

2021

**TATIANA
LOSIK**

**YOUR INNER GARDEN:
CHILDREN'S BOOK PROJECT
ON THE ARTIFICIAL SELECTION
OF LABELS**

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Projeto apresentado ao IADE - Faculdade de Design, Tecnologia e Comunicação da Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design e Cultura Visual realizado sob a orientação científica do Doutor Eduardo Côrte-Real, Professor Associado com Agregação, da Universidade Europeia.

A man found an eagle's egg and put it in a nest of a barnyard hen. The eaglet hatched with the brood of chicks and grew up with them.

All his life the eagle did what the barnyard chicks did, thinking he was a barnyard chicken. He scratched the earth for worms and insects. He clucked and cackled. And he would thrash his wings and fly a few feet into the air.

Years passed and the eagle grew very old. One day he saw a magnificent bird above him in the cloudless sky. It glided in graceful majesty among the powerful wind currents, with scarcely a beat of its strong golden wings.

The old eagle looked up in awe. "Who's that?" he asked. "That's the eagle, the king of the birds," said his neighbor. "He belongs to the sky. We belong to the earth — we're chickens." So the eagle lived and died a chicken, for that's what he thought he was.

ANTHONY DE MELLO, S.J.
AWARENESS

Acknowledgements

From the bottom of my heart, I would like to say a big thank you to my partner and best friend Aleksei “GreenDog” Tiurin, who supported me unconditionally in all my aspirations. Without him, none of this would be possible.

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Palavras-chave

Design, Cultura Visual, Ilustração, Etiquetas, Livro de imagens.

Resumo

Este projeto de mestrado visa contribuir para um esforço global de mudança de certos padrões de pensamento, na forma de um objeto de cultura visual que estimule o interesse das crianças e as consciencialize de que todas as ideias que acreditamos serem verdadeiras sobre nós mesmos, podem ser desafiadas. Ao longo da vida, as pessoas colecionam rótulos, e esses rótulos influenciam o modo como uma pessoa pensa sobre si mesma, e se comporta, com base nesse conhecimento. Contudo, a perspectiva que alguém pode ter sobre o outro, nada tem que ver com a sua real identidade. Isto deve-se ao facto de que as ideias de outras pessoas só existem enquanto percepção individual da realidade, que se devem à sua forma de ver o mundo, bem como a outros fatores.

É possível repensar rótulos negativos que nos foram atribuídos no passado; parar de os reproduzir nas nossas mentes; ter pensamentos positivos, com gentileza e apreço por nós mesmos e pelos outros.

O projeto é, assim, um livro ilustrado que demonstra interativamente o conteúdo baseado em pesquisa, de forma a que uma criança possa entender. Por fazermos parte de uma realidade cada vez mais digital, dentro do livro, é possível ter acesso a uma aplicação móvel, onde o leitor pode colecionar os seus feitos, mesmo os menores, para ir construindo uma autoestima positiva.

A escolha do conteúdo a ser apresentado no livro e a forma como ele é tratado partem dessa questão premente, que está presente no dia-a-dia de grande parte das pessoas, sendo a faixa etária a que se destina a dos 7 ou mais anos de idade, o grupo etário considerado mais adequado.

Após terminar o livro "Inner Garden", a minha colega Joana Sofia dos Santos Guerreiro utilizou-o para a sua dissertação de mestrado e apresentou-o a crianças do ensino básico português para saber as reacções e opiniões das crianças sobre o livro.

Keywords

Design, Visual Culture, Illustration, labels, Picturebook.

abstract

This master's project aims to contribute to a global effort to change certain patterns of thinking, with an object of visual culture that is interesting for children and makes them aware that all the ideas about ourselves that we believe to be true can be challenged. Throughout life, people collect labels, and those labels influence how a person thinks about themselves and behaves based on that knowledge. But the way a person sees another person has nothing to do with who that person actually is. Because other people's ideas only exist in their perception of reality, based on their way of seeing the world and other factors.

It is possible to rethink negative labels that have been attached to us in the past; to stop reproducing them in our minds; to think positive thoughts with kindness and appreciation for ourselves and others.

The project is an illustrated picture book that interactively demonstrates research-based content in a way that a child can understand. Since we are part of an increasingly digital reality, you can access a mobile app inside the book where you can collect your accomplishments, even the smallest ones, to build positive self-esteem.

The choice of content to be presented in the book and the way it is treated came from this pressing issue that is present in the daily lives of most people, with the age group of 7 years and older being the appropriate group.

When I finished the book "Inner Garden," my colleague Joana Sofia dos Santos Guerreiro used it for her Master's thesis and presented it to children in the Portuguese primary school system to find out the children's reactions and opinions about the book.

Table of Contents

Table of Figures	7
Preamble	12
1. Research about Labels	15
1.1. What Labels are, and how they appear	17
1.2. Labels from a psychological perspective.....	20
1.2.1. Freud's Superego.....	20
1.2.2. Social Psychology Approach	22
1.3. The Beauty Myth	25
1.4. The role of the Family	27
1.5. Changing Thinking patterns.....	30
1.6. References:.....	34
2. Visual Culture	36
2.1 Place of illustration in the field of design and visual culture.....	36
2.2 The picture book that can be a work of art	40
2.3 History of picture books and their influence on the development of children	41
2.4 Stages of creating a book with pictures	43
2.5 References:.....	50
3. Influences, References and Readings	51
3.1 Critical Review: "Over the Garden Wall"	51
3.2 Critical Review: "The Ugly Duckling"	52
3.3 Critical Review: "The Tiny Tale of Little Pea".....	54
3.4 Critical Review: "Small Mountain".....	55
3.5 Critical Review: "Embrace"	56
3.6 Symbolic idea of garden in children's literature.	58
3.7 References:.....	62
4 Process	63
4.1 Creating a picture book for the first time. My experience.....	63
4.2 Creating the narrative.....	64
4.3 The power of Mom's word (second idea of the story)	68
4.4 Garden (the final idea of a story).....	70
4.5 Style Inspiration.....	72
4.6 Style	76
4.7 Choosing Color palette	78
4.8 Application.....	79

4.9	Testing	80
5.	Project	83
	Bibliography	93
	Figure sources	96

Table of Figures

Disclaimer: all the pictures that are not identified by an author, I'm the author

Figure 1 Erving Goffman (Wikimedia Commons).....	12
Figure 2. Pages of the book with Eric Carle's Illustrations (Martin, 1967).....	42
Figure 3. Example of illustrative-textual picture book (Martins & Matoso, 2011).....	44
Figure 4. Example of illustrative picture book. (Matoso, 2017).....	45
Figure 5. Example of textual picture book. (Fombelle, 2020).....	46
Figure 6. Example of rhythmic organization of the book (Thomas, 2019)	47
Figure 7. Scene from the animated film "Over the Garden Wall"	51
Figure 8. Pages of the book with Lomaev's illustrations (Andersen, 2020)	52
Figure 9. Pages of the book with Sebastien Mourrain's Illustrations. (Cali, 2010).....	54
Figure 10. Pages of the book with Sofia Kolovskaya's Illustrations. (Kolovskaya, 2019)	55
Figure 11. Poster of the Embrace film	56
Figure 12. Cover of "The Secret Garden" book.....	59
Figure 13. Example of my first picture book illustrations	63
Figure 14. world as a museum	65
Figure 15. Impressionism.....	65
Figure 16. Abstract expressionism.....	66
Figure 17. Cubism.....	66
Figure 18. Street art.....	66
Figure 19. Neoplasticism	67
Figure 20. World as a museum	67
Figure 21. #WhatPieceOfArtAmI example	68
Figure 22. Sketches for "The power of Mom's word" book.....	69
Figure 23. Josef Frank's Butterfly. Photograph: Svenskt Tenn Archive (theguardian.com) ..	72
Figure 24. A Sereia e os Gigantes by Catarina Sobral.....	73
Figure 25. A colecionadora de cabeças by Ana Matsusaki (domestika.org).....	74
Figure 26. O fabuloso Professor Fritz e a menina das pétalas amarelas by Jana Glatt.....	75
Figure 27. Example of texture and how I apply them to illustration (own picture)	76
Figure 28. Library of textures	77
Figure 29. Chart with questionnaire results	78
Figure 30. Color palette	78
Figure 31. Children's drawings (unknown author).....	82

Figure 32. Cover	83
Figure 33. Front page.....	83
Figure 34. Title page.....	84
Figure 35. Page 1	84
Figure 36. Page 1-2.....	85
Figure 37. Page 3-4.....	85
Figure 38. Page 5-6.....	86
Figure 39. Page 7-8.....	86
Figure 40. Page 9-10.....	87
Figure 41. Page 11-12.....	87
Figure 42. Page 13-14.....	88
Figure 43. Page 15-16.....	88
Figure 44. Page 17-18.....	89
Figure 45. Page 19-20.....	89
Figure 46. Page 21-22.....	90
Figure 47. Page 23-24.....	90
Figure 48. Page 25-26.....	91
Figure 49. Page 27-28.....	91
Figure 50. Page 29-30.....	92
Figure 51. Cover	92

Part I – Project Presentation

1.1. Contextualization

People are proud of where they come from, things they have acquired, educational titles, neighborhood, cars, schools/universities they attend, physical appearances, etc. There is nothing wrong with being proud of accomplishments. There is nothing wrong with being proud of ancestry and heritage, but whether consciously or unconsciously, these things influence the labels society gives and the labels people give themselves. Some labels serve people well, some do not. This project was created to show that each person is much more than just a set of labels. People are highly complex living beings. Differences are what make the world beautiful and worth exploring. Labels do people a disservice; they fail to capture the complex and dynamic human spirit.

The project aims to educate children to be more careful and not to be limited by labels given to them by other people. The book shows how not to become a prisoner of the labels imposed on a person by society, how to challenge them and create your own labels that will help achieve goals and dreams in the future and live at peace with yourself.

In this context, the development of this project aimed to find the best strategy so that the labeling tool can be communicated through words and illustrations.

1.2. Problematic

Labels that people give to others can be seen as heavy baggage that do not help a person become who they want to be, so why do people continue to carry them around?

In a modern and very diverse society, labels have done more harm than good: Instead of bringing people together, they have led to division and unconscious bias. They lead to stereotypes, and stereotypes lead to generalizations, and generalizations lead to assumptions, and assumptions lead to stereotypes. It turns out to be a never-ending vicious cycle. And the desire to implement this project is to figure out how to escape this cycle that most people face in their lives.

How can people act on the idea that first and foremost, each person is responsible for what they think about themselves? Based on studies of various influential psychologists and sociologists, I have developed a strategy to acquire more sustainable daily habits that will help work with negative labels.

The main target group for this project is children. This is because the idea of oneself and one's abilities is formed primarily in the childhood years. With time, adults can also adjust their self-conception, but with more effort. Educating children today about these issues can help them grow into more resilient adults later on. This project is designed to help change a certain model of behavior by using an object of visual culture that may be interesting to children.

1.3. Research Questions

In accordance with the problem outlined above, this project aims to answer the following questions:

- What “social labels” are? How do they occur and how do they affect a person?
- What approaches are there to dealing with labels in order to change them?
- How can children be taught to deal with labels by means of a picture book?

1.4. Methodology

The methodological approach of this project can be divided into several phases. Soon after setting the topic of this study, I started two tasks simultaneously: first, analyzing books about the formation of labels from the point of view of sociologists and psychologists, reading literature about the process of human socialization and the construction of their identity. And also literature about psychology, which offers practical ways to solve this problem. In parallel, reading literature about the process of creating picture books and studying the different visual styles used in the illustration of printed publications.

After grouping labels based on their nature and how difficult it is to change them, I began creating short stories that would illustrate their origins and how to work with them in

simple language. In parallel, I worked on sketches that would illustrate them. After that, I started looking for a style. This process was connected with the creation of a graphic sketchbook, where I tried different artistic techniques and materials in practice, combining and experimenting. And the final step was to combine the resulting stories with illustrations in the chosen technique, which help to talk about the complex issue in a playful way.

1.5. Structure of the Project

The project starts with concepts are presented to support the topic of the paper— what labels are from the perspective of psychology and sociology, how they appear, and how they affect people's lives and self-esteem. It also covers topics about hierarchy of labels, with examples of the most common types of labels, and most importantly methods of how to change them.

The second part of the project is about research on the history of Visual Culture, picture books, illustration, and Graphic Design. And, as a result, the stages of creating a picture book is described. The third part contains critical reviews of various examples of visual culture that influenced my picture book style.

The description of the process of making the picture book creation is presented in in the final section. It contains a chronology of the creation of the narrative, as well as an explanation of the visual components used.

Preamble

This document is a study in the preparation and development of a picture book.

The framework for this project came from a discussion with my supervisor about various ideas and my personal experiences.

When I was a child, I spent about a year alone in a hospital, and after I left, I was labeled by the doctors as having intelligence deficiencies because of their treatment. The doctors told my mother not to expect much success from me. This label affected my entire future. As I grew up and discovered myself and the world, I began to realize the negative effects of this label and started to get rid of it. As I have gone through this journey, I think it is very important to talk to children about the topic of labels and how they affect our perception of ourselves in the world.



Figure 1 Erving Goffman
(Wikimedia Commons)

In psychology, authors such as Erving Goffman have developed a theory that states that our perception of ourselves is only formed when we interact with other people (1959). We determine ourselves based on what other people tell us, and labeling is a natural part of how we learn about the world and ourselves in it. Each label represents a particular pattern, idea, or behavior. Cognitive psychologists like Bruce Goldstein "*Cognitive Psychology: Connecting Mind, Research and Everyday Experience*" (2014) and sociology "*The Presentation of Self in Everyday Life*" (Goffman, 1959) outline the intricacies of the socialization process. I have seen that in trying to integrate ourselves into society, to be accepted "in the fold", people often pay by trading in their uniqueness. One way to explain the human tendency to behave in certain ways that are a direct result of being psychologically labeled by others is called the self-fulfilling prophecy. The self-fulfilling prophecy model is used to explain the fact that many people choose a particular behavioral style based solely on the prevailing perception imposed on them by others. Because people often believe in other's projections, people no longer even try to do anything beyond the framework that others have created. We lose faith in ourselves and stay frozen, as if in a trauma-response, at the point where they have named us.

So, the labels that other people put on us determine our behavior and how we feel and perceive the world. Is not there a legitimate question for everyone, "Who am I without all the

labels? The way I behave and what I do is the result of my desires or the patterns of behavior I have adopted from a label. What will be left when they all disappear?"

For the phenomenon of the "self" is a social product and depends directly on society's ratification of it - its approval or disapproval. As Howard S. Bekker (1991) stated, "The extent to which the constituted self-image is approved by others depends on the individual's involvement in structural resources and on the sharing of the dominant culture's distinctive attributes" (p.156).

As part of my project, I have created a series of picture books in which I have tried to convey the complex idea of labels and how they function in society and how they affect people, in a simple and understandable language of visual culture. I want people to appreciate their uniqueness more and not waste their precious lifetime chasing other people's standards.

I chose the picture book as a format to convey an important and complex idea in a fun way to take advantage of children's ability to see themselves more clearly than adults do after years on internalization of other's projections. The essential role of illustrations in a picture book is to elevate the written story to the next level of entertainment. Illustrations act as a mediator between the text and the reader. They allow the reader to "feel" the words and add a new dimension to the story.

Picture books have many benefits, they develop children's imagination which helps them to develop creative ideas and bring new possibilities into their lives, both now and in the future. For example, Anita Sylvie (2010) claimed that many of the leaders she interviewed in the United States stated that their career choice was influenced by a picture book they had read as children.

As a result, I have created illustrated books that clearly show how we allow other people's ideas about us to enter people and fail to notice how they grow and become our own. And how important it is to notice this in time, when it is not too late. I also believe that creating literature for children is a huge responsibility. Illustrators have a huge impact on the ability of picture books to convey their message to the reader. The ultimate goal of this project is to create a fun and important adventure in a picture book for children that will help them grow into thoughtful and independent people who can rely on themselves in life and appreciate their uniqueness.

During my research, I had to understand what labels are, how and why they affect a person, where they come from and how they are created. I also classified them and analyzed how to work with them. You can read more about this in the first theoretical chapter. I have

also analyzed picture books and different drawing styles and how to combine text and illustrations to better convey the idea of the book. This will be described in chapter 2. The main task was to create a series of books that are the result of the research described in the first and second chapters. And the details of this can be found in chapter 3.



1. Research about Labels

Probably everyone has a period in their life when they think about the structure of the world around them and themselves in it. When you are a child, it seems that other people around you know better because they are older. Then you grow up and the first people to tell you about the world are your parents, then teachers at school, then teachers at college and then maybe a boss at work, it turns out there is always someone who knows how to do it right. And often in this stream, you do not even realize that you have already grown up and your opinion now has the same importance as the opinion of anyone around you. And at some point, you realize that there is no absolute truth in the world and everything you know is just the opinion of individuals. This becomes especially clear when you are dealing with people from different cultures. What is absolutely true for some may be a complete lie for others. Our beliefs about who we are also a product of our social interactions. As Rodrigo Morais, Art Direction professor at IADE, said, every day we make the decision to be "real" without thinking about how we know what kind of real I am. And often that "real" version is simply the one that is most popular in the environment we find ourselves in. It seems to me that a person's whole life is a very interesting path of trial and error, where they get to know different versions of themselves, and if they are lucky, they find the one they want to wake up with in the morning!

Currently, there are many books, courses, trainings, and meditation programs aimed at working with the inner critic and improving self-esteem and self-love. So, this issue is relevant to many people in the world. And in my work, I decided to find out why people criticize themselves so often? First of all, in many cultures, especially in mine, criticism is used as a method of education and manipulation. Then a person grows up and just does not know that they can treat themselves with kindness and understanding, not berate themselves for mistakes, and be a friend to themselves. From the book I read in preparation for this project (Goffman, 1963), I learned that the "self" is a social product and depends directly on society's ratification - its approval or disapproval. This idea has greatly influenced my perception of self, because a person who has grown up in isolation would not be able to judge either their own character, nor the good or bad sentiments about their thoughts, feelings, and behavior, or even about their own appearance. Society offers the individual a mirror in which to see and appreciate these intrinsically indifferent qualities.

Nowadays, in the developed world, people live in an absolutely artificial environment, created entirely by conscious creativity and society. Therefore, I think it is very important to create some kind of "guide" on how to live in this not always friendly environment without wasting your life striving for the approval of others and the values of others. It is generally accepted in society that you have to be good for others, but do not forget that each of us is first and foremost responsible for ourselves. And the most important thing is to be good to yourself. And if a person in childhood is inattentive to their feelings, does not consider them important, as an adult it is very difficult for them to understand who he/she is as a person and what he/she wants to do. But it is never too late!

According to Goffman (1959), personality is not an unchanging structure, but an unceasing process. And in this project, I am interested in the problem of how a person acquires the ability to independently judge their own behavior and activities. Finally, the concept of personality itself has a social origin; it is formed through dialog (Goffman, 1959). Conversation with others teaches the ability to talk to oneself, teaches to think, for thinking is essentially an "inner dialog." And in Becker's "The Outsiders" he formulated a theory of labeling, according to which deviance is not a characteristic of human action, but a consequence of its definition as deviant (Becker, 1991). And this is what I would like to discuss in more detail in the next chapter.

1.1. What Labels are, and how they appear

In our world, there are many standards that a person must meet in order to feel good about themselves thanks to the attributes of a successful member of society. But in trying to fit into this system, to be accepted in it, people often pay by obscuring their difference. And with the advent of the Internet, this problem has been exacerbated by the emergence of an artificial environment within. In a virtual environment, for example, beauty standards are even more difficult to achieve because of their artificial origin. Modern technology allows you to create images that simply do not live up to real people.

This is also true in other areas of life, where our happiness and well-being depends on our position in this social scale. A person evaluates their importance and significance based on the standards imposed on them, forgetting that they are valuable by the mere fact of their existence. But in everyday reality, labels are used to simplify the definition of a person's position in society.

A label is a definition that establishes a person's or group's place on the "good/bad" scale of values. Psychologists explain labeling as a defense mechanism of the psyche (Mackie, 1977). Labels help us to make quicker judgements and "not reinvent the bicycle", i.e., if we have an already established schema in mind, we can draw conclusions about people and things more quickly.

In my research, I focused on negative labels and divided them into 3 groups based on how difficult it is to get rid of them.

The first group are **labels** (*weird, peculiar, loser, brainless, nerd, weakling, ghost*), they refer to temporary manifestations of personality, someone's "opinions" about a person. It is easiest to get rid of them and revise them, because they depend heavily on that one opinion and are temporary in nature.

The second group are **stamps** (*ugly, short, fat, thin, tall, four-eyed*). These include the external or physical characteristics of a person, which are already more difficult to change, but their positive or negative character also changes depending on the social group.

And the last group is **the brand**. This group is unchangeable. It includes *nationality, big city / village, gender, religion, horoscope, money (poor / rich)*, age. Moreover, the same brands can have both advantages and disadvantages in different social groups.

It turns out that every person in the social environment is a set of labels, and depending on the environment they are in, society shapes (or influences) their image of their own (real, they believe) "self" as positive or negative.

When I first went to the US, I found that my characteristics, which I always thought of as negative, seemed like great advantages there. In the social environment I grew up in, if someone is cheerful for no reason, it's a sign of low intelligence. Also, working in the garden with a shovel was considered "not a woman's work" and leaving the house without makeup was considered bad manners. In turn, in the U.S., I was called "a perfect woman" for those same cheerful and down-to-earth qualities and those labels were described as virtues.

In other words, the degree to which the constituted self-image is recognized by others depends on the individual's inclusion in structural resources and differentiation from the dominant culture's distinctive attributes. Social experience is determined by "frames" or organizing principles that establish the meaning and significance of social events (Goffman, 1963).

The distinguishing characteristic of individuals is that they do not share universally accepted expectations or norms of behavior. And while their personal identity may well conform to the norm, their social identity may still fall into the group of the stigmatized (as is the case with marked physical differences). The most important characteristic of a stigma is its visibility. This is what makes it different from the norm. This is what makes us marked, our visible difference: As Goffman (1963) puts it, "...an individual who could easily participate in a normal social interaction has a certain characteristic which obsessively attracts attention and causes disgust in his interlocutors, thus blocking the way to his other qualities, which we also have. It has a label attached to it, an undesirable deviation from what we expect" (p.85).

From this perspective, deviation from the norm is not the consequence of an act committed by a person, but rather the consequence of other rules and sanctions applied to the "intruder." In other words, no particular behavior is deviant by itself; a behavior becomes deviant only when others define it as such (Goffman, 1963, p.156). In other words, social status reflects existence in a particular society and a particular culture's ideas about norm and pathology.

To justify the idea of atypicality, Georg Simmel (1972) developed the theory of social distance, according to which the basis for the rejection of an atypical person in the "usual" environment is the process of distancing. This process reflects the deep characteristics of

personal and group identification, which places the atypical personality in the "opaque zone of the "stranger," so to speak. Simmel (1972) stated, "Atypicality manifests itself at the intersection of two cultural systems—the culture of the community to which the person belongs and his own subculture." (p.106)

In other words, according to him, an individual acquires a "label" when a person in society represents a "real social identity" instead of an "actual social identity" imposed on them by the environment.

Any theory of personality is a system of ideas that explains what makes a person tick (he points out relatively constant characteristics of the person), how he behaves and how he is guided in their behavior.

In particular, it can be assumed that in the course of their personal development, having gone through the process of stigmatization, persons become more tolerant of themselves and other people. However, the degree of this tolerance depends on the characteristics of the individual's socialization, which deepens knowledge and strengthens the idea of themselves and the world around them. It is believed that the more a person likes himself, the easier it is for him to feel compassion for other people, and vice versa, if he is dissatisfied with himself, the people around him also bother him.

One of the main interests of personality psychology is the desire to understand what underlies a person's actions. Each person has their own inner world. Their own special complex of ideas, emotional reactions, experiences, tendencies to act in a certain way. According to what laws does this inner world operate? The answer to this question is connected with one or another view of human nature. And since deviant behavior is an area of interdisciplinary research and not the subject of a single scientific discipline, we will look more closely at the approaches of different disciplines to its study.

1.2. Labels from a psychological perspective

1.2.1. Freud's Superego

Sigmund Freud developed a three-level classification of the contradictory tendencies that make up the structure of personality. These are three subsystems of the human personality: Id, Ego and Superego. Ego, according to psychoanalytic theory, the part of the human personality that is realized as "I" and is in contact with the outside world through perception. The ego plans, evaluates, stores, and otherwise responds to the effects of the physical and social environment.

The superego is a mental system that establishes and maintains moral norms and desired goals and ideals. When functioning optimally, it promotes inner mental and interpersonal harmony and facilitates social adjustment. The superego, like the ego and Id, is not a specific area of the brain, but a theoretical concept (Freud, 1936, p.48).

Freud (1966) first commented on the superego in the article "On Narcissism". Having made the observation that the suppression of drive impulses is followed by conflict involving cultural and ethical categories, he proposed that a person forms for themselves a certain ideal standard which serves as a yardstick for his own actions; self-love and self-esteem become dependent on the success of comparison with them (p.97).

Freud (1966) further argues that the experience of relationships with parents in childhood largely determines the formation of such an ideal, that it is later modified through study and education, and that failure to uphold it leads to feelings of guilt or an inferiority complex. In conclusion, he writes that self-esteem arises not only from infantile narcissism or from a person's love of the subject, but also from conformity to an established norm (p.97).

A few years later, he (Freud, 1921) further develops the idea of the inner critical instance, "which even in quiet times takes up a critical position in relation to the ego", and defines its functions more precisely. These include "introspection, moralization, dream censorship, and the leading role in repression" (p.143). He further states that all past experiences of relationships with people can be replayed with the help of the Superego.

Therapeutic experience led Freud to postulate that the psyche establishes a certain ideal, the standard to which the personality compares itself. This notion has become widely accepted. Freud's explanations give the impression that moral standards and desirable ideals are the result of the activity of the superego. They come from the child's perception of being

cared for, from rewards and punishments, judgments and demands, praise and criticism from parents, teachers, peers, and significant others. Because these elements come from different sources and emerge at different stages of development, there may be no discernible logical relationship among them. A well-developed, efficient adult superego should therefore be viewed as a homogeneous, balanced system of multidirectional aspirations.

Starting from the experience of joyful emotions in the relationship with the mother or father, when the child feels praised, acknowledged, encouraged, and loved, he forms a multitude of ideals as he strives to prolong and repeat such a relationship. These mental representations, which embody typical and desired norms or ways of being, can be summarized by Freud's original term "ego ideal."

Freud and others have described various idols, conscious and unconscious. They emerge during the developmental process, and sometimes some of them conflict with others. Ideal object representations arise from early childhood impressions of the parents, whom the child sees as perfect and all-powerful. Ideal object representations in early childhood embellish and involve wish fulfillment fantasies and experiences with happy relationships. These early images of omnipotence, perfection, and wonder are very persistent and become the standards to which subjects may relate themselves or late impressions of parents—for example, in adolescence.

Ideal beliefs about the child include the accepted norms, moral categories, and ideals that parents instill in the child. Ideals vary by gender, culture, and social subgroup, which are a means of achieving the ideals specific to gender and culture. This set of ideal representations largely comes from the parent's superego and contributes to what we call the conscience, which Freud (1930) stated serves to protect civilization.

Ideal self-presentations are a unique and personal view of "how I would like to see myself". Many ideals that coexist unconsciously and consciously form an ideal conception of oneself that eventually develops into a more complex mental structure than the early introjects and ideals convey (Sandier & Holder & Meers, 1963, p.158).

The states experienced earlier in reality or in fantasy provide a third source of ideal conceptions of oneself. These include memories, but also fantasies of complete mutual harmony, the absence of frustration. A person may carry within himself throughout his life the germ of a desire to relive states associated with harmonious mutuality and omnipotence, with the image of a delightful and inimitable child who once appeared in their imagination.

The ideal self-image thus becomes, as Freud (1936) points out, "the heir to the original narcissism in which the child's ego experienced self-sufficiency" (p.110).

The influence of the environment on the formation of human behavior is undeniably significant. The environment can act as a stimulator for socially undesirable behavior, creating a kind of identification process, especially when the environment is an area where social deviance and its direct effects on people are concentrated.

1.2.2. Social Psychology Approach

Within the pragmatist movement of social psychology there is the scheme of personality formation of Charles Cooley (1864-1929) known as the "Looking-Glass-Self" concept. By this Cooley meant that a person learns to control himself by looking into their image in the mirror of other people, imagining how those others see him, and correlating their own ideas about themselves with the ideas attributed to them by the people he deals with in life.

The same statement goes back to a much more interesting and profound interpretation of the related problem of reconciling personal and public good by Adam Smith in his major work *The Theory of Moral Sentiments*. (Smith, 2011). Human beings as persons acquire the ability to internalize social action, in other words, to transform the reaction patterns of "others" to a given situation into their own internal motives for action. The most important mechanism of this internalization is called role-taking.

Smith's concept of "sympathy" and the "impartial spectator" was the progenitor of all constructions such as the "mirror-self" scheme. Smith directly used the metaphor of the "mirror" in talking about the educational effect of society on the individual. He argued that individuals carry society within them and accept generalized norms, evaluations, and feelings of other people as part of themselves.

Goffman (1963) spoke of the duality of human personality. The meaning of our humanity can be determined by our membership in social institutions, the meaning of our individuality is revealed in the few ways in which we resist the pull of society. "Our status rests on the solid edifice of the world, while the meaning of our personal identity often lies in its cracks," he said (p.74).

It can be said that for Goffman (1963) personality seems to be both a reaction to the social and a resistance to the social. And as a resistance it is inconceivable outside the social.

It is fixed by a contract with society and measures its identity by the fact that it resists it. One way of explaining the human tendency towards a certain style of behavior, which is a direct consequence of psychological labeling by other people, is the model of self-fulfilling prophecy discovered by William Isaac Thomas (1928). This explains the fact that many people choose a certain style of behavior only because of the prevailing idea of them, which is imposed on them by others.

The well-known "Thomas theorem" in sociology is defined as follows: "If people define situations as real, they are also real in their consequences" (Thomas & Thomas, 1928, p.572). The self-fulfilling prophecy is initially a false definition of the situation that causes a new behavior that makes the original false idea "true." This fictitious validity of the self-fulfilling prophecy maintains a reign of error. This is because the prophet will cite the actual course of events as evidence that they were right from the beginning (Merton, 1948). This suggests that people's beliefs influence their actions. The principle behind this phenomenon is that people draw consequences based on their prior knowledge about people or events. There are three factors in the environment that together can influence the likelihood of a self-fulfilling prophecy becoming a reality. They are appearance, perception, and belief. The self-fulfilling prophecy can have both negative and positive effects. For example, "The Pygmalion effect" or "Rosenthal effect" is a psychological phenomenon in which high expectations lead to better performance in a particular domain (Feldman, Robert, Prohaska & Thomas, 1979, p.123).

For example, a self-fulfilling prophecy can lead to liking. Rebecca Curtis and Kim Miller illustrated this process and conducted the following experiment:

A group of college students, none of whom knew each other, were paired up. One person in each pair, chosen at random, was given a special piece of information: some students in a pair were told that their partner liked them, and others that they didn't. Then the pairs of students were given the opportunity to meet and talk to each other. As predicted by the researchers, the students who thought they liked their partner behaved more pleasantly toward their partner. They were more open, expressed less disagreement about the topics discussed, and overall their communication was more cordial and pleasant than the students who believed they disliked their partner. In addition, those who believed their

partner liked them genuinely liked them much more than those who believed their partner disliked them. That is, partners tended to copy the behavior of the other person in the pair (Curtis & Miller, 1986, p.105).

In social psychology, there is also such a thing as symbolic universes. These are a set of beliefs that "everyone knows" and whose purpose is to make the institutional structure plausible and acceptable to a person who would otherwise not understand or agree with the basic logic of the institution. Symbolic universes are created to give legitimacy to the institutional structure created.

As an ideological system, the symbolic universe "puts everything in its place." It explains why we do what we do. Proverbs, moral maxims, wise sayings, mythology, religions and other theological thoughts, metaphysical traditions, and other value systems are all part of the symbolic universe. They are all (more or less sophisticated) means to legitimize existing institutions (Berger & Luckmann, 1966, p.167).

As a first idea for my picture book, I originally wanted to choose labels related to the idea of beauty, as an example of the most common types of labels. And to show how people can overcome them by simply changing the way they think.



1.3. The Beauty Myth

If a person is born beautiful and resembles a work of art, it is most likely just an accident of nature, a whim of changeable mass perception, a coincidence, but not a moral act. The labeling of appearance is perhaps the most widespread, gripping people's minds like a virus.

Early acquaintance with the myth of beauty makes a person susceptible to popular culture's ideas about adult heroes, that is, the images they later encounter in the pages of magazines, TV in movies, and in advertisements. We compare ourselves to these heroes and find our place in this ever-changing scale that becomes less and less attainable and realistic as technology evolves.

As a person grows up, they seek release from comparing themselves to others in romantic love. Each of us would like to believe that a sincerely loving person will see us as "the most beautiful" because they truly recognize us for who we really are, but the myth of beauty offers us just the opposite perspective: if there is a certain set of qualities that are worthy of love, then those qualities can be transferred to others. These qualities that make a person unique—the unique asymmetry of facial features, scars that remain forever after trauma suffered in childhood, fine wrinkles and deep furrows left by thought and laughter, experienced grief, and anger—exclude a person from the ranks of the mythical beautiful and, they would have us believe, drive them out of the magical land of love.

The beauty myth, then, establishes a rule: a high score on a beauty scale is the highest degree of praise a person can receive. But we must remember that beauty in general is always a social concept. Ideal beauty is therefore an ideal because it does not exist in reality. Its effect lies precisely in the gap that lies between desire and its satisfaction. And in the modern world, this avalanche of visual, artificially created images is a "mass hallucination" generated by both men and women who are shocked and confused by the rapid changes taking place in modern reality. Women are particularly affected by this phenomenon (Wolf, 1990, p.159).

The concept of "beauty" is deeply rooted in our psyche and is only lived where sexuality is mixed with a sense of self-esteem, and its boundaries are very conveniently delineated, like something given from the outside that can easily disappear. So, if you constantly tell a woman that she is "ugly," then she will really feel "ugly," start to move her body as "ugly" and in the end, the lesson is learned has become "ugly." Many women feel unprotected in the professional arena: No amount of professional success can convince

"beautiful" women that they achieved it through their own efforts and not because of their "beauty," and "ugly" women simply get used to underestimating themselves (Wolf, 1990, p.263).

For the purposes of this project, I wanted to parallel the idea of beauty with the world of art. Since there is no development or comparison in the world of art and it is not correct to say that one artist's painting is better than another's, they can only be different.

This idea came to me after a conversation with my girlfriend. I told her about my experience of receiving negative feedback from other people about my looks, and she said that my kind of beauty can only be appreciated by people with a broader view, outside the classic beauty canon. After all, we do not blame people for not liking the avant-garde because they are followers of realism. The same goes for looks. There's no point in pleasing people who live in a parallel esthetic reality. When I realized this, my life became much easier. Before this conversation, I felt like a black square hanging next to paintings about birch trees and fields, and that's why only connoisseurs of realism came to my exhibition.

Each of us wants to be loved with all our soul for who we are, as we were loved in childhood, when every finger was gently touched, loudly and joyfully admired every part of the body, because it belonged only to us, unique and incomparable to anything. I sincerely believe that person can bring this love back to themselves by changing the perspective in this matter.

1.4. The role of the Family

The second idea for the book was to focus more on a solution to the label problem. More specifically, on the importance of the interaction between parents and children and its influence on the child's self-esteem and personality formation.

According to the theory of Alfred Adler (2020), the family atmosphere, attitudes, values and relationships in the family are the first factors in the development of personality. Children learn the norms of life in society and perceive the culture through their parents. Thus, the family is the primary group in which the child forms his or her own ideals and goals of the personal value system in which one learns to live as a person. (p.165)

For harmonious development, according to Heinz Kohut (2009), every infant and toddler should feel like the center of the universe for at least a while. He focused on the "out of anger" where the baby looks at the mother and sees a childlike "self" mirrored in her joyful gaze. In this way, the child feels its own worth. As Carl Jung (2014) writes, the second normal process is "idealization," which begins with the child recognizing the parent or another loved one. Positive images of father and mother in the child's inner world are the foundation of the psyche and the guarantee of health. "The personalities of father and mother constitute a person's first and apparently only world in childhood" (p. 23).

As Abraham H. Maslow (2013) acknowledges, the role of the family in the development of a person's personality is of paramount importance and undeniable. It is in the family that a child first perceives his physical environment, cognizes the world around him with the help of all their senses, fills his mind with images of people, objects, natural phenomena and related experiences. In the family, the child receives the satisfaction of basic needs (p.186-191), learns about value orientations, cultural and national traditions. Often the child also has their first spiritual experiences in the family: in the form of religion or a relationship with nature.

Carl Jung's in-depth reflections on the role of parental images (2014) lead to the conclusion that the projections of father and mother prototypes (archetypes) play an important role in the formation and stabilization of the human psyche.

Parental images dominate the child's psyche and greatly determine the nature of relationships with others and social functioning throughout life, influencing psychological stability and physical health. Parental images include, first, the personally acquired image of one's parents and, second, the parental archetype. These archetypes—the prototypes of father

and mother - are generalized images of all mothers and fathers of the past that are embedded in the child's subconscious. "These very everyday and recurring realities create powerful archetypes whose constant activity is still immediately visible everywhere, even in our rationalistic age" (p.89).

Although a preschooler's development is significantly influenced by relationships with peers, siblings, and other family members, the influence of parents still plays the primary role. What a preschool child experiences in their relationship with their parents will stay with them for the rest of their lives. It is quite difficult to change the structures formed at this age, which often requires outside help as well as great effort on the part of an adult.

Child development is influenced by parental programming, which leads to a life scenario studied by Eric Berne (2016). He argued that from the moment of birth, a person begins to create the story of their life. By the age of four the content is known in broad strokes, by the age of seven the story is almost complete, and then it is only "polished" as details are added. (p.57)

Speaking about the influence of parents, Alfred Adler (2020) pays great attention to the analysis of the prototype formed at the age of four to five years. The author was interested in the emotions of this particular period, which can be as different and strong as those of an adult, from whose point of view they can not even be imagined.

Adler's (2020) main concepts on education are "equality", "cooperation" and "natural outcomes". They are associated with two central principles of parenting: the rejection of power struggles and the consideration of the child's needs. This parenting model emphasizes equality between parents and children in terms of rights and responsibilities - equality, but not identity. It involves teaching parents from an early age to respect the uniqueness, individuality, and integrity of children, while emphasizing that children are not the property of parents. (p.75)

Respecting a child means allowing them the right to make their own decisions and be responsible for them. And this is where freedom and equality go hand in hand with responsibility and the natural consequences of choices.

He also said that children have the right to make their choices, but they must also face the consequences of those choices. This is a guarantee that there will be freedom and order. As opposed to the situation of "spoiling" and tyranny of the child - when there is a lot of freedom, but no order (there is a right to choose, but the child does not bear the consequences). And situations of parental authoritarianism—when there is order, but no

freedom. And the parent is concerned about maintaining the authority of the child, but forgets about respect for the child and consideration of their needs. Wiser boundaries (limits and agreements and family rules) create a sense of security in the child and give a confidence in the rightness of their actions (p.259). The idea of the book is to show children what labels are, how to deal with them, and to show parents that they have the power to protect children from the influence of labels that other people put on them.

The way a person can overcome labels that I suggest in my book is pretty universal, and a person can apply that approach to themselves. It conveys the understanding of responsibility and the idea that a person does not need other people to get a better handle on their inner world, they just need to learn to trust themselves and put into practice the methods suggested in the next chapter.

1.5. Changing Thinking patterns

The third and final idea for my picture book is to explain to children what labels are, how they are created, how they are distributed, and how to change them. As I mentioned earlier, there are practical ways to work with beliefs in cognitive psychology. The main idea of cognitive psychology is based on the fact that all knowledge a person acquires is converted into schemas, or so-called patterns, which are stored in memory and retrieved from there when needed. These are not static schemas, but dynamic schemas that change as a person acquires new knowledge because cognitive activity is constantly taking place. After all, it is knowledge that enables a person to learn from a situation or make the right decision. So new schemas are created, and old ones are updated.

In the early twentieth century, Napoleon Hill said: "Learn to count your successes and victories more often than your failures and problems, and let them dominate your thoughts. If you find it hard to do this, write down a list of victories and read it aloud every time you start to worry." A study by Teresa M. Amabile and Steven J. Kramer of Harvard Business School sifted through nearly 12,000 entries in the diaries of 238 employees at various companies. In the process, they discovered what they call the principle of progress. Before venturing into the experiment, the experts at Harvard Business School spent 15 years studying the subject. During that time, Amabile and Kramer discovered a curious pattern.

It turned out that a person's internal perceptions are one of the most important determinants of motivation. To better understand the relationship between people's feelings and current outcomes, the researchers asked project team members to answer a questionnaire at the end of the day. The experiment lasted 4 months. At the end of each workday, participants described their emotions, mood, motivation level, and determined the comfort level of the work environment. In addition, subjects had to highlight the most important events of the current period. Twenty-six project teams from seven companies participated in the study. After reading twelve thousand entries in the diaries, the researchers noticed a clear pattern. A more positive perception of oneself and current results, such as a sense of accomplishment, satisfaction, happiness, and euphoria, are the true drivers of progress.

Based on the information obtained, scientists have identified the so-called "principle of progress." According to them, all things that can increase the quality and level of a person's emotions are important. Loretta Graziano Breuning (2016) writes, "We inherited a brain that thinks negatively by default. It's not that we want to feel bad—on the contrary,

throughout evolution our brains constantly strive for positive experiences. We experience negative emotions because our brains expect pleasant experiences.

This paradox becomes clear when we understand how the system that humans inherited from their animal ancestors works. The behavior of all mammals is determined by the action of the same hormones as in humans, which are controlled by the same basic brain structures. The mammalian brain rewards you with pleasant sensations when you do things that ensure survival. In this case, the brain itself decides what is involved in survival, sometimes in very unexpected ways. So, sometimes, when we strive for positive emotions, we achieve the opposite effect. It is possible to overcome the natural negative attitude of mammals and teach the brain to think positively (p.10-12).

Amabile and Kramer explain in their research how the practice of recording the events of current progress can help measure small victories and how it can improve future performance. People who use this method increase their self-confidence. Every victory, no matter how small, increases self-esteem and confidence. Many of the events recorded in the participants' notes resulted in small victories. However, the act of recording these micro-milestones had overwhelmingly positive effects.

Every success, even the smallest, helps activate the reward region of the brain. When this pathway is opened, important chemicals are released. These hormones give a person a sense of happiness and pride.

I have taken courses like the 21-Day Confidence Challenge from Marisa Peer, "Freedom from the Inner Critic" by Mark Coleman and more to check if these methods of positive reinforcement really work. In the family I grew up in, it was common to berate yourself, focus on faults and compare yourself to others who were not good for you. It was believed that all of this would help people move forward and motivate them to improve. But in practice, I have found that this is a very destructive method, and even when people do get results, they do not bring you joy, because it seems that somewhere there is another "perfect person" who is always better than you, no matter how successful you are, and a vicious circle is created.

As Loretta Graziano Breuning (2016) asserts, a person is born with billions of neurons that are only loosely connected. These connections are formed based on the individual's life experiences from the moment of conception. It is not even necessary to remember the experiences that will affect you later. Positive and negative emotions affect the formation of neural pathways. New neural pathways allow electrical impulses to move freely

along them and create positive experiences or avoid things that trigger unpleasant feelings. Thanks to a substance called myelin, some neural circuits become true "highways." The myelin sheath of neurons is like the insulation of a wire through which electrical impulses can flow at increased speeds.

Any activity involving neural circuits with the myelin sheath is perceived as simple and natural. Anything you do with neural circuits without a myelin sheath seems complicated and incomprehensible. Myelination of neurons is most active in humans in childhood through age eight and in adolescence. So, by and large, throughout your life you see the world through the prism of perception you trained in college. Of course, you add to it, but that's more like adding leaves to the neural tree rather than replacing the branches (pp. 15-20).

In our lives, there are many different situations every day, both good and bad. It is not hard to see the good in a good situation, but when it comes to bad situations, it creates negativity that needs to be transformed and reframed: Every unpleasant situation in your life is an experience, and experience is good, especially when you learn from it.

Simple methods like keeping a success diary can be a great help in changing the way person looks at the world. When people write down their successes every day, they become aware of all the positive moments that they do not normally remember.

One of the characteristics of human thinking is to focus on the negative. People tend to replay unpleasant memories over and over again in their minds. On the other hand, if people shift their thinking and constantly look for positive things, it will become apparent to them that there are more positive moments in life. This can especially help people who doubt their abilities. By writing down one's accomplishments, even the smallest ones, in a journal, a person's self-esteem increases and there is an incentive to keep going. Also, in moments of sadness or depressed mood, one can read about the positive moments and cheer up a little.

A child can record data about their good grades in a diary, especially in subjects which they worked diligently on. They can write down how they helped their friends or their mother. They can record that they took the dog for a walk and got up twenty minutes earlier than usual, even though he wanted to sleep. Keeping a diary helps to build the child's confidence and desire to work towards the goal they are aiming for.

Recording and analyzing behavioral, thought, and physical data allows people to recognize patterns, identify problems and strengths, and make effective changes in their lives. Everything people feel, think and experience is an opportunity for them to learn and grow.

By writing down the good things every day, people begin to notice all the little positive things that they do not normally remember. It becomes a habit and gradually resets the mind and opens the door to a more positive view of the world and the people in it!

As Kamal Ravikant (2020) said, "When we love ourselves, we naturally radiate, exude a natural beauty. And that attracts others to us. Before we know it, they have already loved us. Our only choice is with whom we share our love" (p. 43).



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2. Visual Culture

2.1 Place of illustration in the field of design and visual culture.

Visual culture is not just the sum total of everything created for viewing. Rather, it sits at the intersection between what is observed, and the names people give to that observation. According to Nicholas Mirzoeff (2016), visual culture includes the things we see, our inherent speculative model of how we should see, and the options for our behavior that result from that activity. It also includes what cannot be seen and what is hidden from view. In short, we do not only observe what we can see. Rather, people form their image of the world according to what they know and what they have already experienced (p.17).

Visual culture has existed as a field of study since the 1980s. In the last decades of the twentieth century there have been numerous attempts to define its field and methodology. The result is a fascinating variety of approaches rather than a narrowly defined field of study that all practitioners unanimously agree upon. The differences between these approaches focus on whether visual culture is defined by its objects or its subjects, or whether the focus is on the details of the method itself (Kromm, Bakewell, 2010, p.5).

How should the new object domain be defined, given that not only images are "visual" and not all art is image or can only be perceived with the eyes? Rather than focusing on the object, many scholars believe that it is instead a matter of analyzing the subject: how people see, rather than the things they look at. If so, is this a history of 'scopic regimes'? Such a task, as Jonathan Crary has argued, may not need to refer to the objects of seeing at all, but can instead draw on evidence of the conceptualization of seeing (Crary, 1996, pp.33-34).

The key question in studying visual culture today can be summarized as follows: How can we imagine change in a world that is too big to see, but that must be imagined (Mirzoeff, 2016, p.19)? Graphic design, as part of Visual Culture, can be seen as applied art where form is subordinated to a task, but graphic design has cultural and aesthetic value rather than simply conveying commercial content messages.

On the one hand, there are those who believe that graphic design is a problem-solving, business tool and that designers should suppress their desire for personal expression to ensure maximization of content effectiveness. On the other hand, there are those who believe that while design undoubtedly has a problem-solving function, it also has a cultural and aesthetic dimension and that its effectiveness is enhanced, not diminished, by personal expression (Shaughnessy, 2010, p.13).

The scope of communication design, in turn, extends not only to the aesthetic side of message writing, but also to the creation of new channels of communication. Vision trumps all other senses. Half of the brain's resources are dedicated to seeing and interpreting what we see. What our eyes physically perceive is only part of the story. The images that arrive in our brains are altered and interpreted. It is really our brains that "see" (Weinschenk, 2011, p.1).

It turns out that the image also has a wide range of communication capabilities, like words. Communication (as a design feature) is an active appeal to the consumer, information content, expressiveness of language, relevance. The designer is like a "communicator" between the designed object and its consumer (Barnard, 1998, p. 214). Communication is a dialogue, an interaction. It does not necessarily contain information—as a factor influencing processes. The message performs a number of tasks in addition to informative ones—it attracts attention, establishes contact, influences emotions, strengthens or even dismantles beliefs, and participates in the selection process. The message does not necessarily have to be expressed verbally—it can also be in the form of a picture or a sensation, an emotional message. But often the purpose of visual communication is to support the text message rather than to influence it itself (Darley, 2000. p. 225).

Visual communication is one of the fundamental components of modern mass media. It creates a visual interface for the transmission and consumption of information, as well as the transformation and translation of any information into a visual language (magazines, photos from the scene and TV image in real time). The means of visual communication use many techniques from different disciplines: fine arts, design, photography, computer technologies, etc. Using the achievements of these branches of science and art, the design of visual communication is created. The perception of the information depends on how well the information is designed. Therefore, design is directly related to the psychology of visual communication.

At the present stage of graphic design, one can find compatible viewpoints of theorists and practitioners of design graphics on a number of issues that determine the direction of designers' research activities. First, communication is a design goal. It is this functional aspect that qualitatively defines graphic design products and allows them to be distinguished from aesthetically oriented art objects. Many design researchers point out the need to include the communicative aspect in the characterization, linking the functioning of modern graphic design to the need to solve a communicative task. This is due to the fact that contemporary design graphics are focused on the implementation of mass communication

(Crow, 2006, p. 193). So, as a starting point for graphic design, we will rely on the statement that "graphic design" is "communication design."

Secondly, visuality is an essential feature of design. The consumption and interpretation of visual information is widespread in industrial society and continues to increase in the information age. Many thinkers point to the increasing importance of the visual component in human experience in recent decades and refer to it as a fundamental event of our time. In this regard, David Crow states, "Visual culture, closely associated with everyday life, is a feature of modern society" (Crow, 2006, p. 17).

Visual culture exists in the system "society, economy, culture," which makes it necessary to consider and implement objective social and humanitarian values in the design process. The means of visual design of graphic objects allow not only to reproduce, but also to "question" the values that regulate relations in society. Following this view, it can be argued that through a universal graphic design language that involves the sensory experience of consumers, visual messages are endowed with a specific content that conveys a specific image of the world. It turns out that the images of visual culture influence the way we perceive reality, and illustration is in turn a big part of that language.

With their great potential and distinct emotional component, illustrations can be used to solve a variety of problems, but I want to focus on book illustrations. So what is the main difference between a picture and an illustration? We can say that an illustration is a visual element that reveals an idea and helps to express the author's metaphorical thought or idea by relating to sensory experiences.

If we consider the concept of "illustration" as a field of art, it means the interpretation of a scientific or literary work through an image. In the direct meaning of the term, illustrations should include works that are perceived in some unity with the text. The visual realm complements the world that the author tells us about, and in some cases it can say enough without words, only through illustrations, in which you can use associations, metaphors, amplification and distortion of reality to convey an idea.

Even the most primitive sketch contains certain information that is addressed to each viewer and can influence the general perception and the formation of an idea about it. Thus, it can be stated that the image, in addition to a certain style of representation (its own character), also has its own individual "voice," which helps to convey the idea inherent in it.

Book graphics are not just a part of publishing or a vehicle for the transmission of knowledge. It is a part of culture. An artistically produced book is a cultural monument, as is

any work of art. The richer and more complex the ideas of the time are expressed in it, the more convincing and long-lasting it is. An illustration in a book, if it is a manifestation of high creativity, participates, like other types and genres of art, in the formation of the artistic style of the period.

An illustration is not only a supplement to the text, but a work of art of its time. The ability to communicate between human and the work of art, without which there can be no highly educated viewer who understands the visual arts, begins with the perception of the illustrations in the book. The path to understanding the easel form, which is imperceptible to a person, also begins with a book illustration. It is the first that forms the aesthetic taste of the child, teaches associative thinking, the perception of a picture, color, proportion, texture.

The process of looking at a book can be defined as an intellectual game, a game with images created by specific means of book graphics. The development of the art of illustration led to the creation of the art of the book. An illustrated literary work is a synthesis of the artistic word and the visual arts. Moreover, this synthesis is created between such different categories as literature: "temporary" art, and book graphics, or "spatial" art.

The idea of such a synthesis was reflected most vividly and comprehensively by the remarkable Russian artist and theorist of book graphics Vladimir Favorsky (1986). He wrote: "The book—both the world and the object, and sculptural, architectural, graphic and pictorial moments are united in this complex synthesis that introduces the complex spatial and temporal world of a literary work, it is introduced into our space as a thing, this space" (p.145).

He believed that the book can be called a spatial representation of a literary work. And it is important that the elements of its design convey the temporal features of a literary work: the beginning of the events depicted in it, their development and their conclusion. "The art of book design is a high art. First of all, it is a total work of art that combines volumetric moments, almost sculptures, with visual elements: Type and illustration. On a small scale, this is the same synthesis that architecture strives for, combining with sculpture and painting."

2.2 The picture book that can be a work of art

It seems to me that books are in some ways like music. When you listen to them, you can feel them inside. Martin Salisbury says that through the book, the child, with the help of one's imagination, creates a story that he imagines for himself in the mind's eye. Thus, the book becomes a part of their experience. The very best picture books become timeless mini art galleries for the home - a coming together of concept, artwork, design and production by children and adults. (Salisbury, 2015, p.44)

Children's literature has a basic aesthetic and play function, but it also has an educational function. A good literary work for children has a dual interpretation: some for children, some for adults. In this case, the book acts as a mediator, helping the child to take a deeper look at a complex subject.

Currently, a reassessment of values is taking place in the field of book graphic art: In the first place is gradually the idea of the author's himself, as a creative idea, rather than his artistic skill and mastery of graphic techniques. For, thanks to technological progress, all limits of the impossible are removed in the realization of the tasks set. With the help of the book, the child imagines a story that he makes up himself. The book is an extraordinary and very effective means of appropriating and exploring the world that surrounds children. It helps to strengthen the bond between parent and child as they explore and interact together in a most effective way. When it comes to helping a child understand a particular issue or deal with a particular emotion and/or situation. The picture books of the twenty-first century are becoming more and more authors and more inclusive in terms of age, gender, and subject matter. (Salisbury, 2015, p.42)

The illustrator gradually takes on the traits of a graphic designer and the book itself, with the development of technology, ceases to be just a source of information, it becomes instead a work of contemporary art where the idea is more important than the visual component.

Alongside all of this, academic interest in picture books continues to grow, with international publications and conferences on both picture book applied research and new theory from the children's literature field becoming increasingly established (Salisbury, 2015, p.7). It seems to me that the motivation behind the creation of modern picture books is the desire to inspire a sense of self-knowledge. They open up new perspectives and often raise more questions than answers.

2.3 History of picture books and their influence on the development of children

As I mentioned earlier, book illustration is an important element of the graphic component of visual culture, in which the context of today has far-reaching possibilities to influence society. And books, in turn, are an integral part of children's learning process where they still play an important role.

One of the characteristics of children's literature is that a book is one of the first sources of information for a child, starting from infancy; It is especially important what ideas are in children's books. When we open them, we as readers are immediately in a special space that we want to interact with and dive deeper into.

Until relatively recently, there were very few books intended primarily for reading by children; some children had access to adult literature that did not match their understanding of the subject matter (Kiefer B. Z., 2009, p. 6). This changed at the end of the 19th century. Thanks to the new printing technology that made the mass production of illustrated books possible and affordable, the middle class was able to enter the world of readers. Moreover, attitudes towards childhood were changing at this time towards a more sentimental and respectful attitude towards their various needs, paving the way for the growth and prosperity of this new genre of picture books (BBC - The Beauty of Books, 2011).

Unlike children's books, picture books entertain a wide range of readers, from infancy to adulthood and beyond. Their ability to inspire is broad. Picture books and illustrations to them "can captivate children with a love of reading for a lifetime" (Reading Is Fundamental, 2010). Books are crucial for a child's future development and their ability to do well both in school and later in life. But in many countries today, picture books are increasingly seen as an outdated means of encouraging children to start reading on their own, and their other benefits are being abandoned in the race to get children reading earlier and accessing chapter books as soon as possible. In some cases, picture books are even skipped altogether (Bosman J., 2010).

Picture books have much to offer, they teach reading and allow children to get used to new words and expand their vocabulary through the verbal and visual cues of the book. Even though the general public usually thinks otherwise, the vocabulary of picture books is usually very rich, stimulating and interesting. According to Terry Pierce (2010), in many cases it is far better in quality than the language used in chapter books, as it is more poetic and metaphorically dense. The average length of the books is between five and eight hundred

words, so "the author must carefully edit every word, sentence, and paragraph." Using this quality of language resources greatly improves children's language skills (Pierce T., 2010). Picture books also enhance general knowledge and allow children to better understand themselves and their integration into society (Reading Is Fundamental, 2010).



Figure 2. Pages of the book with Eric Carle's Illustrations (Martin, 1967)

"Brown Bear, Brown Bear, What Do You See?" written by Bill Martin Jr. and illustrated by Eric Carle (see Figure 2), where the big bear introduces the animals that should appear on the next page (Pierce T., 2010).

Perhaps the most important reason that a child needs picture books is that the most successful children's books are created for fun, enjoyment, and to develop a child's imagination. They show children that becoming an active reader is ultimately fun, while bringing together generations of people through the sharing of fascinating stories, experiences, and valuable time together. Anita Silvey argues that children's books often contain more than just their stories, amazing new worlds, or memorable characters; more importantly, they connect with people the young reader knew and loved as a child (Anita Silvey, 2010).

Sharing picture books with adults gives children a sense of love and security, a feeling that is of utmost importance at their young age. Nowadays, parents are increasingly trying to distract their children from the computer, to spend more time with them, and picture books can help them to do this.

Picture books require a specific interaction of the children, at least, they have to turn the pages. It trains a child's concentration and can increase the duration of their concentration and enhances memory development from the sequences that link to pages together. The sequence usually consists of both visual and verbal elements, and many times leads to a certain pattern in the book. A perfect example of this sequence can be found in the book "Brown Bear,

2.4 Stages of creating a book with pictures

Book illustration is not only the ability to depict the hero and the world of the work, but their work is not only directly limited to drawing. A book illustrator is a person who understands how a book works, how the dynamics should develop from beginning to end, and who feels the rhythm. The most important thing for an artist is to relive the text, to draw their own inner experience. A book is a complex organism, and in the context of this study I am analyzing its various components.

The term architectonics means a harmonious combination of many different parts, subordinated to each other, to form a great whole. This term is applicable to a book: If you understand the layout and structure of the book, you can properly build the rhythmic series within, which in turn leads to the compositional expressiveness of the publication.

When I compare the structure of a book to an architectural structure, I think they have a lot in common: The sequence of the reader's movement inside the book is similar to the movement inside a building. The space is arranged in such a way that it itself gives us the direction of movement. The reader who opens the book also moves within it, not chaotically, but according to the trajectory of movement established in advance by the artist. A layout is not just a series of sketches illustrating the key scenes of each page of a book. First and foremost, it is a well thought out design that shows how all the elements of the book interact with each other.

Choosing a place for an illustration is not an accident, but a rather difficult task that requires an artist to understand the structure of a book.

Rhythmic organization of the book

A book layout is a structure clearly thought out by the artist and composed of all the components of the book organism. The format of the book, the volume of the typesetting, the size of the fields are the starting points of all compositional constructions, and the text and illustration should be in constant active interaction with them.

Rhythms consist of the repetition of homogeneous elements throughout the book. The more of them there are in the rhythmic series, the better it reads. There can be several rhythmic structures, and thanks to their combination and collision, the book begins to "sound!" The variety of rhythms and their uniform filling of the entire book layout, the continuity of elements in the book, complement each other and constantly contribute to telling the story.

I would like to consider 3 categories of the rhythmic organization of the book:

Illustrative-Textual (the ratio text to image is approximately equal)



Figure 3. Example of illustrative-textual picture book (Martins & Matoso, 2011)

In this example we can see that the illustrator treats each lap as a relay runner. Just as an athlete passes the baton from the previous competitor to the next, the illustrator moves from side to side using some sort of connecting links: Color, shape, size of the set strip, compositional solution, typography, etc. The reader moves forward by flipping through the

pages of the book. Therefore, in addition to composition within a single page, it is necessary to build interaction with the previous and the next page, and rhythms are an important tool.

Illustrative (arrangement of different types of illustrations, in which the text is supportive)



Figure 4. Example of illustrative picture book. (Matoso, 2017)

In this example, when working on layout and storyboard, one should avoid repetition and monotony and try to keep the viewer's attention and engagement constant by changing the speed of eye movement depending on the book.

The composition of a double page spread is a collection of all the elements: Illustrations, text, as well as the empty space around them, which directly affects the rhythmic organization of the publication and the speed of the reader's movement through the book.

Textual (in which the text plays a dominant role over the illustration)



Figure 5. Example of textual picture book. (Fombelle, 2020)

Despite the difference in rhythmic organization, these three examples clearly show the dramatic struggle—a single action unfolding in continuous motion. Each scene is an event and all the characters either contribute to or oppose its development, we see that all the elements form a kind of evolving plot. The film also has a clear structure that conforms to the laws of the genre.

The process of storyboarding and creating a layout is a real drama, a rehearsal for a theatrical plot that is then performed on stage—on the pages of a book.

The design of the "entrance" to the book:

The cover sets the mood, controls the movement of the gaze (we move from left to right). The flyleaf immediately plunges into the atmosphere, denotes the main rhythms, and continues to move forward.

The title supports and enhances both movement and rhythms plus creates a mise-en-scene for further action, acting as a theater curtain.



Figure 6. Example of rhythmic organization of the book (Thomas, 2019)

Input is a set of circumstances in which an action takes place. The entrance to the book prepares the viewer for future events: it can be neat and restrained, or conversely, immediately declare themselves and set the mood!

The plot is the place from which the movement begins to develop rapidly, and our composition gets tension, becomes sharper, more dynamic. It is at this stage that the basic rhythms are set, which are maintained further.

Further development of the story keeps the reader engaged. The duration of this stage depends on the volume of the book.

The culmination is a tangle of events, the tensest point at which the acuteness of the conflict is revealed! In this part, it is important to use different artistic and compositional techniques in order to give such a spread the maximum emotional color.

As in the example above, there can be several culminating points, and the means of artistic expression are not limited: inversion (white on black), abrupt change of plan, change in lighting, absence/presence of a dial strip in a spread, handwritten font for accent... the artist is free to choose any an option that fits into the conceived concept.

The exit can be sharp or smooth depending on the idea. But it is important that the book does not end too quickly, otherwise the reader will not have time to enjoy the ending! It is important to work on all parts of the book at the same time, since they are parts of a single pictorial series.

Composition: Composition is the structural basis of any work of art. The book is no exception. If even one of the laws is violated, the general harmony disintegrates. Three basic laws of composition that I used in creating my work: the law of integrity, balance and subordination.

Integrity: All elements are connected, they are perceived in a complex, and not as a sum of separate independent parts. A complete work is a complete work, you don't want to add or remove anything in it.

Balances: All elements of the composition are harmoniously balanced with each other, a balance has been found.

Subordination: Hierarchical relationships have been built between the main and secondary elements of the composition. Secondary elements should reinforce the main ones, focus attention on them. Each strip (page) is taken as a conventional unit for a composition. Then two adjacent lanes form a U-turn. The spreads, in turn, become part of the overall composition of the entire book.

Working with storyboard

Started with a simple sketch, then gradually drawn and detailed to a specified composition, storyboard options can change as you work, because in the process a lot of fresh ideas come to mind. Typically, there are several storyboards, and they reflect the different stages of work in the book and illustrate the key scenes of each spread.

Text

Also, before starting to work on illustrations, I divided the entire text into semantic parts. Everything that is on one page is perceived by the reader in a complex way, and therefore the text should be arranged without violating the logic of the story. My picture book also has pauses—pages or spreads without text that will be filled with illustration only. I used this technique to achieve more expressiveness.



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3. Influences, References and Readings

3.1 Critical Review: "Over the Garden Wall"



Figure 7. Scene from the animated film "Over the Garden Wall"

In 2013, the short film "Tome of the Unknown" was released, for which Patrick McHale won the award for best animation at Santa Barbara International Film Festival. This short film served as the starting point for the creation of the new animated series "Over the Garden Wall" from Cartoon Network.

"Over the Garden Wall" tells the story of two brothers, Wirt and Greg (Gregory), who get lost trying to find their way home. But they are lost in an unknown forest, actually called "Unknown". Each episode is a separate story on the way home, but certain motifs run from episode to episode.

The Wizard of Oz and Alice in Wonderland; Beatrix Potter and Hayao Miyazaki - "Over the Garden Wall" is a melting pot of books, movies and cartoons that have influenced Patrick McHale. But even the most direct borrowings in the miniseries' bizarre world feel natural and do not stand out from the general style. The distinctive visual style is not the series' only strength. It is the strange world of the "Unknown" in which Wirt, the main character of the animated series, changes. He finds himself in a mysterious forest as a confused teenager living in his own world of fears and insecurities. And many (myself included) can recognize themselves in him.

Choosing to make Wirt just as indecisive and uncertain in the "Unknown" as he is in the real world allows him to grow. However, he does not return home a legendary warrior like the hobbits at the end of "The Lord of the Rings." He simply begins to see the world without the veil of fear through which he saw it before. He overcomes his unfounded adolescent fears. And if Wirt's coming of age is the dramatic foundation of the animated series, his younger brother Greg is the emotional foundation. The direct, honest, and funny guy is both a comic character and one of the engines of the plot.

Complementing the two brothers is a whole kaleidoscope of smart and eccentric characters who can suddenly put on a vocal act and then turn into someone evil and sinister. Sometimes we only see the end of their story, sometimes the beginning, and sometimes - just a snippet of their lives. Above all, this creates an atmosphere of fabulousness. Although the brothers are the main characters, this world does not stand still waiting for them to appear. The world has lived in them, as shown in the last episode, and it will live on after them. But they have changed it, and the world has changed the brothers - the perfect little story that is always interesting.

3.2 Critical Review: "The Ugly Duckling"



Figure 8. Pages of the book with Lomaev's illustrations (Andersen, 2020)

The problem of exile is as old as the world. Many fairy tales and myths are devoted to the theme of the outcast. In such tales, the protagonist becomes a pawn in events over which he has no control. In this fairy tale, various inhabitants of the farm look at the "ugly" duckling and recognize it as unacceptable for one reason or another. In reality, the duckling is not ugly at all - it's just different.

If society strictly regulates everything that determines success or desirable perfection - views,

appearance, ability to settle down, position, good behavior, religious beliefs - then, accordingly, the need to measure oneself against these criteria is ingrained in the soul of every member of that society. Therefore, the difficulties faced by an exile are usually twofold: internal, i.e., personal, and external, i.e., imposed by society.

The shaggy cat and the cross-eyed hen find the aspirations of the duckling silly and ridiculous. The petulance of those who scold others for not being like them can be explained quite simply: They have different values. How can you expect a cat to love water? How can you expect a chicken to be able to swim? Of course, you can not. But very often the exile perceives it this way: if people are not equal, then the exile is always the worst; and no attempt is even made to judge the limitations and/or motives of others.

But on the other hand, if a person has tried to conform to all sorts of patterns and failed, then they are probably lucky. Maybe the person ended up in exile, but with a refuge for their own soul. This strange phenomenon occurs just when a person tries to fit in and fails. Despite the fact that the stranger is expelled at the same time, the person may fall directly into the arms of true soulmate. It is worse to remain with those to whose society one does not belong than to wander indiscriminately for a time in search of the necessary spiritual and soul kinship. It is no mistake to look for what you need.

In this fairy tale, the idea that you can definitely find a way if you do not give up is very apparent. At the end of the fairy tale, the swans recognize the duckling as one of their own - before the oneself realizes it.

There is also something useful in all the searching and throwing. Thanks to the expulsion, something in the duckling has become hardened and durable. And although no one would wish for such a situation, it resembles in its consequences the situation in which natural carbon under pressure turns into a diamond: The soul thereby gains profound greatness and clarity.

3.3 Critical Review: “The Tiny Tale of Little Pea”



Figure 9. Pages of the book with Sebastien Murrain's Illustrations. (Cali, 2010)

The book by the world famous children's author Davide Cali. The book has been translated into 25 languages, and I have the Russian edition. It is a story about an unusual, very small hero.

Around this modern Thumb-Boy Davide Cali and artist Sébastien Murrain create a fun, cozy world full of loving details that will delight children and adults alike.

The main character is distinguished from the rest by his size - he is so small that he bathes in a bowl, sleeps in a matchbox, wears doll shoes and rides in a toy car. His childhood was ordinary, like everyone else's: Little Pea loved to play with toys, read books, fantasize, walk in the garden, swim in a pond, and, of course, dream. But most of all, he loved to draw.

When it came time to go to school, Little Pea realized how different he was from his peers. The outside world, the world outside the home, was not for special people. For this reason, Little Pea could not harmoniously integrate himself into the educational process. The desk was too big for him, in the classroom not all the props were the right size for him, his size did not allow him to run happily at recesses as his classmates did. Therefore, Little Pea drew all the time. That is, he was doing what he loved.

He is one of those people who always inspire admiration: Because he knows how to be happy and free and enjoys what he has, he does not lose heart and overcomes difficulties with the help of ingenuity, out-of-the-box thinking and good humor.

When Little Pea grew up, he built a house among the tomato trees. He drives to his favorite work in his little car. And he works as an artist and paints stamps. Even if a person are different from others, he/she can be useful and successful. Even with a small stature, you can be great!

The book makes the reader think that you should not despair even if you are quite different from others. You need to do what you like and do it well, then you will recognize yourself in the profession and find an application for your talent. It does not matter how tall you are, what color your skin is, what hairstyle you wear, what clothes you wear - if you do what you love, you will be able to find your place in the world and be part of a society.

3.4 Critical Review: “Small Mountain”



Figure 10. Pages of the book with Sofia Kolovskaya's Illustrations. (Kolovskaya, 2019)

Comics by St. Petersburg artist Sofia Kolovskaya, which is about the importance of moving forward with your own goals and passion, not being afraid of anything, and not comparing yourself to others. In this comic she describes the idea that the most interesting competition in life is competing with yourself, but it is also the most difficult.

This book has many examples of what awaits a person who has set out on this path. It

describes very interestingly that no matter how big the goals a person strives for, when the goal is reached, that small mountain is climbed, and from it mountains become visible that are much bigger. And this process is endless. A person can always close their eyes and pretend they do not see the one and stay on the top of that little mountain or move forward, higher and higher, because that's the most exciting part of life.

This comic is also about how everyone is unique, so any comparison to other people is unfair. Gifts, talents, successes and achievements are fully in line with what a person came into this world to do - and they are unique. Therefore, they cannot be compared to what others do. The comparison is endless. No new achievements will help there either - there is always something to compare with or to whom. There are examples in the book that competition is sometimes beneficial, but life is not a competition. People all live on this planet together. And the sooner they stop competing with others to "win", the sooner they will all start working together to understand their place in the world. And work together to develop and overcome small mountains, because they are different for each person. So it's really important to find your own mountain and not waste time looking at other people's mountains.

3.5 Critical Review: “Embrace”



Figure 11. Poster of the Embrace film

Embrace is a documentary film (2016) directed by Body Image Activist Taryn Brumfitt. It explores themes related to body image and body contempt. This inspiring and engaging documentary encourages viewers to question the way they think about themselves and their bodies, while also highlighting the damaging role that the media can play in portraying what is perceived as an "ideal" and "healthy" body.

In this film, I was very inspired by the interview of Harnaam Kaur. She is an English social media star, postpartum coach, life coach and motivational speaker. In this film she said, "I have labels and put positive labels on myself. So if someone calls me ugly, I would say 'No, I am beautiful'. If someone called me fat, I would say 'No, I am pretty sexy'. I think all women should do that. I think women need to start saying positive words about their bodies and taking them into their hearts. You need to feel beautiful; you need to

feel love for yourself, that's the turning point. You have to change yourself on the inside first. When people come up to me and tell me I am ugly, I just shake them off because I know it's not true and I know that's their opinion of me, and to them that opinion may be true, but to me it's not. I live a different life than she does and that's fine, I am happy with that. There is no definite answer to the question of what beauty is. Beauty is what you make it. We need to celebrate the fact that we are all different. And that in itself is beautiful."

And I used that idea for my project because I think it's a really good way to make life more joyful. Everyone can have their own opinion, but if other people can see it not as the truth, but just someone's point of view, then a lot will change!



3.6 Symbolic idea of garden in children's literature.

The garden is a microcosm focused on the harmony of the world as a reflection of the divine plan, mystical and moral harmony. As an icon, the garden is enclosed, delineated with walls from everything else, it has a clear structure with symbolism. Boundaries are also important because of the need to defend against enemies.

The concept of a garden, in my opinion, is a response to the need for a source of strength, energy, creativity, a source of a state of harmony that does not have to look around the world, but as a place that can be created.

But if we take a look at English literature, it is difficult to overestimate the role of nature: In the books for "adults", nature helps to reveal the world of experience of the characters, while the child also sees in nature a mentor, interlocutor, playmate.

To better understand the cultural and historical background, it is first necessary to analyze the role of nature - and in particular the garden - in British culture in general.

Peter Ackroyd (2004), in his book on the English mentality "Albion", emphasizes the centuries-old connection of the British with the "Tree", which is a general symbol of the English country itself. According to the works of classical historians, Druidism - the religion of the ancient Celts that attached colossal importance to the worship of nature - originated in British Isles (p. 3).

The beliefs that surrounded trees in the first millennium were gradually transformed into folk motifs, which in turn became an inexhaustible source of inspiration for writers. The attachment of the British to the land, the grove and the tree can be seen in their rich gardening culture. Peter Ackroyd notes that since prehistoric times their inhabitants have surrounded their homes with gardens, which can be seen as an expression of one of the main features of the English mentality: "Gardens reflect to a great extent the idea of defensive privacy."

To this day, most people aspire to have at least a small garden, which, in the words of the British gardening historian Jane Brown (2000), "serves as a key to the world of wonders and delights, of fabulous treasures and riches."

In the context of this study, however, I am more interested in the fact that the image of the garden as a magical, mythological space has been extensively embodied in children's literature. Peter Ackroyd points out that "the innocence of childhood is often depicted in the setting of the English garden, which is particularly noticeable in the animals and birds in the fairy tales of Beatrix Potter. In his works for children, Lewis Carroll also dwells on English

gardens as if they serve as sanctuaries or sanctuaries" (2004, p. 416).

Morag Styles (1998), whose study of the history of English children's poetry is tellingly titled "From the Garden to the Street", also notes that, at least until the 1970s, literature was dominated by the association of childhood with the countryside, and the motif of the idyllic garden retreat dominated children's poetry throughout the nineteenth century (p. 20). It is worth noting that the garden not only often serves as a backdrop for the book, but also sets the overall tone of the book.



Figure 12. Cover of "The Secret Garden" book

The image of the English garden, however, was best formed by two novels now considered classics of children's literature: *The Secret Garden*, (1909) Frances Burnett and *Tom's Midnight Garden*, (1958) Ann Philippa Pearce. *The Secret Garden* lacks a distinct fantasy element. The magic of the garden lies in the garden itself: It is the life-giving power of nature that, as the author repeatedly points out, transforms Mary from a bitter, capricious orphan into a lovable and industrious girl. The discovery of the "mysterious garden," the entrance to which has been closed by her uncle because of unpleasant memories, breaks the narrative and steers the plot in a fundamentally new direction. It is noteworthy that Mary's "recovery" does not

even begin at the moment she secretly enters the garden. The process of the heroine's mental renewal begins at a second when she is haunted by the enthusiastic thought that she now has her own world, a safe and secluded corner.

Then the "Mysterious Garden" also cures Sir Colin - the young son of the owner, who has suffered from nightmares and hysteria for many years. In describing his first impressions of the garden, Burnett emphasizes the "good magic" that is a combination of self-hypnosis and natural positive influences of nature. Thus, the children's imagination and the expectation of a miracle actually transform the garden into "a world of wonders and delights, of fabulous treasures and riches."

Frances Burnett leaves the garden rational, explainable with human logic, Philippa Pearce transforms it into a truly mythological space that can only be comprehended with emotion. This concept of an ideal, timeless, healing garden has a rich history. Suffice it to recall the origin of gardens as special cultural places: "The fundamental principle and model of all

gardens is a paradise, a garden planted by God, sinless, sacred, rich in all that man needs, with all kinds of trees, plants and animals living peacefully together."

However, even though the parallel of "the earthly garden as the image of the heavenly garden" seems obvious enough, the concept becomes more complicated when a child appears in the garden.

The gradual idealization of the image of childhood that took place in European culture from the mid-19th century onwards meant that by the early 20th century the child was already perceived as immeasurably superior to adults in terms of innocence and the sacred qualities that flow from it. (Arthur Conan Doyle & John M. Lynch, 2006, p. 176).

In *The Secret Garden*, Humphrey (2009) notes that in many works extolling the spiritual sensitivity of children, there is a reference to the image of Eden: "To children, the earth appears as beautiful and mysterious as it appeared to Adam and Eve. Adulthood becomes synonymous with the expulsion from Paradise. Does this not explain the predilection of Victorian and Edwardian writers for images of the garden and the enchanted place where all is well again (as it once was in Paradise?)" (p. 9).

The gardens that mostly appear in the plots of Burnett and Pearce and other turn-of-the-century children's writers are in fact projections of the same biblical garden. Many of its names are found in literature - *Secret Garden*, *Eden*, *Arcadia*, *Ideal Place* - but these names are essentially synonymous. The idealization of the image of the child to the point of the generalization that "all children are angels" became associated in European culture with the miniature image of the garden as paradise. The idea that emerged from this conflation was given the following rationale: if the child is truly a holy being, there is nothing for which to punish him; therefore, the Lord who expelled Adam and Eve from Paradise must at least restore Paradise to children, since they, who have not yet committed a single sin, have as much right to it as the first human beings had at the creation of the world; the "splendor of God" in children, however, diminishes as they grow older, and youths who have reached puberty must be expelled from the Garden, as Adam and Eve once were.

The artistic embodiments of this concept are practically endless, and each author refracts it according to his own literary preferences. For example: in "*Peter Pan*" only children can fly and see fairies; the fairies of Cicely Mary Barker also communicate exclusively with children, being invisible to their parents; in the cycle about *Mary Poppins* children who do not know human language can speak freely with animals, but they lose this ability when they grow older, etc.

Eden reveals itself to children only for the time of their innocence; if they lose their innocence, they also lose paradise - more specifically, the ability to discern the outline of the biblical garden through the greenery of the parental garden. In leaving childhood, the "divine radiance" also leaves the world around them: thus, it is not reality itself that changes, but its perception by humans.

Finally, wild nature, despite its abundance, is at the same time dangerous. The idea of the Garden offers a very different version of harmony: absolutely man-made. If paradise is not a golden palace built in the future with crystal paths running from it, but paradise consists in the fact that we can build it and thus no one can drive us away from the place where we were created, then in this case it is not even about the place, but rather about the state.



3.7 References:

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4 Process

4.1 Creating a picture book for the first time. My experience

The idea to create a picture book as my final project came to me in the second semester after the course “Comics and Illustration” by Professor Eduardo. One of the big assignments of this course was to create a picture book.



Figure 13. Example of my first picture book illustrations

For the first time, I had the experience of creating a children's book. In the process, I realized that the artistic design of the book required the illustrator to have knowledge not only of the theory of composition, color, and legibility of materials and techniques, but also an understanding of the theory of visual perception of the apartment page, the basics of screenwriting, and drama. We practiced plotting and developing visual concepts. In class, we were told that an illustrator must also be able to properly apply artistic knowledge in practice, clearly formulate and express their creative idea.

The main task of the book illustrator is to represent the book as a single organism and create a holistic book composition, taking into account all the technical and artistic features of the publication. Only a complex approach is the key to a quality design and the creation of a solid book structure.

So, I discovered the magical world of children's book illustration with all its nuances. And above all, I felt incredible joy in the process. And it seems to me that the motive for creating this project was the subject I want to talk about through the prism of my experience and consciousness.

In Professor Octávio Alcântara's photography class (in my first semester), I did a project about stereotypes, and after I defended it, many classmates came up to me and told me about their experiences related to this topic. Perhaps then I realized that the problem of stereotypes applies to everyone to some degree. Therefore, it is very important for me to create a tool that helps people from a young age to find a way to find support within themselves and live in harmony with their uniqueness, even if it does not fit into the generally accepted framework. After all, the world in which each person lives takes place primarily in the mind, and the quality of life depends largely on a person's ability to control it. And of course, it's wonderful to be able to address complex issues with simple language and expressive artistic means.

4.2 Creating the narrative

The process of creating my project began with crafting stories that I wanted to use to convey the idea of the beauty of uniqueness and the ability to find support within myself when those around me cannot perceive that beauty when it does not fit into their "world."

My friend inspired me to write the first story. Once we were walking together through the beautiful streets of St. Petersburg and I shared with her my sadness that every time we meet, my partner's mother tells me that I have to change my style, grow my hair, put on makeup and wear dresses to be beautiful. And my friend shared with me the amazing idea that my kind of beauty is just not visible to people who can not see it due to various factors. For example, that mom loves the "realism" style of painting and my beauty resembles "abstract constructivism" and so it's not me, it's that she has different esthetic criteria for beauty.

This thought helped me a lot. It became easier for me to "breathe." This metaphor helped me to look at myself and other people's recognition of my appearance differently. Now when I am confronted with situations like this, I just think, "Okay, this person just loves realism." And since there is no evolution or comparison in the realm of art, and it is not right to say that one work of art is better than another, I thought it would make sense to apply this approach to viewing a person's appearance through the prism of diversity and total individuality, when each person is a masterpiece in their own right! So it was from this point that I began to write my first story.

What piece of art am I? (First idea of the story)

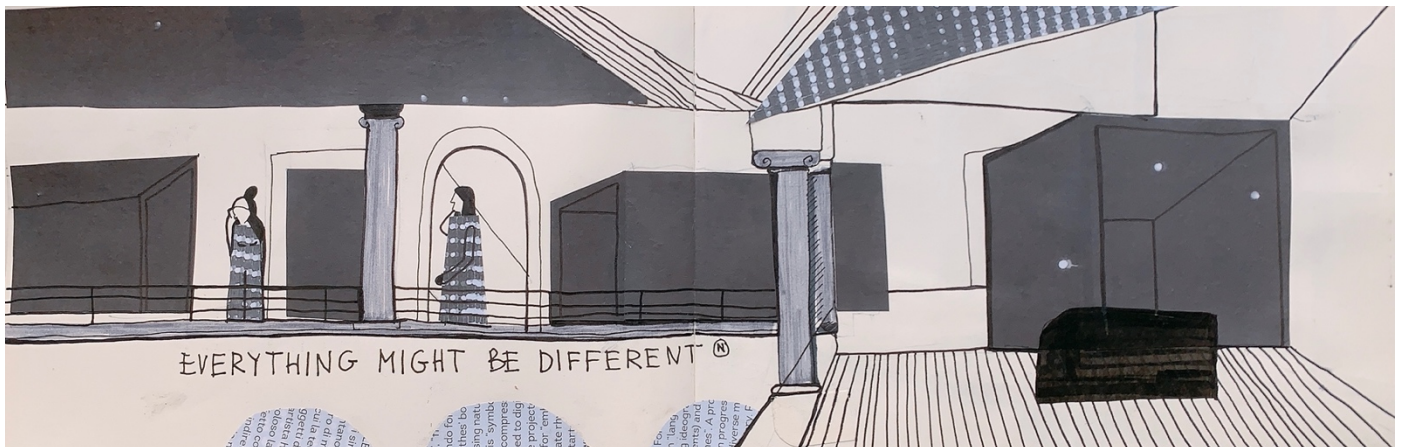


Figure 14. world as a museum

Some people say that our world is a theater, and we are all actors in it. But if I tell you that the world is a museum (art gallery), and we are all works of art in it. Therefore, I congratulate you, if you are on planet Earth, then you are already a masterpiece, and I invite you to discourse, what kind of art are YOU?

Some people believe that the boundaries of beauty are very clear and specific. But I would like to prove why this is not true.

In the art world, uniqueness is the most valuable thing. And each person is a unique universe, one of a kind.



Figure 15. Impressionism

So, if you are in constant motion like a part of intense feelings, in the interconnection of everything that exists, and agree with the idea that the world is a moment, then you are possible...(impressionism)



If you like to talk about the world, not in the language of this world. Abstract expression of emotion. And you do not like to understand but prefer to feel. (Abstract expressionism)

Figure 16. Abstract expressionism



And if you want to expand the world on surfaces and get to the essence of things, maybe you are..... (cubism)

Figure 17. Cubism

Or you refuse to obey the general rules and you have a rebellious spirit and you have something to say to the world. (Street art)

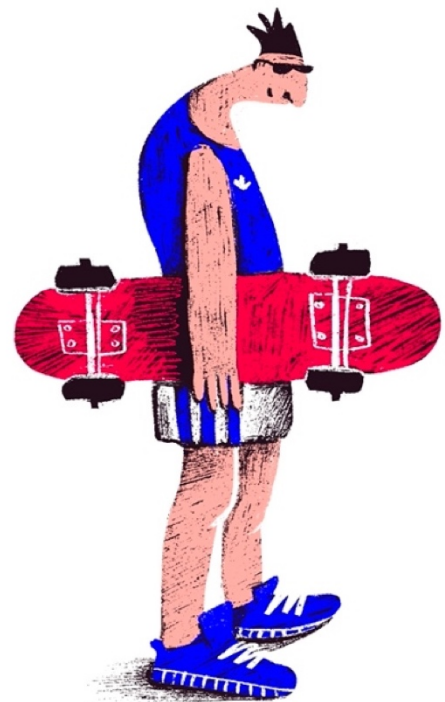


Figure 18. Street art

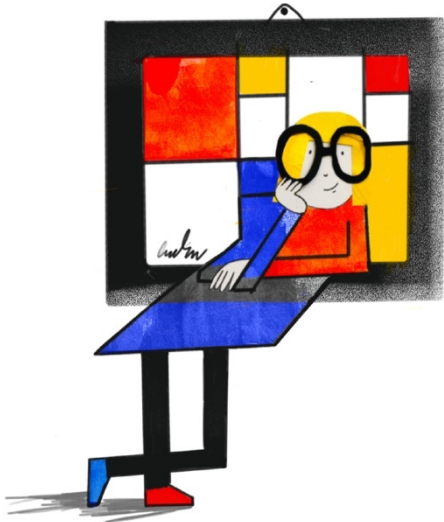


Figure 19. Neoplasticism

Or do you like bright colors and represent the feeling of the world in the form of opposites: vertical and horizontal, plus and minus, dynamics and statics. (Neoplasticism)

From this idea of the book it follows, that going beyond the “norm” makes everyone a unique work of art, and it’s not at all scary if someone not to like it, because there will definitely be someone who will love it, just for what it is!

And in this book, a person's style is described not by external characteristics (height, weight, hair colour) but by internal characteristics. By showing a vision of the world, in an attempt to make the invisible visible and to capture the essential. In this way, children can learn style in art and learn to see the appearance outside the generally accepted standards.



Figure 20. World as a museum

From book to digital



Figure 21. #WhatPieceOfArtAmI example

To continue this idea beyond the scope of the book, I came up with the hashtag **#WhatPieceOfArtAmI**

With the tag people will be able to share their photos and thoughts on social networks, to which style of art they feel the most belonging.

Then I thought that the concept of a label goes beyond a person's appearance and decided to expand the idea. Through the various sources I mentioned above, and through communication with various people, I realized what a huge impact parents have on how a person feels in the world. And even if an environment is not very friendly, parents still have the power to protect their child from its influence.

And I created second story.

4.3 The power of Mom's word (second idea of the story)

One boy loved to draw more than chocolate! He drew all his free time.

He was very excited about the competition which was going to happen at his school soon. But once at the drawing class the girl, he liked told him that his drawings were weird and began to laugh at his work. Her words had penetrated his mind deeply, and he began to consider them as his own thoughts.

After that, he began to doubt and felt afraid to participate in the competition, fearing that other people would laugh at him.

Feeling very sad, he came home and told mother that he wouldn't participate in the competition and wouldn't draw any more till the rest of his life!

Mom listened to him, made some nice tea. And told him that there are billions of people in the world, and everyone has their own opinion. But their opinions had nothing to do with his work. And the longer Mom was talking, the smaller sad thoughts were becoming.

Then Mom said: "you are a really talented boy and must do what you love and in the way you feel. Listen only to your own voice and don't take others' opinions easily"

And while Mom was saying this, her words made an invisible helmet over the boy's head. After this conversation the boy came to the competition full of inspiration and happiness!

He didn't care that the girl had won the competition and continued to laugh at his art. All her words bounced loudly off the helmet and didn't get inside his head.

The boy just loved to draw, and he was not worried anymore that someone doesn't understand his creative style, he just continued to be himself.

Years passed, he didn't stop doing what he liked and became a neurosurgeon, because his helmet helped him to overcome all the difficulties and he never stops believing in himself!



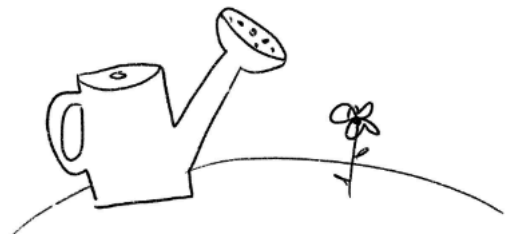
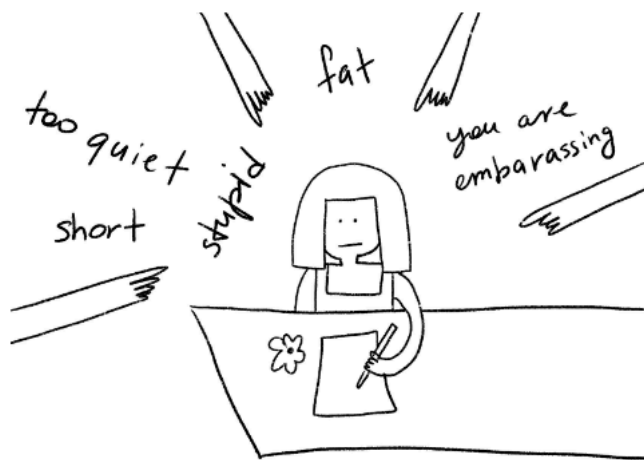
Figure 22. Sketches for "The power of Mom's word" book

But later I thought that the idea of relying on other people is not very universal. Some are lucky enough to have supportive parents, others are not. But that does not mean those people should live with negative labels because they had no "protection." That's where my third and final version of the story came from.

4.4 Garden (the final idea of a story)

This is a story about how our thoughts are like a garden. I like to use metaphors in this story to represent our thoughts as plants. For example, if someone has said hurtful words to you, they have sown weeds in your mind. And if you think about it a lot, you will "water" it, whereupon the weeds will grow up and fill the whole room. But if you do not "water" it, then it will not grow and will eventually disappear. And if you think well of yourself, then beautiful, bright flowers will grow in your mind and your inner garden will become beautiful. People who litter other people's minds with weeds do so only because they themselves have weeds in their minds. On the other hand, it is also bad to close yourself off completely, because the seeds of other people's good thoughts make the garden more beautiful and diverse. The most important thing is that our inner "voice" is more important than thoughts from "outside", because only you are responsible for our garden, because you decide what to plant and what to water. The story is about a girl who moves to another town and goes to a new school where she does not know anyone. Some kids find themselves there with thorny bushes in their heads. They tell her evil things, and she begins to believe them. We see her consciousness begin to grow with thorns. But during the summer vacation, she finds our book in the bookstore that describes the whole process of the inner world as a garden. (A reader is also reading this book).

It is about the rules of inner gardening, about the fact that you yourself are the most important gardener. And even if your garden is neglected and there are many weeds there, you can start by throwing them out and planting what you want there. And the girl takes stock of her garden and stops watering the thorny bushes. She starts saying kind words to herself more often, and her garden begins to bloom with magical flowers. And when she returns to school in September, no more poisonous seeds take root in her garden, and she finds children in her school with beautiful flowers and begins to befriend them. They try to share this beauty with other people, but it does not take root everywhere!



4.5 Style Inspiration

Several artists have influenced the style of the illustrations in this book.

Josef Frank

The Swedish designer and architect was born in Baden, Switzerland, but after the Nazis came to power, he emigrated to Sweden, his wife's homeland, in 1934. There he created all of his famous fabric prints and formulated his concept of interior design and the role of color in it. He has been called the pioneer of Swedish Modernism.

When he worked at Svenskt Tenn, where the founder of the company had invited him, he created the concept of "Accidentism" or the "Philosophy of Happiness". Frank designed furniture and worked with light. He designed over 200 patterns. Frank's modernism is comfort, coziness and richness of color. Flora and fauna, twisting vine leaves and birds of paradise, tropical palm leaves, fish and colorful branches - Frank's patterns and drawings have greatly influenced my style because of their depth, saturation and vibrancy of hues.



Figure 23. Josef Frank's *Butterfly*. Photograph: Svenskt Tenn Archive (theguardian.com)

Catarina Sobral

Catarina Sobral is a published Portuguese author and illustrator. Her work has been exhibited in both solo and group shows in many venues around the world and has been recognized by the Bologna Children's Book Fair and the Portuguese National Illustration Award. Although she does not commit to a single technique, she almost always favors a limited color palette and explores mixing textures and patterns in rich and two-dimensional images.

I really like how she combines digital and analog techniques, uses textures and different tools.



Figure 24. *A Sereia e os Gigantes* by Catarina Sobral

Ana Matsusaki

Born in São Paulo, she studied graphic design at Belas Artes de São Paulo and graduated in 2009. For several years she worked as the artistic director of the book department of a publishing house aimed at children and teenagers.

In 2015 she decided to dedicate herself entirely to illustration and design and opened her own studio.

Her work was selected for the 10th Iberoamérica Ilustra catalog (2019), which brings together the region's most important illustrators. In 2021, illustrations from the book "O Jardim da Lua" were selected to participate in the Bratslav Biennale of Illustrations (2021). In her work, I was also influenced by the way she combines digital and analog in her illustrations. She uses collages, stumps and different textures and tools.



Figure 25. *A colecionadora de cabeças* by Ana Matsusaki (*domestika.org*)

Jana Glatt

Born in Rio de Janeiro, Jana Glatt showed an interest in art as a child. She studied graphic design and completed a master's degree in illustration, where she "discovered a growing enthusiasm for developing landscape images combined with a passion for design." Since graduating, Jana has been illustrating professionally, creating cute editorial drawings that are fun for both kids and their parents. Her drawing style is simple, but the expressive faces of the characters convey all sorts of emotions, portraying both the silly and the serious. Her early interest in acting is evident in her ability to communicate with a single drawing. Jana carefully illustrates a character so that their clothing, styling, and actions convey a clear personality - ideal for illustrating children's books.

Her work is also generous with primary colors in juicy layers. Now Jana has moved from her hometown of Rio de Janeiro to Barcelona to focus on illustrations for books, textiles and design projects.

The biggest influence on my style was her work with color. I also used bright colors and contrasting combinations in my project.



Figure 26. O fabuloso Professor Fritz e a menina das pétalas amarelas by Jana Glatt

4.6 Style

Since the subject of my project is labels, the techniques I chose to create illustrations are collage, where an image is created by gluing layers together, and stamp, where an impression is created by printing. I created a personal library of textures to make my illustrations as unique and vibrant as possible.

In my work, I have combined digital drawing with analog drawing. There are many advantages to digital painting. After all, it is an unlimited palette, a multitude of tools. You can draw with pencil, watercolor, oil, pastel, whatever! Inside the tablet, you can draw with all the tools that were invented, and it is very convenient.



Figure 27. Example of texture and how I apply them to illustration (own picture)

And if you are not satisfied with the result, you need not start all over again, as you must when you draw with a pencil. Often it is enough to change the image a little or correct the colours, and it becomes a completely different picture. But the most important thing about digital drawing is the undo action. You can correct any mistake instantly, as many times as you want. But that also seems to me to be the biggest drawback of digital drawing. Because the mistakes and accidents are what make the drawing lively, interesting and stimulating.

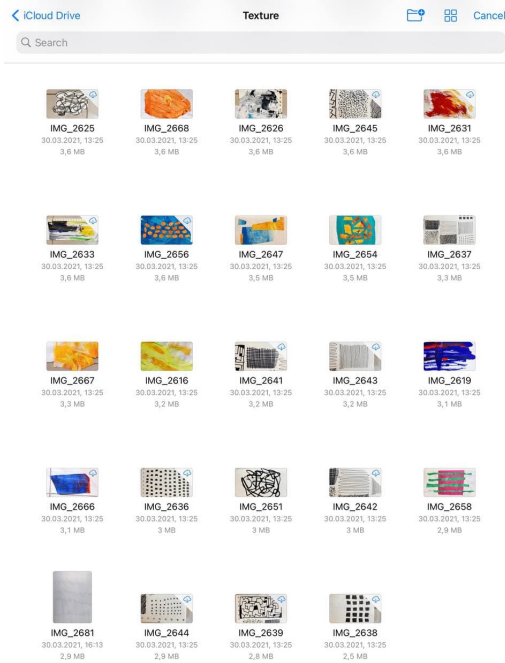


Figure 28. Library of textures



In digital drawings it is possible to perfect everything, which may even make the viewer uncomfortable, because in the real world it is some mistakes that make objects come alive. In the real world there are no perfectly straight lines, perfectly smooth surfaces, such things rather give the impression of something artificial.

So in my work I have used textures created with different materials. They have a lot of expression and randomness, which gives more life to the drawings created on the iPad.

I have also created individual characters who play a very important "antagonist" role in this story. Therefore, they deserve to have their own personalities. After all, it is the words and not the people who said them that play a key role in my story.

4.7 Choosing Color palette

In selecting the colors to use, I wanted to start from some data, not just my personal preference. To this end, I created a questionnaire asking participants which color they associated with high self-esteem (Fig. 27).

I did not want to limit the participants' choices, so they entered the colors themselves instead of choosing from the options I suggested. And as you can see in the graph, there is no one ideal color and almost every participant has their own color for high self-esteem, the choices are very evenly distributed. So, for my book, I chose the most diverse palette and combined all the primary colors. And I made them bright enough, because I presented a garden theme and in real life the colors of plants are bright to attract attention.

What colors do you associate with high self esteem?

29 ОТВЕТОВ

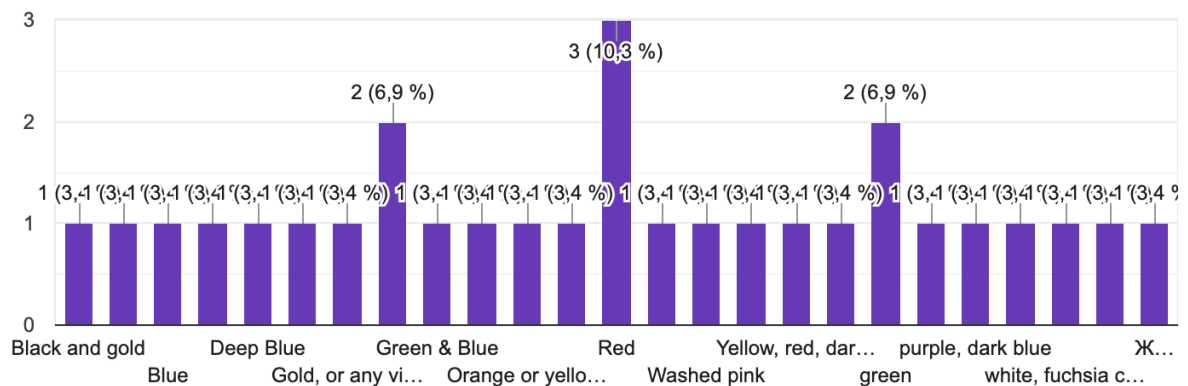


Figure 29. Chart with questionnaire results



Figure 30. Color palette

4.8 Application

In the context of my project, the book serves as a kind of manual explaining how the mechanism for controlling your thoughts works. As a practical tool, I have developed an application in which you can collect good things that happen to a person and small victories every day, which in turn teaches you to change focus, notice positive changes and change the image of yourself.

By writing down all the successes, you can track the development of your "self". This allows one to clearly see what stage one has reached today and in what direction one needs to focus in order to achieve even more. The ability to keep a success diary every day can soon make a person proud.

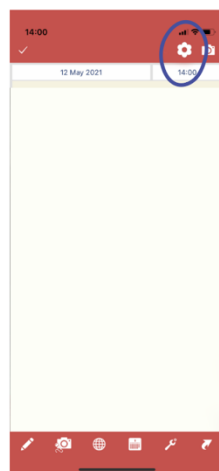
It also alleviates bad moods. Useful, seemingly insignificant things done in a day often go unnoticed. For example, if I have done a good deed during the day, by evening it is completely out of my mind. To people, it often seems like nothing good was done and a day wasted. Some even get depressed because they feel worthless. But if they keep a success diary, they can record all the useful actions and small exploits of the day. Even the most ordinary day is full of small, good events to be proud of, even if you do not usually notice them.

And it boosts your self-confidence. If you keep a journal, you can feel every step along the way to a successful climb. Looking back and seeing how many useful steps you have already taken, you will not doubt a successful future.

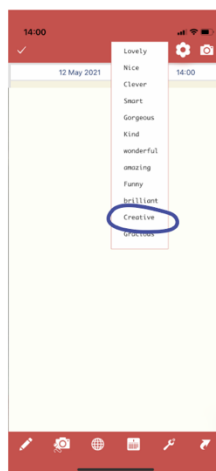
1. Open calendar, pick the day



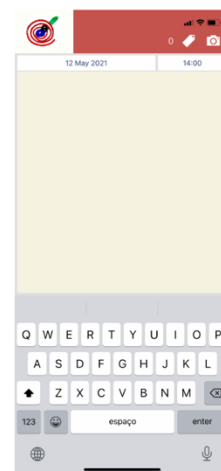
2. Click to the flower icon



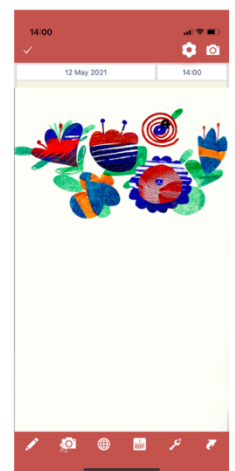
3. Choose the flower



4. Write how creative you were today



5. Enjoy your flower bed



4.9 Testing

My colleague Joana used my book for her research on the impact of picture books on children and the relationship between the child and empathy for fictional characters. Results are presented here of a qualitative nature, consistent with an analysis of data collected from three sheets previously completed by children, using a sample of 25 participants who attended EB1 do Lavradio (Barreiro) and OTL "Alta Nota". "(Setubal). Age 7-8 years.

The information collected and presented here is directly related to the goals outlined in this study.



Ficha 1 - Questionário

Questão 1

Olhando para a sua expressão como achas que se sente Lily na sala de aula?

Looking at Lily's expression, how is she feeling in the classroom?

First table:

Mal: (bad) 6

Triste / Aborrecida: (bored, sad) 19

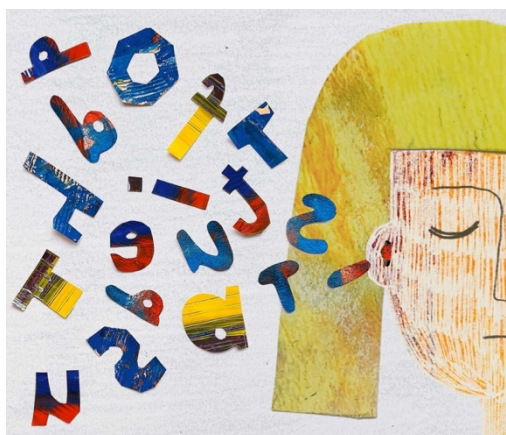
Sozinha: Alone 2

Quieta (still) 1

Nervosa (nervous) 1

Envergonhada (ashamed/shy) 5

Irritada: (Annoyed) 2



Questão 2

O que pensas que representam as letras soltas que entram pelo ouvido de Lily?

What do you think the words entering Lily's ear mean?

16 children mentioned they represented the fowl words said by the other children



Questão 3

Porque é que as flores na cabeça de Lily não aparecem no reflexo do espelho?

Why Lily's flowers do not show in the mirror?

15 children stated that the flowers were imaginary. Batata respondeu: “Porque aquilo é uma maneira de dizer e não existe nenhum jardim”. *Because that's the way to tell that there is no garden*

Margarida respondeu: “Porque elas não são reais, representam a alegria da Lily”.

Because they are not real, they represent Lily's joy.

Chocoloco respondeu: “Porque as flores são as palavras boas que ela imaginou portanto, não existem”.

Because the flowers are the good words that she imagined.

Florida respondeu: “São os pensamentos bons. Porque tão dentro do seu pensamento.” *They are the good thoughts. Because they are inside her's thoughts.*



Questão 4

Porque é que nesta página vemos um dos meninos com flores bonitas na cabeça e o outro menino com uma planta espinhosa na cabeça?

Why, in this page, we see some kids with beautiful flowers in their heads and one with a spiky plant in his head?

- 9 children said that the one with lovely flowers had good thoughts and the one with the spiky one had bad thoughts.

- Other answers were:

3 answered that that kid didn't took proper care of his garden...

4 answered that the spiky kid had said fowl words.

one said that the spiky kid is bad, and the other is good.

one said that the spiky kid didn't know how to seed the flowers...

one said that Lily gave the seeds of the flowers to every other kid except that one.

one said that Lily shared her joy with everyone but with some didn't worked.

one said that Lily was happy, so she had nice flowers. The boy was unhappy, so he had spikes.



Figure 31. Children's drawings (unknown author)

As a part of the research Joana asked kids to draw their inner garden. (Figure 23)

According to the results of her research, it is clear that children of this age understand metaphors and they already have a life experience similar to that described in the book, so they can empathize with the main character.

From which we can conclude that the planned activity was successful, and the interest of the overwhelming majority of children who wanted to color their drawings with

special care was obvious.

5. Project



Figure 32. Cover



Figure 33. Front page



Figure 34. Title page



Figure 35. Page 1

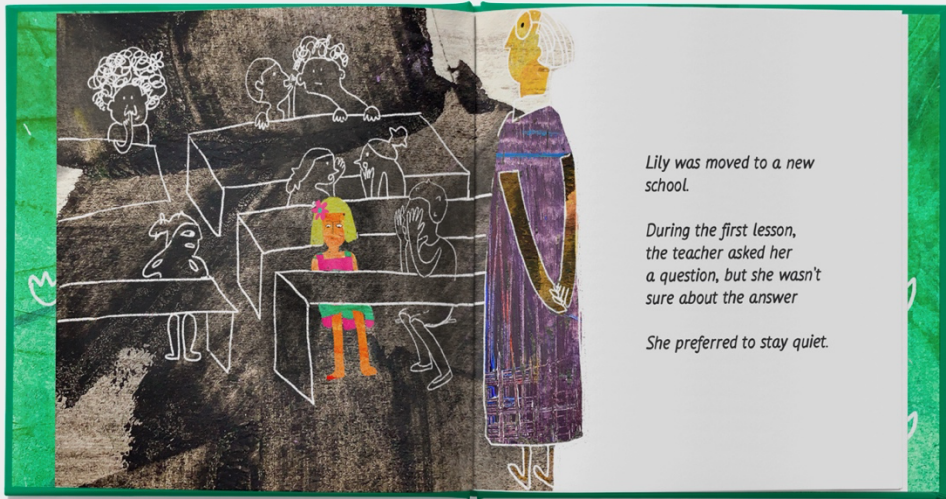


Figure 36. Page 1-2



Figure 37. Page 3-4



Figure 38. Page 5-6



Figure 39. Page 7-8

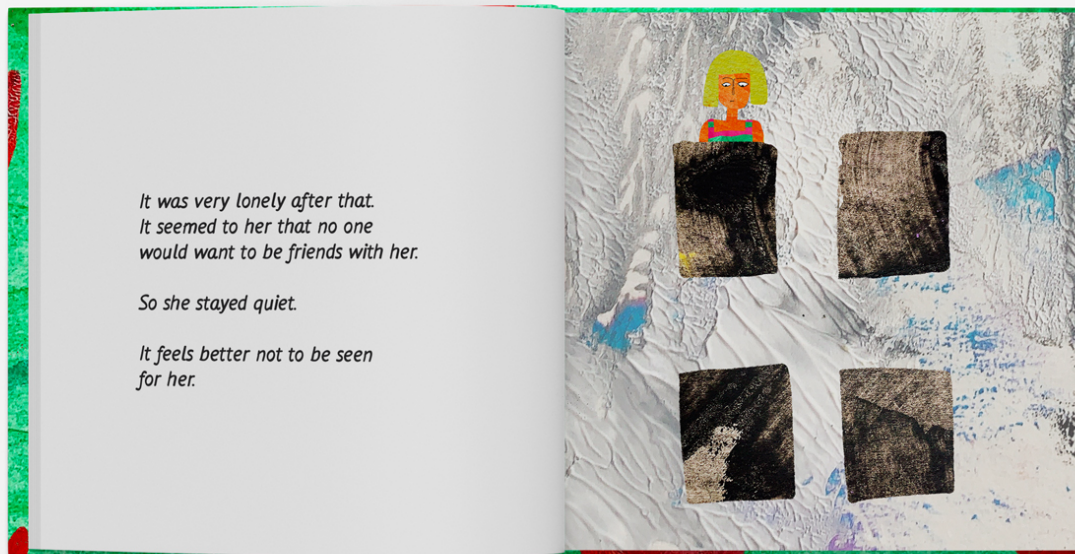


Figure 40. Page 9-10



Figure 41. Page 11-12



Figure 42. Page 13-14



Figure 43. Page 15-16



Figure 44. Page 17-18

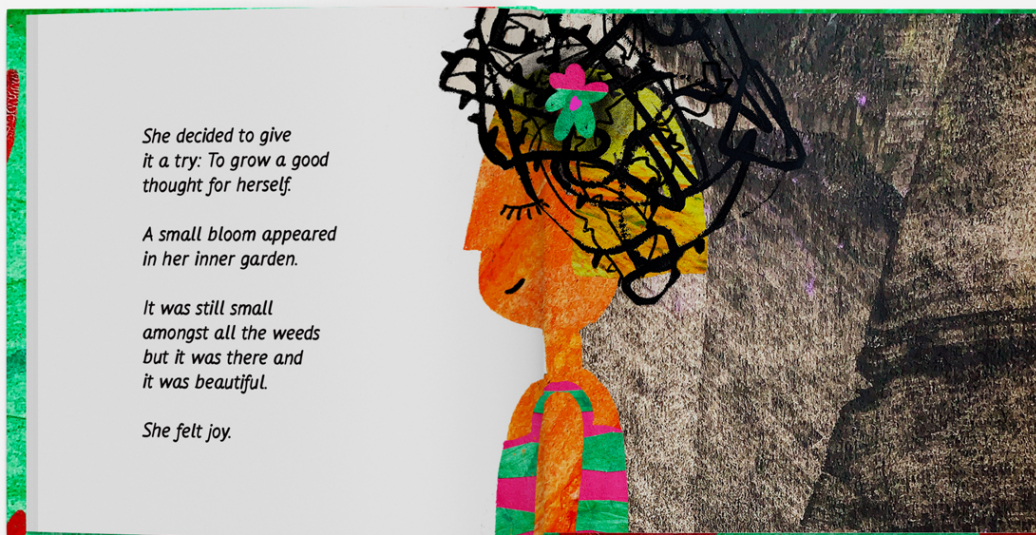


Figure 45. Page 19-20



Figure 46. Page 21-22

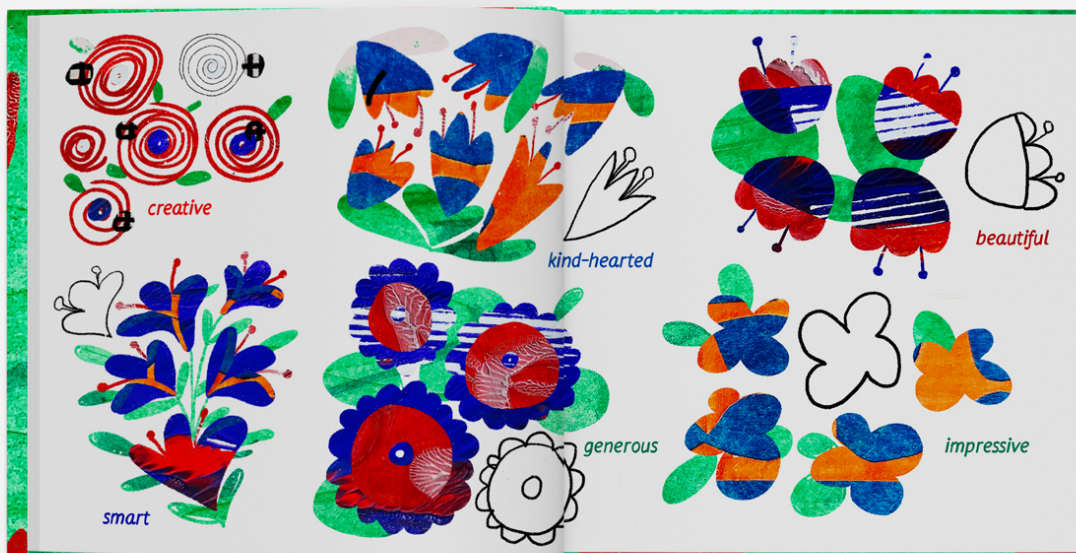


Figure 47. Page 23-24



Figure 48. Page 25-26



Figure 49. Page 27-28



Figure 50. Page 29-30



Figure 51. Cover

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Disclaimer: All figures that do not appear in the list are authored by the author.

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Figure 2.

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Figure 3.

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Figure 4.

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Figure 7.

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Figure 8.

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Figure 9.

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Figure 10.

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Figure 11.

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Figure 12.

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Figure 24.

Josef Frank,

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Figure 25.

Catarina Sobral

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Figure 26.

Ana Matsusaki

<https://www.domestika.org/en/projects/854020-a-colecionadora-de-cabecas>

Figure 27.

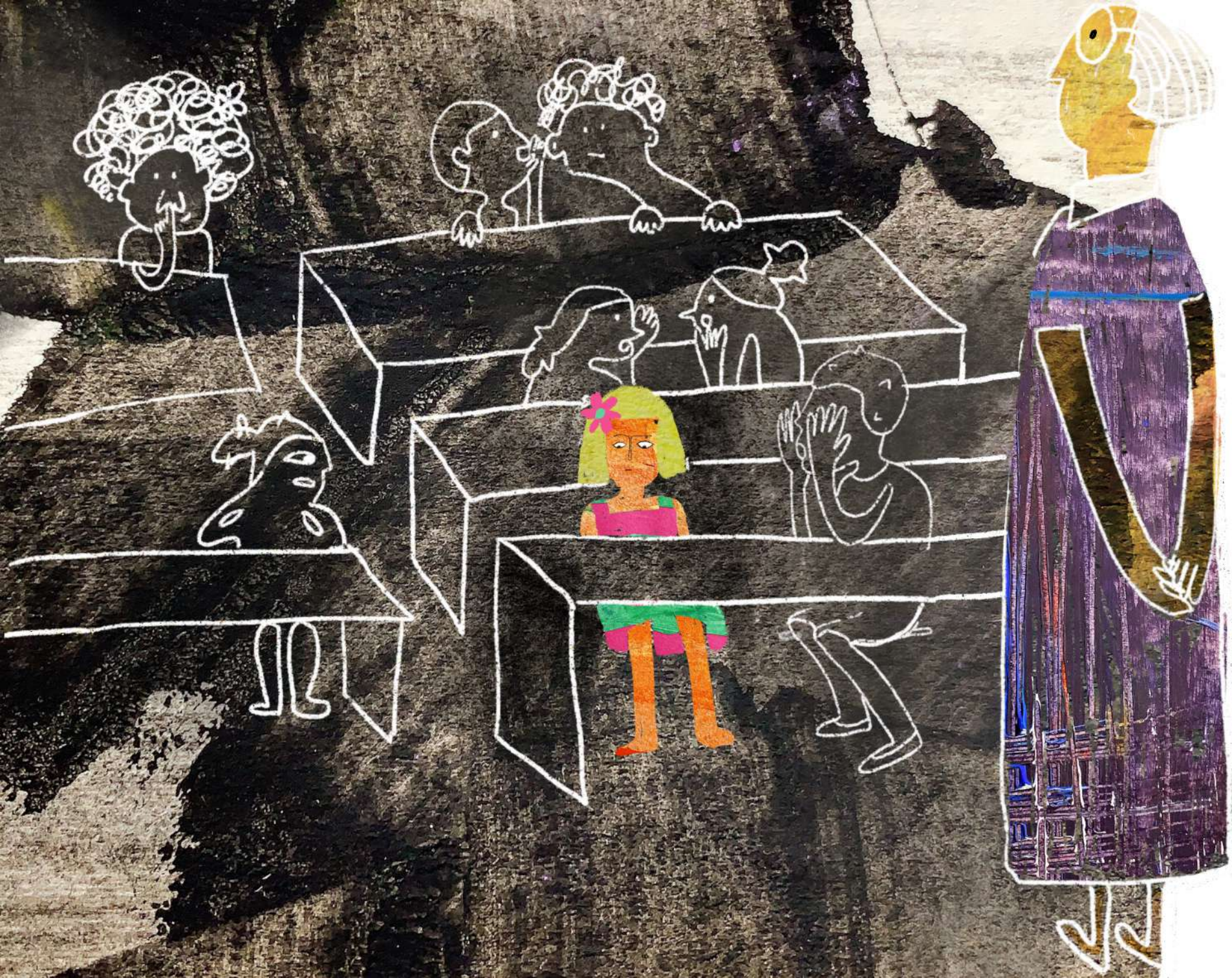
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Tatiana Losik

Inner Garden





Lily was moved to a new school.

During the first lesson, the teacher asked her a question, but she wasn't sure about the answer

She preferred to stay quiet.

loser

fool

stupid

dumb



All of a sudden, (without any warning!) hurtful words and pointy fingers of classmates were surrounding her on all sides.



She came home after school very sad and couldn't stop thinking about what she had heard at the first day.

No one had said these things to her before!



*And the longer she
was thinking about it,
the deeper these
words went into
her mind.*

S

D



*It was very lonely after that.
It seemed to her that no one
would want to be friends with her.*

So she stayed quiet.

*It feels better not to be seen
for her.*



*That summer, she spent
all her time at the
library where it was
silent.*

*One day, she spotted
a different looking book.*

*It asked her softly,
"will you pick me up?"*



*She read that our mind
is like a garden.
And good thoughts
are like beautiful flowers.*

*Bad thoughts are like
weeds that can poison
your garden.*

*But it's possible to get
rid of them!*



TANGLED
THOUGHTS



POISO-
NOUS
IDEAS



BEAUTIFUL
BELIEFS



NICE
WORDS

Step 1: In the very beginning,
you need to carry out an inventory
and see what grows in your garden.

*When Lily looked
at her garden,
she was horrified.*

*The prickly ideas
has overgrown all
of the pretty ones.*





GOOD
IDEAS

Step 2: You can choose
which ideas you give
the power.



BAD
WORDS

*She decided to give
it a try: To grow a good
thought for herself.*

*A small bloom appeared
in her inner garden.*

*It was still small
amongst all the weeds
but it was there and
it was beautiful.*

She felt joy.

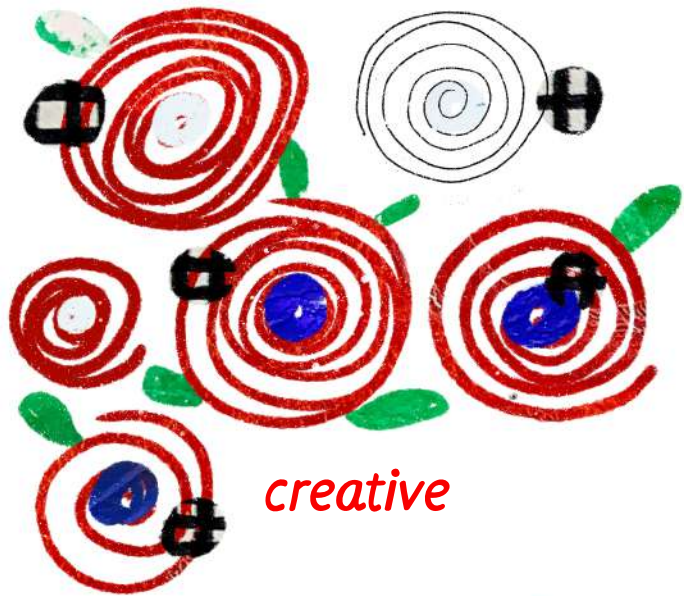




She started to saying kind words to herself every morning from that day on.

The words she had heard at school became easier to weed as she uncovered their roots and replaced them with new good thoughts.

Her garden was getting so colourful!



creative



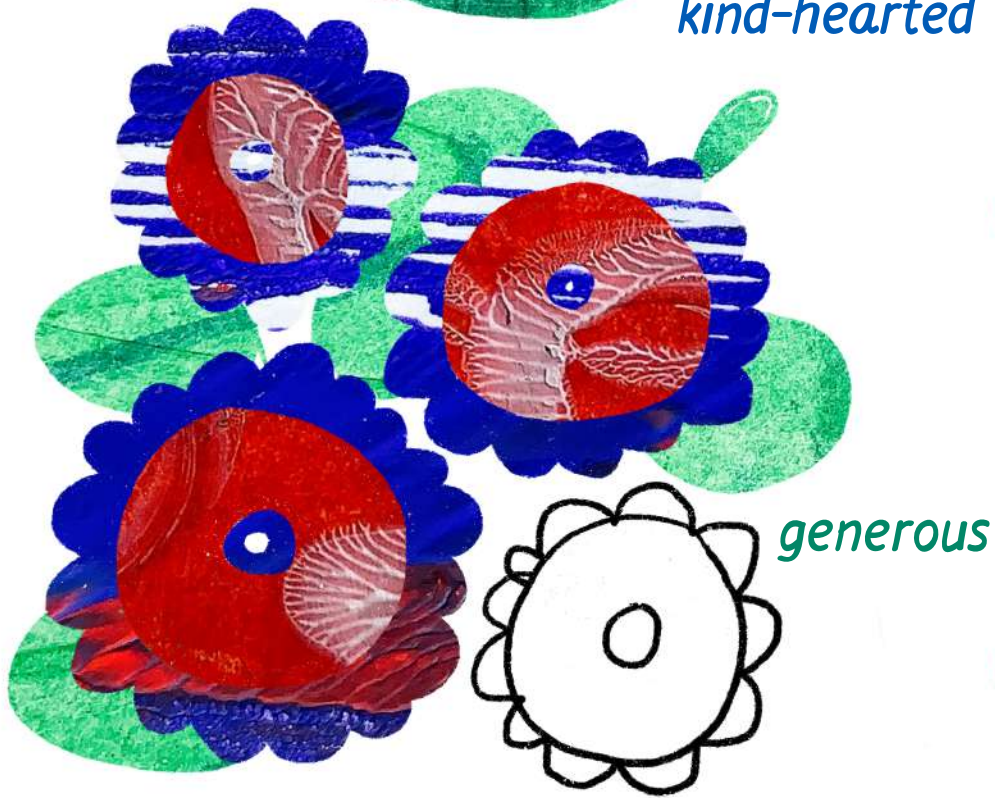
kind-hearted



beautiful



smart



generous



impressive

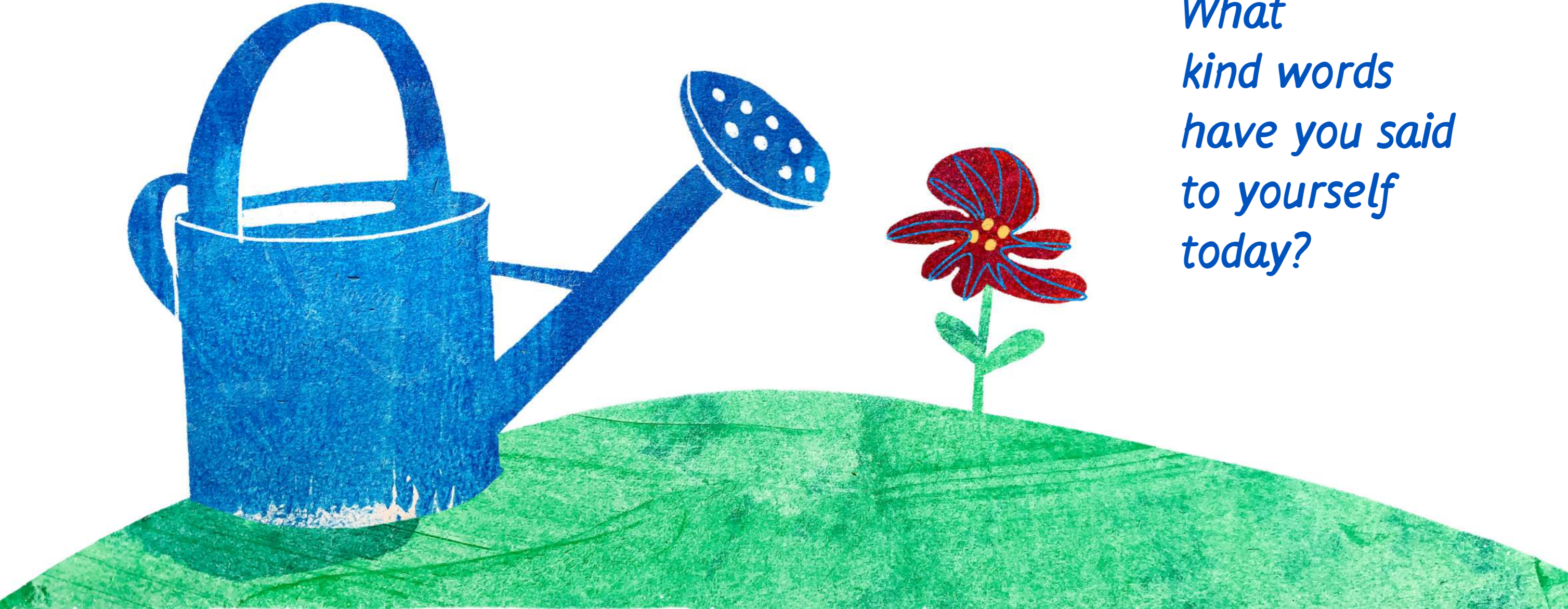


When she returned to school in September, she finally understood why her classmates had been so mean.

They didn't know how to care for their own gardens — Their minds were overgrown, so they didn't have beautiful seeds to share!

*So she decided to share with them the seeds of her wonderful flowers-thoughts!
But whether they would grow up in there garden,
it would depends only on each of them!*





*What
kind words
have you said
to yourself
today?*