

## ANALYSIS OF SYMBOLS IN CAMPAIGN WOMEN ILLUSTRATION OF “THE BEAUTY FROM SABANG TO MERAUKE”

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### ABSTRACT

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*The beauty of women who are very diverse is not limited to physical beauty, but there are many points of view that can be seen; therefore, women are the main target audience in the campaign. The trend of women's beauty is generally much influenced by the socio-cultural background of a society. As in the work of designer Nadya Noor who collaborated with Base, a beauty product company, by creating an illustration applied for campaign on clothing about beauty standardization, this work was inspired by the unique shapes of the big islands in Indonesia, as well as the diversity of women in Indonesia who very diverse. The research method using qualitative methods is to analyze the illustrations on clothes with the delivery of messages in the design. Through this work, the researcher examines the visual elements of fashion illustrations in campaigns with the messages conveyed through visuals in campaigns related to illustrations, colors, layouts, with data collection techniques through library research, documentation and interviews. The illustration can be symbols for Indonesian representation from all rases in Indonesia. The current study also would collaborate with international partner from School of Creative of Technology and Heritage Universiti Malaysia Kelantan. The expertise of the international partner regarding design creative visual issues would be beneficial to conduct the current study. More importantly, such expertise is required within the field of Communication Technology and Creative Industry contribute significantly within the literature, and to strengthen the international exposure of the current study. The research team from UMB would conduct the literature review, data collection, and data analysis. Meanwhile, the international partner from School of Creative of Technology and Heritage UMK would*

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*conduct the literature review, mainly on the creative industry construct. Finally, the output of this research is to publish the research result on International Journal of Art and Design Education, which is a indexed international journal.*

**KEYWORDS**

Illustration, Visual elements, Indonesian women, Representation



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## INTRODUCTION

In Indonesia, the standard of beauty in the social environment to friendship, is now being judged by physical characteristics. Even in the development of increasingly modern technology, now many women do everything to beautify themselves, by changing their physical appearance such as doing diet programs, plastic surgery, white injections, fillers. A person's desire to be beautiful like what people say can lead to obsession. It can be considered dangerous if the obsession is not fulfilled, this can lead to bad things that are not wanted to happen. Why is beauty only seen from the physical appearance, it is not uncommon for women to use public figures as role models in appearance, there are even some jobs that impose requirements on beauty standards.

In the journal entitled "Skin Color Stigma Resistance Against Women's Beauty Standards Through Advertising" mentions information from a well-known beauty clinic in Indonesia, namely that ZAP Clinic conducted an online study which distributed 17,889 Indonesian women as respondents. The survey was conducted in 2020 and the survey results show that around 73.1 percent of Indonesian women think that beauty is someone who has clean, white, and glowing skin (Calefato, 2021)

Beauty cannot be judged from one point of view, but true beauty is being the best version of yourself, one of which is by radiating your inner beauty. The definition of beauty is a feeling that arises in the perception of each individual. Therefore, beauty is defined by our complete self-acceptance. That man was created with perfect proportions. We need to change the mindset about the standard of beauty in ourselves is the main thing that needs to be worked on. That way, we will feel satisfied with ourselves, both physically, mentally, and spiritually.

The media used in delivering this campaign is fashion media, namely clothing that is promoted through social media in the form of advertisements. However, this campaign does not rely on advertising content alone, but product demonstrations, word of mouth in a more creative and innovative way. Because to achieve the objectives of a campaign, effective and efficient marketing techniques are needed, one of which is in the fashion sector.

Fashion becomes non-verbal symbols to be conveyed by the wearer, fashion and clothing are forms of non-verbal communication because they do not use spoken or written words (Barnard in (Trisnawati, 2016)). Fashion is a trend that is often combined with technological sophistication today. Designs can be made through digital media such as: computers, mobile phones, laptops and other supporting technology tools, in making designs that will be applied and then printing them on the desired media. In a fashion, there are values that want to be promoted or communicated through what is displayed. Fashion is also used as a means of communication and conveys identity (Koller, 2008; Rachman, Hamiru, Umanailo, Yulismayanti, & Harziko, 2019). In the early 90's there was the discovery of a computer technology that led to the birth of illustration in digital form. This

is a combination of science and technology that produces perfect works of art as a new art form. In the work made, it will refer more to a fashion illustration design as a communication medium for beauty standards campaigns that occur in Indonesia. In various uses of color, the existing designs in fashion such as the application of illustration designs that can describe the issue with the theme to be raised. Besides being unique, this can make a campaign different from before. One of the functions of illustration, among others, can convey opinions or views on an issue, issue or theme raised. And finally, fashion can be a campaign tool by using illustrations as they function. The media together with the beauty industry have established beauty standards, which in turn have changed the perception of Indonesian people about the concept of beauty.



Figure I.1 “The Beauty from Sabang To Merauke” (2020).

Source: <https://modest.id/news/mengenal-produk-perawatan-kulit-personalisasi-dari-base>

## RESEARCH METHOD

This study uses a qualitative research type, the authors choose a qualitative method because the results achieved in the form of descriptive data and symbol representation. Descriptive qualitative is describing the object to be studied through the collected data. The descriptive method was chosen because the research carried out was related to ongoing and current events with the current conditions, the method of collecting data was literature study by analyzing and observing how the application of visual elements through illustrations was applied to clothing with the theme "The Beauty From Sabang to Merauke" by Nadya Noor, as well as documenting visual elements in illustrations and conducting interviews with designers regarding visual elements in illustration works. The analysis technique used is content analysis technique, with the analysis technique by observing the visual elements applied to the illustration.

Literature study conducted by the author is to obtain secondary data in strengthening the research. Literature studies are obtained from books, official journal articles related to research. The method is done by collecting related pictures as real evidence in conducting research. The results of the documents that will be collected are in the form of documents related to the research process carried out. In this study, conducted interviews aimed at Nadya Noor as a designer who makes illustrations in the campaign "The Beauty from Sabang To Merauke". This interview was conducted by discussing the details of the visual elements in the illustrations.

The collected data would be analyzed with theory of elements visual and representation theory from (Hall, 1997). Base is a beauty company that created an illustration entitled "The Beauty from Sabang To Merauke" with the delivery media through clothing (t-shirts). This work was created in 2020 to commemorate Indonesia's independence-day, but Base raised a different theme, namely to invite Indonesian women to voice independence about the meaning of beauty. The message from the theme that is taken and poured into this illustration is a Movement to break free. Symbols and meanings in illustration will be analysis to represent women in Indonesia from campaign illustration "The Beauty from Sabang To Merauke."

## RESULT AND DISCUSSION

Base is a beauty company that created an illustration for campaign entitled "The Beauty From Sabang To Merauke" with the delivery media through clothing (t-shirts). This work was created in 2020 to commemorate Indonesia's Independence Day, but Base raised a different theme, namely to invite Indonesian women to voice independence about the meaning of beauty. The message from the theme that is taken and poured into this illustration is a movement to free oneself from the standardization of beauty that is rife in the community. With the campaign tagline #beBASEkspresi, Indonesian women are invited to voice their freedom from ideal beauty standards and voice comfort with the uniqueness of each one. The illustrations contained in this media campaign, show the beauty and uniqueness of Indonesian women who are unique from various regions.



Figure 1. Illustration in the campaign "The Beauty From Sabang To Merauke" (2020), (Source: Base.co.id)

The results of the data from the Base.co.id web illustration were made by cooperating with Nadya Noor who is an Illustrator and also a Graphic Designer on one of the online media portals. The message in this illustration carries the theme "THE BEAUTY FROM SABANG TO MERAUKE" is an illustration created to celebrate and promote the "beautiful" of the diversity of uniqueness and beauty of Indonesian women, using various colors. Base chose several women to represent the islands in Indonesia, including: Sumatra, Kalimantan, Java, Maluku, Bali, Papua to represent women in Indonesia in terms of

characteristics and culture. In examining the illustrations in this study, the authors classify them into ethnicity and race because they are included in the depiction of the island. According to Bruce J. Cohen, race is a category of individuals who have inherited certain physical and biological characteristics in common.

“Then it is added with an introduction through clothes and accessories that become the cultural identity of the island, illustrated through a collage composition which is the illustration style of the designer who made this campaign” (Noor, Is the illustration style applied in the work, 2021).



Figure 2. Bentuk Kepulauan di Indonesia (2021) (Sumber : Tribunjogja.com)

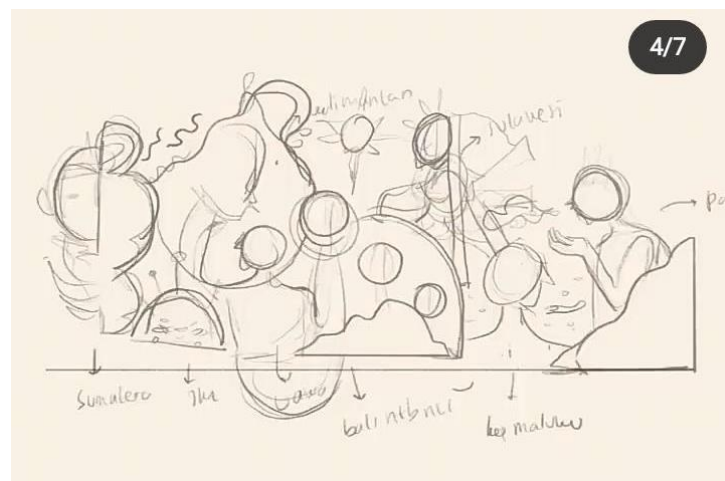


Figure 3. Illustration sketch by Nadya Noor (2021) (Source: <https://instagram.com/itsmybase>)

Technological developments that are increasingly sophisticated and growing, illustration sketches are made manually which are then converted into digital form. From the sketch, there is an incorporation of visual elements such as points, lines, fields, spaces, colors, textures into a single unit in the illustration which has a message on the campaign that you want to convey to the audience. In the results of the interview, Nadya Noor as the designer who made this illustration said that in making illustrations using deconstruction techniques, where this technique is a method of reading text by sorting the

shapes of the large islands in Indonesia. Some shapes coexist with women with ethnic and racial identities, coupled with cultural characteristics that reflect the big island. The whole illustration is a depiction of Indonesian women with the differences they have in each form. In this analysis section, the researcher will discuss the application of visual elements that are applied to the illustration of the campaign "The Beauty from Sabang To Merauke" based on the visual communication design point of view including illustrations, colors, and layouts. Here's the explanation:



Figure 6. Illustration of a campaign by Nadya Noor (Source: <https://instagram.com/itsmybase>)

#### Data and Illustration Discussion

##### Sumatra's Woman



Figure 7. Illustration of a campaign by Nadya Noor (Source: <https://instagram.com/itsmybase>)

The picture above represents the western island in Indonesia, namely Sumatra. Quoted on Kompas.com where Sumatra belongs to the Malayan-Mongoloid race. This sub race is spread in various regions in Indonesia, especially in the western and southern parts such as Java, Sumatra, Kalimantan, Sulawesi, Bali, and Nusa Tenggara. In a book entitled "Encyclopedia of Ethnic Nations in Indonesia" explains that in general the Malays who occupy this island have wide-eyed to slightly slanted characteristics (Hidayah, 2015). At the bottom of the face illustration there is an ornament of necklace accessories originating from Minang by forming a sickle-shaped buffalo horn.

"The illustration of a Sumatran woman is depicted as if it is divided into two, on the left side with the face of a woman wearing a hijab and on the right a cloud shape depicting the island of Sumatra. This hijabi woman represents Acehnese women and also several provinces in Sumatra which are famous for the number of women who wear the hijab for Muslim women" (Noor, Why is the illustration of Sumatran women divided in half, 2021)

Quoted from Kompas.com, one of the provinces in Sumatra, namely, Aceh is known as the Veranda of Mecca which was the first area for the entry of Islam into Indonesian territory, besides that it was also the place where the first Islamic empires were founded, namely Peureulak and Pasai. The influence of religion and Islamic culture is so great in people's lives. From the shape of the cloud that describes the island of Sumatra, it symbolizes that Sumatra is famous for its hills and mountains that stretch along the island.

#### **Javanese's Woman**



Figure 8. Illustration of a campaign by Nadya Noor (Source: <https://instagram.com/itsmybase>)

As mention as Kompas.com, Java belongs to the Mongoloid race where the characteristics of straight black hair depict Javanese women, the eyelids have plica marginalis (small folds) so that the eyes look small / slanted (Lazi, Efendi, & Purwandari, 2017). In the illustration, the Javanese woman is symbolized through the kebaya worn. This kebaya is made of striated fabric with a cowl motif of Urang. The meaning of Lurik is a striped cloth. Quoted from coverage 6.com, the meaning of the striated cloth with the Sapit Urang motif is the cloth that is usually used by the soldiers of the palace, which has a symbol of a war strategy. Like shrimp claws, the enemy is surrounded from the left and right, then the attack power lies in the middle of the area.

#### **Kalimantan's Woman**



Figure 9. Illustration of a campaign by Nadya Noor (Source: <https://instagram.com/itsmybase>)

The picture of the visual elements displayed; this illustration shows a Kalimantan

woman. Quoted on Kompas.com, Kalimantan belongs to the Proto-Malay or Old Malay race. The Proto-Malay race in history belongs to the Mongoloid race. Hundreds of tribes spread across Indonesia, one of which is on the island of Kalimantan, namely the Dayak Tribe, which is a native tribe originating from Kalimantan. Kalimantan itself is divided into West Kalimantan, East Kalimantan, Central Kalimantan, North Kalimantan and South Kalimantan. The characteristics of Proto-Malay have straight hair, brown skin (Rahardjo, Hagijanto, & Maer, 2016)

"However, in this illustration, it does not display the physical characteristics of the Proto-Malay race, but is symbolized through the accessories of the ruai bird hat as a characteristic accessory of the island of Borneo" (Noor, Are there physical characteristics that represent Kalimantan women, 2021).

Quoted from detik.com the ruai bird hat is also a symbol used among kings because this hat in ancient times was not allowed to be worn by ordinary people. This hat is made of ruai bird feathers and is commonly used in the greatness of the island of Borneo.

#### **Bali's Woman**



Figure 10. Illustration of a campaign by Nadya Noor (Source: <https://instagram.com/itsmybase>)

The illustration above represents the island of Bali from the layout of the image which is located between the island of Java and the island of Lombok. Quoted in Kompas.com Bali belongs to the Deutro Malay race or young Malay, with straight hair characteristics.

"Straight hair with long flowing down lengths that are tied and tucked in with Cambodian flowers as a characteristic of the island of Bali" (Noor, Is a characteristic that represents Balinese women, 2021).

The frangipani flower or Japanese flower has two roles, namely as a symbol of Lord Shiva and as a means of prayer, when praying flowers are placed on the ends of the two palms which are covered, then after finishing worshipping, the flowers are directed to the top of the head or tucked in the ears (Soedarmadji, Hartono, & Putra, 2019). From this characteristic, it is the depiction of Balinese women, as well as the layout of the image which is located between the islands of Java and Lombok.

#### **Maluku's Woman**



Figure 11. Illustration depicting women on the island of Maluku (Source: <https://instagram.com/itsmybase>)



The illustration above represents a woman who comes from the island of Maluku. Quoted on Kompas.com the residents of this island belong to the Melanesoid race which is similar to the characteristics of the residents on the island of Papua. In the journal entitled "Media Racialism: A Critical Study of Mass Media in Indonesia" states that the Melanesoid race has physical characteristics with dark skin color, has curly hair characteristics (Laksono, 2017). However, the shape of the hair in the illustration is made straight so that the composition of the illustration is not too full.

"From the dominant purple color in the illustration, it is described as darker than blue, this represents the skin color of eastern women who have dark skin" (Noor, Why the dominant purple color appears in the illustration, 2021).

From the illustration of flora which is mostly applied to Moluccan women, it symbolizes that Maluku Island is famous for its richness of spices which is represented through the plants in the illustration. This symbol is emphasized from the color purple which has the meaning of luxury, power and wealth.

### Papua's Woman



Figure 12. Illustration depicting women on Papua Island (Source: <https://instagram.com/itsmybase>)

The picture above represents the easternmost region of Indonesia, namely the island of Papua. As stated in the journal entitled "Media Racialism: A Critical Study of Mass Media in Indonesia" it is stated that the Melanesoid race has physical characteristics with dark skin color, has curly hair characteristics (Laksono, 2017)

"The illustration is depicted with wavy hair that is reinforced with ornamental lines on the hair. The clothing worn to cover the upper part of a woman's body is called a tassel skirt which is worn in traditional Papuan ceremonial activities" (Noor, What are the characteristics that represent Papuan women, 2021).





These clothes are made of natural materials which are represented by yellow color made from dried sago or palm fiber. The triangular shape describes the accessories on the head in the form of a crown with the name Tassel Head. The head tassel is generally made of rabbit fur and cassowary feathers, which are commonly used at traditional events and as accessories when performing Papuan dances. A more contrasting color in this illustration is red which represents one of the Melanesoid Races that has a dark skin tone.

"From the illustration that represents the island of Papua, there are triangular shapes depicting the sun element which is shaped into a crown which symbolizes that an honorable woman is like a queen and from the application of the red color which is dominant in the illustration because the character of Papuan women is very clear visually" (Noor, Apa meaning of the triangular shape applied to the head of the illustration, 2021).

### Data and Color Discussion

Color is a very important element because color can be a tool for expression. The colors used in the application of the illustrations from the “The Beauty from Sabang To Merauke” campaign is very diverse. In the discussion, color is taken from the dominant color applied in every illustration related to culture and the meaning of color.

Table 7. Discussion of Colors in Illustrations

No	Illustration	Colour
1. Sumatera		<p>In the illustration, the most dominant color is pink which symbolizes love, affection and attention. According to (Rustan, 2019) in his book entitled: Color. This color is a combination of red and white containing the meaning of both, namely the desire and power of red which is softened by the purity of white.</p>
2. Java		<p>In the illustration on the side, the dominant color is green. According to color theory, green is associated with growth, joy and hope. The color green as a symbol of life expectancy means that we must protect nature and live in harmony with nature. In the Yogyakarta palace, it means nobility which is always hope (Syarif.A, 2018).</p>
3. Kalimantan		<p>The color that is applied to the face and then on the head accessories he wears, the lines on the hair are dominated by the color Green. In color theory, green gives the impression of soothing the eyes, calming and giving a relaxing effect, also related to this island which is one of the islands famous for its vast and dense forests.</p>
4. Bali		<p>In the illustration beside some colors are applied. From the image that represents the illustration of a Balinese woman, yellow is the color of the hair. In color theory, yellow has the impression of being cheerful, enthusiastic, creative and free. In Balinese</p>



culture, the color yellow has the meaning of noble or noble values.

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5. **Maluku**



On the island of Maluku, the dominant color in the illustration is purple. Purple is often associated with luxury, power and wealth where Maluku is known to be rich in spices. This purple color is the same as a plant originating from the island of Maluku, namely Orchid larat or its scientific name is *Dendrobium phalaenopsis* where this plant is included in a protected rare plant.

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6. **Papua**



The illustration on the side is identical with the red color to give the impression that one of the characteristics of the Papuan people is that they have a slightly darker skin type. The motifs on batik from Papua often display bright colors such as red which is believed by the Papuan people to symbolize courage.

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Overall, the colors in the illustration use bright colors that can evoke a sense of joy and attract the eye's attention. Color repetition is carried out on each element, with ornaments as decorative in the illustration (Ball & Smith, 1992; Mirzoeff, 1999). "The choice of colors is adjusted to the target audience in the campaign, namely Indonesian women with an age range of 18 to 35 years and these colors are also a color palette from Base which is the beauty company that made this campaign" (Noor, Target audience for this campaign is, 2021). The application of color to different illustrations adds to the diversity of each individual which further emphasizes his representation and so that the message in this campaign can be conveyed.

**Data and Layout Discussion**

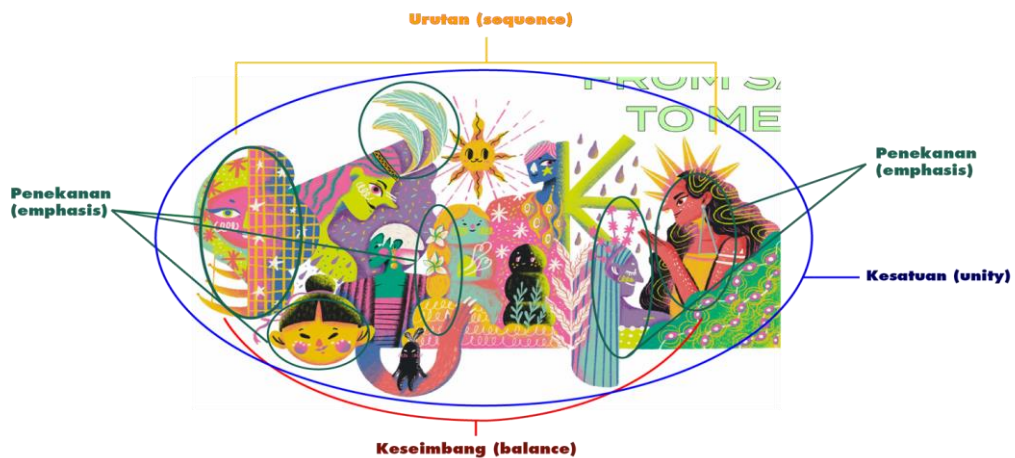


Figure 19. Illustration in the campaign “The Beauty From Sabang To Merauke” (2020),  
(Source: Base.co.id)

In this illustration of The Beauty from Sabang To Merauke, it can be seen from:

1. Sequence is seen to sort the location of the islands in Indonesia from the west to the east which is included in the concept of making illustrations in representing that "beautiful" Indonesian women are very diverse.
2. Emphasis is given to ornaments or decorative lines and island characteristics based on race which gives the impression of a characteristic of each island form and gives contrasting and different colors to elements from one another.
3. The balance used in this illustration is an asymmetrical balance where the size of the shape of each illustration is different. The placement of each element gives a balanced impression.
4. The unity seen in the illustration is found in the visual elements that are arranged in such a way that they are combined into a single unit that forms the archipelago in Indonesia.
5. The principles described in the discussion above support each other, including: Sequence, Emphasis, Balance, and Unity, as the layout of the illustration design elements on clothing. Making it easier for the audience to understand the intent in accordance with the message in the campaign through illustrations that show differences through the characteristics of each island in Indonesia.

Based on the discussion of visual elements above, the illustration from The Beauty From Sabang to Merauke campaign is one of the symbolic representations of Indonesian women formed through visual elements seen through representations depicted from the distribution of ethnicities and races in Indonesia, then strengthened again with distinctive characteristics. Culture seen from traditional clothes, accessories that represent each island and seen from the visual element, namely the dominant color appears in the illustration, because color is a communication in representing the diversity of Indonesian women (Danesi, 2017; Vilnai-Yavetz & Tifferet, 2015). The layout arrangement in making illustrations uses deconstruction techniques, where this technique is a method of reading text by sorting the shape of the large islands in Indonesia, so as to describe the diversity of Indonesian women.

## CONCLUSION

The results of this study for combining visual elements such as: points, lines, fields, space, color, texture into a single unit that forms an illustration by having a message conveyed, namely about the differences in women on every island in Indonesia. Therefore, the author needs an analysis of the characteristics seen from the distribution of ethnicity and race to cover one island in Indonesia. However, from the data obtained regarding their physical characteristics, not all of them are correct, because not all women have the same characteristics as those mentioned in the analysis. In each island there are many tribes, provinces, regions which certainly have different characteristics. As for what symbolizes women in a visual form, it can be seen through the representations depicted from various ethnicities and races in Indonesia, clothing and accessories that are characteristic of the culture on each island, as well as colors and layouts that convey the message of the diversity of each island. Color acts as a communication tool in the representation of the diversity of Indonesian women in illustrations through visual elements, where color can be tied to religion, culture, social and politics.

Based on the analysis that has been done using the theory of illustration, color, and layout, basically women are the same, each has gifts with uniqueness, because beauty is very diverse. Being beautiful is not about perfection in the physical but beautiful is what is inside each one. The analysis of Nadya Noor's work on illustration on clothes in a beauty standard campaign, it can be a recommendation in conveying messages in campaigns using illustration media. So, the researcher suggests by loading images or visual elements that are easy to understand according to the problem raised so that the message in the work can be conveyed properly. So, for the results of further research, the researcher hopes that there will be similar research to get better results to obtain new knowledge from data analysis and even better results.

In the results of research that has been done as a reference in the design of the final project. In Nadya Noor's work, the scope and issues raised will be applied to the final project. In accordance with what was discussed in the campaign which analyzed the elements in the illustrations, colors, layouts, which were adjusted to the design principles with the message to be conveyed in the campaign.

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