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## STYLISTIC AND CONSTRUCTIONAL SOLUTIONS IN BOOK SERIES DESIGN "FAIRY TALES FROM AROUND THE WORLD" OF THE NATIONAL CHILDREN'S LITERATURE PUBLISHING HOUSE "VESELKA"

**Aim:** to analyze the stylistic and constructive features of the design of the books in the series "Fairy Tales from Around the World" by the publishing house "Veselka", to trace the sequence of the publishing project and the role of the designer and art-designer in it.

**Methodology.** Historical and comparative methods, as well as art history methods of image and stylistic and formal analysis have been used in the research.

**Results.** The artistic approaches to the creation of 25 books of the series "Fairy Tales from Around the World" (1978–2016) have been analyzed, the stages of creating the book design of this series have been studied with the help interview of the main artist of the publishing house "Veselka" (1975–2015), national artist of Ukraine M. Pshinka; the image and stylistic features of this series design have been revealed, which allowed synthesizing the verbal, figurative and architectonic levels of books, ensured the integrity of the book as an artistic object, contributed to the emotional and aesthetic expressiveness of illustrations.

**Scientific novelty.** The image and stylistic features of the decoration of the series "Fairy Tales from Around the World", founded in 1978 by the National Children's Literature Publishing House "Veselka", have been analyzed for the first time. The analysis of the books' design in this series as a synthesis of text, illustrations, and layout design has been presented. The sequence of the artistic and production process and the designer's role in achieving the synergy of visual and verbal images has been traced. The constructive elements of the layout have been analyzed and introduced to ensure the serial stylistic unity of the books, which illustrations were made by different artists, keeping their own bright individual style.

**Practical significance.** The study allowed analyzing the design features of the layout, which due to the creative approach of designers and collaboration with leading Ukrainian illustrators ensured the continued popularity of the books "Fairy Tales from Around the World" among several generations of young readers, success and awards at numerous international and national competitions over four decades. The construction and serial elements of the layout design, which provided the stylistic unity and recognizability of all books of the series, have been described. The results of the research can be used for further study of the traditions of the art school of illustration and design of Ukrainian books, and also serve as theoretical and visual material in the educational process specializing in "graphic design".

**Key words:** design; children's book; layout; illustration; stylistic decisions; series "Fairy Tales from Around the World"; National Children's Literature Publishing House "Veselka".

**Introduction.** Among the nearly five dozen series of books published by the National Children's Literature Publishing House "Veselka", the books of the "Fairy Tales from Around the World" series have gained the highest awards at international and national competitions and exhibitions. Since 1978, twenty-five original editions and dozens of reprints have been published. The success of this publishing project, which was led and designed by the leading artist of the publishing house Mykola Pshinka, is in the

advantageous, slender, and careful architectonics of the layout, where all components are harmoniously combined: font design, text blocks, decorative elements, plot illustrations made by talented Ukrainian artists in various stylistic manners and graphic techniques. The head of the project involved leading Ukrainian artists with a bright individual style to the implementation of the multi-volume serial project, and set them the main task – to feel and reproduce the mood, emotions, deep ideological content of folk

tales; to study, creatively rethink and interpret folk art of different countries of the world, keeping its specific national identity.

The publishing house has a long history (founded in 1934 under the name "Dytvydav (Children's Publishing House) of the USSR", since 1964 – "Veselka") until the 1990s of the twentieth century was the only state specialized publishing house for children's literature in Ukraine, and now it competes with dozens of private publishers. During its operation, more than 10,000 titles of books for children of all ages, their parents and teachers, have been published with a total circulation of 1.5 billion copies. Therefore, it is fair to say that several generations of young Ukrainians grew up on books with the Veselka logo [6]; as for researchers, these publications can serve as material for in-depth and comprehensive analysis in the historical perspective of trends and achievements in Ukrainian children's book design.

The leading artist of the publishing house (now – the artistic director) was in charge of the design of books in the publishing house, following the official duties with art editors, who often acted as designers and developers of the book layout. Of the nearly fifty book series, we have selected the most successful one, "Fairy Tales from Around the World" (founded in 1978), which has stood the test of time and remained a favorite series with young readers for over forty years. Each of the twenty-five volumes of the series has been awarded prizes, diplomas of various book exhibitions, and competitions.

**Analysis of previous research.** Despite the success of the series "Fairy Tales from Around the World", the advantageous layout and involvement of the most talented Ukrainian artists to illustrate books, this long-term and multi-volume publishing project, features of its design have not been deeply studied by art critics. In the reviews of publications, some illustrators of the series were mentioned [3]. The author of the design, the leading artist M. Pshinka, told about this and other series of "Veselka" and about his

work in the publishing house with artists in the interview for the Soviet Union magazine "V mire knig" [8]. Analysis of the works of artists S. Kim, B. Mikhailov, O. Mikhailova-Rodina, O. Koshel, S. Artyushenko, M. Pshinka, who illustrated "Fairy Tales from Around the World", is described in the article by G. Zavarova [4].

O. Avramenko's article [1] is devoted to the works of M. Storozhenko and, in particular, to the publication "Bulgarian Folk Tales", but she paid most of the attention to illustrators involved in the project "Fairy Tales from Around the World" in her dissertation research [2] analyzing the works of artists S. Storozhenko, V. Ignatov, S. Artyushenko, S. Kim, I. Vyshinsky. However, the topic of the book design was not a priority for the researcher. In the study of V. Oliynyk, devoted to the design of children's books, only two books of the series are mentioned: K. Shtanko "Norwegian folk tales", B. Diodorov "German folk tales" [7].

According to the analysis of literary sources, the series of the publishing house "Veselka" "Fairy Tales from Around the World" was not in the field of researchers' attention. In the process of studying the image and stylistic features of publications, we used the interview of the series' developer Mykola Pshinka – art editor and designer (1970–1974), leading artist of the publishing house "Veselka" (1975–2015), and national artist of Ukraine [9].

**Setting objectives.** The objectives of the study are: to analyze the structural elements of the design of the "Fairy Tales from Around the World" series; to determine the contribution of the series' designer; to determine the influence of printing technologies on the design of children's books in Ukraine in the second half of the twentieth century.

**Results of the research.** Preparations for the publication of the first book – "French folk tales" (1978) began with a discussion and approval of technical parameters by the editorial board of the publishing house. These parameters provide a publication format (205 x 260 mm) – optimal for the target audience

(children from 5 years), and also consistent with the format of the paper produced by the industry. The circulation of 65 thousand copies, type of frame, paper quality, offset printing, expected economic result, and other parameters were also approved. Mykola Pshinka, the leading artist, was commissioned to develop the basic layout of the series' books. The artist developed the concept of the project, created a sketch of compositions and schemes-drawings of the cover, text blocks, font design, trigger pages, which should begin each fairy tale, as well as screensavers for them, identified the approximate number of plot illustrations: page, half-page, different types of covers, tail-pieces.

On the first page of the cover, M. Pshinka suggested a composition with an illustration in a decorative arch, and on the 4th page (the back of the cover) he placed the illustration in an arched window. The arch as a constructive architectural element gives the composition harmony and solemnity, it is associated with a gate or a window into the magical world of fairy-tale adventures and heroes of different nations. To place the title of the book, the designer used a cartouche in the form of a half-unfolded scroll-ribbon – so there is an association with an ancient manuscript, which records folk tales and legends. Another successful decision of the designer is to diversify the compositions of the covers (but keep the seriality), M. Pshinka instructed the illustrators to create a cartouche design (i.e. to unfold the tape in different ways) and not to impose mechanically on the illustration, but to build into the plot, according to the composition images. The title of the series is typed in a «light», transparent outline font, and placed on a white plate at the top above the images so that it stands out on the page, but “does not press” on the illustration. The white die visually supports the white paper of the cartouche manuscript (Figs. 1a, 2, 3a). The movable type was used to

reproduce the artificial script, which the designer in the publishing photo lab photographed, printed, found for the right size, and then assembled on the plane of the cartouche with scissors and glue.

After unfolding the cover of the book, the reader, according to the designer's idea, should meet the main characters of fairy tales, which are placed as a frieze on the flyleaf (Fig. 3b). The first page of the book block – the avant-title – contains the title of the series and a compact black-and-white or two-color graphic drawing symbol. On the frontispiece (second page of the book block) of all books, there is a color page plot drawing; on the title page, there is a font composition and a black-and-white or two-color graphic drawing (Figs. 1b, 3c).

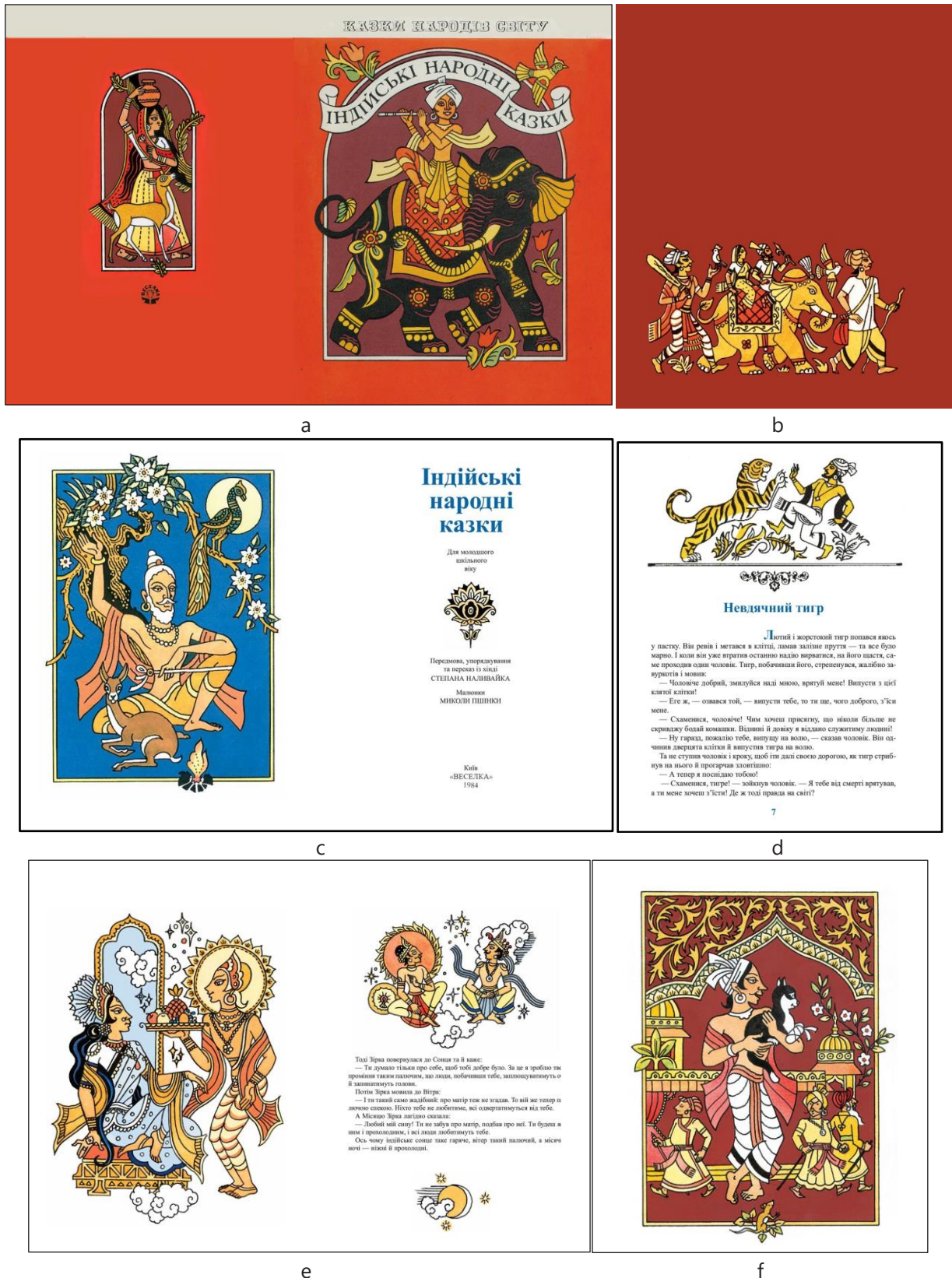
The headpieces on the trigger pages, at the beginning of each fairy tale, are also black and white or two-color (Fig. 3d). They are often shown in silhouette, which helps to achieve expressiveness, the expected significance of the image, the absence of minor details, as well as enriches the layout of the book with a combination of purely graphic and picturesque ways of creating images. The main idea of the designer is to organically combine a graphic drawing with a black and white set of text. A third of the page (behind the golden section) is set aside for the screensaver on the trigger page, the designer places it on a ruler with an ornamental element that imitates a frieze and echoes the frieze images of the characters on the flyleaf. This approach is an allusion to the architecture of ancient Greece, where the pediments of temples in the form of friezes depict scenes from the lives of gods and mythological heroes. In the book, these are the culmination of the plot of the tale. Black and white or two-color limbs support the graphic style of screensavers, and together these elements enrich the image series with its conciseness and clarity (Fig. 3d).



Fig. 1. "French folk tales". Artist: S.D. Kim. 1978: a – cover; b – frontispiece and title; c, d – page illustrations [10]



Fig. 2. Covers to the books of the series "Fairy Tales from Around the world":  
a – "Bulgarian Folk Tales". Artist M.A. Storozhenko. 1979; b – "Norwegian Folk Tales".  
Artist K.V. Shtanko. 1986; c – "Crimean Tatars` Folk Tales". Artist I.K. Zaruba. 2016



**Fig. 3.** "Indian folk tales". Artist M.S. Pshinka. 1984. Structural design elements of the series "Fairy Tales from Around the World": a – cover; b – flyleaf (fragment); c – frontispiece and title; d – trigger page with headband; e – broadside with illustrations and tail-piece; f – page illustration [5]

The most important task for the project manager was to invite an illustrator for the first book of the series, who will be able to become a like-minded person in the implementation of

the design idea, perceive it as a whole and enrich it with his/her creative vision, set high standards of illustration.

Here is what M. Pshinka said about the peculiarities of cooperation of publishers with artists: "To make it easier for young readers to navigate the book sea, the publishing house typifies publications and unites them in a series. Developing the principles of new series design, typical layouts, we, on the one hand, make them the elements of stability which are common to all books in the series, and on the other hand, leave the artist space for creativity, for a comprehensive manifestation of their individuality, as in the series "Fairy Tales from Around the World". When entrusting the leading masters of book graphics to illustrate gift editions, we take into account their literary preferences, the peculiarities of the creative manner, I would say, the attitude on this topic. There are often some difficulties in working on the design of such publications, and this is quite understandable because not every talented illustrator also has the talent of a designer. In this case, combination of the efforts of an illustrator and a designer, gives the desired result" [8]. In the work of an illustrator, M. Pshinka first of all values individual style, the plasticity of drawing, ability to reproduce and enrich with visual means emotional and ideological and artistic content of the text, having thoroughly studied the subject of the image, to be able to rethink and offer a proper interpretation of images, to express mood and character.

To illustrate the book "French Folk Tales" the project manager involved the artist Svetlana Kim, with whom a long collaboration began (illustrations in Fig. 1). In search of the best compositional solutions, she created several variants of each illustration (sometimes up to ten), and the designer improved the design of the layout and text layout. The illustrations for the next book, "Bulgarian Folk Tales" (1979), were performed by Mykola Storozhenko (Fig. 2a). The book

was awarded a silver medal at the International Competition of Bulgarian Publications Abroad (Sofia, 1979). In the creation of the book "Indian Folk Tales" (1984), M. Pshinka acted as a designer and author of illustrations (illustrations in Fig. 3).

When the artistic presentation of the future book was completed, the illustrations were approved by the art council at the publishing house. Next, the manuscript for composing text lines, the illustrations for making test prints of drawings, were sent to the printing house. Then, the art editor made a calculated model with a millimeter ruler, scissors, and rubber glue, specifying the sizes of drawings and fonts. Color reproduction was stated on the prints of the illustrations. The signed layout and prints were returned to the printing house for composition. After the layout arrived from the printing house to the publishing house, it was checked again, clarified, and signed for printing. And then, M. Pshinka controlled the printing process in the printing house, carrying out color correction with the printer. Because the accuracy of color reproduction and the most accurate tonal nuances was not guaranteed by printing, book illustrators often used contours in drawings.

It is difficult for modern designers to imagine the complexity and imperfection of printing technologies of the 1970s in Ukraine, which significantly affected the quality of books. The situation changed dramatically; the new opportunities for an experiment in design appeared with the latest digital technologies in the early 1990s and the creation of a computer design center in the publishing house "Veselka" which employed a team of experienced, talented art editors and designer artist.

Table 1 presents 25 books in the series "Fairy Tales from Around the World". The layouts for them (except for "Crimean Tatars Folk Tales" (2016), were personally made by the project manager M.S. Pshinka, who worked closely with each illustrator.

Table 1

Books in the series "Fairy Tales from Around the World" (1978–2016) by National Children's Literature Publishing House "Rainbow"

Year	Title	Illustrator	Volume
1978, 1982	French Folk Tales	S.D. Kim	152 p.
1979, 1988	Bulgarian Folk Tales	M.A. Storozhenko	192 p.
1980	Czech Folk Tales	P.A. Gulin and N.V. Kyrylova	160 p.
1980, 2020	Polish Folk Tales	N.D. Kotel and I.A. Vyshinsky	144 p.
1980	English Folk Tales	S.D. Kim	152 p.
1981	Romanian Folk Tales	S.K. Artiushenko	152 p.
1982	Slovak Folk Tales	P.A. Gulin and N.V. Kyrylova	152 p.
1982	German Folk Tales	B.A. Diodorov	160 p.
1983	Yugoslavian Folk Tales	O.I. Koshel	160 p.
1984	Vietnamese Folk Tales	V.-K. M. Ignatov	136 p.
1984	Indian Folk Tales	M.S. Pshinka	152 p.
1985	Greek Folk Tales	V.A. Ulianova and V.A. Buynovsky	160 p.
1985	Hungarian Folk Tales	I.A. Vyshinsky	152 p.
1986, 2020	Norwegian Folk Tales	K.V. Shtanko	160 p.
1986	Japanese Folk Tales	O.M. Mikhailova-Rodina	152 p.
1986	Italian Folk Tales	S.D. Kim	152 p.
1987	Turkish Folk Tales	O.I. Koshel	136 p.
1988	Cuban Folk Tales	R. Sakhaltuiev	136 p.
1989	Spanish Folk Tales	K.I. Sulima	160 p.
1991	Chinese Folk Tales	O.M. Mikhailova-Rodina	160 p.
1993	African Folk Tales	B.O. Mikhailov	160 p.
1993	Ukrainian Folk Tales	S.P. Minenko	152 p.
2000	Finnish Folk Tales	K.V. Shtanko	160 p.
2007	Azerbaijani Folk Tales	A.B. Zhukovsky	160 p.
2016	Crimean Tatar Folk Tales	I.K. Zaruba, head ornaments by R. Skybin	128 p.

**Conclusions.** The sophisticated and organized design of the layout and constructive elements of the series of "Fairy Tales from Around the World" by "Rainbow" publishing house helped to preserve the individuality, style, manner of each talented artist without focusing illustrations on a single standard, and the integral style of all the books from the series was kept due to the connecting pictorial elements. Thus, the designer and a team of artists worked in

synergy on the implementation of the series "Fairy Tales from Around the World". They made a great contribution to Ukrainian book art, laid down and developed approaches to illustrating children's books. The achievements of the book design school of the "Rainbow" publishing house need further study and popularization, as it is its editorial team and illustrators united around the publishing house that have established and continue to develop the traditions of Ukrainian children's book art.

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## СТИЛІСТИЧНІ І КОНСТРУКТИВНІ РІШЕННЯ В ДИЗАЙНІ КНИГ СЕРІЇ «КАЗКИ НАРОДІВ СВІТУ» НАЦІОНАЛЬНОГО ВИДАВНИЦТВА ДИТЯЧОЇ ЛІТЕРАТУРИ «ВЕСЕЛКА»

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**Мета:** проаналізувати стилістичні та конструктивні особливості дизайну книг

## СТИЛІСТИЧЕСКИЕ И КОНСТРУКТИВНЫЕ РЕШЕНИЯ В ДИЗАЙНЕ КНИГ СЕРИИ «СКАЗКИ НАРОДОВ МИРА» НАЦИОНАЛЬНОГО ИЗДАТЕЛЬСТВА ДЕТСКОЙ ЛИТЕРАТУРЫ «ВЕСЕЛКА»

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**Цель:** проанализировать стилістические и конструктивные особенности дизайна книг



серії «Казки народів світу» видавництва «Веселка», *відстежити послідовність реалізації видавничого проекту і роль дизайнера, художника-конструктора в ньому.*

**Методологія.** Для проведення дослідження застосовано історичний і порівняльний методи, а також мистецтвознавчі методи образно-стилістичного і формального аналізу.

**Результати.** Проаналізовано художні підходи до створення 25 книг серії «Казки народів світу» (1978–2016), вивчено етапи створення дизайну книги даної серії за допомогою інтерв'ю головного художника видавництва «Веселка» (1975–2015), народного художника України М. С. Пшінки; виявлено образно-стилістичні особливості дизайну названої серії, які дозволили здійснити синтез вербального, образотворчого та архітектонічного рівнів книг, забезпечили цілісність книги як мистецького об'єкта, сприяли емоційно-естетичній виразності ілюстрацій.

**Наукова новизна.** Вперше розглянуто характерні образно-стилістичні особливості художнього оформлення серії «Казки народів світу», яка започаткована у 1978 р. Національним видавництвом дитячої літератури «Веселка». Представлено аналіз дизайну книг цієї серії як синтезу тексту, ілюстрацій та конструкції макета. Відстежено послідовність художньо-виробничого процесу та роль дизайнера в досягненні синергії візуальних і вербальних образів. Проаналізовано конструктивні елементи макета, введені для забезпечення серійної стилістичної єдності книжок, над ілюстраціями до яких працювали різні художники, зберігаючи свій власний яскравий індивідуальний стиль.

**Практична значущість.** Дослідження дозволило проаналізувати конструктивні особливості макета, які завдяки творчому підходу дизайнера і співпраці з провідними українськими ілюстраторами забезпечили незміну популярність книг серії «Казки народів світу» серед кількох

серии «Сказки народов мира» издательства «Веселка», отследить последовательность реализации издательского проекта и роль дизайнера, художника-конструктора в нем.

**Методология.** Для проведения исследования применены исторический и сравнительный методы, а также искусствоведческие методы образно-стилистического и формального анализа.

**Результаты.** Проанализированы художественные подходы к созданию 25 книг серии «Сказки народов мира» (1978–2016), изучены этапы создания дизайна книг данной серии с помощью интервью главного художника издательства «Веселка» (1975–2015), народного художника Украины Н. С. Пшинки; выявлены образно-стилистические особенности дизайна названной серии, позволившие осуществить синтез вербального, образительного и архитектурного уровней книг, обеспечили целостность книги как художественного объекта, способствовали эмоционально-эстетической выразительности иллюстраций.

**Научная новизна.** Впервые рассмотрены характерные образно-стилистические особенности художественного оформления серии «Сказки народов мира», основанной в 1978 г. Национальным издательством детской литературы «Веселка». Представлен анализ дизайна книг этой серии как синтез текста, иллюстраций и конструкции макета. Отслежена последовательность художественно-производственного процесса и роль дизайнера в достижении синергии визуальных и вербальных образов. Проанализированы конструктивные элементы макета, введенные для обеспечения серийного стилистического единства книг, над иллюстрациями к которым работали разные художники, сохраняя свой собственный яркий индивидуальный стиль.

**Практическая значимость.** Исследование позволило проанализировать конструктивные особенности макета, которые благодаря творческому подходу дизайнера и сотрудничества с ведущими украинскими иллюстраторами обеспечили неизменную популярность книг серии «Сказки народов мира» среди

покоління юних читачів, успіх і нагороди на численних міжнародних і національних конкурсах упродовж чотирьох десятиліть. Описано конструкцію, серійні елементи дизайну макета, завдяки яким досягнуто стилістичної єдності, впізнаваності усіх книг серії. Результати дослідження можуть бути використані для подальшого вивчення традицій мистецької школи ілюстрування і дизайну української книги, а також слугувати теоретичним і наочним матеріалом в освітньому процесі за спеціалізацією «графічний дизайн».

**Ключові слова:** дизайн, дитяча книга, макет, ілюстрація, стилістичні рішення, серія «Казки народів світу», Національне видавництво дитячої літератури «Веселка».

нескольких поколений юных читателей, успех и награды на многочисленных международных и национальных конкурсах в течение четырех десятилетий. Описаны конструкции, серийные элементы дизайна макета, благодаря которым достигнуто стилистическое единство, узнаваемость всех книг серии. Результаты исследования могут быть использованы для дальнейшего изучения традиций художественной школы иллюстрирования и дизайна украинской книги, а также служить теоретическим и наглядным материалом в образовательном процессе по специальности «графический дизайн».

**Ключевые слова:** дизайн, детская книга, макет, иллюстрация, стилистические решения, серия «Сказки народов мира», Национальное издательство детской литературы «Веселка».

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