

CHAPTER «HISTORY OF ART»

MODERN UKRAINIAN CHILDREN'S EDITIONS 2000–2010: IN GRAPHIC, ILLUSTRATIVE DESIGN OF GRADUATES LVIV NATIONAL ACADEMY OF ARTS

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Abstract. The article analyzes the experience of some illustrators, graduates of the Lviv National Academy of Arts, whose creative program has developed since the beginning of the XXI century. There are common features of professional criteria of artists working on publishing projects for children: general approaches to solving the system «author – text – vision», stylistics, metaphorical and plastic imagery, interpretation of elements of ethnic tradition and modern design technologies. The aim of the article is to analyze the conceptual approaches of a group of modern illustrators of children's publications, which were formed in a common educational environment – in LNAM. The rich factual material examines the multiplicity of authorial approaches to the interpretation of classical literary forms or innovations in different versions of the aesthetics of modern book graphics. Graduates of the Department of Graphic Design, as well as other departments of LNAM, cooperate with various publishers, including «Kamenyar», «Apriori», «Old Lion Publishing House», «Svichado» and «Svit», implementing original formal ideas. The relevance of the article is that for the first time the typology of the basic principles of solving spatial illustration complexes, which belong to the characteristic features of Lviv academic professional art education features of decorative interpretation of plastic form and appeal

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to folk tradition. In addition, examples of other ways of compositional organization of sheets with illustrations of children's publications are considered. The most interesting representatives of such aesthetics with the so-called «associative chains» are Romana Romanyshyn and Andriy Lesiv, who work in the family creative workshop «Agrafka». Relevance of the article is that for the first time a typology of the basic principles of solving spatial illustration complexes, which belong to the characteristic features of the Lviv academic professional art education features of decorative interpretation of plastic form and appeal to folk tradition. In addition, examples of other ways of compositional organization of sheets with illustrations of children's publications are considered. The object of research is the graphics of children's publications of Ukrainian publishers that specialize in publishing books for children. For the first time, the creative work of these artists is analyzed: illustration, decoration, created by means of computer graphics. Children's books of publishing houses: «Kamenyar», «Apriori», «Old Lion Publishing House», «Svichado» and «Svit». The decoration and design of the whole book is studied. The subject of the research is figurative and expressive means of illustrators of Ukrainian children's publications of 2000–2010. The methodological basis is the historical and cultural consideration, the stage of development of publishing and printing, material equipment and software, which served as a tool for creating illustrations, design of children's publications of the time. Comparative method, finding an analogy in the artistic and technical execution of illustrations, children's book design. The method of analogy, analysis and synthesis is applied. The article analyzes the experience of some modern illustrators, graduates of the Lviv National Academy of Arts, from the beginning of the XXI century (2000–2010). The common features of professional criteria of artists working on publishing projects for children are noted: general approaches to solving the system «author – text – vision». Stylistics, metaphorical and plastic imagery, interpretation of elements of ethnic tradition and modern design technologies are traced. For the first time in book design, new features of computer technology have been tested, and the word «book design» is often used.

1. Introduction

Lviv National Academy of Arts (LNAM) is a Lviv art educational institution for the training of specialists in the applied arts. Tradition and experience of artists of the University's predecessors, it is worth noting illustrators, book designers and periodicals for children: Sofia Karaffa-Korbut, Ivan Ostafiychuk, Zenovia Yuskiv, Lubomyr Medvid, they have become a good artistic basis for the younger generation. In turn, the younger generation is absorbing new trends of the postmodern era, testing various kinds of artistic and technical performance, increasingly taking into account the wishes of society. We can talk about a close relationship – artist – publisher – reader. A new and unpredictable philosophical thought in the expression of their ideas – the concept of a new children's book. Consider the creative work of contemporary artists: Maryana Kachmar (Flyak), Khrystyna Reynarovych, Anastasia Stefurak, Andriy Lesiv and Romana Romanyshyn (Creative Tandem «Agrafka»). Illustrative artists who collaborate with modern publishers and offer them bold graphic designs of works by Ukrainian and foreign writers. Author's innovative graphic solutions of covers, covers of the edition. Artists are bold in their vision of the book as a whole, the design of the book can be changed to a non-classical design, or the illustration will be created beyond the usual format of design [1].

The general tendencies in drawings will be traced, when often the image is decorative plane, there is an ornament and a decor. Graphic solution of illustrations found in Easter painting, icon painting, weaving and painting of ceramics, enamels. Artists who imitate the decoration of things and everyday life of decorative and applied use.

There are conceptual approaches of modern illustrators of children's publications, which were formed in the general educational environment – in LNAM. The plurality of authorial approaches in the interpretation of classical literary forms or innovations in different versions of the aesthetics of modern book graphics will be considered. Graduates of the Department of Graphic Design and other departments of LNAM, cooperate with various publishers, including: «Kamenyar», «Apriori», «Old Lion Publishing House», «Svichado», «Svit», implement original formal ideas.

2. Review and research topics of modern book design of children's literature in Ukraine in the XX–XXI centuries

«Visual art from avant-garde shifts to the latest trends: Development of visual art of Ukraine in the XX–XXI century» V. Sidorenko [2]. «For the first time in domestic art history, the publication comprehensively considers the path taken by visual art during the XX – early XXI century» [2]. The author M. Slavova researches a children's book, asks a rhetorical question about the development of modern publications for children in socio-cultural status [3, p. 38–39]. Roman Yatsiv in the article «Modern Accident of Artistic Lviv. Fine Arts» traced and analyzed the latest incarnations reflected in the graphics [4, p. 10–11].

O. Melnyk in the article «Computer graphics in modern book illustration: problems of technique and style» explored modern book illustration and features of its implementation using computer graphics, considered the technical features of working with computer graphics, with emphasis on the current trend of non-photorealistic visualization in the illustration and search for a unique author's language [5, p. 157–161].

Maryna Tokar in her dissertation «Images of Heroes of Ukrainian Children's Literature in the book illustration of the second half of the XX – early XXI century» [6] explores the features of images of heroes of Ukrainian children's literature created in children's illustrated books by means of fine arts. The work aimed to investigate their representations, which took place under the influence of socio-cultural changes of the second half of the XX – early XXI century and characterize the development of national culture. The author considered the Ukrainian children's book graphics of this period on the visual material of the book: page illustrations, screensavers, letters, endings, in particular, analyzed the covers of children's books. M. Tokar is also the author of the article «Artistic representation of the image of literary heroes of children's books of the 2000s–2010s» [7]. «Evolution of development and current state of publishing literature for children and youth in Ukraine in the period of independence» [8].

L. Burdonos analyzes the formation of book publishing for children and adolescents in Ukraine, in particular: typology, circulation and quality of book publishing for 30 years of independence. In this vein, O. Papush in his research work «Narrative of children's literature: the specifics of artistic

discourse» [9] emphasizes the analysis of the concept of children's books and proposed his definition of «children's literature».

The author touches on issues, namely: artistic taste, aesthetics of the word and the publication as a whole. Developing the topic of modern book publishing in Ukraine, T. Galamaga raises the rhetorical question «What is published for children in Ukraine» [10]. The author offers a critical, research consideration of selective illustration, decoration of children's books.

3. Illustrators (LNAME) and children's book editions, 2000–2010

At the beginning of the 2000s, the installation of computer graphics and technical and stylistic capabilities of the software continued (it was updated quite quickly, the software itself was changed). Artists have used computer graphics in illustration and book design. A new type of technical and stylistic solution of illustrations, design becomes possible since the development and improvement of material and technical equipment, excellent previous models of graphic solutions of easel and painted methods. With the active introduction of computers and related software, the technical and stylistic way of illustrating, designing and designing a publication is changing.

Computer graphics involves the use of specially designed programs, such as: Corel Draw, Illustrator, Corel Painter, Art Rage, etc. plus the use of a graphics tablet. A characteristic feature of computer graphics is that: the drawing is made in whole or in part by means of software, materialized printed in the circulation of the publication. As a technique, it can «imitate» the above-mentioned, as well as, from the skills and experience of the artist himself – he can create a new figurative-plastic, different from the previous, form of illustration.

Contemporary artists of the younger generation, graduates of LNAME, include: Mariana Kachmar (Flack), Christina Reynarovich, Anastasia Stefurak, Andrew Lesiv and Roman Romanishin (Creative tandem «Agrafka») Graphic artists and modern naming as designers work with and private, design works by Ukrainian and foreign authors. They equally feel the plastic form of illustration and text on paper, skillfully create a composition of covers, covers. The created decorative-plane drawings are filled with gradient fills, painted ornaments and decor. Until now, such an illustrative, artistic solution has not been used in the design of publications,

at the stage of creating a book, for publishing preparation, which became possible only with the spread of computer graphics.

Mariana Kachmar (Flack), a graduate of LNAM, Faculty of Fine Arts and Restoration, Department of Sacred Art (2006). The artist is closely connected with the design of children's periodicals. Mariana Flack is working on icons – in the style of execution we trace the character present in the illustration. She is the main artist of children's magazines «Angelyatko», «Angelyatkova Nauka» and a leading illustrator of the Lviv publishing house «Svichado», the magazine «Zernyatko». The artist creates illustrations in vector and raster graphics programs. Designs children's works by contemporary Ukrainian and foreign authors. The image is addressed to young readers of preschool age. He is working on the design of the magazines «Angel» and «Angel Science». The artist wrote children's books by contemporary Ukrainian writers, in particular: Oksana Myronovych «Poems for Girls and Boys» (Illustration 1), Bohdan Stelmakh's «Christian Alphabet» (Il. 2). The illustrations are without excessive decorativism or ornament. The artist drew attention to the facial features and behavior of the characters. Relative to the basic proportions of the body made large the heads of children and animals. The portraits of the protagonists of stories, poems and fairy tales are clearly interpreted. There is a pastel color scheme and delicately applied calligraphic line in the outline of the drawing. Mariana Flack made good use of computer graphics in creating an illustrative series, clearly taking into account the peculiarities of the readership and children's perception of drawings.

The artist M. Flack created incomparable illustrations that are original and recognizable author's examples. They reflect the trends and needs of the time in search of something new, rethought – something new that can interest children. Regarding her experience of illustration, the artist herself shares: – «Books with luxurious colorful illustrations accompany me since childhood. I do not give them to anyone. Sometimes I come across a book at home that I read as a child, and there are so many memories related to the book, and the texts, and my own fantasies, and travel to the center of Lviv, which was then more fabulous than real for me. city... because I was born here and lived in the center for the first 13 years of my life. Books with gorgeous colorful illustrations have accompanied me since childhood. I do not give them to anyone. Sometimes I come across

a book at home that I read as a child, and there are so many memories related to the book, and the texts, and my own fantasies, and travel to the center of Lviv, which was then more fabulous than real for me. city... because I was born here and lived in the center for the first 13 years of my life. Who knows – maybe it's thanks to these books that I now write and openly admire the wonderful illustrations. And who created them? It's a shame that until recently I couldn't name five modern Ukrainian illustrators. And there are so many of them, talented, hardworking and unique. They are not often written about and not talked about anymore. And they work, live and create next to us. And so – to somehow explore this topic, I went in search of them – on foot and by car, the Internet and trails trodden by friends. She asked those she found personally about life and work, made friends with many, and found information about others on the World Wide Web. I know there are other talented illustrators nearby, but I'm not familiar with them yet. But the time will come and they will also become my friends. If not real, then at least virtual. And I will tell you about them» [11]. And as the artist herself noted: – «Children's illustration is by no means on the margins of art. And although it is not written about, it is not systematized by style, it is not researched, it is and remains one of the brightest types of art» [12].

Another artist, Khrystyna Reynarovych, a graduate of LNAM, fruitfully collaborates with publishing houses: Svichado, Svit, and Kamenyar. He performs his illustrations in raster graphics programs. The artist is meticulous about the details in the artistic style of drawings. Individual segments of the composition are solved by one ornament, decor, and the next – by other variants of drawing. It is worth noting the ornament and decor, the artist developed in raster graphics, software, original author's. Variability in the application of these methods is an intuitive artistic thing. The artist mostly designs children's books of primary school age. Skillful drawing, composition, color and tonal solution, the use of graphic programs – as a result, these means the artist creates perfect reversible, page illustrations. Achieves the desired results – without losing in the details of gently crafted characters. In addition to the illustration itself, the artist also resorted to layout, page design, cover or the whole edition (Il. 3). Khrystyna Reynarovych is an artist-technologist, author of original drawings and designer and editor of printed products at the same time.

Anastasia Stefurak, from the age of seven she was engaged in art circles, studied at the Ivano-Frankivsk DHS them. O. Sorokhteya, a graduate of LNAM (2013), the diploma project was a series of illustrations to the book «Ukrainian proverbs» He currently works as a graphic designer in a design studio and collaborates with the «Old Lion Publishing House». Works in computer graphics and collage techniques. Successfully combining computer capabilities and manual authoring techniques. The artist is impressed by the direction of «magical realism» in literature and fine arts. Among the books of the «Old Lion» by the artist are: «Relentless Katie» (II. 4), «Relentless Katie at school» Susan Coolidge, «Proverbs Ukrainian» [13]. The created illustrations are pastel colors, flat, full of lightness and tenderness in the stylization of the protagonists, without excessive ornamental or decorative ornaments. A certain iconicity of images in the nature of the drawing, in the colors of the drawings. The author's solution is the most successful in the combination of collage created by means of computer graphics. In general, illustrations evoke positive emotions and ease of perception.

The creative workshop «Agrafka» is Romana Romanyshyn and Andriy Lesiv. Creative tandem of two artists, LNAM graduates who live and work in Lviv. They embody their ideas in the author's books, in the free execution of illustrations [14]. Romana Romanyshyn, studied at the Lviv State College of Decorative and Applied Arts named after I. Trush, Department of Painting (1999–2003), studied at the Lviv National Academy of Arts, Department of Art Glass (2003–2009). Andriy Lesiv, studied at the Lviv State College of Decorative and Applied Arts named after I. Trush, Department of Restoration of Works of Art (1999–2003); graduate of LNAM, Department of Restoration of Works of Art (2003–2009). Romana Romanyshyn and Andriy Lesiv from the «Agrafka» creative studio immediately perceive the text as a composition of elements. «The first stage of working with the text is acquaintance with large compositional planes: the main characters, geography of actions, historical references, etc. are written out. All subsequent stages involve the search for details, hidden content, interesting fragments, the rhythm of the text is studied. The first thing we do is always print the text and sketch a lot on these sheets, emphasize interesting moments, words that can be touched, build associative chains. While illustrating the book, the artist is a co-author of the story. Very interesting are the episodes of departure from the text, his own visions, which the artist reads «between the lines» [14].

A characteristic feature of the graphic embodiment of both artists «Agrafka» is: in their ideological, conceptual solution of illustration, in artistic interpretation, the ideas are not similar to others. An unusual combination of computer graphics and collage techniques using the texture and texture of different materials and planes created with the help of graphics programs and the method of manual execution. Part of the drawing is performed in vector and raster programs, and the other is processed by ink and pen and pre-cut embossing, applications of various improvised materials, mainly fabrics. (Il. 5). The style of pictorial material can be traced in the artistic currents of expressionism or postmodernism. As well as certain analogues of books can be found in modern book publishing in Western Europe. In addition to illustrative material, interesting and dynamically composed decoration. The location of the text column, the choice of typeface typesetting is consonant with the nature of the drawings. Despite the originality and unusualness of the author's books, there are small shortcomings, if you look strictly at the standards and norms. From the point of view of a book for a child, in children's publications: individual protagonists are difficult to recognize characters, and the main text present is accidental rather than line type – as modified or stylized, which slows down reading.

In the opinion of Romana and Andriy from the «Agrafka» creative studio, the illustration must convey the meaning, but in an original way, without literal and overly detailed retellings. «Again, referring to the example of» Gloves»: at the beginning and end of the book, the grandfather is not interpreted literally by an old gray-haired man in a sweatshirt, and only his legs are depicted – the reader's imagination paints the figure itself (Il. 5). Every text, no matter how detailed and informative, always leaves the reader with many unanswered questions, and the illustrator should try to answer at least some of them. As a child, reading «Glove», I always did not understand: how so many animals fit in it? Therefore, we decided to answer this question by drawing the already mentioned «architectural» plan of the glove and its inhabitants. Of course, when you draw such a plan, you come up with associations with ZhEK, redevelopment and house book, the idea of which we used in the illustrations» [14].

«It is common practice for artists to use other literary sources while working, in addition to the work they illustrate. «It broadens the horizons

of associations and visions. – Roman and Andriy from the «Agrafka» creative workshop explain. – In this case, the illustrations can be even more figurative than the text itself. But they are also illustrations to tell what is hidden behind the plane of the text» [14].

Participation, awards and exchange of experience in regional, national and international competitions, forums and exhibitions have become significant for Agrafka artists. Good cultural environment of the modern book market of Ukraine and Western Europe. Possibility of creative searches and unusual authorial embodiments of approaches in illustration, design and design of «Agrafka» books. In general, the original author's and recognizable books of the «Agrafka» creative workshop are illustrated. Artists, in addition to printing books, make versions of the book by hand – the so-called artbooks. Successful creative tandem, workshop, participants of personal and collective exhibitions, awarded many grants and awards.

4. Conclusions

The article analyzes the experience of some modern illustrators, graduates of the Lviv National Academy of Arts, from the beginning of the XXI century. The common features of the professional criteria of artists working on publishing projects for children's audiences are noted: general approaches to solving the system «author – text – vision». Stylistics, metaphorical and plastic imagery, interpretation of elements of ethnic tradition and modern design technologies are traced. For the first time in book design, new features of computer technology have been tested, and the word «book design» is often used. With the active introduction of computers and the spread of appropriate graphics software, the style and methodology of the principle of creation of illustrations, decoration and design of children's publications have changed.

Artists have chosen to use computer graphics as a new type of graphics and logistics. Artists in their search for creative self-expression «destroy» the established norms, rules and regulations, violating them, they offer their options, examples of technical and stylistic performance of the image. The artistic and stylistic language of illustrations is analyzed, we noticed: the expressed author's drawing, individual stylization of the main characters; bright color solution; actively used hyperbolization (exaggeration) of the proportions of the protagonists; vector and raster graphics are pastel tones

with soft transitions to ornamental and decorative filling, collage is used in combination of author's graphics with computer graphics.

The result of the study, the artist remains the author or director of the design of children's publications. We can talk about a close relationship – artist – publisher – reader. Illustrative material meets the needs of modern conditions of book publishing and the interests of children of preschool and primary school age. A new and unpredictable philosophical thought in the expression of their ideas – the concept of a new children's book. The modern book market shows a high ratio of various literature and periodicals for children, which in turn creates competition and crystallizes a high culture of design.

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Illustration 1. Myronovych Oksana «Poems for girls and boys»¹



Illustration 2. Bohdan Stelmakh «Christian alphabet»²

¹ Available at: https://svichado.com/vydannya_dlya_molodi_i_ditey/doschkilna/virshiki-dlya-divchatok-i-hlop%CA%BCyat (06.01.2022).

² Available at: <https://www.yakaboo.ua/ua/hristijans-ka-abetka.html> (06.01.2022).



Illustration 3. Shining star above the nativity scene. Christmas crafts³



Illustration 4. Susan Coolidge «What Katy did»⁴

³ Available at: https://svichado.com/vydannya_dlya_molodi_i_ditey/molodshchyj_schilnyj_vik/nad-vertepam-zvizda-yasna--rizdvyani-samorobki (06.01.2022).

⁴ Available at: https://www.yakaboo.ua/ua/nevgamovna-kejti.html#media_popup_photos (06.01.2022).

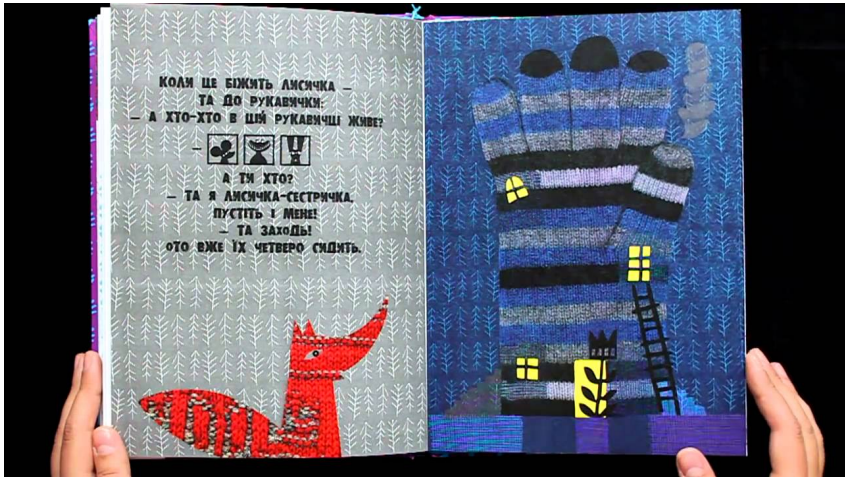


Illustration 5. Art Studio Agrafka. The Mitten⁵

⁵ Available at: <https://www.youtube.com/watch?v=bbjBB4EtW1w> (06.01.2022).