



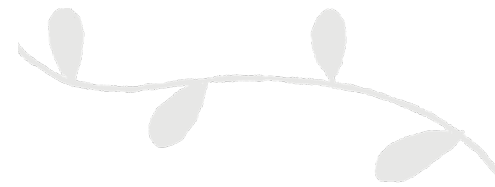
Adalmina's pearl

An Illustration Concept for a Multicultural
Children's Picture Book



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Tiivistelmä

Opinnäytetyöni on monikulttuurinen kuvituskonsepti lasten kuva-kirjaan, joka perustuu Zacharias Topeliuksen satuun Adalmiinan helmi. Konseptiosuus koostuu kolmesta valmiista kuvituksesta, ja opinnäytetyön kirjallisessa osassa käsittelen monikulttuurisuuden ilmenemistä suomalaisissa lasten kuva- ja satukirjoissa. Prosessiosassa kuvailen kuvitusprosessin kulkua aina ideointivaiheesta valmiisiin kuvituksiin, keskittyen erityisesti hahmosuunnitteluun.

Opinnäytetyön tavoitteena on tuottaa konsepti moninaisia hahmoja sisältävästä satukuvituksesta sekä tutkia, miten monikulttuurisuus on esitetty suomalaisissa lasten kuva- ja satukirjoissa 1900-luvun alusta aina tähän päivään.

Avainsanat:

Kuvitus konsepti, kuvakirja, monikulttuurisuus, satukirja, Adalmiinan helmi

Abstract

My thesis is a multicultural illustration concept for a children's picture book based on Zacharias Topelius' fairy tale Adalmina's pearl. The concept part consists of three ready-made illustrations, and in the written part of the thesis I address the manifestation of multiculturalism in Finnish children's picture and fairy tale books. In the process part, I describe the illustration process from the ideation stage to the finished illustrations, with a particular focus on character design.

The aim of the thesis is to produce a concept of fairy tale illustration with diverse characters and to study how multiculturalism has been presented in Finnish children's picture and fairy tale books from the beginning of the 20th century to the present day.

Keywords:

Illustration concept, picture book, multiculturalism, fairy tale, Adalmina's pearl

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I Preface

1.1 Choosing the Subject

EVEN BEFORE I started my studies, I was told a number of times that I should illustrate a children's book. As I started school, I left this thought on the back burner while I focused on learning other skills. Yet, when it came down choosing what to do in my thesis project, I couldn't help but return back to the one thing that drew me into illustrating in the first place. I wanted to take this opportunity in my final thesis to use the skills I learned in school, to focus on mastering illustration style, work on my techniques and to be my own free agent; on the subject matter, as well as the content. I also wanted the outcome to be something I could be proud of and for it to be a showcase of my professional growth.

After I had decided to focus on illustrating a children's book, I needed to define what I meant by a children's book. First of all, what kind of a children's book did I want to illustrate? What was the subject of the book? What was my target audience?

As I pondered these thoughts, the question of identity stood out to me as the most important one to answer: who was I making this for? I started thinking about my own identity as a child growing up in Finland as someone who can be described as a 'half-Finn', because of my father's foreign background. My best friend in childhood was also a 'half-Finn'. The only distinction between our 'halfness' was how the color of her skin made it more obvious to outsiders.

This made me think about the kind of multicultural society we live in Finland. As I did some research on multiculturalism in Finland, I found out that the number of children in Finland born to parents, or a parent, from a foreign background is rising. In 1997 about 2,000 children were born to parents or a parent of a foreign background, while in 2017 the number was up to 6,500. In 2017, 13 percent of women who gave birth in Finland came from a foreign background. Yet, in the Uusimaa region this number was up to 22 percent, and in the capital area the number was already a fourth of all mothers giving birth, 26 percent. (Helminen 2018.)

I wondered whether Finnish children's picture books reflected this multicultural reality and how children from diverse backgrounds are represented in Finnish picture books? Pesonen (2013, 66) says that children's literature is always a picture of its time, but it's not only a mirror, it's also doors and windows to different worlds, since through books we can learn more about life of different cultures. Bishop (1990, 7) also explains that if children cannot see themselves in the books they read or if they only see negative or laughable images to reflect on, they learn that they are devalued in their own society. While Heikkilä-Halttunen (2010, 112) notes that a child reflects their own being in picture books; who and what am I related to others? Finally, Koss (2015, 32) states, picture books are tools to educate, and as most children read them, their content matters. Thus, the theme of multiculturalism in Finnish picture books was something I wanted to

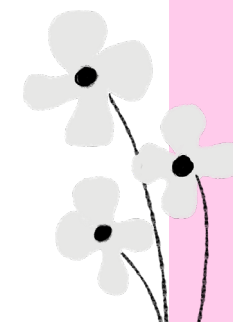
investigate further and use my findings to create illustrations based on presenting a multicultural Finland.

Finding a perspective from which to work on, it was time to choose a story to illustrate. It was hard for me to come up with a story line that I thought would be suitable for my purpose. I went through many available children's books and picture books, and even thought of illustrating a text of my own, but in the end, I chose to illustrate a fairy tale.

I first started thinking of fairy tales as a subject which to illustrate, when I bought the book *Bedtime Stories for Finnish Children*¹ (2016, Laila Hirvisaari, Anja Salokannel). This fairy tale book is illustrated by Emmi Jormalainen and it includes a variety of classic fairy tales to Finnish folk tales. When looking through the illustrations, I noticed that the characters of the book lacked diversity. Although there is an illustration of a princess and prince who have brown skin, most of the characters featured are white, and of those characters it appeared to me that a notable percentage were illustrated with blond hair. This made me think about how characters in fairy tales, especially Finnish ones, were traditionally illustrated. For example, when it came to child characters in Topelius' stories, most of them were illustrated as blond-haired and blue-eyed (Kulmala 2015, 5).

For this reason, I chose a fairy tale *Adalmina's pearl*² by Zacharias Topelius. Secondly, I also wanted the story to be written by a well-known Finnish author, the main

protagonists to be a female character, and the story to be considered a classic Finnish fairy tale. What I mean by this, that it is a fairy tale possibly been read by generation after generation, thus having established itself as a sort of a cultural fixture in Finnish fairy tales. ●



1.2 Research Questions

MY THESIS WORK is an illustration concept for a children's picture book featuring multiculturalism, based on the fairy tale *Adalmina's pearl* written by Zacharias Topelius, and my final goal is to illustrate three spreads for the story. In this thesis I will be presenting a process analysis in order to answer my research questions. The intention of this report is to explore the following:

What are some aspects a Finnish illustrator should take into consideration when illustrating multicultural characters in a Finnish children's picture book in the year 2020?

How to illustrate a classic Finnish fairy tale in a contemporary, diverse way to represent the current Finnish multicultural society in the 21st century?



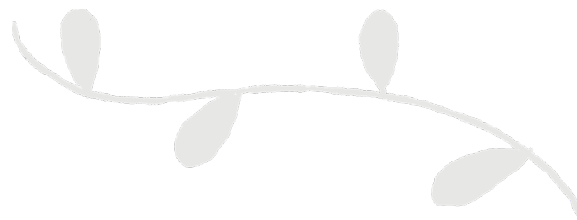
1.3 Data Analysis

IN ORDER TO provide context to my own illustrations and illustration process, I first investigated how multiculturalism and different ethnicities have been present in Finnish children's picture books, and searched for examples of multiculturalism in recent Finnish children's picture books. For the latter, I looked at Finnish picture books published around the years 2016 to 2020. I chose to focus solely on Finnish books in order to make the selection smaller. As I am illustrating a picture book, I thought it would be most appropriate to concentrate on the same genre. I started my search by looking at picture books at children's book sections in book stores, libraries, literature blogs, and browsing publishing houses' online catalogues. In order to shift through a large number of books, I decided to skim through book covers, as I found that the main character or characters were often featured on the cover. The book cover is also an essential part of the narrative of the story, especially if the cover picture doesn't appear in the book (Nikolajeva & Scott 2006, 241).

I was mostly interested in finding books in which the main character, or characters, are multicultural. Pesonen (2018) states how Oikarinen-Jabai (2009, 132) discovered that "*in Finnish children's books, childhood was often classified as white, middle-class and Eurocentric.*" My aim was to look for characters that diverged from this definition. My research was mostly limited to easily identifiable physical markers, such as skin and hair color, as well as other features that may stand out from what can be perceived as 'white' or 'Eurocentric'. I was mostly focusing on looking at images,

although as I progressed with my research, I ended up exploring the text as well. Pesonen (2018) explains, how illustrations play a major role in stories that confront often the limited ways of how Finland and Finnish people are portrayed. Yet, words are also important, as illustrations do not carry meaning alone. The dynamic between the word and the picture is what challenges traditional narratives.

With my findings, I chose to analyze three contemporary Finnish children's picture books, as well as a few Finnish and foreign fairy tale books. I will present this in the following chapters. ●



2 Background

2.1 A Synopsis of Adalmina's pearl

Recently we were asked if we had any storybooks featuring a black princess. Indeed, there should be books that don't emphasize skin color, rather a good story should be enough.

– Tanja Poskela, CEO of Lasten keskus. (Yle 2008)

ADALMINA'S PEARL IS a fairytale written by Zacharias Topelius and it was first published in the Swedish language children's magazine Eos, in 1856. It has been included in many of Topelius' fairytale collections, as well as in various other Finnish collections of fairytales (Numminen, 2020, 7). The book has been illustrated by several different artists, such as Rudolf Koivu (1957), Maija Karma (1990) and Kristiina Louhi (2004). Adalmina's pearl has been illustrated a total of 22 times in the past 150 years (Numminen 2020, 8). This gives an indication of the story's popularity and appeal. The most recent published illustrations were done by the artist Risto Suomi in 2013.

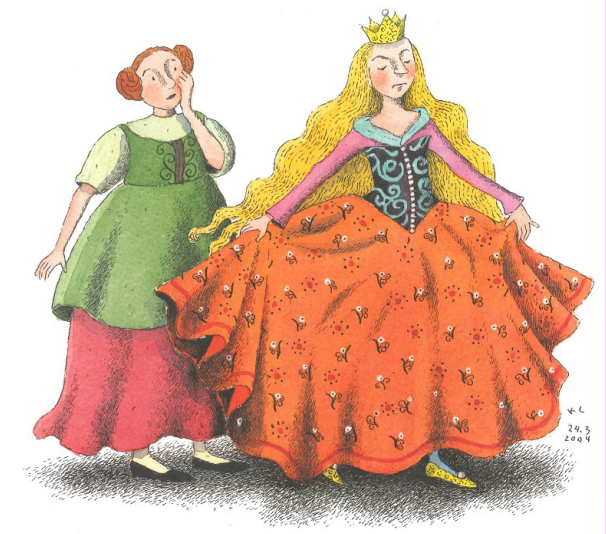
The story is about a princess who is gifted with a special pearl from early infancy. This extraordinary pearl provides her with all the beauty, wealth and wisdom in the world. She also receives another gift, the gift of a kind heart but can only access this gift if she loses the pearl. While the pearl is a blessing, it is also a curse, as she grows up to be proud and selfish. Due to her selfishness she loses the pearl, ending up poor and ugly without any recollection of her past life. Lost and alone, she finds a place to live in the forest with an old woman, where Adalmina spends her days herding sheep. One day, a prince meets her and falls in

love with her. By chance the prince finds the missing pearl, and reports this back to the king and queen, who have been desperate to find their lost daughter. All the young women are gathered up in order find the real princess. At the last minute, Adalmina tries on the crown and gains her wealth, beauty and wisdom back, at the same time keeping her kind heart as well. In the end, she marries the prince and lives happily ever after.

Adalmina has often been physically portrayed as a traditional representation of a fairy tale princess with Western beauty features, such as a small nose, blue eyes, fair skin and rosy cheeks. Her looks have been her defining characteristic. She has, for example, been portrayed wearing a dress and a crown, having a slim figure and a feminine body and a beautiful face. Lastly, she has been conventionally portraided with long blond hair. (Numminen 2020, 25.) As many illustrators have illustrated Adalmina in similar physical ways, I saw this as a chance to create a character that would somehow differ from the other illustrator's work, while also having ample examples of how she and other characters in the book have been illustrated in the past to take into consideration. ●



PICTURE 1.
Albert Edelfelt's illustration for Adalmina's Pearl from 1922.

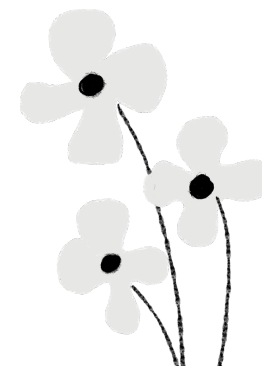


PICTURES 2 & 3.
Adalmina illustrated by Viljamaa-Rissanen in 1998 (top left corner) and Louhi (below) in 2004.

2.2 Target group

MY TARGET GROUP is 3 to 6-year-old children, both boys and girls. I chose this age as a target group because I was interested in illustrating a picture book, and commonly picture books are often marketed for this age group. Secondly, this age group usually does not know how to read, so the pictures in the books are an important addition to the text. Often times in picture books the emphasis is on the illustrations, while the text and the idea are kept simple.

Of course, picture books can be read beyond this age group as well. My other target group is adults who read books to children. This includes parents, grandparents, other family members, kindergarten or playschool staff, teachers and nannies, as well as other adults who wish to read to children. ●



2.3 Transforming a Fairy Tale into a Picture Book

AS MY INTENTION is to adapt Topelius's classic fairy tale into a picture book, I first define the term picture book, and look at how fairy tales are categorized as picture books.

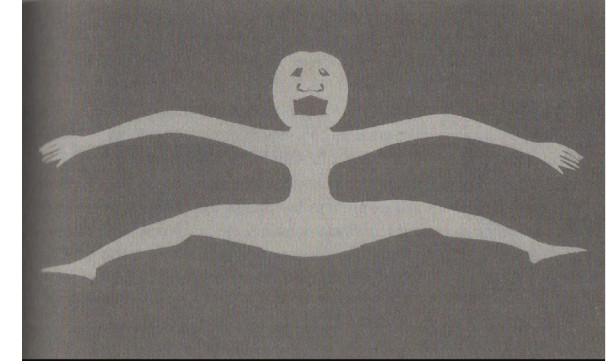
First, picture book as a term is normally applied to books where the story is predominantly told through pictures, completed with few lines of text (Salisbury 2004, 74). Though to be noted, picture books in Finland tend to have a lot more text compared to, for example, Central Europe (Heikkilä-Halttunen 2019). Picture books are currently considered by book publishers to be suitable for children up to five or six-year-olds (Salisbury 2004, 74). This can be seen in marketing as well. For example, the bookstore Akateeminen kirjakauppa, targets their picture book section to 3 to 6-year olds. Picture books are mainly intended to be read out loud, by a parent or an adult, to a child who is still in a pre-reading age. The audience is thus 'reading' the pictures, whilst listening to the words read aloud, learning to complete the gaps between the pictures and the words in order to be able to experience the book fully. (Salisbury 2004, 75.)

Furthermore, Torben Gregensen in Nikolajeva and Scott (2006, 6), categorizes picture book typology into four sections:

1. *The exhibit book:*
picture book dictionary (no narrative)
2. *The picture narrative:*
wordless or with few words
3. *The picture book, or picture story book:*
the text and picture are equally important
4. *The illustrated book:*
the text can exist independently

Usually fairytales in Finland fall into the *illustrated picture book* type (Heikkilä-Halttunen 2001, 126). Though it is also common to find fairy tale books which can be read without having to look at the pictures, thus some fairy tales falling into the *illustrated book* category. Such is the case of *Hans Christian Andersen Fairy Tale's collection*, published by Penguin Books in 2004, where the illustrations, created by Hans Christian Andersen himself, are placed before the fairy tale. The illustrations provide merely an introduction to the fairy tale, as well as aesthetic pleasure. However, the story itself can be read and interpreted separately without the illustrations.

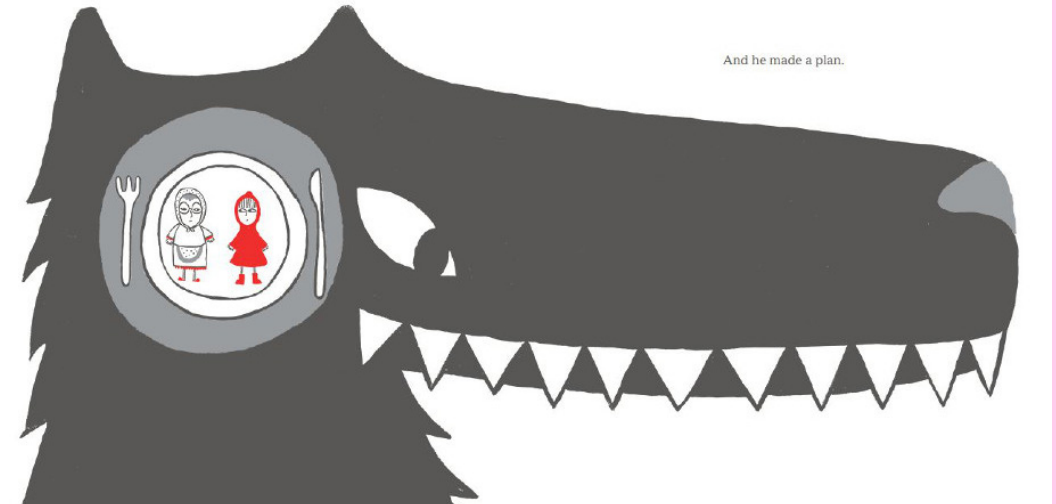
As the story and the text of fairy tales often remains the same, the differences come through the illustrations of different artists (Nikolajeva & Scott 2006, 8). Yet, there are also modified versions of fairy tales, like *Snow White & the Seven Dwarfs* (2019) by Stephan Kalinski and Iain Botterill,



PICTURE 4.
Hans Cristian Andersen's illustration for The Emperor's New Clothes is set before the text.

or Bethan Woollvin's version of the *Little Red Riding hood*, *Little Red* (2016). In the aforementioned versions, the text has been altered or shortened, and thus the illustrations have taken even a bigger role. For example, in *Little Red* some pages feature only a few or no words at all, thus falling into the *picture narrative* category.

Adalmina's pearl has traditionally fallen into the *picture book* category, as in most of the versions the illustrations have been set side by side with the text. The story and language in Adalmina's pearl has also been revised during the years. For example, Kirsti Mäkinen wrote an adaptation of Topelius' stories intended to be more suited for children in the 20th century, in her book *Topeliuksen satuja nykylapsille* (2013). For example, she changed some sentence structures, left out religious references and gave the characters more modern names. (Lindgren 2013.) In this thesis I will be using the translated version of Adalmina's pear by Asko Sahlberg. This text has also been amended from the original one. For example, the language has been simplified, religious and moral teachings have been reduced, and the language has been altered so that it is easier to understand (Handolin 2012). ●



And he made a plan.

PICTURE 5.
A picture spread in the picture book *Little Red* contains only a single sentence.



PICTURE 6.
An example text spread of Adalmina's pearl, where the text and illustrations are set side by side.

2.4 Defining Multiculturalism

BEFORE FURTHER EXAMINING multiculturalism in Finnish children's books, I will provide a definition of what multiculturalism means in the context of this thesis, as the term itself can be somewhat complicated and defined in a number of ways. This thesis will be mostly focusing on the following definition provided by Pesonen (2015, 38), in which the term "*multicultural book is, in most cases, used specifically in reference to children's books that depict a variety of ethnic, racial and cultural groups.*" This thesis uses Pesonen's interpretation as a guideline, since she applies this definition in her own doctorate dissertation, where she specifically explores multiculturalism in Finnish children's picture books. Yet, I will also be mindful of how multiculturalism also takes into account gender, ethnicity, citizenship, language, social class and ability (Pesonen 2017, 41).

As an illustrator, my focus is on creating and seeing multicultural content, especially in the characters of a book. For example, a multicultural character can, through their parent or parents, have roots in another country or culture. Thus, they can be a part of minority culture, either completely or in addition to the dominant culture. (Markoff 2016, 40.)

Again, from an illustrator's point of view, it is natural to be drawn to images instead of text. Yet, illustrations of, for example, different ethnic groups will not automatically be categorized as multicultural. In general, the term multicultural children's book can be ambiguous, sometimes

extending only to certain books that clearly indicate or highlight multiculturalism (Kontio 2007, 76). This creates a challenge for the reader, as when multiculturalism is not directly addressed, it is then possible that children will not even notice it. Hence, the adult reader may share the responsibility in noting multiculturalism and pointing it out. (Kontio 2007, 81.)

There is also a discussion on whether books that explain people's background and address multiculturalism are more effective in cultivating multiculturalism, as then children would be more aware of it (Kontio 2007, 81). Yet, offering a different perspective, Pesonen (2015, 88) proposes that non-explicit multiculturalism allows the portrayal of people with different ethnic backgrounds without creating divisions or fixating on differences. This helps to depict multiculturalism in a more respectful manner, as minorities are not seen as tokenist characters or stereotypes, who are included in books only for the appearance of being multicultural.

Adult readers bear a certain responsibility in being critical when reading multicultural books, if the child is not able to do so, as children's books are not necessarily free of prejudices or stereotypes. (Markoff 2016, 80). Markoff (2016, 81–82) observes that many children's books contain stereotypes, and that ideally these stereotypes are to be reflected on by the reader. I think that an illustrator can also be considered as a reader, as well as a creator of content. As Mona Eid, the Head of Administrations of Ruskeat Tytöt,

a non-profit organisation for people of color in Finland, in an interview with Koljonen (2018) points out:

Writers and illustrators of childrens' books, and everyone else for that matter, should ask themselves questions like: What do I know about this that isn't a stereotype? How do I know this is true? Could someone else, from a different position and background, feel differently about this?

Mingsui Cai (2002, 6) notes that while multiculturalism contains diversity and inclusion, it is also about power and struggle. The goal of multiculturalism is not just to be accepting or appreciative of cultural differences, but to act as a transmutative tool in order to provide "a voice and authority" to marginalized cultures, as well as to bring about social equality and justice amongst different cultures.

Furthermore, Dudek (2011, 155) explains that there will always be tension within and around multiculturalism. This is especially visible in multicultural children's literature, as books succeed in various degrees to represent cultural differences to young readers.

Lastly, Kontio (2007, 82) states how eventually there would be a need to determine the criteria of what is a good multicultural picture book in Finnish conditions. Whether, for example, the image of minorities provided by children's books is true, could be judged by the members of the minorities themselves. ●



2.5 History of Multiculturalism in Finnish children's books

AS SOCIETY INFLUENCES children's books, children's books also act like a mirror of its time, as well as its moral ethos (Tervola 2015). Thus, society has had an effect on how multiculturalism and different ethnicities have been portrayed over the mid-20th century and 21st century in Finnish children's literature.

In the beginning of the 1900s, travel stories and tales from far away countries gained popularity. Foreign places and cultures were seen as something adventurous, peculiar and exotic. Stories of foreign places offered a welcomed change, and provided contrast, to what were often perceived as dull Nordic conditions. (Heikkilä-Halttunen 2013, 32.) A number of these travel stories would focus on the African continent, depicting people and animals that lived there. Arvid Lyckedel's *The Great Wonderful World*³ (1909) and *Joyfull Hottentots*⁴ (1918) are some of the examples of such books. (Heikkilä-Halttunen 2013, 33.)

Up until the the 1950s and 60s, colonialism influenced the way different ethnicities were illustrated. Different races that diverged from the West were portrayed in a racist way and, at the time, this racism was simply disregarded. (Heikkilä-Halttunen 2013, 31.)

A shared cultural experience for many Finnish children of that time, was the ABC book, *The Golden ABC*⁵ (Martti Haavio, Aale Tynni & A. Hinkkanen), which was published in the year 1956. Notions of colonialism are seen in the text and as well as in the illustrations. For example,

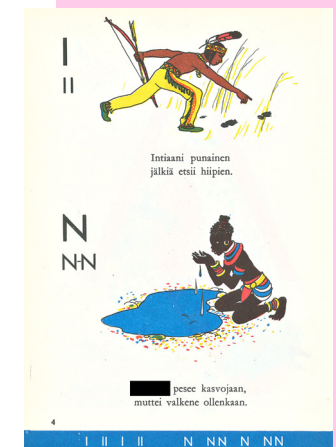
the book features an illustration of a black person next to a pond, washing their face. The poem states how “--- washes his face but does not whiten at all” (Haavio, Tynni & Hinkkanen, 1956, 4). Pesonen (2015, 32) mentions that washing one's self, and especially soap, were symbols of colonialism and symbolized the so-called ‘taming’ of the colonial world (Hall 2013: 229–231). In total 16 editions of the book were published, up until the year 2000, though in the latter years the books were published mostly for nostalgic reasons. (Heikkilä-Halttunen 2013, 33.)

By the 1960s, current affairs began to reflect even more in children's books and they were closely tied to the time of their publication (Heikkilä-Halttunen 2013, 33). In the 1970s society and children's literature connected even more. At the time, notions echoed by the government, such as equality between people and international friendship, started to appear as themes in children's books. There was an objective to raise a generation that would take an active and just stand on world events. This was called ‘problem realism’. (Heikkilä-Halttunen 2013, 34–35.) Problem realism placed an emphasis on a truthful representation of the world, which also meant including any possible negative aspects (Tervola 2015). Heikkilä-Halttunen (2013, 36) gives an example of this through Ronny Ambjörnsson ja Mats Andersson picture book *Tom's new shirt*⁶ (1973).

The main character of the book is Tom, a boy portrayed as a poor child from Kenya, who dreams of owning a new shirt. Finnish children are asked to ponder about the inequality

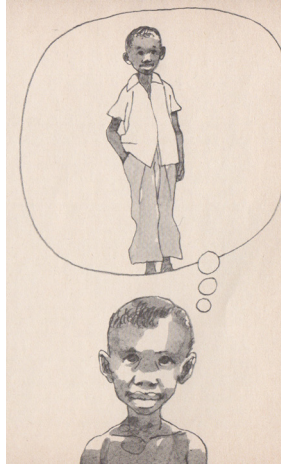


PICTURE 7. Illustrations on the cover of *Lasten Paras Kuvakirja* (Ainikki Kivi, 1928) pictures a child, a palm tree and a giraffe.



PICTURE 8. Kultainen Aapinen (1956) featured people of African descent as well as North American Natives.

PICTURE 9.
Tom's portrait from the picture
book Tom's new shirt.



between themselves and children such as Tom. This itself creates a divide between 'them' and 'us'. While Finnish children are given a position of power, i.e. being wealthy, Tom is portrayed rather as someone to feel sorry for. The illustrations are realistically drawn ink drawings, and the characters are brought to life through the movement of the strokes and the detailing of the images. Perhaps by illustrating the images in this style, the characters gain more authenticity, as it is as if they were illustrated from a photograph of a real child, or even drawn from real life, thus furthering the book's sense of realism. The reader doesn't know whether the illustrations are fact or fiction, but due to the details and lines, they do portray a sense of accuracy.



PICTURE 10.
Jason portrayed as an outsider.

When it comes to depicting feelings of alienation and otherness, this has been present in Finnish children's literature for quite a long time says Heikkilä-Halttunen (2013, 41). Heikkilä-Halttunen (2013, 40–41) gives the example of Camilla Mickwitz's book, *Jason moves abroad?* (1978) as the earliest Finnish picture book which delves into what it means to be immigrant. The book draws into the perspective of the immigrant, as Jason moves from our culture to a new country, to a new culture and language. This is viewpoint of an immigrant is considered rare in children's literature. Yet, since the end of the 1970s, emigration or immigration in children's book subjects declined to almost non-existent. Not until the 1990s was the subject again featured in children's books. (Kulmala 2015, 9.)

It is also argued that the Jason books were groundbreaking in Finnish literature. For example, the single-mother family formed by Jason and Jason's mother, Kaarina, was considered as a rare family model in children's literature at the time. Though today such diverse family models are represented more in children's literature. (Kulmala 2015, 5–6.)

Kulmala (2015, 5–6) also claims that Jason's books have been transformative in the development of how children have been portrayed in Finnish children's literature. As in the past, the main characters in children's literature were often easily identifiable as ordinary-looking children from ordinary families. Jason on the other hand, with his deep black curls, is the total opposite of a 'linen-headed', blond Nordic child.

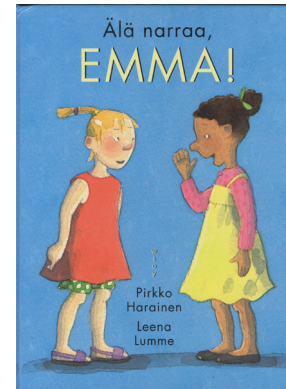
In the 1980s, children's books that acquainted its readers to traditions, holidays and daily activities of children from different countries and cultures, were published. These non-fiction books often described global themes, such as craftsmanship, traditions related to celebrations, friendships, and family relationships. (Heikkilä-Halttunen 2013, 39.)

By the 1990s, marriages between Finns and non-Finns increased noticeably. Immigration also increased, as did the number of immigrant children. This created a need for children's books where cultural and racial minorities were presented. Main or side characters were illustrated in different skin color and appearance from other Finns. International adoption was not featured in domestic

picture books until the 21st century. Yet, by the first decade of the 21st century, adoption became the most common theme in picture books, in which multiculturalism was addressed. (Heikkilä-Halttunen 2013, 45 –46.)

Furthermore, books that could be described as ‘melting pot’ books appeared at that time. Such books depict protagonists as culturally cohesive, and thus equal to each other. The differences of characters appeared only in illustrations, for example by skin color. (Heikkilä-Halttunen 2013, 47.)

By the turn of the millennium, multiculturalism was seen as a part of ordinary life in Finland, which was reflected in society, for example, through kindergartens, schools and neighborhoods. Multiculturalism was now a part of Finnish everyday life and this was seen in a more widespread way in Finnish children’s literature. (Pesonen 2017, 45.) ●



PICTURE 11. The cover of Don't bluff, Emma!¹⁶ (2002, Pirkko Harainen, Leena Lumme). An example of a ‘melting pot’ book.



PICTURE 12. The cover of Plum flower and Dragon¹⁵ (2002, Kaskinen & Kuittinen), a picture book about adoption.

2.6 History of Finnish Minorities Represented in Finnish Children's Literature

AS STATED BEFORE, culturally conscious children's books were in their prime in the 1970s and 1980s. With the arrival of new minorities in the 1970s, more attention was paid to ethnic minorities, and thus the status of the Sámi and Romani languages began to gradually improve. During that time, in addition to translation books, several books for children and youth were published about the Roma. However, picture books did not include Roma culture until the 21st century, and even then, it was because of the Roma's own initiative. (Heikkilä-Halttunen 2013, 50–51.)

An example of this is the book series *Yökettu*, featuring two books written by Helena Blomerus, Satu Blomerus, and Helena Korpela: *What did you catch, Nightfox?*⁸ (2009) and *Where are you heading, Nightfox?*⁹ (2011). These books depict the everyday life of Roma people and the Roma culture can be seen especially in the way the women dress, as well as in the close interaction between family. (Heikkilä-Halttunen 2013, 51.)

This series was made by a team of authors whose goal was to create a picture book featuring a central character from a Roma background, as it was uncommon to see a Roma child as a protagonist in a Finnish children's book. Their goal was, instead of highlighting the Roma culture, to present an ordinary life of a child. The child featured in the book is not intended to be seen primarily a representative of Roma culture, but as any child with their own hopes, dreams, and aspirations. (Pieni Karhu 2020.)

Another picture book that features a Roma character, is the book *Heybuddy Daycare: Isabella and the sparkly girl!*¹⁰ (2018, Veera Salmi). The illustrations of the protagonist's family, with their dress and hairstyle, give the indication that the characters are Roma, but the book doesn't explain the ethnicity or cultural background of the main character. Again, the book is more about the individual child as an active participant in their own everyday life, rather than a representative of his or her culture.

As for children's books with Sámi characters or culture, in the past decades there were hardly any Finnish-language children's books depicting the daily lives of Sámi children. This is partly explained by the fact that not a lot of Sámi language children's and young people's literature was produced. The Sámi people were made known in Finland in the 1970s primarily through Swedish picture books that were translated into Finnish. An example of such a book was *Children of Kautokeino*¹¹ (1978, Bodil Hagbrink). It was a part of a book series which introduced its reader to different countries' cultures and traditions, and it was illustrated with black and white photographs. (Heikkilä-Halttunen 2013, 51.)

In the 1980s, *The Girl who Transformed into a Golden Merganser*¹² (1982, Annukka Aikio) was published. The picture book was based on an old Sámi folktale and it was illustrated by Mika Launis, who worked on the book as a part of his Masters of Art thesis. This is one of the books I remember from my childhood, as the strong and vivid



PICTURE 13.
Family pictured having dinner in the book *What did you catch, Nightfox?*

illustrations spoke to me. For a child reader such as myself, it was the first introduction to Sámi culture I recall having.

Mika Launis also illustrated *Tiuku* (1990, Kirsti Paltto), a children's book novel. Originally published in northern Sámi language in 1990, it was also published in Inari Sámi language in 1994, Hungarian in 2007, and in Finnish in the year 2015.

Kirsti Paltto also wrote *The White Stone*¹³ (2015) a picture book about based on a fantasy tale. The illustrations were part of the thesis of Petra Tanninen. In her thesis, Tanninen reflects on the notion of truthful visual representation of culture. For example, she ponders whether there are limits to the freedom of expression as an illustrator when illustrating traditional Sámi costumes. She also reflects on cultural stereotypes and how to go about illustrating a character who may end up enforcing negative stereotypes (Tanninen 2015, 7: 18–19: 20).

Finally, a fairly recent children's picture book which features Sámi culture, is *Onni boy's Winter Adventure*¹⁴ (2018, Sanna Pelliccioni). In the story Onni meets and strikes up a friendship with Neeta, an Inari Sámi girl. The book also features facts about Sámi people and culture, as well as a small Inari Sámi dictionary, giving children a small introduction to objects and traditions of Sámi culture. ●



PICTURE 14. Onni-boy strikes up a friendship with Neeta, an Inari Sámi girl, in the book Onni boy's winter adventure.

2.7 Examples of Multiculturalism in Contemporary Finnish Children's Picture Books

Päiväkoti Heippakamu (2016 – 2020, Otava)

*Daycare Heybuddy*¹⁷ is a Finnish picture book series written by Veera Salmi and illustrated by Elina Warsta. The series comprises of four books and each book focuses on a different child attending the daycare Heybuddy. The book follows the child's undertakings and experiences during their day at daycare. There are four main characters in total: Isabella, Pablo, Hung and Rebekka.

I chose to look at this series more closely, as in my opinion, it is one of the most multicultural children's picture books in Finland at the moment due to the diverse representation of children it features. Multiculturalism can be spotted from the beginning of the book, as a class picture is presented in the beginning of each book, visually introducing all the characters to the reader. The group consists of a number of culturally diverse children and adults, as well as 'traditionally' Finnish looking children. The reader then gets to learn more about the background of the main character, as the protagonist and their family is also introduced in the first pages.

This book is a good example of a picture book where multiculturalism is not explicit. For example, there is no distinct racial characterization used of the children in text, nor are the illustrations stylized in a caricature way. Rather, the uniqueness of each child arises from their characteristics and temperament. (Heikkilä-Halttunen, 2020.) When there is no explicit mention of the characters cultural background or ethnicity in the text, such as in the case of

Isabella or Rebekka, it is up to the reader to acknowledge, or not, the characters cultural background.

Some of the references to multiculturalism can be seen, for example, in the names of the characters, although names don't necessarily define a person's culture. For example, Pablo is a name often found in Spanish speaking countries, and while Isabella is usually considered as an international name, Isabella's last name is Salhi, which can be rooted in Arabic, Hindi or Algerian. In illustrations, the references to culture can be seen for example, in the way the family dresses, or even their looks. Nodelman (2010, 15) states that illustrations provide additional information on, for example: looks, age, clothing, class, cultural and genetic background, which the text may not provide. Pictures also provide meaning in terms of their relationship to the culture it occurs in (Nodelman 2010, 24). The only exception of an explicit mention of culture is found in the book *Pablo and the Wobbly Tooth*¹⁸ (2017), where the text specifically mentions Mexican culture and the Day of the Dead.

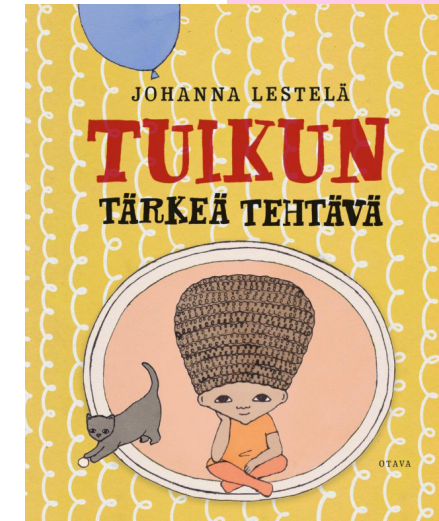


PICTURES 15, 16 & 17.
The Heybuddy Daycare series features diverse characters.

Tuikku (2019-2020, Otava)

Tuikku is a book series written and illustrated by Johanna Lestelä. *Tuikku's Very Important Job*¹⁹ (2019) is the debut of the book series, followed by *Tuikku and the Monster in the Dark*²⁰ (2020). The main character of the book is a young girl named Tuikku. She comes from a family with a multicultural background; her mother is Finnish – though this is not explicitly mentioned – and her father is Nigerian. Having a mixed family, where one is Finnish and one African, is still rare to find in Finnish children's books (Rastas 2013, 100.) This book is an example of a Finnish picture book where culture is explicitly mentioned. For example, the text mentions that Tuikku's father is Nigerian and the book features clear references to Nigeria, for example in an illustration of a world map and the way Tuikku's father is dressed. This is often a way to depict cultural references, as Rastas (2013, 100) mentions how often the African roots of a character can be brought about by bringing references to Africa, for example through illustrations or clothing. There are also scenes where multiculturalism is introduced in a more subtle way, such as in the second book of the series, *Tuikku and the Monster in the Dark*, where Tuikku is seen skyping with her father, which is something perhaps many children with family members living in foreign countries can relate to as means of staying in touch. However, Tuikku is also portrayed as an individual, and the book doesn't dwell on culture, rather it focuses on looking at the world from the perspective of a child – from being afraid of the dark to feelings of guilt and worry.

The overall illustration style of the book is fun and light with simple line drawings. Tuikku herself is illustrated with light brown skin and big curly hair. Tuikku's hair seems to be a distinct and important part of her visual identity as Lestelä (Juusti, 2020) explains how Tuikku's hair is a way to provide representation of a power figure for her own daughter. This is an example of a way to create diverse representation of children, as Mona Eid, interviewed by Koljonen (2018) says *"It is important for brown children and young adults to have books that reinforce their identity and they can identify themselves with."*



PICTURES 18 & 19.
Tuikku picture book series.

Onni-poika saa uuden ystävän (2019, Minerva)

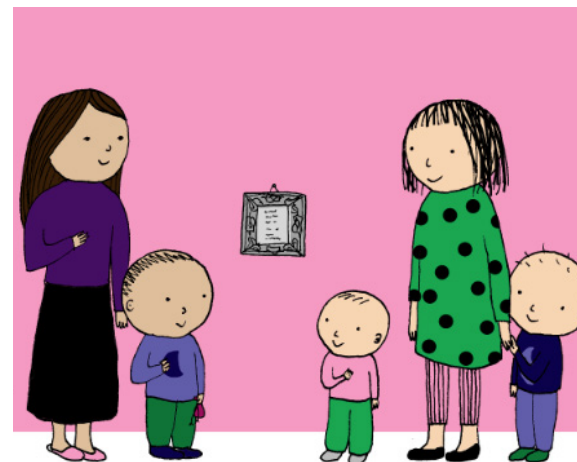
*Onni boy Makes a New Friend*²¹ is a book written and illustrated by Sanna Pelliccioni, with the assistance of Bahar Mozaffari. I chose this book as an example, as the cultural reference in this book is very clear and explicit. There is also a 'compare and contrast' aspect to two different cultures, Finnish and Persian. The book is about the cross-cultural friendship of two school aged boys, Onni and Aram. Aram moves into the same apartment building as Onni and the two boys strike a friendship, despite at first, lacking a common language. Through their friendship, their families are acquainted and the adults find cultural common ground in how similarly Easter and Nowruz – Persian New Year – are celebrated.

The two cultures, Persian and Finnish, are contrasted and pictured through many images. These are examples of food: Karelian pasty and Persian saffron pudding. Interiors: Aram's living room has an oriental style lamp and an ornamental carpet, while a Mariskooli bowl can be found in Onni's kitchen. And, lastly clothing: Aram's mother wears a long skirt in every picture, while Onni's mother wears a tunic with leggings. Another interesting detail, and perhaps with some symbolism included, is how when the boys meet for the first time, they are wearing the same kind of shirt, only with colors and patterns inverted. The characters overall are illustrated in a similar carefree style. Aram's hair is drawn with messy, curly lines, and his skin is slightly darker than Onni's and the other 'white' characters. Aram's mother is the only character with colored hair. ●



PICTURE 20.
Onni-poika meets Aram and they strike up a cross-cultural friendship.

PICTURE 21.
Onni and Aram meet for the first time.



2.8 Examples of Multiculturalism Featured in Finnish Fairy Tale Books

Prinsessakirja (2018, S&S)

*The Princess Book*²² is a mix of a non-fiction book about princesses aimed for children, but it includes some fairy tales as well. It is written by Anne Sarve and illustrated by Sanna Mander. The book introduces the reader to a variety of different princesses, ranging from pop culture icons such as Princess Peach from Super Mario, to real life royalty such as Queen Elizabeth. Princesses around the world, such as the Native American princess Pocahontas and Cleopatra from ancient Egypt, as well as the Princess of Thailand and Princess Sayako – the daughter of the emperor of Japan – are also introduced. There are also other illustrations of multicultural characters, such as a black superhero princess and a portrayed of a black royal family.



PICTURE 22.
The cover of Prinsessakirja by Sanna Mander.



PICTURE 23.
A black royal family and a black superhero princess as examples of royalty.

Merenneidot – Mustekalan Syntymäpäivä (2020, Aurinkokustannus)

*Mermaids – The Octopus's Birthday*²³ is a picture book written and illustrated by Ulla Sainio. Although this is more a picture book than a fairy tale, I still chose it as an example, as mermaids are often associated with Hans Christian Andersen's time-honored fairy tale *Little Mermaid* (1837). I also chose this book as an example, because although most of the mermaids are white, there are a few ethnic mermaids. The book also includes some other interesting ways I thought in which the mermaids stand out from how they are usually depicted in fairy tales or children's books.

The story is about a group of mermaids who throw a surprise party for their friend the Squid. The mermaids are mostly illustrated in somewhat traditional way as all of the mermaids are pictured with long fish tails, slender bodies, young in age and most of them with long, flowy hair. Similar to how the little mermaid is illustrated in Walt Disney's *The Little Mermaid* (1989). An exception to the rule is a mermaid with short blue hair, coincidentally she is also the only mermaid wearing a hat. Her hat is a red cap, resembling the hat the famous marine biologist Jacques Cousteau wore. I found this as a fresh take on portraying a mermaid, as well as a small visual nod to an oceanography legend, whether intended so or not.

Another detail which I found uncommon in how mermaids are often illustrated, was how one of the mermaids is wearing glasses.

As for ethnic diversity, as mentioned earlier most of the mermaids are illustrated with white skin, but there are two side characters featured with dark brown skin. These characters are also illustrated with different hairstyles, one with braids and the other with curly hair, giving each one of them a more distinctive style. All in all, it could be argued that the mermaids are pictured as individuals and are given the space to be themselves. This can be seen in the text as well, as one of the mermaids, when talking about what to wear to the party, says "*Everyone can dress as they please*" (Sainio 2020). Though to be noted, in the illustrations the mermaids do end up dressing mostly similar to one another. Nevertheless, it seems that the illustrator, and/or the publisher, has given some thought to these details, and has chosen to represent mermaids in a diverse way. ●



PICTURE 24.
The cover features different looking mermaids.

2.9 Examples of Multiculturalism in Foreign Fairy Tale Books

Lips as red as the rose.

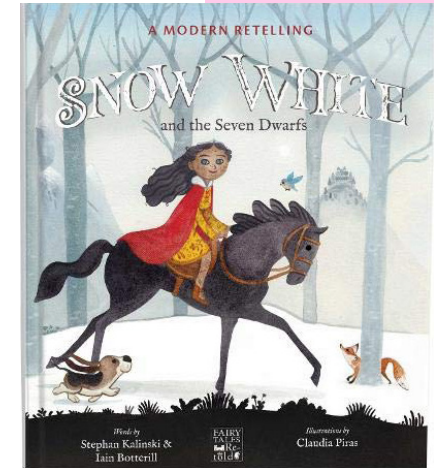
Hair as black as ebony.

Skin as white as snow.

– Magic Mirror on the Wall describing Snow White
(Disney Animation Studios 1937)

Snow White & the Seven Dwarfs (2019)

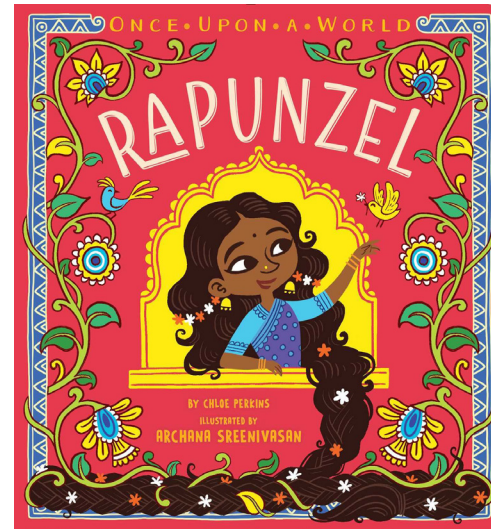
This book is written by Stephan Kalinski and Iain Botterill and illustrated by Claudia Piras. Snow White is portrayed as a strong, intellectual young woman and in this book her intellectual skills, rather than looks, are highlighted. As for ethnicity, she is illustrated with brown skin and dark curly hair, in contrast to how Snow White is described with “skin white as snow” (Snow White and the Seven Dwarfs 1937). The twelve dwarfs also are ethnically diverse, coming from different continents as each “*had come from the seven corners of the earth...*” (Kalinski & Botterill 2019, 62). The dwarf’s names and dress style give an indication of their cultural background, but none of this is explicitly mentioned. Finally, the storyline has been altered to give Snow White more independence and autonomy. She is seen as an active figure who is in charge of her own destiny. For example, in the end of the story, it is the prince who follows her into her travels instead of vice versa. The author mentions how his intention was to create a story that would be retold as empowering for females, rather than re-enforcing negative stereotypes of a passive princess (Hidrélèy 2020).



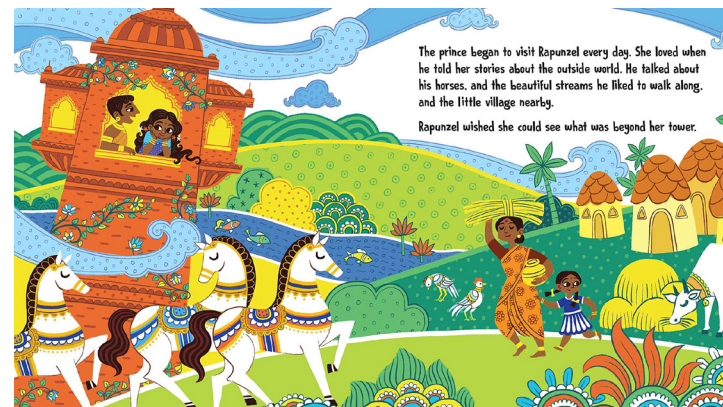
PICTURE 25.
A modern retelling of a fairy tale.

Once upon a world (2016-2018)

As I searched for multicultural content in fairy tale picture books, I came across the book series *Once upon a world*, published by an American publishing company, Simon & Schuster. It is a series of classic fairy tales such as *Cinderella*, *Rapunzel*, *The Little Mermaid* and *The Princess and the Pea*, where each story is placed in a different country and culture. For example, *Rapunzel* features an Indian princess with the story placed in India, *The Little Mermaid* is placed in the Caribbean and the princess in *The Princess and the Pea* is a Russian princess, naturally placed in Russia. Each book is illustrated by a different artist, sharing the same cultural background with the location of the book. This perhaps helped to create illustration intuitive to the region in which the story is situated. For example, Laukka (2001, 64–65) mentions how national differences are still found in picture books, and that the nationality or background of an illustrator has an effect on their illustrations, as an illustrator has a commitment to their own culture's pictorial heritage. ●



PICTURE 26.
Rapunzel featured as an Indian princess.



The prince began to visit Rapunzel every day. She loved when he told her stories about the outside world. He talked about his horses, and the beautiful streams he liked to walk along, and the little village nearby.
Rapunzel wished she could see what was beyond her tower.

PICTURE 27.
The illustration style in *Rapunzel* is highly decorative and lush.

3 Process

3.1 Choosing the Scenes to Illustrate

In most cases, the illustration starts with the text. Thus, when illustrating, the artist must find the mode of presentation that best conveys the given content. The image can be either affirmative or tell its own story.

– Hatva (1993, 134)

I BEGAN MY illustration process by reading Adalmina's pearl a few times and making notes of the scenes that I found most interesting to illustrate for the purpose of this thesis, paying special attention to scenes which described Adalmina's character, portrayed her as an active archetype, and/or featured more than one side character. I also looked at examples of the scenes other illustrators had illustrated, giving me an indication of how other artists interpreted the text. I thought it would be interesting to illustrate the main character, Adalmina, through different ages; as an infant, a child and a young woman. I chose four scenes at first, as in the beginning of the process I was still unsure which scenes I found the most engaging to illustrate.

1. Adalmina receiving the pearl

The first scene I chose is the opening page of the book. Here Adalmina receives her special gifts from the fairies: the pearl which gives her all the beauty, wisdom and wealth in the world, as well as receiving her other gift: the promise of a pure heart, which she would only access if she loses the pearl. I picked this part because it sets the premise of who Adalmina is. Adalmina, pictured as an infant baby, is showered with gifts and attention, indicating that she is not just a regular child, rather she is someone special, a real princess. The scene also introduces the reader to Adalmina's family, the king and the queen, as well as to two other minor characters, the blue and the red fairy.

2. Adalmina's proud heart

The second scene is where the princess has grown into her teenage years and is now portrayed in a negative light. In the text she is described as proud, mean spirited, greedy, jealous, and arguing with everyone who wouldn't flatter her or do as she wished. This was also a scene that could possibly include many or just one minor character, or the princess could be also drawn alone. I found this an interesting scene, as the picture's emphasis would be on the body language and facial expressions of the character(s).



PICTURE 28. Example of scene 1, Koivu, 1953.



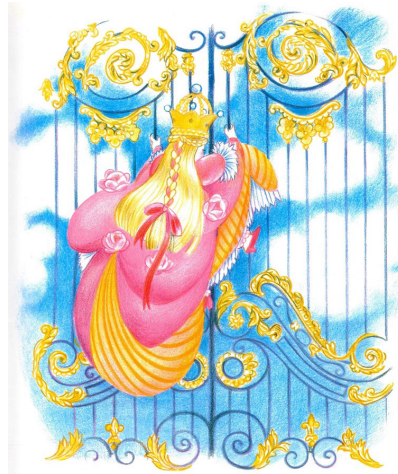
PICTURE 29. Example of scene 3, Lumme, 2004.

3. Adalmina escaping from the castle

The third scene I selected is the part where Adalmina escapes from the castle. I found this an interesting scene to draw as it also features the environment where Adalmina is brought up, the nature surrounding the castle and the castle itself. There is also a lot of activity and movement in this scene as well. She is literally seen as an active character as she is running away from her servants. The tension between getting caught and being free was an appealing subject to me. It also features the princess as the centre of the action, as the scene draws all the attention to her, even with minor characters added. I found that in this scene she would not be portrayed passive, but rather dynamic.

4. Girls trying on the crown

The fourth and final scene I chose is the scene where all the 18-year-old girls are called to the castle to try on Adalmina's crown. This scene features many minor characters, and I found that for this scene it would be relatively easy to include diversity and imagery that isn't necessarily seen in many other fairy tales. Princess Adalmina is not featured in this scene, but for me, it was more about who else could be featured in the book. ●



PICTURE 30. Example of scene 3, Viljamaa-Rissanen.



PICTURE 31. Example of scene 4, Frölander-Ulf, 2011.

3.2 Ideation Process

AFTER CHOOSING THESE four scenes, I followed Sailamaa's (2020) advice: when starting out an illustration process, it would be useful to first start with research, followed by making a large number of quick sketches, then choosing a few to refine, working in black and white before introducing color. I also used the method of the illustrator Tom Froese (2020a) where similarly to Sailamaa, he starts his illustration process by first collecting images to reference, then proceeds to the sketching phase. First drawing from a model and then drawing the same subject from memory. He calls this part 'ideational drawing'. This is where the illustrator uses the image references from their own memory, instead of relying on models, in order to come up with illustrations with their own style. I noticed that this step worked well for me, as it gave me a lot more flexibility to express myself.

In this stage, I made initial sketches using pen and paper. I wasn't sure yet what technique to use, as for me this was more of a brainstorming session and a warming up method. I wasn't really focusing on the character development although I had a vague idea of what Adalmina would look like. Even so, at this point I was still trying out different ways to narrow down the style I wanted to illustrate the story in, as well as coming up with the ideas for the illustration. As Hatva (1993, 134) says the illustrator needs to find the best way to present the work in the given content. This can be symbolic or directly reproducing the text. The picture can be affirmative or tell a story of their own.

I used picture reference to help me with the initial sketches. For example, I sketched a number of different hairstyles of curly and textured hair from picture reference. (Picture 30). I collected images to use as drawing material in Pinterest. Warsta (2020) says how she always uses pictorial references for the characters in *Päiväkoti Heippakamu*, for example by collecting images on Pinterest. She also uses real life references such as her own children.

Ideally I would have liked to use real life drawing reference, as I think it would have benefited my drawing technique and style. As Salisbury (2004, 20) points out drawing images from life allows the illustrator to handle visual information first-hand in their own unique way. ●



PICTURE 32. My initial sketches of different hairstyles of curly hair.

3.3 *Illustration Technique*

AFTER SKETCHING WITH pencil and paper, I decided to use Photoshop, drawing with my Wacom tablet in order to work quicker and also to introduce color to my work. I downloaded a brush set from Adobe's collections, called Kyle T. Webster's Megapack. This set includes different ink brushes, as well as watercolors, gouache, pencils, etc. As I was not very familiar with these brushes, I used some time to just try out how some of the brushes worked and looked like, at the same time trying to find the right style and look for Adalmina. ●

3.4 Character Design

THE FIRST QUESTION I asked myself when I began the character design process was inspired by Bishop (5, 1990): Who is made visible and how? As previously stated, princess Adalmina has often been portrayed as – what I call – a typically Scandinavian princess. That is, she has been pictured with long, blond hair and white, fair skin and blue eyes.

There have been some exceptions to her hair color, for example in the illustrations by Lumme (2006), Kota (1991) Sjöstedt (1956), but throughout, she has always been represented as a white princess.

As I wanted Adalmina to represent someone else than a fair skinned, blonde princess, I made the decision to illustrate her with brown skin and black hair. Why not a princess whose ethnicity is South-East Asian? Or what about an indigenous princess, perhaps a Sámi princess? Or a princess from a Roma background? Surely it is valid to provide representation of many different ethnicities, as these are also minority groups who may not be much represented in Finnish children's books, let alone in Finnish fairy tales. Yet, as I had to choose a single character to illustrate, I decided to illustrate Adalmina loosely based on my best friend from elementary school, who was born in Finland to a family from a diverse background.

I was interested in finding out how other Finnish illustrators had made the choice on 'whom' to illustrate, so I contacted Elina Warsta, an artist who illustrates the

Päiväkoti Heippakamu series. Warsta (2020) explains how the characters in the book Päiväkoti Heippakamu are largely based on the author Veera Salmi's descriptions. Salmi had already thought about the group, the children, their age, a little bit about their background, their names and, for some children, also their cultural background. That is to say, in the case of Päiväkoti Heippakamu, the author had made the choice of how to portray the characters and the illustrator was there to provide the visual representation of such choices.

I also interviewed Johanna Lestelä, the author and illustrator of the Tuikku book series. Lestelä (2020) explains how she based the physical characteristics of Tuikku largely on herself. For example, the hair of Tuikku is inspired by a picture of Lestelä as a child. However, Tuikku's personality was made up. Because Tuikku's character is so personal to Lestelä, she says that to have had someone else illustrate her would have been proven hard to do, as for her, a significant part of the book was the self-drawn characters. This is an example of how the story and illustrations are intertwined with the author, and the choice of whom to illustrate comes from a deeply personal perspective.

As I started sketching the character of Adalmina, as well other characters, I was faced with the task of illustrating characters from different backgrounds. How many times had I illustrated someone out of my own ethnic heritage, me being a white person? I can honestly say, not many. In

my numerous sketch books, I could hardly find any diverse ethnicities, perhaps only a few doodles of on a character with different ethnicities here and there. Why is this so? I think it's a good question to ponder, and to which I don't necessarily have the answer. Still, perhaps as illustrator El Bouamraou (2019) notes – it's not easy to draw something (*or someone*) you are not used to drawing.

I wasn't sure what Adalmina would look like, other than that she would have dark skin and black curly hair, so after looking at some references online, I just started to draw to see what would become of it. In the beginning, I drew Adalmina in many different styles and ages, as in the book she is featured as a baby, a child, a teenager and a young adult.

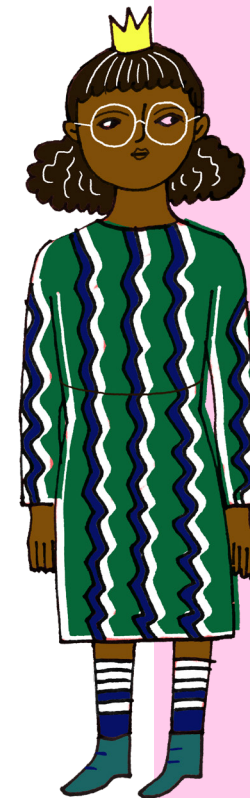
I first illustrated Adalmina as a child. I imagined her as a curious child, enjoying different activities, so I tried to get that across in the illustrations. The style I first came up with was quite different from what I usually draw, but it was refreshing to try out new ways to express myself. I picked a smooth pen brush on Photoshop, one that I had not worked on before, but the result was a little too stagnant for my personal taste.

Next, I drew Adalmina with various facial expressions to convey different emotions. At this point I wasn't focused on getting the character to look a certain way. I just wanted to explore the possibilities of what Adalmina could possibly look like. Often book publishers want to see how

illustrators can vary the character's facial expressions and body language (Sinikumpu 2017, 31). However, as my focus was more on experimenting for the benefit of my progress as an illustrator, I decided not to stick to one definite look.

At one point, I chose to try some watercolor and gouache Photoshop brushes. I liked them as they made the line appear livelier. In the illustrations I also varied Adalmina's age, so in some pictures she is pictured as a child, while in some other pictures she looks older.

I also drew a variety of different looking princesses, thinking of the minor characters as well. I sketched princesses with different hairstyles, skin tones, and body shapes. Some were drawn with more detail and color, while others were drawn with simpler shapes and lines. ●



PICTURE 33.
One of the first character sketches for Adalmina, loosely based on my best friend from elementary school.



PICTURE 34.
Adalmina pictured doing different activities.



PICTURE 35.
Adalmina pictured with different emotions and ages. I was specifically trying to capture negative emotions in her facial expressions.



PICTURE 36.
I wanted to explore what princesses look like to me, so I sketched princesses with different hair styles, body shapes and clothing.

3.5 Inspiration

FOR INSPIRATION I composed a mood board of the illustrators whose style I admired and whose work I wanted to use as examples. As a role model, Mary Blair (1911–1978) stood out to me the most. She worked for Disney as a concept artist on films such as *Cinderella* (1950) and *Alice in Wonderland* (1951). I found that her whimsical, naïve, yet skillful interpretations of scenes and characters, as well as her clever compositions inspired me deeply in this illustration process. Another illustrator who I look up to is Franciszka Themerson (1907–1988), a Polish avant-garde artist who also illustrated children’s books. Her way to illustrate movement and create drama with a strict color palette, yet keeping the illustrations simple, really impressed me. I also appreciate her imagination and bold, somewhat nonsensical style. The third artist I admire is Alexander Girard (1907–1993) who influenced me by his skillful use of shapes and form, which was often inspired by folk art. The last illustrator I look up to is Bethan Woollvin, as she can create a variety of emotion in her illustration using only a few strokes. I also appreciate her simple, yet fun illustration style. ●



PICTURE 37.
Mary Blair's concept art for *Alice in Wonderland*.



PICTURE 39.
Franciszka Themerson's quirky illustrations.



PICTURE 38.
Alexander Girard's portrait of girls.



PICTURE 40.
Bethan Woollvin's interpretation of the Little Red Riding Hood.

3.6 *From Sketches to Finished Work*

AFTER I HAD sketched numerous pages it was time to work on the final illustrations. I chose three of the four scenes, leaving out the scene where Adalmina is portrayed as selfish. By this stage I had already drawn a lot of different compositions by hand, as well as characters using the computer, but I didn't know how to make these two techniques work together. Drawing by hand is generally an easier technique for me and I feel that I produce better work simply drawing on paper, as I find that my lines can flow easily and freely. Using a Wacom drawing tablet I found that it had some limitations, such as lagging problems as well as touch pad issues. Yet, as working on the computer was faster, I decided to combine the two. First I scanned some of my paper sketches and then I simply started illustrating the scenes for the story.

I had already thought of the overall concept for each scene, using these three steps by Froese (2020b) to compose a picture:

1. *Content:*
what is the subject matter of the picture
2. *Composition:*
how is it arranged
3. *Concept:*
what is the intention of the message

Scene 1

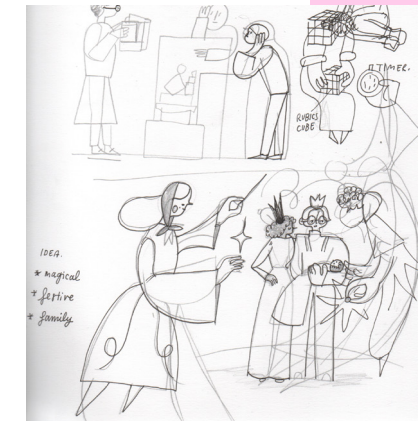
For the first scene, I interpreted the atmosphere of the scene to be magical, festive and ceremonial. Adalmina as a baby receives special gifts from the fairies. The concept of the illustration is to celebrate the birth of a child. When I thought of a baby's christening, I thought of spring. Spring being associated with new beginnings, birth and new life. Thus I wanted to add elements of spring, such as flowers, to the illustration.

In this illustration the reader gets to learn more about Adalmina's background. I wanted to tell the reader through the image that Adalmina is born to a mixed race family, with a black mother and a white father. I thought it would be important for the reader to see the family in the illustration, as Mona Eid, interviewed by Koljonen (2018), mentions how usually immigrants and people of color are positioned as outsiders in Finnish children's books. That is, they are thought to have been born outside of Finland, yet this does not resonate with Finnish children of color.

As for composition, I tried out different perspectives. Exploring what the picture would look like if the focus of the image was on the pearl, but this took too much focus away from the characters. Another perspective I came up with was the family centered in the picture and the fairies surrounding the family. From this idea I started experimenting with the composition of the two fairies as mirror images, eventually coming up with a composition of them framing the family.



PICTURE 41. Sketches of the first scene.



PICTURE 42. Finding the composition of the illustration.

Scene 2

For scene 2 I pictured Adalmina as independent, adventurous, and rebellious. In the text she is described as angry, but I wanted to try to capture –what I thought would be– her side of the story: she has been locked in a castle for years and she has had enough, so she finally breaks free and runs away to the great unknown.

I chose this part of the story particularly because in this scene Adalmina is not pictured as a passive figure, rather she is at the center of the action. Nikolajeva and Scott 2006, 83 explain how *“the central position in a page emphasises the character’s central role in the story. It also conveys a young child’s “centralisation” (Piaget) of himself.”*

For the composition of the illustration I wanted it to include drama and movement. In order to picture movement, I drew Adalmina running. I pictured her to be far away from her house, escaped and free. She is positioned in the front, while everything else, the castle, the servants, her old surroundings, are located in the back – or figuratively speaking, in the past. I placed her in the right corner, as if she is running out of the image, a few steps away from the unknown.



PICTURE 43. Initial sketches of the second scene.



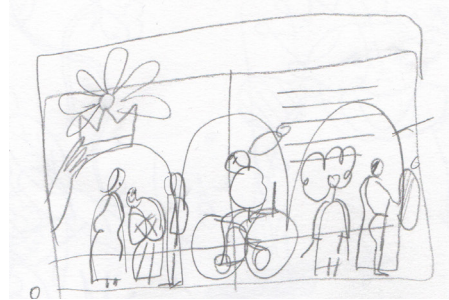
PICTURE 44. Composing the second scene on Photoshop.

Scene 3

For me, this scene was all about anticipation, excitement and diversity as the scene depicts young women who are gathered in the castle to try on Adalmina's crown. As this illustration does not include Adalmina, I wanted the primary character to be someone that is not often highlighted in fairy tales. Again, thinking about *who* is featured in children's picture books as the center of attention. Nikolajeva & Scott (83,2006) discuss how in illustrations spatial relationships are important, as the size and position of characters may display the attitude towards one another revealing their psychological relationship and relative status.

I chose to draw the main character in a wheelchair. Although my illustration ended up highly stylized, I wanted to draw an electric wheelchair, as I personally know disabled people who use electric wheelchairs, yet I have rarely seen them in illustrations.

In the beginning I drew very linear scenes, with girls literally standing in line, but eventually I started playing around with composition and space to create a more dynamic picture. I pictured the main character set in front, while everybody else is behind her, looking at her. I played with the scale of the audience, to create hierarchy amongst the main character and minor characters. ●



PICTURE 45. Sketches of the third scene.



PICTURES 46 & 47. First sketch of scene three on Photoshop (above). Finding the idea and composition of the scene (below).



Kaikki tytöt kiirehtivät tieteen heti kuninkaan maille. Ja ne, jotka olivat nuorempia tai vanhempia kuin kahdeksantoista vuotta, teeskentelevät unhoitaneensa määrätyn ja kiirehtivät paikalle samoin joukoin. Oli kausi kerskipäivi ja ainakin kahat tyttöä seosä jätissä jonoissa onneen koettamassa. Aina varhaisesta aamusta myöhäiseen illaan kultakruuni väkeli pidättä pähkinä kaikkien sovitettavaksi, mutta ei sopinut kenellekään.

3.7 Color

FOR THE SKETCHING phase I mostly worked in black and white. After I had an idea of what the illustrations would look like, I needed to add color to them. Introducing color was a challenge, as I didn't exactly know where to start. In my work process, I usually just pick colors which I feel would suit the picture and its mood, but this time I wanted to be more systematic about it.

To make the decision easier for me, for color reference I used a masking tape sticker set I had at home. This set includes 27 different solid color sheets. I picked some colors I thought I would need in the illustrations. As I had two scenes that were placed in nature, I first picked some greens, as well as some browns for skin hues. Inspired by Mary Blair's use of pinks and oranges, I picked some of those colors as well. I then wanted to add purples to compliment the green, as well as yellows and reds for color pops.

As I wanted the illustrations to have vivid and joyful colors, I adjusted the saturation of the color sheets on Photoshop after scanning.

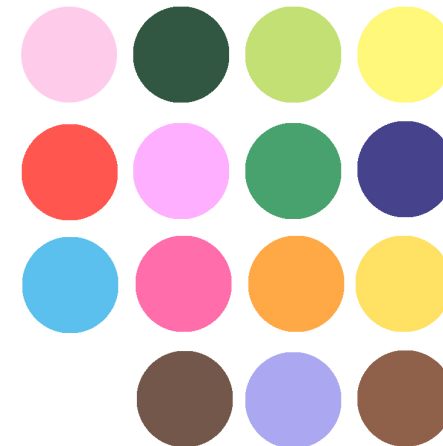
I picked 18 colors at first, but narrowed it down to 15 in total. In each illustration I used about nine colors from the color palette. ●



PICTURE 48.
Scanned masking tape sheets.



PICTURE 49.
Initial color palette featuring 18 colors.

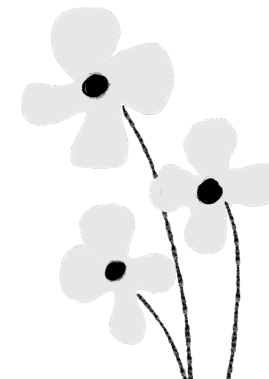


PICTURE 50.
Final selection of 15 colors.

4 *Final work*

4.1 *Final Work*

IN THE FOLLOWING pages I introduce the three final illustrations I created for the story of Adalmina's pearl. They are presented in chronological order. The pages are spreads and the text layout is by me.



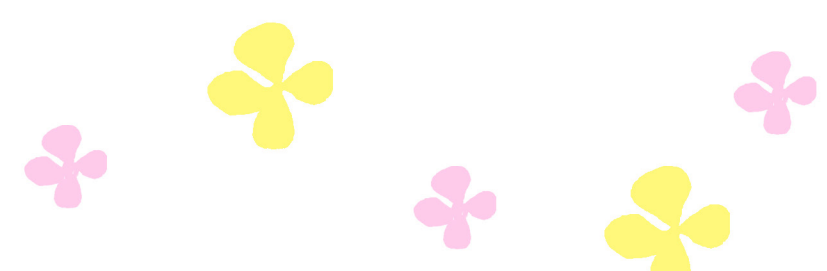



Kun prinsessa Adalmiina kastettiin, kummeiksi oli kutsuttu kaksi haltiaa, punainen ja sininen. Kummilahjaksi punainen antoi hänelle suuren aidon helmen, ja sen mukana seurasi vielä kolme oivallista lahjaa.

– Niin kauan kuin Adalmiina kantaa helmeä, tulee hänestä päivä päivältä kauniimpi, rikkaampi ja viisaampi. Mutta jos hän kadottaa helmen, hän menettää auttamattomasti nämä lahjat.

Sininen haltijatar antoi vielä yhden lahjan, mutta ainoastaan yhdellä ehdolla:

– Jos hän hukkaa helmensä ja kauneutensa, rikkautensa ja viisautensa, hän saa minulta korvaukseksi neljännen lahjan, ja se on nöyrä sydän.



A colorful illustration of a princess with dark skin, wearing a purple dress with white vertical stripes and a yellow crown with a blue gem. She is walking away from a castle on a pink hill. The castle is yellow with red roofs and a red flag. A red fence surrounds the castle, and a blue path leads to it. The background features rolling hills in shades of pink, blue, and green, with various trees and plants. The princess is walking on a dark green hill in the foreground, looking back over her shoulder.

Kun prinsessa oli viisitoista vuotta vanha, hän lähti eräänä päivänä kävelylle kuninkaan tiluksille. Kun hän pääsi portille ja halusi ulos puistoon, portti oli lukittu eikä kukaan uskaltanut uhmata kuninkaan ahkeraa käskyä ja avata sitä. Palvelijat kieltäytyivät ensimmäisen kerran tottelemasta prinsessan käskyä. Silloin hän suuttui ja hänen kauneutensa päivänpaiste synkeni. Hän juoksi uskollisia palvelijoitaan pakoon ja kiipesi portin yliste. Ja kun palvelijat seurasivat häntä, hän juoksi aina vain pitemmälle puistoon, kunnes vihreiden puiden lomassa ei enää näkynyt yhtään palvelijaa.



Oli kaunis kesäpäivä ja ainakin tuhat tyttöä
seisoi pitkissä jonoissa onneaan koettamassa.
Aina varhaisesta aamusta myöhäiseen iltaan
kultakruunu vaelsi päästä päähän kaikkien
sovitettavaksi, mutta ei sopinut kenellekkään.



5 Conclusion

5.1 Conclusion

THROUGH MY RESEARCH I found that most of the Finnish picture books that feature multiculturalism were about everyday life in Finland, for example set in daycare or at home. It is the everyday life that brings about the chances to see and discover the diversity in Finland. Like Pesonen (2018) says:

“These books include representations of everyday life that can challenge but also change how ‘normal Finland’, as well as ‘normal Finns’, are understood. Though their subtle approach the traditional, even fixed understandings of social categories – such as white Finnishness – are undone”.

The books I analyzed didn't feature any difficult subjects, such as discrimination, neither did I find any traces of problem realism, which was a popular feature in children's books in the 1970s. Heikkilä-Halttunen (2020) mentions that it is significant that picture books at this current time don't contain bullying or racism related to skin color or cultural background.

While I found a few examples of multicultural characters in Finnish fairy tale books, I wasn't able to find a protagonist who would represent a multicultural Finnish person. However, Mander illustrated a variety of diverse characters in her Princess book, as did Sainio in Mermaids – The Octopus's birthday. Both illustrators, in my opinion, gave the characters their own personality by adding small details that made them stand out in subtle ways, for example in dress, hairstyle

or overall style, as well as their roles in the books.

Multiculturalism in Finnish picture books is becoming more wide spread, as recently publishing houses are rising to the occasion. For example, Otava will be publishing nine children's books this year, 2020, in which the main character isn't white. These include foreign as well as domestic titles. (Juusti, 2020.) That being said, there is still space for many Finnish children's picture books featuring diverse children and characters, especially when it comes to the main characters of the book.

As I focused solely on Finnish children's picture books, I didn't explore the internet or the digital world further. For future reference it would be interesting to see, for example, how multiculturalism is represented in Finnish digital platforms aimed at children, particularly in illustrations.

As for the illustrating process, I found I had some technical challenges as I was not very familiar with drawing with Photoshop and a Wacom tablet. I am still searching a balance between using traditional techniques and the computer, as both have their advantages. I feel like I lost some of my flowy lines as I worked on the computer, but I gained a lot by working quicker. Nevertheless, I am happy with the end result as I did manage to draw the images in my own style and therefore make Adalmina's world appear more

vibrant and colorful compared to the older versions. In addition, the diverse cast of characters makes the age-old story more relevant in today's Finland.

The ideation process was rewarding and I became familiar with methods that I will also use in the future. Analyzing the illustrations was fruitful and it helped me to ponder who is seen and how in children's book illustrations.

It is important to note, that I was only able to scratch the surface, and look at this broad and complicated subject somewhat superficially from a personal point of view as an illustrator. Nevertheless, I think it was important to start from somewhere and be able to share the process and all the thoughts and questions, that came about when attempting to grasp what an illustrator can, and perhaps should, think about when illustrating multicultural content in Finnish picture books. ●

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Picture 34. Ristikankare, Z. 2020. Author's work, unpublished.

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Picture 41. Ristikankare, Z. 2020. Author's work, unpublished.

Picture 42. Ristikankare, Z. 2020. Author's work, unpublished.

Picture 43. Ristikankare, Z. 2020. Author's work, unpublished.

Picture 44. Ristikankare, Z. 2020. Author's work, unpublished.

Picture 45. Ristikankare, Z. 2020. Author's work, unpublished.

Picture 46. Ristikankare, Z. 2020. Author's work, unpublished.

Picture 47. Ristikankare, Z. 2020. Author's work, unpublished.

Picture 48. Ristikankare, Z. 2020. Author's work, unpublished.

Picture 49. Ristikankare, Z. 2020. Author's work, unpublished.

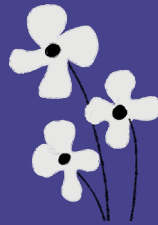
Picture 50. Ristikankare, Z. 2020. Author's work, unpublished.

Endnotes

Original book titles in Finnish. All translations of titles featured in the text are by the author.

- 1 *Suomen lasten iltasatuja*
- 2 *Adalmiinan helmi*
- 3 *Suuri kaunis maailma*
- 4 *Iloiset hottentotit*
- 5 *Kultainen Aapinen*
- 6 *Tomin uusi paita*
- 7 *Jason muuttaa maasta*
- 8 *Mitä sait säkkiisi, Yökettu?*
- 9 *Minne matka, Yökettu?*
- 10 *Päiväkoti Heippakamu, Isabella ja tuikkiva tyttö*
- 11 *Kautokeinin lapset*
- 12 *Tyttö, joka muuttui Kultaiseksi Koskeloksi*
- 13 *Valkoinen kivi*
- 14 *Onni-pojan talviseikkailu*
- 15 *Luumunkukka ja Lohikäärme*
- 16 *Älä narraa, Emma!*
- 17 *Päiväkoti Heippakamu*
- 18 *Pablo ja Heiluvat hampaat*
- 19 *Tuikun tärkeä tehtävä*
- 20 *Tuikku ja pimeän mörkö*
- 21 *Onni-poika saa uuden ystävän*
- 22 *Prinsessakirja*
- 23 *Merenneidot –Mustekalan Syntymäpäivä*





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