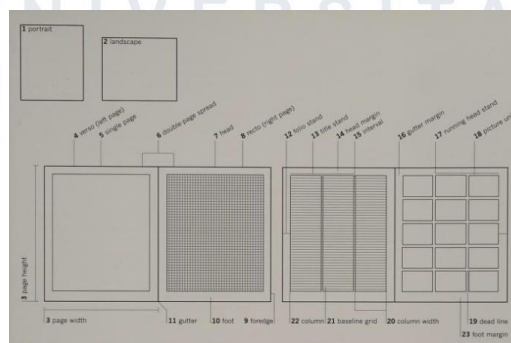
The book block contains element which make up the whole book. The book block starts from its cover until its pages. Below are the components of the book block.

1. Spine: Section of the book cover which covers the bound edge of the book (p.20).
2. Head band: A narrow band of thread that is tied to the book's contents, it is often colored to complement the color of the book cover (p.20).
3. Hinge: A fold between the pastedown and fly leaf of the book's pages (p.20).
4. Head square: Small protective edge space at the top of the book to protect the contents of the book, it is larger than the book leaves (p.20).
5. Front pastedown: Endpaper or page of a book pasted down to the inside of the front board (p.20).
6. Cover: Thick paper or board that is attached to the book block, it also protects the book block (p.20).
7. Foreedge square: Small protective edge space at the foreedge of the book to protect the contents of the book, it is larger than the book leaves (p.20).
8. Front board: Cover board on the front of the book (p.20).
9. Tail square: Small protective edge space at the bottom of the book to protect the contents of the book, it is larger than the book leaves (p.20).

10. Endpaper: The leave or page used to cover the inside of the cover board. The outer leave is the pastedown, meanwhile the turning page is the fly leaf (p.20).
11. Head: The top of the book (p.20).
12. Leaves: Individually bound paper of two sides or pages, it contains the contents of the book (p.20).
13. Back pastedown: Endpaper pasted down to the inside of the backboard (p.20).
14. Back cover: Cover board on the back of the book (p.20).
15. Foreedge: Front edge of the book (p.20).
16. Turn-in: Sheet of paper or page that is folded from the outside to the inside of the covers (p.20).
17. Tail: The bottom of the book (p.20).
18. Fly leaf: The turning page of an endpaper or page (p.20).
19. Foot: The bottom of the page (p.20).
20. Signature: Folded sheet of paper or page bound in sequence to turn the book block (p.20).

2.1.1.2 The Page

The page consists of the elements contained within the book's pages. The page also explains the book's format. Each page of a book serves to deliver a narrative or piece of information effectively to its readers. Below are the components of the page.



Picture 2.3 The anatomy of a page and grid
Source: Haslam (2006)

1. Portrait: A format in which the height of the page is greater than the width (p.21).
2. Landscape: A format in which the width of the page is greater than the height (p.21).
3. Page height and width: The size of the page (p.21).
4. Verso: Left-hand page of the book, it is usually identified with even folio numbers (p.21).
5. Single page: Single leaf bounded on the left (p.21).
6. Double page spread: Two facing pages in which the content is spread across the gutter, it is designed as if they were a single whole page (p.21).
7. Head: The top of the book (p.21).
8. Recto: Right-hand page of the book, it is usually identified with odd folio numbers (p.21).
9. Foreedge: The front edge of the book (p.21).
10. Foot: The bottom of the book (p.21).
11. Gutter: The binding margin of the book (p.21).

2.1.1.3 The Grid

The book grid is how the elements of the page is laid out. The purpose of a grid is so the elements are arranged in a neat manner. Below are the components of the grid.

1. Folio stand: The line that defines the position of the folio number (p.21).
2. Title stand: The line that defines the position of the title (p.21).
3. Head margin: Margin located at the top of the page (p.21).
4. Interval/column gutter: A vertical space that divides one column with another (p.21).
5. Gutter margin/binding: The inner margin of the page that is closest to the bind (p.21).
6. Running head stand: The line that defines the grid position of the running head (p.21).

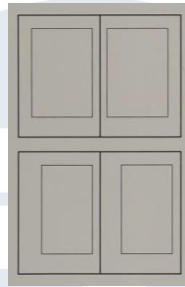
7. Picture unit: A division of a grid column divided by the baseline and separated by an unused line (p.21).
8. Dead line: The unused line space between picture units (p.21).
9. Column width/measure: The width of a column which determines the length of individual lines (p.21).
10. Baseline: The line in which the type sits on (p.21).
11. Column: A rectangular space on a grid used to arrange paragraphs of type. Columns within a single grid may vary in width but are mostly taller than they are wide (p.21).
12. Foot margin: The margin at the foot of the page (p.21).
13. Shoulder/foredge: The margin of the foredge of the page (p.21).
14. Column depth: Height of the column defined in points, millimeters, or by the number of lines (p.21).
15. Characters per line: The average number of characters set in a point size to a specific measure (p.21).
16. Gatefold/throwout: The bound page with additional width that is folded into the book (p.21).

2.1.2 Grids in Book Design

Grids in book design determines the position of the book's contents. It is believed that grids provide visual coherence which enables the reader to focus on the content better. However, in recent times some designers have stopped using conventional grids as grids may limit the layout of the content to be too predictable (p.42).

2.1.2.1 Symmetrical or Asymmetric

Most books have a symmetrical grid around the central gutter. Asymmetric grids have no sense of symmetry in relation to the book's content (p.42). The purpose of these grids is to arrange the page's content in a neat manner.



Picture 2.4 Symmetrical and asymmetric grid
Source: Haslam (2006)

2.1.2.2 Grids based on Geometry

Most early produced books in the fifteenth and sixteenth century used grid systems based on geometric construction rather than precise measurements (p.42). These grid systems relied on lines and shapes to establish a balanced and symmetrical layout. By using geometry, designers were able to create harmonious and structured designs for publications.

A. Defining the area with a simple frame

This grid is created by defining equal margins all around the edges of the page (p.43). This is the simplest way to create a symmetrical area within a page. That way, all pages will have margins and gutters that are consistent with one another.



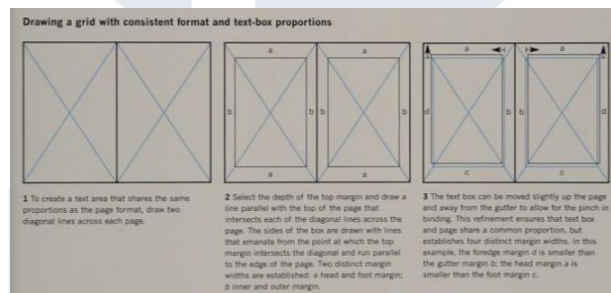
Picture 2.5 Grid created from a frame
Source: Haslam (2006)

B. Common proportions for format and text box

Common proportions for format and text boxes can be achieved by using geometric construction. By creating two diagonal shapes across the page and rectangles with corners that intersect with the diagonal shape, a rectangular text area is formed. This text area shares the same proportions as the overall grid, ensuring a harmonious and balanced layout (p.43).

C. Grid with consistent format and text-box proportions

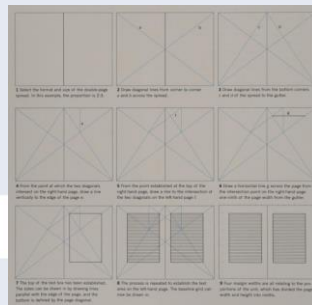
A grid system can be created by combining 2 diagonal lines across each page. Using the lines as a guide, establish the depth of the page margin by drawing a line that parallels with the diagonal lines on top of the page. Draw another line at the bottom of the page using the same margin depth. Hence, the book's outer left and right margins are also created through this method (p.43).



Picture 2.6 Grid created from diagonal lines and rectangular shapes
Source: Haslam (2006)

D. Villard de Honnecourt's diagram

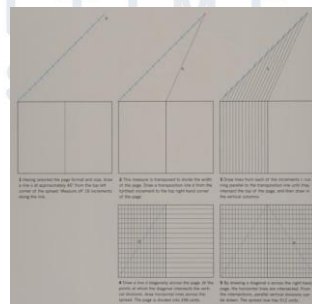
Villard de Honnecourt (1225 – 1250) is an early architect who devised a method of dividing shapes geometrically. He created this method by utilizing diagonal lines which intersect with each other on a whole book spread. By following the guide as shown below, the designer is able to establish a symmetrical text area (p.44).



Picture 2.7 Villard de Honnecourt's grid creation process
Source: Haslam (2006)

E. Paul Renner and the use of units

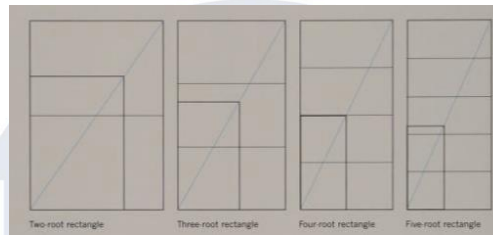
Paul Renner in his book titled “*Die Kunst der Typographic*” (1939) created a grid system by subdividing a rectangular format into equal units that retain the original proportion of the format. It is first done by drawing an approximately 45° line from the top left corner of a page and measuring 16 increments along the line. By utilizing the measured increments, the designer is able to draw lines along the increments until it intersects with the top of the page, and later continuing the line in vertical columns as seen on the example below (p.46).



Picture 2.8 Paul Renner's grid creation process
Source: Haslam (2006)

F. Root rectangles

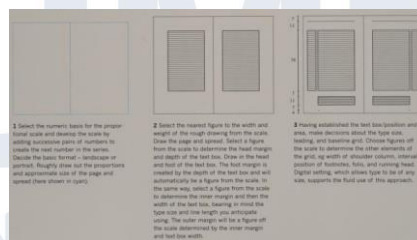
Another method of creating grids is by dividing the page using root rectangles. Root rectangles are rectangles that can be subdivided into smaller size rectangles. The smaller sized rectangles retain the height and weight of the original rectangle size (p.48).



Picture 2.9 Root rectangle grid
Source: Haslam (2006)

2.1.2.3 Grids based on Measurement

This method of creating grids is by utilizing the units of measurement. First, develop a scale using a measurement unit and sketch the overall page proportions. Next, determine the text box size and margins using the measured scale which ensures consistent alignment and spacing. Refining details like type size, leading, and other design elements to create a balanced and cohesive layout (p.50).



Picture 2.10 Grid using a proportional scale
Source: Haslam (2006)

2.1.2.4 The Modernist Grid

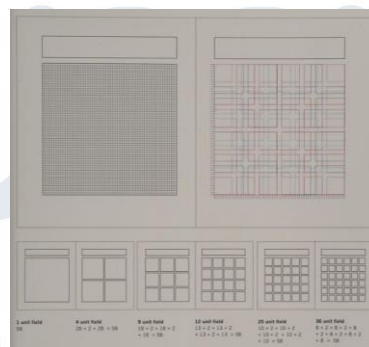
Many artists and designers of the early twentieth century have questioned the relevance of grids in regards to modern contents. Müller-Brockmann in his book titled “Grid Systems in Graphic Design: a Visual Communication Manual for Graphic Designers, Typographers, and Three-Dimensional Designers” (1961) states that

his approach to the construction of a grid is not only aligning the text with pictures, but also aligning the captions, display letters, titles, and subtitles to create a harmonious layout (p.53).



Picture 2.11 Book page using a modernist grid
Source: Haslam (2006)

A large number of books are likely to contain more than one grid in one page. Characteristically, the text area remains the same, however the number of columns and type sizes may vary (p.58). These grid systems include two column grid and multi-column grid. In modern times, many designers have begun to explore more complex and decorative grids. The more complex a grid system is, the more variations in layouts it may create (p.58).



Picture 2.12 Multi layered grid
Source: Haslam (2006)

2.1.2.5 Books Without Grids

Many illustration books are created without grids. The image is illustrated in proportion to the page, the designer then composes the remaining elements of the book. Despite this, the use of margins is still relevant.



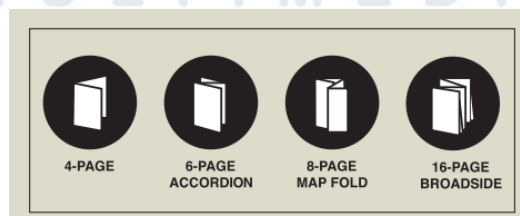
Picture 2.13 Book without grid
Source: Haslam (2006)

2.2 Principles of Design in Books

The use of graphic design and illustration in books is to represent the content that has been written by the author (Haslam, 2006, p.13). In graphic design, it is crucial for a designer to utilize fundamental design principles. The basic design principles which include format, balance, visual hierarchy, emphasis, rhythm, unity, and laws of perception are all linked with each other (Landa, 2010, p.24).

2.2.1 Format

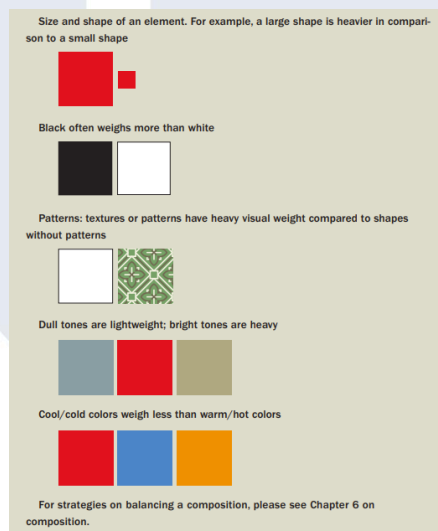
Format is a term used to define the perimeter as well as the boundaries of a design. Format can be referred to the field of a composition, such as posters, screens, billboards, etc. Every element of a composition regardless of its format type must form a significant bond with the format's boundaries by balancing between the composition's elements, white space, and edges (Landa, 2010, p.24 – 25).



Picture 2.14 Format
Source: Landa (2010)

2.2.2 Balance

Balance refers to stability formed by an even distribution of visual weight among all the compositions elements. A balanced design tends to invoke a feeling of harmony within its audience. Meanwhile, an unbalanced design creates a more negative reaction. There are several factors which contribute to visual weight. This includes the size and shape of an element, colors; hue, value, saturation, and temperature, the usage of patterns and/or textures, isolations and emphasis of an element, etc. (p.25 – 26).

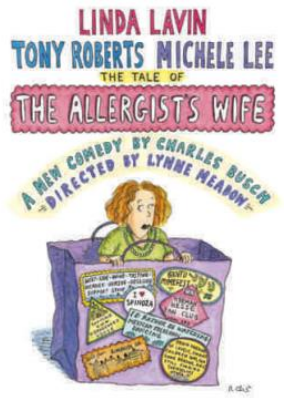


Picture 2.15 Balance through visual weight
Source: Landa (2010)

Balance in design can be achieved by utilizing said design elements. For example, a large shape contrasts with a smaller shape. Darker colors and patterns contrast with light and muted colors. Dull tones contrast with brighter tones, as well as cool tone and warm tones that contrast with each other.

A. Symmetry

Symmetry is a form of balance created through the equal distribution of visual elements by mirroring each other. This approach creates a sense of stability within a design. By using symmetry, designers can convey harmony and order, enhancing the visual appeal of the design (p.26).



Picture 2.16 The Tale of Allergist's Wife book cover
Source: Chast & Burdett (2000)

B. Asymmetry

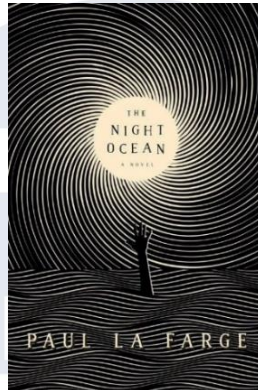
Asymmetry is a form of balance created through the equal distribution of visual elements without mirroring each other. It is achieved by balancing one element with the visual weight of a counterpointing element. Asymmetry creates a more dynamic composition when done correctly (p.27).



Picture 2.17 The New York Times 2004 Fall Cover
Source: New York Times (2004)

C. Radial Balance

Radial balance is a form of balance created through a combination of horizontally and vertically oriented elements. These elements are placed radiating outwards from the center of the composition. This effect is often enhanced through the extensive repetition of the elements (p.28).



Picture 2.18 The Night Ocean book cover
Source: Farge (2017)

2.2.3 Visual Hierarchy

Visual hierarchy is the arrangement of all elements within a composition according to a design's emphasis. One of graphic design's primary functions is to communicate a message or a piece of information, visual hierarchy helps to organize information and clarify communication by distributing which element is the most important. The designer must determine which elements the audience will see first, second, and so on. It is important to take note that without an emphasis or all emphasis is given to every element in a composition, the message will not be conveyed properly (p.28).



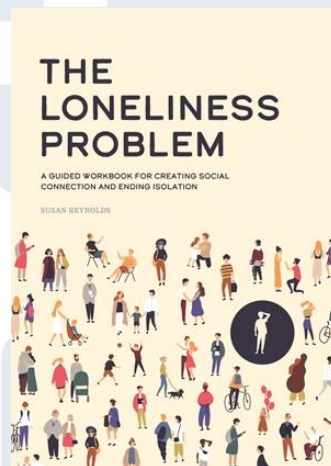
Picture 2.19 Metropolis poster
Source: Kauffer (1926)

2.2.4 Emphasis

In order to establish visual hierarchy within graphic design, a designer must create a flow of information and/or visual elements from most important to least to create an emphasis/focal point (p.28). Through emphasis, the audience are able to know the most important elements of the composition. Without a proper emphasis, the composition may appear flat or too crowded.

A. Emphasis by Isolation

A graphic element that is isolated from other elements will attract more attention to it. An emphasis/focal point must hold a heavy amount visual weight. This type of emphasis counterbalances accordingly with the other elements of the composition (p.29).

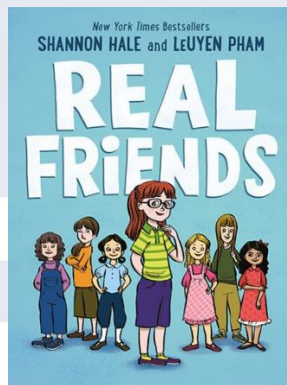


Picture 2.20 The Loneliness Problem book cover
Source: Reynolds (2024)

When used effectively, emphasis by isolation is able to create a dynamic composition. The emphasized object interacts harmoniously with its surroundings. While the focal point demands attention from its audience, it must also keep in mind the composition's unity and coherence. This ensures that the composition is integrated as a whole.

B. Emphasis by Placement

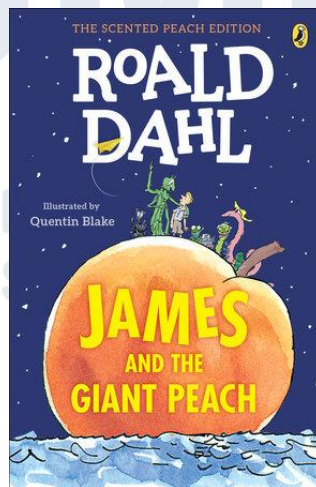
This form of emphasis is done by placing the focal point of the composition in a specific region of the format. Different audiences have different preferences for these regions. The placement of a graphic element on the foreground, top-left corner, or the center of the page attracts the most attention from viewers (p.29).



Picture 2.21 Real Friends book cover
Source: Hale & Pham (2017)

C. Emphasis through Scale

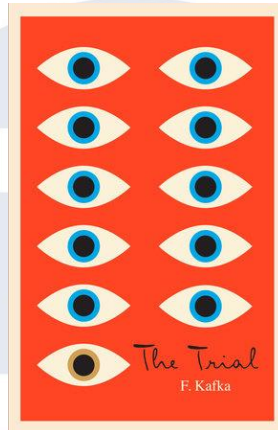
The size and scale of graphic elements help to create emphasis and the illusion of spatial depth. Large visual objects tend to attract more attention. However, smaller visual objects can also attract attention when placed among contrasting large objects (p.29).



Picture 2.22 James and The Giant Peach book cover
Source: Dahl (2018)

D. Emphasis through Contrast

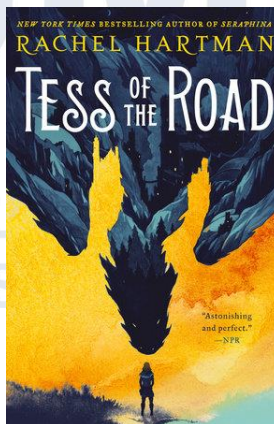
Emphasis can be achieved through contrasting graphic elements. An example is placing a patterned or textured object on a smooth surface. Emphasis through contrast can also be achieved through contrasting colors such as bright-colored objects placed on dull-colored objects (p.29).



Picture 2.23 The Trial book cover
Source: Kafka (1999)

E. Emphasis through Direction and Pointers

This form of emphasis is created through visual elements such as arrows and guiding lines. This helps the audience to focus on the main object of the composition first before looking at other visual elements (p.29). Guiding lines can be made into designs and illustrations as shown on the example below.



Picture 2.24 Tess of the Road book cover
Source: Hartman (2022)

2.2.5 Rhythm

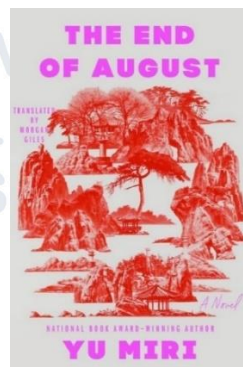
Rhythm in graphic design refers to a consistent repetition of elements which create patterns. A strong visual rhythm can create stability in a design as it aids in developing a coherent visual flow from one page and/or area to another. Elements that can contribute to visual rhythm include color, texture, figures, emphasis, and balance (p.30).



Picture 2.25 The Crying Book book cover
Source: Christle (2019)

2.2.6 Unity

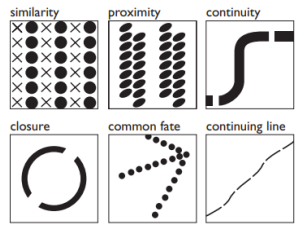
Unity in graphic design is achieved through interrelated visual elements that form a greater whole; each element looks as though they belong together in a composition. Audiences are able to understand a composition that is a unified whole. This belief derives from *gestalt*, which places emphasis on the perception of elements organized as a whole (p.31).



Picture 2.26 The End of August book cover
Source: Miri (2023)

2.2.7 Laws of Perceptual Organization

Graphic elements can be perceived as being in the same plane or format through different groupings (p.31). Perceptual organization can be done through similarity, proximity, continuity, closure, common fate, and continuing line. Below are the explanations of each grouping.



Picture 2.27 Laws of Perceptual Organization
Source: Landa (2010)

1. Similarity: Visual elements can share similarity through shape, color, texture, and direction. Elements that are similar in characteristics are perceived as belonging together (p.31 – 32).
2. Proximity: Visual elements that are placed in close proximity with each other are perceived as belonging together (p.32).
3. Continuity: Visual elements that appear as though they are a continuation of a previous element are perceived as belonging together (p.32).
4. Closure: Visual elements can produce a completed form, unit, or pattern when connected with each other (p.32).
5. Common Fate: Visual elements are most likely to be perceived as belonging together when they move in the same direction (p.32).
6. Continuing Line: Lines are always perceived as a path. Even if the lines break, viewers have the tendency to see the overall movement rather than the break (p.32).

2.3 Typography in Books

Typography in book design is how the type or text is arranged within a grid structure, it forces the designer to decide how to articulate the book's message

into a paragraph. The alignment of the text, and the horizontal and vertical space are also used to create a clean and readable paragraph (Haslam, 2006, p.71).

2.3.1 Column Depth

In book design, the column depth can be considered as the linear depth measured in points, picas, or millimeters. The units of measurements are determined by the grid format, or the number of lines to the column. Other factors that determine column depth are type size and leading depth (p.71).

2.3.2 Paragraphs

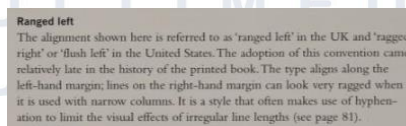
Paragraphs are sentences that are arranged in a way which is linked by a common idea. It is an articulated form of the author's message in a structured and delineated matter (p.72). One paragraph usually consists of a minimum of connecting three sentences.

2.3.3 Alignment of Text

The four basic forms of text alignments are ranged left, ranged right, centered, and justified. In book a design, designers may use different alignments for the title page, content, chapter openers, body copy, captions, and index (p.76). Below are the explanations of each text alignment.

A. Ranged left

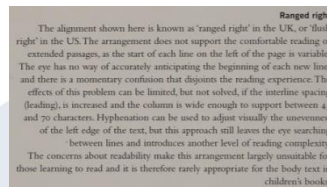
The text in a page aligns along the left-hand margin (p.76). The text however does not align along the right-hand margin. This alignment is one of the most commonly used text alignments as readers tend to read comfortably from left to right (p.76).



Picture 2.28 Left alignment
Source: Haslam (2006)

B. Ranged right

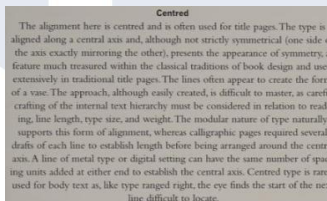
The text in a page aligns along the right-hand margin. The text however does not align along the left-hand margin. This alignment may feel uncomfortable for some readers when reading extended passages (p.76).



Picture 2.29 Right alignment
Source: Haslam (2006)

C. Centered

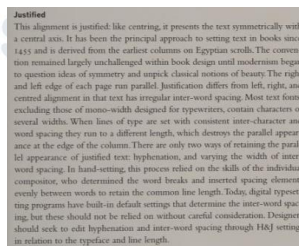
The centered alignment is often used for title pages. The text in a page aligns along a central axis. Although it is not completely symmetrical, it creates the appearance of symmetry (p.77).



Picture 2.30 Centered alignment
Source: Haslam (2006)

D. Justified

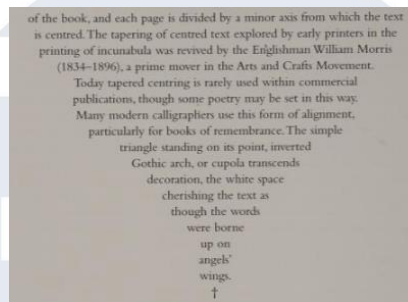
The justified alignment aligns along a central axis, both edges of the text are parallel (p.77). This text alignment creates a sense of symmetry and balance with its paralleling alignments. The text or sentence of this alignment can end on the left-hand margin, right-hand margin, and the center.



Picture 2.31 Justified alignment
Source: Haslam (2006)

E. Tapered centering

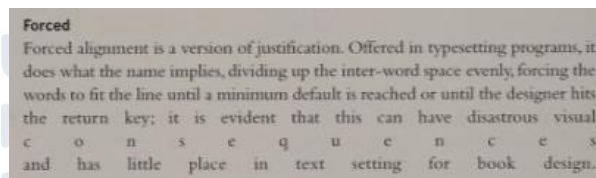
Tapered centering is similar to previous alignments as the text in a page aligns along a central axis. Tapered centering however creates a recognizable pattern in a form of a following line within a paragraph. Later lines in the paragraph become shorter containing only few letters while retaining their central alignment (p.77).



Picture 2.32 Tapered centering alignment
Source: Haslam (2006)

F. Forced

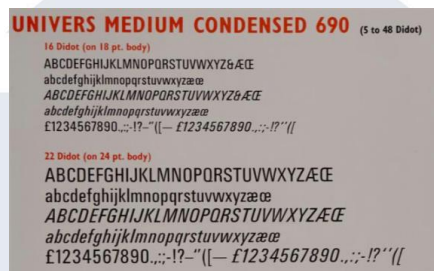
The forced alignment is similar to the justified alignment. However, forced alignment differs on how it achieves its even alignment. In a forced alignment, the inter-word space is divided evenly. This alignment forces the words and letters of a word until the right and left edge align (p.78). Hence, it often stretches and compresses the words and/or sentence to create its even alignment. While forced alignment can create a visually balanced paragraph, it must be used cautiously to avoid the text being overly distorted and unreadable.



Picture 2.33 Forced alignment
Source: Haslam (2006)

2.3.4 Type

Type refers to the individual letterforms and numerals within a book's bodies of text. It explores the variations of proportion and weight of a type family and the elements of a font. Type is one of the most important factors in book design. Without type, there is no way for the book's information to be delivered to the readers.



Picture 2.34 Type
Source: Haslam (2006)

A. Type size

The three standard systems widely used for type size are Didot points, Anglo-American points, and Adobe Apple. Didot points refer to a unit of 12 points specified as a 'cicero', a point is defined as being 1/72 of an inch. Meanwhile Anglo-American points specified it as "pica", a point is defined as being a little over 1/72 of an inch. The Adobe Apple type size system rounded the Anglo-American point to precisely a 1/72 of an inch (p.86).

B. Type family: weight and width

A type family is groups of typefaces categorized in a same shape and pattern, sharing a common name. In book design, it is important to choose a type family that offers a range of weights and forms. This is so that the texts are able to be differentiated by its information hierarchy (p.91).

C. Typeface

Different books may use different typefaces depending on a few factors. These factors include its content, the origin or period when it was written, historical precedents, the readership, multilingual publishing, legibility, and its production value (p.92). Choosing the correct typeface is

important when designing a book as it must be in accordance to the book's overall theme. The chosen typeface must also be readable.

2.4 Color

Sir Isaac Newton first conducted an experiment regarding color by using a triangular prism to analyze white sunlight in 1676, the dispersed light is then projected on to a screen which displayed a band of colors ranging from red, orange, yellow, green, blue, to violet (Itten, 1961, p.18). In accordance to this experiment, color can be defined as a characteristic of materials or objects caused by illuminating light (Agoston, 1987, p.9).

2.4.1 The Structure of Color

All colors possess fundamental attributes that contribute to their appearance. For example, the color “red” is often coupled with several adjectives such as “fiery red”, “cherry red”, and “blood red” (Hornung, 2012, p.21). Agoston (1987) states that a perceived color consists of three main attributes, which are hue, saturation, and value (p.12).

2.4.1.1 Hue

Itten (1961) defines hue as “the name of a color” as it describes a color in its most intense luminosity. Hues are differentiated into yellow, red, and blue. These colors are the fundamental building blocks of color (p.36 – 37). Yellow, red, and blue can be mixed to make the different colors of the color wheel.



Picture 2.35 Hue
Source: Itten (1961)

2.4.1.2 Saturation

Saturation refers to the “intensity” or “purity” of a color. The more a reflected color resembles its fully illuminated form, the more it is saturated (Hornung, 2012, p.26). In graphic design, higher saturated colors create vivid and striking visuals, while lower saturated colors create more muted and subdued visuals.



Picture 2.36 Saturation
Source: Hornung (2016)

2.4.1.3 Value

Value is described as the relative lightness or darkness of a color. Ogden Rood in Hornung (2012, p.24) explains that a luminous color is caused by the brighter light a color reflects. Value is better seen through black and white compositions because it eliminates traces of hue and saturation (Hornung, 2012, p.25).



Picture 2.37 Value
Source: Hornung (2016)

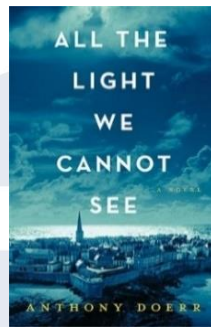
2.4.2 Color Scheme

Hornung (2012) states that color schemes help simplify color harmony based upon a set of a variety of hue relationships. The most common color schemes include monochromatic, analogous, complementary, and triadic (p.30). Below are the explanations of each color scheme.

2.4.2.1 Monochromatic

A monochromatic color scheme is a composition that consists of only one hue (color). This single hue is adjusted by varying its

saturation (the intensity or purity of a color) and values (the lightness and darkness of a color) to create different visual depth, contrast, and variety within a composition (p. 30). A monochromatic color scheme can be used to evoke emotions depending on the color used.



Picture 2.38 All the Light We Cannot See book cover
Source: Doerr (2014)

2.4.2.2 Analogous

An analogous color scheme refers to a composition that consists of hues (colors) adjacent to each other on the color wheel (p.31). This color scheme creates a sense of harmony as the colors share similar undertones. For example, an analogous color palette may consist of blue, blue-green, and green hues. The colors transition subtly between hues, which makes this color scheme overall visually pleasing. Analogous color palettes are used in softer and more soothing designs.

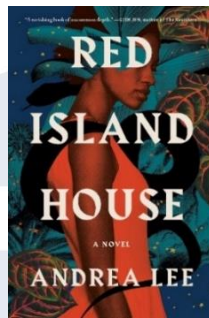


Picture 2.39 Sabrina & Corina book cover
Source: Fajardo-Anstine (2019)

2.4.2.3 Complementary

A complementary color scheme refers to a composition that consists of two hues (colors) placed directly opposite of each other on

the color wheel (p.31). This color scheme creates strong visual contrast. The colors may appear more vibrant when placed together. Complementary color schemes may also provide a balance between warm and cool tones.



Picture 2.40 Red Island House book cover
Source: Lee (2021)

2.4.2.4 Triadic

A triadic color scheme refers to a composition that consists of three hues (colors) placed equally spaced on the color wheel (p.32). For example, red, blue, and yellow form a triadic color scheme. This color scheme provides a balanced and dynamic color palette. It can create a vibrant and harmonious color palette that maintains a visual balance. Triadic color schemes are able to create a design and composition that is rich in color yet still maintains its unity.



Picture 2.41 Red Island House book cover
Source: Desai (2021)

2.4.3 Color Psychology

According to Lupton (2017), colors are able to trigger responses and convey culturally specific meanings, it is a powerful tool that reflects different moods and emotions (p.104). Hornung (2012) implies that multiple meanings can be attached to a certain color which can differ or even be contradictory. For example, blue can represent both "loyalty" and "melancholy". Some color associations are rooted in observation of different phenomenon, the color blue for example can represent royalty which comes from the European term "blue blood" used to describe aristocrats. This association originates from the fair skin of the upper class whose blue veins were more visible than those from the lower classes because they weren't exposed to labor (p.123).



Picture 2.42 Secretly Yours book cover
Source: Bailey (2023)

Certain color combinations also have symbolic meanings, cultural holidays in North America are typically associated with color pairings. Examples include red and green with Christmas, black and purple for Halloween, as well as yellow and purple for Easter (p.123). The use of colors however may limit a composition because of its prefabricated meanings, clever artists however are able to challenge predetermined color meanings by recontextualizing old associations through irony (p.124).

2.5 Illustration

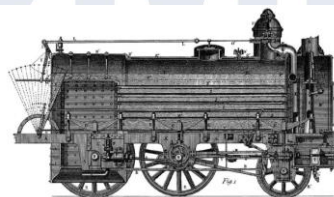
Illustration is a visual language and medium that has taken many different descriptions over the years, which include paintings, engravings, commercial art, cartoons, picture books, and drawings (Male, 2017, p.9). Illustration occasionally overlaps with graphic design and fine arts. According to Loomis (1994), the primary function of illustration is to create a visual representation of an idea or message. When composing a visual interpretation, knowledge regarding form, light, color, and perspective is needed (p.178).

2.5.1 The Role of Illustration

According to Male (2017), the role of illustration is divided into five categories depending on its use. The roles of illustration include documentation, reference, and instruction, commentary, storytelling, persuasion, and identity. Below are the explanations of each role.

2.5.1.1 Documentation, Reference, and Instruction

One of the roles of illustration is to document and provide reference, education, explanation, and instruction in a myriad of themes and subjects (p.180). For example, illustration can be valuable in fields such as science, education, and journalism. As a result, illustrations are able to enhance the readers' experience by conveying information clearly and efficiently.



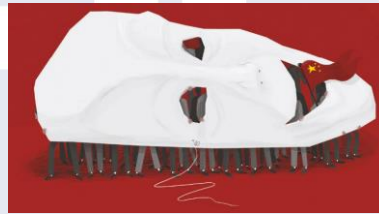
Picture 2.43 Early example of technical illustration
Source: Male (2017)

Illustrations allow for quicker comprehension as it can present complex ideas in a more digestible format (p. 185). Illustrations also transcend language barriers, making it a useful tool for communication.

For example, diagrams, instructional diagrams, charts, and scientific illustrations are able to provide clarity and precision.

2.5.1.2 Commentary

The primary function of illustration as commentary is symbiotic with journalism contained within newspapers and magazines (p.237). Editorial illustrations are thought provoking and contentious as it challenges both popular and alternative opinions regarding politics, the economy, and social commentary. Commentary illustration may create arguments, questions, and provocative statements (p.241).



Picture 2.44 Suppression of Free Speech in China
Source: Georgina Tee in Male (2017)

2.5.1.3 Storytelling

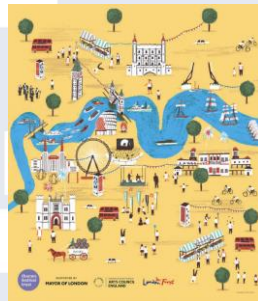
Visual representation is often considered a requirement to be provided in a narrative fiction. In modern times, illustrations in narrative fiction are mainly found in children's books, graphic novels, and comic strips (p.274). Illustrations used in storytelling narratives is often sequential in form and essence, as it is dependent on the genre, style of writing and length of the content (p.277).



Picture 2.45 Little Nemo at Slumberland Cafe
Source: Diamond (2014)

2.5.1.4 Persuasion

Illustration for persuasion and advertising is the most prescribed and directed form of illustration (p.312). Despite its high fees and high-profile status for illustrators, it inhibits creative freedom as advertising art directors and copywriters usually have already provided the predetermined concepts for a brand or campaign. Brands and campaigns will use illustration styles that are able to evoke a strong emotion towards a message delivered in an advertisement (p.320).



Picture 2.46 Thames Festival Trust poster
Source: Foster (2015)

2.5.1.5 Identity

Illustration in identity or branding is usually considered as being below the line advertising, which is defined as a direct association with the products or services provided by a brand. Illustration provides brand recognition through enhancements with packaging, point-of-sale literature, and associated interactive material. Aside from brand recognition, fundamentally illustration is used as corporate identity by creating recognizable symbols (logos) and other visual elements (p.337).



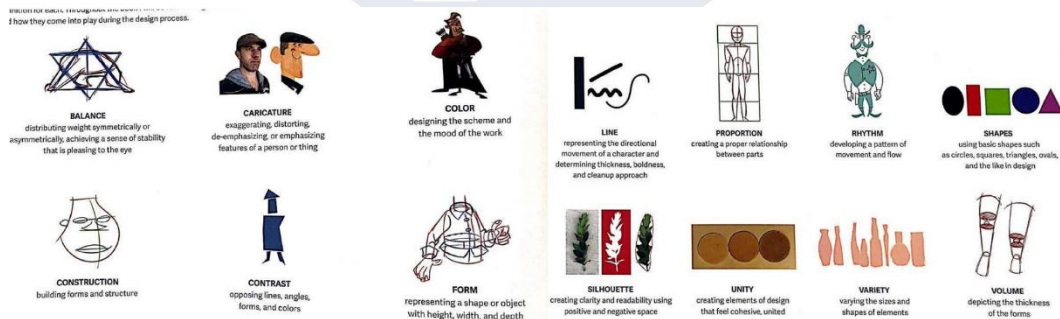
Picture 2.47 Sessions Surf Shop identity
Source: Baines (2014)

2.6 Character Design

According to Hart (2008, p.7), character design is the process of developing the visual identity of a character. To ensure that the character is appropriate for its intended context, it must be guided by a story or narrative and personality traits. A character is able to visually and emotionally support a narrative and communicate the story's message effectively (Thomas & Johnston, 1981, p.393).

2.6.1 Principles of Character Design

Silver (2017, p.4) states that there are several principles that make up a character design. The principles of character design are rather similar to the principles of design, which include balance, caricature, color, construction, contrast, form, line, proportion, rhythm, shapes, silhouette, unity, variety, and volume. These factors help create a solid character design and each have their own uses during the designing process.



Picture 2.48 Principles of character design

Source: Silver (2017)

1. Balance: Balance refers to distributing equal weights both symmetrically and asymmetrically in order to achieve a sense of stability (p.4).
2. Caricature: Caricature refers to exaggerated and emphasized features of a person or object (p.4).
3. Color: Color refers to creating the color scheme and mood of a character design (p.4).

4. Construction: Construction refers to building forms and structure within a character design (p.4).
5. Contrast: Contrast refers to lines, angles, forms, and colors that are opposing one another to create a clear distinction (p.4).
6. Form: Form refers to a shape or object with height, width, and depth within a character design (p.4).
7. Line: Line refers to the movement of which a character is directed towards. Lines are able to determine thickness and boldness as well as creating a clean approach to the character design (p.5).
8. Proportion: Proportion refers to a clear and proper relationship between the character design's body parts (p.5).
9. Rhythm: Rhythm refers to creating movement and flow within a character design (p.5).
10. Shapes: Shapes refer to the usage of basic shapes such as circles, rectangles, and triangles during the character design process (p.5).
11. Silhouette: Silhouette refers to the clarity and readability of a character design through the usage of positive and negative space (p.5).
12. Unity: Unity refers to using visual elements that feel cohesive (p.5).
13. Variety: Variety refers to the varying sizes of shapes and elements within a character design (p.5).
14. Volume: Volume refers to the width and thickness of a form within a character design (p.5).

2.6.2 Stages of Character Design

According to Silver (2017, p.42), designers are sometimes too focused on small details instead of the character's foundation. In order to create an effective character design, Silver had created a design process consisting of five stages, story, gesture, design, form, and details. These stages help the design process have a clear timeline, creating a balanced design.

2.6.2.1 Story

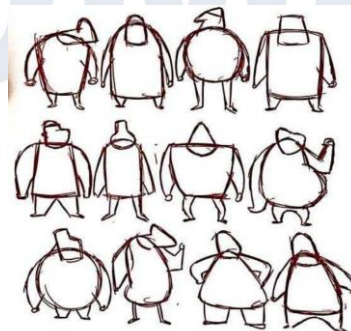
Before designing the character, the designer must first know the character's background such as their motivations and how would the character effect the audience. It is ideal that the designer has as much information about the character as possible. Based on the information of the character, the designer is able to imagine more on what the character design may look like (p.43).

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.

Picture 2.49 Character story premise
Source: Silver (2017)

2.6.2.2 Gesture

During this stage of the design process the designer will create thumbnails that is able to capture the character's overall personality. This process allows the designer to focus on the character as a whole as to not entirely focus on the small details just yet. This process may explore different ideas as options. The objective of this process is to the decide the character's silhouette by creating different thumbnail options (p.44).

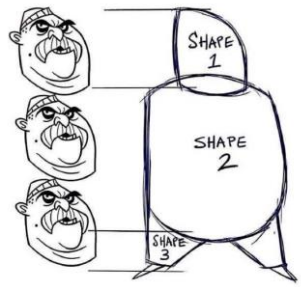


Picture 2.50 Character thumbnails
Source: Silver (2017)

2.6.2.3 Design

This stage of the character design process is where the designer finally creates the details of the character according to the thumbnail

options produced in the previous phase. This could mean sketching developed faces and clothes to visualize a rough draft of the character. This stage requires the designer to utilize the principles of character design such as balance, rhythm, contrast, etc. (p.45).



Picture 2.51 Character proportions
Source: Silver (2017)

Once the character's design has been completed, it is important to first establish proportions so the character's overall shape remains consistent throughout the media. Silver uses the head of the character to determine its height and width (p.47). Characters may also have costume changes depending on the story they are in (p.49).

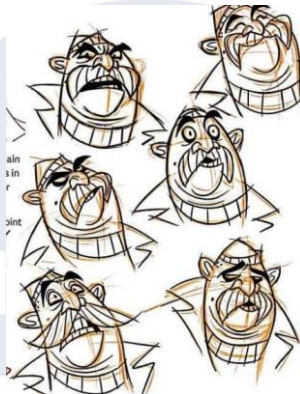
2.6.2.4 Form

Once the 2-dimensional design of the character is finalized, it is time to give the character more dimension by adding volume, depth, and perspectives. The goal of this process is to determine the overall construction of the character; how certain parts of the design connect with the other parts (p.52). To create the character's form, the designer is able to use turnarounds. Turnarounds help with establishing the character's entire design so the designer is able to draw the character easily in different angles and positions (p.53).



Picture 2.52 Character turnaround
Source: Silver (2017)

This stage of the design process is also where the character's expressions are developed. In some cases, designers will sometimes use the squash and stretch method when creating different expressions. Silver states that expressions consist of structure, volume, energy, muscle pulls, non-symmetry, contrast, and variations (p.57).



Picture 2.53 Character expressions
Source: Silver (2017)

2.6.2.5 Details

After the character's design has been finalized, this stage of the process is where the designer must determine the style of the design, what color palette and line art they will be using. Choosing the correct color palette is important as it reflects the character's personality and their background. When deciding the color palette in a rush, the design becomes lacking (p.60).



Picture 2.54 Character line art and coloring
Source: Silver (2017)

2.7 Femininity

The concept of femininity is the physical, psychological, and sociocultural traits associated with the female gender in a given culture (Gonzales & Spencer, 2015). Women are expected to possess feminine traits and attributes which include passivity, submissiveness, compassion, and maternal instincts (Mehta & Henry, 2017). Femininity had become synonymous with female subordination enforced under male access and the patriarchy (Blair & Hoskin, 2015). According to the Femininities Scale developed by Hoskin et al., femininity can be associated with women's empowerment, however it is also associated with the validation of other parties (e.g., others value me for my femininity). The Femininities Scale also include statements associated with appearances (e.g., I worry about lifting weights at the gym, because I don't want to look like a man). In general, women enact two types of femininity, "traditional femininity" and "resistant femininity". Traditionally feminine women are defined as compassionate, kind, sensitive, and devoted, meanwhile resistant femininity refers to women who are more assertive and independent (Williams, 2012, p.12). Despite femininity's dismissive qualities, women are able to reclaim and redefine it by having full control of their appearance and expression despite stereotypes and stigmas to empower themselves (Wolf, 1990, p.290).

2.7.1 Women Empowerment

Women empowerment is defined as the process in which a woman is able to get greater control when making decisions in certain circumstances (Ross et al., 2015). Women empowerment emphasizes the importance of education, economy, political participation and leadership, as well as culture and society. Despite its significant progress over the years, there are significant challenges in achieving women empowerment globally. According to the World Economic Forum's Global Gender Gap Report 2022, it will take approximately 132 years to close the global gender gap. Women's access to education, employment, control over resources, and participation in decision making are essential to achieving goal 5 of sustainable development, which is gender equality (Partners in Population and Development, 2014).

2.7.2 Femininity to Empower Women

The concept of femininity has been both embraced and critiqued by the feminist community with some seeing it as a setback for women's rights. Despite this discourse, women are using their femininity to reclaim the definition of a 'strong and powerful woman' by allowing themselves and others to be women freely, showed through mainstream media such as "Legally Blonde" (Wynne, 2024). The idea of utilizing femininity to empower women can be easily ridiculed due to society already harboring dismissive attitudes towards feminine traits (Serano, 2014). Meanwhile, using femininity to empower women means to embrace women's personalities and inclinations, hence they are able to fully utilize and benefit from said feminine traits (Current, n.d.).

2.8 Relevant Research

To strengthen the foundation of this research, it is necessary to review previous researches that are relevant to the topic discussed in this research. In this sub-chapter, the author will be reviewing several related studies and research to significantly gain a better understanding of femininity, hyperfemininity and women empowerment. The following studies will be analyzed based on their suitability of the topic, the methodology, and the results. Later, new findings or novelties will be gained through this review to help in the design process and deciding the content implemented within the design.

Table 2.1 Relevant Research

No.	Research Title	Writer(s)	Result	Novelty
1	Bimbofication to Empower: Representation of Hyperfemininity on TikTok	Melanie Rosaria, Andika Wijaya	This research concludes that the term "bimbo" has strayed away from its initial meaning and has been established as an	There is little discussion regarding the representation of hyperfeminine traits and bimbofication to empower women. It has

No.	Research Title	Writer(s)	Result	Novelty
			empowering choice to express and embrace one's identity through hyperfeminine trends on TikTok. However, by acknowledging the representation of hyperfemininity may possibly be viewed as a step back from women empowerment, it is important for the audience to engage in hyperfemininity and bimbofication critically.	mostly only been talked about in social media such as Twitter (now rebranded as X), Instagram (Crepax,2020; Lopez et al., 2018; Coles & West, 2016; Cayley,2021), and TikTok. The complexity of bimbofication and hyperfemininity may result in different interpretations.
2	Perancangan UI/UX Aplikasi untuk Membangun Self-Esteem Perempuan Usia Dewasa Muda Akibat Budaya Patriarki	Monica Claudia	The application UI/UX design has effectively helped in increasing the self-esteem of young women through its helpful content, interactive self-assessment	A particular information that interests the author is contained within the interview done by the researcher with a psychologist. According to the psychologist, an

No.	Research Title	Writer(s)	Result	Novelty
			pages, and interactivity with other users of the application who struggle with similar issues.	interactive pocket book is effective in reaching out to young women to deliver empowering messages.
3	Resepsi Remaja Perempuan terhadap #PickMeGirl di TikTok	Estervania Aulia	The “Pick Me Girl” trend has cumulated a lot of public attention judging from the total of views, likes, and comments of #PickMeGirl contents on TikTok. Despite this, part of the audience of these contents do not fully understand the definition of a “Pick Me Girl”, including the informants of the research. While not fully knowing the implications of a “Pick Me Girl”, the content still influences and invokes the	According to findings of the research using Carolyn Michelle’s Modes of Perception (2007) theory, informants who have not known the full implications of a “Pick Me Girl” are still affected by #PickMeGirl contents despite not knowing its definition fully. An audience can still be influenced by content that is irrelevant to them, with irrelevant meaning the audience has not been involved in

No.	Research Title	Writer(s)	Result	Novelty
			emotions of the audience as they often correlate the content with their real-life experiences despite not knowing what a “Pick Me Girl” is prior.	an experience relating to the content.

From the journal articles collected and analyzed, the author had found several key points helping the author in deciding the visualization process and final design. There are very few media that talk about the concept of femininity as well as hyperfemininity, hence the topic may be hard to understand due to its complex subtopics. Interactive books such as activity or pocket books may help in delivering motivational and empowering messages better than normal books. Hence, aside from talking about the definition and history of hyperfemininity, the author will also include a few activities for the readers to do in the book. A design’s target audience or reader can be influenced by content both relevant and irrelevant to them, it is hoped that this book is able to put the topic of hyperfemininity in a positive light to its readers as a form of empowerment.

U N I V E R S I T A S
M U L T I M E D I A
N U S A N T A R A