

## CHAPTER 2

### THEORITICAL FOUNDATION

#### 2.1. Theories of Clothing

Clothing represents a language that reflect the outer appearance (*Robert Ross, Clothing Global History, 2008, p6*). It represent the language of Indonesia, which can be used to communicate with tourism. Clothing refers to the item of daily wear, generally created by some form of textile. In the difference, Costume is a clothing in purpose to demonstrate specific identity. The clothing is described by German as protection, modesty, and ornament, for instance, the country with great heat climate will render its people to wear close bare-clothed.

##### 2.1.1 Theories of Indonesia Clothing

As stated by Jill Forshee (*Culture and Customs of Indonesia, 2006, p140*) Customary dress within Indonesia serves as:

- Binding principles, group identities, and local system of meaning and power
- Enhanced cultural ideals of masculinity and femininity
- Representing people's histories and social relationship
- Reflecting ongoing Tension between the past and present
- Representing the environment, such as local plants, animal, and ancestry human figures

In addition, the basic structure of Indonesian Traditional Clothing are:

- Sarungs- the cloth sewn jointly at the edge to apply with a form a tube
- Kain- the term of cloth in Indonesia. It enhances femininty for women
- Ikat- the band applied in the head, which represent the masculinity for men
- Batik- The unique pattern of Indonesian Textile, these mostly seen in traditional clothing

### **2.1.2. Theories of Indonesian Clothing Color**

There is a certain dyes used in Indonesian Traditional Clothing in purpose to exhibit quality, status , and symbolic values. Indigo color usually used from Indigo plant. Regarding the toxicant behavior of indigo plant, the color are preferred for elder people. The rust red (*Monnda Citrifolia*), wine colors, and near black colors are considered the colors used in nobility, especially Sumba. The more rich in color, the more clothing is being valuable.

## **2.2. Theories of Book**

In the dictionary, Book is a literary organized compilation in purpose for publication. The following these are the fundamentals that will support the creating of book. In the opinion of Davis Finkelstein and Alistair McCleery, Books are the necessary channel for ideas that often connected with norms and authorities (*An Introduction to book history, 2005*).

### **2.2.1 Theories of Bilingualism**

As the stated in *Bilingualism and Latin Language (J.N. Adams, 2004, p33)*, Bilingualism is the practice of alternatively using two languages.

There are many advantages by using bilingualism in book:

- communicating with foreign market
- expressing pride in language
- balancing the level class of language
- indicating people with higher status
- educating the language to common reader

### **2.2.2 Innovative Book**

Imprint: Innovate Book, 2011, concluded that the effective matters to create innovative book are:

- Dynamic use of typography
- Minimalist Colors
- Synchronized book with the theme

- Different materials of paper
- Effective medium that tell a story
- Experimental finishes such as binding, cover, and other

## **2.1. Theories of Illustration**

### **2.1.1 Theory of Drawing**

As stated by James Horton (*An Introduction to Drawing, 1967, p7*) Drawing is one of the arts with directly allowed its viewers to record immediately what seen. Do Drawing from life can be both stimulating and in rewarding. The starting media used are usually traditional: paper and pencil.

### **2.1.2 Line Art**

Henry M. Sayre (*World of Art, 2006, p74*) said that Line is one of the most essential art components. They come in different varieties, thick or thin, long or short, smooth or agitated. The purposes of lines are:

- Essentially defining the edges of the shape
- Connecting or dividing the shapes
- Creating the shades and values in alternative way
- Implying the motion of the drawing
- Expressing emotional messages by manipulating its shape
- Clarifying the shape without silhouette form
- Arranging the composition until its execution
- Creating the distinctive textures

The theory above will be used by the author to enhance the study for final execution.

### **2.1.3. Main Elements of Design**

As stated by Audran Guerard, an ubisoft art director, there are three main important elements of design. These are:

- **Shape/Silhouettes**

At first, the Objects of drawing are perceived by their edge. The Silhouette is basically for identifying object in clarifying statement.

- **Colors/Values**

Colors are extended subject and subjective. Colors feature with their ranges of temperature and emotion based on the story of the illustration. For example, red aces are mostly used for angry expression.

- **Composition/Leading the eye**

Composition is the most elusive art concept. The art of directing the eye to the picture is a quality art of compositions. The main approach with the composition is how artist suggest the reader's vision and comprehend the story that is being proposed.

#### 2.1.4 Principles of Design

According by Henry M. Sayre (*World of Art, 1994, p163*), The word design consists a verb and a noun, as well as both a process and a product. There are four formal elements that artist require to employ the art:

- **Balance** – is an essential matter for readability in art to confirm the matching visual weight. There are three types of visual balances: symmetrical balance, asymmetrical balance, and radial balance. **Symmetrical balance** is the artwork consists of objects with same visual weight, resulting like mirrored image by physical function or spiritual function. **Asymmetrical balance** is a balance-halved image while the balance of the image is not reflecting each other instead possessing balance quantities of the image objects. **Radial Balance** is a balanced image while the focal point is on the ultimate center among the other objects, resulting the effect of everything radiates from focal point.
- **Emphasis and Focal Point**  
Emphasis is needed by artist in purpose to attract the viewer's attention to one area of work. That one are is named the focal point. By using the application of light and color hue, creating a focal point is more possible to do. In addition, viewer attention can be drawn through light in the dark environment.
- **Scale and Proportion**  
Scale is object dimension connection to the other objects. Proportion refers to an object consists of its parts in relative size or to the connection between object and its surroundings.

- **Repetition and Rhythm**

Repetition is the clones of the object while rhythm refers to the design of repetition to create distinct repetitions. Visual Rhythm will be established when shapes, colors, lines, images, or pattern are repeated in a composition.

- **Unity and Variety**

Unity refers to an image consisting of composition that its elements are merged with each other. Variety is the distinct images or shapes despite its similarity.

### 2.1.5 Contemporary Art

The art that match with the present time is called the contemporary art, according to Kristine Stiles and Peter Howard Selz (*Theories and Documents of Contemporary Art, A Sourcebook of Artists's Writings*, 1996). The traits of the art are usually hardly to be classified because there is no specified standards of drawing such as precision and realities instead focusing on the artist's own ideas of drawing. Therefore, the social trace of contemporary art is more visible rather the other movement of art.

### 2.3. Theories of Color

As stated by Jim Krause (*Color Index 2, 2007, p16*), The color wheel is a fundamental describing connection hues, another word of colors. Primary Colors are the distinctive hues that consist of blue, yellow, and red. Secondary colors are the colors created by two primary colors are combined equally, such as green formed by blue and yellow. Merging a primary hue with one of its next secondary hues results a new degree of color, which is called a Tertiary color.

The purpose of two-dimensional color wheel is designating basic associations between hues. However, a three-dimensional system is required to clarify the full range of practical colors. There are three factors are presented in the model.

- **Hue** – is a position of color within color wheel 360-degree circle. Certain hues are generally identified as red, red-orange, and orange.
- **Saturation** – is the intensity of hue measurement. The Purest color is the hue that entirely saturated, while the Muted color are the hue's saturate lessened.

- **Value** – is a word that associate to light or dark color measurement within the scale of white to black. Value determines essential roles in the creation and implementation of most palette colors.

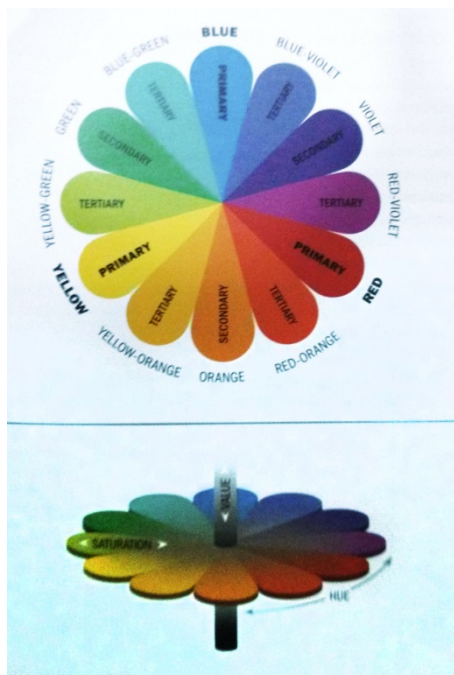


fig 2.3.1

### 2.3.1. Qualities of color

Terry Marks (*Color Harmony Compendium, 2009, p13*) stated that The Qualities of color are the colors when the color combinations creating a certain emotional expression.

- **Hot and Cold**

When red colors in its strongest saturation, it is named hot colors that represent strong and aggressive emotion. On the opposite, blue in saturated hue is referred the cold one that giving the viewer sense of calm. In the other words, hot and cold represent the fire and ice.

- **Warm and Cool**

The warm colors consist of red-orange, orange, and yellow. The purpose of its colors is comforting, spontaneous, and welcoming. The blue-green, green, and yellow green are the component of cool colors. The colors represent nature, soothing, calm, and refreshing. The warm and cool refer to sun and its water.

- **Light and Dark**

Light colors are the colors of value absence in the composition. The light colors refer to the relaxation, liquidity, and airiness. Dark colors are hues that consist of black in the composition. It represents dramatic, serious, and concentrated. Day and Night is the symbolized of light and dark.

- **Pale and Bright**

Pale colors are softer than light colors which is lack of saturation. They represent soft, romantic, and misty. Bright colors refer to the colors consist of strong saturation and brightness. The colors are used for cheerful, attractive, and spirited energy. Pale and Bright colors refer to the morning and the afternoon.

## **2.6. Theories of Typography**

According to Jason Tselentis (*Typography Referenced, 2012, p207*), Designing with type is closest to science of art which requiring a delicate balance between compositions in the dimension format to deliver proper function solutions.

Contrast, size, shape, tone, placement, and color determine how elements placed in the format look. Being usually literate is needed for designer to combine words and images shape together with the certain format. Designing a book requires a fair amount of restraint as well as respect for the divine principles that book designers have used for centuries.

For Instance, creating a huge billboard needs larger typography than a book designer employs.

### **2.6.1. Typography Selection**

Having a clear understanding of typeface application is one of the good methods by selecting the usage of typeface. Variety of fractions and numerals is required to determine range of weight and postures. Its application significantly invokes the necessity while every typeface has a unique appearance.

- **Text Type**

The typefaces designed for clearly reading, such as Caslon typeface and Garamond typeface, are used for good text type as well as the larger area of the book text. The line length, word spacing, and leading determine the factor of book readability.

- **Display Type**

The display type affects for capturing attention of the reader, case in pint the message on posters, advertisements, and promotions made popular during the late nineteenth century. These days, where confidence can help cut through the competitive visual noise, typographic size used to gain attention. Creating headlines and subheads stands out is necessary to inform readers what they read and keep their attention.

### **2.6.2. Reading Direction and Scanning**

As stated to western culture written language is read from left to right that attention of the reader is starting on the upper-left hand of the dimensions until finally reaching the composition of bottom.

- **Focal Point**

By using Dynamic Compositions meant to attract the reader's observation, often appoint the reader scanning without starting from top-left corner. This communication is decisive for posters and advertisements package design, and signage. Contrast in size, shape, typeface, color, and texture create those good focal points.

- **Focal Points Enhancements**

Other types of formal contrast that enhances focal point included but is not limited to: active/static, grouping/separation, sequence/randomness, flat/deep, economy/intricacy.

### **2.6.3. The Grid**

The grid is a tool that controls a designer to create compositions with some necessity of unity and variety. The quantity of modules, columns, and rows are not evidently set, instead, during a grid creation, designers should consider these elements of the project: media, format, use, image size, typographic scope, word count, and expandability.

A classic looking and perfect-bound book is benefit to make text flow scanned easily. It is necessary to know where the gutter, the center margin, takes place and how much the paper will glide toward to binding's center.

#### 2.6.4. Hierarchy

The level of importance exposed by a piece of text in its environment is introduced in typographic hierarchy, size, weight, design characteristics, text color, text contrast with the background, text position, and orientation on the page or screen.

Typeface pairing increases the contrast of typeface, such as Helvetica typeface with Arial typeface combined is not a proper idea because of its similarities.

#### 2.6.5. Typography in Publication Design

According to Allan Pipes (*Production for graphic Designers, 2001,p40*), the publication design includes legibility, readability, clarity, and visibility are needed to create the proper fundamental of hierarchy and typeface.

As stated by Tony Seddon with his book of *Typography Referenced, (2012, p330)*, the terminology required are:

- **Legibility**, essentially the measure of how difficult to differ one letter of a typeface from another.
- **Readability**, determines the ability to recognize what the words state and mean.
- **Upper and lowercase**, while uppercase signify emphasis and stress importance regardless placed at the first of sentence in a headline. Caps are stronger than lowercase character.
- **Alignment**, which consists of left, right, justified, and centered. The readability of text is usually increased by left alignment, especially in long paragraph.
- **Optical Alignment**, aligning text along a vertical edge is not regularly as basic as it seem. Letters like A, V, W, needs to be aligned to text border optically.
- **Letter Spacing**, including of adjusting kerning gradually to reach best results of visual spacing between all characters in whole words of the text.
- **Paragraph and Line Spacing**, while the line spacing signifying the start of a new paragraph. According to a trend of some designers, adding leading or line spacing execute text became more elegant.