

# Justification Document for the children's book project

Year 1, Semester 1

Class 4, Group 4

Team Name: WIIRA Publishing

Members:

Arie Stroe (182942)

Iris-Ioana Paun (190691)

Izzy Pletl (193214)

Rosalie Welleman (193205)

Wouter Maas (190753)

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# Introduction

We, WIIRA Publishing, created a children's book based on the criteria provided by Breda University, and the according classes of Production House, including Principles of storytelling (CON1) and Production (PRO1). The children's book is therefore a product that aims to fulfill the criteria of the project brief (BUAS, (2019)). Before the production process, each member of WIIRA produced their own story, and a sample of an individual draft of a children's book, containing about 6 pages. The team then chose the most suitable elements and combined them in the final product.

The following document justifies the choices in terms of design, text, setting, characters, arrangement, and format.

## Design

In order to choose a design style, the individual samples were graded by each member in terms of cover, fit for the target group, layout, appeal, singularity, and mood.

### Student 1: Arie Stroe (182942)

Scorecard	Arie	Iris	Izzy	Rosalie	Wouter		AVERAGE
The cover is unique, charming and visually appealing.		3	3	3	2		2.75
The illustrations fit the target group and seem visually appealing for them		2	2	2	2		2
The illustrations and page layout are designed as one unity and are designed in an interesting way to read		3	4	3	2		3
All visual aspects hold the child's attention		3	3	2	2		2.5
All visual aspects are distinctive, unique and stand out		3	2	2	2		2.25
The overall mood and feeling that the visual aspects convey fit to the story		2	2	3	4		2.75
AVERAGE		2.666666667	2.666666667	2.5	2.333333333		



Note: Arie's design, on a graphical level, is also sloppy, the writing being messy, leaving a lot of free space. Moreover, the elements do not contribute to the story, being placed more as a decoration.

### Student 2: Iris-Ioana Paun (190691)

Note: Illustrations missing at the time of evaluation

### Student 3: Izzy Pletl (193214)

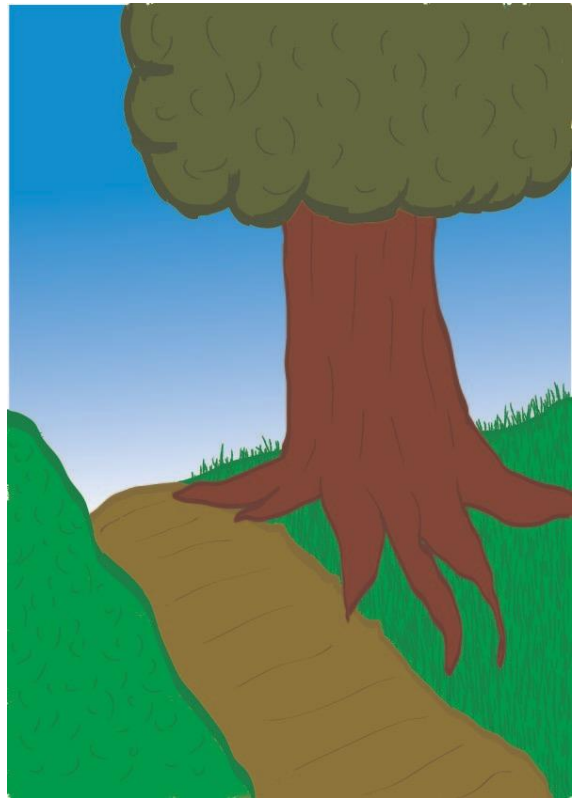
Scorecard	Arie	Iris	Izzy	Rosalie	Wouter		AVERAGE
The cover is unique, charming and visually appealing.	5	4		4	5		4.5
The illustrations fit the target group and seem visually appealing for them	4	4		4	4		4
The illustrations and page layout are designed as one unity and are designed in an interesting way to read	4	4		4	3		3.75
All visual aspects hold the child's attention	5	5		4	4		4.5
All visual aspects are distinctive, unique and stand out	4	5		5	5		4.75
The overall mood and feeling that the visual aspects convey fit to the story	2	3		4	2		2.75
AVERAGE	4	4.16666667		4.16666667	3.83333333		



Note: Izzy's design is standing out by having a predominant illustration in the middle of the page (individual children's book reference Izzy)

## Student 4: Rosalie Welleman (193205)

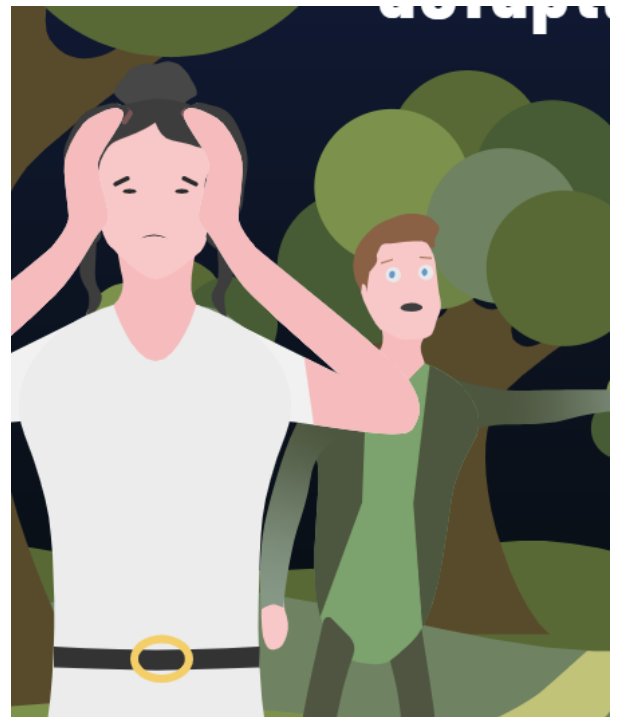
Scorecard	Arie	Iris	Izzy	Rosalie	Wouter		AVERAGE
The cover is unique, charming and visually appealing.	4	4	5		4		4.25
The illustrations fit the target group and seem visually appealing for them	3	2	3		2		2.5
The illustrations and page layout are designed as one unity and are designed in an interesting way to read	2	3	2		2		2.25
All visual aspects hold the child's attention	2	2	2		2		2
All visual aspects are distinctive, unique and stand out	1	1	2		2		1.5
The overall mood and feeling that the visual aspects convey fit to the story	3	2	2		2		2.25
AVERAGE	2.5	2.333333333	2.666666667		2.333333333		



Note: Rosalie's design is sloppy, not eye-catching, however, it reflects a story, being able to channel emotions, containing a lot of visual elements.

## Student 5: Wouter Maas (190753)

Scorecard	Arie	Iris	Izzy	Rosalie	Wouter		AVERAGE
The cover is unique, charming and visually appealing.	3	5	5	4			4.25
The illustrations fit the target group and seem visually appealing for them	5	3	2	2			3
The illustrations and page layout are designed as one unity and are designed in an interesting way to read	4	4	4	5			4.25
All visual aspects hold the child's attention	4	5	4	4			4.25
All visual aspects are distinctive, unique and stand out	5	4	3	4			4
The overall mood and feeling that the visual aspects convey fit to the story	3	3	2	2			2.5
AVERAGE	4	4	3.33333333	3.5			



Note: Wouter's design is a simple one, but one which draws attention. The facial characteristics of the characters are expressive, but their age is not according to the story.

## Selected Design and Arrangement

After consulting the responsible teacher and considering the scorecards, the team chose to combine the design styles of student 3 and 5, since student 3 used a detailed and dynamic style and student 5 a simple and identifiable style. The combination of both styles enabled members to create illustrations, that were realistic given the time frame and appealing.

The team decided to incorporate some of the details, as they make the book more approachable for the target group. Children between 12 and 14 years old are intrigued by small details that add dynamic to the story and make the illustrations come alive. For example, the team chose to include a crow in most of the illustrations. Grandma took care of the crow and thus it wants to return the favor, making sure she will be taken care of in the end. The crow looks different in every illustration, as it is a symbol for grandma and her struggles while being held captive. It is also included in every chapter, so we chose to include the crow in multiple illustrations. The number of illustrations are limited to one per page, to not distract the reader. Illustrations in the center of a double-page increase the impact of and focus of the illustration. The illustration on page 42 and 43 portrays best how illustrations interact since the reader finds a diary entry just like the protagonist. However, in general, little interactive elements are included in the book, because the target group of 12 to 14-year-old children requires less interactive elements and more text, to imagine a story. Young adults are intrigued by details and patterns, which can be found occasionally in the illustrations (for example granny's crow that returns in every chapter). Moreover, the book's design creates a rhythm, as each chapter starts with a two-page illustration to create impact. This way, the team intends to keep the reader's attention, so the book has a visually appealing impact on the beginning of every new chapter. Additionally, interest and curiosity in finishing the book are raised, as the illustrations depict key moments.

The following paragraph describes the format choices.

The page size is 5.5 by 8.5 inches, one of the most common sizes used in children's novels. ("What are the Standard Book Sizes in Publishing? • Your Guide to Trim Sizes," 2017) The margins are 0.5 inches wide, with an exception of the inside margins being 0.75 inches. When the book is printed, the inside of the pages is attached to the spine and therefore partly not visible. To reduce the amount of whitespace, the grid was designed with 0.375 inches of space between them. In addition, the text is aligned to the left, filling the page. To keep to the maximum of 10 pages per chapter and fit the text in a pleasantly readable size, we chose to use Apple Garamond as a font with size 13 and a 16 pt line spacing. Additionally, Apple Garamond is eligible for both web and print, which are the distribution channels of "A wicked Investigation". It is a serif font, which is mostly used in printed books because of its readability. The chapter titles stand out through the bold version of Apple Garamond and a big size of 30.

For the layout of the book, a full-page illustration appears on the two pages at the beginning of every chapter. It depicts an event in the chapter and reveals the setting to the reader. Through this introduction of every chapter, a cohesive pattern draws through the whole book, catching the attention of the reader anew and prepares him for the following story. Therefore, every chapter started on the second page. A white box with lower opacity increases the legibility of the text on the illustrations but the illustrations are still visible.

Besides, an outline of two wings is added to the bottom of every page, next to the page numbers, to create cohesiveness. Additionally, it reminds of the crow, that returns in every chapter. The table of contents and the introduction page to WIIRA Publishing are both decorated with the wing



design as well to enforce repetition next to the design of the page numbers. The wings are a symbol of the crow in the story, a creature that is mentioned or appears in every chapter but also refers to the symbol of freedom. The protagonist has magic inside her, which is restrained by the need to blend in, and society. Breaking free and discovering her own powers is part of the journey and quest of the protagonist. By adding the wing symbol, the design in the book and the illustrations both are repetitive and recognizable which enhances the reader's experience.

Some of the illustrations have added texture to add depth or roughness to them. Some elements, like trees and the path in the woods have been given texture to create contrast and a realistic illustration. All illustrations use real-life colors, so readers can conceive of the setting. Additionally, hues and tints, support the veridical portrayal. However, dark tones helped to maintain a mystic atmosphere throughout the book. Even though there's magic, the plot is inspired by the witch trials in the 17th century and many did not have much property to survive. The struggles of the history and the colours used are both equally realistic.

## CONTENTS

Chapter 1	Page 6
Chapter 2	Page 16
Chapter 3	Page 28
Chapter 4	Page 38
Chapter 5	Page 46

## Illustrations



The illustration style is mainly realistic and detailed, appropriate to entertain young adults. It uses effects to create texture and gradients to create shadows and contrast as seen on page 22.

But at the same time, symbolic and simple elements are included as seen in the picture.

The crowd on page 46 for example is portrayed as a shadow in a black colour to support the lack of individuality of the crowd. The application of symbols highlight important messages and create a contrast to a detailed environment.



The mood of the illustrations are mystic and  
A dark colour scheme of purple appears in connection to the antagonist or his evil actions as seen on page 38.



And a light colour scheme supported the protagonist and her friend, portrayed on page 34.



## Design Items

As each team member has a different style and different experiences in designing, it is difficult to combine illustrations from the individual examples. Therefore, the illustrations had to be recreated from scratch, to adapt to the final design. Except for the raven at the beginning of the first chapter, no illustration of the individual chapter is reused in the final product. Some illustrations partially copy elements, such as clouds, houses, and the moon. Adding these items to different illustrations throughout the book add to the cohesiveness, because the reader can recognize these items from other illustrations.

## Cover Design

The team chose to use the cover of student 3 because as seen in the scorecard, her cover received high grading. The cover of student 4 was also considered because of its unique feeling. Finally, the cover of student 3 was chosen because of better quality in technical details. The cover depicts a girl's face framed by dark twigs and leaves. The face has lowered opacity, revealing path in a forest as background. The path symbolizes a journey, the protagonist has to go on, in order to find her true identity as a which and protect her grandmother from the antagonist.

## Extra

The book contains more pages than the average of the first-year production since the WIIRA team consisted of six people. Unfortunately Vera Homburg (193191) left the course, which left one open chapter. The chapter was divided between the members and exceeded the average of 50 pages because of this circumstance.

## **Text, Setting, and Character**

### **Synopsis**

Next to the illustrations, also every member prepared an individual story. The team chose to work on the story of Student 2:

Alene, a 14-year-old girl and her best friend Reymar finds the mayor, Reymar's uncle, death in the woods. Many villagers suspect Alene's grandmother of witchcraft, therefore she is held responsible for the death of the mayor and arrested by the sheriff to be executed the next day. Alene and Reymar decide to go on a quest in order to prove grandma's innocence. They return to the woods to find evidence. Unable to find anything, Alene triggers her magical powers which are critical in finding the real murderer: the sheriff. The evidence they find reveals that the sheriff wanted to take the mayor's position and he is found guilty and locked away until death.

The team decided to use the Apple Garamond Font because it is a serif font that is most used in novels. Serif fonts are also easier to read for the dyslexic which makes the book accessible for more readers. Keeping in mind that the book would be printed, a larger margin was chosen in the center of the book. This way, when printed, no text would be lost and the book would be easy to read. Besides this, some sentences were shortened or added in order to make them fit on the page better. Instead of having broken up words or sentences and thus a lot of white space, the team edited sentences so they fit the page better. The team also decided to use an indent for the beginning of every dialogue. This differentiates dialogue from narrative text and makes it easier for the reader to differentiate. It also ensured that there would be no huge block of text which is difficult to read.

The illustrations added, were comprised of mostly dark and earthy colors. This fits the setting of the story, 17<sup>th</sup> century in the British kingdom. These times were dark for many and the team wanted to show that through the illustrations. Even though magic is a part of the story, the team wanted to keep the illustrations grounded to reality, so the reader can comprehend the mysterious and dark setting. A big part of the story also takes place during the night which can be seen in the illustrations.

The team decided to add big two page illustrations to the beginning of every chapter which immediately set the tone for that chapter. This way, readers can see a new chapter is beginning and they know some of what they can expect for this chapter. Besides that, various illustrations were added throughout the chapters themselves to show the reader objects that are talked about in the text. These objects often are important to the plot and by adding illustrations, the team wanted to show the reader exactly what they were. The team decided to not fill the book with illustrations or put them on every page, because of the target group. The target group was 12 to 14-year-olds, who generally like more text and fewer illustrations. This is because the story itself guides them and the illustrations are added elements. For younger target groups, this is often the other way around. Therefore, the team decided to add illustrations where we really felt it necessary.

### **Setting and Atmosphere**

The story is inspired by the witch trials of the 16th and 17th centuries in England. Most witches at that time were burned alive.

The action itself is set in a fictional village in the British kingdom in the 17th century. The story takes place during the night, giving it a mysterious feeling. This supports the stereotypical sense of witchcraft and magic. The village is surrounded by a lot of trees that are full of green leaves and the houses are separated by bushes, gardens, and paths (see Chapter 2).

One important aspect of the setting is Granny's house and garden. Even though it is a fictional village, there are elements of specific items from the 17th century, such as teapots and fireplaces. She uses the garden in order to make food, but also herbal potions, being the reason why people look weirdly towards the garden.

One other aspect worthy to mention is the fact that both the sheriff's house and the path towards the village Granny walks on present trees with no leaves and darker shades and hues than the other illustrations.

Firstly, the path is mostly represented with several cold tones as it is accordingly with the way people see Granny: a wicked witch, with no good in her life.

Secondly, the sheriff's house has the looks of a small fortress, built out of stone, with slightly warm shades. It is, the same as before, the way the villagers see the place: a safe place, a place of truth. The reason why the trees are more alike with the ones on the path Granny walks on is that our goal was to instigate that there is also something wicked going on around the sheriff.

## Characters

All characters have the same background, except for Alene, who was raised by her grandmother, the oldest in the village with infinite knowledge about woods, life, and the use of herbs.

The characters in the story are the sheriff (antagonist), Granny (treasure), Alene (protagonist), Alene's friend (tritagonist), and the other villagers (side-characters). However, only two are portrayed in the book: Alene and Granny (see Chapter 5).

Alene is a young woman, at the age of 15, wearing a pale ivory dress and a dark green hood which indicates the fact that she lives in the woods. Moreover, to indicate the fact that she is more important than the rest of the villagers, she wears a dark brown pair of leather gloves, which is not something typical for a forest villager in the 17th century. She has a slightly darker skin tone, comparing to the others, as she likes exploring and playing on the open fields and around the village; she is an adventurous person.

Therefore, she stands out not only by her character and powers but also by her looks.

Granny is represented when she is in a life and death situation. She is about to be burnt alive by the villagers. She looks like a typical old lady of that time, wearing a long, brown skirt with another brown piece of clothing on top, specific for the 17th century.

The villagers are only portrayed as shadows, during Granny's trial. They are represented as shadows as they represent a whole, with no individual mindset, or opinions. Moreover, it creates contrast which places the attention of the reader to Granny.

A Wicked Investigation was produced by the yearbook class at BUAS in Breda, Netherlands. The account was mainly serviced by year one PRO1 lecturers and CON1 lecturer. Editor-in-Chief was

Wouter Mass. We developed this YA mystery theme book in the first semester of 2019-2020 as first-year students. The cover was designed by Isabell Pletl. "A Wicked Investigation" was published via "WIIRA publishing". This 2020 volume includes 5.5X8.5 Inches pages with only even numbers as chapter pages. The total amount of pages is 54. All body copy was set to 13pt with a maximum word count of 4,000. The titles were set to 30pt size. Designs, logos, and story ideas are all original and exclusive to WIIRA. Copies of the book were sold at a price of €7.99

# Appendices

## Appendix A: Meeting Minutes

### Meeting Minutes Class 4, Group 4

**Date and Time:** the 12th of December 2019, 10:00 - 12:00

**Place:** Cafeteria, BUAS Sibeliuslaan

**Attendees:**

Arie Stroe (182942)

Isabell Pletl (193214)

Wouter Maas (190753)

Rosalie Welleman (193205)

Iris-loana Paun (190691) - Chairman

- The team chose a combination of Izzy and Wouter's illustration style. The team will stick to a simple and minimalistic art style, with the layout filling most of the pages. Every first page of every chapter will be a full drawing.
- The team decided to use Apple Garamond; font-size 13; spacing 16; text aligned to the left filling up the page.
- The team decided to use a size of 5.5 x 8.5 inches for the book.
- The team decided to use a top, bottom, and outside margin of 0,5 inches. The inside margin is 0,75 inches. The bleed will be 0,125 inches. The team will use no slug.

## Appendix B: Meeting Minutes Feedback Session

### Meeting Minutes Class 4, Group 4 Design Feedback Session

**Date and time:** the 16th of December 2019

**Place:** BUAS Sibeliuslaan

**Attendees:**

Arie Stroe (182942)

Isabell Pletl (193214)

Wouter Maas (190753)

Rosalie Welleman (193205)

Iris-loana Paun (190691) - chairman

- Decided which one of the individual design choices would be relevant for our story:
  - Izzy's design is standing out by having a predominant illustration in the middle of the page
  - Wouter's design is a simple one, but one which draws attention. The facial characteristics of the characters are expressive, but their age is not according to the story.
  - Rosalie's design is sloppy, not eye-catching, however, it reflects a story, being able to channel emotions, containing a lot of visual elements.
  - Arie's design, on a graphical level, is also sloppy, the writing being messy, leaving a lot of free space. Moreover, the elements do not contribute to the story, being placed more as a decoration.
- It was decided that combining Wouter's style with Izzy's is the best choice in order to keep it simple to illustrate, adding a few details, but also to be easy on the eye.



## Appendix C: Design Criteria

### PAGES:

- Page size: 5,5 x 8,5 inches
- All chapters should have EVEN numbers, an uneven number of pages will NOT work in our design.

### MARGINS + BLEED:

- All margins should be set up by 0,5 inches EXCEPT for the inside margins, which should be 0,75 inches.
- The grid should include 2 columns with 0,375 inches of space between them.
- The cover, contents, and cover page should be set up with a 1 column grid.
- The bleed should be set up as 0,125 inches on every page.
- We're not using a slug.

### TEXT:

- The font we're using for this book is 'Apple Garamond'. You can download the font via this link: <https://www.dafont.com/apple-garamond.font?af=on>
- Standard text size: 12 pt
- Standard line spacing size: 16 pt
- Max word count: 4000

### LAYOUT:

- The first page of every chapter will contain an illustration that fills up the entire first page and partially the second page. This illustration will be made by yourself and Izzy will add details. Keep in mind your chapter will begin on the second page.

# References

- What are the Standard Book Sizes in Publishing? • Your Guide to Trim Sizes. (2017, November 30). Retrieved December 17, 2019, from <https://blog.reedsy.com/standard-book-sizes/>
- Breda University of Applied Science. (2019). *Project Brief Semester 1*. Retrieved October 20th, 2019 from [https://teams.microsoft.com/#/pdf/viewer/teams/https%3A~2F~2Fedubuas.sharepoint.com~2Fsites~2FProductionHouseYear1553~2FClass%20Materials~2FSemester%201~2FPRH1%20Project%20brief-1.pdf?threadId=19:314dcf6d664a4bd2b1da5e49b3f76ce7@thread.skype&baseUrl=https%3A~2F~2Fedubuas.sharepoint.com~2Fsites~2FProductionHouseYear1553&fileId=8700f58e-9777-4eda-9d54-46b5204f34bb&ctx=files&rootContext=items\\_view&viewerAction=view](https://teams.microsoft.com/#/pdf/viewer/teams/https%3A~2F~2Fedubuas.sharepoint.com~2Fsites~2FProductionHouseYear1553~2FClass%20Materials~2FSemester%201~2FPRH1%20Project%20brief-1.pdf?threadId=19:314dcf6d664a4bd2b1da5e49b3f76ce7@thread.skype&baseUrl=https%3A~2F~2Fedubuas.sharepoint.com~2Fsites~2FProductionHouseYear1553&fileId=8700f58e-9777-4eda-9d54-46b5204f34bb&ctx=files&rootContext=items_view&viewerAction=view)
- Stroe, A. & Paun, I.I. & Welleman, R. & Maas, W. & Pletl, I. (2019). *A Wicked Investigation*. Retrieved October 20th, 2019. Breda, Netherlands, WIIRA Publishing