

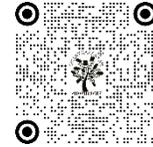


Original Article

ILLUSTRATION AS ARTISTIC EXPRESSION: IMAGES THROUGH COMMUNICATION, REPRESENTATION AND EMOTIONAL EXPRESSION

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ABSTRACT

In this research, interest in the field of illustration became relevant from a visual, expressive and emotional perspective through drawing. The central objective of this study is focused on the expressiveness of images and illustration technique, considering that the visualisation of a drawn story is described before the words are read and interpreted. 'Illustration describes the text through images, tells a story, symbolises events, expresses emotions and awakens the attention of visual language' Camargo (1999), [sp]. The methodology used, both at a practical and psychological level, clarifies ideologies about the visualisation of illustration as an expression of visual communication, stimulates integration in the process of personality development in childhood and artistic knowledge with an approach to multiple themes, in everything that can be reproduced pictorially, arousing attention, interest and concepts, roughly speaking, 'illustration communicates'.

Within the scope of this theme, the names of leading illustrators in the field of illustration in various areas will be described, where statements of cultural value will be presented as a legacy to Portuguese illustration (Illustration Competitions and Catalogues). Given this synopsis, the present study contributes to explaining the theme of illustrative drawing throughout history, an instrument of communication with an expressive character of emotions in the daily lives of people around the world.

Keywords: Art, Illustration, Drawing, Language, Communication

INTRODUCTION

Illustrative expression deals with subjects in the creative field in various styles, especially in the artistic context. According to Read, the definition of "art" is exclusively due to '(...) the designation of a utopian concept, in favour of an idealised experience. For Best (1996), it is possible to acquire knowledge: '(...) practice requires learning, understanding or any other subject [...] with humanly specific possibilities in learning from art' (1996, p. 7). According to Aurélio Oliveira (1996), 'there is no society without identity, because only human beings produce art,' although for Alberto Carneiro, 'drawing expresses the life of humanity,' allowing us to mentally create ideas and discover ourselves" (2001, p. 34). 'The illustrator describes his art in child psychology through visual messages with intervention in different symbolism and interpretations' Torres (2001), p. 264).

'The essence of visual art consists of the production of images that are used to communicate information, which is called illustration'. Dalley (1980). The etymology of the word illustration derives from the Latin *illustratiōne* and represents 'the act of illuminating, of making bright'.

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In this context, the illustrator is a 'creator' in order to be able to 'immerse themselves in the imagination of a children's story', Sophia de Mello Breyner Anderson (1980). This interaction allows contact with knowledge, in the sense of the cognitive and aesthetic development of the child 'reader', favouring the understanding and interpretation of texts and illustrative drawings, as well as in the area of communication, through the enrichment of language.

PROBLEM

In this investigation, all artistic perspectives arise from the point of view of emotional issues, as this is a specifically subjective subject. In this way, it was possible to analyse the interference that emotions cause in the artist 'illustrator', the type of written, oral or visual communication they use and the consequences that are reflected in their artistic work. As such, the artist may be conditioned by emotion when viewing the illustration as an expression of visual communication, after the object of study has been defined throughout the research. The theme of illustration raised some questions, which allowed us to reach the main objective because it is a subject of enormous subjectivity.

- The possibility of the illustrator being the author of the oral narrative.
- The way in which the illustrator conveys their emotions in the expressiveness of the work.
- What are the fundamentals of illustration and what is its role within the artistic field of communication?
- The factors that can emotionally influence the artist in illustration for children.
- In what context can the visualisation of illustration communicate a thought?

Throughout the study, we aim to investigate how emotions interfere with the illustrator's work and how they are conveyed from oral narrative to visual narrative.

STATE OF THE ART ARTISTIC LITERACY

The concept of "artistic literacy" refers to basic knowledge, in addition to all forms of artistic and linguistic knowledge relating to recreational or cultural events. Art represents a tool for cognitive development, with an emphasis on the meaning of art and its importance in the artistic world.

In arts literacy, the acquisition of skills in a specific area provides specialisation and requires mastery of communication and interpretation of artistic essays, but for Parsons (2000), the complexity of a work of art depends on each person's skills. Housen (2000) describes different stages in the interpretation of a work of art, emphasising the type of observation and narrative told in stories based on personal experiences, in which the constructive observer perceives the real world in the socio-symbolic and institutional context aimed at specific audiences. Currently, technological information societies provide dynamics, structures and cultural symbolism, however, reflection and the acquisition of artistic literacy are essential, and it is necessary to promote "cyber literacy" as the language of the future.

METHODOLOGICAL FRAMEWORK

Given my experience in the field of illustration, I sought to develop the theme in this artistic domain in order to enhance creativity and imagination, with an interest in understanding its references, emotions, and the way in which they are conveyed through artistic expression.

Methodologically, it is a descriptive study that begins with a search for relevant bibliographical references for its development through a qualitative method whose research hypotheses and approaches used in different areas complement each other: the artistic area and the expressive and emotional area.

The theme served as a reference not only on a practical level in the creation of the illustrations, but also allowed for knowledge and in-depth reflection on the role of illustration today as an enabler of original graphic and narrative solutions.

The methodology used in this literature review study was based on bibliographic research and authors/illustrators cited throughout the work, using webography, which allowed for the collection of information on the subject addressed in this research with reference to the (Portuguese Illustration Catalogues).

LITERATURE REVIEW THE CONCEPT OF ILLUSTRATION

The concept of 'illustrating means illuminating, shedding light on an object' (Ferrer, 2004). 'An illustration contains information, with the aim of providing us with an understanding of a text through its visual elements.'

According to Best (1996), the mechanism of vision is similar to a camera with the same functionality as a cognitive process. The eye detects contrasts and variations in brightness, transforming this perception into impulses that retain the image and transfer it to the brain. (...). The elements are classified, interpreted, explored and selected; (...).

'Both verbal and visual language are not innate to perceive, decipher and use; we need to learn the codes and meanings' Torres (2001). Illustration is an important tool in education and information, considering that children's picture books accompany the age of the target audience through the relationship between image and text. In books for children, the images are brightly coloured in order to stimulate their attention. 'The child reads and the image is taken from the book' Kress (2003) with an explanation of the creative process, from the analysis of materials to technical and artistic decisions. Rajabally (2008) refers to the scarcity of professionals with knowledge in the field of illustration as a very comprehensive dialogue, represented by various techniques and styles when accompanied by text. Moura (2010) highlights this creative work, with the intention of associating a subject or object. Illustration and writing emerged at a time when pencils were used as pictographic symbols, now replaced by the digital system. Illustration originated in Ancient Egypt, where papyrus was used as a base, but was later replaced by parchment in the manufacture of illuminations. Between the 17th and 18th centuries, this technique was useful for producing engravings on metal, characterised by their baroque format. At the end of the 18th century, lithography was created, in which the drawing was made on a stone and printed on paper, known as typographic illustration. In the 19th century, a new discovery emerged, zincography, a photographic technique made by mechanical printing used to facilitate the mass production of illustrated educational and technical books. At this time, artists such as Salvador Dalí, Matisse, Toulouse-Lautrec, Picasso, among others, explored techniques such as screen printing and linoleum. There were two types of illustrative techniques for educational material: intratextual, consisting of images, and extratextual, consisting of prints and plates, with an emphasis on relief types: woodcut, intaglio, planographic and lithography.

Currently, photogravure is a method used in autotype and rotogravure, which are also used in photojournalism printing.

THE ILLUSTRATION OF THE IMAGE AS AN EXPRESSIVE SYMBOL

Since the dawn of humanity, visual representations have aimed to evolve communication through signs. In the context of images, Kress (2003) refers to the world surrounded by images as raising awareness of changes in the environment. The basic visual categories 'Teaching to see and read' were influenced by Rudolf Arnheim (1980), who perceives and reveals the model of expressiveness in images. An example of this model is represented in the illustration Figure 1, in which the human figure, expressiveness, the surrounding space, texture and gaze are observed as a form of visual representation of the drawn figure.

Figure 1



Figure 1 Visual Representation of the Image

Vision results from a reflection of light, John Walker and Sarah Chaplin (2002, pp. 41–42). Rodrigues (2011) states:

"(...) an image is not the content that reaches the retina, but rather that which results from cultural production. Every image is a message produced according to codes. If the image is coded, technologically and culturally, in order to decipher it we need to know the codes, norms, rules, principles, and regulations under which it was produced and presented, otherwise we risk encountering an inadequacy, as if we were faced with an unknown foreign language [...] the gaze has been historically constructed; today we do not

see the same as yesterday, and tomorrow we will see differently from today. The gaze is the history of human thought. If certain cultures or individuals are indifferent to certain objects that others praise, in fact they do not perceive these objects as those with which they have a more intimate relationship” (2011, p.42)

From this perspective, Rodrigues argued that ‘learning to see is essential’ Rodrigues (2011), p.64, considering that human vision is not a spontaneous event.

HISTORICAL CONTEXT/DRAWING AS ARTISTIC EXPRESSION

Throughout this work, drawing has been approached as a form of expression, considered a demonstration prior to the era of calligraphy. Illustration has always been present since the origin of man in prehistory (Late Palaeolithic) with representations of cave paintings or engravings, mostly hunting activities Figure 2 and Figure 3 in a realistic or abstract form, accompanying the experiences of peoples throughout the ages. These scenes were painted, engraved or carved inside caves and, according to some authors, retained the feeling of the desire for success in the hunt.

Figure 2

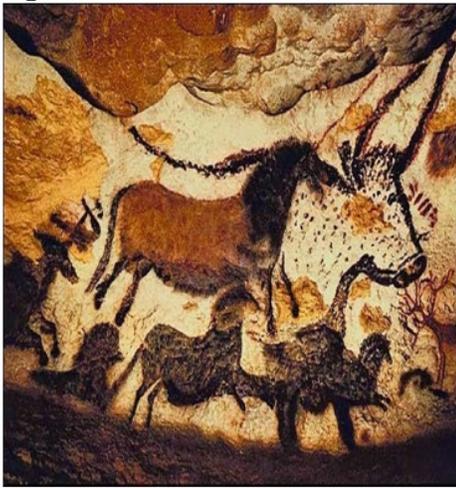


Figure 2 Lascaux Caves

Figure 3

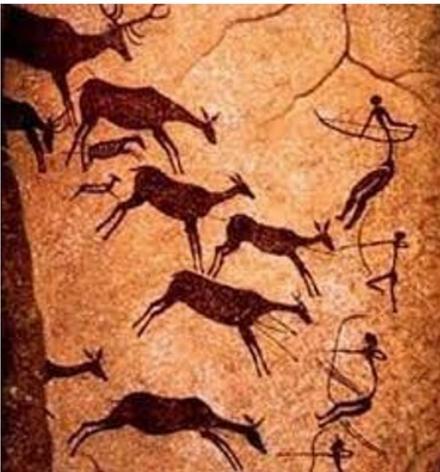


Figure 3 Lascaux Caves

Later, in Ancient Egypt and with the development of this civilisation, illustration began to serve as a narrative complement to manuscripts and illustrated papyri, which marked the most important events of the time. The ‘Book of the Dead’, a name given in the 19th century, was the precursor to the illustrated papyrus book with prayers and hymns illustrated with images of the artist's vision of life after death. Scribe and artists worked together to bring these projections to life. Meggs (1992) highlights the aesthetically

pleasing integration between text and image and comments on how this relationship evolved. While initially it was the scribe who left spaces blank to be illustrated, this order was reversed with the growing appreciation of vignettes, to the point where images came to dominate the whole. From then on, the illustration was the first element to be inserted into the manuscript. Noteworthy in this regard are the first illustrated scrolls, as well as ‘The Egyptian Book of the Dead,’ Scenes from the death of Hunefer. Egypt, c. 1280 BC [Figure 4](#) and [Figure 5](#).

Figure 4

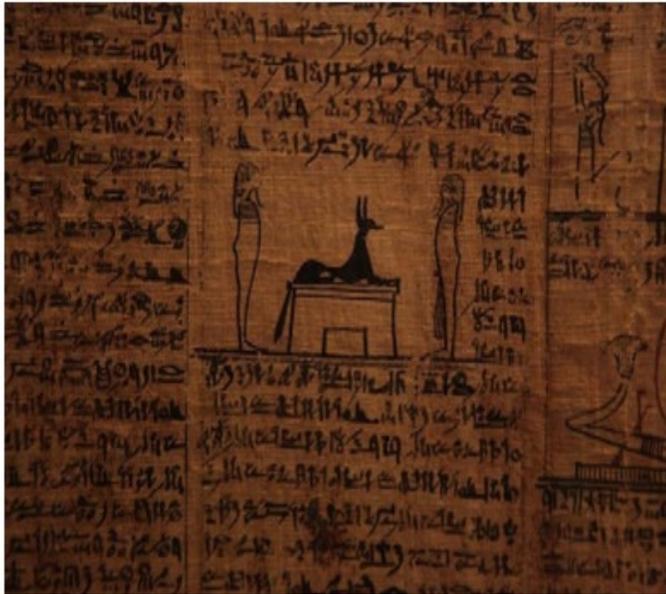


Figure 4 The Egyptian Book of the Dead

Figure 5



Figure 5 The Egyptian Book of the Dead

Even in Classical Antiquity, Greek and Roman artists defended the importance of technical illustration and perspective. However, it was during the Renaissance that perspective representations, initially created by the Greeks and Romans, were rediscovered. These were the principles of linear perspective, forgotten throughout the Middle Ages and revived by Filippo Brunelleschi (1377-1446), which revolutionised art and the work of technical illustrators.

Since cave times, man has left graphic records, traces of his existence intended for posterity, crossing spatial and temporal boundaries to the present day [Derdyk \(1990\)](#).

Drawing, considered a gesture, emerges from human childhood as a reference in the relationship with humanity. [Sousa et al. \(2003\)](#) describes the expression, 'Expression' as meaning '(...) the act of squeezing, a form of expressing' (2003, p. 177). In the strict sense, H. [Read \(1958\)](#), quoted by [Sousa et al. \(2003\)](#), states that 'instinctive expression externalises emotions' (2003, p. 178). 'Drawing comes from emotional expressions'. [...] 'Creativity, simultaneously with experience'. Expression is individual, resulting from knowledge, technique and the instruments used, the fruit of practice and acquired visual culture, which are almost always different [...]. For this reason, drawing is considered an instrument of communication, through lines, providing knowledge of the space in which we live" (2010, [n.p.]), in a process of individual development and learning, expressiveness and organisation.

ILLUSTRATION AS HUMAN CREATION

Throughout the ages, artists and illustrators such as Leonardo da Vinci (1452-1519), Albrecht Dürer and Filippo Brunelleschi (1471-1528) have emerged, imposing rigour and clarity in the details of their scientific and architectural drawings in all areas of knowledge and human ability. Albrecht Dürer (Nuremberg 1471-1528) was one of the pioneers of printed drawing, especially woodcut. 'Feldhase' (1502) [Figure 6](#) currently featured in the illustration and 'Rhinoceros' drawn from sketches of the animal, one of the first works illustrated and represented by Dürer, considered the genius of scientific illustration and interpretation [Figure 7](#).

Figure 6



Figure 6 Feldhase Durer

Figure 7



Figure 7 Rhinoceros Dürer

In the 18th century, moralistic and religious publications appeared in which William Blake (1757-1827) illustrated and published his own texts. The theme of his books was essentially religious, written under the inspiration of Hebrew prophets and apocalyptic writers, the works Illuminated Printings, 'Songs of Innocence and Experience' Blake [Figure 8](#) 'The Ancient of Days' Blake

Figure 9. The author illustrated the biblical Book of Job, an unfinished work. Blake wrote, published and illustrated his books of poems by hand Janson (1986).

Figure 8



Figure 8 Songs of Innocence and Experience

Figure 9

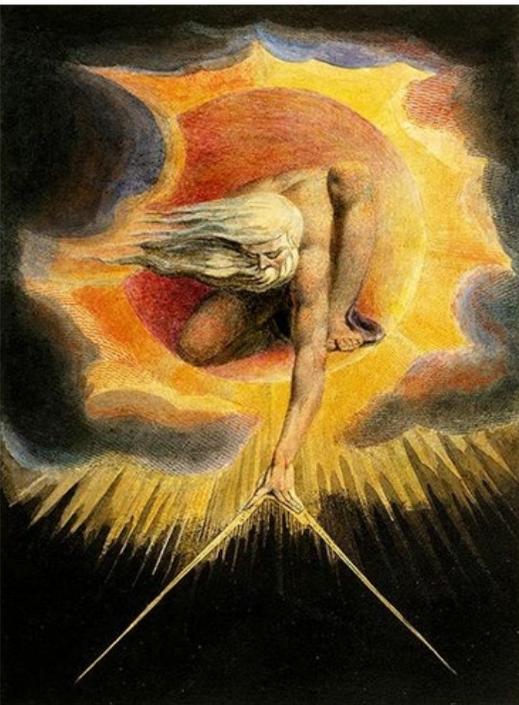


Figure 9 The Ancient of Days

Theresa Lobo describes the emergence of magazines in the 20th century as a new era of affirmative power in the country. "Magazines described the events that were unfolding. In the early 1920s [...] magazines triggered new ideals, in which news and

commentary were conveyed visually.” According to the author, ‘Magazines represented Portuguese consumer society through images, writing, photographs and caricatures’ (ibid. ‘O António Maria’ [Figure 10](#) and Revista Portuguesa by Américo de Amarelhe (1892-1946) [Figure 11](#)).

Figure 10

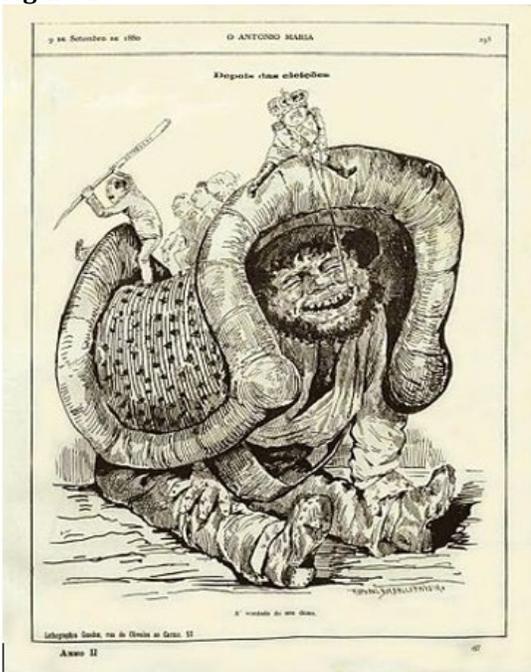


Figure 10 Rafael Bordalo Pinheiro

Figure 11



Figure 11 Portuguese Illustration “António Maria” By Silva Amarelhe (1892-1946)

ILLUSTRATION AS AN EXPRESSION OF EMOTIONS/ IDENTITY AND PERSONAL REFERENCES

Araújo et al. (2005) states that thought and communication are associated with emotionality: “emotions result from experiences” (2005, p. 102).

Considering the above assumptions, this work sought to reference illustration as an expression of emotions through facial expression **Figure 12** the anger of the dying man and the obstinacy of the doctor in the face of the situation **Figure 13** represented by two characters with antagonistic expressions.

Figure 12



Figure 12 Emotional Expressions

Figure 13



Figure 13 Emotional Expressions

Kandinsky (1963) highlights “(...) the “vibration” of the artist's emotional life is automatically transmitted to the viewer, complementing each other. According to Kandinsky's scheme, it represents (“emotion - feeling - work - feeling - emotion”), points referring to the artist's emotions for the viewer” Kandinsky (1963).

Roazzi et al. (2001) describe “(...) the expressiveness of emotions changes throughout life, becoming more complex through cultural development; existence in different sociocultural contexts and the historical phase in which one finds oneself (...)” (2001, p. 57-72).

For Flávia Gonçalves (2009), “emotional expressions are triggered in the brain, although there is a conditionality caused by human beings” (2009, [n.p.]).

Stecker (1984) reports that in the artistic field:

For Graça Magalhães and Fátima Pombo: ‘drawing is a personal reference’ considered the basis of our identity.

CHILDREN'S ILLUSTRATION

Illustration, considered a creative art, is at the level of expressive and emotional physical development in childhood: “The illustrator must reconcile the presentation of visual messages with the cognitive abilities of the subjects, since the symbolic system of the image influences the subject, but at the same time, the cognitive structure can intervene in this symbolic system, “reading” it differently’ Torres (2001), p. 264. Sophia de Mello Breyner Andresen (1980) states that the illustrator must be a “true painter and artist”, so it is essential that the “painter is willing to immerse themselves in the realm of the primordial imagination of a children's story”. This interaction allows contact with multiple levels of interpretation that draw on other artistic genres, bringing the reader closer to the cultural heritage and promoting the exploration of the book's formal resources and possibilities (Bajour and Carranza, 2005). The interdependence established between the story and the illustration is a significant criterion in understanding the message conveyed to the reader.

“Children's books have verbal text and visual formats. The relationship established between the two codes is varied, with the image having the mere function of verbal illustration, assuming a subordinate role in the text in a complementary relationship. However, we are witnessing the emergence of a new object: the book that presents images with functions other than mere illustration, prompting a new perspective as they offer “unique circumstances of perception”. The degree of redundancy present in traditional books is giving way to a greater degree of information, leading to the emergence of a new reader who is not only capable of reading visual forms, but also of acting in the image/text intersemiosis (2002, p.233). However, emphasis should be placed on its playful nature, because, as Nelly Coelho states, ‘That which does not entertain, excite or interest the reader cannot convey any lasting or fruitful experience’ Coelho (2000), p. 164). Children's drawings have always been considered a very important form of graphic expression in early childhood development. Etymologically, the word derives from the Latin *illustratiōne* and represents ‘the act of illuminating, of making bright.’ Illustration can be realistic or abstract with the aim of visually representing a text, primarily the creative act with its educational value, the work created as an aesthetic value. In this section, Figure 14 presents figurative images from a children's story, Hansel and Gretel, whose emotional and gestural expressions are reflected in the representation of the discovery of footprints, in Figure 15 the children's expressions associated with the protective gesture of the animals, and Figure 16 shows the simplicity, naivety, and melancholy of the clown girl.

Figure 14



Figure 14 The Enigma of Hansel and Gretel's Footprints

Figure 15



Figure 15 Childlike Expression

Figure 16



Figure 16 Expression of the Clown Girl

Children's illustration allowed it to become a set of avant-garde artistic experiences for many national artists. According to Terence Dalley, 'this type of art uses images to communicate through illustration' Dalley (1980). According to illustrator Quental (2009), the 'illustrator' researches the "message" and extracts the 'figures' from the literary narrative. The designer/illustrator João Fazenda excludes the reproduction of drawings, while André Letria claims that illustration is a parallel reading to the text (2007, p. 12-13). For Suári (2004), illustration in childhood appears outside the text, namely in books and exhibitions, whether individual or collective. However, Carla Pott describes 'imagination' as illustrative creativity in childhood, considering writing as a "toy" associated with creative factors. (...) 'implicit in illustration' Pott (2007), (p. 16-17). Hence, the illustrator must be attentive to the target audience with 'fidelity to the text'. Another aspect that may have an influence is the historical period to which the children's story refers. According to Ernst Gombrich (1979), 'Representation cannot be separated from its purpose, in which the visualisation of language is disseminated' (Gombrich cited by Suari (2004), p. 31). For illustrator João Vaz (2007), 'my roots reflect my childhood memories' (cited by Azevedo (2007), p. 40). When illustrators read or write a text, they externalise the content of their creativity to the reader. The selection, in technical terms, addresses many artists who choose to represent the verbal text of a book Kiefer (1995), p. 134), considering the subjectivity of illustration in the appreciation of children's stories. Imagination can be a creative process of images stored in memory Leal (2009), (p. 154) "However, the work privileges perceived circumstances over empirical reality." "however, images result from processes of contextual perception". 'Children's education is relevant, taking into account the playful aspect,' Nelly Coelho, 'Emotions convey perpetual or fruitful experiences' Coelho (2000), p. 164).

CASE STUDY

ILLUSTRATION OF A CHILDREN'S STORY

This case study aims to demonstrate the importance of illustration at a literary level associated with the practice of illustration through a children's story.

This illustration process went through several phases, of which two distinct parts stand out: a phase of theoretical reflection and another of practical application.

In the first phase, the characteristics of the entire practical mechanism inherent in the creation of illustrations were outlined in relation to the target audience of children for whom they were intended and the type of illustrations that should be chosen.

In the literature review, it was essential to make decisions as a practical component, which were subsequently implemented, with emphasis on the choice of format, techniques, composition, colour selection and characters.

The book project entitled 'The Rebellious Girl' aims to enable children to read the images, interpret them and form an opinion about a story through the messages communicated by the elements of visual communication.

To ensure the sequence and main points throughout the illustrations in the book, the text was reorganised and divided into a total of seventy-one pages. The same process was carried out for the illustrations, where all the elements used in the initial drawings, the relationship with the text, the visual language and the forms of representation were analysed.

The title and the children's story 'Menina Rebelde' (The Rebellious Girl), as well as the illustrations in the book, were chosen and created by the author.

After selecting the theme, the author began by creating the illustration for the book cover (second image).

Subsequently, the story represented by the images unfolded (the school process, diverse recreational activities according to the season, portraying her posture in her studio in the company of her faithful friend).

The message in this story reflects the idea that dreams should be lived and realised even when thwarted by life's adversities.

Figure 17



Figure 17 Children's Story

CONCLUSIONS

Throughout this work, it has been possible to present the creative area of illustration and it has been found that the connection between story and illustration can vary in terms of logic, interpretation and mutuality. Thus, this research provides an opportunity to learn about the illustrator and their work in terms of emotional and personal expressiveness and how illustration establishes communication with the reader when combined with the ability to create aesthetically defined images, making illustration essential to communication, particularly in graphic design, publishing, advertising and multimedia, although the complexity of emotions raises questions in the study. We can see that illustration is important in the artistic aspect of drawing and in conveying messages on an emotional level, as well as in certain specific areas of psychology and anthropology resulting from creative processes.

This research aimed to ascertain how emotions interfere with the illustrator's work and how they are conveyed from oral narrative to visual narrative, as well as how the illustrator's references as an author can influence their work.

The researcher's motivation for illustration was also relevant to this work, as was the analysis and interpretation of the expression of emotions through drawing.

It was concluded that an interest in children's illustration was also relevant, as was the analysis and interpretation of the expression of emotions through drawing, providing the opportunity to contact imaginary and unknown worlds, from a physical and psychological point of view.

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