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## BY WAY OF INTRODUCTION

/ The 8th International Symposium of the Biennial of Illustration Bratislava 1981, organized by the Slovak National Gallery on the occasion of the 8th year of the international exhibition BIB '81, is focusing on the process involved in the creation of an illustrated children's book. This topic is, in a sense, very universal, aiming at the solution of such a complex problem as the production of an illustrated children's book undoubtedly is, not only with respect to the process of creation taking place among authors of illustrations and literary texts, but also from the aspect of the collaboration of the latter with the publishers and last, but not least, with the child-reader.

/ At present, an illustrated children's book is no longer an exclusive domain of creative authors — that of the literary text and that of the illustration; rather, it is an outcome of close cooperation between several concerned persons who materialize in the book the social interest, social necessity and its subject matter. In making an illustrated children's book they cooperate with their creative endeavours, jointly aim at the solution and representation of subject matter, visual and overall aesthetic standard of the book. An important role in this process is played by increasing requirements — both from the part of authors and of the publishers. At present, thanks to such cooperation, illustrated children's books rank, in most countries of the world, among the highest literary and at the same time polygraphic values of their respective cultural production.

/ The intricacy of the process involved in the creation of an illustrated children's book is therefore proportional to expectations of its creators, including publishing houses. This axiom governed also the selection of the topic of our symposium. It was subdivided into several sections focusing on partial specialized problems in an effort to disclose and justify close relationships and

linkages between creative contributions of the subjects involved (authors of the works of literature and authors of illustrations) on the one hand and their counterparts in the area of organizational implementation on the other hand, the latter taking an active part in increasing the standard of illustrated children's books and promoting the society-wide interest in this type of artistic production.

/ The first problem area is constituted by issues underlying the very process of illustrating the books for children which presently represent a well-defined artistic genre with a special position in the system of artistic and broader cultural activities. Analogically to any progressive expression, this type of artistic creation is also subject to objective conditions of unending search for and discovery of new artistic procedures and forms in an effort to find the most efficient interpretation of literary text by means of visual art. In this respect, we may today speak not only about evident developmental tendencies in the illustration culture of the children's book, but also try to discover its dialectical regularities and to make its evaluation.

/ The second problem area is devoted to questions of editorial and organizational process underlying the production of children's books. It is related to the first area, but reveals creative authors' interrelationships with other participants of this process concerned with its executive and organizational aspects.

/ The third problem area discusses questions of the perception, impact and promotion of the visual component of a children's book, questions of purposeful training of artists-illustrators, questions of the research into the perception of illustrations by children themselves as well as questions of interactions between illustrations and animated cartoons. In this context might be incorporated also the fourth area of problems, oriented on the parallels and similarities between

illustrations and animated films and on the confrontation among creative conceptions and processes characteristic for the latter.

/ The 8th International Symposium BIB '81 thus gives an ample space for the solution of complicated issues involved in the process of creation and cooperation entailing often an interdisciplinary action. The process of the creation of a children's book thus often acquires the character of an integration between creative subjects, integration based on their collective action and impact on the overall standard and quality of the illustrated book. In this conception, the subject matter of our symposium logically and inevitably goes beyond the basic framework of the evaluation of aesthetic and educational functions of an illustrated children's book. At the same time it has a kind of forecasting quality suggesting that the future symposia will necessarily embrace a wider range of disciplines and their cooperation in the solution of theoretical questions of the evaluation and channelling of the development of illustrated production for children.

/ The 8th International Symposium BIB '81 just like the international exhibition BIB '81, can boast of a great interest of their participants and visitors which keeps increasing even further. BIB exhibitions and symposia have — with their contents and cultural and social mission — surpassed the narrowly determined scope of a cultural event. They became an important component of the international peaceful collaboration, connected with the development of the children's book

at the world-wide scale. Doing this, they make a significant contribution to the struggle for peace, cooperation and understanding among nations in the spirit of the policy laid down by the world peace movement, relying on the extensive support by the world socialist community, of which the C. S. S. R. is a member.

/ It was in this spirit that also preceding BIB expositions and symposia were held. Nevertheless, the previous and the present ones stress with a greater urgency the need for helping the children to discover aspirations for the knowledge and the development of the most beautiful and the most humane cultural and social values and traditions of individual nations. We note with pleasure that the most frequently published and the most favourite among the children are those illustrated books which draw on the heritage of the national culture of the given country. And it is even more significant that, for the most part, they rank among the most beautiful books also from the aspect of visual aesthetics. Without exaggeration, it can be said that they represent great values of a permanent cultural and social significance even at the international scale.

/ The objective of our symposium is to give an assessment of and a justification for these values and to contribute towards making them international. One of the ways to achieve this objective is an exchange of knowledge, opinions and experience acquired with respect to illustrated children's books which should take place during the work of our symposium attended by specialists from 18 countries.

Anna HORVÁTHOVÁ  
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## TO THE THEME OF THE '81 SYMPOSIUM

/ It has become a custom and it is useful to commence the working meeting having the proper professional theoretical standard with an introductory word concerning its theme. This rule has been observed also on our BIB symposia. But, on top of that, the basic topic of this year's symposium is so unusual that it requires, by its own virtue, to enlighten the circumstances having led to its appointment.

/ The theme of this year's symposium are *Problems of Origin of the Illustrated Children's Book*. The notion of „origin“ may be complemented with the notion of „process of creation of the illustrated children's book“. Even if we regard the children's book to be the homogeneous entity within the field of cultural media, and in spite of the fact that the process involving the creation of a children's book has its fixed and organically homogeneous sequence, there are, nevertheless, several individual currents of creative activity. One of them is the process of creation of illustrations; then there are the publishing processes taking place in the editorial office of the children's books, and last, but not least, the activity of the art editor, participation of whom — not always achieving the proportional level — gradually grows and acquires in its significance. But here we are still considering the essential shape of an original children's book.

/ In our deliberations upon the children's book we bear all the time in mind, more than in any other case, the processes of performance and appeal of the book: first of all the appeal of the illustrations and the visual aspects of the book. There exists a whole number of relationships and circumstances also in this reflection of the illustration and the book, very difficult to be grasped, which concern also other focuses and spheres, not only the process of illustrating as such and the publishing of children's books. This significant field of relations may assume within our theme naturally only a secondary place, while we are going to prefer again

those activities immediately linked with processes connected with the creation of the book for children.

/ Our topic of the process of illustrations and creation of children's books fully corresponds with the principles of the theory of illustration of the children's book. Recently we have become used to accentuate these principles, but we have not always succeeded to implement them in our theoretical and critical work. We could mention here a whole number of impulses which have unfortunately remained just impulses without their implementation. Those having the greatest consequence for us have been the ones coming first of all from illustrators, and they concerned their approach to the illustration, their relationship to the text, their cooperation with the authors or publishers, and the like. We could include them more into the sphere of psychology of the artistically-creative process than into the proper theory of art. And, that is why the illustrators themselves, the artists of the children's book are offered to take the floor today. And this is something what the communicators — non-illustrators were aware of, having concentrated their attention to the creation proper of the illustrator and typographer, and not to the result of their work.

/ And naturally, the determining factor is here the position of the publisher, even though this has not always manifested itself so distinctly in the succession of papers and communications.

/ We have tried to preserve certain purity of contents with regard to the theme of the symposium as such, and for example not to include into the symposium the surveys of the development of the illustration of children's book in individual national cultures and countries. Such themes are popular from the point of view of their publication, and the preceding symposia were devoted to such themes. But in spite of that if we contemplate upon the creative process of illustration of the children's book, we should not always bear

in mind just the subjectively-individual image of one artist or even of the only one cycle of the illustration. Attitudes and objectives common for several illustrators pertain to the framework of the creative process, and they may be even grouped into related entities. And from this point of view we may follow also the dynamic process of illustration as the movement of efforts in the visual arts within a certain period of time.

/ One attempt at forming such a dynamic view embracing the creation of illustration in general is the communication of Gita Kordošová, commenting on the exhibition of the Slovak illustrators of the children's books, installed in the Slovak National Gallery, thus fulfilling the request of the accompanying word and the artistic installation.

/ In the letter, by means of which we invited you to participate in the symposium, we stated, side by side with the three essential items concerning illustration, publishing and the graphic design of children's books, also several secondary problems, linked directly with the above mentioned essential currents. We had in mind the professional training and certain preconditions for the activity of the illustrator, then the relations between the process of illustration and the related creation for the animated cartoons, the specific features of cartoon serials, further the task of children's magazines, the system of international meetings with the illustrated children's book, the participation of the mass media in the

educational and instructional work with the illustration, the publications concerned with illustrations and the children's books, and the like. It is natural that the theme of the symposium remains open and offers extensive possibilities to link with these problems also other ones.

/ The response to the theme of the symposium was exceptionally successful. Because of that reason we had to ask the speakers to abridge, if possible, their communications, in order to enable all those who registered to take the floor. This, of course, does not concern the written versions of communications to be published in the Miscellany of the Slovak National Gallery.

/ The conception of this year's symposium followed from the joint considerations of the Preparatory Committee of the Symposium, and it is the result of proposed and voiced topics and ideas. To conclude I wish to express our gratitude to all those who, cooperating with our rather small collective helped to draw up the programme of the Symposium, as well as to those, who are to fulfil it by means of their communications and contributions to the discussion.

/ Special gratitude belongs to the Ministry of Culture of the Slovak Socialist Republic which approved the proposed essential topic of the Symposium, and thus confirmed the necessity and perspectiveness of the given problem area.

František Holešovský

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## ON MODERN CONCEPTIONS OF ILLUSTRATIONS OF CARROLL'S „ALICE“

/ Roger Hampson from Bolton discussed the topic of illustrations in the English editions of Carroll's „Alice“ at the Brno Biennial on visual treatment of books and magazines in 1976. He selected eight illustrators from a number — as he put it himself — „by far overreaching one hundred“ of illustration cycles and their creators. In addition to Lewis Carroll himself, who tried to illustrate „Alice“ in the manuscript edition of the first version of the text, Roger Hampson stated such illustrators as John Tenniel, Charles Robinson, Arthur Rackham, Mervin Peake, Graham Ovenden, Peter Blake and Ralph Steadman. The time range of evaluated illustrations extends from the year 1866 until the year 1972, and has, in its own way, a historically evaluating character.

/ The selection of illustrators and the goal of our communication is very different: we restrict ourselves only to several contemporary illustrators of „Alice“ from socialist countries, especially from Czechoslovakia. And as this Symposium deals with the *proper process* of the creation of illustrations, it was necessary for the artists themselves to express their motives, attitudes and approaches guiding them through when rendering the intricately coded Carroll's literary work. We want to demonstrate how the contemporary artists reflect upon the contents and form of Carroll's work and how they are to render its very proper substance: very often even in such a way that for the author of the book would be himself perhaps revolutionary and exploratory. That is the passage to implementation of perspectives of each classical work of art and to a perfect harmony of the author and the illustrator without any time limitation.

/ In four months, hundred and fifty years will pass since the day on which Charles Lutwidge Dodgson, Lewis Carroll, was born — the author of the book „Alice's Adventures in Wonderland“ and „Through the Looking-Glass and What Alice Found There.“ If we conceive

the time crossroads of this Symposium as an occasion to anniversary reminiscences of Carroll, it is not sufficient just to stick to the anniversary of his birth (he was born on January 27th, 1832 and died on January 14th, 1898). Hundred and twenty years will pass in July 1982 since that intimate boat ride on the Thames during which the contents and the form of the work were born, hundred and twenty years since of the ten years old Alice Pleasance Liddell voiced her wish to have the narration of that Sunday afternoon recorded in a written form, in a form of a book. (Nevertheless the bibliographical edition of Volume I of „Alice“ was published only in 1865.) And this year already hundred and ten years passed since the official completion of the whole literary work of art, since publishing of „Through the Looking-Glass and What Alice Found There“.

/ The fundamental theme of our BIB Symposium is the *process of creation of the illustrated children's book*: relations out of which it is born and which accompany this process. With regard to Carroll we may remind ourselves of the emotional background of the author in connection with children, relations that meant for him the search for poetry of lost childhood and returns back to it; we may forward a question on the essential change of the original addressee of this work of art into the heroine of the imaginative narration. We find ourselves in comprehensive streams of processual relations — the most significant from among them present Alice from the psychological and logical point of view as an identification model, certain symbolization of relations existing between the children's world and the world of adults, characters of figures Alice meets, leaps and changes within the plot of both books on Alice.

/ And only Alice herself offers the reader a fixed point of support during those changes and ups and downs, a fixed one in spite of smiling and playful sequence of childish moods and logical conclusions. Imagination

and fantasy of reasoning of children clashes here with the false respectability to which the world of adults sticks. And it is again the child heroine of the book who determines results of these encounters and meetings. Alice leads the reader in final parts of both books to follow the evincible side of plot actions and characters, too, and to search for their affinities with reality. The logical absurdity of dialogues and inserted verses, unexpectedly abrupt changes of situations and settings and the spatial magic of mirror reflections do not impede this associative activity, on the contrary, they aid it by means of dialectics of antitheses.

/ The fable, science, nonsense and satire merge in Carroll's work in constantly changing streams and implications. One of the structural characteristic features of his work is also the symbolic patronage of characters from the environment and public life, including the author himself. However, this feature in the course of the time and due to distances separating it from the atmosphere of the English past slackened and up to now its significance is steadily decreasing. Ups and downs of situations, not fully explained and inexplicable are so abrupt in both books that we sometimes come across an opinion that it looks as though „Alice“ in fact did not have a wholesome coherent plot, as though it was just a succession of scenes arranged in a certain way, of which the only communication and connecting link is the heroine herself. And after all that is how it usually is in spontaneous narrations designated „ad uzum“ for a specific child listener.

/ A special place is assigned to the figure of the heroine growing smaller or shrinking away and then again growing taller, to changes, disappearances and appearances of characters within the plot due to the elemental imagination of the first book. Carroll even included certain disproportions as far as the changes of Alice's size are concerned. For instance, we may recall the immense length of Alice's neck after she tasted the Caterpillar's mushroom or the grotesque image of the shrinking when she hits her own feet with her chin. (Carroll himself expressed both these moments in the manuscript edition of the book.) Interesting are also the manifold changes of relations existing between Alice and the White Rabbit, the hierarchic significance of the figures-cards and the connection between the formation of verbal hybrids and possibilities of their visual expressions.

/ The structure of „Through the Looking-Glass and What Alice Found There“ when compared with the principles of fantastic construction of „Alice's Adventures in

Wonderland“ is subordinated to two fixed principles: the regularities of the game of chess and the principle of mirror reflections. Due to them, even the nonsense elements of the second book acquire some sort of causal substantiation on both levels of these principles. The mirror reflections as such in a proportion to the process of the game of chess function more inconsistently and far-reachingly. In spite of these time and spatial anti-regularities it might seem to the reader he is able to foresee what is going to follow. In some sort of deceptive way: when only additionally, after the change in the plot process the concerned says to himself: „After all I could have anticipated that!“

/ Reflexions over the substance of Carroll's work nearly regularly note the familiarity of plots in „Alice“ with a dream, with dream fantasies. Some use it as the basis of their argumentations, while others question and subject it to criticism. The dream like quality of the fantastic plot leads to a cul-de-sac — and in case of „Alice“ much more than in any other case. It seems that there does not exist its correct and the only interpretation. If we consider the course and progression of dreams, the dream seems to us as „a knot on reality“. As far as the dream is concerned, we have the feeling there is something shifted in it, something is lacking there, something is not correct in it. And on top of that there is the feeling of a certain absurdity deafening even an implication of satisfaction and smiles in a dream scene. And that feeling once born, is growing and shifting into new positions, situations, changes and bonds in the dream sequence. Is that not just the anticipation of a *shifted reality* forming in fact the significance of the dream, provided we attribute some significance to it in the human life? Whatever may the contents of a dream be, it is always as though something essential and significant remained concealed, something that was supposed to come, and then it did not. If the dream always consists only of fragments, their relations to the logic of life give an account of the psyche of the dream's recipient.

/ Such dreams are usually mutually connected — similar to events and experience of life, but it is beyond our will to evoke their continuation: so lucky are only those who found themselves behind the boundary of psychic sanity. It is more than understandable that voluminous literature was written with regard to the substance of the symbolically logical relations in Carroll's work — first of all in Carroll's native land — and not even a symposium devoted only to this literature would sufficiently cover it. The authors of theories do not

forget even the educational significance of the work, and we may come across rather bold statements, too, as for example that of Derek Hudson, according to whom „Alice's Adventures in Wonderland“ are able „to consolidate the child intrinsically in his real, actual life“.

/ But in spite of that Carroll's „Alice“ is not a work of *exclusively children's literature*. Its extraordinariness consists in the fact that although it was originally assigned to the child listener and reader, it offers new and unique values to an adult reader just as well. And that to such an extent we could even dispute which reader profits from it more — whether the adult or the child — and from which of them the book requires more. The children's literature accepted many literary works originally written for adults in the course of its history. Contrary to this, „Alice“ is a work of children's literature that in the course of time enters the literary field assigned for adults more and more assertively.

/ I have tried to express the span of problems not having a visual character, in order to introduce ostensibly the scene on which the visual artist, the illustrator, is supposed to act. In order to contribute to the mosaic of contemplations on „Alice“ with our share, we have asked three domestic illustrators — Dagmar Berková, Markéta Prachatická and Dušan Kállay — and side by side with them also the Soviet illustrator of „Alice“ — Ghennadii Kalinovskii — to tell us something about their approach to illustrations of this work of art. Naturally, we cannot and neither we want to forget to introduce to you the image of their visual creation: the more so as two of those cycles of illustrations have not appeared yet on the book counters of our bookshops. The above mentioned artists represent only a very restricted selection of that how the artists from socialist countries entered the realm of fantasy of Carroll's work. Out of the others I would just like to remind you of the Polish Olga Siemaszkova, the Estonian Vive Tolli, the Soviet Maie Mituritch, the illustrator of the German edition in the German Democratic Republic — Franz Haacken. The list of illustrators of „Alice“ all over the world seems to be endless and it is growing all the time.

/ In case of every single one out of the four selected artists we appreciate his or her specific approach and distinctive image with regard to what is the most consequential factor within the process of illustrating of a literary work. Each of them wanted, in his or her own way, to penetrate the logical structure of Carroll's work. And it depends on them alone if they tell us what they regard to be the most significant facts within

the process of their own illustrating work. The artistic creation is governed by different regularities than the rationally logical activity. And the artist is not always able to demarcate categorically and exactly those new things, those ones he succeeded to render from the rich and mysterious material of Carroll's work. The greater is the value of an autoanalysis of his or her creative process.

/ If we admire in case of Carroll the magical inter linkage between the mathematical-logical thinking and the effort to master language media both in their details and their entirety, the illustrator has to face completely different problems: first of all the problem of how to render in spite of a reflection of that or some other scene something from the tangle of intricately transformed symbolical and logical hints and suggestions. We may find among them even such that were not prepared by the author himself; they somehow appeared elementally in the quantity of continuities, they emerged incidentally, unawares of the author's will. „After all you know that the words mean more than what we want to express through them,“ Carroll himself said when asked to explain the significance of his poem „Hunting of the Snark“. The significance of that super-intentional, of that what was unpremeditated by the author, is gradullay growing. It is necessary to consider even such a significant shift as the one due to, and necessarily due to translations of Carroll's texts into other languages. In our case those are three Slavonic languages — the Czech language, the Slovak and the Russian.

/ Only one from the four cycles mentioned here was created already in the forties: the cycle by Dagmar Berková. The woman-illustrator worked on it already during her studies at the Academy of Applied Arts. The first edition of „Alice“ illustrated by her was published in 1947, the second one with reworked illustrations in 1961. As far as the brief characteristics of her illustrations are concerned (with a view to the second edition) it is sufficient to say that she consciously and consequently concentrated her attention to the character of Alice, to her gestures and facial expressions: she wanted to reflect the symbolical and logical sequence of Carroll's scenes in them. We may notice this with exceptional clarity on those changes she carried out when she worked on the second edition of her illustrations. Only in four illustrations out of the total of 47 illustrations of the second edition there is missing the figure of Alice, and in all the rest of them she has

a central, if not the only position and place. It is instrumental to compare this dominance of the heroine's presence with the presentation of Alice in the original cycle of illustrations by Tenniel: Alice appears in twenty three drawings out of the forty two in the first book, and in thirty two out of fifty one drawings in the second book. Carroll's „Alice“ as the first task on the very threshold of Dagmar Berková's illustrator's career undoubtedly caused that the intrinsic relation to mysterious and obscure fictional and thematic elements of literary texts, some sort of an enigmatic trend, is reflected in the whole further creation of this illustrator.

/ The illustrations by *Ghenadii Kalinovskii* are in a sharp contradiction to the conception of Berková. They were not created simultaneously and homogeneously for both volumes of „Alice“. He built his compositions on extensive scenes in the first book — in „Alice's Adventures in Wonderland“ (published in 1977), in which the complicated unshaded pen-and-ink drawing masters perfectly the crooked dynamics, mysteriousness and absurdity of the fantastic plot. He applied in them — almost ironically — the delicate tangle of medieval drawings and the quasi-décor of the Neo-Art Nouveau. The figure of Alice preserves the simplicity and exceptionality of the matter-of-fact poetry of reality in this lavish sequence of scenes.

/ The second book on Alice with illustrations by Kalinovski, „Through the Looking-Glass and What Alice Found There“, was published three years later (1980), differing from the first book with its almost double format and the cycle of illustrations disproportionately more complicated. The stream of aquatint drawings that are from the technical point of view completely released has a say in it. The artist made a switch from scenes expressed in a concrete manner to images starting only beyond the words, in their ideational and emotional after-effects. Due to this he succeeded in rendering an exceptional feeling of those changes characterizing so distinctly the second book of Alice's adventures, discrepancies due to the lack of continuity in the sequence of a dream, and the contrast of abundance and poverty of dream images. Kalinovskii treated, more extensively and more consequently than Carroll himself, the principle of mirror reflections in his cycle of illustrations. The illustrator did not restrict himself only to an illustrating flow of scenes in any of the two cycles: he accompanies it with fillets of drawings, condescendingly smiling, and he enciphers baroque-like, lavish typographical compositions within the chapter headings in a form of rebuses.

/ The fantastic-like dialectics of illustrations by the young graphic artist — *Markéta Prachatická* — is built on antitheses of the visual arts: the fine hatching of the drawing intermingles here with the perfect contour drawing, the descriptively-geometric composition with the intimate feeling for the detail, the new artistic flair concerning the drawing with the archaistic matter-of-fact implications, the narrative tone represented by the constant of the smiling figure of the heroine with the symbolic implication of logical relations. The illustrator expressed with painstakingly accurate imagination the troubles connected with size changes of Alice, the problem that was in until then existing illustrative conceptions solved only partially. Her illustrative compositions respect very sensitively the sequence and continuity of scenes.

/ *Markéta Prachatická* was able to make use of such absurd situations extracting from them very rich material as is for example Alice's encounter with the cards: and she at the same time works with the semantic implication that does not lead as much to the matter-of-factness as in case of Kalinovskii. The illustrator enters the dialogue with Carroll's symbolic deductions. Let us remind ourselves of the beginning of her cycle for the second book: she proceeds from the ball of worsted to the pass through the looking-glass and the introduction of pairs of chessmen, up to the motion caused by interference of a human hand into the reasoning peace of the chess world. The drawing of the Rocking-Horse-Fly differs from the spontaneous drawings of scenes by Kalinovskii by its preciseness and concentration on a moment in the stream of thought. It seems as though the graphic artist took something over from the atmosphere of poetry of vision and expression of Toyen — the Czech-French painter.

/ The black-and-white graphic illustrations prevail in the endles number of illustrative cycles to „Alice's Adventures in Wonderland“ and „Through the Looking-Glass and What Alice Found There“ — the coloured ones form a more narrow stream of Alice's visual images. Some of the coloured ones belonged to the trend of the Art Nouveau style from the very beginning of our century (Peter Nevell — 1902, Charles Robinson — 1907, Bessie Gutmann — 1907), and out of those new ones those are for example the Blake's film illustrations of 1970 and the Ovenden's illustrations of 1969. Now also the illustrations of the Bratislava artist *Dušan Kállay* join the coloured range of Alice's fairy tale dream — the rich coloured painter's cycle in which the artist does not deny the fact that his introductory work in the field

of graphic illustrative creation is connected with the Brant's „Ship of Fools“.

/ Kállay retains in this cycle, too, the archaic patina of the painting and he, as though captivated, plunges into the cluster of figures which, as it seems to him, float in that strange imaginariy world. He expresses the naively credulous attitudes and expressions of all the participants of this richly peopled world, and he wipes out the boundaries between the normal and the anomalous: he commingles that what is forever human with the world standing besides the human world and he grants the primary and dominant role to the symbol and to the symbolic relations.

/ To conclude this lead-in to personal confessions of illustrators of „Alice“ we have to voice the proposition only apparently evident — that the *exclusiveness* of „Alice“ requires inevitably a specific disposition and specific interest of the illustrator. Tenniel's illustrations are already historical — when we compare his drawings with the values of new illustrations of „Alice“, today we are able to understand much better the feelings and even not fully voiced reproaches of the author with regard to the artist's visual artistic rendering. Only an artist fully absorbed by the fantasy and symbolic structure of Carroll's work is able to create a successful artistic, psychological and emotional pendant of the text.

/ The poetic beam in this uneasy task, to do justice to the ideational abundance of Alice's adventures from the visually-artistic point of view, is the realistic search for and discovery of a model for the figure of Alice. Carroll himself had in his mind Alice Liddell, Hampson mentions the Tenniel's model of Alice — the little Mary Badcock and the Rackham's model — Doris Dommett. Also Dušan Kállay selected for this a model familiar to him from his environment, the young women-illustrators Dagmar Berková (1947) and Markéta Prachatická (1979) both entered the role of Alice by means of a special process of identification. Of course the names are not important — important is the organizing role ascribed to the figure of Alice by the illustrators and the effort to express through her prism the affluence of attitudes and reactions in the text.

/ And now the illustrators themselves should have the floor.

#### DUŠAN KÁLLAY

/ If in case of other texts it is possible to speak even less about the author and more about the text and the work upon it, it is not possible in the given case — due to some sort of strong and deep connection existing

between Carroll and his work, between him and Alice and the children as such. Carroll is great lover of children, full of jokes, nursery rhymes, riddles, secrets and stories understood first of all by children in the true sense of the word. Carroll's character was necessitated by and ensued from everyday meetings with small children — he himself was a funny and wise wayfarer among them.

/ Children have their own world, their own sun, their own flowers, people surrounding them, their world of toys and entertainments, the world of children's secrets, the world of laughter and at the same time of tears for that or some other petty thing which an adult human being perceives only somewhere at the end of the naive personality of a child. And it is indeed this absolute understanding of abundance and comprehensiveness of poetics of this very little man through which Carroll could become a friend of children forever.

/ And as the great astronomers of the past centuries created the new world by means of their discoveries, the one on which the future generations built their science and thinking, so did Lewis Carroll invent the world as much really unreal, as much antagonistically regular and logical that man is able to see it, to believe in it and to build ideals of the beauty on this world of his. The reader of „Alice“ becomes a viewer of a film screen full of illusions, full of colours and shapes, able to find in it that prodigious poetry running from every single word and every sentence of this book. Those were the incentives and feelings that motivated me with regard to my work on this book, they urged me to create „Alice“ in such a way, and not otherwise. I tried to make that world as less peopled as possible, and at the same time full of human talk, if that is the correct expression. Everything human could be felt as strange here, of course with the exception of Alice. But indeed, she is strange there, too. She gets into this realm and she very often does not understand it. She remained the human being and as such she also woke up from her dream.

/ Another thing I became very interested in with regard to the text was the fact that Lewis Carroll describes in the book various minor characters and little animals that are often not very likeable for people and in other books of children's literature they have negative attributes. He writes about them with such nonchalance that they enchant and fascinate us and we just find out we only do not understand them. After all what is so nice about the cards playing croquet with live flamingoes and using their necks as mallets? At first we feel sorry

for them, and then, later on we perceive it as something quite normal, something as sure as eggs are eggs. And as a matter of fact we end up enchanted by that mobile theatre of magical little characters, flamingoes, hedgehogs, soldiers and the others, and everything starts to hop, play and swim before your eyes in the text that you simply do not have time for some pity or sorrow.

/ I read the book several times when working on it, and at each reading I was finding something new, interesting, worth an illustration. This work was for me very difficult and simultaneously easy due to its flowing by itself. I tried literally to fill the space with details as the child is discovering everything — just ordinary earth, flower, water. I wanted to enliven the environment and make it more real by means of this overfilling, in order to make the book live as much as it is possible within the dimensions of its illustrations.

/ When I was working on it I had to study — and this was something what captivated me at the same time — a number of animals that were new for me, I had to find out how do they in fact look like — as I have not seen many of them in my lifetime, and I wanted them to live in their true form of life, as when there turns up a little mouse in front of you in the field and then again immediately disappears. I did not want them to live as exhibits in the ZOO or in schematized shapes of children's toys.

/ And the appearance of Alice? I proceeded from the fact that Carroll wrote his „Alice“ for the real living man, and that is why I painted her after a live model of my little friend, who could become just the same Alice in her dreams.

/ Lewis Carroll was a great painter: it seems to me he must have seen the thing he invented. I have just tried to approximate his dream, and my wish is „Alice“ should remain a nice remembrance of the future generations with regard to books of their childhood. And how did I illustrate it? When such a dream lives inside you for a long time then you even do not know how it lives. It is very simple: to get up in the morning, to work all day long, and go to bed with this dream in the evening.

#### DAGMAR BERKOVA

/ If I am to speak about the approach or even about the process of creation of illustrations for Lewis Carroll's „Alice's Adventures in Wonderland“ and „Through the Looking-Glass“ I have to return back to my childhood. There is most probably one of the clues to my approach.

/ When I was a child I was very much enchanted by the book I inherited from my grandfather. It was a book in the form of a family almanac — stories, travel sketches, recipes, advice for housewives, fables, historical pieces, and all that was decorated with old xylographies and engravings. The book was German, and so the text could not interest me — and I was even not able to read yet at that time — but the pictures meant for me an extraordinary experience, I went through them times out of number and then returned back to them again.

/ Later on, still as a child, I enriched this fancy for old xylographies by a collection of charming labels — with little girls in baby-carriages made of nutshells, with flowers which were in fact human, with incredible swarms of butterflies, with fantastic gardens, and the like.

/ And these two, we could say absolutely marginal elements of visual arts influenced me strongly and most probably excited my fantasy and imagination of a child. And at the same time and unawares they forced upon me a view of a drawing very perfect as far as its workmanship was concerned and a concrete one in strangely normal environment.

/ Only later on, much, much later on, I understood that it was in fact in such a way that also Surrealism was inspired.

/ I left Brno for Prague after World War II to study there at the Academy of Applied Arts. And the dream I carried somewhere inside me during those war years came true — and please, do not regard this as a phrase. I attended the studio of Professor Muzika; all kinds of things were done there in the first years of existence of the Academy — painting, illustrations, the book in its entirety, poster, etc.

/ At that time I got into my hands by a mere chance this book by Lewis Carroll. I went through it with enthusiasm and read it several times. I knew verses and even whole pages of this book by heart. It meant for me a discovery of some familiar, though somehow and until then the tucked away world. It even seemed to me as though I knew the illustrations by Sir John Tenniel from somewhere.

/ We were charged with a task to elaborate a design of two illustrations for a folder in the studio. I drew a boy in a little sailor's suit from the beginning of the century, it was a drawing rather similar to an engraving. Then another task followed — two illustrations for „Alice's Adventures in Wonderland“. I worked on them with the perfect knowledge of the book, and I believe I do not have to mention the fact that I was enormously

captivated by this work. And I had no idea it was decisive with regard to whether I was to illustrate the whole book.

/ And as a matter of fact I was favoured with this order! I was 25 years old, I studied at the studio at the same time — and I did not have more than 3 months for this book! I would never accept such a time limit

/ Professor Muzika who was partly responsible for the result brought me some material that was supposed to help me. Those were drawings and illustrations by Carroll, the author's own accompaniment to the book. Of course, this was one of the possible ways: to deploy the best of the pupil's resources so as to fulfil the idea of the author, though already a dead one. But there seemed to be a kind of problem. Naturally — Carroll was a mature and experienced author, and I was young, immature . . . and untainted. I had an only problem: How to draw it as best as possible.

/ I was occupied mostly with Alice in my artistic accompaniment — as the central and the most important character. Other minor characters and the setting remained in a suppressed form. That is to say I had inadvertently subjectivized the book — I myself was Alice. And just as I had searched for and discovered the world of my imagination and dreams, I perceived Alice, too; me and her — both of us lived in the world of miracles and wonders. I even gave her some of my features, some similarity — the clothes that are seemingly period clothes, were the clothes I liked and I used to wear. Ribbons, collars, wide skirts — that was something I used to wear and that is why Alice had it on as well. As I lived in the world that seemed to me a happy one — in comparison with the war years and experience of that time — in the world opened to the future, in the free world, full of plans, the fulfilment of which seemed to be within a reach. And that is why I was not able to dramatize even the drawing. I did not feel certain kind of that malice present in those minor characters Alice meets, the fact that they order her about, threaten her and endanger her. My Alice accepts everything somewhat as a spectator in the theatre — the plot develops and entangles around her, but she is more surprised by all that than afraid of it. She is even amused because that is something new for her, she is expecting what is yet going to come and she is looking forward to it. She has no feelings of fear. She is not afraid for herself, she is sure nothing bad can happen to her and everything will come to a good end. Though she becomes amazed from time to time, her astonishment is more a matter of her mirth.

/ I perceived the dream visions and experience in the unreal environment. Without details, without the material and real background. The Tiger-Lily she talks with is important, and not the whole garden; the Queen is important, and not her milieu in which both of them, together with Alice, are standing. And that is why the image of the milieu is completed in majority of cases only by partial objects — one tree on which there is the Cat's head; enormous tickets for a train held by the characters in their hands; a piece of a sewing machine floating in the air; a poker from besides the fireplace, etc., etc.

/ At the time I worked on „Alice“, the updating of classical authors was out of sight. And twenty years later I saw beautiful English illustrations (unfortunately I do not remember the name of the illustrator) in which all the little characters — with the exception of Alice — were updated and made topical. The illustrations thus obtained dramatic character and certain tension. These illustrations were already reflections of the modern times. Of the new view. Of the new, troubled and cruel world. Alice was really endangered there. My approach could not be such a one at the time I illustrated the book. As then I lived truly convinced that the world is already enlightened and wise after those horrors of the war, that it will be good forever and full of human understanding. I was young, of course. Maybe if I were at that time twenty years older and experienced I would have illustrated „Alice“ in a different way. And it is even possible I might have never illustrated it! That is something I do not know. The only thing I know is that after I completed the work on this book I had a lot of problems with other books I illustrated, and I hope I succeeded in overcoming them. As the book „Alice's Adventures in Wonderland“ was in fact anchored, with regard to my opinions, still in the times when I perceived and collected my experience, in the period between the two World Wars. And so I believe, if nothing else, my illustrative accompaniment was a testimony of some kind of transition. To be sincere, those were very happy moments for me, and the illustrations — undoubtedly many a time artless and with serious flaws — in accord with my sunny and enchanted feeling of ease of those times. And also . . . with my immaturity.

#### MARKĚTA PRACHATICKÁ

/ It is in fact rather difficult to substantiate or to explain one's own results in the sphere of arts. I have a feeling one sometimes even does not know what

MADE him draw something in THAT and no other way. And then one is filled with wonder. And that is what is so beautiful about it.

/ To illustrate „Alice's Adventures in Wonderland“ and „Through the Looking-Glass and What Alice Found There“ written by Lewis Carroll is a very beautiful task, just as much as a difficult one — most probably for everyone. It is the only children's book which I do not consider to be only a „children's“ book. In spite of the fact it was written for the little Alice Liddell, it remains a kind of revelation for many people even at the time they are already adults. Whenever I read it, it makes me laugh over the dialogues and images. I like it so much that I decided to illustrate it just for myself. It is a very beautiful and free feeling to take a large piece of paper, not to be restricted by any dimensions and conditions prescribed by some publishing house, and to set to work — just like that.

/ I like to draw with the black ball-point pen as it gives a very sharp and thin line and records even the most fine touch. And I used it in such a way for the illustrations of „Alice“ that the drawing due to its character was rather similar to an engraving. This method seemed to me very adequate with regard to „Alice“, not only because of its affinity to the reproduction technique of the last century but also for the reason that I do not regard „Alice“ to be a coloured theme. It is a dream world different from the coloured reality. Though we have a much more extensive range of reproduction techniques than at the times of Tenniel, the simplicity of the black drawing does not have to be some kind of restriction for the illustrator. As a matter of fact, there are no technical restrictions in arts. When we nowadays come much more often across the coloured design, it might be influenced by the express wish of the publisher, by commercial reasons or by the idea that the children like coloured pictures more, i. e. the merry ones. But Carroll's „Alice“ as the children's book is a very special book.

/ Each of its chapters is overfilled with number of scenes. And so I decided to express them with regard to their sequence and to compose the contents of the whole chapter always into one single illustration. That is why I selected the method of distribution of the drawing into several fields, the size and the shape of which create together always a different compositional design of the unit. In this way there comes to relations among various scales and to links of the individual spaces on one and the only leaf of paper, and this seemed to me to be much more closely related to

Carroll's narration than the presentation of an individual scene within one space. That is to say there does not exist any homogeneous space in the Carroll's narration. It is a dream space where there comes to a completely free transition from one milieu into another one without making one suprised.

/ If I explained here my reasons leading to restrictions concerning the technique, to the method of expression with regard to the space and to concentration of the structure of the plot corresponding with the number of chapters, to conclude this I would like to say something about the presentation of characters in „Alice“. As far as Alice herself in concerned, she allows the illustrators to create her according to their image. Some definite outward features make little difference, those may be different. It is the matter of Alice corresponding with the text innermostly. That is why I drew her as a child constantly suprised by something, a child constantly reproached for something, advised and instructed to do something, and astonished by something. Carroll himself tolerated the dissimilarity of Tenniel's Alice from the appearance of Alice Liddell while he strictly insisted on the fact that everything else in the illustrations corresponded with his ideas. Due to this reason I did not consider it suitable to abnegate too much the Tenniel's presentation of some imaginary characters. When going through one book on the London memorials I found out to my astonishment that the Tenniel's drawing of the Gryphon is just the same as the statue of the Gryphon standing by one of the original London gates, by the so called Temple Bar. The Gryphon is also in the coat-of-arms of the City of London. In spite of the fact that the character of the text of „Alice“ directly exhorts to free and loosen our imagination in many places, but those things that appear to us as imaginative or fantastic ones have in fact very concrete roots, and the proof of this is the minor example I have mentioned above. Carroll when he created certain characters proceeded from something what is known to the Englishmen. The illustrator is able to overlook this and he may start playing with his imagination and fancy as though unbounded. I worked in the space restricted by Tenniel as well as Carroll but I am still of the opinion that one has in spite of that enough room to surpass this individually.

GENNADII KALINOVSKII

/ Carroll's „Alice“ is not a fairy tale. Lewis Carroll wrote his excellent book about a little friend of his, a charming

ten years old girl. Sir Tenniel used also as a model for his drawings a charming ten years old girl he was familiar with. I did not want to depart from the tradition and I drew as well a little girl from my milieu — Lenotchka P. — also a ten years old little girl and a charming one, too. So I immediately had my Alice. Yet I had to square up to those complicated and ingenious spaces through which Alice had to pass and experience a whole number of her just as much complicated adventures.

/ The book by Lewis Carroll is not a fairy tale according to my opinion. The fairy tale lacks the paradoxical atmosphere, the fairy tale has a fixed moral structure with migratory themes. *Firstly*, Alice is decisively not a folklore fairy tale, it is more a kind of folklore versification.

/ *Secondly*: it is in its way a novel describing the life of paradoxes.

/ *Thirdly*: it might be even a parody of the traditional mathematician with regard to theses of the new, non-Euclidean mathematics to which Professor Dodgson — as it is known — adopted an attitude of utmost irony.

(But as far as I have heard from mathematicians, his parody grew over into its own antithesis, that means it confirmed the theses of the addressee of this parody.)

Unfortunately, I perceived this aspect of the book rather badly, I do not live on friendly terms with mathematics but I really believed them word for word.

/ *Fourthly*: the book is written in a form of a code of visionary feeling of existence, it is written as a dream

/ I had to take all of that into account and to draw with respect to these principles.

/ I am convinced it is not possible to construct the illustration at its very beginnings. The artistic image or picture is an unpremeditated, spontaneously created image of unusual clarity. „No one knows how an image is born. It is not an observation, it is not a remembrance, it is not an invention nor a mechanical linking of singularities,” says the Soviet author Mikhail Antcharov in his novel „Soda-solntse”.

/ I am able to work only when the pressure of life is not in the least disturbing me. And not only that: I eliminated light from my studio, I blacked out all the windows, and I nearly completely stopped communicating with people. I was lying in a very strange state — half-dreaming and half-imagining, and I was going through those vivid images, one by one. They were emergent from some kind of a reservoir which, as it seems to me, is called subconsciousness.

/ The heuristic thinking in unexpectancies is a consequence of languor and boredom.

/ Languor is a not formulated objective.

/ And logic is in fact the thinking within the limits of things already discovered, that means it is thinking through yesterday.

/ I suppose, this method of conservation from the pressures of life is blessed by the tradition — the Russian painters of icons worked in such a way, El Greco worked this way, the visionaries of the 20th century worked this way and they are still working this way even today.

/ And finally, this method fully suits my character.

/ One of my colleagues — you know him very well — is unable to work unless he excites his nerves with music already in the morning, or just through a witty dialogue with a market woman somewhere on a market place, and then he achieves excellent results. Nothing can be done, he is like that.

/ I worked on the illustrations for „Through the Looking-Glass and What Alice Found There” for one and half a year, approximately for one year I was not able to take a pencil into my hand: I played the whole book again and again in front of me. (in my mind’s eye?)

/ „With the development of our skill we are losing our feeling”, said Kipling. He was right: to work only on the basis of the professional skill is not the very honest thing in arts, even though the professional standard is very high today. It is a lot, but at the same time very little.

/ I tried to work struggling for the heuristic images.

/ I made use of the topological artefacts in my work, of the deformed space, and with regard to lettertypes I used three-dimensional letters in a three-dimensional structure. Concerning the latter one I remained faithful to the character of letter types used five years ago in the first Carroll’s book „Alice’s Adventures in Wonderland”. For such a book, witty and even a cunning one, the humorous and witty conception is fully justified. I was told that such a complicated illustration is beyond the children’s comprehension. That is not true. Children are essentially curious and they love to solve rebuses. If I may judge this from letters received by the editor’s office, children on the whole accepted my illustrative conception. And I am very pleased by this.

/ But in spite of that the opinion of my colleagues represents for me a higher institution: and I await and accept it with the highest attention and interest.

Ella Gankina

Union of the Soviet socialist republics

## ILLUSTRATION FOR CHILDREN IN THE GENERAL SYSTEM OF TODAY'S CULTURE

/ The present period as a complicated network of social arrangements and liaisons predetermines particularities of the culture.

/ The last two decades of the 20th century made the mankind face unprecedented differences, differentiation of individual large as well as small cultures and cultural phenomena, and at the same time also unusual unification. We are encountering the stormy development of the national self-confidence just as well as the levelling of consciousness, equalization of technological activities and artistic creativity called forth by the effort of some nations to level up with other nations in the fields of science and culture, eventually to gain the upper hand, and to achieve as quickly as possible the summits of civilization.

/ The contemporary world consists of different, very often contradictory social systems, and the questions of co-existence and mutual understanding among the nations come into the foreground just as distinctly as the questions of social contradictions, the questions without the solution of which no further progressive development of mankind is possible.

/ The above mentioned enables us to speak about the general system of the contemporary culture including a number of small and large cultural systems, different from each other, influenced by varied social conditions under which they have been created since the ancient times, they are in the process of creation even today or they are forming anew.

/ I would like to choose just one out of a number of opinions concerned with the essential question of today's symposium „How an illustration in the children's book comes into existence“: formation and development of the illustration for children within the context of culture, or to be more exact — within its continuities and mutual influences upon the stylistics of visual arts of the present times.

/ This viewpoint as such is not a new one, and every single one of those engaged in the research of the illustration as an artifact comes across some regularities of accordances and differences, liaisons and repellences existing between the art of the children's book and the fine arts. These are problems discussed by our esteemed colleagues in their work: by Bettina Hürlimann, František Holešovský, Klaus Doderer and Horst Kühnemann, by Josef Javůrek and Vlastimil Winter, Hans Halbey and Valter Scharf, as well as by many others, the names of which I am not mentioning here, but the work of which is well known to participants of the BIB symposia.

/ In spite of that, today when we are richer in our experience gained from the eight international Biennials of Illustration and seven symposia, it could be possible to try to discuss the question of how does the illustration in the children's book come into existence — not only from the personal but also from the general positions, to try to apprehend just as well some socio-historical and specifically artistic regularities which are in some ways very similar and in some ways distinctly different as far as various time periods and various countries are concerned. It seems to me that both the contemporaneity and the stage of research of illustration for children we have achieved today commit us to a certain extent to get involved not only in local research but also to carry out active comparisons and generalizations; to examine retrospectiveness and the contemporary state of art of the illustration for children in extensive parallel cut-outs, in some cases embracing the development in the whole Europe, in some cases the development in the whole world; somewhere grasping the common features in the art of socialist and developing countries or taking into account the ever lasting problems of the cultures of the East and West.

/ And from this point of view I would like to discuss in my short communication those problems which are

seemingly situated on the surface of facts all of us know very well but that have not yet been thoroughly treated in reality.

/ The first one of these problems: causes of origin of the illustration for children standing as though independently or aside from the contemporary art. In the given case I am thinking of the unique visual art of writers.

/ What is the basis of origin of this phenomenon? All of us know very well that in the history of children's book there used to be times when the poet or the writer himself took with determination into his hands the instruments of the visual artist. It is sufficient to mention just two or three names, and it will be immediately clear what I am speaking about: as it is not at all significant if this concerns Edward Lear with his „A Book of Nonsense“ created in the mid — 19th century or Antoine de Saint-Exupéry with his „Little Prince“ in the mid — 20th century. Is it not rather an evidence of the fact that in both time periods the children's literature was by so far ahead of the graphic art of those times because of its extensive view of the world, rampancy of fantasy and means of expression influencing perception of the child, that the graphic art was not able for a long time to risk the competition with the author's unique interpretation of the poetic idea, with the individual romantic imagination? We know that the drawings by Lear and Exupéry, as well as let us say the drawings by Hoffmann to his „Struwwelpeter“ (1847) or those by Seton Thompson illustrating his stories about animals do not mirror in any apparent way the graphic style of the times they lived in. They are as though standing outside the style, or if you want to, they themselves represent an inimitable style. And have we not appraised qualities of these unique pieces of art using purely artistic or strictly artistic criteria for the work carried out by amateurs?

/ The second problem — the problem of assimilation, „diffusion“ of the illustration for children in the contemporary book graphic art, when it originates as the art having high artistic quality but it does not contain in itself those specific features, it does not open perspectives for the individual development of the children's book as of the specific artistic phenomenon.

/ Examples of such illustrations, the artistic quality of which is indisputable, might be found everywhere where the great artists of the graphic art are devoted to children's literature, whether it is Gustave Doré

with his „Münchhausen“ or J. I. I. Grandvill with his „Gulliver“. It is possible to find in Russia nearly the exact parallels of what came into existence in France, England or in Germany in the mid — 19th century. For example the excellent „Merry ABC“ by George Cruikshank was published just one year later than maybe not as well known but just as significant „Entertaining Russian ABC“ by the Russian artist Kapiton Zelentsov. But be it these books or the illustrations by Grandvill or the German romantic illustration for children represented by the personality of Ludwig Richter or Moritz von Schwindt, we shall not find in them anything specific that would make them different from the illustration for adults, or to put it in other words, from the „fine graphic art“. Tenniel could be an exception with his „Alice's Adventures in Wonderland“, and that only just because Alice as such is exceptional, too (after all illustrated just as well by her author — a scientist — mathematician — in the manuscript). Maybe because of the universality of the scientific contents, starting with Tenniel, the „temptation of Alice“ afflicted an infinite number of illustrators, just like „plus infinity“ in mathematics, but something else is very important: the first contact of the great master of graphic art with the book published for children caused the emergence of a phenomenon going beyond the limits of the graphic art as an art „for all“. Tenniel's „Alice . . .“ that is already the children's book, and not still another series of drawings by an excellent cartoonist, but in spite of that he was unable to resist temptation, and in case of some figures from „Alice . . .“ he made use of features of well known English politicians.

/ We have devoted attention to this exceptional case just because it proves the rule: assimilation of a certain type of the book graphic art for children within the overall graphic style of the given period, within the characteristic and usually highly artistic layer of culture is a process unavoidable for all time periods.

/ A similar „diffusion“, in spite of that, is rather rich as far as the crises moments of their kind are concerned, it appears in periods of decadence when there is the lack of works with original substance that would have the features of an individual artistic genre formed as a symbiosis of the word and picture while it at the same time breaks out from the overall standard of the contemporary graphic art.

/ It is well known that the inclination towards a similar kind of breaking out appears in Europe since the end of the 19th century. Just like Walter Crane and

other English graphic artists, also the Russian artists from the group of Alexander Benua and Elena Polenova laid out for themselves approximately at the same time not only the specifically graphic objectives, but they created the children's book as a universal — from the aesthetic point of view fully valuable — utility object that should contain in itself not only qualities educating to morality but such a one that would also cultivate the artistic taste in children, corresponding with the most contemporary style of life and style of visual arts.

/ Thus it is evident that the overall European development continued inexorably in the direction towards the „width“, from the liberation of the children's book from the fetters of the routine's didactics in literature (where individual personalities of great writers and poets were accompanied too often by flocks of dilettantes) from the narrow, tight framework of the specifically book or applied graphic art.

/ And here we arrive to our *third problem*: „grand style“ and the illustration for children. Results and losses. Possibilities of development of the children's artistic book as of the new genre and the danger of „effacement“ of genre margins of the illustration for children under the influence of contemporary trends within the visual arts.

/ It is generally known that the turn of the century and especially the first third of the 20th century is marked by the an ever stronger influence of the dominating artistic styles upon the book illustration in general and also upon the children's book. The extensive development of chromotypography helps this in a sense that the book graphic art for children exceeds very often the framework of the graphic art as such, and this is the very moment when there are created the most significant results as far as its art quality is concerned. The period of „Art Nouveau“ (Jugendstil) turned out to be an important reformation for the European children's book, with its struggle for synthetization, style unity in all kinds of visual arts, unity of the aesthetic object and the environment. At that time also the illustrated children's book decisively proceeded to another level of its artistic quality.

/ It goes without saying that such a formulation seems to be a declarative one, and it requires concretization. But in spite of that we might assert that when examining the problem in its details there appear exceptionally distinctive manifestations of these new qualities of the illustration for children, enriched by reformations within visual arts of the period we are speaking about. As far as we know there have been very few people who

compared for example the children's book from the Art Nouveau (Jugendstil) period in the Western Europe (in Germany and in the Scandinavian countries) with the Russian children's book that absorbed various stylistic features of the Russian Modernism in which painting and decorative rudiments proved to be important sources for its further development. It is at the same time not sufficiently clear, as it seems to me, and simultaneously very interesting why in the French children's book there are so firmly rooted the national variants of the same Art Nouveau persisting for so many years since the beginning of the 20th century (let us remember the immortal Babaro — the elephant) that means when the colour graphic art of Matisse or the paintings by Ruon had no perceivable influence upon it. Of course that the examples cannot be exhausting, I have chosen just several of them, in order to draw your attention to this problem.

/ The artistic children's book of the second half and the last third of the 20th century establishes very close contacts with the varied currents of visual arts of today as never in the history before. It is sometimes created, if we could express it in such a way, on the very edge of the artistic experiment, and it rather often becomes a nearly standard measuring gauge of the national three-dimensional culture of its kind.

/ For the sake of objectivity we have to admit that the Russian children's book of the first postrevolutionary years and of the twenties marked the beginning of the movement towards the grand style of the 20th century, that means the period so significant for many artistic movements throughout Europe. I believe many of our colleagues became convinced about this after visiting the exhibition „Paris — Moscow“ held in Paris, and our spectators have the possibility to do the same at the „Moscow — Paris“ exhibition. That was the very period when the significant reformers of the graphic art, such as Vladimir Lebedev, El Lisickii, Vladimir Favorskii, Peter Mituritch, Alexander Deineka, and others turned to children's book. And that is where the process of making the great artist occupy an even first-rate position with regard to literature started, the process of admission of the grand art to the children's book.

/ It seems to me that this process continues also in our country just as well as in the Western Europe and in America. Have we not been convinced about this fact starting since the second half of the sixties by the Polish children's book, the Czech and the Slovak illustrations, by books by M. Sendak and Leo Lionni, Emaunel

Luzatti and Jasuo Segava, Binette Schröder, Lieselotte Schwarz, and many other masters, enumeration of which would take several pages of this deliberately brief communication? Already for a long time we have witnessed the phenomenon contrary to the one with which I have started the discussion on how and why the illustration for children comes into existence. Many of artists just mentioned are known as authors of their own stories and fairy tales, excellent fables and small poems, and at the same time many of them, but very many others, too, are excellent and well known as far as the adequateness of the artistic language of illustrations of books written by the greatest masters of the most recent and contemporary as well as old literature, and sometimes even the one not assigned to children. Etienne Delessert illustrates Eugène Ionesco, Algirdas Stepanovitchius Ionas Kubilinskas, Lev Tokmakov Gianni Rodari, Genadii Kalinovskii the immortal Carroll, Mai Mituritch the ancient Homer. The art of the 20th century is mirrored in their paintings, water-colour paintings and drawings. This organic amalgamation of the grand style with the „small forms“ of illustration for children creates also unusual difference of individual styles. The development directed to „width“ which has started so modestly 80—90 years ago is nowadays nearly boundless. Sometimes the children's book absorbs into itself all that is new, all that is experimental, and thus it stands on the edge of endangering itself with the loss of its own identity. Enormous possibilities of reproduction offered by the contemporary printing technology opened for the book a new era of colours. Decorativeness and colourfulness have become for it a nearly first-rate criterion, first-rate quality. The influence of primitive art, decorative arts, graphic design and the children's drawing is added to the influence of the contemporary painting. The book of today knows also the Surrealistic means of painting, just as much as the thematically- figurative and decorative painting, and all these are not very much in accord and in harmony with the regularities of the book construction, architecture, and traditional book graphic art. According to the more or less intensive development in the large as well as small countries

of Europe, and also in America, in the West just as much as in the East, the number of specific problems connected with the deeply national styles is also increasing, as for example in the Central and South-East Asia. According to my opinion in case of Japan as well as for example Iran there is all the time more and more felt certain ambiguity: contradiction between the traditional eastern decorative ornamentalism and the influence of European contemporary painting. No one from us would dare to start with elaboration of canonizing rules with regard to the contemporary artist or to point out for him the best way concerning the creation for children. For me, personally, it is beyond any doubt that the contemporary children's book could not develop unless it absorbs all the results of the contemporary visual arts. And its path in the number of branched paths of the grand art — is always a path leading to the child's heart. And thus working in the field of the children's books each and every artist comprehends that with the help of the magic strength of arts he is in fact educating the future man and citizen, and also the aesthetically educated visitor of museums and galleries. I know that not only the art theoreticians always actively participated in the Bratislava symposia, but also writers and visual artists sociologists and psychologists and I am taking into account the fact that the essential question of origin of the illustration will be analysed from many aspects.

/ Undoubtedly, one of them will be the aspect of psychology of creation as the mechanism of origin of a concrete image thrills and excites not only those who write but also those who paint for the children.

/ Social and psychological aspects are the ones that are the least elaborated, according to my opinion, and at the same time the most topical ones. They will be most probably examined by those colleagues who carry an experiment annually.

/ To conclude I would like to say that I see the justification of judgement of the three proposed problems in the fact that only a comprehensive examination of the illustration for children within the context of visual art culture enables us to appreciate it as a great phenomenon having a wide social significance.

## Jiří Šalamoun

Czechoslovak Socialist Republic

/ I am of the opinion that much more suitable a title of my communication could be the following one: „On Only Some Aspects of Non-Conventionality and Conventionality in Illustrating Work and On Consequences of Immodesty and Especially Indecision under the Pressure of Time“.

/ Those are just general reflexions of the illustrator when looking back to his own illustrations of the Tolkien's *Hobit*, but this is in fact just a pretext in order to communicate a torso of one experience.

/ Just the fear I could be suspected from unwillingness forced me to the formulation of opinions which I prefer much more in that disarranged, weightless and non-committal form in which they are still flexibly and without precautions applicable to any individual case than those self-contained, more or less would be fixed postulates, predisposed to become a self-contained theory or doctrine. And that is why I hope that the tenor of this contribution will be at the very end just as open and unpretentious as it was projected at the beginning: it is just a tangent running around the theme, the voyager flying in sufficient distance from the object as well as from the gravitation sphere and registering the theme without any conclusions having more general character as he is willing to part with them and let the more competent ones to have them.

/ And, in addition to it, I am of the opinion, in spite of the well intended opinion of professor Holešovský — that the *Hobits* are in fact not the very book on which the effort for the non-conventional approach to illustration would be most explicitly evident — but it is quite possible that the very contradiction could be the most interesting one from the point of view of the theme — who knows? But on the other hand, I am in fact mostly interested, as far as this rhetorical performance of mine is concerned, in that ground plan of the problem of implementation of a certain approach in general, as it might be similar not only to some

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experiences of my colleagues, but also to many other attempts in different fields at a less conventional solution of the given task with a certain perspective and condition of implementation.

/ And anyhow, I am fully aware of the fact that, if I started to ferret a bit more in the depths of such notions as the conventional and the non-conventional, there would emerge on the surface the most surprising contradictions, and I would not arrive at all to saying what is my task to say; the problems connected with the corresponding terminology are anyhow evident — the rapid replacements of notions up and down in the course of the years and the gradual exchange of the cardinal points — those are probably the most current phenomena, applicable also in this limited field. And so I am going to pretend as though the notions of the conventional and non-conventional indeed stood for something clear and distinct, as if they represented some sort of explicit counter-poles having between themselves the transient gamut of printer's pattern books of stabilized offset.

/ Each of the books I illustrated has had, of course, a number of shortcomings (well, just the same), and I do not want to dwell upon them — but the majority of them had one thing in common: they were, in their own way, clearly presented possibilities of approach to the illustration of a book, drawings unpretentiously aware of the fact they are mostly interpreting just one component or part of the original literary model, usually the one which was for me personally, and at the given moment, the most intimate one.

/ No matter if it was „The Last of the Mohicans“ with a whole range of all kinds of possible illustrating and technical approaches in the encyclopaedizing supplement at the end of the book; or the vivid corpus of „Pickwick Papers“ by Dickens; the misty atmosphere of rather obscure stories by Jana Moravcová reacting with allegorizing drawings made by a ball-point pen;

a thematically very vivid scale of colourfully uniform pictures for „Mister Tau“ by Ota Hofman; the brightly coloured miniaturizing illustrations of the Saroyan's story „Tracy's Tiger“; full-page illustrations underlining the back folk tune of the funeral processions of the German Grablieder; all of them, I think, had this sometimes richer, sometimes narrower distinct unity of the selected approach. In contrast to these, the drawings for Hobit suffer from heterogeneity, from immodest effort to render at the same time several nearly antagonistic tendencies: on the one hand the overall conception of the journey of the dwarfs in search of the pecuniary Saint Grail, in a form of a panoramic view of the sequence of events, as some sort of tapestry from Bayeau, transversing homogeneously through the whole book in a kind of old „veduta“ manner having a well-arranged profile; while they are trying at the same time to relish the possibilities of drolleries of the book painting existing in the Late Middle Ages in a kind of note-taking manner of miniature marginalia — records of some sort of a log-book of the expedition, freely scattered throughout the book. The evident contradiction between the effort for a simple silhouette of the first approach, and the secret hope that the partial overtuffed ornamentation within the second tendency will convince the publishing house about the industrious work characterize the result. Because of fears that this result will differ from the designs originally submitted to the publishing house which must be adhered to, at least partially, and which make it impossible to change the conception during the drawing which, however, is yet not a fully planned activity, not just the filling-in of a rationally predetermined conception — at least from the subjective point of view, this predetermined basis commits and hampers the artist. The awareness of the danger impending on the implementation — in case the result will be by far different — leads then to other compromises which make already at that moment the final version a rather problematic one for both the parties: the attitude of the illustrator and the reader interested in a new solution is disturbed by the consciousness of a semi-finished, only outlined conception, interrupted by constant passes to the already accepted conception, while that second standpoint, presupposing the work with the already known approaches is neither very enthusiastic and it rebukes the result for not only those elements it does not agree with, but then also, in fact rightly, the stylistic disunity which in fact originates just because of sacrifice on behalf of the same

conventionality, taking interest in the possibility of their implementation and of their favourable reception. And then, undoubtedly, this compromise returns back and aware, if not as well aware as no one else, of justification of reprimands of both the standpoints.

/ And so from the point of view of the nervous state in which the work is implemented, as well as from the point of view of longer lapse of time, the non-conventional procedure is in majority of cases connected primarily only with disadvantages for all the people participating in it. Sometimes it might be even better to continue further and further in inadequate implementations as far as the time is concerned than to plunge into a perplexed, uncertain variant of the experiment if there is no guarantee of achievement of a certain convincing level of completion, such a one only behind which any kind of work starts to be really interesting, for the painter as well as for the reader.

/ And so there remains the problem, if it is not in fact more correct in this case to devote available time and energy to a high-quality presentation of an already accepted conception than to situations in which, already when we follow them from a distance of several years, there usually disappears that difference between the old convention and the new convention, and only the standard of implementation remains the decisive one, the final completion of that or some other conception or approach.

/ It is rather common that within the given deadline for handing our work over, it is just that energy devoted to finding the essential new clue which is missing later on when we have to complete finally the convincing purity of presentation of the essential conception.

/ And thus, unfortunately, it is very often only in the second serving, and sometimes even already in a different author, that it is possible to raise the quality standard a bit higher, if the energy saved by taking over a certain conception or approach is devoted to a convincing accomplishment. But it is not always simple to ascertain, mostly when it is viewed from within, where that margin, that point, behind which the effort to find new procedures loses its sense and starts to become an unnecessarily invested work, and where that margin or that point starts or ends.

/ An illustrator, as it has been said already many times, must be able to put himself in the place of the author's attitude, of his intentions and his times — but at the same time he has to be able to understand the situation of editors, workers of the publishing house and the overall spirit of his times, what is not always the same

thing, and that is stressed much less. On the contrary, the results of this surely not centrally significant activity are then retrogressively operating as a pressure gauge, a scale of the publishing house's order and condition and the document of possibilities and impossibilities within the framework of the entirety.

/ And once I am speaking about the topic of unconventionality and conventionality within the illustration creation I have to mention as well the amusing accompanying phenomenon connected with this theme: and that is the fact of the ready acceptance of a lesson contained in a book — even in enciphered or perfumed form — and its use and utilization in other books by different authors.

/ As the majority of discussions on originality, in spite of their truthfulness, have for a man with a sense for comicality always a tendency to ridiculousness, and because in the strict sense of the word more or less all of us are in this kind of transitory situation, it is again just the question of degree — where the justified lesson or linkage and where the harsh, predatory approach to the matter in question starts. It is a pity that this fact which is a necessary accompaniment of even the slightest success, disturbs mostly, God knows why, the ones whose drawings and paintings are copied by others, those who should be in total humbleness thankful to their fortune that they are not among those who are copying the others. After all the awareness of existence of a certain kind of atmospheric situation in the given field, in air all of us breathe and expire, awareness of alternating roles of inductors or amplifiers should help those heading the platoon to be able to bear the alternation in a much cooler way.

/ What is most probably the only shortcoming of this platoon system is the possibility that within the effort to escape the others the poor man that was at the head of it loses his way and finds himself in domains that are

very distant to him personally or, contrary to this, accepts a stabilized, to him allotted role, from which he does not dare to deviate.

/ After all, we might be divided in a certain way into beginners and finishers, even though, undoubtedly, there are the lucky ones among us as well, those who connect in their personalities in a beautiful consonance both these roles that are to a certain degree present also in the rest of us. The consciousness of this continuity with the work of artisans — draftsmen before our times but just as much after our times should belong to our positive contribution to the work on the more or less common book cathedral either on its vault or on its gargoyles.

/ Dear colleagues of mine, I know it is not fully so. Neither always, nor everywhere, and that this has been truly just a partial and a bit distraught view of the topic, but if there is something I would really like to say on the subject, it is this. If you had at some moments the feeling that I did not comprehend the matter in question with due respect, that has been caused surely by an impossibility of making a clear-cut dividing line between the problem of unconventionality of the children's illustrated book and our other worries and difficulties.

/ As I am fully aware of the fact that nearly every one of us has some Hobbit of his, this communication of mine is de facto a memento for those colleagues who might commit the same error: dear friends, try to avoid any change of direction in the course of your work just as well as any temptation to implement more whims and fancies in it than you are really able to do within the given time-limit! You will spare yourselves as well as all those participating in it all kinds of troubles.

/ Even though, on the other hand, all of us should be in fact mostly interested in finding a common denominator of those most controversial opinions.

Jan Tomeš

Czechoslovak socialist republic

## GENESIS OF VISUAL INTERPRETATION OF KAREL JAROMÍR ERBEN'S TALES IN THE WORK OF ANTONÍN STRNADEL

/ In 1862, Gustave Flaubert was offered to have one of his major works — it was *Salambo* — published with an illustrative accompaniment. He refused. And he was right. Although we are speaking here about the type of book illustration, the conception and morphology of which were shaped by art convictions prevailing in the mid-19th century, this great poet of the French prose knew already in his time that there are texts which require other illustrations than those simply representing the story. He had probably in mind artistic illustrations reflecting not only the plot, text and gestures and accompanying the dialogues between the protagonists, but some in-depth absorption into the book atmosphere, expressed with specific means which do not disturb the fine fabric of imagination. This means that he probably dreamed of illustrations shifted from the description to the sphere of linear, form, colour and light dreaming; not representing, but interpreting illustrations. Although he did not make it explicit, he must have thought of an encounter of two poets: the poet of the word and the poet of the form.

/ We know already for a long time that a book accompanied by a visual component, is a world in itself, that the transposition of a literary text is an extraordinarily difficult area of artistic endeavours. The era of classic illustration when the painter transferred into the world of vision, duplicated, or multiplied what had already been created in the world of thoughts and words, is one of the past. The recent history of book illustrations demonstrates how the artists were increasingly favouring personal reception of works of literature and consequently, subjective expression which is so dangerous for the minds with no inner discipline. The illustration has since long stopped being just a servant of the text; instead, it became its interpretation, its equivalent counterpart, expressed through the visual morphology. To mention only randomly selected great masters of the book: such are the magnificent wood

engravings by Rockwell Kent to Melville's „*Moby Dick*“, such is the realm of dark and luminiscent imagination of František Tichý in the cycle for Stevenson's „*Dr. Jekyll and Mr. Hyde*“ or for Coleridge's „*The Ancient Mariner*“, such is the fragility of Trnka's „*The Little Bugs*“.

/ Also the books for children created by Antonín Strnadel are characterized by this type of seriousness, responsibility with respect to the literary subject matter — either entrusted to the painter or freely selected by him — special esteem for the child's soul full of ideas and dreams. This artist never believed that the children's eyes and their inner world require any simplification, any abasement. He was so deeply embedded in his own childhood that he could just draw on his memories. He never had to fear that he would not be understood. All his books — either rare valuable prints or books for children — follow the same style development, without differences or turning points.

/ This position of an artist cannot be but praised. The urgency of a message, vested in the colour and in the form, is at the same time a school of artistic visual perception and thinking. It opens the door into the world of painting which is not just a reflex of the world, but an unforgettable parable. The intrinsic truth of Strnadel's lines and colours is of a completely different nature than the polished, idealising pleasingness. Antonín Strnadel was skipping pages of the book with such urgency, such authenticity of his own ideas that he reminds us of Adalbert Stifter, his „*Hamlet on the Plain*“, of the native Vitebsk of Chagall, of Bohuslav Martinů's „*Opening of Sources*“.

/ The birth of Strnadel's illustration cycles was always accompanied with all the signs of strenuous and painstaking work which takes no shortcuts. Individual topics were taking shape and growing out of small pencil drawings, pen-and-ink drawings, sketches, in which the thick contour lines are still looking for their compositional

rhythm. Large sets of drawings, sketches and closed, already complete conceptions, betray the prodigal series of discarded ideas — equally beautiful and deep.

/ It was for the first time perhaps over the hundreds of preparatory drawings, sketches and aquarelles to „The Poor Washwoman“ by Jarmila Glazarová that we had the impression of the artist's rejection of the safety of his mastery accomplished over the years, embodying invention and feeling together with attitudinal and technical self-confidence, only to set out on a surprisingly new path. It is the path which we encountered in an almost mature form in the book of poems by David Guramishvili „The Merry Spring“ (translation of Jaroslav Seifert, 1963) which was the result of the author's dream travel to Georgia — and then in his artistic accompaniment to the Moravian folk tales (The Magic Fruit, 1965.)

/ It is here, between 1961 to 1965, that the further development takes roots. Antonín Strnadel abandons the virtuoso perfection of his handwriting, especially his fine and richly differentiated linear drawing. It is here that the beginnings of his generous planary colourfulness are laid. The artist is discovering and gradually improving new techniques to reach his objectives — especially collages from torn or cut colour papers. In his capricious play of colour spaces and suggested spaces, made for „The Merry Spring“ by Guramishvili and in the Moravian tales, Antonín Strnadel was developing a completely new conception of illustrations. Although illustration cycles were still productive in which his former style of drawing was echoed, his focus of interest is shifting to — and later completely concentrated on — his great artistic dream of the recent creative period, visual transcription and accompaniment of Erben's tales.

/ Our admiration of this magnificent torso is even greater and more affectionate when we realize under what difficult conditions and circumstances it was coming to life. The serious illness was progressing and did not allow any moment of physical comfort, necessary for the fulfilment of such a difficult task. And yet: not even in the sanatorium bed did he forget his work, he nurtured his ideas, so closely connected with his remembrance from childhood.

/ For tens of years he was illustrating the tales — and like very few others — he knew with exceptional insight their value for the development of the child's soul, human conscience. The tale feeds the imagination, it is the beautiful Imagená who cast the shadow of her silver wing over the window, it is an inexhaustible

source of the metaphors, symbolism, important component of the traditions. And Antonín Strnadel long nurtured a similar idea in himself. He wanted to entrust the role of the imagination, ability of great metaphors, evoking of special emotionality to the illustrations for Erben's tales, visual rhythm. He felt that he can find such values only far away beyond the boundaries of the descriptions, in the realm of pure imagination. But the road towards them, as we are intensely aware, had not been an easy one. Preparatory and accompanying works of the painter, hundreds of notes, drawings, sketches, and variations clearly prove it. Great artistic courage and a unique undertaking in the context of the Czech illustration art thus gave birth to the work, the significance of which transcends the boundaries of the book for children. It enchants everyone, including adults, brings pleasure for the eyes and for the soul — and is something like a school of genuine plastic vision, perfectly pure painter's fingering technique and, at the same time, accomplished colour, shape and spatial thinking. He hovers above, dematerialized, in the world of free ideas, symbols, suggestions and golden dreams.

/ It was in connection with Karel Jaromír Erben that Antonín Strnadel found his autonomous expression, his brand new personal style and attitude. It also clearly suggests how and how long did the author ponder over the modern European art, to what great depth he knew it and understood it. Here comes to mind a very peculiar — and not only outward — connection. We must think of Henry Matisse who — very ill also himself — having been forbidden to paint at the stand, confined to bed was making large compositions from cut paper, The Sky and The Sea (1946/1948), that haunting memory of the Pacific travel. In Strnadel's collages we find the only visual quotation — and deliberate, no doubt — and it is from Matisse. And the character of Strnadel's last major work will be recalled also when viewing the cycle „Fishing at the Sunrise“, the work of Max Ernst from 1965. These, however, are only similarities, not imitations!

/ There is no contradiction in the fact the artist, to attain his exacting goals and to make the work reflecting his mature experience, reached for the technique, reminding with irresistible urgency the school forms and work of still clumsy children's fingers, reminding of drawing lessons, dearly loved play with colourful papers purchased for a few coins in stationary shops of all small towns. He reached for the technique evoking all enchanting surprises over colour surfaces, scissors

and glue. This technique is also a return to the first sensations of colours.

/ But, the seeming simplicity betrays in Antonín Strnadel a great painting culture. Almost out of nothing he creates the world of happily overflowing imagination. This purposeful lack of descriptiveness, in the technique of collages made from coloured, transparent and printed papers, papers with pastel, charcoal drawing, paint, decorated with shreds of golden tinsel, prove an incomparable mastership. Just to look at the profile of the Gold-Haired Maiden, those cascades of hair with several shades of golden tinsel and blue chalk of drawing, or the town encircled with solid walls, all clad in black in token of sorrow, horses with dark mourning harnesses. Just a few — deliberately quite lacking in artfulness — concentrated charcoal circle on golden paper evoke the oscillation of water surface. So little is needed — and irregular colour spots become ducks on

water surface, hogs on pasture, yellow, black and green birds in tree tops — Phoenix the Bird is suggested by a generous stylization in red, blue and gold and everywhere — like a variation of strange, but exciting music — cultivation and refinement of unexpected harmonies, pictures of what Antonín Strnadel brought with himself from the childhood scenes: the green of moss and grass, velvety black and scintillating lights, tobacco brown, sunsets and reflexes on water and, under the veil of sorrow the gold of autumn-which he used to paint in his landscape paintings.

/ This unfinished work was conceived by the artist as a still larger and richer entity. And yet, it is not a torso, a fragment, an uncompleted work. Even though it is unfinished, this lack of finality is only outer impression. On the contrary, after years of artistic endeavours, growth and thinking, it is the culmination of a long process of maturation and artistic conviction of its author.

Gita Kordošová

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## DEVELOPMENTAL TENDENCIES OF THE SLOVAK ILLUSTRATION OF CHILDREN'S AND JUVENILE BOOKS

/ The illustration has become tantamount to other art disciplines within our cultural region, and the aspect of adherence to the contemporary development of visual arts has proved to be a part of its function. Work of foundational significance created by outstanding personalities of our art — Martin Benka and Ľudovít Fulla — are inseparably connected with the process of constitution of its today's shape, as they approached the painting and monumental creation with the same captivation and interest just like the illustration of children's and juvenile books. They formulated a modern artistic programme, and they influenced with this programme also the field of illustration stressing high postulates regarding its artistic standard. The intensive development after 1948 during which the Slovak illustration underwent a tremendous progress determined by new ideological and social conditions reached its peak in the sixties when very many significant painters and graphic artists of the middle generation participated in the formation of the overall style diversity and at the beginning of the seventies when the new wave of illustrators established themselves in the artistic life, the contribution of which is evident in the sphere of determination of shape of the contemporary Slovak illustration.

/ My communication is focused on the analysis of the Slovak illustration of children's and juvenile books in the years 1970—1980. This time delimitation follows from the scientific and research programme of the Slovak National Gallery concerning the field of illustration orientated to forms and methods of the artistic interpretation of children's and juvenile books from the point of view of genre differentiation within the above mentioned period on the one hand, and on the other hand from the conception of the presently exhibited extensive survey of the Slovak illustration on the premises of the Slovak National Gallery representing the pictorial counterpart to this text.

/ We have recorded that in all spheres of visual arts the arrival of young creators means always a certain movement that is searching for, discovering and shifting, by means of which there comes to restorations and liaisons and which brings new creative intentions. If we want to delineate the developmental stratification of the contemporary Slovak illustration, we cannot ignore the developmental process that conditioned the character of illustration of the present day: the new programme is a natural component of the development of and link up with traditions and a discovery of new individual expressions due to this relation. A determining component of the development is also the influence of pedagogues of the Bratislava Academy of Fine Arts, who through the vigour of their own expression won continuators of their conceptional and ideological line.

/ Tendencies of the contemporary Slovak illustration of children's and juvenile books are manifested in the following characteristic features:

- inspiration from expressions of the folk art which has become a unique source of artistic interpretation of fairy tales and legends,
- close links with studio graphic creation and application of graphic (and design) techniques in the illustration,
- drawings using the pen-and-ink technique,
- introduction of characteristic features of primitive art expression to the illustration of children's books,
- orientation to the possibilities of collage creation, and
- penetration of imaginative treatment into the illustration.

/ The artistic conception, stemming from the relation of the illustration and text has already a partial predetermination today, on the one hand from the point of view of editorial intentions, and on the other hand also from the point of view of literary genres calling for a certain type of illustration to suit the literary model. But, in spite of that, many exceptional and revelatory

expressions arise as a result of the new programme orientation.

/ The unique source of inspiration for the visual artistic interpretation of literary genres of the folk origin — fairy tales, legends, nursery rhymes, doggerels and songs — are *expressions of the visual folk arts*. Ľudovít Fulla fused principles inspired by sources of folk art into the stratum of modern artistic tendencies, and as far as this sphere is concerned, the most impressive and until now unsurpassed are his illustrations of the Slovak fairy tales that lead into a harmonious visually artistic and literary entity enchanting by its maximum Slovak character using the symbiosis of principles of modern art and at the same time instructional influence of the folk art expressions. Luminous colourfulness and gayness of colours, simplicity of artistic treatment, stress on ornamental elements that attained the same function as the story-telling scenes due to their embrace within the composition of an image, those are the stimuli that pointed out the way for the future generations.

/ The further development of folk traditions and transformation of their ornamental elements — that was the artistic programme of Róbert Dúbravec. In order to implement this intention he selected for his illustrations the Slovak fairy tales, legends and themes with the national hero Jánošík. We perceive his coloured woodcuts illustrating the book „The Stone King“ (Kamenný kráľ — 1972) as the most suitable form of the artistic transposition of folk fairy tales as the technique of the woodcut as such is a part of this tradition. And his other cycles of illustrations of the Slovak fairy tales „The Tatra Golden Deer“ (Tatranský zlatý jeleň — 1974) and „Tales Told around a Stove“ (Poviestky spod piecky — 1976) are characteristic by the local folklore developed further in symbols, signs, ornamental elements and in colouring.

/ Viera Bombová drew upon the sources of folk art in a very individual way. She created works of art possessing a strong artistic impact and unusual originality. Her very own thematic circles are fairy tales — the Slovak ones as well as exotic ones in which she developed further instigations ensuing from folk art: ornamental motifs from embroideries and laces, applications, batik, special folk blue print, and from pottery. These elements are applied as fillers of shapes in the scratched drawing having incomparable and captivating forms. Colourfulness by means of which she evokes the atmosphere is subordinated to the ethnic contents of the literary original — the Indian fairy tales „Manitou's Gift“ (Manituov dar — 1970), to the Slovak

ones such as „Cinderman“ (Popolvár — 1971), to the stories from old China „A Tale about Beautiful Ashma“ (Poveš o krásnej Ašme — 1971), to fairy tales from Polynesia „Fairy Tales from Nephrite Mountains“ (Rozprávky z Netfritových hôr — 1973), to winter fairy tales „Seal Princess (Tulenia princezná — 1974) and the Philippine fairy tales „A Magical Tree“ (Čarodejný strom — 1975). Bombová's utilization of folklore in the children's illustration is unique, and it represents significant contribution for the field of belles-lettres.

/ Miroslav Cipár found inspiration for his decorative drawing and colourfulness in folk art. The popular texts in „The Golden Gate“ (Zlatá brána — 1975) and the collection of Slovak fairy tales „The White Princess“ (Biela kňažná — 1973) are proofs of the unique application of these tendencies.

/ Illustrations of Alojz Klimo to the folk lullabies „Hush, Little Baby“ (Beliže mi beli — 1975) are related to sources of folk art by means of their colouristic programme the same as illustrations to the Slovak fairy tales „King and the Wise Peasant“ (Kráľ a múdry sedliak — 1972), „The Stone Castle on Kriváň“ (Skalný hrad na Kriváni — 1972) and „About a Castle in an Open Field“ (O kaštieli v širom poli — 1976) by F. Hložník.

/ This inspirational source will continue to represent an invariable conception for the further development of the Slovak illustration due to the fact that the sources of the folk visual arts are still alive in efforts for the synthesis of literary contents and visual artistic interpretation, and they are able to offer due to their inexhaustibility new stimuli first of all in case of fairy tale genre interpretation which is uniquely transferred into the visual image only in such a form.

/ The woodcut entered the Slovak illustration due to impetuses provided by the popular folk tradition and in this way it stimulated the development of the second trend — *application of techniques of graphic design in illustrations*. The woodcut and its rustical dramatics was brought to the Slovak illustrations by Ernest Zmeták in his „Slovak Ballads“ (Slovenské balady — 1948), and in a similar stimulating way it was later on utilized by Viliam Chmel in his illustrations of folk songs and by Róbert Dúbravec illustrating fairy tales. They evaluated the traditions of the folk woodcut and they penetrated by means of a clean-cut form into the contents of the literary work of art. An evidence of rich experience in the graphic art and illustration are „Heroic Legends“ (Bohatiske byliny — 1975). Róbert Dúbravec monumentalizes in them the idea of tradition and he inclines to a more decorative expression.

/ The group of illustrators buiding their expression with regard to illustration in continuity with the studio graphic design creation has brought many valuable and stimulating illustrations within the framework of the graphic materials. An exceptional place belongs to Jozef Baláž, an experienced graphic artist, achieving remarkable and progressive results in the illustration creation. He developed his expression in woodcut, linocut, and he is also very successful with the lithographic technique. The lithography as a mean of expression enabled him to achieve a highly expressive result enhanced by the scheme of composition of symbolic story-telling details for his illustrations of Homer's „Iliad“ (1973); he refined the tension and cleared up the colouring in the Russian fairy tales „A Flower of Seven Colours“ (Sedemfarebný kvietok — 1975), and he shifted the interpretation into signs, symbols, and shapes in „A Bunch of Flowers“ (Kytica — 1976) by Erben, as in this case he was more freely stimulated by poetry.

/ Viera Gergeľová, Ján Lebiš, Mária Želibská, Vladimír Machaj and Jarmila Pavličková enriched the trends of graphic illustrations by results of their work. They struggled for individual expressions, challenge and technical preciseness, and at the same time they applied the results of their search in their work with books just as much as in their studio creation. The graphic expressions of illustrations correspond with the artistic development in the field of graphic art. They developed in all graphic techniques: the dry point, mezzotint, linocut and engraving. The literary themes became an inspiring moment for the free studio graphic creation and they have been very popular with the young generation of graphic artists — illustrators. Out of them Igor Rumanský, Dušan Kállay, Kamila Štanclová and Dušan Grečner have contributed to extension of artistic advancements of the graphic conception.

/ *An inclination to pure drawing manifestations* and to the drawing type illustrations is symptomatic for the generation entering this field at the beginning of seventies. New aspects in the development of belles-lettres for children and youth stand in the background of this stream from the point of view of crystallization of literary genre types, characteristic features of their contents and forms of artistic solutions. The pen-and-ink cycle for the historical novel „There Flew Falcons over Javorina Mountains“ (Leteli sokoli nad Javorinou — 1972) by Dušan Kállay has had an activating influence. The illustrator interprets this work of art in drawings that seemingly make an impression of record of figures,

environment and life and complemented by symbols, signs and writing. He grasped the event in this „sketch“ not on the plot level but he in fact recorded in a free form the stimuli evoked by the text. Dušan Kállay who developed in a creative form his drawing manifestations in continuity with the graphic and painting creation influenced substantially the illustration creation assigned for the older age categories of children and youth. He contributed to a distinctive shift in the book illustrated by drawings due to his illustrations for the book „Magalhaes's Voyage around the World“ (Magalhaesova cesta okolo sveta — 1979). written by Wotte. „The illustrations due to the direction of their artistic elaboration fulfil the function of an artistic and decorative link in the book as well as the mission of a close context with ideological contents of the work. The author succeeded in wedding organically the challenge of artistic illustration with appropriate degree of communicativeness in an exceptionally pure, and from the artistic point of view cultivated pattern. He included into his work also the overall artistic design of the book with very clean-cut feeling for belles-lettres. The unity of the artistic conception of illustrations and the graphic design, including his relation to the text, formed the basis for making an unusual book work of art. And thus we may regard Kállay's work in this direction to be also a stimulus. The illustrator succeeded in overcoming the long-term hindrances in the field of drawing illustrations of children's and juvenile books while preserving such a standard of artistic qualities that these make his expression a very perspective one.“ (Quotation by M. Veselý — „Illustrators of Mladé letá Publishing House in the Year 1979“, ZM 1980 No. 6, p. 337).

/ Vincent Hložník has devoted himself to the illustration of children's books for already more than thirty years. He has perfect control of the means of expression. The drawing line has a decisive role in Hložník's work: it is a bearer of the arrangement and composition, it is characterized by its sharpness and dynamics. Outlines of shapes, expressively or grotesquely exaggerated, interchange with the intensity of fine, more compact ones, and those hitched up to other strokes. Vincent Hložník is a protagonist of the conception of drawing, his work as well as his influence as of an educationalist has many admirers and followers due to his high and pure graphic quality.

/ Albín Brunovský applies in his work a very original hand of a drawer. He draws the picture in a precise and suggestive way, even the most trifling detail is there,

and the realistically seen shapes are freely composed on the basis of their intrinsic ideological linkage. He created his illustrations of fairy tales with the title „Three Princesses on a Blue Rock“ (Tri princezny na belasej skale — 1972) with the technique of scratched drawing on a chalk plate. The charm of the book consists in little pictures unusually impressive due to their minuteness, thematic affluence and technical preciseness.

/ A numerous group of illustrators work with the type of a black-and-white drawing illustration, and they apply it in literary genres assigned for the intermediate age group — for youth. This literary genus somehow restricted for itself a drawing approach within the framework of which it is up to the invention of the illustrator to decide for the solution and drawing possibilities he makes use of. Continuation of Hložník's graphic conception is the creative work of Jozef Cesnak, Ivan Schurmann, Naďa Rappensbergerová and Gabriel Štrba in his expressive intention, and Igor Rumanský, Marian Minarovič and Ján Zelenák continue in the more recent programme conception and possibilities of the drawing creative work in the field of illustrations.

/ A special group is formed by those artists applying tendencies to introduce *features of primitive — naive expression* into the children's book illustrations. From the point of view of this conception, Ondrej Zimka makes use of a humorous idea, individual typology of figures, unique ability to develop the contents into a rich readability of the picture while utilizing various shapes and approaches to the artistic solution. This is an ability drawing from the rich imaginativeness and deeply rooted experience from his childhood. The pictures are close to children, and they speak to them. Scenes, very often fantastic ones, are built on figures of living objects having naive qualities, and the expression is thus shifted to the edge of the children's visual perception.

/ Viera Gergeľová also possesses a very rich imaginativeness. She made use of it in a very unique way in her illustrations of fairy tale themes about animals „Puf and Muf“ (1972). She chooses intentionally for her illustrations less significant moments of the plot and she freely rounds off the picture on the basis of her rich fantasy. She places the naively simplified little figures into the environment, and then she complements them with motifs independent from the text. From the point of view of visually artistic and educational function, an illustration for children conceived in such a way is very topical due to its pictorial readability,

narrative contents helping the child in the development of his ability to speak, of his language, cognition and movement of fantasy.

/ Illustrations of Viera Kraicová for „The Book of Fairy Tales“ (Kniha rozprávok — 1975) are exceptionally impressive due to their subtlety and naiveness. Peaceful and simple scenes, plain shapes close to the visual artistic expression of children and the poetry of contents, those are the attributes of the artistic language of this artist, by means of which she expresses the utmost simplicity, poetry of everyday life, playful and smiling world of children. Professor Holešovský speaks about her interpretation as about a „simple naive painter's play with shapes and colours“. Results and works of art born of this tendency do not appear as components of a certain liaison and search but as the essential points of a new programme orientation.

/ The same developmental classification applies also to the results of *collage illustrations*. Alojz Klimo is the pioneer of this effort, and he drew attention to himself by his illustrations implemented as collages at the beginning of the sixties. Rather high degree of poetic imagination is also characteristic for this conception. The basis of illustrations by Alojz Klimo consists in a simple detail, humour and poetry. He discovered malleable and plastic characteristic features of this technique for the Slovak illustration, and he develops them in a unique and unimitable way. He is engaged in illustrations of books for the smallest children — fairy tales, folders and nursery rhymes.

/ Illustrations by Běla Kolčáková are also penetrated by poetry. Her stimuli represent a contribution and enrichment of the collage technique: the composition structure of illustrations is formed by stratification, overlapping and alignment of shapes abstracted in a summary way, and she extends the possibilities of her artistic expression using colour and reprint. She makes creative use of the technique of collage in both illustrations of fairy tales („About an Old Woman from the Steep Mountain“ — O starenke Z Ostrého vrchu, 1976; „The Golden Lurer“ — Zlatý vábnik, 1979) and in illustrations of challenging texts of the juvenile literature („Gilgamesh“, 1975; „Book on Hadji Dimiter“, 1980).

/ The development of *the imaginative stratum* of the Slovak children's and juvenile book illustrations has been determined by an effort to assert more free artistic expressions following from the inspirational stimulus to literary works of art. Such illustrations have a tendency to make an impression of independent

works of art when isolated from the text. They appeal to imagination of the young readers and they request more creative receptiveness. This is a conception programmatically developed by Albín Brunovský, an artist of an amazing imaginativeness. His expression with regard to illustrations developed on the basis of advantages of verism and imagination corresponds in the most expressive manner with a fairy tale theme in which a picture drawn with the minutest details has a shape of an imaginative world. The degree of imagination possessed by Bombová's illustrations follows quite naturally from the extent of imagination and mysteriousness of fairy tales with their origin in exotic cultures. And the composition of the picture also emanates from the author's innate imagination and fancy. The illustrations by Ondrej Zimka are stigmatized by a special type of imagination: the imaginary world is at the same time the real world in which everything

comes alive, in which everything floats and everything contracts humorous gestures.

/ The irrational atmosphere of fairy tales, the world of fantastic creatures and strange sceneries is a field for this creative method as the contents and form aiming contacts the mutual level of imagination.

/ The analysis of the Slovak illustration for children and youth proves the fact that within the outlined tendencies there was formed a wide range of creative expressions, outstanding results and original works of art. Bonds and relations with genres of visual arts, mostly with painting and graphic art, were expressed distinctly. On the basis of these relations the illustration solves just as responsibly those problems of visual arts as those of the studio graphic art and painting creation. That is why the Slovak illustration is presented as a component of the visual arts and of the Slovak cultural life as such.

Binette Schroeder  
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## HOW I ILLUSTRATED „BARON MÜNCHHAUSEN“

/ The topic of the present BIB Symposium is of great interest to me personally and I am glad that I have this opportunity of presenting my little contribution to this problem. I picked up „Münchhausen“ from among the books which I have illustrated, because I consider this book to be the most interesting one both as regards the illustration and the literary background. In addition, it is the only book I have illustrated which is based on the classical text.

/ Each illustrator has his own favourite topics which he would like to illustrate, in which he feels well and secure and which appeal to him also from the point of view of the atmosphere they evoke. Each illustrator, however, sometimes faces the situation that he must illustrate something which is completely indifferent to him. In such a case he must gather up all his guts to make the dash into cold water and accept this task.

/ This is how it was with me and „Münchhausen“. In our country, children get acquainted with the „Tales of Münchhausen“ around the age of ten years. Each pupil must at least once over his school life write a „Münchhausen-like“ composition, intended to „develop his imagination“. The pupils, in most cases, rack their brains thinking up exaggerations, losing thus all pleasure derived from making up new stories.

/ I, for sure, felt very insecure when I once had a call from one employee of the Norddeutscher Rundfunk company who asked me to draw 5 „Münchhausen-like“ episodes for the television, five pictures for each episode. My first reaction was: „No!“ But the man knew very well how to flatter my ego. „But, Mrs. Schroeder, I can see YOUR Münchhausen right before my inner eyes, your style of ‚romantic realism‘ suits wonderfully this beautiful theme“. I must confess that I found it hard to resist this kind of reasoning. In addition, I got the idea of using the television pictures subsequently to make a book, and thus to kill two birds with one stone!

/ I firmly closed both my eyes and agreed with

determination: „All right!“ But not before long I got seized with worry and panic. How in the world could I make MY Münchhausen when the personality of a Münchhausen was completely unfamiliar to me and when a certain Gustave Doré already created the „only authentic“ Münchhausen?

/ But it was already late to renounce and I therefore set out to collect documents and materials.

/ Münchhausen is a historical personality. He lived in the period 1720—1797, served in the regiment of armoured cavalry of grand duke of Braunschweig, participated in the Russian—Turkish War and attained the rank of the imperial Russian officer. When Sophia Augusta from Anhalt-Zerbst, who later became the Empress Catherine the Great, spent some time in Riga on the way to join her future husband-to-be in Petersburg, Münchhausen was the commander of the guards of honour and when the royal ladies were leaving Riga, he saw them off from the city gate.

/ Münchhausen spent the last forty years of his life on his estate in Bodenwerder where, amidst his friends and in company of good wine, he often boasted of his „münchhausiades“.

/ His tales are „spiritual children“ of the rococo period and reflect superb narrative art of that period. The reality is exaggerated up to the level of fantasy, still making an impression of moving within the limits of the possible. Such an approach is aptly documented by the story of a horse dancing on the table.

/ Those who make a closer acquaintance with these tales, either as readers or as illustrators, cannot resist their charm. And yet, I had to go a long and difficult way before my Münchhausen could materialize. For, I had to deal not only with the fascinating and scintillating personality of Münchhausen himself, but also with the entire style of life, environment, period, fashion, architecture, means of transportation, ships . . .

/ One would find it hard to believe how many

obstacles must be overcome when trying to obtain accurate information. Thus, there is an institute for the research on clothing, but this institute has only material concerning formal dresses worn at the courts during the rococo period; it has no information about the clothes worn by the Baron when he was hunting. Or, there is the State Library which has no literature on Russian hussars or their uniforms. We have large collections of graphic works which, however, do not show one single ship from the rococo period and nobody is able to tell me what uniforms were worn at the time by the sailors . . . In a word, one must become a researcher on one's own. Upon the advice of a collector of uniforms I looked up the Army Museum in Ingolstadt. Reigning there is a lady director who, rather than looking martially, is a very charming woman. She took me to the archives, situated in huge old cellar rooms with vaults, full of book shelves. With a sure hand, she took out a thick book and there they were all — hussars of the 18th century and even long needed and rarely represented Russian hussars, in a wide assortment. Afterwards, the museum director placed herself in front of old canons and with great temperament showed me how the canons were cleaned, charged and discharged. She kindly explained to me the details of the uniforms, while I was feverishly making the sketches and putting down the notes.

/ Then there was the Navy Museum in Bremerhaven which put at my disposal a remarkable picture material concerning vessels of the rococo period.

/ And there was also my nice Russian colleague, Nikita Tcharushin who — as if inspired by the muses themselves — sent me a picture book on Leningrad with those very panoramas of old Petersburg which I was looking for so desperately. All of a sudden, the material started coming to me in abundance, like by itself. But I was still at a loss as to the person of Münchhausen himself.

/ My „teacher“ was Doré. Without this order from the television company Norddeutscher Rundfunk I would never have the courage to illustrate Münchhausen. For Doré, Münchhausen is a kind of amazingly robust fellow who really makes an impression that he is able to perform the most unbelievable deeds, like putting on a coach „on his shoulders“ and jumping with it over the shore and the hedge.

/ It was difficult to invent something to compare with such a powerful drawing talent and understanding as is found in Doré's Münchhausen.

/ It was only by chance that a friend of mine helped

me to obtain the microfilm with one of the first English versions of Münchhausen from the British Library in London. Münchhausen himself never put down in writing any of his tales. He was horrified when he learned that they had been published. The first edition was written by Rudolf Erich Raspe, a certain universally gifted German who allegedly knew Münchhausen in person but was forced to flee into England, and who was equally well versed in natural sciences as in history of art, antiquity and art of writing. He was also a skilful draftsman, and it is therefore assumed that he might have had illustrated himself the first edition of the book, published in London. Copper engravings, for all the accuracy of treatment, are magnificently naive. And it was exactly this naiveté, reflecting the rococo period, which showed me the way to making an alternative to Doré's conception. In that version, Münchhausen is not carrying the coach straining all his muscle energy; instead, he is holding it like a ballet dancer is holding a light cardboard stage prop and graciously, without the burden of gravity, flies with it through the air.

/ This corresponds to the facility of rococo narrative art which completely ignored the gravity and cause-effect laws. Like in a children's game, all concerned are aware that this is not the reality, but a kind of a play of imagination. This leads to a gay alienation and suddenly, a surrealistic element comes again into play; an element which was and continues to be so important for my work. I was so charmed with this picture that I used it in my illustration only with minor deviations.

/ In making my illustrations, I always try very hard to show things as they really are and to be authentic. But to what extent can one preserve this „scientific approach“ in illustrating Münchhausen? I did not want to demonstrate the exaggerated wealth of rococo ornamentation in clothing and architecture. I was therefore striving to find a way for suggesting these rococo features without giving them a saccharine flavour. Münchhausen's attire might seem somewhat simplified from a scientific point of view. His magnificence, nonetheless, is not reduced because of that.

/ There are, however, also other simplifications occurring in situations which require making a decision of priority: priority of authenticity or of representation. It is not always possible to meet the two requirements alike. Thus, for example, I did not draw the trappings of the hussar's horse — shiny black buttocks of the horse were more important for me than the blanket under the saddle — whatever all experts on the uniforms might say!

/ The accuracy cannot become a customary habit.

/ The illustration lives on the text and reflects it at the same time. For me, as an illustrator, the original version of Münchhausen's text is full of inspiring freshness and freedom, lacking in all versions subject to Puritan adaptations and published immediately after the rococo period which became source for all other editions of Münchhausen up to our days.

/ Thanks to the microfilm with English edition, we got hold of the original text. My husband, who had the task of working on the text, took out all forgotten details to the light.

/ Naturally, Münchhausen's tales were meant to be read by adults and not by children, like for example most tales by the Grimm brothers. But today, both are considered to be classical children's literature.

/ The text of Münchhausen's tales contains a number of evident ambiguities of political, sociocritical and erotic nature. All this is well rendered in a nonchalant literary way. But it must be reflected in the illustration as well.

/ By way of example, I am quoting the original version of the episode which in the later versions was invariably „castrated“ :

/ It is winter and Münchhausen is climbing on a tree to save himself from an attacking bear. But his knife slips and falls down. How to get the knife back? I quote: „Then I got an idea, uncommon, but lucky one. I directed the flow of fluid of which one has always plenty when scared to fall directly on the handle of my knife. Atrocious cold, usual in Russia, made this fluid freeze instantly and soon an icicle was formed above my knife reaching, to my great luck, up to the lowest branches of the tree. I caught this handle and effortlessly, but with immense care, I used it to take up the knife . . .“

/ And now, Münchhausen naturally killed the bear with no problems. I am convinced that both adults and children would find the frivolous original version very amusing and you can imagine the pleasure I had illustrating these long forgotten texts!

/ All this, of course, was already beyond the television series. The series was but a stimulus for what followed,

because I soon realized that the material designed for television cannot be transferred into a book. In the television, everything should, if possible, take place in the centre of the picture, nothing can be shown incompletely. Therefore, it is almost impossible to endow the picture in television with a real dynamism. The dynamism in television is not the matter of the illustrator, but that of the camera. I therefore had to make a completely new conception for the book. Only the title of the television series was used as its subtitle.

/ A year or so later I finished working on Münchhausen. The publishers were very willing to give the book a rich and beautiful layout, regardless of the costs. And adult readers were soon heard. „This is a beautiful and magnificent book for us, but it is not worthwhile to make such an expensive book for the children!“ They said that the book is — too demanding — too good — too beautiful — too elegant — too expensive — how many times did I hear these words during those twelve years that I make picture books for children!

/ How could anyone say that a book is too beautiful for the children? Such a differentiation is absurd.

/ It is true that not any picture book is suitable for any child, the same as not any book is addressed to any adult reader. Some readers prefer richly varied books, others like pastel tones, still others large-areas, while still others are attracted by details.

/ It is vital — and I reaffirmed this experience again and again — for an illustrator not to be „childish“ at any costs. He should try to be honest and preserve his identity, because only then can the child be convinced, only then can the „spark jump over“. The same applies to the narration of stories. The narrator is convincing only provided he himself is convinced and identifies himself with the story.

/ To do this, I need accurate and correct details. And there are children that appreciate it, that have a liking for the details; but there are a few children that take deeper interest in hussar uniforms, horse harnesses, ships or coaches. — These children then write you a letter and ask questions — and that makes one really happy . . .

Juraj Klaučo

Czechoslovak Socialist Republic

## ILLUSTRATIONS OF CHILDREN'S BOOKS, FUNCTIONS, OBJECTIVES AND PROBLEMS OF THEIR CREATION

/ The Czechoslovak book underwent a similar development as the one recorded all over the world: not so long ago, the creation of a beautiful book was in most cases rather an outcome of the invention of a creative artist than an outcome of a purposeful and deliberate process of its creation. If we could consider this satisfactory at the time when the beautiful book was just beginning to enter the scene, it is not so today, when it undergoes a tremendous development. We therefore stress so much that the theory of the book and postulates of the general aesthetics of the book — in our case applied to the children's book — are applicable and useful for the practice.

/ The theory, as it is known, defines the book as a specific organizational form of a written communication of an information which markedly differs from other forms. The book — because of its material form — is not a simple set of elements constituting it, but it is, above all, a system of such elements. The initial stage of the process of making a book takes almost exclusively place in the publishing house where the book instruction, i. e. organization of elements into a definite system planned in advance takes place. This publishing sphere is linked with the visual and graphic one which is materialized mostly through an external cooperation between the publisher and the artist. These two spheres are then interlinked with the third sphere, i. e. the typography and print itself. As for the publishing sphere, it is evident that it is decisive and determining: it involves the process within which the topic, that means the „idea“ or „invention“ is transformed into a specific material form which should meet the functions determined in advance and accurately defined. We thus come to another definition of the book: the book is a functional system: if the book is a form of material organization of certain information and if it is viewed from the viewpoint of its history, we find out that it was characterized by an unending

search for its constructive principles. In line with the general theory of book art we may thus repeat that the overall structure of the book was always determined by three principles which are, no doubt, still in force today and which, unfortunately, are ignored by many of those we collaborate with:

— principle of functionality: the book should and must be readable and this, in the area of children's book, applies also to the so-called picture book in which the pictures are „read“ instead of the words;

— technological principle: the book, to stay a book and not to become something else, must be „producible“;

— aesthetic principle, in connection with which it must be stressed that the greater or lesser intensity of aesthetic impact of the book was always associated with utility functions and convenience of the book; this gave rise to principles which we shall mention below.

/ The school of book art which we adhere to, worked out an auxiliary structural model of the book which shows that with respect to a book, the aesthetic factors must be conceived primarily as organizational ones. At the risk of repeating ourselves we must recall that the art of book is the art of harmony, agreement of relations between information (i. e. the „content“) and services provided to this information from the side of individual building blocks of the book (i. e. „treatment“ or „form“).

/ The general structural model of a book, naturally, can be equally applied to the children's book. The problem might be also put the other way around and it might be said that it is the children's book which can best demonstrate these postulates. We shall try to do this by commenting on the first, second and fourth components of the book, i. e. on the content orientation of the text, material and constructive organization of the book and the so-called ostensive orientation. We shall consider the children's book with all its specificities.

/ The objective of a book-making process should be the

production of beautiful, aesthetically appealing, artistically perfect books, because each book is, to a certain extent, a multiplicate of a work of art, for it should constitute an artistic entity in itself.

/ This problem, when applied to the children's book — at least in our country — raises a number of confusion, and misunderstanding. Theoretical works often quote Thomas Mondonald, who when asked to define the visual construction, said: the visual construction is the determination of the properties of the form which is to be produced at the industrial scale. And the book, as we know, in the century of scientific and technological revolution is „produced“ at an ever more industrialized scale which means that the proportion of manual work is ever more substituted by the proportion of machine work. Let us recall that in making a book, at the very beginning there is a certain message, information which should be given „properties of a form“ in order to be operational. To be able to endow it with these properties of the form and to give them in such a way as to achieve maximum impact of the final form, this means to master the art of making books.

/ We thus come to the first conclusion of our reflections: the principle that the composition of a book must be conceived as an organization of its totality fully applies also to the children's book. The words of V. A. Favorsky who compared the book to a work of architecture and the process of making a beautiful book to architecture as an art apply also to the children's book.

/ Thus, to stress it again, the book is a system of relationships. In this system, each of its building components has an equal importance. This fully — and maybe even more — applies to the very books for children.

/ Aesthetics, psychology and pedagogics have tried more than once to make an analysis of the model: man and book, child and book. With respect to the children they did find out that the book already forms an inseparable component of a child's life, that it fulfils several functions in its ontogenesis among which the cognitive, educational and aesthetic ones prevail. The book becomes, so to say, a bridge which the child has to pass when entering adult life. These postulates are evidently valid and clear and we do not have to elaborate them any longer. But these bridges must be built — and they are built not only by a writer, illustrator, author, creator in the most strict meaning of the word, but — in an equal and maybe even greater extent — also by the editor, publisher. He is the mediator between the creator and the percipient. But the percipient in this

case is rapidly changing, rapidly developing and, accordingly, rapidly changing are also his requirements and demands. The editor and the publisher should therefore know how that bridge should look and how it should be built and they should also know how the function of such a bridge is best fulfilled in individual stages of the percipient's evolution.

/ Several attempts at stating the typology of individual editions, differentiated both according to the reader's age and according to the genre represented by the respective publisher's, are known in the Czechoslovak theory of the books for children. Dr. Gebhardová thus presents six, or sever types. The first (and sometimes also the primary) type of the book is represented by the edition in which the verbal component remains in the background and the picture is not accompanied by the text. It is a book for viewing, but also a material to be talked about. In our country it is often called „the book toy“. It may be represented by a folder with hard binding, but also by a set of several flat sheets, books made of plastic materials, etc. The second type — according to the above mentioned author — is represented by various versions of stimulating model from purely instructive activities up to aesthetic ones and literary-beletristic ones. These include editions and prints designated as a rule by the notions of colouring books, scrapbooks, working copybooks and also some forms of cognitive literature. The text and the drawing are mutually balanced and complementing one another. The third type is constituted by books in which the visual component dominates. Here the word already appears in its evident, that is in printed form, but the text plays only the role of accompaniment. Our author calls these books „pictorial“ ones (in contrast to the notion of a „picture book“ which means a richly illustrated book). The fourth type is represented by the cooperation between the word and the picture. It includes well-tested literary genres; the illustration lays emphasis on situations, enhances their atmosphere, but dominating is the verbal art. The fifth type can be represented by the instructive book, from the area of the so-called material or matter-of-fact literature. The sixth type represent synthesizing publications with illustrations and a gramophone record.

/ Another Czechoslovak author — Professor Milan Hegar, our prominent and well-known designer — tries to base the typology of children's literature from the aspects of specific interactions between the text and the illustration, between the word and the picture. He develops ideas on ideaistic, aesthetic and educational

functions of illustrations claiming that they converge into a triune function — for an ideaistic function is intrinsically also an aesthetic one — and as such fulfils an educational function. He sees the specificity of the role of illustrations in a consequent differentiation between age categories of young readers while, according to him, they should be differentiated on the basis of evolutionary stages of perception. These stages of perception reflect the gradation of impact, proceeding from the simple to more complicated and to the most complicated. Further on, he elaborates his characteristics of the individual types.

/ *The first type* (designed for the first level of the preschool age) is represented by the book in which the illustration is a dominating component, the main vehicle of information and subject matter of the book. The form of the illustration must correspond to the requirement for communicativeness, because its principal role is to affect the rational sphere of consciousness of the percipient, to answer through the symbols his question as to what is what. It is the type which should help the child understand the difference between a real and a mediated object, i. e. between the object and its presentation. *The second type* is intended for a higher level of the preschool age. Here, the illustration affects also the emotional sphere of the percipient's consciousness, for it should assist in establishing association links and their combination in the child's mind. *The third type* addresses the highest level of the preschool age. It assumes that illustrations should be balanced with the words, they should provide explanation of the verbal component. This type includes especially the fairy tales, the characterization of human qualities, documentation and representation of basic principles underlying the plot. This type of edition should contribute to the development of abstract thinking of the child and to create the system of values and abilities of evaluation. *The fourth type* includes books for the first year of school attendance. Here, the illustration begins to perform the ostensive, explicative or documentary function. The role of the illustration is to explain by means of pictures, to complement and supplement or demonstrate the material content of the book. Didactic requirements are prevailing here, the child's thinking begins to emancipate itself. *The fifth type* is intended for the lower level of the primary school. The didactic and the informative function of the book is assumed by the textbooks. Here, illustrations should depict concrete scenes, they are illustrations in the narrower meaning of the word and

their interconnections with the content are very close. Because they are intended for the age category in which the roots for aesthetic standards are formed, illustrations should also have an emotional appeal. The last, *sixth type*, is intended for the middle level of the primary school and for higher grades. As for the illustration, its interconnection with actual text is more loose and its role is to deploy the fine arts and their specific means of expression for an adequate expression of the meaning, emotional content, moral and aesthetic spiritual role of the verbal component of the respective work.

/ The classification or characteristics of illustrations in the individual types could be complemented also by the aspect of genre. The task formulation will be different for an illustrator of belletristic work than for that which is artistically instructive one. In a belletristic book, he will — as Eugène Delacroix put it — multiply the artistic experience derived from the perception of the meaning of the text. In a didactic or popular-scientific book, he will obey the requirements for this kind of the book. In the latter case, as already stressed by Professor Hegar, an illustration must document and reaffirm the text, either through a drawing or a photography. And he also says: „Both types have their specific roles and tasks when the representation of a fact must be more ostensive than the fact itself, which must be defined, explained and clarified in its most concrete form. The photograph depicts a fact as it appears under certain circumstances and from a certain angle of view, evoking thus an approximate impression on the shape and scale. This leads to an unambiguous conclusion that the illustration should be used wherever the materialization of phenomena is in question, whereas the photograph should serve to document the situation.“

/ Theoretical endeavours that we have just outlined have, naturally, relative rather than absolute validity. The creative paths are usually more complicated, sinuous than suggested by the theory. But the creation could and should be conceived as a process which may be affected and influenced through decisions concerning the selection of the most optimum solution and the most suitable alternative. The tool of these processes are — as it is known — functional analyses which should be evidently carried out on a much greater scale, with greater dignity, better conception and deliberation.

/ Processes of the functional analysis lead us to the definition of the objective — an image of the future book — in which not only illustrations (selected and

differentiated according to the peculiar type of the book or edition), will have their precise position, but also other building components will have an equal weight. What will be their specificity?

/ I would say that it is necessary to proceed from the basic notion of psychology and pedagogics: during reading, the child perceives with all its senses what, translated into our terminology, might mean that he conceives the book as one entity. For this reason, in connection with a children's book, not only artistic considerations are of special significance, but also the material aspect — i. e. paper, colours, their quality, print, type of binding of the book, etc. As for the text, the child — in contrast to the child reader — does not derive entertainment from reading; instead, he uses the book to work with it. What are the implications for the graphic layout of the text?

/ Lubomír Krátky, our young Slovak designer, made some interesting comments on certain circumstances. He assumes that the decisive aspect is that of the readability of the text — inappropriate size of the type faces, inappropriate length of the lines in relation to the size of the type, its shape evidently differing from the habitual one, incorrect organization of the text — all this naturally reduces the aesthetic impact of the perception of the book as a whole. The guiding principle should be optimum perception of the text, the measure being provided by the allegiance to a certain category of the book or edition. The size of the type faces selected for the youngest reader should sufficiently employ the formal potential, impact of the shape of the type. Several authors point to the fact that in more continuous texts it is more difficult to perceive the grotesque type, as well as half-dark type or, in turn, very fine types. And, to continue, the child's ability to identify an incomplete shape is acquired only slowly. Richly ornamental types that can be attractive for the adult reader, are rejected by the child, because he must decipher them; considerable care should therefore be taken in selecting and employing these types. Of equal importance is also the length of the line — according to our author, the children's book should not have more than 60 characters per one line. This is again connected with the determination of the format of the page and the format of the book. We must bear in mind that the child is only learning how to perceive and this entails a need for respecting the principle of simplicity of the structure of overall typographic design in arranging the text. Experimentation is not ruled out even in the

children's book, but attention must be paid to the danger of the arranger being lured by using a flattering tone, abundance of diminutives, rejected by the child as a manifestation of a paternalistic and unequal attitude of the adult creator towards the child reader.

/ The enumeration of specific features of individual building elements of the children's book could go on and on. Some of them are evident, other are less conspicuous and several must still be studied and explored. If we paid attention to the two of them, namely the illustration and design, we wanted to suggest that these are the two areas in which much can be done directly by our publishing houses.

/ Let us briefly consider the practice, how it reflects and applies all what we have just said. If you permit me, I shall now speak about the Mladé letá publishing house and the Czechoslovak situation in this area.

/ Systems design and functional analyses are the task of several units, beginning with the literary design and ending with artistic and technical book design. The institution of an editor — literary, art and technical one — is understood comprehensively and the editor is encouraged to consider the book in its totality, to be aware of all facts entering into the process of making a book — from its beginning until the end. The literary editor is required to formulate his own requirements for the illustration and design and, later on, also for production, while the art editor is required to know perfectly the text, to classify it as to the genre, to shape his idea of the final form already when reading the manuscript. Both are then required to collaborate with an external worker (e. g. an illustrator), to lead a dialogue with the latter on the book, not only ex post, on the basis of already finished draft copy dummies or illustrations, but in advance, in a planned and programmatic manner. Otherwise, we are proceeding along the classical scheme: on the basis of an instruction concerning the text or on the basis of the text itself we, in the publishing house, form an idea on the future appearance of the book and, correspondingly, select respective external workers-specialists. All concrete suggestions, everything concerning the form and shape of the future book is the subject of evaluation by an artistic commission made up of external and internal experts. You can believe me that discussions taking place during the sessions of these commissions can sometimes become very heated.

/ Of course, all this is only a scheme and as such

seems to be quite simple, but the life is much more complicated. Naturally, we have to overcome numerous problems. In the first place, it is perhaps the shortcoming of the theory under question, the fact that we are sometimes reaching our objective following a road which might be much shorter if we knew in advance all its obstacles. It can also be represented by professional hindrances due to inadequate skills of both internal and external workers. In the area of external collaboration, the illustration is better than the typography and design. Among illustrators, the majority want and are able to make more free illustrations, while there are only few who are able

and willing to adapt themselves to the planned intention, to the requirements resulting from the given type of the book or edition. There are also problems and confusions in connection with the recognition of book production as an art. Problems of different nature arise also in connection with the polygraphy and here I am less concerned with the level and quality of its work than with the fact that it is becoming an ever more industrialized large-scale production which entails an antinomy „art and industry“, „art and production“ requiring a theoretical and practical solution, for the lack of understanding can result only in aggravating the difficulties.

Milan Hegar

Czechoslovak Socialist Republic

## ON ARTISTIC DESIGN OF A CHILDREN'S BOOK

/ There is a proverb: „If the mountain does not come to Mohammed, Mohammed must come to the mountain“. If this proverb was the topic of our Symposium, we would face an interesting problem — how to make Mohammed come to the mountain and the mountain to Mohammed without ever having to move from one place. But, we might also take a different approach and try to discover what is the mountain for to Mohammed and what is Mohammed for to the mountain.

/ With this somewhat light-headed introduction I have no intention of lowering the significance of our topic which is the process of creation of children's books. These books are, or should be one of the basic factors shaping the mentality of the young reader, determining his first ideas about the world and participating in his first life experience. They enhance the widely ranging aspects of a phenomenon, give the things their names and shapes, cultivate aesthetic perception, refining thus the feeling and the taste, because they themselves are models of harmony and proportionality. The book for children thus fulfils in its totality three functions — general educational function, cognitive and artistic educational function. And, moreover, it cannot be restricting; on the contrary, it must develop imagination, fantasy and creativity of its reader — because the sensitivity and the curiosity of a child are able to create the reserve of perceptions sufficient for the entire life to come.

/ In the discussion of problems related to the creation of books for children at any level we are willing to accept this general characteristics of the function of these books. But reflections and examinations themselves draw on exceptional achievements, that is on such books for children which express and synthesize the harmony about the high standard of a work of art, personality of the illustrator, abilities of graphic designer and responsibility of technological treatment.

Already this enumeration makes it clear that such outstanding results which at the same time constitute the basis of the value system created not by direct users, but professional critics were reached primarily as a result of propitious chain of circumstances. It therefore happens that conclusions from an evaluation arrived at in the above way are set forth as the objectives to be reached. The book for children thus often becomes a thing by itself, isolated from its readers. A situation was created which helped us to make up a kind of imaginary child in the areas of theory and criticism, a child as a philosophical category providing an argument suitable for that or another point of view.

/ In the context of the Czech or Slovak art of the book, the books for children make up a special, almost autonomous component, unique with its scope, invention and high standard. It is not surprising if we take into consideration that in this work traditionally, since the times of Aleš, our prominent artists of all generations take part. For many of them, the production of children's book either in the area of illustration or typography was a constant component of their main artistic endeavours and not even the rest of them consider their share only as an occasional excursion. This creation in its totality thus determines the specific character of the books for children, reflecting especially the attitude to life and effort to get close to the interests and wishes of the child, and sustain and enhance this interest.

/ And yet — in spite of this positive statement — there are still enough reasons for dissatisfaction. I shall try to outline them:

1) We do not have enough convincing evidence on how our books fulfil their function in general and also in particular (i. e. in individual age groups). The distribution is not a criterion, for it cannot account for the role of the parents in book purchasing nor the share of collectors of children's books, here or abroad. And

there are enough of them. We cannot rely too much on the evaluation of the pedagogues — they have no time for it on the one hand and, on the other hand, they would hate to lose an opportunity for expressing especially their subjective views. The point is that the basic methodical approach of a pedagogue towards the educational work, in spite of all achievements of the pedagogical science, is the way in which he was educated himself. It means that the decisive factor of the methods is the empirical experience gained in other conditions and at a different level of development. And in this connection the book is relevant only provided it is a textbook or, at least the compulsory school reading.

2) Extension of the tasks due to problems defined by the demographers as the population growth and which should bring about a proportional increase of the production, under steadily growing complexity of production technology. We are witnessing a paradox that old classical technologies already grew obsolete and the new ones did not as yet grow deep enough roots. Moreover, also this area is affected by the price merry-go-round which further increases the discrepancy between social needs and the possibility of meeting these needs. This has also other implications for our work. We were fighting so long against the polygraphy being organized as an industrial branch until we became ourselves only components of the production process with all disadvantages it implies. There are less and less opportunities for publishing books which we might call representative and which provide both inspiration and criterion for measuring other results of production.

3) This entire set of problems might be motivated by the poem by Jacques Prévert entitled „How to Draw a Bird“ which begins with the words „First we draw a cage“... For it is good to know the extent of limitations and obstacles, either intrinsic or extrinsic. The extrinsic limitations and barriers are useful, they can drive us quite mad sometimes, but can also mobilize us. The intrinsic limitations are more complicated, as anyone else can see, only we, subjects of those limitations, do not realize it. The point is that — although it is surprising, the society is getting younger all the time, whereas we were assigned the task to grow older all the time. Anatole France, when he reflected over this fact which affected also himself, expressed his regret in the „Garden of Epicurus“ as to the fact that the great Demiurge, when he dealt with the organization and structure of this life and world, did not create an opportunity for speaking to him — Anatole France.

He would have gladly given him the advice to organize the life of the man after the life of butterflies. For, it would be eminently logical, for a man to remind more of an unattractive larva, pupa and imago at the time he is learning, brought up, gaining experience and social status and only at the moment he obtains everything that it was possible for him to obtain, to become a beautiful butterfly blazing with colours. What a great pity that in the reality it is just the very opposite.

/ Jan Tschichold — co-author of the *New Typography* in the 1920's and founder, at his mature age, of the modern classical typography in the article which appeared in the VIth Volume of the *Almanac Iskustvo Knigi* in Moscow, speaks about one human quality which is common to all categories of age, although different in each of them. Jan Tschichold speaks about his dissatisfaction with what is produced on the book market and continues: „The effort to create something new and unusual, whatever the price, is an inevitable consequence of this dissatisfaction. The joy mediated by something familiar is not sufficient — people are excited over the idea that something different is also better. They consider those or other things bad, but cannot say precisely why they are bad — they simply want to do different things. Fashionable ideas about the form, quantity of ever less valuable things around us, in contrast to new technical possibilities, do play their role, but are far less important than the protest of young people against conditions created by the older generation. This protest against old forms is always a justified strive for perfection which is so rare.“

/ It is in no way a pleasant statement, especially for us who did not become butterflies but, nevertheless, reached the age in which we precisely know what others should, especially the young, ones, do.

/ We know very well how to approach the educational work in which the children's book plays an important role. We know basic principles underlying the development of the child's personality, we know that the child is not only the object, but also the subject of educational process and that it cooperates in its education itself. We know that the education must be oriented to all the new, contemporary, positive facts and that the present period cannot be viewed from the aspect of the traditions but, on the contrary, esteem for the traditions must be built on the basis of the present. We also know how to observe and satisfy the needs of children for the discovery and materialization, and we know how to make a system out of this need and how

to make a set of habits. And we know as well that a new element is entering the system of education — a shift is being recorded towards an uncompleted character of education throughout the entire human life, as a prerequisite and means of adaptation to constantly changing conditions and needs.

/ If the generation conflicts do occur, they are probably due to the fact that we, as a reward for our lifelong and permanent ageing, reserved the right not to participate ourselves in the process of education, and thus saved our right to view the young from the pedestal of grey hair. And we thus saved also the possibilities to join, at least mentally, those film and theatre authors who since the moment that the last spark of their own emotional life was extinguished, devote their works to the solution of emotional problems of young people.

/ I apologize for having devoted too much space to problems which are but indirectly related to our topic. Nevertheless, they are important motivators of our artistic efforts for, whether we want it or not, our work is ultimately orientated towards the future which means that we must conceive the today not as a residue of yesterday, but as a beginning of tomorrow.

4) It might be perhaps possible to conclude my remarks with a reference to several problems connected with the creation of children's books.

Reflections over the modern book in general and the book for children in particular concern mostly the harmony and proportionality between all their constituting elements. Where the cooperation between

the writer, illustrator and the graphic artist is as close as possible, the result is, of course, outstanding. The book appeals with its organic unity. But the number of books which might be judged in this way, is very low in relation to the overall number of published books. The point in question is the complex of inner conflict within the man between the protest against the uniformity and, in contrast, penchant for this uniformity as an unconscious inner need to join any social group which is characteristic at least by its outer sings.

/ Here I have in mind the classification of overwhelming majority of book production into editorial types which can have their practical meaning, but on the whole lower the value of individual books to greater or lesser extent. This reduces the possibility of looking for and finding forms which are adequate to the content of individual books, the possibility of assigning work to a number of graphic designers, especially the young ones, and thus to prevent the possibility of their further development.

/ But this also places restrictions to the function of the editor responsible for the artistic aspect of the book who should be at least in the position of a deputy editor-in-chief in charge of artistic design of the book, and whose work should have a high professional level, maturity of ideas and — in relation to young artists — also a pedagogical aspect. For, we must conceive the activity of a publishing house like that of a body which has taken responsibility for the fulfilment of all the tasks, including the responsibility for high standard and further development of our art of the book which is not negligible.

Miroslav Cipár

Czechoslovak Socialist Republic

## HOW WE WERE WORKING ON „THE GOLDEN GATE“

(Illustrator speaking about the illustration and cooperation with the graphic designer of the book.)

/ The book in question covers a wide span (as far as literary genres are concerned) of different components. It contains, in addition to the briefest formations, also tales of considerable length. The publishers wanted to publish a book which had been long dreamed of by teachers and educators. It was to give the body of basic folk verbal lore, intended for children and young people. This almanac form was at first offering only the text complemented with small drawings, perhaps only black-and-white. (Something similar to what was done, ten years later, by the Tatran publishing house in the series „Folk Art of Slovakia“ for adult readers, with the design and illustrations by the same authors.)

/ As an illustrator I was not top-seeded. Analogically to the textual part, the use of already existing material was considered. The situation was favourable, because numerous illustrations by Štefan Cpin were available. (Cpin illustrated a great quantity of similar literary formations.) Various techniques which he used proved, however, to pose a problem. Finally, the publishing house decided to invite tenders and after they judged the specimens of three authors they invited me for collaboration. I have chosen as my mate for the job an outstanding graphic artist Luboš Krátky (with whom I had worked before and also later on). (Krátký did not have to pass any competition to get the job with me.) We thus launched our work, not quite unlike the ping-pong. I had the first serve. But I soon realized that the surface which I was to cover with illustrations must be divided in accordance with the rhythm of the book — not mechanically — with that and that number of full pages, that and that number of half-pages, etc. — and that this can be done only by the graphic designer. The latter, however, was used to making the design on the basis of finished material, or dictating himself the precise layout of the book, position and size of illustrations. But there was no finished material and I was not inclined to have something dictated to me. In spite of

that, the designer attempted to make the layout of nonexisting illustrations, because something was already available . . . After a vain effort to make the layout of the book before having the illustrations which I was as yet able to define only very vaguely, the text was again given to me and I started to draw pictures even though I did not know what dimensions they should have and where in the text they will be used. It was already clear that besides illustrations which will express the text, a number of pictures will be needed for dividing, finishing, complementing and integrating the text. And it was also clear that illustrations must have the not too strictly defined shape, so that they can be moved in the direction required by the graphic design. The text with incomplete illustrations and later with incomplete layout were exchanged between the two of us several times, but at that stage we already knew what we were expecting from each other.

/ It was essential for the illustration work that agreed principles were close to my concern with regard to the sign and the symbol. We wanted each illustration to be related to the typographic material — characters, figures, lines . . . We made it a rule not to use the background and illusive space. I stressed the arabesque and focused also on a certain monochromatism of the entire set of illustrations. The stylistic level, as described (or revealed) by Dr. Holešovský, appeared to draw upon the folk baroque and art nouveau alike. I think that this does express the essential sources, although some other unwitting influences might be also observed. The composition of the book was very complex, for the literary composition did not establish firm foundations for the graphic composition. It was therefore necessary to emphasize often texts from the background in order to prevent monotony. Something was done by the designer, something by the illustrator. It was, so to say, another literary editing work. The scope of the book determined both the graphic and the illustrative rhythm.

Any change in the scope — in any direction — would prevent making „The Golden Gate“ using the same conception. The inner links between individual literary formations are, due to the graphic layout, firmly anchored in the monolith of the book. Hardly anyone will realize how complicated the subdivision of the book is. The credit for this goes to the designer who did well to have given priority to the whole over the parts. An interesting experience was connected with the so-called „Little Golden Gate“ that Luboš Krátky refused to arrange out of the fear that it would be but a part of the large „Golden Gate“. The illustrator tried to change the style of the book by using the contouring pen line, but the final effect was such as feared by the designer.

/ I was greatly impressed when Dr. Lýdia Kyseľová held high above her head our book at the rostrum of the IBBY Congress which took place in Prague to show other participants expressing their views on publishing folkloric works for children that we already have such a book. When I refer to positive impact of our book, either its literary or graphic components, I do not want to imply that we are not aware of its weak points. It needs to be said that the authors — the editor, graphic designer and illustrator — did not meet for the first time working on „The Golden Gate“. They had collaborated in publishing the children's magazine „Slniečko“ (The Little Sun) where they had gone through their fundamental creative struggles and found a common language. The mode of working when making the above magazine can be characterized as a „hot road“ to express not only their commitment, but also an atmosphere of excitement and discussion, objections and agreements.

/ Illustrating the book was an interesting adventure and I enjoyed it because I was producing a large quantity of small illustrations, and thus I could follow a false path in some of them, discard them, offering a similar opportunity also to the designer, for I made many more illustrations than it was necessary. The essential question on which we reached an agreement was that of „the realism of the book“. The book, its page surface and mode of utilization — succession of lines and pages — rule out a pictorial optical realism. I abhor when a designer's thinking follows this path: that bird is flying and it should be therefore placed at the head of the page, that rabbit is running in the meadows, and thus it will be situated at the bottom of the page. The book's life is different and the realism of the above type is therefore out of place.

/ An interesting fact of my illustrating work was that

the majority of the literary material is generally known and it had been repeatedly subjected to artistic treatment, not only in the book, but also in independent works of art, paintings and sculptures. I deliberately made illustrations for those parts of the text which were visually the least known. Thus, in „The Little Red Riding-Hood“ I suppressed the grandma, the granddaughter and the hunter and drew only the wolf lying on his back and having a tummy sewn with a fancy stitch. The book in its entirety is interwoven with illustrations which have certain typographic justification and form the desirable „bustle of the book“. These illustrations, ranging somewhere between the ornament and the typographic element, constitute the essence of the book. The morphology takes up impetuses from the folk art and from the most varied materials (ceramic jugs, ginger-bread moulds, embroideries, and the like). „The Golden Gate“ is a book which may be read anywhere and the reading of which can be stopped at any point. It is type of the so-called family book which continues in the tradition of an almanac. „The Golden Book“ was born under very propitious circumstances. Illustrations for children and youth in our art stood from the very beginnings of the national independence in the foreground of interest of our most prominent artists (Aleš, Trnka, Svolinský, Fulla, Hložník . . .). As a result, major achievements in illustration art and, more particularly, in illustrations for children, rank among major achievements of our art in general and represent the most permanent values of our culture. After all, the establishment of the Biennial of Illustration can be traced back to the atmosphere which called for international confrontations. The conditions were really the optimum ones — propensity to international exchange of values, special selective graphic department functioning within the Academy of Fine Arts in Bratislava and, finally, monopoly position of the Mladé letá publishing house. These were the main reasons for the rapid increase of the level of Slovak art of illustration. The Slovak illustrations, undoubtedly, can look forward to future achievements, but also face a number of problems. I have an impression as though increasing proportion of young (and not only young) visual artists give priority to a solid performance at the level of material illustrations, while there are hardly any illustrators who would consider the text to provide a challenge, a provocation to an independent parallel. I believe that the latter is the road to the enrichment of literature, for it uses the book not as something to be accompanied, but something to be commented upon.

There is less and less playfulness, less and less absurd humour, less and less capriciousness, less and less of these typical child-like approaches. The child has no prejudices and it is beyond doubt that a quality in the aesthetic meaning of the word has an educational impact. „The Golden Gate“, although being a book of a different kind, was conceived in a tension which embodies also the above mentioned perspectives. Luboš Krátky is a designer who has in mind primarily optimum possibilities of reading, classical expression of typography,

harmony between the text and the illustration. He is well versed in this type of graphic design and recorded good results in this area. I believe that after having firmly established his bearings in this area, he will extend his interest to include also more free typography and that we shall get together in working out the solution which I am invoking. It will perhaps require making excursions beyond the world of the books and looking for an inspiration in places that have still not become depleted.

Ľubomír Krátky  
Czechoslovak Socialist Republic

## TYPOGRAPHIC LAYOUT OF ONE CHILDREN'S BOOK, OR A STORY OF MAKING ONE BOOK

/ Only a few people realize that making a perfect book includes also a typographic layout. In particular the books for children, today mostly richly decorated with illustrations, cannot exist without a high-quality typographic layout.

/ I therefore gladly availed myself of the opportunity to say at the present Symposium something about the typographic layout of a book. This is an extensive topic and I, being a man of practice, do not intend to go into theory. (That is the matter for theoreticians of visual arts who should, at least occasionally, focus also on this discipline of art.)

/ I shall discuss the typographic layout using the example of the book entitled „The Golden Gate“ (Zlatá brána) which was repeatedly awarded various prizes, both at home and abroad, for its illustrations and layout typographic.

/ Naturally, approaches taken to make the typographic layout differ according to the books. They are determined by a number of various factors. Therefore what I have to say is neither a recommendation nor a set of rules.

/ The typographic layout of „The Golden Gate“ is specific also within the sphere of children's books, but the richness of its material enables us, on the other hand, to consider certain problems with greater insight.

/ The „Golden Gate“ is an anthology of folk verbal lore, designed for children and also for adults working with children.

/ The manuscript was relatively extensive and the Mladé letá publishing house intended to illustrate it with rich colour illustrations, it was to serve as a kind of folklore encyklopaedia corresponding, of course, with its dimensions to the young reader.

/ With Miroslav Cipár, the illustrator of the book, we were personally acquainted ever since our cooperation on the children's magazine „Slniečko“ (The Little Sun). It was at that time that we also came to know Mária

Ďuričková, the literary editor and writer. Personal friendships are of considerable value when doing similar work, because making a book involves true concerted team efforts based on mutual confidence in professional skills of one's counterparts.

/ But even then the question arose as to where should we begin, how to collaborate without restricting one another and how to achieve the best possible outcome.

/ I was the first to be given the manuscript in order to propose the format and basic conception of the future book.

/ I decided for using a format of 205×260 mm, because the dimensions of its sides approach a square. This format makes it possible to make both horizontal and vertical compositions.

/ The book „The Golden Gate“ is based prevalingly on short versed formations of a few lines. I therefore selected a two-column type matter which enables making interesting combinations of the text and illustrations. In view of this format of the book I was able to use a relatively wide, 38 cicero type matter.

/ It was, nevertheless, necessary to study thoroughly the entire manuscript, and to select such a size of the type which, given the above type matter, enables to compose verses into two columns, and so to avoid the overrunning or resetting of longer verses into two lines.

/ On the basis of such study I decided to use an 18-point size, which is well legible also to the youngest readers and in which use can be made also of aesthetic impact of the form of individual type characters themselves.

/ The typographic type faces, to make it clear, are not only a vehicle for expressing literary ideas, they have high aesthetic merits of their own. The printed word fulfils its function to a greater degree if also an aesthetic factor is present, beginning with the type, through arrangement of the text up to all material characteristics of the book. We need not discuss the validity of this assertion in this place.

/ I selected the Times serif type which has a sufficiently large, open drawing of the characters. The block of type matter of this type is evenly toned and creates a compact whole. It is well legible and its italics are very sober and appropriate, without calligraphic decorativeness.

/ Besides an 18-point size of basic type I also decided to use a 14-point type which I intended to use for composing the texts of children's games and a 12-point size for riddles. This is how I differentiated individual thematic wholes, and thus at the same time I expected to enrich the visual impact of double pages by changing type sizes.

/ All deliberations and decisions were made, at this stage, only at the theoretical level. But in my mind, the manuscript, written in the monotonous typewriter characters, gradually took its shape as a future book.

/ I prepared a model layout of contours of the future book opening. The book opening is the basis for the typographic layout of the entire book. Two pages facing one another must always constitute one whole. The type matter and its position on the page must be arranged so as to use the available ground plan to meet the intentions, rhythm and regularities by all compositions of the texts and illustrations.

/ The classic position of type matter did not meet my idea about the layout of the present book. The resetting of the verses into two columns, of which I already made up my mind at that time, required a very wide type (38 cic.), and thus I proceeded on the basis of this constant.

/ The wide type matter created a practically uninterrupted horizontal band in the back of the book. The horizontal impact of prosaic texts was reinforced with a relatively wide, empty margin at the foot and at the head of the page. Doing this, I had in mind creating vertical, unprinted spaces around versed formations. In leafing through the book, an alternation between horizontal and vertical impression of the pages is thus created. To enhance even further the vertical composition of the verses, I prolonged in case of these pages the type matter margin by three lines, i. e. by approximately 2 cm. A marked white strip, convenient in prosaic texts, was no more functional. Moreover, the movability of the lower margin of type matter enabled a greater variability, and thus it was not necessary to forcefully break up the poetries.

/ I placed titles of almost 50 thematic wholes into which the book is divided into the upper white margin. The stable positioning of these titles in the free space in

the upper left-hand corner gave the book a kind of encyclopedic character. For this reason, I placed there also page numbers which would have disturbing effect if placed in the lower, variable part of the pages.

/ All these considerations and many others which I no longer remember gave rise to the model layout of the future book. It was intended to provide one of inspirations for the illustrators. A very important inspiration, for illustration of a book covers more than just the solution of purely artistic questions. It is hardly possible to ask the illustrator to work out a detailed idea about the future form of such a demanding book all by himself, while taking into account not only aesthetic factors, but also typographic and production ones. The typographic layout is an independent and specific discipline of art.

/ There is a certain parallel with the artistic element in architecture. It is often spoken about the architecture and design of the book.

/ Speaking with the illustrator we came to the conclusion that illustrations will have no background, that the illusion of space will be mediated by the combination of typography and paper surface, that the book will contain no full printed pages, that illustrations will never fall down, so as to make white paper always limit and close the dynamic interconnection between the text and the illustrations. The pictures which are not bordered by the text in its lower part make an impression that the action is taking place also beyond the format of the book. The book is thus losing its intimacy and we wanted to preserve it despite the rich structure and visual variety.

/ We developed an idea that we are working on a book which will be always at hand in the households at the reach of anyone who could open in at any page and absorb himself into the beauty of the words and the beauty of book art as well.

/ I believe that the atmosphere for cooperation was very favourable, such as is not encountered with just any time. I had an impression that the illustrator respects my share in making the book that he treats me like an equal partner. As for me, I greatly respected his illustrating achievements and opinions concerning the aesthetics of the book.

/ When most illustrations were completed, I started to work on the typographic layout and its definite version. I calculated the dimensions of individual texts and entered them, together with illustrations, one opening after another, into the actual format of the book. I materialized my ideas of the future book, corrected

my ideas with regard to unexpected situations and the specific illustration material.

/ Essentially, I tried to achieve a smooth flow of the text and illustrations. Almost 50 thematic units were always beginning with a new page, but individual units were composed so as to prevent the formation of the so-called short pages which would interrupt the continuous flow in a random and mechanical fashion. I wanted to adapt the rhythm of printed and unprinted parts of the book to my ideas.

/ The aesthetic impact of a book is achieved both through an intentional utilization of particularities of the text and illustrations and through the creation of new visual opportunities that would correspond to our concept of typographic layout.

/ I all the time followed the principle that the book serves primarily for reading, reading enhanced with aesthetic appearance of the book, that the book must be interesting and wholesome at any place it is opened.

/ Variations in the type size in this kind of book are always refreshing, but cannot be self-determined and cannot have adverse effects on the physiology of human sight.

/ When I decided to use a smaller type (14 points) to distinguish thematically children's games from fairy tales, I did it with realization that these texts are mostly restricted in scope, that the lines are interspersed with verses, and are not suitable for the continuous reading like the texts of fairy tales. Thus, I assumed that long lines from smaller type will not make it difficult for the young reader to follow the text.

/ In selecting the type matter for some longer poems I also decided for a smaller type. Here I assumed that these longer, versed units are intended for a more experienced reader. I was motivated by the possibility of reducing optically the length of the poem to one or two pages.

/ It was also similar with respect to using larger types, italics, upper-case letters, colour, etc.

/ This incessant overlapping between the functionality and the aesthetics in the typographic design enables overcoming many, often contradictory requirements for this type of design. The reader must have, at all times, a feeling of natural and evident solution.

/ It is only with difficulties that one might theoretically describe the entire scale of nuances associated with the typographic design of the book „The Golden Gate“.

/ In some places, I obeyed the text and subordinated to it the position of illustrations, in other places I shaped the text as required by the demands of

illustrations, stressing the respective action, or the illustration is stumbling against the textual block. Texts and illustrations somewhere run parallel to one another, they each follow their own path only to start suddenly communicating at one point, through a change of type or colour.

/ Gravity centres of individual pages are also changing, everything seems to be in constant motion, awaiting for the directions of the reader.

/ But this apparent facility, playfulness, maybe even frolicsom quality of individual pages preserves the hierarchy of individual types of the text, the way of their differentiation. The typography is built upon logical deliberation and regularity rather than upon randomness or anarchy.

/ Because of the great extent and variety of the text, it was necessary to wait until the book was completely arrange to find out which parts of it are densely illustrated and which are less illustrated, to which places it will be necessary to complement a larger, to which a smaller illustration in order to preserve the rhythm and harmonic sequence of the pages.

/ At this point I was already in the position to determine for the illustrator with adequate precision the size and position of supplementary illustrations. Doing this, I was taking into account his possibilities and dispositions, but the creative process of illustrating is more complicated. Before the illustrations were definitely completed, it was necessary yet to make many larger or less important interventions into the composition of pages, before the reality gained an equilibrium with our ideas concerning the book.

/ The process of making this book was a long-termed one, demanding great concentration, but also very enjoyable.

/ The design and production of jacket, binding and end leaves, which stand in the focus of interest of artists in the case of simpler books, was but a minor task when compared to the great volume of work connected with marking the present book.

/ We — quite contrary to the present-day practice — paid great attention to the design of the binding in harmony with our intention to make a widely and frequently used book so that even after the jacket is torn to pieces the book should stay clad in an attractive attire and adequate binding.

/ The technical marking of the manuscript, because of greatly varied and multi-faceted type matter, requires the book designer to possess adequate technical and manual skills. This is a fact often overlooked in the

typographic layout, as proved by the books, the artistic appearance of which is but suggested and does not take advantage of the production potential of the book.

Without mastering the craftsman's skills, also the idea concerning the illustrations goes only half the way.

/ It is very satisfying that the illustrators themselves become increasingly aware of the inevitability of the typographic layout for making a good book.

Unfortunately, even at exhibitions like the BIB Bratislava one must note that only a small proportion of typographic design has the standard comparable with that of illustrations.

/ This is, undoubtedly, due to a number of different causes. In general, this activity is not given adequate

social recognition. The apparent simplicity and matter-of-factness of typographic designs, especially the good ones, generates a naive impression in some artists but even lay persons that the typographic design can be made without any undue effort, without special skill and knowledge. It should be therefore noted with appreciation that this area of artistic activity, so markedly influencing the application of illustrations and their impact, attractet the attention of organizers of the BIB. Maybe it would be appropriate, in spite of the specificity of the present Biennial, to award a special prize to such a book which displays a remarkable harmony between typography and illustrations. It is this continuity that the book production must aspire to reach.

Helga Aichinger

Austria

## REMARKS ON THE ILLUSTRATION OF CHILDREN'S BOOKS

/ The picture should represent the situations and events as required or made possible by the text which it is to enrich, deepen, extend, enliven. In the picture, an event must become a reality, „stiffen“ into a lasting moment. The picture should primarily enhance the ability of the child to live through an experience, his ability to turn to others, and to endow this ability with a certain dimension.

/ In my experience, children of average intelligence have different artistic requirements and respond, as a rule, very instinctively and critically. (One as an artist cannot, of course, obey o n l y their wishes!) Also intellectual impulses can, of course, enter the play through the picture and be reinforced. I, however, do not want to limit myself to this possibility only. To create is to speak in pictures which can express what is inexpressible and which can serve to the self-development — both of the author and the viewer. I therefore cannot restrict or diffuse the space of a child's experience, his ability of visual perception, his creative energy by too many facts, details, diversities of the plot. I have to place the stresses and the picture must remain the space for the play which, although governed by formal regularities, is at the same time an invitation to be entered, to experience something. The picture should exist for itself and endow the imagination with wings. An excessive number of things or events hinders the imagination, even though it might produce a merry impression, too. Even a perfectly functioning purely mechanical toy can be devoid of interest very soon, because it leaves no room for imagination. What remains is the passive observation without any internal commitment. Everything is done beforehand and nothing more can be done. The toy did not become a living component of the child's world, did not leave an imprint. It had an independent and isolated life. A similar effect can be observed in an illustration which narrates what is written or an illustration which only

accompanies the text, fixing it and closely following it. The deepest impression is made by those pictures which play with the text, enriching it.

/ Even those things that were not shown should become visible. Several strong accents are sufficient as suggestions, and even what was omitted begins to live, to exist. The invisible is a part of the shape.

/ Also here we may say: One droplet can mirror the whole universe. The language of shapes must be simple and free from concealed pretensions, free from growing formalisms. *Other values* have no boundaries.

/ What inexhaustible possibilities are provided by old and each day repeated elementary experience reflected in the simplest events, deeds, movements. They include the words of the oldest language, all possibilities of differentiation, variation and overcoming of the limits of expression. I should also like to grasp those ancient motives. In each child, the history of mankind, yes, the history of the Earth is repeated.

/ Do we still remember what it means to open the door, to go to fetch water, to extend a hand, to make a step? What is a look, a laughter, a tear? A spontaneous gesture is inexhaustible. The apple in its existence of an apple is incomprehensible, the stone in its existence of a stone is inexorable; and yet, like we, they are parts of the whole, they are both within us and outside us.

/ Painting, like any other language, is both inadequate and more eloquent than anyone of us. It always says less than we think, but more than anyone of us is able to say. Everything is contained already in the paper and in the paint, in the fabric and in the brush, it wants to become a living being with our help.

/ The reduction to the basic lines and connections endows the characters with an intensive inner life if it was „correctly“ done. The creative laws of our organic existence determine also the gestures involved in our ceration. And there exists a permanent, deeper topicality

than the topicality of the day. It does not mean, however, that we should negate our times, not in love, suffering or hate, because everything that will come has the right to come. It, however, depends on us what it will be.

/ What should we ask from illustrations of children's books? Let us put it once in the negations: no soapy noncommittance, no laughter of plastic dolls, no pink eyeglasses, no scented supplement; no secondary things, no ornaments, no half-truths! The characters should be full-bloodied persons, no pale schemes, no clichéd ghosts (even though they might be refined).

/ We cannot scare the child, present an obscure world to him, lure him to the loutishness; instead, we have to encourage him to be himself. (The child can take that much.) No pink eyeglasses, no velvet gloves, no shadowless world. The child can see it with his own eyes. The children's book can have a cathartic effect. And imagination is a certain version of the reality.

/ We cannot avoid our technical world, for it is in it that we live. But the primary sources of our existence must not be overlooked. The eyes of the children want to conquer the whole world in the pictures. The child wants to play in all the tones he has at his disposal, he wants to absorb everything, including the earth and the nature. Aren't we all children of Mother — Nature, although we want to dominate it — up to our self-destruction?

/ Pictures for children should be adapted to the world of children. One should not burden the child with an overload of ideas and principles. (He is still living „from within“.) We should not try to change or discipline him either by pictures or by books, we should

only support his creative and critical abilities. In my opinion and experience, it is dangerous if the picture is based purely on didactic aims. One should devote a book to the children like *a poem is devoted to a lover*. What can have an effect, will go the deeper, the deeper the stimulus was, the stronger was the form. Superficial objectives and intentions affect only the surface or entirely miss the target. „We recognize the intention and it will make us lose interest“. In any case it is no l'art pour l'art!

/ Children are young beings which we must fully comprehend, they are no „exotic animals“. All of us were children once. We do not have to invent any special language for them, if we did not forget their language ourselves. It used to be also ours. If only it survived in each child! It is not a good education which spoils more than it brings and which causes the child's taste to degenerate when we offer the child less than the art!

/ A work of art for children should not be something less, it should originate in the same sources and lead towards the same horizon as art in general does. The child is the first one entitled to truth. The art conceives the reality in all-embracing sense and, in an ideal case, a work of art for children can contain the reality like a sprout contains a future tree. Of course, the art is more than a mere reflection.

/ Each picture is an adventure with uncertain outcome. Always a new beginning, a first day. In any moment the world is dying, from any moment it is coming to life again. — And sometimes from a moving labyrinth of lines springs forth the fullness of that what is more than we are ever able to tell.

Lucia Binder

Austria

## PROBLEMS OF ILLUSTRATION IN INTERNATIONAL COMPETITIONS

/ International juries for children's and juvenile literature always have to overcome a number of difficulties in connection with the language barrier. It is practically impossible for all jury members to be able to read works of individual authors in the original languages, and they thus must rely on book reviews or translations which, however good they might be, can always introduce a bias against the style of the original text.

/ At first glance it might seem that these problems do not arise in deciding upon granting international prizes for illustrations. The language of pictures is international, and it thus needs no „mediator“, i. e. no translation, no interpretation.

/ But those engaged in the work of an international jury can challenge very rapidly this seemingly logical assertion. Also in the sphere of the illustration there are various factors causing serious problems in an international competition:

/ Thus, first of all, judges must consider the problem of the folklore. The exchange of picture books between individual countries, exhibitions of such works as well as coproduction between publishing houses of different countries, all these assist in promoting various trends of children's book illustration which rapidly spread all over the world. Pictures which are in harmony with such trends then look familiar to the viewer's eyes and evoke pleasant feelings in him. Both the children and the adults thus readily accept pictures drawing from the folklore of only one country. They often feature a symbolic array of colours and shapes, easily understood by children growing up in the folk art environment of the respective country, but much more difficult for a critic from maybe a different continent and different cultural background who has problems with assessing their actual value.

/ But these very illustrations which reflect the authentic character of the given country enrich considerably the

competitions of children's books. They bring new impulses and definitely contribute to understanding among people with a share equal to that of legends, fairy tales and nursery rhymes of different countries. Especially in our times there is the danger of the evolution of a kind of uniform style, imitated in a number of countries.

/ I had myself one experience of this kind. I visited a country in which I could admire during any of my walks the minarets. In one of the fairy tale books of that country which I was leafing through at an exhibition, I noticed that the minarets were drawn incorrectly. My question addressed to my companion, specialist on questions related to the children's books, was answered as follows: „Pictures that you see here were drawn by our domestic illustrator, but he imitated the German edition of our fairy tales and his pictures were drawn after those pictures totally lacking the authenticity.“

/ This experience is characteristic of many phenomena which might occur in the sphere of children's books publishing if the internationalism is conceived in a false way.

/ Another important point to be taken into account during international competitions is the need for assessing original illustration like it is done here at the Bratislava Biennial of Illustrations, because the printing can suppress many subtle features of the original drawing. Especially those countries which are only beginning to produce their own books for children and which have neither financial means, nor necessary technical equipment for the utilization of expensive colour print techniques, would be put into great disadvantage if the originals were not used in the evaluation of illustrations.

/ One of the criteria that cannot be overlooked and that substantially affects the process of artist's creative activity is the interconnection between the text and the illustration. Imagination and mental world of the author

is decisive for the illustrator's activity. For this reason, also the texts for which the illustrations are made, are of importance in the evaluation of the latter in an international competition. To present one example, I would like to speak about the great significance of an animal taking an important place in the world of African legends and fairy tales — the spider, whereas in the West European countries the spider is viewed rather as an „ugly“ animal and as such inappropriate for picture books. The ability of gaining an insight into the cultural background of other countries is therefore of equal importance for the juryman assessing the illustrations as for the juryman assessing the texts.

/ The American illustrators of children's books L. and D. Dillons, awarded in 1978 International Competition by the Prize of Hans Christian Andersen, believe that it is not sufficient only to transform into pictures what the text prescribes; the role of the illustrators is to retell the same story — only using different means of expression than words. Talented illustrators sometimes add to the text of a picture book also their own mini-stories.

/ In illustrating the fairy tale „Puss in Boots“, H. Fischer thus drew the scenes depicting how Puss learns to put the boots on: first, he falls down — and then, after several attempts, he already proudly wears them.

/ This method stimulates and develops the child's imagination. Stimulated by such an example, the child can draw a mental picture presenting also other situations. This clearly suggests that the transcription of a literary original into a speech of pictures needs not

necessarily consist only in the repetition of the contents of the text; this text can be also developed and complemented — in no case, however, can the text be distorted or restricted.

/ We have thus approached the problem which again and again creates an opportunity for wide-spread discussions not only within national, but also international juries. It is the problem of how the illustrations affect the child. Although numerous investigations were conducted in this field in the last years, it must be seen that the illustrations do not have the same effect in different countries. The character of the toys itself (it is not indifferent whether the children grow up with mass-produced toys made of plastic materials or with hand-carved wooden animals) — affects the way in which the children respond to the illustrations. In addition, very important is also the way in which the children get familiar with the illustration. Only if the child is induced to ponder the pictures deeply and to concentrate his attention, will it be possible to expect an adequate reaction which, however, will be difficult to be formulated into explanatory words.

/ Of great importance is also the immediate surrounding and environment of the child which must be also taken into account by any theory explaining the effect of illustrations on children.

/ The international confrontation of illustrations and knowledge of artistic creation of other countries is of extraordinary importance, and if we try to rule out prejudices and clichés in advance, it can enrich and stimulate the imagination.

Lýdia Kyseľová

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## QUESTIONS RELATED TO THE SYMBIOSIS OF LITERARY AND VISUAL EXPRESSIONS IN A CHILDREN'S BOOK

/ The publishing of a literary work poses the questions of its adequate presentation through the means of the fine arts. These questions are increasingly dealt with in practical contexts of planning of publishing activities — more than in assessing the outcome — i. e. the degree of harmony reached between the literary and the pictorial language of the book. In a child-reader, the combination of text and illustrations evokes deep aesthetic commitment. The interrelationship between the word and the picture serves as the basis for functionally differentiated make-up of the production.

/ In my paper, I should like to speak about illustrations only in the literary context, in connection with the poetics of the literary original text. This connection is not fully examined, and it enters the evaluation rather on the basis of the reader's idea than on the basis of well-defined principles defending the aspect of illustrations related to the child's mentality.

/ The illustration is, as a rule, considered separately, often without any study of the literary text or only with a superficial anticipation of its basic genre symbols (folk tale, social prose with a child-hero, historical novel, etc.), and in connection with the development of art of illustration. The aspect of the character of literary text, position of the given work in the context of development of literature, its mission in the world of young readers — i. e. the confrontation with the idea, form and address of the basic literary composition — tends to be neglected in the visual art criticism. Accounting for the above, however, can challenge some artistic solutions or point to the original approach and personal contribution of the artist.

/ On the other hand, there is the book review practice which assesses a new children's book irrespective of its artistic design aspect or comments the latter only with an impersonal, empty phrase. Out of twenty-four book-reviews published in Nos. 1 through 7 of the current year of Zlatý máj

(Golden May) magazine, only one contained the comments of the reviewer concerning the illustrations, who aptly identified the uncertainty and diffuseness of the pictures (M. Jurčo speaking about the book *Medved pre bračeka* — A Bear for My Brother) by E. Gašparová. The consideration of illustrations might sometimes also disclose blank spots in the literary record of the reality.

/ We built a barrier between the word of the writer and the view of the designer which limits the exchange of aesthetic experience, although only the agreement between these two artistic processes can endow the book with inner unity and undisturbed effects on the readers. Thus, it functions quite according to the proverb: „Jack of all trades, master of none“, as if we were afraid of „all trades“.

/ It is more convenient, professional, peaceful. The contacts do not, it must be admitted, always bring a harmonious coexistence, but open possibilities for artistic exploits on both sides. The disparity between the verbal and the visual expressions of the given book should be tackled by the respective editorial worker and should not burden the reader's reception.

/ The visual component, i. e. the illustration, graphic design and total material and technical make-up of the given publication is linked with the intended literary message, participates in the conversation with the reader. The latter is attracted by the appearance of the book which serves as the first point of orientation in the thematic and genre classification of the book, and it often constitutes the first impetus in the children inciting them to read the book.

/ The illustrator looks up for works which are close to his artistic views and commits himself in line with the sense of the literary message through his sensual perception, visual memory and vivid imagination put at its service. He uses the means of visual artistic expression to convey his own perception and understanding of the given literary work. The

illustrations accompanying the text pleasantly affect the senses, enrich the inner emotional experience, stimulate the imagination and intensify the process of inner, intellectual absorption of the meanings contained within the work of literature.

/ In our times of rapid development of the so-called technical arts the influence of which is based on visual and auditive components of the reception, efforts for producing a beautiful book receive new dimensions. The illustrations cannot be denied a great share in promoting the popularity of the book in the competition with other media for the dissemination of literary culture. When comparing the individual literary message and team work involved in staging a work of literature or presenting it through mass communication media (in dramatic arts, it is influenced by the director, the actor, the stage, the costume, the movement of camera, etc.), it comes to one's mind that it is only through a book form that the literature preserves its original spontaneity and authenticity of personal address and in which it must aesthetically organize its message using only the language means. The illustrator approaches a work of literature which has a definite idealistic and form structure, which is in most cases ready and closed. His accompanying ideas, feelings and free inspirations are then transferred to the limited area of a book page in which he evokes an illusion of a three-dimensional world, pulsation of life in space and time — using the means accessible to visual perception. The illustration cannot thus represent a passive reproduction of the literary presentation of the reality; it must represent its aesthetic understanding, presentation through the person, nature, life event.

/ Both the picture and the language defend their respective autonomy of expression. Let us mention the Feldek's parody *Zelené jelene* (The Green Roes) which grasped so wittily the essence of this coexistence. Inventive artistic processes used in filling up the space and observing the time — horizontal (storey-like) condensation of the scene (see O. Zimka's figures floating in the air), simultaneous presentation of story components such as J. Baláž's compositions in the *Iliad* (simultaneously e. g. the Hector's duel with Achilles and the death of the latter, Priam's asking for the body of his dead son, burial scene) are orientated to offset the advantages of a movable film recording, they endow the illustration with a dynamic quality and increase the reception level of the illustration.

/ I selected several books on which I would like to demonstrate the questions of the symbiosis, but also

to document changes in the conception of function of the illustration accompaniment and to outline new social tasks that can be tackled by the modern children's book thanks to its artistic element. Naturally, it is out of question to cover the entire problem area and to pay attention to the presentation of all thematic and genre fields of literature, various levels of emotional background of the text, projections of the reader, etc. — not to speak of such artistic components of the presentation of a work of literature which emphasize publishers' intentions, enable the reader to orientate himself in the existing book stock. Here I have in mind the artistic design of the book, selection of the types for print and format of the book to account for the character of the text, age of the reader, and the like.

/ To begin with, I will outline only briefly the development of the art of illustration which started with the illustration faithfully copying the story to attain a release between the illustration — text links and to lead even to the free graphic creation of the present times. The descriptive character is suppressed in favour of aesthetic function, the illustrativeness is suppressed in favour of artistic values, leading sometimes to the divorce with the perception of the child-reader. Today, we again come back to the examination of the functionality of an illustration. In the present widely scattered thematic and genre aspects of published literary works and introduction of new types of books into life, the question of the functionality of illustration appears in a new light.

/ The confrontation between illustrations and text requires a deeper analysis of the content and meaning of a work of literature and cannot do without an outline of environment, figures, events, means of expression of the literary original. The time limit forces me to keep only to an attempt at raising the questions of the symbiosis on a minimum sample of literary structures. I opted for the most accessible path of the subject prose and a selection from epic formations within the limits of realistic presentation of the actual life.

/ „The Lantern of a Yung Sailor“, (*Lampáš mladého plavčíka*), new adventure story by J. Navrátil, with autobiographic background, depicting war events, exotic navigation on the Danube and romantic nature of family life on a towing launch, problem with incorporation of the hero into a collective of pupils and return into the world of boy's experience and mischiefs on the dry land. The artistic expression for higher age category (the book is designed for readers aged 11 and more years) is

limited by the printing technique (black-and-white book design). This, however, is the result of existing production capacities and economic considerations of publications for children.

/ The graphic artist M. Minarovič chose the figural pen-and-ink drawing. The robustness, physical appearance of the characters corresponds with the difficult living conditions and dramatic scenes from the times of war. This conception unifies individual characters and does not require an individualization of characters like a novel with a fine characterization of mental processes of its heroes. It is of interest that the main character of this book addressed to the 11-years old is a small boy, and that the story depicts also the life of first-graders. The young reader, however, prefers reading about characters of his age, or older ones. The illustrator solved this disparity by shifting the physical appearance of the child into a higher age category. This shift might be questioned as a deviation from the original. But the matter is not as simple as that. The prose suffers a burden of unusual surroundings, description of cruel scenes, in the second part of complicated relationships between the children. The presented world overcomes the main character — a first grade pupil, and the reader faces this world through an exceptional social experience of the young child. Of course, the artist cannot avoid presenting a physical appearance of the child-hero. But in this case, he gave priority to the age of the readers for whom the book is assigned, and the shift is therefore not considered as a mistake or lack of attention. Should he have stayed faithful to the original text, he might have digressed from the intention of the work.

/ What is, however, lacking in the artistic conception of the work? I think that it should grasp also the romantic character of an unusual way of life, certainly very appealing to eleven year old readers. Here, the

illustrator owes very much to the original texts. We find, no expression of family cohesion which represents a strong emotional moment of the literary text. Already in the introductory chapter the boy observes the ruffled water surface through the cabin porthole at the front of his bed. The illustrator paid no attention to such personal experiences and lyric moods and focused instead of these on oppressive war years' moments. On the other hand, the stories of the young sailor bear a number of signs of adventure literature (dramatic plot, faraway countries, extreme situations). One or two pictures of the ships do depict dramatic situations, but the illustrator avoids drawing the typical Danubian vessels. It seems as though the author did not make necessary studies and observations at this point. (The seemingly idyllic navigation of Danubian fleet probably did not as yet disappear.) These visual impressions might have been used by the illustrator to establish the links with the original text, to complete and alleviate the message. With this is connected also the absence of the nature, of movement of the Danube's banks, views of places with anchored Danubian towing launches. The illustration instead underlined the more sinister aspects of the story, and increased the burden of living through the war events for the child.

/ We might use this example to raise the question of the child's aspect and projection of the child-reader in the artistic expression as a principal question of illustration. It seems to me that the illustrator has much too obeyed the feelings of the adult, failed to meet the expectations of a young reader, did not give him an opportunity for a feeling of adventure in his moments of relaxation. In the modern children's literature we allow for such organization of a message which does not bypass the dramatic or drastic aspects, offsetting them, however, with situations inducing positive moments of security and happiness.

## Klaus Doderer

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## ILLUSTRATORS OF CHILDREN'S BOOKS IN THE PAST AND IN THE PRESENT

Observations of a Group of Artists

/ What are and what were the people illustrating children's books like, what life experience they bring along, what is their occupation, what do they think about their art and their work? Each of them has, naturally, his individual approach and his own artistic understanding, his own artistic style. But, nevertheless, common features can be found if there is, like in my case, an opportunity of looking into the biographies and works of over four hundred illustrators from the last three centuries.

/ Out of the total of 418 illustrators from several countries, considered in my further deliberations, most were born in the 20th century (many are still alive), many in the 19th and some in the 18th century. Most of them live or lived in the German-speaking regions.

/ To be an illustrator — and an illustrator of children's books for that matter — can be detected as a purposeful goal of life career only in isolated cases. Although this activity became for many of them their major occupation in the course of their lives, it was only after a long and often very tortuous path. Leo Lionni (\* 1910), was a successful American specialist on advertisement, producing at the same time picture books; Alois Carigiet (\* 1902) was a painter. Janosch (\* 1931) was practically always active also as a writer, the same as Jan Lenica (\* 1928) who was producing films and Jiří Trnka (1922—1969) who was as well throughout his life a universal artist playing both with the puppets and with the material trick films, both with the brush and with the pencil. One of the best known German predecessor of the picture book art from the first half of the 19th century, the creator of the „Struwelpeter“, Heinrich Hoffmann (1804—1894) was a physician. Another artist of the same period, Franz Pocci from Munich (1807—1876) was an official at the court and a composer, Randolph Caldecott (1846—1886) was first a banker and Walt Disney (1901—1966) was originally a carpenter and a farmer.

/ When we ask ourselves whether the

illustrators were led to the illustration of children's books from all kinds of their professions just by a hazard, we can find out — at least in most cases which I examined — that it really was not just a chance, for the majority illustrators of children's books embarked already previously upon the artistic career. This applies primarily to the painters like the Swiss Alois Carigiet mentioned above, the Russian Konstantin Vasilievich Kuznetsov (1886—1943), the Englishman Arthur Rackham (1867—1939), the German Wilhelm von Kaulbach (1805—1874) or even writers like the Finnish Tove Jansson (\* 1914), the Czech Josef Lada (1887—1957), the Englishwomen Kate Greenaway and Beatrix Potter (1866—1943). They, however, include also those coming from mass media, film and press, cartoonists, creators of special animated films, comics authors and designers, too. The share of the last group recorded — if my estimation is correct — a strong increase, at least in the Western world. Sometimes they include an architect like Heinrich Vogeler (1872—1942) or a musician like Franz Pocci and very, very rare are other professions — an art teacher or scenic designer at the most. But many artists, even those mentioned above, are apparently fond of the versatility, and therefore do not like to be tied exclusively to one profession or specialization. Thus, Heinrich Vogeler may be referred to not only as to an architect, but also as a draftsman, engraver, painter, designer and writer.

/ When turning back to the bygone centuries, we often encounter the designations of a copper engraver and wood cutter, lithographer, author of silhouettes and engravings, whereas today we speak about graphic artists, painters, designers or cartoonists.

/ When looking for data on the life history of men and women — accidentally, in the 20th century the weight has shifted strongly in favour of women — in our days we are often getting an answer that they received specialized professional training. Thus, nobody today

becomes an illustrator of picture books for children and youth as an autodidact, but only through a „normal“ education at school — secondary school of arts and crafts, university-level school or academy of visual arts. It often happens, however, that the original occupation, pedagogical or other (commercial, social, nursing) activities lead to making a decision on becoming a graphic artist and illustrator.

/ In the past, the things were different. In the 18th and 19th century, the training received in a master's shop was, as a rule, sufficient. The shop was either a family shop in which the entire generations were making wood-cuttings, like in the case of Thomas Bewick (1753—1828), Georg Cruikshank (1792—1878), Grandville (1803—1847) or Kate Greenaway (1846—1901), or it was a lithographic institution like that of Theodor Hosemann (1807—1875); the differences were due to family wealth and local possibilities of the illustrator. But there were also self-taught artists: Wilhelm Busch (1832—1908) studied or, better to say, was forced to study the mechanical engineering, Heinrich Hoffmann was — as already mentioned — a physician, Daniel Chodowiecki (1726—1801) was taught to become a merchant.

/ We must ask to what extent did the transformations in the style of education or even in systems of education taking place over the past periods affect the quality, stylistic intentions and message of the illustrations of books for children, whether they had a supporting, modifying or even a hampering effect. Does the artistic design of picture books of the 19th century which is, as a rule, conservative but of exceptionally good quality, reflect the social origin, education and conditions of the creation of illustrators of the respective period? And, can the growing proportion of caricature elements characterizing the style of the twenties of this century, and especially that of the last two decades, be also accounted for by working opportunities of the respective generation of graphic artists? Is the assertion that the artisanal correctness prevailed in the past as opposed to the artistic freedom and intellectual, highly individual interpretation prevailing in the present, correct? This can be only assumed.

/ At this point we should point to the fact that this individualistic approach is not as marked as it might seem. Today, like in the past, there are still groups („schools“) centred around a common belief and understanding. In the 18th century, there were the artisans' workshops maintaining the tradition and setting the style, in the 19th century there were the

artistic schools (Dresden artists around Ludwig Richter, etc.) which were joined, acclaimed, imitated, modified. Only a few artists were strong enough to assert their individuality, such as Lother Meggendorfer (1847—1925) or Wilhelm Busch. In our century, artists of the latter type include outstanding individuals like Elsa Beskow (1874—1953), Ernst Kriedolf (1863—1959), Jiří Trnka (1912—1969), Werner Klemke (\* 1917), Maurice Sendak (\* 1928), Janosch (\* 1931) who illustrate children's books occasionally or as their main profession and originate transformations and advances in the art of children's books.

/ Although the graphic artists represent their conception of the world usually through a pencil, brush or other devices, they occasionally produce also verbal manifestations. Many of them stress that for them not only the product of art is important, but primarily the juvenile public to which it is addressed. The American Dr. Seuss (\* 1904) said what is surely valid also for many others: his books and illustrations should stimulate the children in a playful form, „mediate to them dreams, laughter, love and spirit of adventure“. Ideas of the German painter Hans Thoma (1839—1924) perhaps followed the same direction, but his picture book art had an even more philosophic background when he is saying that he wants to preserve „the naiveté of the childhood“. But these general statements run the danger of being understood only as beautiful, but empty formulae. Of interest is therefore a more accurate remark of the contemporary Polish artist Janusz Stanne: Art should help the child to observe the world in a better way, more individualistically, more thoroughly and more deeply. In my opinion, it is embodied in the example he presents: The artist — he says — can show the child how a frog looks like; he should also show it as a structure, mechanism, spot, metaphore and certain perspective with respect to the rest of the world“. Illustration is therefore a kind of tour around the world and an offer for understanding the world better.

/ Anybody who undertakes illustrating, must tackle the text. A question arises at this point — whether the illustrator is willing to accept the dominating role of the narration. Maurice Sendak put it clearly — that he puts his pictures into the services of his own texts (and those of others). Yasno Segawa (\* 1932) would even like to suppress his own person, „to become a beggar“ in order to be able to create. And B. Widsmith (\* 1930) is the author of the words „It's necessary to get to the roots of the text and yet it is a thing unto itself...“

/ But, in spite of the recognized dependency on the original text, today's illustrators have their self-confident feeling of independence, and justifiably so. For, when it comes to their pictures, they are completely unrestrained. For the Polish artist Zbigniew Rychlicki (\* 1922) is thus an illustrator a person that has the right to look for new forms, for poetry of colours, for grotesque representations, in short, a person capable of asserting his own aesthetic style. And Lieselotte Schwarz (\* 1930) formulates her conception of art — far away from thinking of the observer — like attempts at „organizing the chaos around oneself, within oneself“. For Jean Jacques Sempé (\* 1932), drawing even becomes „a weapon in order to survive“. The illustration, if conceived in this way, thus represents the artist's expression of his own subjective view of the world.

/ If my impression is correct, illustrators in the past,

roughly up to the mid-twentieth century, were inclined to justify their contribution to the children's literature with pedagogical thoughts, wishing to help the children. Today, although they still make similar remarks, they place a greater emphasis on the aesthetic justification than before World War II.

/ Did a shift — not only a stylistic and a technical one but perhaps of a more substantial kind — occur in the consciousness of artists working for the children's book? We believe that it did.\*

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\* All the data were excerpted from the individual volumes of „Lexikon der Kinder- und Jugendliteratur“ (Vol. A—H, 1975, Vol. I—O, 1977; Vol. P—Z, 1979; Erg. u. Registerband 1983). This work, edited by Klaus Doderer, was published by the Beltz, Weinheim and Basel Publishers.

Albín Brunovský  
Czechoslovak Socialist Republic

## SEVERAL REMARKS ON ILLUSTRATION AND ON TRAINING OF YOUNG ILLUSTRATORS

/ Many years ago I received here in Bratislava a colleague, a graphic artist from abroad who visited our town on the occasion of the exhibition of graphic art from his country. I accompanied him when he visited several studios of young artists. He was puzzled when he noticed that most of them, in addition to painting and free studio graphic creation, are making also illustrations. Surprised, he asked me: „Why in the world are you making illustrations and why illustrations for children? This is something we are not accustomed to in our country. Is it because of financial reasons or for publicity reasons? I can see that you have also other possibilities“. I often think about these questions, because they continue to be valid and perhaps I might use this opportunity to answer them.

/ I will omit historical data and questions of the tradition of Slovak illustration, but they may be found in other sources. But, because one should start from the beginning and outline the general historical context, especially for the sake of foreign participants, I will also give you this customary introduction.

/ Four major cultural institutions were established in 1949 in Slovakia: the Slovak National Gallery, Slovak Philharmonic Orchestra, Academy of Music and Drama and our Academy of Fine Arts. I will not stress their great significance for the cultural life of Slovakia and the number of artists whom these institutions have since trained. In this connection it is important to mention that from the very beginning, the Department of Graphics was set up within the Academy of Fine Arts which had in its creed to train students not only for drawing and graphic techniques, but also for book illustration. It was also important that this Department was practically right from the beginning headed by Professor Vincent Hložník. This universal artist weds within himself all assets of a great artist: extraordinary invention, great industriousness and esteem for the work of his colleagues. His personality of an artist who

paints, draws, makes graphic works, illustrations and is active also in other artistic genres could not fail to inspire his students. It was only natural that he evoked in them love for beautiful books, animating them with his own example and his enthusiasm over the creation of his colleagues. He led the students to believe that the book graphic creation is equivalent to other disciplines of fine arts and, in some cases, even irreplaceable. In the early sixties, the Department appointed Dušan Šulc as an external lecturer on typography and his fascination with the book exerted also a determining influence on the students.

/ In the late forties and early fifties, an unprecedented flourishing of publishing activities was recorded in Slovakia. The publishing houses, naturally, were in need of more illustrators than they had at their disposal. Not that the books did not appear also before that period. They did appear, many of them beautiful and very important ones and illustrated by the best Slovak painters and graphic artists. What was important in this connection was the growing number of titles and the new quality. It was not merely the question of demand for illustrators. In that period, a revival of interest in beautiful books started all over the world. Exhibitions of books of individual nations became more frequent, international exhibitions of book production were organized at a growing scale.

/ This fascination with the book art inevitably affected the Slovak illustrators and, naturally, especially the young graduates of the Academy. Because at that time I already studied at the Academy, I should like to stress this inspiration sources. In addition to models provided by older Slovak illustrators such as Benka, Fulla, Sokol, Vodrážka, Hložník and others there was the Czech school of book art with an advanced typographic and illustrating tradition. Authors like Trnka, Svolinský, Bouda, Strnadel, Tichý etc., were for us creative torches full of blaze, creativity and imagination. At the same

time, we were getting to know then very inspiring creation of Polish illustrators, books from the German Democratic Republic, the Soviet Union, France, England, the Federal Republic of Germany, and other countries. All these influences were producing in our immature minds not only chaos, but — in many of us raised our — interest in a similar activity.

/ Also employees of editorial and publishing houses of that period were young. Debuting writers and journalists wanted to equal their shining models, everybody wanted something new and modern. Exhibitions and festivals of book production started to flourish. Writers and illustrators exerted creative influence on one another and the book production for children recorded an unprecedented upswing.

/ I, after graduating from the Academy, stayed at this school, first working towards my scientific degree, then working as an assistant to Professor Hložník and, since 1967, as the head of the Department of Book Art.

/ After this outline of historical context I should like to give a few remarks on the education of young illustrators.

/ The study at our Academy takes 6 years. Students, for the first two years, take the so-called universal courses, to specialize later in individual departments. As there is an average of two to three students accepted for each department, in the four years eight to twelve students study in one such special department.

/ This means that in such limited groups, the teachers can provide individual care to each student. Over the four years they are able to recognize the measure of their talents, appreciate artistic gifts and even know personal propensities of the students. It is natural that the school curricula are but general, including those important areas that the student must acquire during four years of his specialized study. The specific content of the study therefore depends on individual abilities and activity of the respective student.

/ What should these abilities be? The student should have fair drawing abilities already at the time of his enrolment. A wide range of genres, subjects and types which the illustrator must be able to draw any time requires that his study be very committed. He must draw very much and study everything that is related to his future profession. Mastering the human figure, i. e. to draw it without problems in each position, with the characterization of its type, is the primordial task. The study according to the model is therefore ascribed great significance at the Academy. Students have a permanent model in the studio and, in addition, in

the evenings attend classes of nude drawing. Naturally, this in itself would be very little. From the very beginning it is necessary to develop their creativity, the ability of independent creative thinking. Appeal to that sign of artistic talent which can be sometimes identified in the student at the very beginning of instruction. Lead them towards developing these sparks of talent by the incessant addition of new knowledge, reference to models, encouragement to seek still other variants and possibilities, eventually return to creative achievements in which their talents were the most markedly manifested, these are the elementary teaching methods.

/ Over those several years that I have been working with the students it seems to me that both extreme poles of an artistic personality, i. e. purely visual type, capable of drawing only after a model and opposite type in which the imagination component prevails without the need for the study of the model, are quite problematic for our Department. The former type has great problems with imagination which in him is bound only to the most immediate reality and has difficulties in constructing a picture story. The second type has plenty of all this, but has often problems in staying within the limits posed by the literary text and, so to say, runs away from the text. Of course, there is no ideal type. We must strive, however, to place these two poles of human consciousness and artistic sensitivity into such mutual positions which are the most adequate for the study of this vocation.

/ Like at each school, the tasks are ascribed from the simplest to the most complicated ones. First contacts of the student with the character of this Department are through the small graphic works and drawings, bookplates and New Year's greeting cards. Later come draft illustrations in the form of a double sheet as the basis for a book in which the students make their first attempts at reconciling the typography with the illustration. Starting in the fourth year, they are increasingly assigned more and more illustrations for the children's books. It may be said that over one half of their study is devoted to the latter topics. The spectrum of genres found in the book for children is very broad, ranging from folders and colouring books for pre-school children, through fairy tales and legends, up to adventure and science-fiction books for the young people. Our Department therefore makes each student present at least one work with regard to the individual genres of literature in each year of study.

/ The point is not only to make the students pass through all areas of literature. Our system of work is

roughly as follows: When starting to work on any assignment, let us say a folder, the students are encouraged to find in the library and look through everything available on the given topic. During the first sitting, they receive information from their teacher on what to consider first, which books — e. g. in the Slovak or Czechoslovak context — made the given genre progress a little further. They then receive information on pedagogical and psychological considerations to be taken into account when making the books for the given age category, as well as, naturally, on publishing and polygraphic aspects. Then the students must proceed to their own editorial work. They must select an author, collection or selection of poems, eventually, in the case of a folder, thing up their own literary and visual story. Our practice of making the students think up the conception of the book in the first place has proved to be quite adequate, for the student must give more thoughts to the literature before proceeding to his own creative activity, making the dummy, copy graphic design and book decoration itself.

/ Because we deal with the students, young people, our requirement is that they bring something new, make an experiment because, as a rule, they do not carry out a direct order for a publishing house. But their school assignment must comply with the following requirements:

1. harmony with the literary text, or an independent creative story, 2. artistic treatment at the level of the given year of study and suitable for a particular age category, 3. educational effect, 4. reproducibility.

/ I believe that it is desirable for an artist and even more so for a student to work, from time to time, on different artistic problems. Free graphic creation, i. e. work with graphic techniques, drawings, paintings, illustrations for children, illustrations for books of poetry or prose, occasional graphics or graphic design, all these are seemingly varied areas of art which can exert mutual propitious influence on one another. Knowledge and inspiration derived from one problem may, quite inadvertently, help to solve another one. The work on decorating a book, subjects the literary text, forces the artist to display greater inventiveness than, for instance, in the free graphic creation in which both the subject matter and the represented facts are left at the discretion of the artist. And, on the other hand, this multitude of literary impulses extends the range of topics treated by the artist.

/ Another problem is posed by the graphic design.

Draft of the stamps or bank notes lead the student to pay closer attention to the study of writing, typography, but also of portrait, and other items needed for these particular areas. It sometimes turns out that such humble, even slavish elaboration of the draft has its definite significance if not for nothing else, at least for the systemacy of work.

/ Naturally, in addition to school assignments, the students must pay sustained attention to free creation — painting, drawing and graphic art in which the principal source of creativity must consist, for, although we are training illustrators, it would not be appropriate to turn them into only one-sided specialists.

/ We do not believe that each student of our Department will be necessarily an illustrator or that he will become an illustrator capable of mastering without difficulty any assignment on any topic offered by the publishers.

An illustrator cannot be trained during 4 or 6 years.

He may receive only the basics from the school, i. e. several advices and lessons, orientation to those spheres which will expand his knowledge and make his artistic message clearer and more sincere. But the affection for book graphic art and for book in general must be already in himself, he must be born with it and it can be only developed within the years. And, when speaking about the children's book, this love must be even deeper. The impetus for making the books for children must be strong enough for everyone to know his motives. Getting close to the child's thinking and imagination, feeling when and to what extent it should be developed an supported, this question is answered by the artist in accordance with his understanding, experience, talent and calling for working in this area.

/ And there is one more thing — an illustrator, to derive pleasure from his work and to make this work further also the qualitative aspect of his creation, must have also his luck. I have always affirmed that anything can be illustrated but that it is very important to get at the right moment such a text for illustration which appeals to him so much that he is able to give a really good performance. An inspiration from literary source, which gets in tune with his life feeling and current artistic creed, in which he can fully assert his abilities, often marks his production for quite a long time.

/ Like in any area of creation, also in illustrating books for children the artist must feel certain excitement over something which is coming to him and which he can discover and express. To illustrate does not mean only to play a variation on a literary theme using visual means. We would be probably annoyed very quickly.

It means to express those things which are beyond the possibilities of the writer or which seem to be superfluous. To illustrate books for children means to incite their imagination, to enrich them with new impressions in order to enhance their perception of the book. To illustrate books means to make an equally exciting jump into the unknown like in any free creation.

/ And, finally, I should answer my question raised at the beginning: Why do we illustrate books for children? I do not know of any other reason than the reason we like them, we feel this urge. But maybe I shall do best using a quotation: When Hillary was asked upon having climbed the Mount Everest why he did it, he answered: „Because such possibility existed!“

Janine Despinette

France

## HOW AN ILLUSTRATED BOOK IS CREATED

/ There is, naturally, a number of approaches towards the topics of the present Symposium; they may be determined by the fact whether one is involved into the publishing process or not. The view of artists, innovators, and typographers cannot be identical with that of theoreticians.

/ The critics who closely observe children's literature must also take into consideration changes and innovations in the sphere of publishing, as an increasing number of artists finds one of the sources of their own experimentation in the field of graphic art in the picture book for children.

/ Is it possible to define basic principles characterizing individual authors or system of creation, the history of which makes it also possible to examine conditions underlying the development of innovations?

/ Picture-albums are special items of publishing activity. But they become, and this cannot be denied, also co-proprietors of folk culture, not to speak of scientific culture, through authors, painters, illustrators, engravers, graphic artists, writers and poets. Everyone must accept that the modern graphic art and all kinds of fine arts, for that matter, are the results of the sum of artistic endeavours of many centuries.

/ The impact of national traditions can be felt here like the impact of great movements in the painting which, in the present period with abundant cultural exchanges and coproduction, is more or less universal. And it is felt in the creation for children even more than elsewhere.

/ The year is 1981. Can anyone ignore the development of audio-visual techniques and the predominance of the pictures in this process?

/ Together with the psychologists we today believe that the picture must, for all its specifics, be studied as thoroughly as the text — because we learned that:

— a picture represents a pressure activating our mental energy and senses towards concentrating our attention,

— a picture is an object situated in a special context which is ascribed a certain meaning by virtue of our own history and personal motives,

— a picture is a language within which we recognize or believe to recognize certain basic symbols without being able to *use the same language for asking questions or formulating answers*.

/ There are very few persons that tend to see in the language of a picture book an artistic expression which introduces the child to the contemporary art. — And yet!

/ As the communication by means of pictures is so smoothly incorporating the new conceptions of extension of space and time, provoked by the mass communication media, the visual information tends to break out from the barriers of nationality or ideology.

/ The graphic and poetic presentation of the imaginary world, designed for the child-reader, makes the artist face the problem of *readability* of his creation. In addition to the imaginary character of the pictures, evoked by the illustrator on the basis of textual metaphors, the children are also acquainted with the cultural message of the society. But such a picture has a different expressiveness than a poster or a painting. While the latter require a global understanding, a picture-book drawing is a part of the same structured utterance, of the process within which the plot of the narration gradually develops.

/ Be it as it may, a relationship can be formed on the basis of an agreement. Many authors, beginning with Jung, explained that much of intuitive and specific identity, confirmed by a verbal or drawn metaphor became a matter of understanding all of a sudden, without the child being able to explain through which associations it reached this understanding.

/ It may be only noted that the nature of illustration is that factor which evokes the emotional understanding of verbal symbols.

/ We are really not likely to understand the message

of Antoine de Saint-Exupéry in his Little Prince if we fail the test with the lamb.

/ The present graphic picture has — more than the

verbal representation — an effect which is clearly proportional to the authenticity of the talent of its creator in relation to the reader's ability of perception.

Ditrich Grünewald

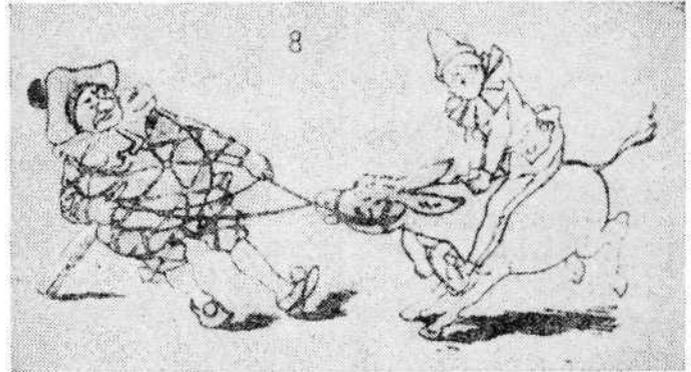
Federal Republic of Germany

## FUNCTION OF THE PICTURE IN A PICTURE STORY

/ It did not as yet become natural to speak about picture stories, irrespective from what positions, because the quantitatively prevailing form of the existing picture story, i. e. comics, is still a matter of skeptical and negative attitude. This attitude is not quite unsubstantiated, if we have in mind the mass production of comics available on the Western markets. Only the existence of mass production of kitsch literature does not lead to the rejection of literature as such, and the same may be said about pseudo-art or kitch in painting, etc. It is possible that in spite of a number of convincing historical models emerging today here and there from the oblivion, from the aspect of picture story we are still roughly at the same place at which the discussion on an artistic book for children and youth stood at the beginning of our century. And, paraphrasing Wolgast's claim, we should request: „We demand an artistic picture story, adequate to the interests of children!“

/ This demand is addressed both to the artists and to the publishing houses. Before a picture story can be created, it is necessary to have clear understanding of what should be told and why, and what a picture story is and what are its possibilities. Already 150 years ago Rudolph Toepffer stated that we have various possibilities of telling a story — both in words and in pictures. The pictures mediate the story. This also determines the function of an individual picture in a picture story. This picture insubstantially differs from an illustration. The illustration constitutes primarily a supplement, facultative addition to the text, which is trying to grasp the substantial moment, willing to represent, interpret, eventually develop this moment. The illustration depends on the text and its value is determined by the relationship between its motif and its presentation and the message contained in the text. Naturally, a single picture of a picture story cannot be characterized as independent one. It is not, however, only a visual supplement to the plot contained in the

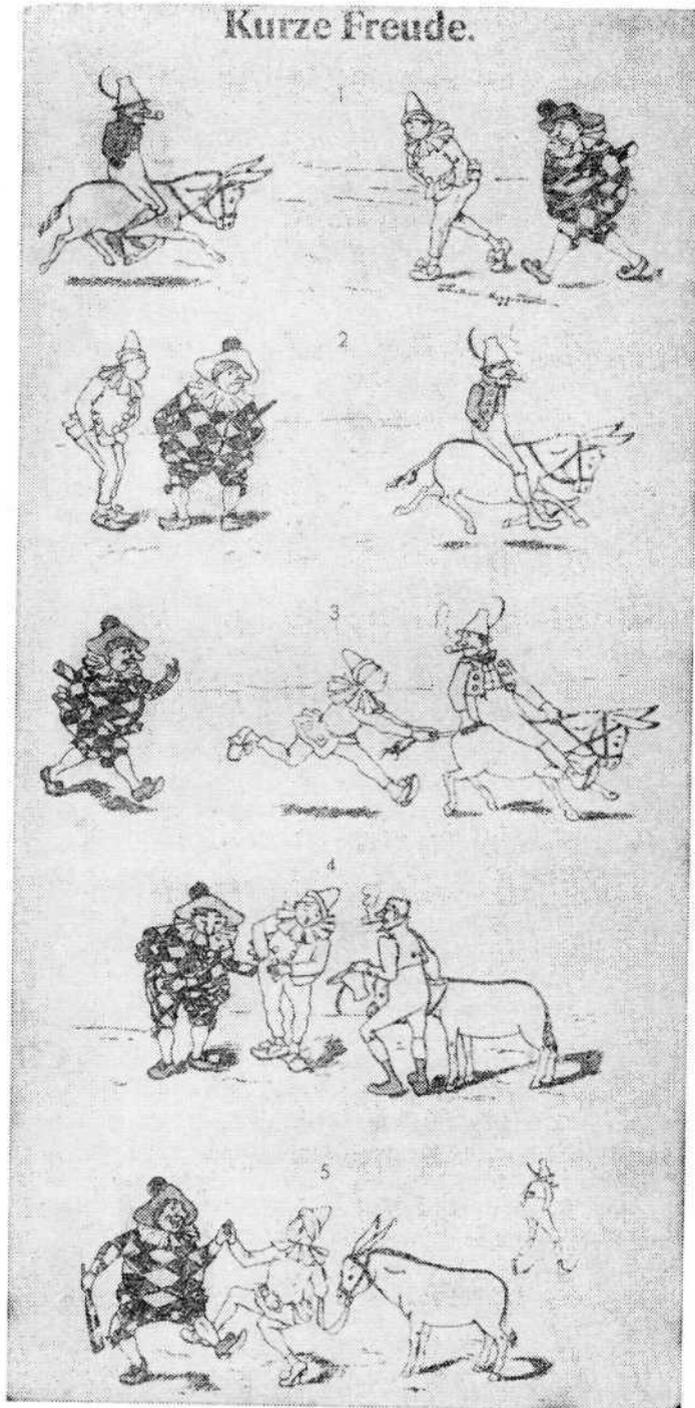
text; instead, it is in itself a subject of the plot, building stone of the plot, depending on the previous and the subsequent pictures. And, rather than being facultative, it is in fact inevitable.



/ In this example from the work of Lothar Meggendorf, the harlequin and the pierrot are trying to make the donkey do what they want. From the aspect of the illustrator's approach towards this picture, we must ask: Does this picture present a typical, characteristic situation of the plot? Are the represented characters depicted in their true essence? The observer makes the respective judgement comparing them with the text. What does the drawing represent? Is it necessary? Does it help in understanding the meaning of the text, does it offer any interpretation, does it complement the message contained in the text? Is it in harmony with my own visual images evoked by the text?

/ In judging the individual picture of a picture story, the emphasis is shifted. Such a picture is created and perceived like one moment in the plot as a whole. It does not necessarily constitute a culmination of the story, nor does it provide a typical characterization of a pregnant moment of the story. On the opposite,

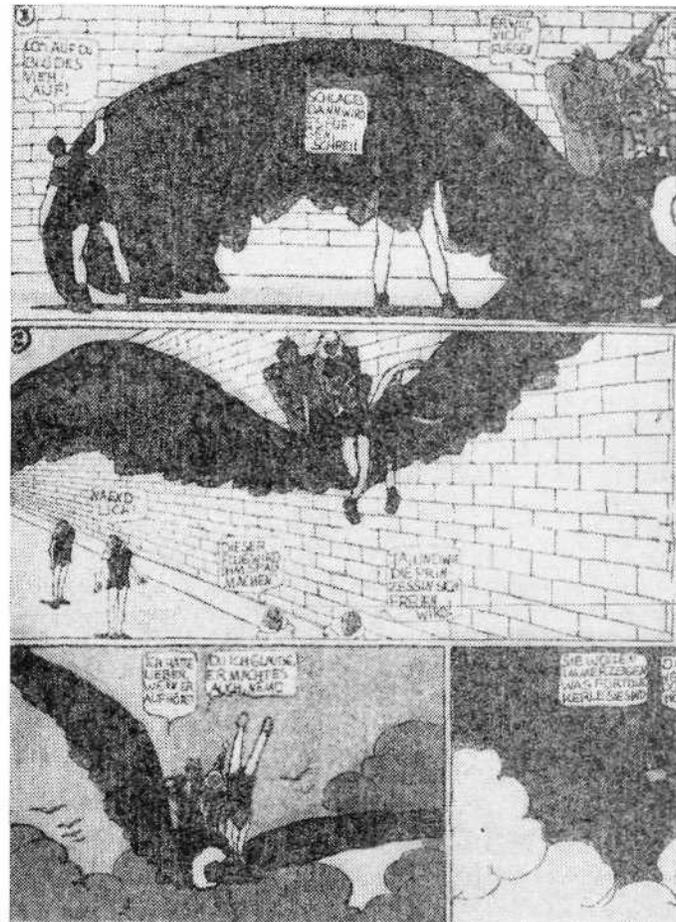
## Kurze Freude.



the artist asks himself a question: Is this picture and the message it conveys necessary for the flow of narration? What is to be its contribution to the story? And is this building block of the plot characterized in an appropriate manner? Such a drawing, naturally, must possess all characteristics of an illustration: objectivity, vitality, unity of contents and aesthetic presentation. Only, the emphasis is laid here primarily on the narrative element. An individual picture is not a „pictorial reflection“, a counterpart, but it is in itself both the subject and the object of narration. The value of the drawing can be assessed on the basis of its function in the context of a picture sequence and of its communication value for the specific reader. The information value of a separate picture is based on the interrelationship between innovation and redundancy in the context of other pictures, i. e. the point is to identify the constant elements existing in the given separate picture and in the preceding and following ones, and to distinguish them from the changes, from unique elements existing in the particular picture. In our case, the answer is easy. What is constant, is only the place of the action, represented by a single line but sufficient in order to understand the plot; the story takes place in open nature, in the plain, maybe on the road. Changes in the last picture (15) which presents a rough outline of an inn (here it is evident to what an extent a picture story relies on the knowledge of the pictures and their understanding by the reader!), give the characterization of the place and suggest to the reader that there are already no houses, neither plants, nor people there. This concise constant thus acquires its value position in the framework of the story as a significant justification for the fact the two characters really do need the donkey to ride on it. And here we get the picture of the main characters of the story. The harlequin and the pierrot are the constants of the whole story and as such must be drawn so as to stay recognizable; this is achieved by their attire, body construction and shape of their faces. The owner of the donkey is through with his role very quickly — he happily sells the animal to the harlequin and the pierrot and leaves. The donkey, constant element of pictures 1 through 13, becomes in picture 14 the most important element of the message by its very absence from the picture — it thus represents an informational value which can be mediated only on the basis of knowledge of the previous sequence of pictures. When we take a closer look at the characters, we may observe a continuous development of the constants and changes:

what is constant are shapes of the figures, their attire; what is changing are their positions, facial expressions, mutual attitudes. By the way: even the attire is more than a mere external sign, because it is both the characterization and the evaluation, it opens space for associations and expectations, partly increases and partly accounts for the comical results of unsuccessful attempts. / Already in the mid-18th century William Hogarth, speaking about his well-known satirical picture novels, pointed to the fact that for him a picture represents a stage and that the presented characters must appear on it in the function of actors. It means for a draftsman that he must perfectly master his characters and that he must — like shown here by Lothar Meggendorf in a masterful way — within the framework of a pantomimic fireworks make come to life not only a separate moment, but also the entire breadth of tension of the plot, the whole process of the story. The picture story lives on the mutual confrontations of positions, gestures and facial expressions. Our example is so eloquent that it can do without the text. The observer knows exactly what is said here, what are the underlying emotions and thoughts. Individual situations as such are interpreting themselves. There are, undoubtedly, texts which require the spoken word, either as an accompanying text with the function of explanation, commentary, extension, transfer, or primarily as the verbal utterance which cannot be unanimously understood from the pose alone. It is here where the force of a picture story is concentrated, and only when the contents or sense require it, it may use also the function of the words. And I believe that a „speech bubble“ as a sign integrated into the picture can be quite legitimate, because the unity of the separate picture, its integral character are preserved even if it is used. But the picture remains the primary element. Where the relationship between the picture and the text does not constitute a true unity and the use of the text is not substantiated from the point of view of the narration, the picture story loses its values. The text of a picture story should not be only an inane repetition of the message contained in the pictures; instead, it should bring new elements which cannot be conveyed by the picture, especially if the latter is not sufficiently unambiguous and where its excessive ambiguity might disturb the flow of the action. But a great care must be taken to handle the text with utmost economy and sensitivity, to prevent it from annoying the child, from spoiling his pleasure derived from trying to understand the picture, to discover, interpret and combine its

contents. The picture and the text must result in the unity of the narrated contents. A picture story constitutes an authentic artistic formation (and this must be emphasized!)! A separate picture can fulfil its negative role in the framework of a picture story only provided each pictorial symbol is subordinated to the fulfilment of this role. This applies also to the style of drawing which cannot be chosen arbitrarily, as it takes part in shaping the character of the story. It is also valid for the colourfulness which should contribute with negative accents not only to the dramatics of the plot, time and spatial sequences, but also to the contents of the plot, as was convincingly demonstrated by Winsor McCay in this classical work of his „Little Nemo in Slumberland“.



In this example, the narrator and also the observer change their positions. As if together with Nemo, and as a narrator even „above“ him, flying, we are looking — experiencing with him the sensation of flying — down on the world which became quite little. This shows the possibilities of the efficiency of a picture story, difficult and only partly accessible to the story based on the text.

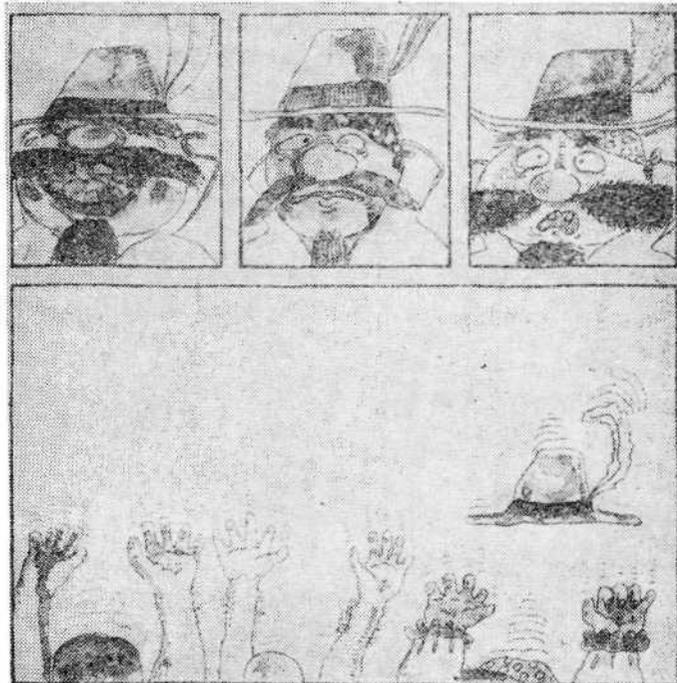
/ The dramatics of the plot of the picture story are emphasized not only through the content and objects, but also through the section of the picture used, composition, dynamics of the treatment of a separate picture in the framework of a series of pictures.



I believe that these examples — confrontation between a less successful selection of the sections on the left and a more adequate solution on the right — express this

idea much more convincingly than I ever might express it in words. Also here the value of a separate picture is more determined by its role in the flow of narration than by its autonomy.

/ The importance of the comprehensiveness of informational value conveyed by a separate picture and the degree of reader's attention it requires (I deliberately use the term „reading“, because the perception of a picture story is much more than simply looking at pictures, although this „reading“ has nothing in common with linear deciphering of a verbal text) is demonstrated by the significance of a separate picture in the context of a picture story. The format of the picture as well as the abundance of elements it contains suggest the above mentioned already at a superficial glance. Also here, the importance of a separate picture is determined by the plot as a whole. An important factor is primarily the time difference between individual pictures which can sometimes be very big, in other cases, however, highly abbreviated, like in the present example.



I tried to illustrate the minutest changes of the momentary action using a kind of „slow-motion“ film technique so as to achieve the effect of dynamic

visualized „stillness“. This message can be expressed only in familiar contexts and here it has its narrative value which can be hardly surpassed for its ostensiveness and efficiency.

To create a picture story one has to do more than just imitate or illustrate the ideas formed previously. It is, naturally, necessary to draw up a plan, scenario, but the process of creation itself is a living process, it uses the pen and the brush to develop the story, to lead it forward, to make it come to life. There is a widely recognized danger of slipping down to a stereotype, of splitting the message of the utterance on the one hand and aesthetic element on the other one, but also a series routine which destroys the conscious process of narration and represents only a collage-produced, seldom original conglomerate from the arsenal of accumulated tricks and stereotypes.

To create a picture story means to be fully aware of the needs of the readers, their interests and reception

skills (which are developed, naturally, also by the perceived picture story itself) and to master fully the principle of narration by means of a picture story and its specific elements, i. e. to speak deliberately and effectively through a sequence of pictures.

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Blanka Stehlíková

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## RELATIONSHIP BETWEEN THE ILLUSTRATION AND ANIMATED CARTOON IN THE CREATION OF ADOLF BORN

/ I had two reasons for picking up this topic: firstly, Adolf Born is one of the prominent Czech artists of the middle — aged generation and was awarded a number of prizes at international competitions, including that of Golden Apple of the BIB in 1979. And, secondly, his creation solves the problem typical of the entire stream of thoughts in the illustration of the Czech children's books, and, apparently, unique even in the European context.

/ At the Bratislava meetings, as well as at the 17th IBBY Congress held last year in Prague, voices were often heard expressing fear of the superior rule of the television which negatively affects the development of children's reading and the level of the programmes which is inferior to that of literature for children and youth. The Czechoslovak experience in this connection — at least as concerns the television broadcasts for children and animated cartoons — in relation to the children's book is different. The relationship between mass communication media and the books is not antagonistic also due to a simple fact that many authors work both in the television and radio and write books for children and adults. The creative artists are also co-creators of animated cartoons and, at the same time, make book illustrations — again mostly for children and for adults. Their creative processes in different fields are mutually influenced, and the readers and viewers do not perceive their creation as contradictory.

/ This good tradition was established by Jiří Trnka, the first Czechoslovak artist awarded the Medal of H. Ch. Andersen and the laureate of many first prizes from film festivals all over the world. His animated cartoons, and especially puppet films which — in many aspects — were counterparts of the American school of Walt Disney, opened for the animated film new, unsuspected horizons. But Trnka did not radiate only the appeal of his own personality in Czechoslovakia. In 1945 he became the head of the studio of animated

film and, soon afterwards, he founded also the puppet film studio and he invited there for collaboration several prominent artists, such as Kamil Lhoták, Zdeněk Seydl, Ludmila Jiřincová. Not much later, it attracted members of the younger generation who today constitute the core staff of film artists. To mention but a few: in addition to Adolf Born they are represented by Zdeněk Miller, Zdeněk Smetana, Jiří Kalousek, Radek Pilař, Dagmar Berková, Jiří Šalamoun, Josef Paleček, Miroslav Štěpánek, Jiří Švankmajer, Jitka Valterová, and others. With a possible exception of Zdeněk Miller — who nevertheless also contributed to shaping the book form of a film fairy tale — all the above artists are active both in the area of film and that of free creation and book illustration. They understood their work with animated cartoons — undoubtedly also thanks to Trnka's example — as a significant artistic task, they set out high artistic criteria and tried to enrich the animated film with their personal contribution, personal style.

/ The cooperation with the film and, through it, with the television with hundreds of thousands of viewers, led the artists to a deeper reflection over the mission of their work. Their responsibility for the message conveyed to the viewers was, from the very beginning, evident in the marked ethical content of their films. Thus, animated film in our country suggests or solves primarily basic problems of human relations, all in a smiling form. I put emphasis on the smile, because it is the smile which is responsible for the general appeal of these films as opposed to the principle governing the older — didactic — principle of literature, especially of literature assigned to children and youth. And it was the animated film which helped to break through the rigid conventions among the readers and which paved the road for accepting a humorous drawing also in the book illustrations.

/ The style of animated film influences one portion of the Czech illustration, especially that for children's and

juvenile books, roughly from the late sixties. It is reflected not only in the poetry, humour, vivacity, swift pace and use of „raccourcis“, but also in contour linear drawing, in emphasis on the detail important from the aspect of meaning, in phasing, simultaneous use of several views — in the so-called film cut, in serial elements and in the production of typical serial figures, and we could continue in the enumeration of common features or processes.

/ And now, having outlined general relationships between the animated cartoon and illustrations for children, let us return to Adolf Born and to his own solution and personal approach. Born's collaboration with the animated film dates from 1962. At that time, he was already an established author of political caricatures orientated especially against the war and was also gaining a reputation of a book illustrator. His cycles of illustrations were mostly made using the graphic techniques and drawings, and based on procedures taken over from his free graphic creation. Individual sheets were wholesome in the forms, exerted influence through their volumes or through the contrasts between black and white areas, or combination of the space and line. Motifs were rather static than related to the plot, more simple than complex, and often led to a symbolic expression of meaning. Although they did relate to the literary text, they could as well exist independently as graphic cycles or series on the given subject.

/ Born, known at that time already as a caricaturist, was also assigned illustrations for humouristic or satiric books, for which the austere graphic style was not suitable and, thus, the artist could put to value also his experience with caricatures. It was at the turn of the seventies that he, under the influence of animated film, crystallized his conception of humour in which he found his most specific and appropriate field of interest and which he promoted — from an occasional task which until then represented both the caricature focused to topical problems of the day and the merry drawing grasping a humorous situation of the literary text — to the dominating principle of his creation. Humour gave the direction to his view of the world. It determined his artistic expression. It became a link between his free graphic art, animated cartoon, humouristic drawings and illustrations.

/ Thus, in Born's illustrations, the humour influenced already the attitude of the interpreter. His cycles of illustrations are — according to the character of the literary text which they accompany — conceived either as satire (e. g. in Gogol's *Dead Souls* or in Anatole

France's *Penguin Island*), or as a merry drawing (tales by Jaroslav Hašek), they may approach the humouristic drawings comics (books by Natalie Rolleczková), they contain black humour which, however, never penetrates the children's book.

/ Born's illustrations for children's books and magazines are characterized primarily by a merry drawing full of optimism, while his literature for young people increasingly features also lyric undertones. And, in contrast to books for adults, especially written by classical authors, the children's book by less notorious authors, and with titles less glamorous, constitutes for him a convenient experimental field in which he verifies the validity of new concepts and processes. This has taken and continues to take place mainly in the non-conventional genres — in the modern fairy tale, in the science-fiction and adventure literature so often neglected by the illustrators, in the stories with child heroes, in the novels for young girls, in the detective stories for children and in the serial stories.

/ In good agreement with the trend of the period which — tired of excessive lyricism and symbolism — starts to favour the material elements related to the action and plot, Born implements his idea of the illustration: he does not describe the scene, does not transcribe the plot, nor does he rely on the metaphors or symbol of meaning. He grasps the literary motif and develops it on his own fashion, enriching it with new details, new episodes, representing it simultaneously in several planes, eventually interlinking individual phases of the plot on the double pages or in illustration serials which depict the sequence of events on one single page. The artist conveys to the child not only the enriched and developed literary story, but also treated from its humorous side. He is able to transform the quietly flowing narration into a wild grotesque, witty verses may be raised to a higher power due to his humoristic sketches. He thus efficiently helps to pave the road for the tendency which fully competes with the child's optimism, tendency which appeared in case of the best authors of children's books already between the two wars, but was later on overcome by a rush of new conceptual waves. Born directly takes up the animated film techniques in the serial (strips) and does not hesitate to use the serial form even in the colouring books which used to be pushed aside in our country — and they in many countries still remain there. He is above all a draftsman — an artist putting stress on the drawing, but he applies at the same time his feeling for colour in the books for small children which has not

only a colouring function — it literally invades the viewers with its own qualities.

/ In the books for youth, colour illustrations give way to the pure drawing. At the same time, the role of an interpreter changes. The illustrator, for the most part, does not identify himself with the story, he often appears as an amused viewer and as a sensitive observer who, with humour and gentle irony, acts at the same time as a critic. The confrontation of different views — those of the reader, writer, protagonist — results in endowing the illustrations with a new angle, enriching the text and simultaneously orientating the reader from the plot to the meaning of the story.

/ Thus far, we dealt with the connecting lines between animated cartoons and illustrations, with those animated film elements that are taken up by the illustrations. And at this point we should mention that in addition to the above interrelationships, the illustration is for Adolf Born, much more than a mere „by-product“. He respects the book like an authentic ethical and aesthetic value which has a special and honorary position in the structure of the Czech culture. The book has its own principles that were taking shape throughout the long historical development: these can be enriched and extended, but never replaced by the principles governing other spheres of culture. Illustrations are conceived in their relation to the literary text and to the book as a whole, where the type of the book, the appearance of the book series and the assumed readership, all play their respective roles. The illustrator selects motifs of illustrations, taking into account the contents of the book and the rhythm of the volume as a whole, he works out its colour composition.

/ Common features and differences between the animated film and book illustration can be best exemplified on two Born's works which were both implemented in a book and a film form, namely the film series *Mach and Šebestová*. It was originally an animated cartoon and, presently, two book editions of this title are under preparation — one in the foreign language publishing house Artia and one in Albatros, the publishing house for children and youth. The second example had an opposite destiny: in 1976 appeared an illustrated book on *Robinson* and now a film is being implemented on the basis of its illustrations. (The film was released in 1982.)

/ In the short stories by Miloš Macourek from the film series *Mach and Šebestová*, an important role is played

besides the drawings also by the spoken words, movement, music, all this exerts a simultaneous operation on the viewer. In the book, there is the text and the picture — illustration. Born, however, did not want to use as illustrations individual phases of the film; instead, he transcribed the film in accordance with laws of graphic art and typography. Rather than producing snapshots, he created typical fragments of the whole, putting a colour emphasis on the most important ones.

/ This process was even more complicated with *Robinson*: in the book, Born produced stylized illustrations in the form of pseudoengravings which deliberately remind of old ostensive school posters or atlases. In this way, he put a slightly ironic touch to the romantic story, but only to the extent allowing the preservation of his personal commitment. In the film, producer partly as a „cut-paper“ one and partly as a puppet one, the pseudoengraving technique faced difficulties of technical nature. The striation was changing the rhythm of the film, and it was thus necessary to simplify it in harmony with the original. It was easier to stylize the puppets clad in classical materials of olive-brown colourfulness to suit this artistic conception. But the script had a definite bias towards the caricaturization of the figures. It represented *Robinson* as an awkward fellow from a „good“ family in which physical work was no virtue who suddenly faces alone the Nature after the ship that set out for slave-hunting shipwrecked. The visual artist, for whom *Robinson* remained a book of his own childhood years, shifted the humouristic emphasis: he did not depict comic situations, the grotesque being rather the result of animation.

/ To summarize the relationship between the illustration and animated film in the creation of Adolf Born, the following conclusions are reached: Born develops the modern tradition of the Czech art which goes beyond the former strict dividing line between the so-called great art and small art — between the free studio creation and applied creation. His animated film and book illustration efforts take up, like those of his contemporaries, the example of Jiří Trnka. His field of competence as well as the source of success are found primarily in the humour which he does not conceive merely as a genre, but rather as a view of the world. Humour is the most characteristic feature of his creation — in the animated film, illustration, humouristic

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drawings, and also in the studio graphic creation and in the drawing. The animated film provides Born with elements which enrich his book creation and vice-versa. The common features notwithstanding, Born preserves

also specific laws of the film and specific laws valid for the book which constitute for him a classical work to be enjoyed by the reader in the moments of solitude, silence and concentration.

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## ANIMATED FILM AND BOOK ILLUSTRATION — CONNECTIONS AND RELATIONS

/ Already the first sight of animated (cartoon, puppet, other special effect) films, seeking the analogy between the film and the illustration, reveals several unequivocal findings which support the assumption that there are more similarities between these spheres of arts than there are contradictions. We sometimes refer to the animated cartoons as to the „animated illustration“ or „illustration in motion“, etc., and, vice-versa, we often discover a kind of „film conception“ in the artistic treatment of the subject of a book, arranged from the cycles of pictures representing an epic sequence. The drawing and illustrating work is most aptly characterized by saying that it would present a suitable material for animated cartoon. This is the case of those works in which the sequence of individual pictures is evident, like e. g. in comic strips, or in cycles of drawings in which each picture is, so to say, the next phase of the same whole (plot, story). This consideration of a drawing as a suitable material for animated cartoon is, however, when referring to the illustration, more a criticism than an appreciation. Except for justified cases (exceptions are, for example, drawings without the text and without a relation to a book, that is not the illustrations in the true meaning of the word). This phased series production is the domain of journalistic production, whereas in the book the drawing of this type is perceived more or less as a misunderstanding, or lack of comprehension with regard to the role of book illustrations. But, with respect to the animated cartoon, it is exactly the drawing which is understood and presented here in the sequence of phases, while their relation to the subject matter is preserved, which is a prerequisite for adequate results.

/ An undisputable common feature of the two areas — illustration and animated cartoon — is their artistic component. This component as the autonomous creative discipline depends to a great extent on the relationship to the respective literary counterpart, namely literary content — drawing, eventually literary theme — artistic

script (animated cartoon). Important is the question of the degree of ethical approach, inevitability or, on the contrary, unsuitability of substituting for the text (literary content) using the means of drawing.

/ The combination of epic text and epically descriptive picture is a lost chance both in the book and in the film. An illustration „explaining the text in the fashion of a historical scientific book“ (represented e. g. by its prototype in the work *Orbis pictus*), transferred to literary writing, is already an anachronism. The cognitive function of an illustration, the same as the function of the illustration consisting in mediating certain knowledge, in addition to other, for example aesthetizing functions, cannot be substituted for by a naturalistic description. Thus, moods of the woods, atmosphere of natural environment in the illustration — does not lose its poetic aspect even in an expressive rendering. But if it is substituted for by an anatomically accurate representation of things and phenomena to the fashion of a scientific atlas, it brings about the loss of the substantial — artistic expression — as the source of aesthetic value.

/ Analogically, an overexaggerated stress on the descriptiveness of reality in animated cartoons can harm the leading ideas, the more so, because the effect of a film is enhanced by several other than visual components.

/ Whether — from the aspect of possibilities of artistic appeal to the spectator's perception — similarities or specificities of the two examined areas are more suitable, can be best decided by comparing the respective influence of the two creative components, but not in a separate evaluation of the possibility of artistic work with a book or with a film; rather, it should be viewed from the comprehensive aspect of social impact of an illustrated book, eventually animated film.

/ Possibilities of animated cartoons, as for their instantaneous impact and effect, are undoubtedly

greater and more intensive than the possibilities of instantaneous impact of illustrated books. It might be noted that the instantaneous effect of an animated cartoon or, more precisely, concentrated action of all creative components of an animated cartoon, is undisputably stronger and — in the moment of perception — even more intensive. On the other hand, illustrations in a „preserved“ state in the book have a more permanent functional and expressional effect, due to their independence on the time factor of the exposure of their artistic charge. Being available any time, the illustrations can be returned to without any temporal limitations characteristic of time duration of the film, perceived again and re-experienced.

/ For as much as we are trying to find points of contact, and in spite of finding them from a number of viewpoints, there is considerable evidence of a certain incomparability between the illustration and the film. Without overestimating one or another branch, it is undoubtable that each of these branches of art has its advantages irreplaceable by other means of expression. Thus, in illustrated book, it is the organic unity of a combined impact of literary and visual elements, perception unrestricted both in time and space, possibility of an intimate contact without a mediating role of various interstages, immediate contact between the reader and the work of art. In the film, on the other hand, there is the intensity of experience, enhanced and multiplied by the polyfunctional effect of various expressional components, concentrated on a relatively small area of impact on the spectator.

/ If we choose to consider, for instance, illustrations from a book and visual component from a film, such an isolated view will enable making many a remarkable analogy (similar expressional and opinion positions, identical means of drawing, painting, graphic expression, etc.). But if each of these components is perceived in the complex of the given genre (i. e. illustration in its unity with a book or drawing in its unity with an animated cartoon), the incomparability issues and specific features of the two genres stand out into the foreground.

/ Thus, for example, such an important component of an illustrated book as the literary text surely is, has no adequate counterpart in the film. For sure, it cannot be compared with the accompanying commentary or with the literary theme. And, analogically, musical soundtrack or sound as a mood-conveying and descriptive means in an animated film has no counterpart in an illustrated book. It seems as though

a paradoxal situation occurs at times — for example, the function of mood-conveying and descriptive acoustic background is fulfilled in a book more by the visual than by the literary component and, in turn, information-conveying and descriptive literary meaning is mediated in a film more often by the picture than by the spoken words. What conclusions can be drawn from these findings obtained in comparing the efficiency of both the illustration and the animated cartoon for the creative practice? In the first place, it is undoubtedly the need for each branch to take a maximum advantage of its specific possibilities of artistic expression and not to take over mechanically forms of treatment from one area to another. Then it will be the need for adequacy of treatment to subject (once it will be the work of literature which will provide impetus for the illustration, another time it will be the literary theme as a subject of an animated cartoon). And, finally, it is the inevitable degree of specific destination embodying the essence of the social function which endows this creative work with a meaning, because it is a certain degree of this specific destination which gives the clue for the degree of communicativeness of the artistic result. An important linkage, as found out in the investigation of the two types, is the literary subject matter, „literary“ in the broadest meaning of the term, without inevitable affinity to the verbal form in the book. The meaning of a literary subject matter as of an impetus steps into the foreground even in those cases in which the initiative in creating a book or a film is on the side of the visual element (we might compare in this connection for example the folder, or a different picture book in which the illustration dominates over the text — here also a literary impetus, idea, intention are necessary). This moment, with a working designation „literary subject matter“, gives the *raison d'être* to the book or film creation and thus also to the illustrated book and animated cartoon.

/ Perhaps the most convincing is the observation of similarities and differences between illustrated books and animated cartoons in those works the contents of which are motivated by the identical literary subject matter. Thus, we examine a work of literature which was transformed both into an animated cartoon and into an illustrated book. It might seem at the first sight that similar characteristics of artistic expression will prevail, similar objectives and means, at least as for the visual treatment of illustrations and film drawing. The reality, however, shows that in spite of identical points of departure, the results are different in the

book and the animated cartoon. And, it needs to be stressed that it is this very disparity which is a positive quality of all high-quality versions. This is the consequence of the fact that it is this very difference in the approach towards the treatment of the same theme which guarantees the application of specific possibilities of the given sphere of art, and thus the attainment of artistic conviction. Thus, the Slovak Folk Fairy Tales by Pavel Dobšinský acquired in their book version an artistic value in combination with illustrations by Ludovít Fulla, the dominating idea of which is the victory of the good over the evil, derived directly from the colours of folk artistic and national traditions. The illustrator, rather than following the epic plot, focused on the synthesis of artistic visions evoked by its culminating points. The film version of one of Dobšinský's fairy tales, based on photographic transpositions by Oľga Bleyová, also refuses to follow the epic plot. But expressional means are quite different here — expression of the tension, dramatization, contrast between static and dynamic forms, light as the means of expression, etc. Although the literary subject is the same, the outcome differs substantially in the book and the film not only as a result of the fact that the illustrations reflect a crystallized mature expression as compared to the film as an experimental search for unconventional means of expression, but mainly because the animated film on the one hand and the illustrated book on the other hand solved in this case their own tasks according to their specific possibilities.

/ Or, let us take another example connected with the same author of illustrations: an original visual interpretation of the Slovak children's lore in the illustrations by Ludovít Fulla, published in the book form (*The Mouse Was Cooking the Porridge*) concentrates all the typical qualities of illustration work of this artist. Its film version which is essentially an animation of book illustrations (Vlastimil Herold), in the effort not to disturb the authentic quality of Fulla's compositions, preserves the line, shape, colours, decorativeness and other elements of illustrations. The film preserves the atmosphere evoking the original, animator's interventions being minimal and restricted only to the inevitable motion as an element of rhythmization and dramatization and as a time-spatial factor, limiting the duration of the exposure of individual pictures and synchronism with music.

/ An interesting comparison between the identical content of the book and of the film is offered by another version of the Slovak national fairy tales by

Pavel Dobšinský mentioned above (*Blow, Strong Man, Deer-Man*) which in their book version use the classical illustration procedure transposing the plot into the accompanying picture. In the film version (designer Koloman Leššo), this classical fairy tale is rendered in an unconventional fashion — from the ceramic material. The author did not hesitate to look for newer possibilities of artistic procedures in the classical literary heritage subject to a strong influence of the hitherto firmly established practice of illustration. The successful outcome was evidently due to the fact that the artist left the ceramics in their original form, without trying to imitate paper, drawing or other common use of animation. He thus succeeded in preserving the remarkable effect of the material, including a certain clumsiness of animation which, surely on purpose, counted on the mass of individual building elements of the picture. This approach indicated that neither the tradition, nor the literature sources drawing on this tradition become out-dated over time, grow obsolete, provided they are artistically rendered in an inventive form.

/ Works from the treasury of folk artistic tradition belong to the most often looked for sources for both illustration and animated film production. Authors of book versions and of animated films are coming back to them over and over like to an infallible source of ideas which furnishes the framework for creative efforts in widely diverging forms. The principal ambition of this type of production of illustrated books and films is to make a work which is both deeply anchored in the domestic tradition and demanding as for its artistic treatment. Folk tales, legends, fables, songs and poems, all that represents immense riches available not only for the use by book literature, not only the fine arts, dramatic or musical arts, but within their best result also the illustration and film creation. And if the main binding element in the entire sphere of art is the literary meaning, in the two areas under examination — illustrations and animated cartoons — the main binding element is primarily the artistic expression over the widest range — from the simple transcription of the subject into illustrations or films, presenting the story in their own fashion, through several stages of stylization and relative autonomy of artistic rendering, up to original works in which the literary source played but a role of inspiration for an autonomous expression — these are rough outlines of the set of creative conceptions. Literary and artistic binding elements accompany and underline the entire development of

animated film production until now which was substantially affected by advanced and multi-faceted expressions in the production of illustrations. It seems as though the Slovak literature for children, including its artistic transpositions in the illustration production, was not only a point of departure, but also a support. Equally stimulating was the case of visual transformation of literary works. It is not by coincidence that many animated films based on works of literature have their analogies in illustrated books. It is true, that the special mission and possibilities of each creative discipline (illustration and film) called for building authentic conceptions of expression: as an example we may quote here a comparison between illustrator's and film-maker's work of Miroslav Cipár (using Slovak works written by Mária Rázusová-Martáková). In both areas, there is the identical and typical author's style, based on a special stylization, decorativeness bordering on rhythmical ornamentation and yet, this expression in the function of an illustration corresponds to its mission in the book and, on the other hand, in the animated film suitably performs the function of visual source. This similarity of style, the same as that fine difference between the functional application point with high power of conviction to the relative character of relations between illustrations and films.

/ Also the tale after verses by Miroslav Válek „Panpulones“ has both its book and film versions (designer Ivan Popovič). In each area, the treatment corresponds to its specific possibilities, and thus, compared to the priority illustrated version in the book, the film appears as an autonomous work, extending the field of illustrations by other elements, e. g. drawn and paper-cut animation, their alternation with the stagings, resulting in an unconventional work full of humour and invention. The success of the film version does not mean, however, that the book version had been beaten, because there are two authentic works, although with the common idea represented by the literary source and with substantially different means of expression and functional proportions.

/ If we want to proceed from specific findings based on particular features to a certain generalization, we must stay on the ground of examination of the artistic substance of each of the two components under examination. An illustration in each of its positions is, in the first place, a transposition of idea into the form of a picture. If, however, we abandon the isolated consideration of the visual element itself in both areas, we must take into account those

components of the work which organically complement the artistic effort, or which are complemented by the visual component. In the illustration it is the literary subject matter. The full force of artistic expression is contained in the unity of these components. One component supports and enhances mutually the other. The film has at its disposal several instruments for enhancing its expression. In addition to the picture — like the basis for visual expression — it is sound, music, literary subject matter, eventually commentary and inevitable motional factor. Analogies between illustrations and film lead only partly to the identity of artistic expression, similarity of the means of expression. Each of areas under examination synthesizes different elements, and therefore also the result must fulfil specific goals. We see that in an illustrated book, the sources of the synthesis are contained mostly in three elements — literary work, artistic treatment of illustration contents and graphic design along with polygraphic treatment. In the film, sources of the synthesis are richer: verbal element, visual, musical elements, and other auxiliary elements.

/ It might be therefore summarized that the subject of analogies between the illustration and the animated film may be seen directly and exclusively in the visual component of the work, other components being only indirect — like literary sources, represented again only through the visual components. It would be possible to compare the application of different authors' conceptions entering the artistic visual treatment of the book and the film. From this aspect, several parallels are offered. Individual and principal positions of artistic treatment, common in the illustration art, such as epical and descriptive transcription of the plot, action, lyrical transposition of the picture, illustration in the sense of decorative stylization, deliberate „quesident“ expression, development of folk artistic traditions, autonomous expression, etc. and finer interstages between these positions, all this has its analogies in the animated film. Similarly, we might speak about analogies concerning the approaches both as artistic elements and ideas are concerned, about efforts for overcoming the tradition using new unconventional procedures, e. g. new symbols in the illustration, production of illustrated books with multipurpose application or introduction of new materials into the film (ceramics, puppets, photographs, and the like). But it is not essential, as shown above, to reveal analogies touching upon only one of several aspects represented in the creation of a book or a film; it is more

important — both for the artistic practice and for evaluating points of view — that each of the examined areas, i. e. illustrated book and animated film, stayed what they stand for, used to the maximum their specific

creative means for the attainment of artistic expression maintaining full artistic values. Only thus can one and the other discipline of art fulfil its respective social mission.

Marie Benešová

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## ILLUSTRATION AND ANIMATED CARTOON — PARALLELS, SIMILARITIES, RELATIONSHIPS

/ If one would attempt to draw historical parallels between the illustration and the film, it would be necessary to go back to the prehistory of the film. To the period of around one hundred years ago when Emil Reynaul, drawing individual motional sequences on a strip of paper, drew inspiration from comic cartoons printed in satirical magazines. A strong influence of newspaper caricature is evident in the Transformations by Emil Cohl. They directly take up the caricatural drawing, changing its expression and its form in several phases. The relationship of a newspaper drawing or, to be precise, of comic strip to animated cartoon was the most marked in the period of American slapstick comedies. Here, however, the relationship is reciprocal: the newspapers give the animated cartoon their characters (like, for example, Popeye the Sailorman) and, vice-versa, a number of popular film characters passes over to newspaper strips (like Mickey the Mouse, Felix the Cat, etc.). There was one more aspect to the correspondence between newspaper strips and animated cartoons: a cinema programme included the cartoon among its steady items; as Walter Disney put it, the cinema visitor would feel cheated if he did not get the new number of animated cartoon series exactly like the newspaper reader who would not find the continuation of his favourite comic strip on the last page of the paper.

/ The development of illustration-film relations was markedly affected by increased requirements concerning the quality of artistic component of the animated cartoon which culminated in ascribing this artistic aspect the primordial significance in the structure of artistic means.

/ This phenomenon stands out markedly already at the very beginning of our animated cartoons and is reflected also in the relation between the animated cartoon and the illustration for children — its selection, mode of film treatment, pursued aesthetic and educational goals.

/ The advantage of animated cartoon for children lies

also in its ability to take up logically the associative way of the perception of static illustration by children. The child can follow its own imagination, or the text. Film takes advantage of its specific means of expression enriching and developing this experience which the child derives from a static drawing, creating a new aesthetic value and making the child perceive familiar things from a new angle.

/ In transforming the illustration into a film, the author must often consider also the text with which the illustration forms a wholesome, organic entity. This is, for instance, the case of Josef Lada, Josef and Karel Čapek, Jiří Trnka and his *The Garden*, and Ondřej Sekora. The film creator then faces a problem of how to transform a few static drawings and elements of the plot into a work of art complying with specific laws of the film. The static picture, entering into a new structure, is endowed with a new dimension in which also technical processes, along with artistic means, take part.

/ The first attempt at transposing the illustration to the film was made at the turn of 1930's by Hermína Týrlová, using several chapters from the illustrated book of Ondřej Sekora „*Ferda Mravenec*“ (*Ferda the Ant*). Right at the beginning, she increased the complexity of her task by adapting the two-dimensional drawing by means of puppet film technique and, in addition to artistic problems, she had to overcome material resistance posed by this new technique with which she had but little experience. In her conception, the film author thus — rather than relying on the specific features of the puppet film — draws on her experience with animated cartoon or, to be precise, with American slapstick comedies the influence of which she unwittingly absorbed. Keeping to the aesthetics of the animated cartoon standards, she made play and dance all the puppets and nature. In creating this film, Týrlová was able to do without the commentary and she put the

motions of puppets into the centre of her work. At that time, she was yet to learn that the puppet can evoke tension through its immobility, that its emotion can be mediated through atmosphere of the setting, music, dramatic lighting, sensitive photography. But she found a support for her procedure in the action of the protagonist — assiduous ant Ferda, in the optimism of narration. And these educational values were mediated to the small viewer with humour and cultivated animation technique.

/ Our animated production received a most valuable impetus from illustrations by Josef Lada. They show primarily the world of children with its natural vitality and joy of life. It is a kind world, with a good deal of humour and poetry, it is a world full of remembrances and returns to one's childhood spent in the village. The special poetic naiveté of Lada's artistic expression is connected with this world. It is based on the line, firmly set, of equal thickness in all the strokes, well-arranged spatial composition, richness of colours. But Josef Lada is not just an illustrator, he is also the author of fairy tales, nursery rhymes and gay stories, texts which are in complete harmony with the drawing by means of their humour, playfulness, and dynamic action. Can the author of animated cartoon expect more of the literary original?

/ The first attempt at animating Lada's illustrations is represented by the Nursery Rhymes of 1950. Eduard Hofman decided at that time for only a partial animation of the object of illustration and preserved even the text written under the picture which in the rhythmically delivered commentary enhances the dynamics of action. With this combination of picture and literary text he suggested the way to be taken in the animated cartoon which was later followed by Zdeněk Miller, Jiří Trnka, and others.

/ The village and fairy tale characters of Lada, village green, pub and realm of the devils created by Lada came to life in the Václav Bedřich's film „The Devil and Cathe“ (Čert a Káča) (1955). Even though the book of the film was descriptive and schematic, these shortcomings are ultimately overcome by the dynamic rhythm of some scenes, liveliness and humour corresponding to Lada's style and spirit (this applies primarily to the jumble in the hell into which the temperamental Cathe breaks). And only looking back are we becoming aware of the contribution recorded by the illustration of Lada for the production of the first half of the fifties, of its very values.

/ Thus far, the style and the spirit of Lada's illustrations

was best approached by the director Josef Kluge with his series about the talking tomcat called Mikeš, made with facet technique. And it turned out that in the motional stylization of this technique, the author was faithful to Lada's style of drawing, putting to play the dynamic elements of Lada's illustrations and text at the perceptual level of the youngest viewers for whom they are intended. It might be objected that in Kluge's conception the text dominates over the pictorial action in some of the 26 episodes, that the text is the principal bearer of the plot. The author, however, did not aim at the interpretation. His objective was to make a faithful transposition of Lada's work, to bring the child aesthetic experience from this work through film means. He was greatly helped by Karel Höger in this ambition. His highly cultivated voice masterfully evokes characters, atmosphere of the setting; its intonation, melody and stresses reveal the subtle and varied Lada's humour, children's frolicking and naiveté and elusive poetical nuances. In the dialogical scenes, his voice technique enables him to master the voice varieties of several people and anthropomorphized animals at the same time. Höger's creative approach towards the text and style of the picture endows this type of film with a new aesthetic value equalling, and at times even surpassing other artistic elements of the film.

/ Another source of visual and textual elements for animated cartoons for children are illustrations and texts by Josef Čapek. They bring a special synthesis of the playfulness of children, their humour and poetry, in contrast to Lada's drawing of which it reminds with its contours and enclosed lines, its humour is more intellectual, marked with gradation: from the naiveté up to the absurdness of child's perception. Čapek's linear drawings, rendered with soft contour line, suggest the action rather than directly present it. Čapek's narration and his feuilletons for children rely on the text to tell the story. In the illustrations, the author presents characteristic types, works with a mere hint of the setting, using functionally meaningful objects which evoke the situation. Illustrations cannot be brought to life independently of the text. Eduard Hofman was fully aware of it when he picked out Čapek's book „Tales about the Doggie and the Cat“ (Povídání o pejskovi a kočičce) in the early forties. Heroes of the tales are an absent-minded dog and a gentle, caring cat, the psychology and general insight of whom correspond to those of children watching them. Their action is motivated by their playing „mummy and daddy“, and imitating thus the behaviour and habits of the adults.

In making the film version of Čapek's book, the director Hofman derived more material from the charming narrative of the author than from his, rather symbolic, drawings. He therefore draws primarily upon Čapek's text and, with the help of illustrations, develops it into a visual action. In some episodes with a less dense plot, the meaning of the film is shifted to the commentary, narrated by incomparable Karel Höger. This approach of the author does not reduce the intensity of artistic experience of the child. Hofman attained a harmony between the picture and the text in the film „How They Were Writing a Letter to the Children“ (Jak psali dětem psaní). The original furnished the director with a richer material due to its varied settings, more dramatic motive, poetic atmosphere of snow-covered landscape and also due to the fact that the characters of protagonists oscillate here between human and animal qualities.

/ Eduard Hofman faced problems of still other type when making the film adaptations of modern tales written by Karel Čapek and illustrated by Josef Čapek. This time he had to tackle a more complicated composition of the text and highly cultivated language for which it is difficult to find a pictorial equivalent. And the director Hofman was in no way inclined to deprive the children of the beauties of Čapek's text through deletions and abridgements. At the risk of slowing down the rhythm of the action, he retained Čapek's colourful language in the commentary. Karel Höger shares in his interpretation of the text the writer's pleasure in playing with multiple meanings of the words and his voice conveys the wide range of their emotional and semantic differences. Höger's virtuoso narration introduces a new dimension into the film structure and participates in creating a modern story-telling quality of Čapek's text.

/ Until now we dealt with the cases of faithful transposition of illustration and text into animated cartoons. We demonstrated that far from making only a mechanical transcription, a number of components of the original undergo changes in their meaning and aesthetic function during this transformation from one artistic form into another one.

/ A special type of film adaptation of illustrations for children occurs when the latter are not necessarily bound to the text and are largely the matter of the illustrator himself. His illustrations accompany dozens of books among the authors of which are represented practically all fairy tale writers of world renown. Of greatest importance for his film creation are „The Czech Fairy

Tales“ (České pohádky). He picked out from them the characters of village lads, lovely maidens, old veterans and stupid devils (characters that we know from the film „The Devil's Mill“) to use them in the films. Or characters from the film „Bajaja“ — sweet princesses, worried kings, a wise jester. They enter here into a context different from that of the book. But everybody who knows the illustrations, recognizes them at first sight. Together with their appearance, they endow the film with its inner message. This message does not vary, it is because of it that Trnka picked the characters up for making the film. Trnka's illustration and film production constitute a dialectical unity. They are not separated from one another. One affects the other and they smoothly overlap. How else could we account for the fact that certain illustrations follow the film, like for example those for „The Emperor and the Nightingale“ (Císařův slávik) and „The Old Legends of Bohemia“ (Staré pověsti české) in which the dramatic and dynamic qualities of the illustrations had already been tested in the film.

/ A special position in Trnka's production is occupied by „The Brave Soldier Švejk“ (Dobrý voják Švejk). I refer to this film only marginally, because we do not deal with the illustration for children in it. This film is, however, interesting because of its treatment of Lada's illustrations for the novel written by Hašek, the characters and scenes of which are firmly established in the minds of general public. Trnka took them over, but enriched them with qualities of puppet and film creation and used the animation to express the characters and caricatural bias. Nevertheless, in the two first parts he relies to a greater extent on the text read by Jan Werich to assume an independence in the third part in favour of filmed action. We mentioned briefly this film also because of the fact that in this adaptation the artist was able to integrate illustrations made by somebody else, to convey the specificity of their style and to evoke feelings adequate to the original, using new means of expression.

/ The most autonomous treatment of illustration and text by the film director is illustrated here on Pojar's puppet film „The Garden“ (Zahrada), produced according to the text and illustrations by Jiří Trnka. In the new artistic form, Pojar made his personal interventions into Trnka's subject matter, shaping further characters of a group of boys through the eyes of whom the garden is seen and interpreted. None of the five boys is individualized in Trnka's book. Illustrations invariably show them packed close together,

mostly turning their backs towards the reader, with no differences of age, size or face and with only slight differences in the colour of their equally dishevelled hair. Trnka's text does not give them the names, but it does give them a lively imagination, ideas through which they constantly complement each other. In representing the boys, Trnka relied on the imagination of children — readers of the book, for they are of the same age as the boys and he enhances their imagination with illustration stimuli and details.

/ But the specific character of a film representation calls for at least a partial typological distinction. Pojar works with only four boys and makes a distinction between the four of them partly using visual means — face, size, hairdo, attire (spectacles, cap), but primarily through the vocal stylization which is the principal differentiation means in the film presentation of the boys. This approach corresponds to the meaning bearing function of the dialogue in the text and Pojar uses it to depict the characters, qualities and age of the boys. At the same time, however, some dialogues — describing stories, ideas — are rendered using photographic visual processes and different technique through which the author evokes the naiveté of boys' stories using a grotesquely stylized children's drawing. In an artistic abbreviation and with a child's hyperbole accompanied by the materially succinct description of the events by the narrator, Pojar renders with humour also the ideas that the boys have about the adults.

/ The artist Miroslav Štěpánek preserves in basic outlines the expression of Trnka and the atmosphere of the garden which the latter evokes. Its romantic, eerie and dreamy character is induced by the light, camera, reactions of the boys. Štěpánek differs from Trnka's illustration by his artistic conception of surly, solitary tomcat. In the illustration he has a nice dappled appearance, but the main vehicle of his anthropomorphization is the text, quarrels and conflict with the boys. Štěpánek and the director Pojar transferred the anthropomorphization of the character into the visual appearance of the puppet and designing its looks, material, colour and with the help of relief technique used the prototype of little bear cubs from their previous series. They used the specific animation of the relief puppet as a means of distinguishing this puppet from puppets representing humans.

/ Both Pojar's intervention into the subject matter structure of Trnka's text with the view of its film specification and Štěpánek's artistic deviation in relation to the illustration enriched the film treatment of literary

original with new elements of value and ideas. The film conception is authentic here. Interpretation and conception of the filmed „The Garden“ is characteristic of Pojar, but at the same time preserves the basic intonation and spirit of Trnka's work.

/ Examples of various ways of the transfer of illustrations for children and texts presented until now concerned domestic authors. We treated mostly works deeply embedded in the minds of children which evoke in them, even with a free film interpretation, familiar things, something that they feel as their own. More complicated problems arise in those cases when the film author decides to make a film on the basis of illustrations of a foreign artist, the special style, temperamental action, humour and artistic treatment of which stem from a different sociocultural sphere. These and a number of other problems had to be tackled by Eduard Hofman when he was working on „The Creation of the World“ (Stvoření světa) according to the cycle of drawings by Jean Effel. Effel's humour, situational shortcut, simple line of drawing, dynamism of his characters were literally inviting to be transferred to the screen. But the density, succinctness and compression of the situation, posture and facial expression of characters in the picture were very expressive in themselves, and their development into an action might lead to the enchainment of individual episodes and could result in excessive descriptiveness. The director Hofman averted this danger, to a considerable extent, by basing the plot of the film on the conflict between the God and the Devil, endowing thus individual episodes and cartoons with a smoother dramatic gradation. Another feature of Hofman's transposition of Effel's drawings is the creative utilization of all artistic elements of the film for the attainment of emotional appeal, adequate to Effel's esprit. Using the simultaneous impact of Werich's narration, Rychlík's music and lyrics of the song, he succeeded in bringing the humour of Effel close to the Czech viewer. Much of the credit for this goes to the animators who were inspired by Effel's humouristic short-cuts, variety of meanings and metaphoric character of the drawing to express meanings suggested in the text under individual pictures. Hofman's „The Creation of the World“ is interesting for his adequate choice of film means to render Effel's static drawings and use of film language for interpreting them to the Czech spectator.

/ We used several examples attempting to demonstrate the variety of approaches taken by film authors to

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handle illustrations and texts for children. We, however, could show only a fragment of the problems. Thus, no mention was made e. g. of Zeman's original use of illustrations by artists Rio and Benett when making his film adaptaion of Verne's novel „Invention for the Destruction" (Vynález zkázy), nor of the retransmission of a film into illustration, the case of Miler's series about the mole or the curious puppy. We have restricted our attention primarily to those films that you will see here and to the creation of their authors.

/ But even this limited account and a small number of examples give evidence of careful selection of illustrations

and painstaking approach in their filming. It is characterized by a broad spectrum of creative processes used in transferring the static drawing into a film language. The point is not only to enliven mechanically the drawings, but to effect an authentic film transcription which, however, preserves the basic correspondence between the semantics of the original and its film version. This also explains why animated cartoons made in the basis of illustrations for children have their firm place in the creation for children and why in many cases they recorded an exceptional socio-cultural impact.

## Rudolf Urc

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## FROM ILLUSTRATIONS TO ANIMATED FILMS

/ When, several years ago, we worked with the National Artist Ludovít Fulla on the film called THE LITTLE MOUSE WAS COOKING THE PORRIDGE — VARILA MYŠIČKA KAŠIČKU (it was the first and the only collaboration of our top illustrator with the film), Fulla confessed his secret and long nurtured wish of drawing a film. We were all very sorry that we took advantage of this opportunity only towards the end of the artist's life.

/ We were enthralled by Fulla's confessions about the film which was very close to him as to an illustrator. We were pleased with his eagerness to know technical principles in detail and to do everything possible to make the work successful. Fulla understood very well the similarity of the book illustration and film drawing, but was also aware of the contradictions which he, however, did not consider insurmountable. During the time of our collaboration we tried to make for him this transition to the slippery road of animated drawing as easy as possible. From the beginning, Fulla displayed a certain mistrustful attitude before he ascertained whether we agree in the essential principles, so to say, in the artistic outlook.

/ He said: „I don't like material, dry-as-dust pictures. In my view, pictures should be rather bright, clean, shining like new paints on the palette. I am also opposed to much text, written or spoken...“.

/ Fulla, being a great illustrator, took care to make the illustration equivalent in value to the textual component, to be a parallel counterpart of the word. „The written word“, — said Fulla, — „evokes different mental images in each reader. My illustrations want to complement these images with visual perception.“

/ And it is for us to add, if we want to speak about animated film, that an important, even the most important task of an artist is to evoke an illusion of movement of a static drawing, to make it alive, that is to endow the drawing with a soul. And here we come

to that Rubicon, crossing of which means to enter that mysterious world of animation. The moment of the movement probably makes many outstanding illustrators to shun the film. They see in it — and not without reason — the danger of naturalism, certain parallels with the discredited genre of comics. And the defendants of the beauty of the language, on their part, oppose the barbarism of filmmakers who adapt and curtail the text, depriving it from the virginity for the sake of an illusory specificity.

/ These persisting prejudices, or justified restrains, can be offset by examples which are most eloquent. That of Jiří Trnka who understood with equal clarity the uniqueness of an illustration in the book and the fantastic communicability of a film drawing. Or that of Josef Lada who confesses in his memoirs his gratitude to the artists who incited him to collaborate with the film because it was there that he discovered new, until then unsuspected possibilities of his expression. And we might complete this list with other names read with equal esteem by young viewers on the screen and by young readers in the books.

/ Let us return to our collaboration with Ludovít Fulla. The direction and the visual conception of THE LITTLE MOUSE aimed at preserving the visual values of the original. Handling the original required high responsibility and accuracy. In the printing shop, hundreds of mimeographed drawings were made, arranged subsequently into „Fulla-like“ compositions. Extensive use was made of drawings without colour. Evaluated were multiple colour „extracts“ which combined, by means of lap-dissolves, to make the resulting coloured image. This enabled to attain a remarkable dynamism of colours. For the needs of the film, Ludovít Fulla drew a new figure of a little pig which did not exist in the original book illustration and — as we found out later — Fulla had never drawn a similar figure before.

/ The figure of the little pig as the principal actor of the folder had to embody all potential prerequisites for the intended motion and as such had to be drawn again and again in a number of details for each phase. Fulla understood with exceptional insight which elements may be used to express the „filmability“ of the hero, while being completely faithful to his artistic creed.

/ Naturally, every topic, every new creative task is so individual that it cannot be mechanically applied to other ones. Always and under any circumstances there exists, however, one common problem. Common for the illustrator of a book and for the illustrator working on a film: how to approach the child and respect his personality. Not to make the child only a passive consumer of something ready-made, not to underestimate its creative imagination.

/ How is this dilemma solved by the artist Viktor Kubal? In his series on Tom Thumb, the little boy as small as a pea, he puts to life a rich story-telling tradition of our people, folkloristic and social motives, wealth of knowledge, plot and poetry. Kubal's communication with his child-viewer is always linear, as he is both a designer and a writer in one person. Simultaneously with the stroke of the pen on the drawing surface, a story is formed and transformed from the very beginning followed all the time by the experienced eye of the film-maker. Moreover, Kubal avoids the text, and his method is thus closer to the figurative thinking, typical of a child. The child tries to understand the language of the picture and Kubal goes to meet it half-way. He says himself: „The drawing has many more abilities of developing, thanks to its very simplicity, those are actions which would not have appropriate effect in the photographic film creation and which would not be even feasible.“ „And it was this limitless possibility for developing the action in animated cartoons which enchanted me in my early years.“ It is, as we see, again a reminiscence of childhood experience, that Exupérian „memory of childhood“ which provides both a background and a creative

security to the artist, but especially a guarantee that he will find his way also to the children of today. And, what's more, Kubal has a wonderful sense of humour put to play at each phase of implementation — starting with the idea, through the drawing to the animation.

/ It is not possible to discuss here each individual approach of different authors, although such analyses might be quite interesting. Much could be thus derived from the programmatic adherence of the illustrator Ondrej Zimka to the film drawing as well as from the fact that, on the other hand, Zimka's cooperation with the film has a positive effect on his book compositions. It would be useful to trace the influence of the authentic children's drawings on the creation of Ivan Popovič and their reflection in Popovič's book and later on the film version of Válek's poem PANPULÓNI. Also the creations of others — Miroslav Cipár, Vlastimil Herold, Dušan Kállay, Milan Vavro, Svetozár Mydlo — these excellent book illustrators always remarkably enrich our animated film production.

/ To conclude my communication, I should like to mention an episode reported lately on some occasion by our outstanding connoisseur of children's souls, writer and author of screenplays for animated films Dr. Rudo Moric. He spoke about a little girl who, full of curiosity and excitement, rapidly sits down before the automatic washing machine when her mother fills it with laundry and turns on. The little girl is sitting in front of washer window and watching with captivation how everything moves and turns inside, how the bubbles are growing, colours are alternating, giving a cry of joy from time to time.

/ Dr. Moric spoke about this little girl to exemplify the incomparable imagination of small children. Let us all wish, and may this be a resolution of authors, illustrators, directors and animators to make their film and television programmes for children in such a way that they will offer them at least as many impressions, emotions, experience as the view of the washer window offers to that little girl.

Vilma Čadová

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## ON SOME QUESTIONS OF BOOK ILLUSTRATION AND ANIMATED FILM FOR CHILDREN

(with focus on certain visual aspects)

/ In the examination of the interrelationship between the book illustration and animated film, it is necessary to progress on the basis of their respective brief characteristics. The book illustration and animated film, as two specific forms of artistic expression have much in common. The illustration, playing an important role in the area of book production, constitutes the pictorial component of the book in which it can have either a dominating position or it can serve purely as a complement of a work of literature, thus enhancing its impact. The animated film, based on the expression of action and time by means of drawings or mobile visual elements, is characterized by a possibility of grasping the reality kinetically, stylized in each movement and shape. Analogically to illustration, emphasis is laid here on the resulting effect of the work of art, markedly affected by the visual treatment of the theme.

/ The book illustration and the animated film belong to the sphere of art, and as such are relevant for aesthetic education, issues of which and the problems of art in general are closely interrelated. Propensity for the development of an interest in art is inherent to each child and the aesthetic education thus can and must take place from the early age of childhood. Its most convenient forms include book illustrations and animated cartoons due to their attractiveness for the children and ability to exert the widest influence.

/ In the aesthetic education we face several problems related to e. g. perception of the picture which is especially marked in connection with the book illustration and animated film. The research proves that pictures intended for the children must be accessible to their level of perception which is greatly surpassing their abilities of visual representation. These problems call for at least a brief comparison between perceptive and creative abilities of the child with regard to their age, as the contacts of children with art affect also their creative development.

/ First manifestations of creative activities of children include the drawing which undergoes a number of evolutionary stages. Drawings of the youngest children considered by adults as mere scribbles, are explained by the child as a representation of something real which, however, is understood only by the child himself. Psychological tests prove that the creative manifestation of one child is complete by incomprehensible to another child. The original character of the child's drawing is not due only to his stylized view of the reality, but also to his lack of technical skills. From this point of view, book illustrations or animated cartoons based on an imitation of as faithful as possible drawings and paintings by small children or even the films making use of pictures made by the children themselves, are to be judged as unsuitable for the children. They tend to manifest their aversion to this form of artistic treatment which they have difficulty of perceiving and understanding.

/ As the children grow older, their creative expressions take on more specific and distinctive forms, as suggested e. g. by children's drawings representing human figures which, at the beginning, remind us of a kind of cephalopods. This designation was derived from the fact that the part of the drawing which seems to us to be the head is, at the same time, the trunk. It is directly from this formation that arms and legs grow out. Later on, the body is attached and the movement is suggested. Drawings and paintings of young children spell out the charm of their inventiveness of shapes and colours, but also of their high degree of imagination. The subsequent development of the child's creative expression takes place under the influence of an effort for material and pictorial credibility.

/ Along with creative skills of the child developing over his age, also abilities of perception are improving. This area requires devoting increased attention to the visual aspects of the book illustration and the animated film, because the quality and level of artistic representation

of the theme largely affects the perception and understanding of the respective work of art.

/ The research indicates that the children respond primarily to the content of the picture with an immediate and marked attention to its rendering. Small children prefer colourful expressions of the reality. They are usually not attracted by pencil drawing, outlines of silhouettes which they consider to be ugly, unimpressive or incomprehensible. In contrast, for these techniques of representation are more suitable for older children. The children are neither greatly impressed with oversimplification and sketchiness of the picture. They like it when the objects which interest them most are represented in the greatest detail possible. The detailed treatment of a picture, however, depends mainly on its global conception. In more complex compositions with a quantity of smaller objects, individual objects should not be burdened with excessive details as a much too complicated arrangement of the picture makes their perception more difficult. An account should also be taken of the fact that smaller children have difficulties perceiving perspective in the drawing, while it is no longer a problem for the older children.

/ There is no doubt that a number of methods of artistic treatment of the reality are not accessible to the perception and understanding of children up to a certain age. This fact, however, does not imply the necessity for focusing the creation for children only on descriptive and realistic rendering. Children are very inquisitive and eager to absorb new things and are therefore capable of perceiving and understanding also the works of art involving certain simplification and abstract elements. This is confirmed by the popularity of the work of certain illustrators, such as Radek Pilař or Miloš Noll, illustrations of whom are characterized by a higher degree of stylization.

/ In the area of animated film, the situation is somewhat more simple. The perception of an abstract picture is rendered still easier to the children by the possibility of the film to express the action through motion. This is confirmed e. g. by the popularity of puppet film series of the director Pojar and designer Štěpánek concerned with adventures of two bear cubs. The appeal of the film stems primarily from the expressional novelty, reflected in the ability of bear cubs of changing into a train, car, dragon, horse or anything else for that matter. Simple, but unusually inventive and

characteristic puppets of the bear cubs were used in this film, moving in a rather simple still setting represented by a coloured background with only a few important details necessary for the bears' play.

/ Artistic creation for children must therefore take account of the scope of their perception. This consideration of perceptive abilities of the children needs not, however, be viewed as a restriction of artist's ways and techniques of representation. Concern for a high quality of artistic creation for children is manifested in the variety of treatments on the given topic by our illustrators or artists active in the sphere of animated cartoons. Freshness, diversity and variety of artistic expressions of many artists including e. g. Ondřej Sekora, Adolf Záborský, Jiří Trnka, Zdeněk Seydl, whose work is continued today in the work of Helena Zmatlíková, Jiří Šalamoun, Josef Kremláček, Adolf Born, and many others, document the high level of our illustrations. The strong tradition of the Czech illustration and puppetry extend their field of competence also in the animated cartoon and puppet film for children, affected positively by original conceptions of many outstanding authors. The latter include Radek Pilař, Zdeněk Smetana, Miroslav Štěpánek, Jiří Kalousek, and others who presently find application possibilities for their creative ideas in the animated cartoon. Animated film gained recently new impetuses and possibilities also thanks to the television, as demonstrated by the appeal of film series intended for the bed-time story serial called *Večerníček*. Recent achievements in this respect include e. g. series by Václav Bedřich who made several cycles: *On the Amálka Fairy* with artistic cooperation of Bohumil Šiška, series *On the Poppy Maiden* and *Emanuel the Butterfly* with Gabriela Dubská taking part in the artistic design and primarily the series about the good-humoured St. Bernard dog, *Fik the Maxidog*, with the designer Jiří Šalamoun.

/ Increasing requirements for the quality of artistic creation for children should entail improvements of their quality. In this area, however, account must be taken of the specific features of the child's psyche and the development of all components of his personality. Book illustrations and animated cartoons become in this respect important means for attaining this goal. In the CSSR, many outstanding results were reached in these fields and prerequisites were thus created for the satisfaction of the above requirements.

## Lic. Andrés Hernández

Art Director  
Political Publishing House  
Central Committee of the  
Communist Party of Cuba

/ It is evident that the art of the book undergoes — as far as new conceptions are concerned — not only formal, but functional changes as well. The book faithfully transmits ideas through the text and the picture, it preserves in its structure and morphological makeup the most varied sources of information on the literary, artistic and technical achievements and human knowledge in general.

/ At present, the art of the book enjoys an advantageous position in comparison to other genres of culture. The book as an important means of information became, thanks to its permanent character and wide-spread appeal, international projection and countless expressional possibilities, a vanguard of the world culture and this fact had exerted a reverse influence on the book changing its specificity.

/ The book art in Cuba — an expression of its national culture — is emerging, developing along with the Revolution. Considering that the book was one of the most efficient means for making the culture reach even the most remote spots of the country we may confirm that the Cuban book, in addition to being a cultural achievement, is also an ideological and information weapon of the Revolution.

/ The book illustration did not illustrate only the development of the Cuban system of book publishing; it also paved the road for the full dissemination of our culture. Since the first editions of certain nation-wide papers up to an enormous quantity of presently issued titles, a process of structural visualisation of the book took place, in which the expressions of graphic art were gradually appearing, reflecting at the same time characteristic features of its role and the modern conception of the plastic national expression. Book covers, jackets, illustrations and compositions of the texts and pictures evidently open a field of competence in which the interpretation through pictures and perceived social requirements undoubtedly ranks among

## CHILDREN'S BOOK IN CUBA. DESIGN CONSIDERATIONS AND CONCEPTIONS

means of efficient and economical information at an acceptable aesthetic level.

/ The Cuban book design and within it the design of children's books gave a specific answer to the typical aesthetic problems of social situation. The work among individual disciplines within which the artist participates in different areas made it possible to publish book titles in different areas made it possible to publish book titles subject matter gets close to the readers. During the process of the building of our socialist society, the book art established firm bonds between material production, social-historical environment and creative imagination which strengthen that what is national and international, that what determines us.

/ The Cuban publishing system carries out an important mission the aim of which is to satisfy growing requirements for information which is directed to our young readers among which the illustration plays an primordial role not only as far as its form, but also as the conception of direct and appealing information is concerned.

/ Children's drawings, in addition to being expressions of artistic feelings, should also bring scientific and technological facts that an artist must observe in order to fulfil his goals.

/ It is beyond any question that the drawing is an efficient means for visual education and development of a child's personality. The child, discovering something new, makes a comparison with something it has already come to know, i. e. it compares the unknown with the known, the distant with the close. This implies the necessity for making pictures of high aesthetic standard in which the imagination is combined with the scientific fact so as to enable the child to establish not only isolated aesthetic conceptions, but to also develop its biological and intellectual abilities. This natural tendency for comparison is changing the efficient mechanism of cognitive process and the differentiation among the

unknown facts establishes the basis for the subsequent development and improvement of one's personality.

/ The child receives and processes both the direct information in its context, transmitted through its senses and the information received from indirect sources. Under the influence of both direct and indirect information it develops its knowledge of the surrounding world, its personality and its interhuman skills. Taking these facts into account an artist can thus positively affect the state of child's knowledge through combining easily decipherable symbols with the beauty and necessary imagination.

#### LANGUAGE OF A TYPOGRAPHIC EXPRESSION

/ At present, an artist has at his disposal countless typographic means which serve to visually confirm the content of textual component. Symbols of the alphabet, clustered into words or sentences, can be thus changed into symbols capable of transmitting the content of the words not only using a language familiar to everybody but also through a visual metalanguage.

/ Alphabet symbols typographically represented through the children's book can have the most varied shapes or combinations; it is, however, essential that types or combinations used be carefully selected so as to ensure the efficiency and easy decoding during the first attempts and creation of reading habits.

/ The arrangement of types, supplements, addition or reduction or repetition of certain symbols or a group of symbols in the grammatical construction of the word or the sentence can express its meaning through the relationship among similar or different elements entering into the composition or graphic connection. Relationships of contrast, simplification and format are used here.

/ On the basis of the historical conceptual criterion our publishing houses adopted the criterion of evaluation or scoring of types according to the age of the child, depending on its level of perception. Formats of 18 points are used for the pre-school level, 14 points for school children and 12 and 10 points for youth. This practice brought evident successful results. Nevertheless, answers to these criteria should be provided by psychologists, educationalists and specialists on visual communication.

#### PICTURE — THE DETERMINING FACTOR IN THE CHILD'S COGNITIVE PROCESS

/ In a child, each experience acquires the form of

a picture and each expression changes into pictures. Through repetition, the pictures are recorded in the memory and fill the child's perception so that a mere suggestion of a picture enables the child to identify it and make its automatic representation in its mind.

/ For this reason, the perception of elements in biological and intellectual planes as smooth and volumetric forms, of their colours and shades expressed through an illustration, contributes to laying down the foundations for relationships to objects and manifestations.

/ An information, received through an illustration, constitutes an equivalent representation of the message of the objective reality and the characteristics, indications. Using such criteria, an illustration for children in addition to representing the techniques and means of the contemporary plastic and graphic art, including volumetric expressions, enables to transmit a lot of information on the surrounding reality and directly or indirectly contributes to the development of cultural, political and ideological intellect in agreement with the mode of behaviour which characterize the childhood and the adolescence in the socialist society.

/ Of determining importance in the children's illustrations is the colour. The colour is a vibration, vibration of reflected light. Not all the colours are perceived in the same manner. Varying experience confirms that shapes are perceived sooner than the colour and that there are colours which are perceived in preference to others. Because the importance acquired in the visual communication by these contrasting simultaneous phenomena is generally recognized, it is often appropriate to choose colours, the mutual interaction of which unwittingly attracts attention.

/ An adequate composition, appropriate choice of colours in an illustration for children play a primordial role in the transmission and the reception of our message, contributing at the same time to the development of perceptual abilities, to the training of imagination as well as to the aesthetic education. The present illustration of the book for children as a cultural phenomenon is undergoing a transformation of its function rather than of its subject matter. The function of an illustration is transformed from the phenomenon of perception to the incentive of the cognitive process underlying the over-all development of the child.

/ It is beyond doubt that in the society which builds the socialism, each object, each artefact must fulfil a certain function and this intention must direct each creative

activity. It must be explained that if we are using the term *function*, we are not referring only to the immediate efficient use of an object or thing, but to

everything that this object, thing or phenomenon represents for a new man in his biological and intellectual development.

Zbigniew Rychlicki

Polish People's Republic

INTERNATIONAL SYMPOSIUM  
AT THE 8th BIENNIAL  
OF ILLUSTRATIONS BIB '81 —  
BRATISLAVA

/ It is not easy for an artist — illustrator of books to speak about art without a personal bias. Nevertheless, when I asked to be given the floor, my communication will be rather a general statement expressed within the framework of the discussion and it may deviate from the proposed main topic. It will be a personal declaration, reflections over the illustration, several words about the book itself, publishing activity, a few ideas about the art and its role in the aesthetic education of the young generation. The art is one, it should not be broken down and its fragmentation into individual types introduces chaos instead of order. Thus, illustration's position in the art hierarchy, and especially illustration of children's literature has long been (and in some cases continues to be) viewed by certain „circles“ with mild condescension. Pictures in the books for children, in the mind of many people, do not constitute any artistic problem and in view of a tremendous amount of problems of our era they are ranked among those of little relevance.

/ And yet, in the difficult years of the postwar construction, both in our country and in those of our friends, its significance for shaping the personality, the sensibility of the young generation was fully recognized and it continues to be considered as one of the more important elements of the process of education. In our country, in Poland, the above assertion is supported by the establishment of a major honorary award — the Prize of the Chairman of the Council of Ministers for the Visual Creation for Children. It gives evidence of the recognition by the State and of the recognition of permanent value of this artistic discipline. We all aspire for beautiful art that would reflect the grandeur of our era, but we often tend to forget that nothing in the world takes place just by itself, that mere creative efforts are not sufficient. Experiencing the art — it is an open process, valuable at each stage of human

development, satisfying and at the same time enhancing new and new needs of a higher order. The development of art depends on a number of social conditions, among which three are evidently inevitable. They are:

1. understanding of the social and educational role of art
2. ethic milieu itself
3. generalization and popularization of the art (support).

/ I want to stress particularly the first conditions and I shall therefore take the liberty of quoting the sentence which I have picked out from an outstanding work of the Polish Professor Bohdan Suchodolski „The Present Problems of Artistic Education“.

/ „When we are entering the truly humanistic period of history, we must gain a clear understanding of the fact that its destiny will largely depend on the education of people and that one of these three basic factors of such education is, in addition to study and social activity, the art as such“.

/ This is how the role of the art is appreciated by a scientist and I believe that irrespective of the sequence of human activity or of whether the art is the outcome of socioeconomic conditions or whether it precedes and foretells them, as an ultimate outcome of these complex processes, the art is the most immediate and the most visible factor of shaping the man. The art generates fashion and snobbery, style, way of life and ultimately the most important — the social attitude.

/ It is through the art that we came to know people of the Gothic period, Renaissance or Rococo. They had to be such as they were represented in the works of the respective periods and not otherwise.

/ Our modern youth is best characterized by its art.

/ Young persons from technical universities can be characterized by their art, young people from academies of art seem to be quite disorderly, disarranged, having the manual skills in low esteem. I have an impression that if we looked for other aspects of this phenomenon,

the type of art in which begins the snobbery of the young might be also held responsible for the production of rejects in factories.

/ In relation to literature — the illustration of books for children is undoubtedly the first stage in the hierarchy of difficulties encountered in man-art interactions. Publishing houses, centres for publishing works of art, have great responsibility for the artistic and aesthetic level of published works.

/ Another aspect is the impact on the development of the art of illustration and responsibility with respect to its creators.

/ „Nasza Księgarnia“ is the Polish publishing house, all the books published by which are illustrated, differing thus from the publication of the so-called ready-made material of art publishing houses such as beautiful albums Canaletto or Michalowski known in Poland. They are beautiful books published from the ready-made material.

/ Nasza Księgarnia (the same as publishing houses Mladé letá — Albatros — Kinderbuchverlag — Detskaia literatura) publishes modern — living art. It is thus an art publishing house which, in view of the above, deserves a special attention and adequate conditions, inevitable for the future development of this beautiful discipline of art in the books for children. I therefore also think that the next condition for the existence of good art is the cultural milieu itself which I view as the sum of creativity, evaluation and selection of this creativity, because the growing importance of the social role of art entails an increased significance of its evaluation. Using the notion of „milieu proper“ I have in mind an opposition to imitation and second-rate level of any kind. For, what matters in the art, it is the creative and genuinely authentic, while the imitation is simply not taken into account, the more so, as the present development of technology and civilization enables everybody to have a direct access to the original. All „loans“ have thus lost even their signalling importance and are, so to say, devoid of any value. This assertion had been for the first time forwarded and stressed by Malraux in his „Psychology of Art“ This does not, naturally, imply a provincial refusal of influences which will always have the role of desirable and normal form of exchange of ideas and information among people and nations and will continue to function as prerequisites for the continuation of the tradition. But, even the most differentiated and national art can fail, if the requirement for the authenticity has not been

fulfilled. Still, it is not the criterion determining the value of the creation in its full meaning.

/ Perhaps the most unequivocal is the assessment of the political, educational or moral content of a work of art, although even here it is easy to make a mistake. The art is not a too good a servant of the propaganda, with the exception of those limited exceptions represented by the disciplines used in this respect, such as posters or commercial art.

/ It was already Diderot who made a mistake when, in the name of the ethics, he was offering ten Watteaus for one Teniers (of course, Teniers' genre scenes are involved here).

/ Another French historian, Faure, was probably right saying that the entire gallery of battles in the Versailles gives less information on France and is less representative of France than one single still-life by Chardin. Aesthetic criteria of artistic form which is the determining force, constitute an even more complicated and difficult problem, because each new artistic truth seems practically always to be without a precedent at the moment of its emergence.

/ In the history of art, there are too many examples of mistaken views of the contemporaries which do not attest to the quality of the community responsible for making the decisions in this respect. This was the case of Rembrandt, Cézanne or Van Gogh. The decisive law governing the preference of that work of art to another is only the taste, or the so-called taste of the milieu making the respective decision but, unfortunately, there is no rule to determine the good taste. The knowledge alone is not sufficient. Thus, main criteria for the creation and selection in the sphere of art are the following: reliability, authenticity and good taste, the latter involving in addition to the talent also knowledge and serious self-development efforts. And yet, even in this sphere of art, the history presents and the anecdotes ridicule subjective errors of great authorities on the taste. Thus, Manet said to Renoir, or rather to his friends in the café: „... if you want, tell that man Renoir to stop painting, because he will never be a painter anyway“!

/ Manet simply did not like him and applied this subjective feeling also in assessing Renoir's work. Much more remarkable is the mistake of Matisse who, as a Jury member at the 1907 Salon de Paris, was responsible for the rejection of Bracque's paintings that initiated one year later the era of cubism. Of course, everything that has been said thus far, has very close connections with

painting and graphic efforts of a well managed publishing house and its collaborators. There is again the dual responsibility of the selection: with respect to the reader, where a number of pedagogical and educational criteria apply and with respect to the work of art, i. e. illustration, with its dependency on the literary text.

/ In the effort of preventing subjective errors of individual evaluation, principle of collective evaluation seems to me to be an only correct solution. We, artists and publishers, are quite lucky in this respect, because there is the proper milieu in connection with illustrations. The modern Polish illustration ranks among young artistic disciplines, growing from our national traditions and developing in Poland simultaneously with its development in other countries. We are thus not suppressed by other authorities. Independence, creative freedom of commenting upon the literary text make an illustration a permanently living and socially desirable art.

/ The third prerequisite for the development of the art is, I have already mentioned, the question of sponsorship and popularization and generalization through the publications. This sponsorship should serve primarily as a factor increasing the confidence of authors, supporting them in their work and should not represent only a kind of „purchasing office“, as it is often viewed. The sponsor ultimately buys the art, sets its conditions of payment and must, doing this, know the limits within

which the life of art is possible. Therefore persons responsible for this sponsorship must also meet the highest requirements of the cultural milieu. The body of advisers decide on the cultural policy of the state and institutions working in this field. The work of a writer, illustrator, publisher and printer is, so to say, a service work for the reader. We should not forget, however, that the publishing house also fulfils the role of art sponsor and thus assumes respective obligations, including that being accountable for the form, popularization, meaning in this context the quality of reproduction.

/ And, to conclude, let me say a few words about the specifics of illustrations in the books for children and adolescents. This is an extremely demanding field about which we know relatively little, although other activities in this field have markedly improved. Systematic organization of BIB exhibitions, international competitions of publishing houses, IBA, Bologna Fairs and many others were very instrumental in promoting the art of the book. Interest in this type of creation emerged among prominent artists who had never made illustrations before. This fact was reflected in an improved standard, in new artistic and working values. The book art has become universal and the world of the child's imagination has thus become richer, more beautiful and colourful.

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