

Master's Thesis

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The illustration of folktales

Creating a book of Norwegian folktales
for Ukrainian readers



Telemark University College

Faculty of Art, Folk Culture and Teacher Education

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Preface

Before I selected the theme for the Master project, I had been thinking of a variety of topics that could give me a possibility to reach the main goal of my study in Norway – showing Norwegian culture, and the traditional arts of Norway, in a way it hasn't been done before. I wanted to create an artistic object that is not only theoretical in the concept of tradition, but something with meaning, that is real and has practical use today. I was thinking about survival of the tradition, despite the globalization process, and the blending of different folk cultures and ethnicities. Those thoughts formed the research area of my project around folktales, which connect us to our roots through generations, and link to the future.

The theoretical framework of my project is divided in three parts. The first part is dedicated to the analysis of folktales. The second part is the historical and aesthetical excursion into the illustration of Norwegian folktales. This part is mostly based on a comparative analysis of illustrations and book design, created by different artists. This analysis is important in creating a modern and individual artistic object with a strong connection to the tradition of illustrating folktales. There is a challenge for an artist to create something unique but at the same time with a sense of tradition. The aim of these tasks is to define my personal way of creating an “image”, which is suitable for presenting Norwegian folktales in illustrations in my project.

The result of the theoretical research formed the concept for the practical part. Having my personal interest in book-design and reading, with a Bachelor degree in Graphic design, I decided to create a book of Norwegian folktales for Ukrainian readers, assuming that it will enrich our culture through the knowledge of Norwegian traditions. The book will be presented as a printed example during the exhibition with a series of selected illustrations.

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Acknowledgment, or few words to...

The first words of appreciation I would like to give to my supervisors Bodil Akselvoll and Gjermund Kolltveit, for helping and leading my project with optimism. It helped me to work with enthusiasm and full attention to the chosen topic. My words of tender to Michelle Collins for proofreading my text.

I'd like to thank my family and friends for their support and belief in me during my life and, particularly these past two years.

I devote this project to the most important people in my life: my parents for letting me believe in miracles, and my husband for his love.

Introduction

I believe folktales are playing an important role in our lives. Many of us still enjoy folktales by reading, retelling and collecting the books. The illustrations of folktales are kept in our memory from the time of childhood. And on becoming adults, we save the connections with the tradition of the folktales; it influences us in our living. It forms in our minds the psychological prototypes of possible roles we play during our lives in society. Here is a hidden presence of a tiny border between the imagined and the real world.

The most important reason for me to study abroad was the opportunity to achieve new experiences, not only knowledge, but the experience of living in another country with different traditions and a different culture. I believe this experience has influenced my understanding of modern cultural processes. In multi-crossing cultural connections between different countries I see an importance in saving our roots and our traditions without these perspectives being demolished in modern society. The folktales are such 'keepers' of authenticity in every country, that's why they are an important part of modern culture. By knowing the folktales of different countries and cultures, we are receiving a new experience and knowledge. Folktales have been an oral tradition for generations. It was transformed into literal work and since then they exist in books. The illustrating of folktales is a single artistic work with the main aim of showing the readers the traditions, cultural context and authenticity of the stories. In studying the illustrations of folktales I see a link with researching traditional arts and traditional culture.

From the early beginning of working with the illustrations of folktales I realized that there is a difference in illustrations of folktales between Ukraine and Norway. I was surprised for the first time, when I saw the book of folktales, illustrated by Theodor Kittelsen. It has not got such obvious 'speculation' on traditional elements as is typical for illustration of folktales, in my country for example. Moreover, it gave me an emotional context of the stories after the first glance at the pictures. This also is not very common for the illustrations of folktales in Ukraine.

All these observations formed my interest and led to the question – do specific rules and principles in illustrations for folktales exist with the intention of showing the traditional context? What are the differences in illustrations of folktales in Ukraine and Norway? Is there any possibilities to create a book with the common practices that exist in my country, but with the knowledge I have received through analyzing the Scandinavian artist's, while studying in Norway?

Main tasks

The aim of the project is to create a book of Norwegian folktales for Ukrainian readers translated into Ukrainian language according to modern book design. At the same time I want to create a book in the tradition of illustration of folktales formed in my country.

For reaching this aim, firstly, I oriented my attention to the questions: ‘What is a folktale?’ and “How does the folktale differ from other artistic forms?” Moreover, I was interested in the question “Do artists use any specific artistic patterns in illustrating the folktales?” Having these questions in mind, and while searching for the answers in sources, I decided to study the differences in traditions of illustrating folktales in Ukraine and Norway. I thought understanding the differences I saw and analysis of them would help me to come to an interesting artistic solution in my future book. The second task was to make an analysis of illustrations of folktales among the graphical works to understand, through my own experience – how does a reader perceive the illustrations of any literary work in general and how are the illustrations of folktales perceived? Moreover, how does a reader perceive the traditional context of different nations through the illustration of folktales? These rather general tasks gave me a reasonable understanding of the way I will illustrate my book.

For approaching these tasks, I collected a database of the book design and illustrations of Norwegian folktales made by different artists from Scandinavian and Slavic countries starting the end of 19th century until now. The analysis of them confirmed my first impression of duality in the illustrating tradition presented in Ukraine and Norway. The comparative analysis of these two ways of illustrating became a help in creating a book which incorporated both traditions.

With this experience, I challenged myself to create a book recognizable by Ukrainian readers as a book of folktales with a deep traditional context within it. At the same time, I wanted my book to bring to its readers the emotional context of the stories without stereotypical formal and decorative stylization of images, as is typical for Norwegian artists.

Methodology

I used several approaches and methods of research in my project including observation, analysis, comparison, experimenting, and generalization.

For understanding the area of research, I studied publications about folktales and their role in culture. I found out that folktales are used to play an important role in society and in the modern world there is still a place for folktales. I looked through informative sources with an aim to finding specific ‘*folktale*’s’ character and its existence in illustrations of folktales. For me, it was important to find how exactly the first artists, who created the illustrations of Norwegian

folktales, expressed their perception of national context. They had been working during the period of the Nation building process when interest in folktales was high. That's why I concentrated my attention on the works of Theodor Kittelsen, Eric Werenskiold, Gerhard Munthe and others.

I selected three Scandinavian and three Ukrainian artists for detailed analysis. All have a very recognizable and bright individual style of illustrating folktales. They created the illustrations of Norwegian and Ukrainian folktales based on their origin, time of working, stylistic preference and artistic abilities. The aim of these theoretical studies was to find the similarities and differences in their presentation of folktales. It helped me with the concept of my own project.

Practical part

The practical part of the project is a book with Norwegian folktales created for Ukrainian readers. The results of the theoretical investigation will be used to find an original and suitable way to present part of Norwegian culture, as a country, in my book. It will be a first translation of Norwegian folktales to Ukrainian that is considered as a part of the project. The book will include twelve folktales connected to the months of the year. I want to create a whole book - this means that I will work not only with the illustrations but with all parts of the book: starting with jacket, cover and title until the last page. I want to use hand-drawn illustrations with open-pages for each story (sub-title). I will draw them on an electronic device such as the electronic tablet.

As a part of the practical work I want to be responsible for the printing process and for that I want to do an electronic dummy (model) of each page. This last phase of the project is also a challenge, because I will do a dummy according to the modern requests of printing houses with specific program: InDesign and Photoshop-Design.

1. The folktales and their role in culture

Folktales are a part of our culture. They are rooted in the past of human beings. They play an important role nowadays. Interest in folktales, as a long-lasting tradition, was formed only a few centuries ago, but folktales still have many fascinating and interesting characteristics.

The folktale is a cultural phenomenon that has not been studied in depth. Some researchers of folktales are attracted by the question of its origin, its semantic and symbolic meaning. There are psychological analyses of archetypes of the main characters and story plots (Campbell, 2004). There are scientists who are interested in systemizing the different types of folktales (Propp, 1928). Some are interested in connections that were formed between folktales and literary fairy tales and the variety of changes in the stories (Zipes, 2002).

The study of folktales is complicated because of its ancient roots, since folktales have been an oral tradition from earlier times. Joseph Campbell sees the folktale as the root of the same stories, more or less, all over the world in many ethnic groups (Campbell, 2004). The folktales were collected by ethnographers and linguists during the Romantic Movement and the Nation building process in many countries, starting in the 17th century and lasting until the end of the 19th century. When referring to Ukraine I might suggest that our country is still in this process.

The definition of folktale

A folktale – is a basic genre of verbal artistic activity with its roots in magic and ancient beliefs, at first being a spoken tradition set in fiction, told for educative, adventurous or entertaining purposes (after searching and comparing the different variations of this definition, this is the result - my own attempt). By being collected and written down by ethnographers, linguists and scientists in many countries, the folktale started to be a written literary work. A folktale was always attributed to audiences of all ages. From the 19th century, folktales have gotten a wider circle of readers and, since the 20th century, folktales have mainly begun to belong to the forum of children as '*Children picture-book*'. Many people still read for children - both parents and teachers in kindergarten and in school. This limitation of folktales to solely children is formed by the appearance of new leisure activities for grown-up readers instead of reading, such as watching TV, internet, etc.

1.1. The main characteristics of folktales

Folktales have got a firm structure concerning the stages, actions and events in the story:

1. The preparatory chain of actions

This is an introduction that prepares the listeners to perceive the story that will be told or read. It could also be included into the beginning of the folktale action, leading the readers into

the folktale's world '*In some reign ... once upon a time... etc.*' It shows to the reader the scene, the time of action, and the main character of the story (by introducing the circumstances, the lead character and his/her behavior is formed). The information about the main character is very important because simply, every folktale is a story about a main character who achieves the result despite or with the help of magical circumstances. The folktale is the illustrative example of an individual's development, the main character, which influences the consciousness of the reader.

2. Following the preparatory stage there is the central action, or the several successive steps of actions, made by the main character of the story.
3. Upshot. This is the end or final part of a folktale. It often takes this form: '*happy-ever-after...*' or '*and then they began to live and to make well*'.

According to the sources the collectors of folktales have been struggling with varieties of the same stories during the process of collecting them (Zipes, 2002) We can only suggest this because we know the folktales by their written version. There are reflections of early public relations, primitive ideas of the elements of nature, totemism, animism, customs of initiation and other, not always clear enough interpretations, in many folktales.

Sometimes, the folktales have an animalistic subject, with a clear anthropomorphic interpretation, where the animals are interplaying with human personalities. 'Such tales are classified according to three subdivisions: the etiological tale, or tale concerning origins (e.g., Great Hare of the Native North Americans); the fable pointing to a moral (Aesop's fables); and the beast epic (e.g., Reynard the Fox) ("The Columbia Electronic Encyclopedia," 2011).

The contrast between riches and poverty, power and helplessness is sharply represented in some folktales. We see them in "*The Princess on the Glass Mountain*", "*The Baby doll in a grass*" and in other folktales.

The folktales are varied by national specificity shown in the mentality of the main character, in the language used, domestic details, in the character of the landscape and climate, in the image of social relations and in the country's mentality, generally not rich but peasant community/life.

The folktales are filled with magical and ritual meanings. In many stories the elements of nature are personified. These elements are helping the main character to retrieve required knowledge or a needed object. In many folktales the elements are supervising the main character (for example, in the folktale '*East of the Sun and West of the Moon*' we have got the '*brothers Winds*'). They are mostly helping and patronizing (for example in the same folktale we have got three old sisters). Comparing with myths and legends I see a parallel. I make the suggestion that they are like the three sisters Moirai in the Greek mythology, who were responsible for human

life and destiny. There are Clotho, who is spinning the thread of life, Lachesis who is distributing lives, and Atropos who is cutting the thread of life at the appointed moment. There is a metaphorical reflection of the connections between future, past and real times. In the folktale “*East of the Sun and West of the Moon*” these three old sisters are not only helping the princess, they are giving the artifacts – symbols of female creative sides: spinning wheel, spindle and golden apple. The last one is presented in many Norwegian stories, not only folktales, as a strong and powerful artifact.

Folktales in connection to art forms

Folktales are a source of inspiration for artists, and reflection on folktales can be found in many art forms where it plays a small or a big role as inspiration or an idea. The influence of the folktale plots could be a source for creating the images or objects in visual arts, for composing an opera or a ballet or for writing a new novel.

Visual arts: painting and drawing (decorative and figurative); graphic design (folktales books, postcards, calendars, children picture books), photography, printmaking, sculpture, and other visual media, and interactive media (for example, radio-show);

Architecture: interior and exterior design, landscape and small elements of architecture. As one dramatic example I can mention the *Neuschwanstein* castle, built in the 19th-century in southwest Bavaria, Germany. It has richly decorated interior and exterior design made in the style of historicism. This style was founded at the end of the 18th century under the strong influence of studying of folklore and folktales. This style was a try-out for artists to move from very unbalanced society to the uncertain imagined world or ‘*forgotten times*’. The style is deeply connected with folklore, with Middle Ages interpretations, etc.

Performing arts: music and dance, theatre, TV-show, film-making and performances.

Literature: fairy tales, fiction, novels, fantasy and adventure stories, the closest art form to folktales; as an example, play ‘*Peer Gynt*’ written by Henrik Ibsen and enriched by composed music by Edward Grieg. This list demonstrates the importance of the folktales in artistic activities.

1.2. Classifications of folktales

I looked through the classifications and typology of the folktales and it helped me to consider the plot of the stories more precisely. In many cases it gave me ideas for future illustrations and details I needed to show for each story, for drawing the attention of the reader in the right direction for gaining a wider perception.

There are a few classifications of folktales. First, a classification made by V. G. Belinsky (1811 –1848), who divided folktales into two groups: 1. Athletic, the folktales introduces an

epical main character, from Russian “bogatur”; 2. Satiric - with a humorous description of rural life, its moral concepts, and sly Russian mind.

At the end of the 19th century and the beginning of the 20th century in Russian culture, as in other countries, there was a cultural wave, an interest in collecting ethnical data. It was a strong movement called “narodniki” (folk-followers from Russia), who claimed to be not politically oriented, with interest around studying and formulating the “real Russian values”. In this period Alexander Afanasyev (1826 –1871) worked collecting and writing down folktales from different parts of the Russian Empire. His collection is still considered as the most valuable and completed work of Russian folktales from the different ethnic groups present in the territory of the Russian Empire at the time of his work. Nevertheless, despite the magnificent impact of his anthropological and cultural work, he suffered and struggled with poverty and even starvation. His classifications were dedicated to the plot of the story, with specificity of the main character and his or her adventures. If the folktale had magical artifacts, which were playing a dominating role in the story, it is counted as a ‘magic folktale’. Everyday folktales, showing the common life of the main characters, were called ‘everyday folktales’. He distinguished from the total mass:

- Folktales about animals (most ancient);
- Magic folktales;
- Everyday folktales;
- Adventurous folktales;
- ‘Boring’ folktales.

Having, as a starting point, the classifications of A. Afanasyev, I looked through the chosen folktales again, and found that eleven from twelve of the folktales present the “everyday folktales”. Ten folktales, except two with titles *‘The man who kept house’* and *‘Let Go of the Root, Catch the Fox-foot’*, could be counted as ‘Magical folktales’ because of the magical changes in size and appearance, the magical artifacts, creatures such as ‘Troll’; transformations of the characters into animals and from animals to human beings, and achieving new abilities by magical drinks, etc. Some folktales can easily be related to ‘Adventurous folktales’ because the main characters are travelling, or there is the presence of the sea or sailors, the ships etc.

Number in a book	The title of the folktale	Animalistic folktales	Magic folktales	Everyday folktales	Adventurous folktales	‘Boring’ folktales
1.	Troll from Ashaug	-	✓	✓	-	-
2.	Why the Sea Is	-	✓	✓	✓	-

	Salted;					
3.	The Baby doll in the grass;	-	✓	-	✓	-
4.	East of the Sun and west of the Moon;	✓	✓	✓	✓	✓
5.	Widow's sun;	✓	✓	✓	✓	-
6.	The Princess on the Glass Mountain;	✓	✓	✓	✓	✓
7.	Troll and the wedding celebration	-	✓	✓	-	-
8.	Soria-Moria Castle;	✓	✓	✓	✓	✓
9.	The man, who kept house	✓	-	✓	-	✓
10.	How the boy traveled to the Northern wind for his flour;	✓	✓	✓	✓	-
11.	Let Go of the Root, Catch the Fox-foot	✓	-	✓	-	✓
12.	The cat of Dovre	✓	✓	✓	-	✓

Fig. 1. The analysis of the folktales chosen for my book is through the classification of Afanasyev A.

1.3. Folktales and fairy tales

Literary fairy tale is always related to the socially-historical events and literary-aesthetic directions. The foundation of a fairy tale is the personality of a writer, with ideas and images from imagination.

Many fairy tales, which are written by authors, instead of being the collective creation, are influenced or based on the plots of folktales.

One of the most helpful sources for helping to answer the question of connection between fairy tales and folktales is a book written by Jack Zipes (Zipes, 2002). His works are mostly devoted to the literal heritage of Brothers Grimm and the question of the authorial impact in the tales they collected and wrote. I found the table with folklore opposed to literature, where I see a link to the opposition between folktales and fairy tales:

Folklore	Literature
Oral	Written
Performance	Text
Face-to-face Communication	Indirect Communication
Ephemeral	Permanent
Communal (event)	Individual (event)
Re-creation	Creation
Variation	Revision
Tradition	Innovation
Unconscious Structure	Conscious Design
Collective Representations	Selective Representatives
Public (ownership)	Private (ownership)
Diffusion	Distribution
Memory (recollection)	Re-reading (recollection)'

Fig.2. From (Zipes, 2002, p. 14)

Not all of the points Jack Zipes stress work for folktales (folklore) and fairy tales (literature). In my opinion, they exist in a written or permanent form; both of them as printed are objects of indirect communication. On the other hand, the folktales are from the memory of the communal or collective conscious because they have been told and retold generation after generation. They have still got an oral context because there is a reader (by adults for children, etc.). There is the very interesting point of collective representatives in the folktales and selective representatives in fairy tales. In folktales we always make a generalization about the main character based on his or her appearance, his/her temper and character (Izvozchikova). This generalization is a source of simplified pictured story of our perception of folktales. It influences an artist who is creating the illustrations, as well as a reader who is reading the generalized story with synthesized

illustrations. In fairy tales we have the names, the full description of the character and temper, creating a concrete picture in our mind.

The folktale is a part of culture, influencing different forms of art. The folktale is different from other literary work because it does not show the individuality of the author as is the case with fairy tales. The folktale is specific because it shows authenticity through the plots and the actions of the main characters. It makes it possible to know the mentality and national context of the country. At the same time folktales are teaching morality, that's why, more or less, the plots of folktales from different countries have got similar topics. The plots of folktales are formed around the challenges of the main character in his/her willing to achieve and succeed.

2. Illustrations of folktales

2.1. Illustrations and its specific features

There is interplay between artists, who create images for the book, and readers who perceive the text. These images are reflecting the artists imagined world of the plot which begins to live this pictured life. The text illustrations have the ability to provide the book with a sense of truthfulness, even if the plot is fiction as the folktales are. The way an artist shows his understanding of the plot impacts the reader's perception. For example, the novel, written by English author Charles Lutwidge Dodgson under the pseudonym Lewis Carroll, entitled '*Alice's Adventures in Wonderland*' (commonly shortened to "*Alice in Wonderland*") in 1865 (fig.3.) has been illustrated by many artists. But readers from all over the world believe that the main characters of this fairy-tale look like the John Tenniel's illustrations (Weidner).

Bildet finnes kun i den trykte utgaven



Fig. 3. The illustration for "*Alice's Adventures in Wonderland*", drawn by John Tenniel (Weidner).

Bildet finnes kun i den trykte utgaven



Fig. 4. The illustration for “*Alice's Adventures in Wonderland*”, drawn by John Tenniel ("Sir John Tenniel Works Online: Categorized & Annotated," 2011).

Illustration gives the sense of the text through the visual images in the book. It is grounded in a written story, behind the illustration is always a text as its source.

Pictured world is around us, by images we communicate during our lives. By images we are communicating through generations, through different cultural époques. A person is introduced to a book even when he/she cannot read it, when at the pre-readers age. It is an interesting period for research of illustration because at this stage a child perceives the story in the most mature way – through the voice of the reader, as has been used for generations and generations. At the same time, a child is also reacting to the pictures in the book, which give the images of main characters.

Illustrating, as a field of artistic activity, gives to an artist the freedom to express ideas with graphic tools and skills in the pictures. The artistic ability of the artist is influential. The result achieved differs from artist to artist. An audience perceives the story through the variety of illustrated material that supports (or does not support) the story.

The illustration is often separated from the text and from the book-design's concept for cultural or aesthetic analysis. It makes possible to see it as a graphical work with its artistic qualities and value. Otherwise, the main goal of illustrations is to reflect the sense of the story. Illustrations are valued by their connection to the text. And also their ability to cover the text and create the truthful and concrete images that correlate in the reader's conscious with the main characters and the story.

How is it possible to understand illustration and its characteristics? I would love to formulate a perception of it in this list:

- It is a visual adaptation, because it is an image created as a reflection of the story, influenced by the artist's imagination.
- It is individual, because of the abilities and taste, style of the artist;
- It is a commutation, because it creates a channel between the writers, readers and illustrators inner worlds.
- It is conductive, because it appears in a book with a purpose to define the changes in plot.
- It is valued as artistic work, because a reader perceives the book through the illustrated material - the illustrations are not only the examples, they are a part of the story.

The specificity of folktales as a literal work adds even more aspects into defining the illustration:

- It is more complex, because of the traditional elements used by an artist to manipulate and emphasize the ethnical belonging of the folktale;
- It is conceptual and formalized, because the information can be concealed by the author (literary work) or by specificity of genre, as in a folktale. The description of the appearance of the main character and other characters and surroundings, such as nature and objects involved in a story: buildings, interiors, elements of the costumes and accessories, will be the result of the artist's imagination only.

From the sources I've checked that were made in Russian speaking and Scandinavian countries, there are two opposite directions in the work with regards to the illustrations of the folktales. The first kind is very rich with decorative elements, details and ornaments. It is typical for the so-called *Russian folktale's illustrating school*, starting from 1880 (Shirochishin, 2005).

Because of the almost ethnographical authenticity of the illustrations of the folktales through traditional costumes, buildings, military equipment, a reader is accessing truthful information.

This well-readable 'cliché' in illustrating folktales was first formed as a part of the Romantic Movement in the Russian Empire and began to appear at the end of the 19th - beginning of the 20th - century. What we have in Ukraine is now a fixed and recognizable structure for the book-design with readable exploitation of traditional elements.

If a book consists of several folktales, each of them starts with the title-page which includes illustration and title of the story. The pages with the text are framed with ornaments. The same ornamental motif is used for framing the illustrations on the pages. The illustrations are not integrated into the page with the text. There are small decorative panels or stylized images at the end of the stories. Sometimes they are made in black and white technique, stylized as wood-carving. If a book consists of one story only, then the same rules work as with one folktale in a multi-story book.

Because of the firm structure, I look at the modern illustrating of folktales in Ukraine, which is unchanging according with the changes in the times/era, as they almost look the same as illustrations from the beginning of the 20th century or any other period since then. The rules and orders in book-design and composition of illustrative parts have resulted in formality and sameness of modern books, despite that modern art dictates brightly pronounced individuality and self-expression (see Fig.5-10).

Bildet finnes kun i den trykte utgaven



Fig. 5. (Labirint). The book of Russian folktales, printed in 2008, illustrations made by Ivan Cigankov.

Bildet finnes kun i den trykte utgaven

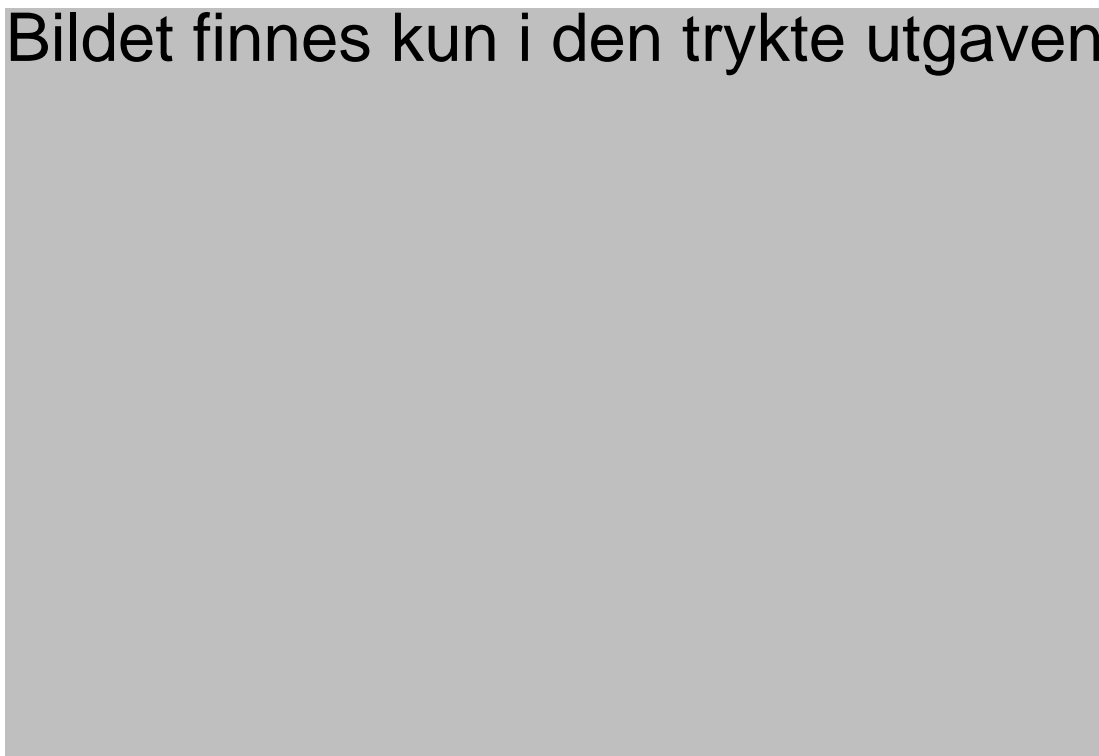


Fig. 6. ("Alfa-book", 2013). The illustrations from book of Russian folktales, created in France by B.V. Zvorikin, printed in 1982, Reprinted in 2008.

Bildet finnes kun i den trykte utgaven

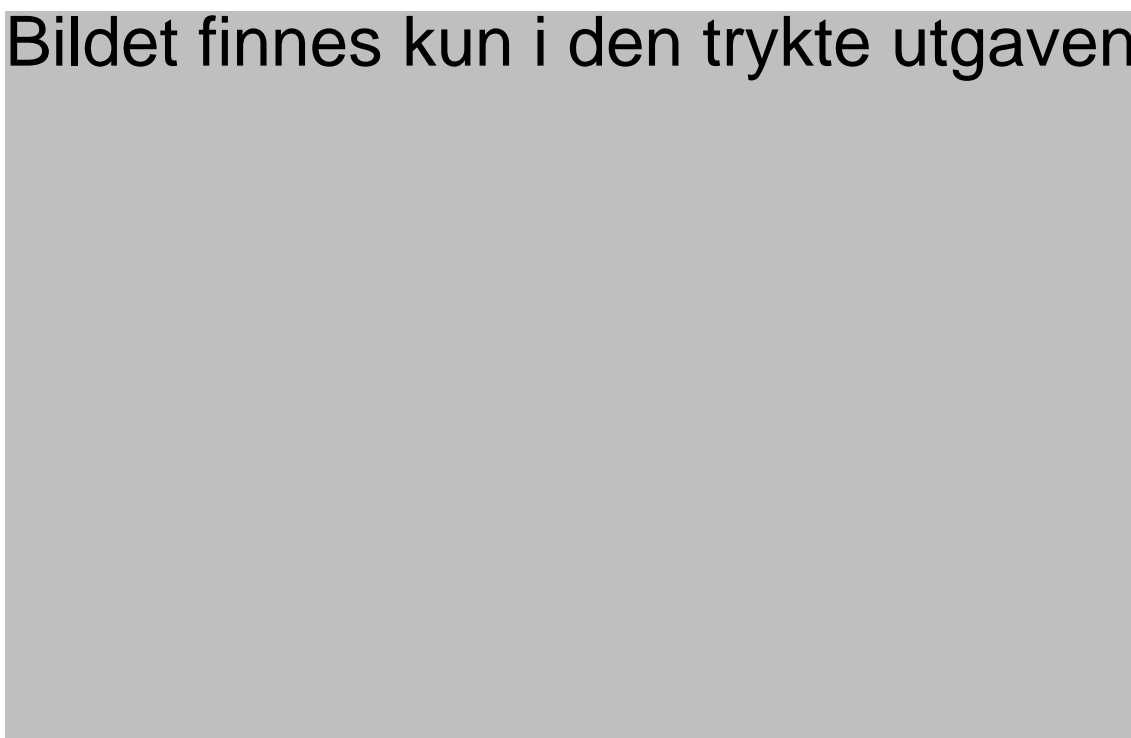


Fig. 7. (Labirint). The illustrations from book of Russian folktales, printed in 1901, reprinted many times, created by Ivan Bilibin, around 1900-1915.

Bildet finnes kun i den trykte utgaven

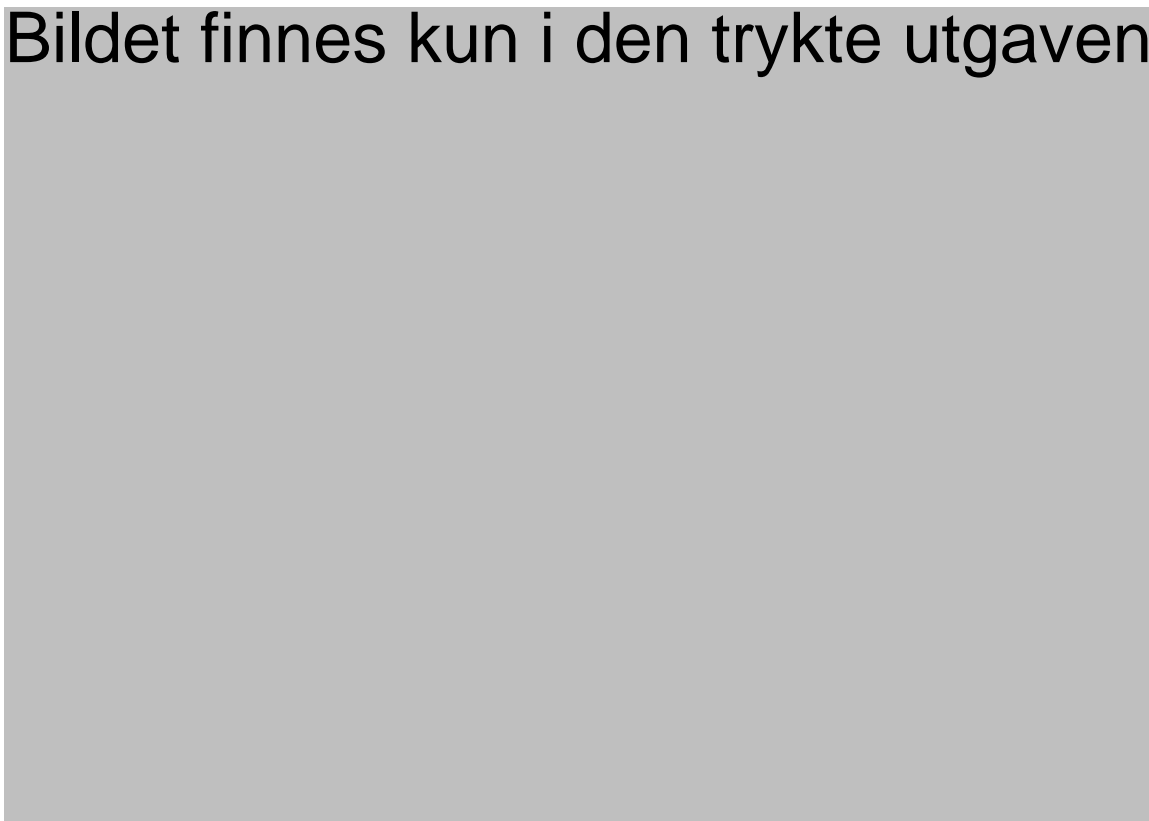


Fig.8. (Labirint). The illustrations from book of Russian folktales, printed in 2009 made Ivan Cigankov

Bildet finnes kun i den trykte utgaven



Fig.9. (Labirint). The illustrations from book of Russian folktales, created by Elena Polenova in 1886–1889, and printed for the first time in 1906 ("She was living in the folktale's world," 2011).

Bildet finnes kun i den trykte utgaven

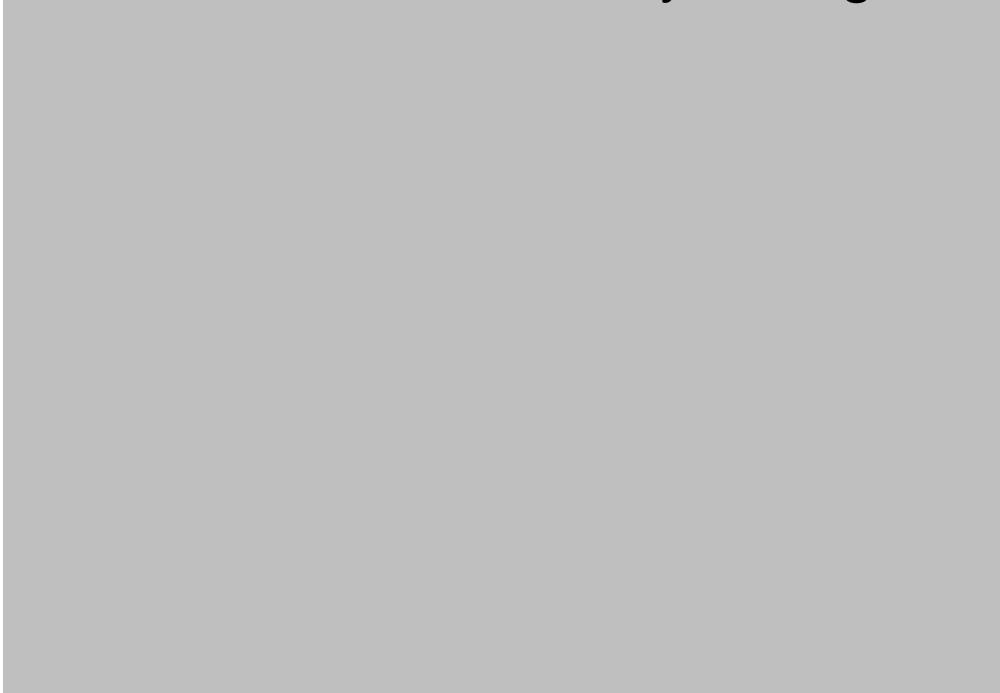


Fig.10. (Labirint). The illustrations from book of Russian folktales, created by Malkus Marina, and printed in 2010.

The illustrations of the first type are very informative of traditions and folk culture because of the correspondence of ethnographical data and images.

The second kind of illustration, which is more typical for Norway and Europe in general, is generalized and subjective at the same time. The national context is concealed by the *magic* of the plot, and a reader perceives the information through more direct, emotional contact with the images. The second type of illustration has a very personalized depiction of the main characters, and because of involvement of emotions, the reader has the freedom to come up with his own image or view in his/her imagination. These illustrations are very *settled* in an emotional sense, the faces and poses are not showing feelings giving the image liveliness. At the same time the illustrations are free of the details and decorations that are in the first case keeping the attention of the reader from the emotional context of the story. This type of illustrating is more typical here in Norway.

2.2. The illustrations, created by Theodor Kittelsen (Norway), John Bauer(Sweden) and Kay Nielsen (Denmark)

The artists chosen for detailed analysis, who present the illustrations of Norwegian folktales, were working during the period when ‘national pride’ and a search for national identity

were important constants, but individual artistic solutions varied with circumstance (Malmanger, 1980, p. 10). The artists Theodor Kittelsen (1857 –1914), Eric Werenskiold (1855 –1938) and Gerhard Munthe (1849–1929) were the first illustrators of Norwegian folktales. Their illustrations were created under the general tendency of ‘identifying national characteristics. It was a matter of discovering something believed to be already there - Norway itself and that which is typically Norwegian in nature and the life of the people’ (Malmanger, 1980, p. 10). In this National movement the dominating personality was Eric Werenskiold. His motivation was to show Norwegians that they were representatives of their own distinctive rich culture. His illustrations, as well as the illustrations of Theodor Kittelsen, started to be narratively Norwegian just after being published. His contention was that truly Norwegian art could only be reached by truthful representation of the Norwegian landscape and people’ (Malmanger, 1980, p. 17).

The works of Gerhard Munthe (1849-1929) and Erik Werenskiolds were excluded from the detailed analysis for a few reasons. Gerhard Munthe worked with illustrations of the sagas (Fig.12.). And I found on the internet (Bakken, 1952) only two of his illustrations (Fig.13, 14.). At the same time, his name is tidily connected to folktales because he designed for the Craft movement in Norway. He created 12 sketches, adopted for further recreating in textile work, during the specific time in Norwegian artistic culture when crafts were supported on a governmental level by 1) involvement of artists in the process of creating the sketches and motifs for the further reproduction by masters in applied arts; 2) helping the handwork and crafting in its struggle to survive from the growing mass-produced objects and goods. This topic will very likely be studied in depth in a separate research.

‘Gerhard Munthe made his own particular contribution. In his work a coolly realistic landscape idiom (Bakken, 1952) alternates with a formalist decorative art. This is obviously connected to European fin-de-siècle trends, but by adapting solutions from Norwegian medieval and folk art (Opstad, 1996), he consciously attempted to reach back, beyond later cultural influences, towards a sort of primordial cultural identity’ (Malmanger, 1980).

He used folktale motifs and plots by adopting the color schemes for weaved works. That is why the final result is very much a reproduction of the shades and contrasts of the water-colors he used.

Bildet finnes kun i den trykte utgaven

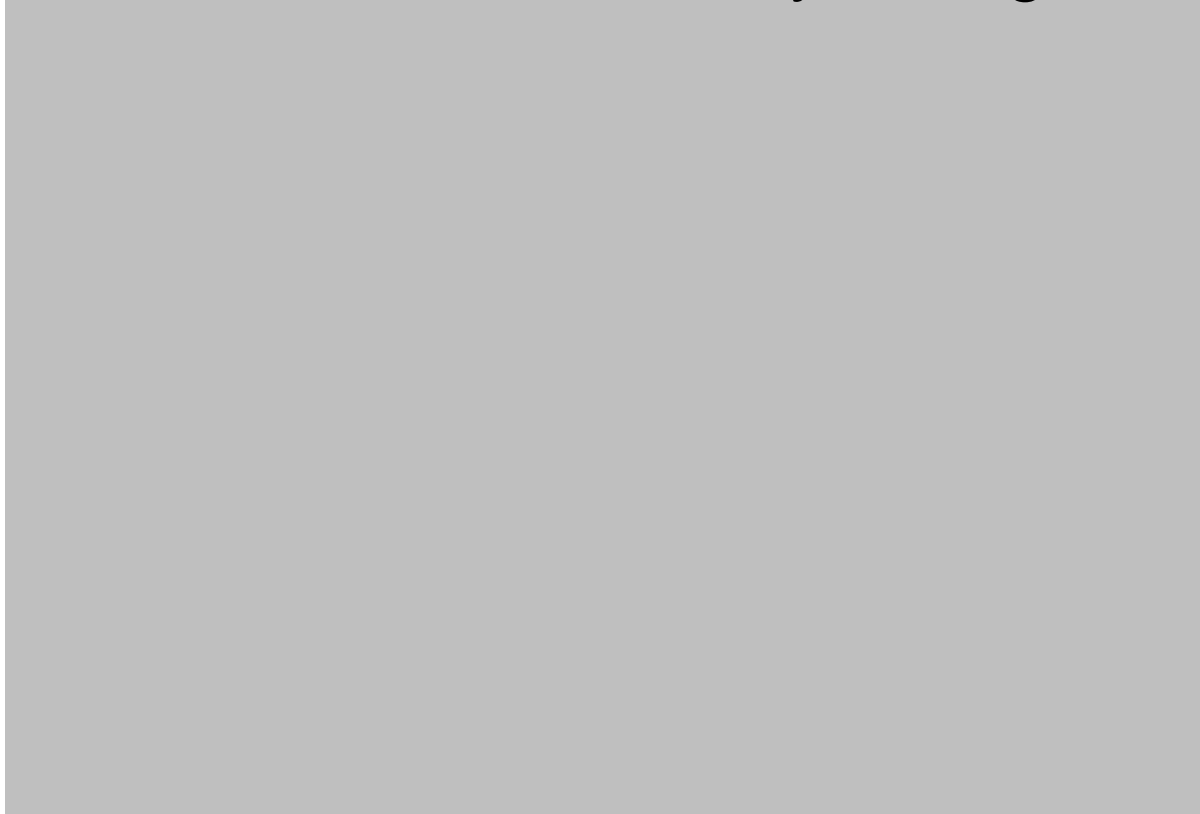


Fig. 11. The Illustrations created by Gerhard Munthe 1902-1904. Asmund's Saga. Personal photo made in Bergen Art museum, 2011.

Bildet finnes kun i den trykte utgaven

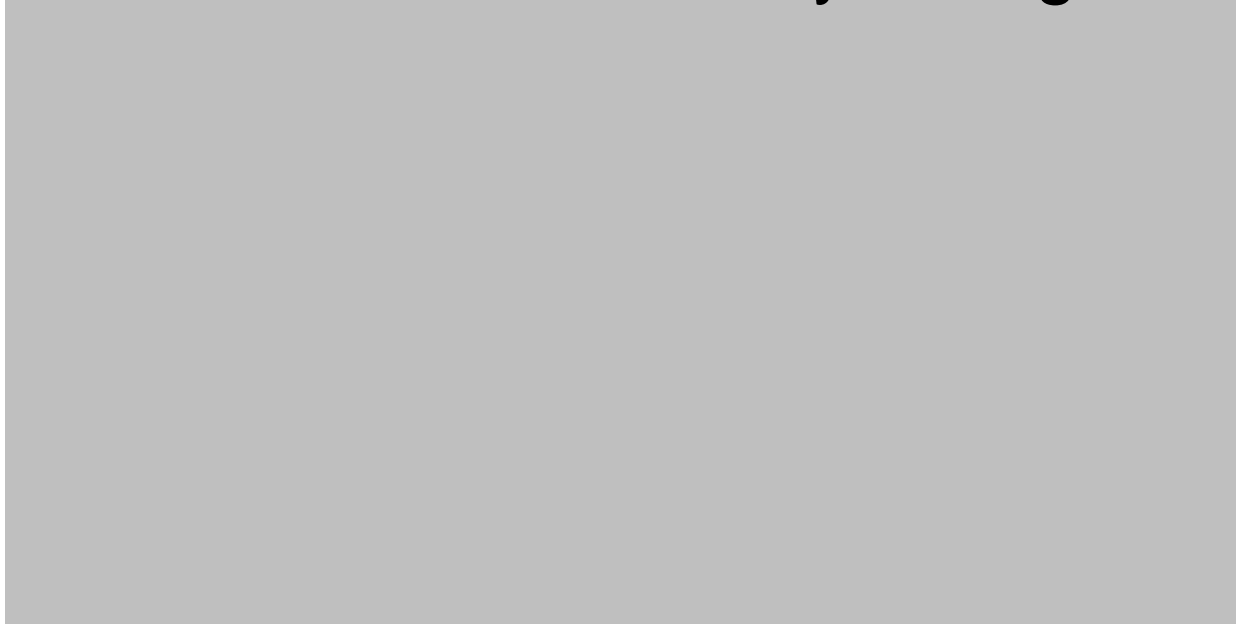


Fig. 12-13. The illustrations created by Gerhard Munthe (Bakken, 1952).

The book *'A time for trolls'* translated to English with illustrations made by Hans Gerhard Sørensen, consisting of 13 folktales. It has got black-white illustrations made in linocut technique. In the introduction (Asbjørnsen and Moe, 1962, pp. 7-10), written by translator Joan Roll-Hansen, he comes to the conclusion 'the publication of *'Norske Folkeeventyr'* had a far-reaching effect on the Norwegian national consciousness. At a time of general national revival, it meant a great deal for national self-respect to discover that during the dark years of Danish domination the unlettered folk of Norway had fostered such a rich store of powerful tales. The linguistic and imaginative impact upon Norwegian literature was very strong. Ibsen steeped himself in the tales. His great tragic drama, *'Peer Gynt'*, draws on the language and content of both fairy tale and legend. Peer Gynt fancies himself as a fairy hero, but his tragedy is that he imagines he can win happiness the easy way (Asbjørnsen and Moe, 1962, p. 10)'.

I included in the research and in the comparison the illustrations created by John Bauer (1882–1918) in 1907 for the *'Great Swedish Fairy tales'*, because they influenced the illustrating tradition not only in Scandinavian countries but also works by artists from England, Russia, Germany and the United States. The works of John Bauer influenced Danish illustrator Kay Nielsen (1886–1957). Nielsen is famous for the illustrations of Norwegian folktales he created.

For detailed analysis I have chosen three artists that are, in my opinion, the most representative from those artists who made illustrations of Norwegian folktales. The reasons for picking them include:

1. They have been working during the same period of time
2. They have been involved in the Nation building process and have been interested in ethnical questions
3. They are famous because of folktales illustrations from first publishing until now
4. The books with their illustrations are published each year up until today
5. Their illustrations have similarities in technique – water-colours with outlining by contour
6. I like the illustrations of these artists personally because of the stylistic and emotional context.

The images of the trolls and main characters in illustrations, made by Theodor Kittelsen, are presenting not only a graphic design in Norway, they are also presenting the impact of the recognition of the folktales on a national level, and that is why they have been brought into/classified as world heritage. Moreover, I suppose the illustrations made by him and by Eric

Werenskiold are inseparable from the images of the stories. I understood that without understanding the visual means he used in his illustrations, my work would not be complete.

Bildet finnes kun i den trykte utgaven

Fig. 14. Kvitebjorn - Kong Valemon (The Polar Bear King), Theodor Kittelsen, 1912

("Theodor Kittelsen: Pictor norvegian,")

Fig.15. Trollet som grunner pa hvor gammelt det er, (Troll wonders how old he is), Theodor

Kittelsen, ("Theodor Kittelsen: Pictor norvegian,")

Fig.16. Skogtroll (Forest Troll), Theodor Kittelsen, 1906 ("Skogtroll: Forest Troll ")

Artistic means	Fig.14.	Fig.15.	Fig.16.
Format	Vertical	Vertical	Vertical
Line, contour	Very soft, doesn't work	Very soft, almost doesn't work	Very soft, doesn't work
Colors, Saturation of the colors	Pale pallet, with soft and transparent interaction between shades of the colors.	Shady, Almost black-white with transparent interaction between shades of the colors	Shady, Almost black-white with transparent interaction between shades of the colors
Value	Contrast of light characters with the dark background	Dark character (Troll) with light background	Dark character (Troll) with light background

Action	Very slow, almost static composition	Static, with focus on the lower part	Static, with heaviness in the lower part
Character's appearance and placement in the picture	The bigger half of the picture's surface	The bigger half of the picture's surface	The bigger half of the picture's surface
Nature	Is in the background, dense forest is typical for Norway,	Is in the background, additional element	Is in the background, additional element
Traditional costumes	Bridal crown, chaplet in the hands, Simple dress, no decoration	None	None
Architecture or arch. elements	None	None	None
Emotion	Sadness, soft, not intense.	Sadness, soft, not intense.	Sadness, depressive
Main accent	Main characters, her emotional conditions and bridal crowns and bear.	Troll, by dominant size of it and emotional conditions.	Troll's eye, because of the contrast of the colors.

Fig. 17. The characteristics of illustrations, by Theodor Kittelsen (Fig. 14-16).

The illustrations by Theodor Kittelsen (Ripol, 2011) were oriented to showing nature as a background to the feelings of the main character. He didn't use traditional elements; I might suggest that his interest was in the emotional context of the stories. The technique he used is very soft and delicate and it gives a feeling of mystery. While studying his pictures I visited his personal exhibition in Bergen (autumn 2012) and there I also learned that all of his illustrations are of full-value as art objects, because of their self-sufficiency. The illustrations stood out between several exposed book-models, his writings and many sketches, because every one of them are a completed story with complex vocabulary using soft and mixed technique of water colors (fig.15,16), with tender and almost vanished contour lines. The illustrations by Theodor

Kittelsen are very convincingly telling his emotional and close contact with the spirit of each story he worked with.



Fig. 18, 19. The fragments of the illustrations by Theodor Kittelsen I made for the detailed picture of his water-colors technique (personal photo).

Bildet finnes kun i den trykte utgaven

Fig. 20-22. Illustrations created by John Bauer, 1907 (*Great Swedish Fairy tales* 1966)

Artistic means	Fig. 20.	Fig. 21.	Fig. 22.
Format	Quadrat	Quadrat	Quadrat
Line	Very vibrant	Very vibrant	Very vibrant
Colors	Plane and dark, detailed bright and contrast forefront	Plane, light background against the bright and contrast forefront	Dark background against the bright colors for the heroes in the forefront
Value	Dark background against the light main characters in front	Light background with dark spots where main characters/heroes are	Dark background against the light space where main characters are
Action	Lower part of the picture, closer to the reader	Lower part of the picture, closer to the reader	Lower part of the picture, closer to the reader
Character's appearance and placement in the picture	Detailed, in front	Detailed, in front	Detailed, in front
Nature	Detailed, in back	Detailed, in front	Detailed, in back

Traditional costumes	Not clear	Not clear	On the boy
Architecture or arch. elements	None	None	None
Emotion	Very calm	Bright, laugh	Surprise and kindness
Main accent	Heroes, by contrast of the colors, value and details.	Heroes, by contrast of the colors, value and details.	Heroes, by contrast of the colors, value and details.

Fig. 23. Characteristics of illustrations, created by John Bauer.

The illustrations by John Bauer are oriented to showing nature as well. He used traditional elements only a little. His interest was oriented towards the emotional context of the stories, where he was presenting the main characters with detailed emotional condition. His pictures have got three-dimensional deepness. It makes the reader actually believe in the reality of the drawn world. The technique is very contrasting and delicate at the same time with many small accents on the accessories and costumes. I have to stress here that despite the ‘*children-book*’ look of his illustrations I think that the strong emotional context of his pictures is very impressive. Looking through the delicacy and detailed attention to the poses and faces of the characters, the contrasting additional colors he used for underlining the main character on the drawn surface, it is obvious that every small detail here has its concrete and needed place. His most expressive artistic means in his illustrations is a vital contour line that reminds us of the stained-glass window technique. For me personally there is a sense of looking not at the picture but through the stain-glass inside the book where there is another fairy world, living its own life.

The illustrations by Kay Nelsen are oriented towards showing nature as the theatric scenery of the main character’s existence; but the characters are very important for the artist at the same time. The main point for him was to create the realistic and detailed space for the characters. At the same time his technique is very stylized, and I can see in his illustrations the influence of Japanese style that was very popular at that time (Halen, 1994). He used traditional elements in the costumes and accessories, in the interior decoration. He presented the main characters very dramatically. His pictures have got stylized flatness, so it gives the reader the feeling of cut-off reality. The technique is very contractual and delicate at the same time. There are many small

accents on the accessories and costumes and with very plastic and elegant line and underline, typical for the Japanese style.

Bildet finnes kun i den trykte utgaven

Fig. 24-26. Illustrations for ‘*The east of the Sun and the west of the Moon*’, Kay Nelsen, ("Nielsen's Fairy Tale Illustrations in Full Color ", 2006)

Artistic means	Fig. 24.	Fig. 25.	Fig. 26.
Format	Vertical	Vertical	Vertical
Line	Very vibrant	Very vibrant	Very vibrant
Colors	Cold palette, with accent on the Princess	Pastel palette with warm variations	Dark background against the warm colors on the princess in the forefront
Value	The dark background in contrast with the light main character	On nuance	Contrast dark background and light body of the character
Action	Static	Static	Static
Character's appearance and	Additional, but detailed	Additional, but detailed	Additional, but detailed

placement in the picture			
Nature	Contrast and detailed, in back	None	Contrast and detailed, in back
Traditional costumes	Yes, with accent on the decoration.	Yes, with accent on the decoration.	Yes, with accent on the decoration.
Architecture or arch. elements	None	Very detailed interior with many traditional elements	None
Emotion	Pointed brave	Pointed sorrow	Pointed sorrow
Main accent	Nature, by contrast of the colors, value and details and then heroes. Princess and bear	Interior space, by contrast of the colors, value and details. Troll and her daughter.	Nature, by contrast of the value, size and details to the princess.

Fig. 27. Characteristics of illustrations, created by Kay Nelsen.

This start of the research shows that the first three artists who are presenting the illustrating tradition of the folktales in the Scandinavian countries are mostly oriented toward the feeling of the main characters and the emotional context of the folktales in general. Nature, and its specific characteristics, is the main link/tactic for recreating an origin, a link to the country. There is the general existence of dramatization in the illustrations made by Scandinavian artists, with the underlining emotional context of the stories in general and concrete feelings of the main characters being depicted. During the observation the reader is involved in this emotional exchange with the depicted images and that is why the readers are affected by them.

2.3. Russian folktale's illustrating school, and its representatives- Ivan Bilibin (1876- 1942), Vyacheslav Nazaruk (1941- now) and Vladislav Yerko (1962-now)

Firstly, I have to explain the specificity of *Russian folktale's illustrating school* that has influenced my artistic background. I make this observation also because there is a traditional way of illustrating folktales that exists, with firm and settled rules in modern illustrating, in Ukraine. This influence of the *Russian folktale's illustrating school* is still strong in the territory of Russia, Ukraine, White Russia and other countries that used to be in the Russian Empire. It was formed

at the end of the 19th century, reached its golden era at the beginning of 20th century. One of the establishers was Russian artist – Ivan Bilibin.

Ukraine was part of the Russian Empire since 1772 with the cultural and political center in Sankt-Petersburg and, from the Soviet period in 1922, (officially) Moscow played a central role as well. The biggest educational organizations and institutions have been concentrated there. I will not write about political and economic issues that we still face between our countries, but I'd like to explain why I call graphic school in Ukraine “*Russian school*”.

Before 1917 the main educational center of Fine Arts was in Sankt-Petersburg, in the Royal Academy of Fine Arts. It was established in 1757. It was typical for artists to study there for almost three centuries from all cities and smaller places of the Russian Empire, including Ukrainian territory as well. The National Academy of Fine Arts and Architecture was founded in Kyiv in 1917, where the first professors and teachers graduated in Sankt-Petersburg. The first dean of the graphic department in Kyiv – Georiy Narbut (1886-1920) was a student of Ivan Bilibin, when he was studying in Sankt-Petersburg. This is only one of many examples of the strong connection between Russian artistic schools and artistic schools in Kyiv. This connection was formed historically, through many artistic generations and we still have it nowadays.

Bildet finnes kun i den trykte utgaven

Fig. 28-30. Illustrations, created by Ivan Bilibin, approximately 1905, (Klimov, 1999)

Artistic means	Fig. 28.	Fig. 29.	Fig. 30.
Format	20 to 30	20 to 30	20 to 30
Line	Underline, vibrant	Underline, vibrant	Underline, vibrant

Colors	Warm bright palette	Bright palette	Bright palette
Value	Without any contrasts	Without any contrasts	Without any contrasts
Action	Active	Active	Active
Character's appearance and placement in the picture	Additional, but detailed	Additional, but detailed	Additional, but detailed
Nature	Detailed, in back and in front	Detailed, in back and in front	Detailed, in back and in front
Traditional costumes	Yes, with accent on the decoration.	Yes, with accent on the decoration.	Yes, with accent on the decoration.
Architecture or arch. elements	Very detailed exterior with many traditional elements	Very detailed exterior with many traditional elements	None
Emotion	Very calm	Very calm	Calm, light surprise
Main accent	Landscape with many elements	Landscape with many elements	Landscape with many elements

Fig. 31. Characteristics of illustrations, created by Ivan Bilibin.

Bildet finnes kun i den trykte utgaven

Fig. 32-34. Illustrations created by Vyacheslav Nazaruk, 2000 (Pushkin, 1997)

In general, the illustrations by Ivan Bilibin and Vyacheslav Nazaruk (Solomeeva, 2008) are oriented towards showing nature, architecture and costumes with historical authenticity as a background to the main character's existence. The main point is to create a very realistic and detailed space for them. His pictures have got stylized flatness because of the underlining of every detail in the picture, but at the same time it gives the full three-dimensional drawn space. The technique is very contractual and delicate at the same time with many small accents on the traditional elements, the accessories, the costumes and the architectural elements.

Artistic means	Fig. 32.	Fig. 33.	Fig. 34.
Format	Classical 20 to 30	Classical 20 to 30	Classical 20 to 30
Line	Underline, vibrant	Underline, vibrant	Underline, vibrant
Colors	Bright palette	Bright palette	Bright palette
Value	Contrast forefront to the background	Contrast forefront to the background	Contrast forefront to the background
Action	Active	Active	Active
Character's appearance and placement in the picture	None	Detailed	Detailed
Nature	Detailed	Detailed	Detailed
Traditional costumes	Yes, with accent on the decoration.	Yes, with accent on the decoration.	Yes, with accent on the decoration.
Architecture or arch. elements	Very detailed exterior with many traditional elements	None	None
Emotion	Active	Active	Active
Main accent	Landscape with architecture, many elements	Landscape with the main character	Landscape with the main character

Fig. 35. Characteristics of illustrations created by Vyacheslav Nazaruk.

The last plate is analysis of the illustrations by Vladislav Yerko. His illustrations are oriented to showing the feelings of the main characters with big accent on the traditional costumes and accessories. His pictures have got stylized flatness due to the specific manner of the technique. He uses equal and small details that make the realistic background look very decorative with many accents on accessories, costumes and architectural elements. He is a presenter of a new generation of graphic designers who are working in Ukraine nowadays. There is a very evident tendency of developing the emotional conditions of the depicted characters in his illustrations, despite the traditional way of decorating and the stiff depiction of bodies and poses in the images of the characters of the folktales. I have to note also, how he uses in his books modeling of the pages without typical frames around the text and images. Quite often he uses the ornamented background for the textual pages that link the text, to the illustration that follows, by general saturation. This way creates the perception of the book as a single unit, without the feeling of breaks and gaps we might have when the illustrations are not related or balanced with the text.

Bildet finnes kun i den trykte utgaven



Fig. 36, 37. Illustrations made by Vladislav Yerko (Yerko, 2008)

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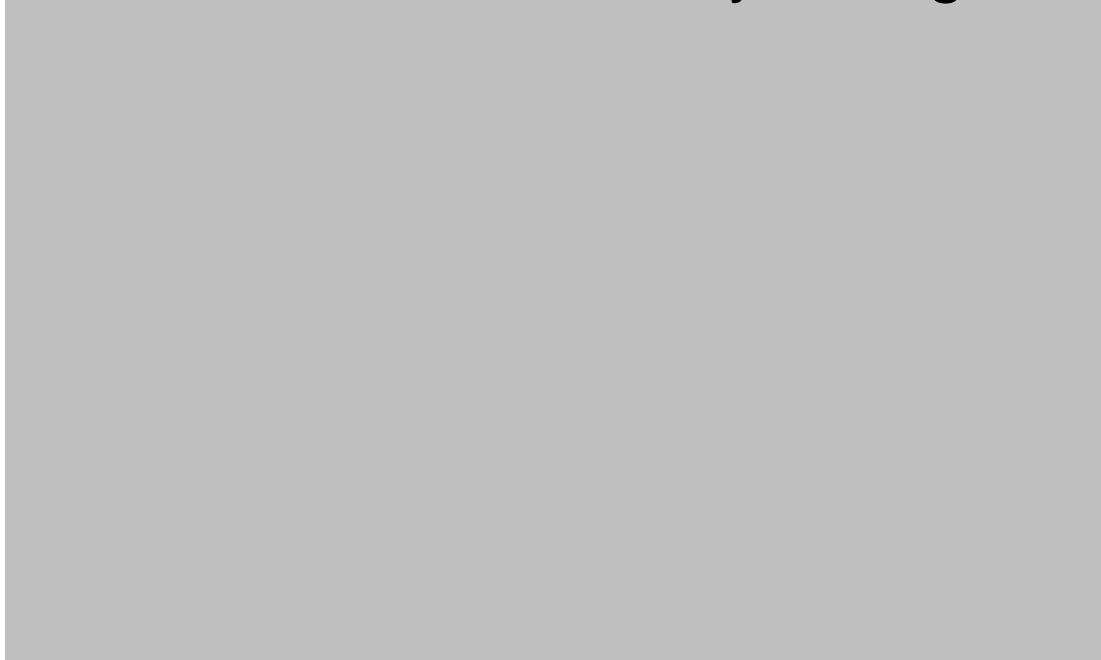


Fig. 38. Illustrations made by Vladislav Yerko (Yerko, 2008)

Artistic means	Fig. 36.	Fig. 37.	Fig. 38.
Format	20 to 30	20 to 30	Horizontal
Line	Very plane	Very plane	Very plane
Colors	Warm but bright palette	Warm gold palette	Warm gold palette
Value	Contrasts on faces	Without any contrasts	Without any contrasts
Action	Calm	Active	Calm
Character's appearance and placement in the picture	Very detailed	Very detailed	Very detailed
Nature	None	Additional in the background	None
Traditional costumes	Yes, with accent on the decoration.	Yes, with accent on the decoration.	Yes, with accent on the decoration.
Architecture	None, kind of interior	Very detailed exterior	

or arch. elements		in the background	None, kind of interior
Emotion	Very calm, with element of sorrow	Fight	Calm, with element of sorrow
Main accent	Feelings and costumes, accessories	Action, and costumes, accessories	Feelings and costumes, accessories

Fig. 39. Characteristics of illustrations, created by Vladislav Yerko.

The illustrations of Ivan Bilibin and Vyacheslav Nazarchuk are formed around the action in the folktales without accenting the feelings or emotions of the heroes. The illustrations depict every change in the plot, by following the story completely. There is a strong historical aspect in the illustrations with the presence of ethnographical and historical truthfulness.

2.4. Facing the previous works - the artists and publications of Norwegian folktales in Ukraine

Writing firstly about published Norwegian folktales in Ukraine, I have to clarify that most translated books from foreign languages have been printed in Moscow and Sankt-Petersburg and spread after that through the territories of the USSR's republics.

The publishing sphere is still under development in our country since Ukraine became independent. We have a few small private publishing houses and a few governmental publishing houses but it isn't enough for the population of Ukraine which is around 48 million people officially.

Only in 2012, around 21,2% in the publishing sphere in Ukraine declined. Each year we have this problem on the national level because of high taxes in publishing and printing areas. These kinds of numbers show why the most part of the printed products we have are in Russian language. Because of this, and the total absence of books in Ukrainian, for translated Norwegian folktales I decided to look through Russian variants.

The first book mentioned here is the only example of Norwegian folktales translated into Ukrainian language, and was published in 1986 by the government printing house "Veselka" in Kyiv. It was edited by Senyuk O.D.; it has the title "Norwegian folk tales" and consists of 159 pages. When I was translating folktales from Russian language into Ukrainian for my project, I checked the style and the story-telling in this book. I was surprised, when I found that "East of the sun, west of the moon" is twice shorter than in its Russian translation with a much shorter

text. I have not yet found the artist who worked with the illustrations but I found the picture of the cover (Fig. 40.).

Bildet finnes kun i den trykte utgaven




Fig.40. “*Norwegian folk tales*”, Kyiv, 1986 (Palladin, 2012).

The book with the translation was made by Alexandra Lubarskaya, which I used as a resource for my translating into Ukrainian, and was published in 1987 in Karelia. The book has the title “*To the east from the sun, to the west from the moon: Norwegian folk tales and legends*”, consisting of 207 pages with illustrations (Asbernssen, 1987).

The illustrating and graphic design of the book was made by artist Nataliya Bryuhanova. This book is the first and best translation from Norwegian to Russian language. The author of the annotations, Malaya Svetlana, wrote that Alexandra Lubarskaya started to translate with Tamara Grabbe and they used, as a source, the texts of Peter Christen Asbjørnsen (1812 —1885) who is called “*the king of the folk tales*”. As we know he had a friend he worked with – associate Jørgen Engebretsen Moe (1813 –1882), and predecessor— Andrea Fayer. Fayer published “*Norwegian telling*” in 1833, considering his own work as a reflection of the great work of brothers Grimms. P.C. Asbjørnsen (1812-1885) and I.I.Moe (1813-1882) collected, rewrote and then published in 1841, then in 1852 and 1871 “*Norwegian folk tales*”. Asbjørnsen published also “*Norwegian fairy tales*” (1845-1848) separately from Moe. As Svetlana Malaya in her annotations wrote: ‘By themselves Asbjørnsen and Moe were not considered to be writers but collectors and tellers of stories’ (A. Irvin, 1997; Asbernssen, 1987, p. 7).

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Fig.41

Bildet finnes kun i den trykte utgaven



Fig.42.

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ig.43.Title.

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Fig.44. Illustrations for "*Peer Gunt*".

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Fig.45. Illustrations for '*Soria-Moria castle*'

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Fig.46. Illustrations for *'The east of the sun, the west of the moon'*.

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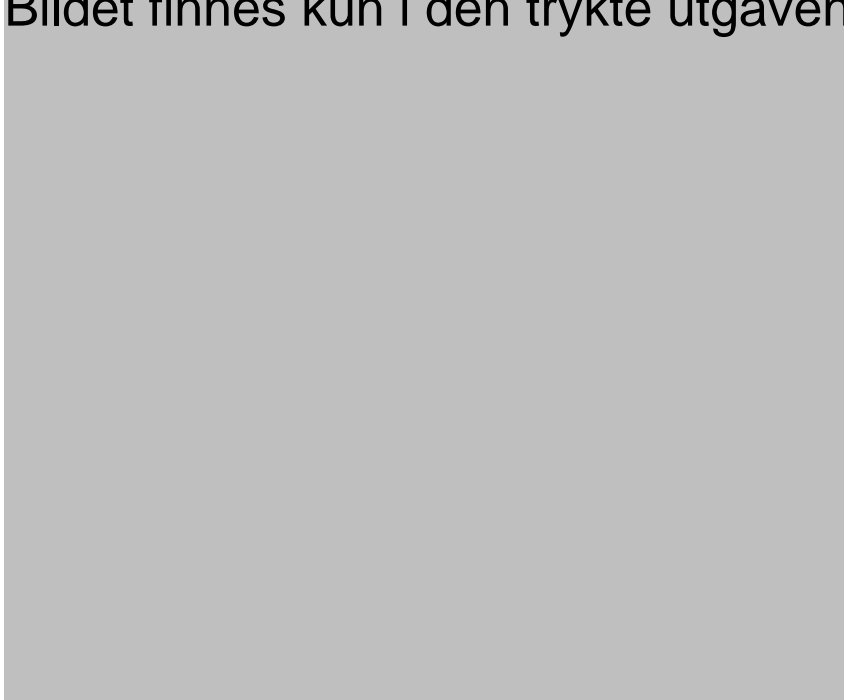


Fig.47. Illustrations for *'Widow's sun'*. All figures from 41- 47 are from *'Norwegian folk tales'*, Petrozavodsk (Asbernssen, 1987).

In 1992 in Moscow a book with the title *'Norwegian folk tales. Part one'* was published by printing house "Kvarta" (Sivov). This book in Russian, translations made by Alexandra Lubarskaya, was written by Peter Christen Asbjørnsen; total amount of pages is 64. In this book there are only 5 folktales with illustrations made by artist Sergey Bogachev. They were made in black and white technique with linocut stylization.

This technique was very much used in the 70s and 80s in our country because it gave images very sharp lines and forms, making it easier to read the pictures and because of the technical issues of the printing process at the time. The main characteristic of such a kind of illustration is the secondary place of the pictured information, with a dominating textual part. Another point of this type of illustrating is the usage of a script interactively in the pictures; it can be seen on the half-titles of the stories. It is always simply black with boldface type. The feature that distinguishes this kind of illustration is an absence of the emotional and ethnic mark. So if we change the title of the original story/folktale and use it for another culture/country, it still will be useful and with the same success.

Bildet finnes kun i den trykte utgaven




Fig.48. The cover of *'Norwegian folk tales. Part one'*, Moscow, 1992 (Sivov).

In 1993, in Sankt-Petersburg, the *'Anthology. Folk tales of Scandinavian countries'* was published by printing house *Variant*, editor unknown, with illustrations made by S.I. Vaschenuk and V.V. Luzhina in white-and-black technique (ink), with a total of 608 pages. The book consists of four parts: folk tales from Finland (pp. 5-145), Sweden (pp. 149-368), Norway (pp. 371-487) and Denmark (pp. 491-601), ("Anthology: Folk tales of Scandinavian countries," 1993).

This book is very much in the same style as a book printed in Karelia in 1987 (Asbernsen, 1987). We see here the same linocut technique and the richness of the scripts and images. Moreover, authenticity is absent again. It is not possible to connect the folktales as a part of Norwegian culture with these illustrations.

The book-design is much better constructed than previous examples because of the usage of the constructive lines and nets where textual and illustrative parts are installed. The stylistic connection between the illustrations, the half-titles, the cover and jacket are seen. It is a comment about the coloristic choice of the jacket, but it may be an explanation for its dominating over the book by multi-colored image.

Bildet finnes kun i den trykte utgaven



Fig. 49. The cover of the book and illustrations for the Norwegian folktales ("Anthology: Folk tales of Scandinavian countries," 1993).

The most interesting examples for my research I suppose are the last three books on my list. The first two are printed by Russian Meshcheryakov Publishing House, established in 2005 in Moscow (<http://www.idmkniga.ru/>) under the name '*Reflections*', the title of book series. On the list are included 'East of the sun, west of the moon' with the original illustrations of Kay Nielsen, translated to Russian by Lubavskaya A. The general concept of the book, and of other books included in the series, is to create the *re-design* instead of book-design.

The book-design includes authentic elements as illustrations but at the same time there are elements, which create the feeling of mixed times/eras: the shadows, the additional textures and fillings. The perception of the book is quite complicated. The general appearance of the book is very modern and fresh, but may be too complex to see the illustrations separately as something unique and artistically made. The book design here is too overloaded with meanings and thoughts, so a reader may feel lost in reflections and understandings (<http://www.idmkniga.ru/catalog/book/?341>).

Bildet finnes kun i den trykte utgaven



Fig. 50, 51. "*East of the sun, west of the moon*" (<http://www.idmkniga.ru/catalog/book/?341>).

Bildet finnes kun i den trykte utgaven



Fig. 52. “*East of the sun,,west of the moon*” (<http://www.idmkniga.ru/catalog/book/?341>).

The second is ‘*Surrounded by elf’s and trolls*’ with illustrations made by John Bauer from the same series of books (<http://www.idmkniga.ru/catalog/book/?225>). The same concept is working here – the mixture of old and known with new and faceless (see fig.53.).

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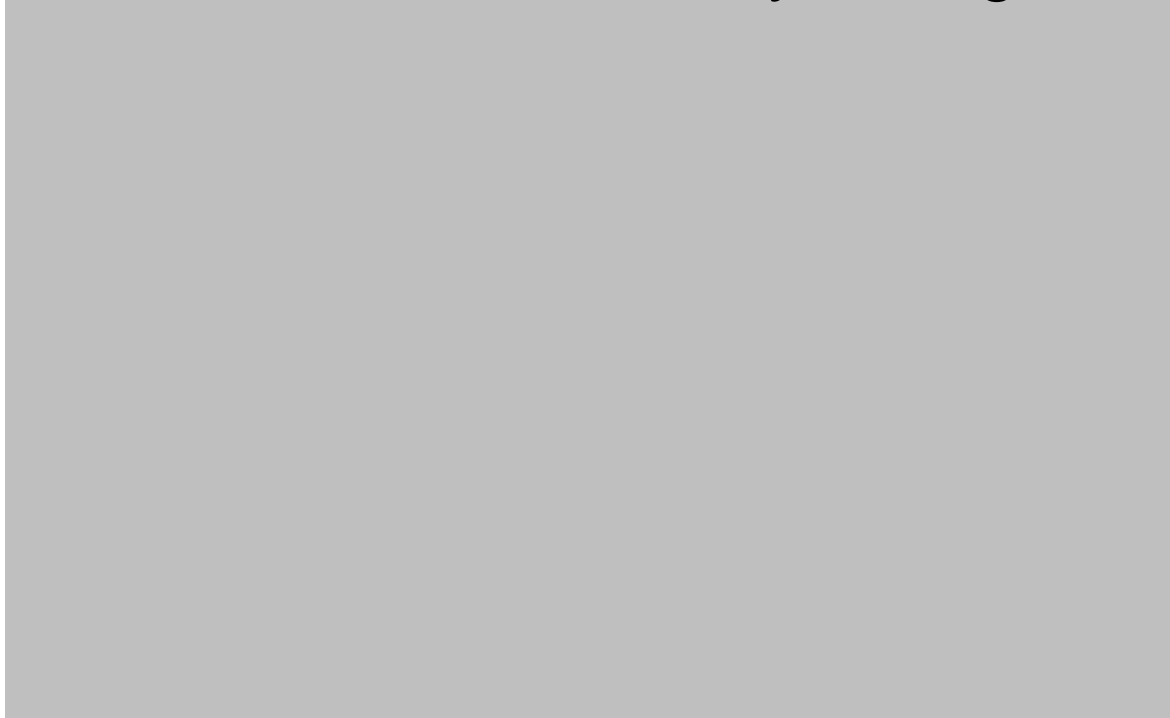


Fig.53. The illustrations and cover of ‘*Surrounded by elfes and trolls*’ (<http://www.idmkniga.ru/catalog/book/?225>).

In 2007 the book with the title *‘Northern wind: Norwegian Folk tales/ Nordenvinden: Norske Folkeeventyr’*, was published by printing house *‘InfoMedia Publisher’* in Moscow ("Northern wind: Norwegian folktales,"). In this book there are bright and very figurative illustrations made by Russian artist Alexander Dudin. In the review written by K. Myradyan it is mentioned that this book is published in two languages – Russian and Norwegian with translation made by Nataliya Padalko:

‘It is not just a collection of the different translations made at different times. We have got such publications already. The folktales are selected, translated and commented on by one author – Nataliya Padalko, who is studying and translating Norwegian folklore for many years. Norwegian folktales are not just translated, they are almost written in Russian (Muradyan)’.

Bildet finnes kun i den trykte utgaven



Fig.54. The illustrations from *‘Northern wind: Norwegian Folk tales/ Nordenvinden: Norske Folkeeventyr’*, Moscow, 2007 ("Northern wind: Norwegian folktales,").

Russian artist – Alexander Dudin used here the traditional elements of the page’s composition in the book; the frames with ethnic motives, the small pictures at the end of the stories. Also he uses traditional costumes and elements to underline the authenticity of the folktales. At the same time, there are some modern elements used, the shadowed pictures as a background for the textual part, the repetition of the illustrations. I have to mention:

- The colors used in the book and the depiction of nature;
- The composition of the scripts on the cover and in the text on the pages;
- Richness of the illustrations and textual part (absence of a balance) (see fig. 54).

The last book is the first published variant of Norwegian folktales in Russia with original illustrations of Theodor Kittelsen (Ripol, 2011) printed by Russian printing house ‘Ripol’ (), established 15 years ago (see fig. 55-59).

Bildet finnes kun i den trykte utgaven

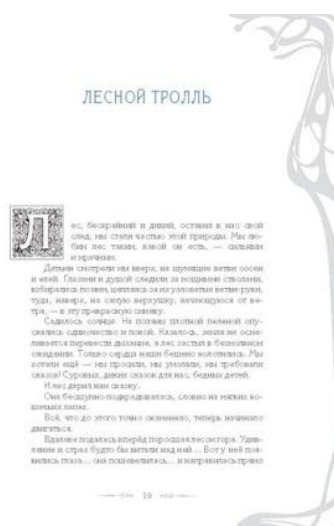
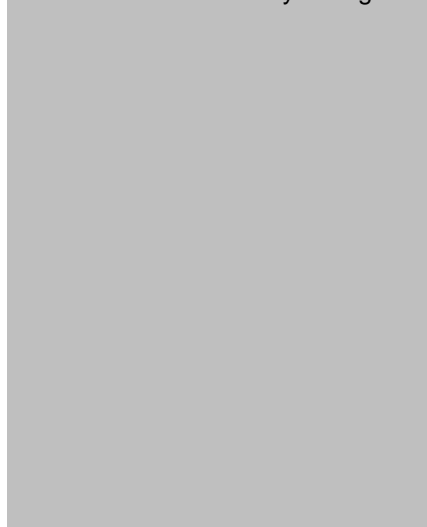


Fig.55-56The cover and the first page of ‘Norwegian folk tales’ printed by ‘Ripol’ pinting house (Ripol, 2011).

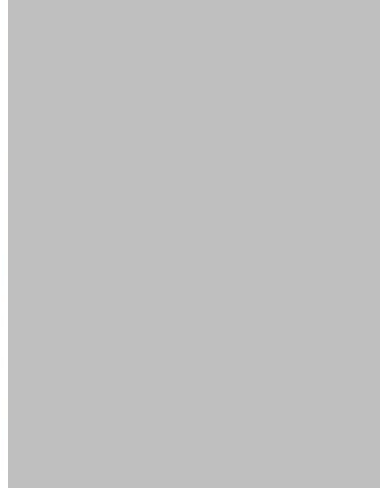
The concept here is to save the originality of the book by using the original book-design, the construction of the page and the saturation of the textual and illustrative parts of the book. This is presented to a reader just the same as it was printed for the first time and it is a possibility for modern readers to see the book as it was produced in the first place.

As a part of the book design here the ornamental elements are mostly in *Modern* style of Theodor Kittelsen's time. This does not take a lot of the reader's attention because of its lightness and side-location in the page's composition. The page solution has also a letter at the beginning of each story, the characteristic of the style. The illustrations are not integrated into the textual part of the pages; they are composed side-by-side without bothering the attention of the reader. I would like to say that the last book studied has been the most helpful in realizing what kind of clearness I have to achieve in my book as well.



Fig.57.

Bildet finnes kun i den trykte utgaven



Bildet finnes kun i den trykte utgaven



Fig.58.



Fig 59.

Fig. 57-59. 'Norwegian folk tales' (Ripol, 2011).

This part of the theoretical study is dedicated to the comparative analysis of illustrations of folktales. The aim of this part is to clarify my further direction in creating the book of Norwegian folktales. Therefore, I might conclude that there are two tendencies in the illustration of folktales presented in Norway and Ukraine nowadays. In Norway a stress is put on the emotional character of the images without the use of much traditional elements in depictions. There is a stereotype of the illustration of folktales with formalized and decorated depictions of the main characters and surroundings in Ukraine. My approach is to create illustrations of Norwegian folktales on the edge of these two traditions while saving the best qualities of both of them. My book is going to be created for Ukrainian readers, so I decided to respectfully follow the main rules of the *Russian folktale's illustrating school* without overcrowding the images with details and decorative elements.

As a result of correspondence between the traditions – the tradition I have been taught and grounded in and the experience I have gotten here in Norway - I have come to the solution of presenting Norwegian folktales with some elements and effects that are traditionally used in *Russian folktale's illustrating school*:

- Ornamentation.
- Large initial capital or so called 'bloomer'.
- The format of the book.
- Title page for each folktale.

Following the experience of Scandinavian artists I will use in my book:

- Stylistic characteristics of graphic technique that gives a smooth and smoky effect by mixing different shades of color pencils
- The quantity and placement of illustrations in the book, with no dominating illustrations over the textual part

As well as continuing the traditions of both countries, I decided to experiment with my book. I believe it will reflect my personality and, as a result, will bring some unexpectedness. In both traditions the textual and illustrative parts are opposed to each other. In *Russian folktale's illustrating school* the illustrations dominate the textual pages. In Scandinavian tradition the text is more valued than illustrations. In my book the illustrations and textual body will be valued equally. In order to achieve this feeling I will make illustrations flowing under the text. I decided to use a font very close visually to the hand-written one. It will give the idea or effect of a captured story, when the folktales were collected and recorded by hand as was done originally. Also, some of the folktales have long text so the font will play a role in the image because of its plasticity and figurativeness.

3. Practical part: creating a book with Norwegian folktales

I had to pass through several stages in creating my book. Some of them have been the steps of the one process (drawn dummy and followed electronic model), some have been done at the same time, without an obvious connection (for example, drawing the illustrations and editing the translated text). The following is a division, more or less, of these stages:

- Formulating the general idea or concept for the book
- Picking folktales for the future book
- Translating the Russian version into Ukrainian language;
- The detailed and very precise work with all components of the book (types of fonts, page design, graphic technique, composition of text and visual parts etc.);
- The last stage was completing and improving the book, the so-called “pre-printing stage”. I created the model of the book page by page electronically, following the previously drawn dummy.

3.1.The general idea and concept of book design.

I started to work with my project with a general idea for the book, struggling with the questions: “What do I want to say through my book-design? How could it be different from previous books? What is going to make my book unique? ” These questions bothered me, and the answers to them have come to me throughout the various stages of the work.

The aim of my project was to create a book-design including all elements, such as: the jacket, the cover, the title-page, the pages with text and illustrations, the font design etc. I wanted to create a book completely integrated from the first page until the last one.

During the practical work I was reflecting upon the information gleaned from the two chapters of the theoretical part. Firstly, I was lost for a while because of the varieties of interpretations for Norwegian folktales by different artists. Then I realized finally that in my own work I had to start with answering the question: “What inspired me during my stay in Rauland?”

The answer to this question could give me a starting point in creating the book with my personal and subjective reflection.

So I started to think what Norway is for me. What has been impressed upon me most here? At the same time I was making sketches, using different techniques, with the main goal being to catch the feeling of which image or technique I should use in my book. Little by little I found that more than anything, I kept coming back to nature again and again. I understood that the motifs which came to my mind, when I read Norwegian folktales, were those huge stones, the

mountains around, the surface of Totak Lake, the fjords I'd seen during trips around Bergen, forests and rivers, waterfalls and small wooden houses lost in picturesque surroundings, and reflections of almost every corner and view in the smooth water.

I have spent almost a full year round in Norway, so I thought I would reflect this in a book-design by quantity of the stories. I have decided to pick twelve stories, because this is the number of months in a whole year.

There is a list of chosen folktales in the order they are in the book. I have picked up these stories, because they have been suggested by my Norwegian friends ('*The man who kept house*', for example) or I liked them personally. I have decided to start my book with a story that tells about Rauland. This seemed logical to me because I studied in Rauland ('*Troll from Ashaug*'). The '*East of the Sun and west of the Moon*' is the most illustrated and famous Norwegian folktale; the same could be said about '*Why is the sea is salted*', so I included them in the book without doubt. The folktale with the title '*Soria-Moria Castle*' was written by Theodor Kittelsen, so I decided to include it as well, devoting it to his memory as one of the greatest illustrators of Norwegian folktales.

The folktales are presented in the book in this order in connection to the seasons:

1. Troll from Ashaug; winter;
2. Why the Sea Is Salted; winter and early spring;
3. The Baby doll in the grass; spring;
4. East of the Sun and west of the Moon; spring;
5. Widow's sun; summer;
6. The Princess on the Glass Mountain; summer;
7. Troll and the wedding celebration; early autumn;
8. Soria-Moria Castle; autumn;
9. The man who kept house; late autumn;
10. How the boy travelled to the Northern wind for his flour; late autumn and winter;
11. Let go of the root, Catch the Fox-foot; almost winter
12. The cat of Dovrefjell; winter.

I thought it would be nice to dedicate each story somehow to each month of the year. With the feeling that I had found, more or less, the concrete answer to my question about quantity and order of stories, I came again to the concept of the book and formulating the main goals of the practical part of this project:

- To make 'images' that will create associations with Norwegian culture and nature;

- To visualize every story in the book with unique illustrations, as a part of the general concept of hand-made drawings and graphic elements.

This work took almost all of the spring-semester 2012, drifting into ideas and thoughts about visual presentations of Norwegian folktales. I had many questions and doubts in choosing the graphic elements that had to appear in the book, the materials that had to be used, and the techniques that had to be operated with. Finally, what kind of images would be reasonable to apply/use? Even more so, which tools would I have to use to provoke the reader's interest in Norwegian culture and traditions with my illustrations of the chosen folktales? I was thinking of a general look for the book, with the first variant of a dummy (fig.60).

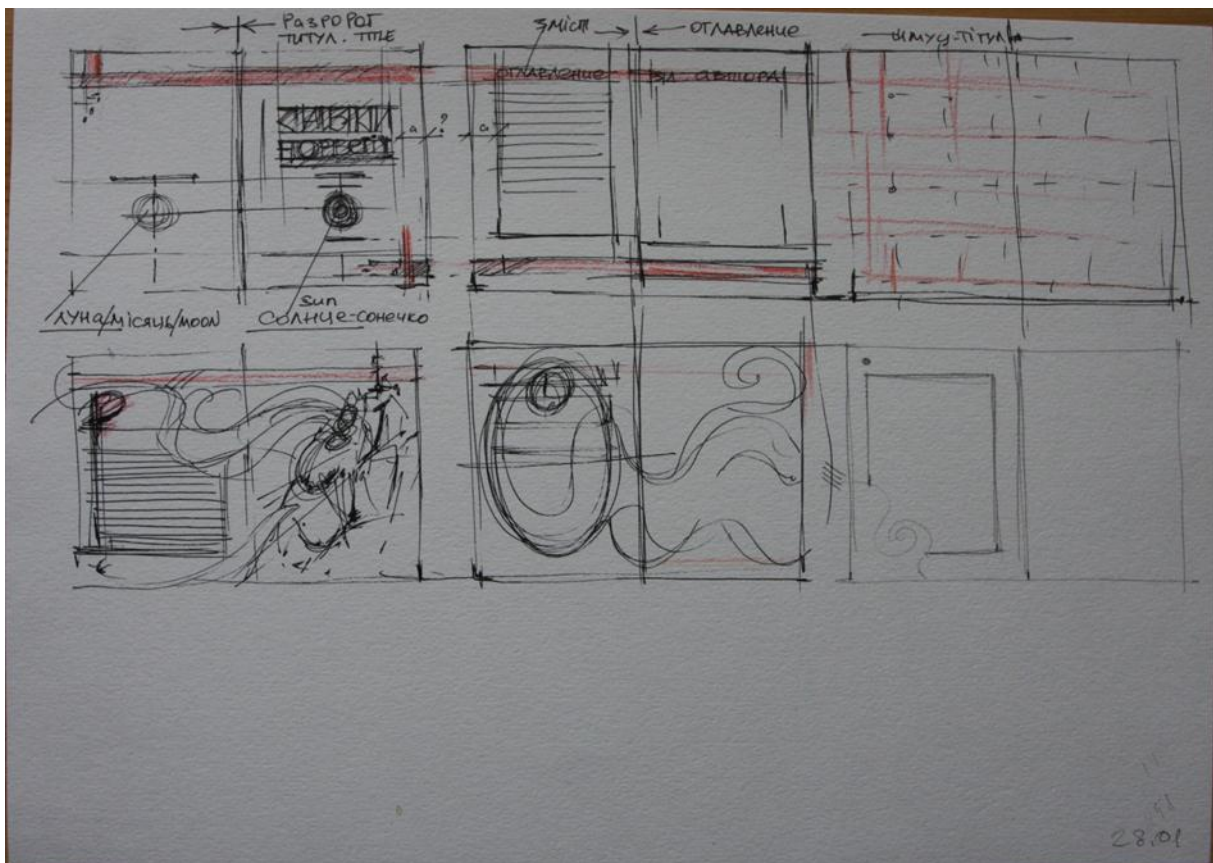


Fig. 60. The dummy sketch - model of a book (spring 2012).

The dummy has priority in book-design, because here can be seen the general concept of the book, it gives the appearance and “general look” of the book. The book is pictured from page to page showing well the structure with constructive grids and lines for further implanting details

and images (fig. 60). I came back to dummy-modeling from time-to-time, having made changes in the composition and constructive lines.

As I have learned from the theoretical study, the artists, who work with illustrating folktales, mostly use traditional elements, such as typical landscapes and elements of nature, traditional architecture and interiors, folk dresses and accessories, for creating a specific “folk” atmosphere in their pictures. With such thoughts, I came to the decision of almost excluding traditional elements in my illustrations and using them very delicately and reasonably.

I came to this conclusion in accordance with the concrete characteristics of the book:

- The format of the book is going to be A4. Traditionally, this is the format for books with folktales in our country. It will give me a possibility to create bigger illustrations, combine illustrations and textual parts without creating a ‘messy’ feeling;
- I will create a title page for each folktale. It is traditional to start each story with an ‘opening page’. Ordinarily, it consists of an image of the main character or the most important action of the main character, and the written title of the folktale. I decided to use this traditional dividing page to structure the book. As an image I will use a depiction of the magic artifact for each folktale. For example, for the folktale ‘*Why the Sea Is Salt*’ it is an image of a hand-mill, for the folktale ‘*The Princess on the Glass Mountain*’ an image of three golden apples is used.
- Ornamentation - typically it is used as frames around the text and illustrations. I will use ornamentation as a background for the first double-pages of the text in every folktale. The aim of this decorative element is to bind together the stories between themselves and give depth to the pages.
- Large initial capital or so called ‘*bloomer*’ - I decided to use this element at the beginning of each folktale because I believe it is the best way of stressing, and bring the attention of the reader, to the starting point on the first page of the text. As is common, it will be a drawn letter with additional graphical elements in the context of the folktale it is made for.
- The illustrations - Illustrations are going to be oriented toward the emotional context of the depicted main characters. At the same time I will try to accent the sense of the folktales by depicting nature. It was the most important element in illustrations created by Scandinavian artists and I will continue this tendency.

I started to work more concretely with constructive and graphical elements, with these conclusive and generally formed ideas.

3.2. Detailed work and technical realization of conceptual idea

The realization of my book was progressing in stages, each of them being a necessary link to the next one. Firstly, I decided to translate texts of the folktales I had chosen from Russian language into Ukrainian because I had to see how many pages it amounted to.

- **Work with textual part (translation and editing):**

To do the translation, into Ukrainian language, was very fascinating because it was a challenge for me. I am a native Russian speaker, who has been studying the Ukrainian language for the last 5 years in school only. During the USSR, it was common for the capitals of the republics to be Russian speaking cities. Russian culture dominated our huge and multinational country for 75 years and even before during the Russian Empire. Statistics states there are around 50 million people living in Ukraine now. More than half of them are using Ukrainian language in their everyday lives as a mother tongue. Another half is using Ukrainian language in their work and because it is a state language. When I was looking for the texts of Norwegian folktales translated into Ukrainian, I found only one example with many shortenings and simplifications in comparison to Russian and English variations. It confirmed my wish to translate the texts to Ukrainian for the future book.

My main reason for translating the folktales to Ukrainian was a personal motive. My grandmother was forced to speak Russian all her life without even a notice or care that she was a native Ukrainian speaker. She was not allowed to use her mother-tongue language because it was not considered to be a language. It is in the past, and right now our country is on its way to reconstruction and rejuvenation of the Ukrainian language and culture and my project could have an impact in this process.

When I completed the translation, I edited and corrected with the help of native Ukrainian speakers. As a result of all this work, there are 44 pages of text in total (Times New Roman, 12, with 1/5 space).

- **Search for achieving the sense of my book through different techniques, styles and materials:**

In the beginning of defining the style of the future book I experimented with many materials and techniques. The style of the book could be photographically realistic or cartoonlike, paintings, drawings, woodcuts, etchings, or collages may be accomplished by watercolor (or its opaque form, gouache), oils, acrylic glazes, pastel, ink, charcoal, airbrushing, or mixed media. From the beginning I had not been thinking about creating a book oriented towards children with a '*childish sense*'. I didn't want to be limited by choosing to use the children picture-book rules, but I made a sketch to confirm my feeling (fig.64).

I drew the small images of the same subject in different materials for one reason - to catch the feeling of the exact graphic 'language' I wanted to 'speak' to readers. It was a very important stage of my work. I believe that the graphic technique can accent or hide emotions and feelings, and even simplify the meaning of the story.

I was working with different materials and formats in the spring semester of 2012. By then, I had not got the general idea and I was just playing with the characteristics and possibilities of different techniques and types of stylizations (Fig. 60-69).



Fig. 61. The sketches with different techniques (spring 2012).

At the same time my memory was holding the picture of the graphic technique Theodore Kittelsen used in his illustrations. I was thinking of using the same technique even when I was playing and experimenting with different variants.

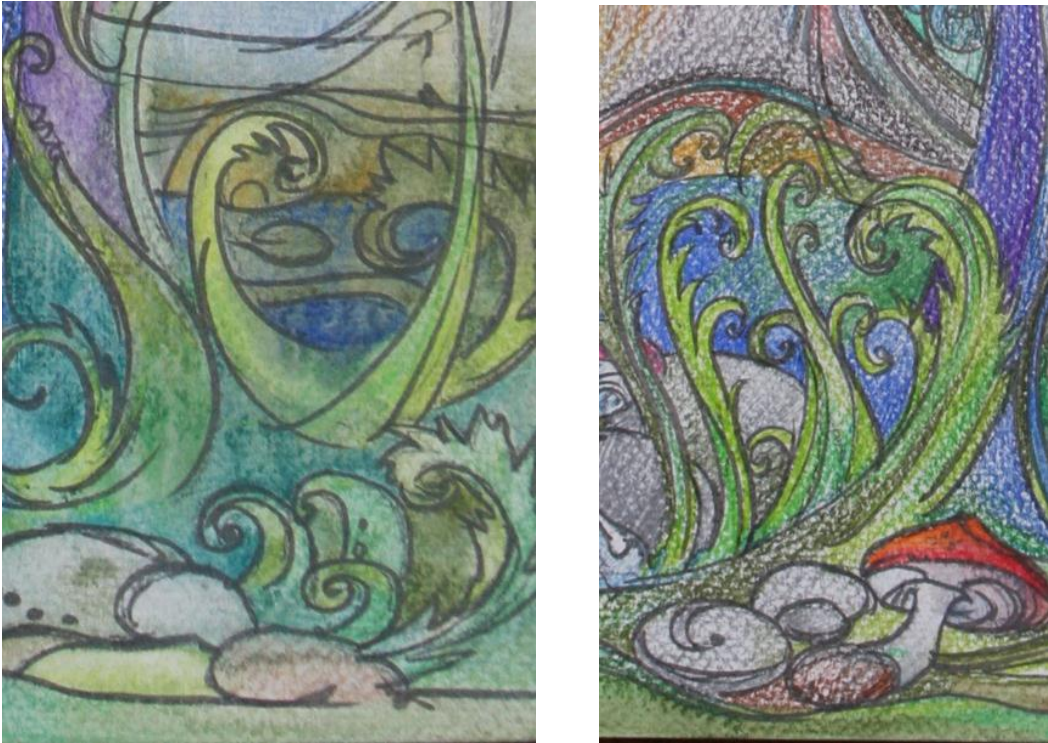


Fig. 62. The fragments from sketches with different techniques (summer 2012).



Fig.63. Different techniques I used depicting the same image (summer 2012).

Somehow, I had a feeling that in any case I would come to the same style and texture in my illustrations after all. I worked with more and less simplified images to gain a better understanding of the types of graphic techniques I wanted to use for the book.



Fig. 64. The sketch was oriented to children auditorium (spring 2012).



Fig.65. The sketch of illustration for “East of the Sun and west of the Moon” (spring 2012).

The next stage was to use the different stylizations in the sketches of illustrations (fig 65-70).



Fig. 66. The sketch of illustration for “Troll from Ashaug” (spring 2012).

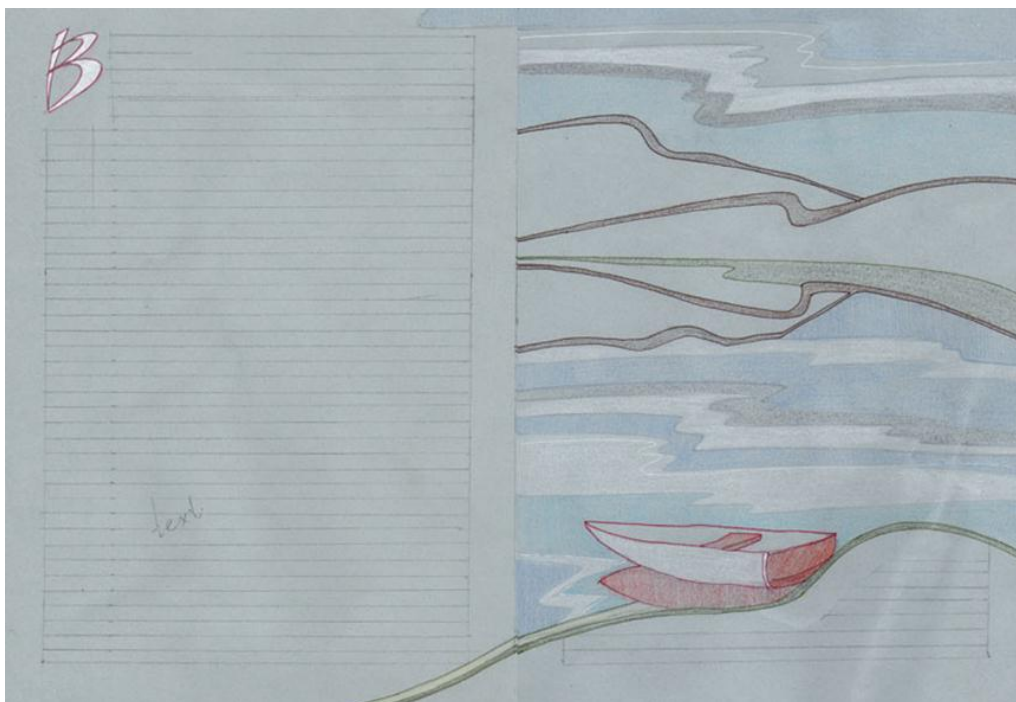


Fig. 67. The sketch of illustration for “Troll from Ashaug” (summer 2012).



Fig. 68. The sketch of illustration for “*The Baby doll in a grass*” (summer 2012).



Fig. 69. The sketch of illustration for “*The Baby doll in a grass*” (summer 2012).



Fig. 70. The sketch of illustration for “*Why the Sea Is Salted*” (summer 2012).

The most important thing was to choose the graphic technique with a connection to the following work with fonts and their stylistics, the style and placement of illustrations and saturation of images in each story.

After sketching and trying different techniques I decided to work with the same blur graphic technique as was presented in illustrations created by Theodor Kittelsen. It gives an illusive feeling to the illustrations that is, according to my understanding, close to ‘folktale’s sense’. I will achieve the smooth and milky structure by mixing the water-colors and water-color pencils. This technique will be used for the jacket of the book, for the illustrations and for the ‘large initial capitals’.

- **Work with color scheme of the book, the details and concrete solutions of fonts, composition of illustrations and decorative element.**

The coloristic scheme of the book.

For choosing the coloristic scheme for the book I analyzed the pictures made by me in Rauland and in Norway during my stay here (see fig.71-74). I collected them over the seasons, and tried to figure out the colors that are presented in the pictures. It gave me the possibility to create logical connections to the color pallet for nature. As a result I have made a table of the colors for future usage, shown on the pale-blue toned-paper, which is considered to be a background for all illustrations in the book and for ‘large initial capitals’ (fig. 71).

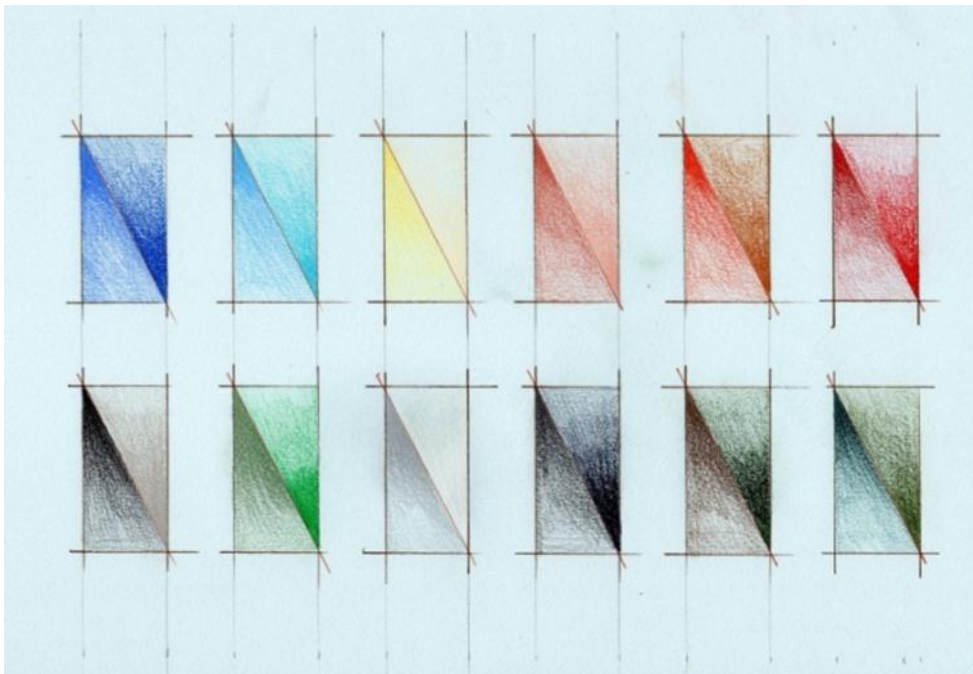


Fig. 71. The coloristic scheme for depiction of the illustrations and decorative elements.

I decided to make texts and illustrations for the folktales that are connected by transparency of illustrations by letting them flow from page to page. It gives the feeling of “water”, and a “talkative” feeling as well by binding together the text. The feeling of flowing water is underlined not only by the color scheme I have chosen, but mostly, by the base-color of the paper. I have seen this light-blue shade so often in the sky, in the water, and in shadows on the snow.

I also picked a few bright colors such as red, brick-red shade, bright-blue in two variants and one very vibrant-green. They are used in small doses as an accent-color and mostly in combination with more neutral shades.



Fig. 72.



Fig. 73.

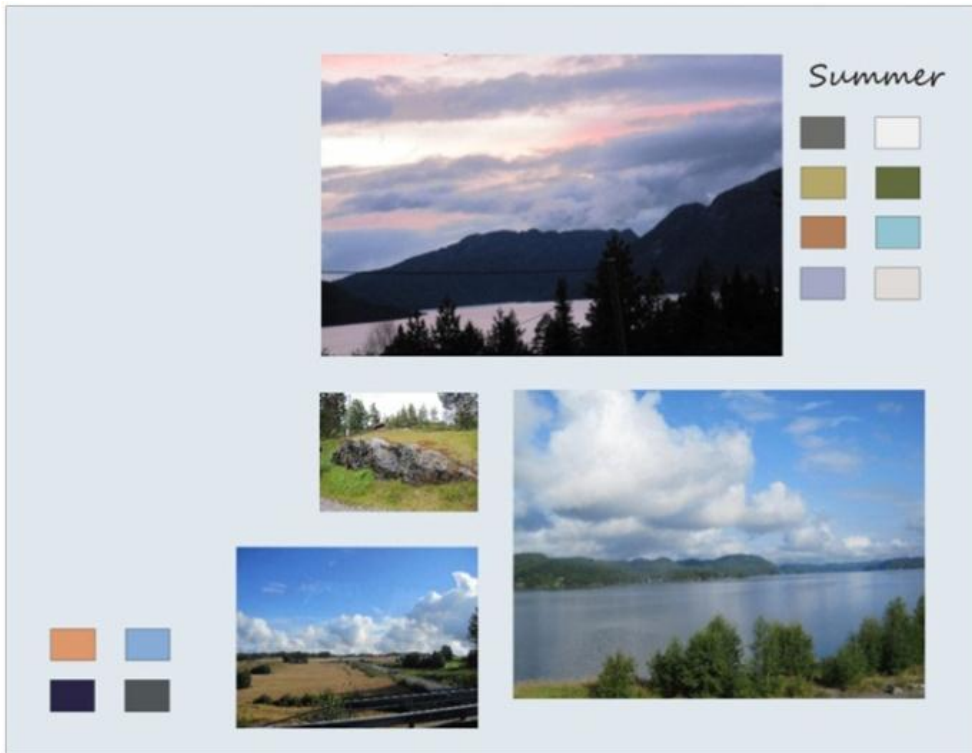


Fig.74.

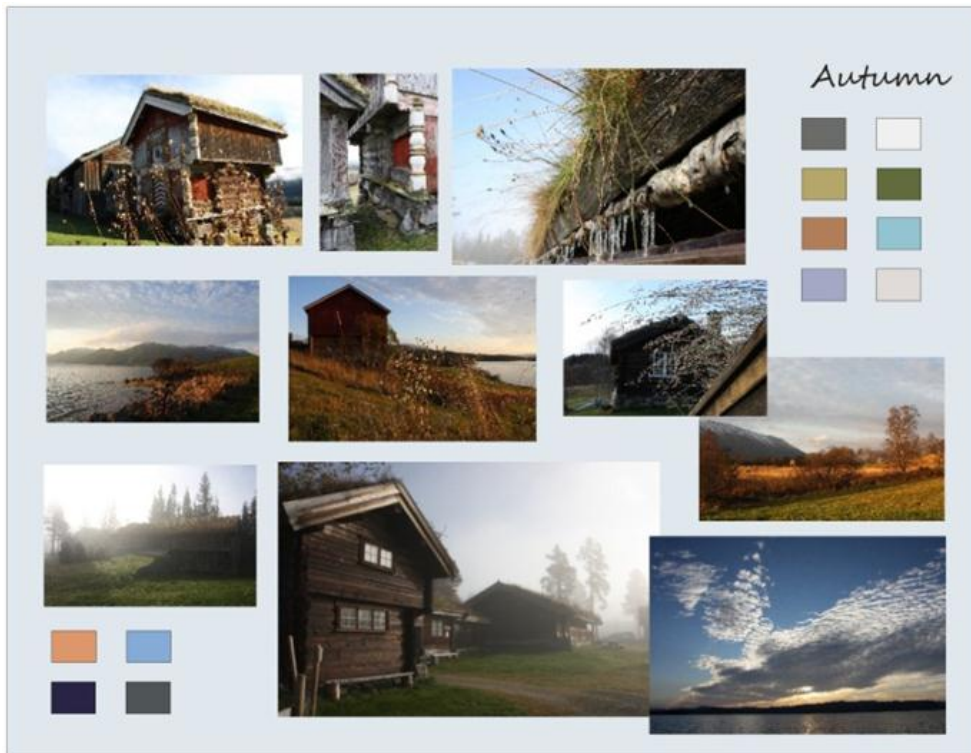


Fig. 75.

Fig. 72-75. The photos of nature and surroundings as a source of coloristic scheme.

- **Work with the fonts and letters (textual part of the book)**

I started to work with fonts by sketching them in different styles and with different materials. Sometimes the fonts are very simple and play an additional role. Sometimes the fonts are very complicated visually and are dominating over the illustrations and colors in a book design.

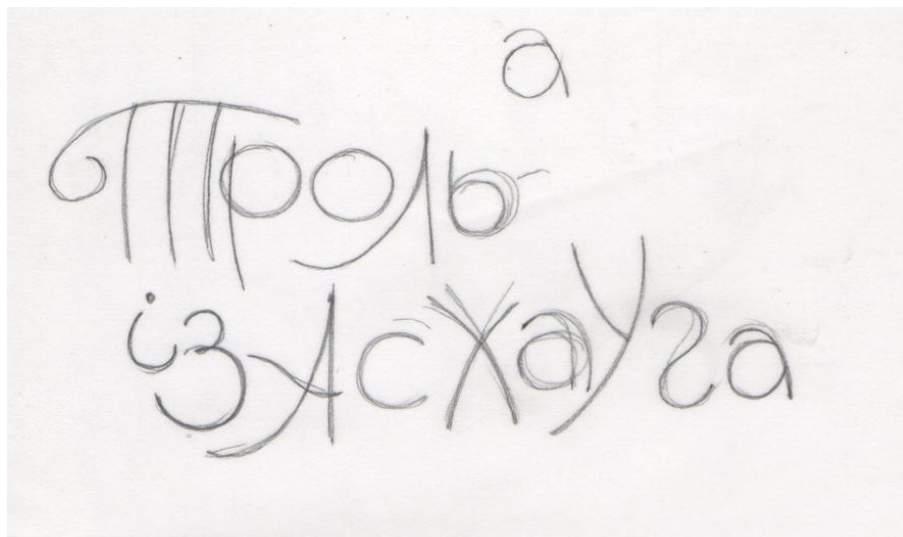


Fig. 76. The sketch of the title font.



Fig. 77. The sketch of the title font and 'large initial capitals'.

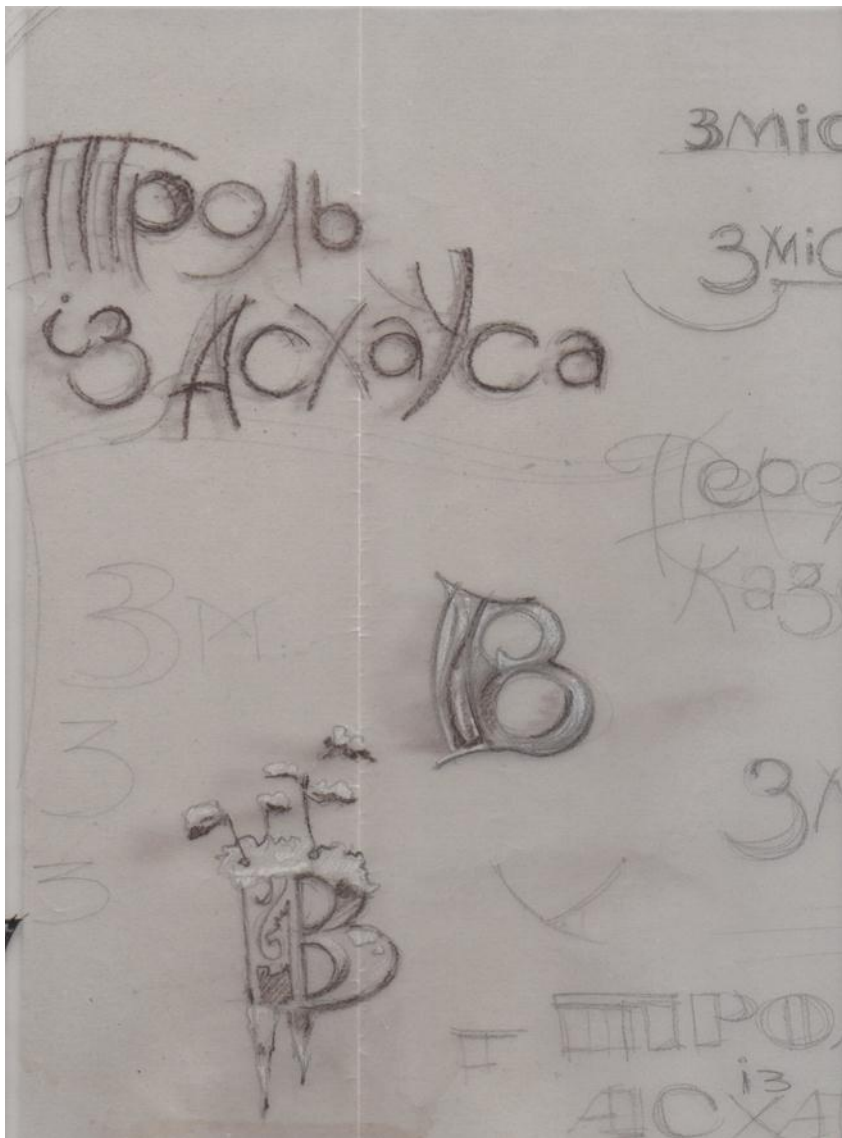


Fig. 78. The sketch of the title font and 'large initial capitals'.



Fig. 79. The 'large initial capitals' for the "Troll from Ashaug".



Fig. 80.



Fig. 80-81. The 'large initial capitals' for the folktales.

I began designing the type and style of writing for the titles, and the fonts for the cover and 'large initial capitals'. By sketching and coming to a result, I decided that the fonts I will use will

be very simple but readable with contrasting colors to the backgrounds. For the ‘large initial capitals’, after sketching in different graphic techniques, I came to the decision of using pale-blue toned-paper for the illustrations. Also each folktale starts with the ‘large initial capital’ reflecting the specificity of the story (fig.79-81).



Fig. 82.



Fig. 82-83. The sketches of the font for the cover.

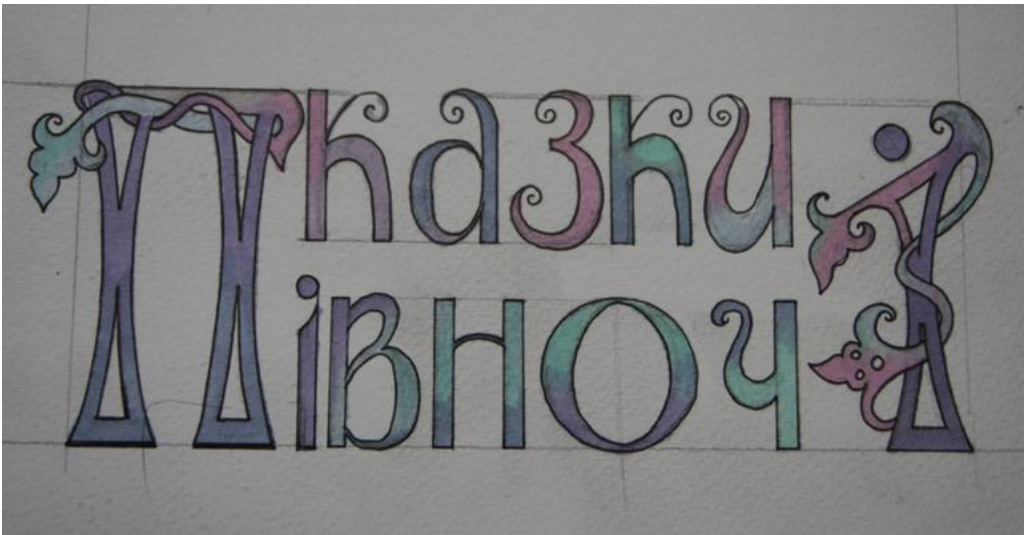


Fig.84.



Fig. 85.



Fig. 83-86. The sketches of the font for the cover.

I had two final types of fonts, decided upon by such characteristics as readability and adaptability to text and titles: they had to be readable, modern and adaptive for the title and for the text. I was planning to use a maximum of two scripts because it helps to hold the texts together. I had been working with scripts in different styles and different techniques. After settling on the general concept I came to the following result:

- Book's title for the jacket, cover and half-title page – “Minion Pro” style – “Default Artistic Text”, type size – 60, 975;
- Folktale's title – “Minion Pro” style – “Default Artistic Text”, type size – 8-10 (depends on the length of the name);
- Text of the folktales, additional text (informative part of the book) – “Segoe Print” style – “Default Paragraph Text”, type size – 4.

There is a text of folktales written with different fonts that I looked up when I was trying to find the right one (Fig. 87). I marked the chosen font by underlining.

Bookman Old Style 14

Vedrana 14

3) Tahoma 14

Segoe Print 14

Segoe Script 14 (Bold)

6) Palatino Linotype 14 (Normal)

7) Palatino Linotype 14 (Bold)

Georgia 14

Franklin Gothic Book 18

10) Franklin Gothic Book 16

Gabriola 16

Gulafaen 14

13) Segoe UI

Senibold 14

В місцевості Вініє, що у провінції Телемарк, є озеро Тотак. Взимку воно не замерзає до самого Різдва. Був у давнину на березі цього озера невеличкий хутір, та жив в ньому селянин Дире Во. Говорили про нього, що не боїться він геть нічого.

Якось в ніч на Різдво сидів Дире Во у себе вдома. Час вже добігав до опівночі, як знезацька почувся із-за озера якийсь страшний гуркіт. Перелякалися всі, хто був на хуторі, а Дире Во нічим не пройняти. Вийшов він спокійнісінько з дому, спустив човна на воду та поплив собі на інший берег озера, подивитися, що ж там таке сталося.

Темрява була – хоч око виїми, та тілоки розледів Дире Во у цій пітьмі якусь тіно. Здогадався він, що це троль. А той стоїть біля самої води і не знає, як собі через озеро перебраться.

Побачив троль Дире Во і кричить:

- Хто ти та звідси?
- Мене збуло Дире із хутора Во, а ти хто, і куди сюди прийшов?

- А х-троль із Асхаута, - відповідає велетень. - І куди ж ти йдеш? - питає його Дире.

- Та от, треба мені на Гаомсхаут, наречена там чекає. Може, ти мене перевезеш через озеро? - каже троль.
- Чого ж не перевезти, сідай.

Але тільки-но ступив троль у човна однією ногою, як він в ту саму мить пішов під воду.

- Гей, там, полегше! - кричить Дире.
- Добре, як скажеш. Якщо ти так бажеш, стану меншим та й буду легшим, - відповідає здоровань. Перевіз Дире троля через озеро і каже йому на прощання:
- І все ж мені так хочеться побачити, який ти насправді. Покажись в своєму дійсному вигляді, цікаво, наскільки ж ти кремезний.

- Ніколи мені зараз, на й ляхани тебе не хотілось би. Пригодь зранку на це місце і побачиш, який я: зранку побачиш на згаду. Приходить Дире Во на берег різда'яним ранком та бачить: лежить на дні човна щось схоже на мішок.

Подивився уважно: а то - великий палець від рукавиці троля. "Чого ж добру проплатити, - подумав Дире, - в господарстві знадобиться", - і став з того часу в тій "рукавиці" зерно тримати.

Segoe UI Senibold 14.

Fig. 87. The work with scripts for the textual part of the book.

- **The illustrating and drawing part of the book.**

While I was working with the drawing part of the book, I was mostly focused on creating it with a sense of balance, so that all illustrations would be united and integrated with additional decorative elements and the textual part. To achieve this result I had to operate with basic elements of visual arts.

‘The critic’s role is legitimized by their abilities not only to express liking or disliking for a work of art but also to express reasons why, in terms of artistic elements and their intended effects on their audience (Lacy, 1986, p. 4). These elements are line, color, light and dark (often called value), shape, space, and texture’.

These elements are important not only in illustrations, but for the book-design in general. For example, the illustrations may contain colors while the rest of the book may be in black and white, or the pages may be, in turn, contrasting and paled.

The illustrations are a very important part of the book. But we begin to be acquainted with a book from the first minute we see it; at this point we see the cover, the jacket of the book. I was thinking for quite a long time about the jacket and cover of my book. For me, these two elements are always together just like ‘two sides of a coin’, if I may compare.



Fig.88. The first variant of the jacket (spring 2011).

Jackets are mostly multi-colored with a lot of decoration on it, as in the case with my book as well. Sometimes it might be plain white or in bright color. It is always a stressed element of a book design in order to attract the reader's attention. It is made for catching the attention of a potential buyer *'the cover or a jacket is like a poster that reflects mood, text, and artistic style to be found within'* (Lacy, 1986, p. 7). The folktales book is very often a souvenir-book or a gift-edition; it is a kind of *'rule of high-priced-looking jacket'*. This jacket was actually the first I sketched immediately after I'd chosen the topic for the project (Fig. 88).

The main reason for creating such a wide and horizontal composition was to give a spacious feeling reminiscent of the feeling you have of Norwegian landscape. Here I had too much of me in the composition and not much of my perception of Norwegian landscape and nature in general. I made it when I was wondering about the general concept for my book and at that time I did not have it yet. That is why, despite many details and recognizable images from the stories (three apples, moon and sun etc.), it had not got the spirit I was looking for.



Fig.89. The background of the jacket.

After coming to the general idea, I decided the jacket would have a title using the chosen font; as a background the jacket has the stylization of Rosemaling painting on pale-blue toned-paper with dark-green pallet and ochre details. The title “folktales of Norway” is in white, right down in the corner of the jacket (fig.90).

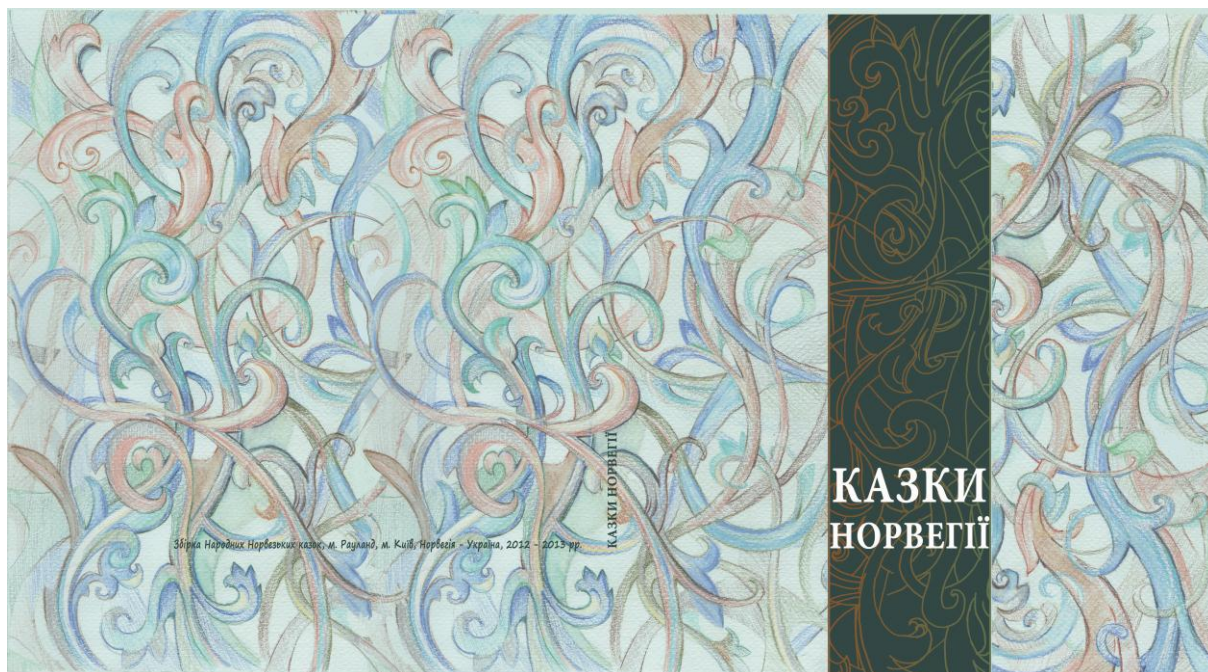


Fig.90. The jacket of the book with spine, back and front pages and turns.

I was thinking about the cover of the book as it is “an entrance” into it. It is often an artistic move to use an image of a door or a window on the cover. Quite often it is symbolically and unconsciously understood by the reader as an invitation. I decided to use this device for making the composition for the cover. There is a tradition in Norway to decorate the door portal in traditional architecture. I felt a need to put a stress on this in my design. That is why the important part of the cover is the graphical stylization of the door-portal I found in an old farmhouse situated in Notodden.

It is not a concrete image of the door, but I want to mention here that in my design there is many hidden details and tiny clues to traditional elements that will work with unconscious feelings and understanding. It is in accordance with the concept of the book. I do not want to say anything categorically; mostly I want to make people interested in it (fig.90-91). Through the composition I decided to use the same points to stress the titles of each story written, by locking the title’s text in a concrete place on the page. For the background I picked chalk-brown color

that is in the shade of the old wooden architecture here in the region of Telemark. The title of the book is in white color to make it stand out, to prioritize it. The carving element is more neutral and multicolored, sometimes very close to the tone of the background.

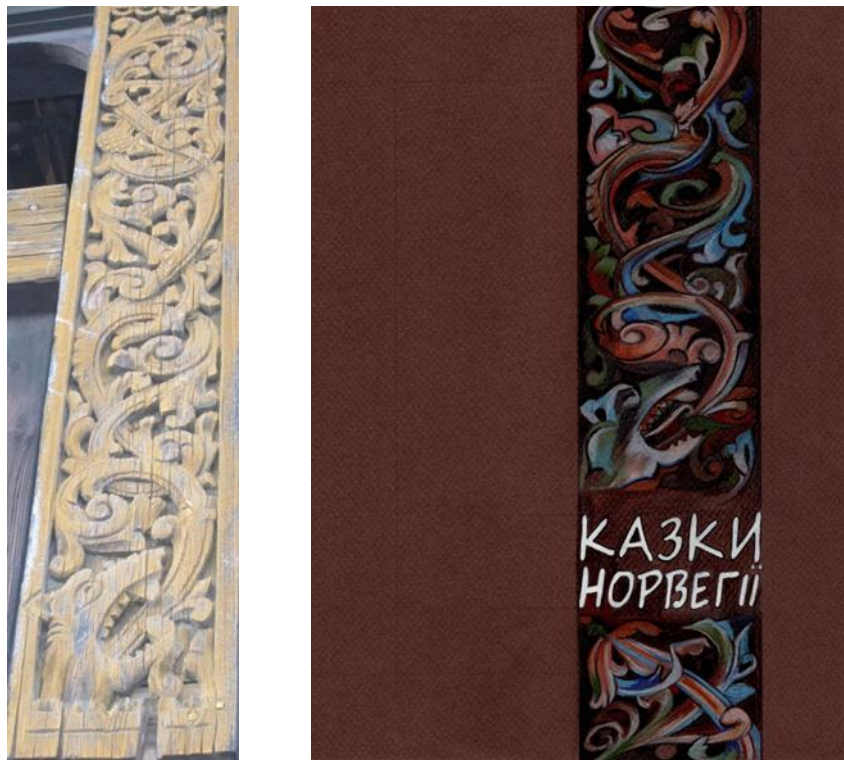


Fig. 91-92. The carving of the door portal in the old house in Notodden, (personal photo). And the sketch of the cover.

'From the very beginning, single or double pages in the front matter provide fields of action often employed as dramatic prelude for the full visual text yet to come. Endpapers, half title, title, copyright, and dedication pages may each or all demonstrate artistic design as an extension of the cover, or beneath the print information may be bits of visual information that constitute background or the beginning of the story itself. Like little silent movies, initial sequences of pictures in the front matter are used by many picture-book illustrators to provide a build-up and thus become an integral part of the continuity in overall book design' (Lacy, 1986, p. 7).'

When I completed this variant of the cover I understood that the cover and the jacket were still untied by the colors and graphical components. I started to think about the cover as a continuation of the jacket and I came to another variant of the cover (fig.93).

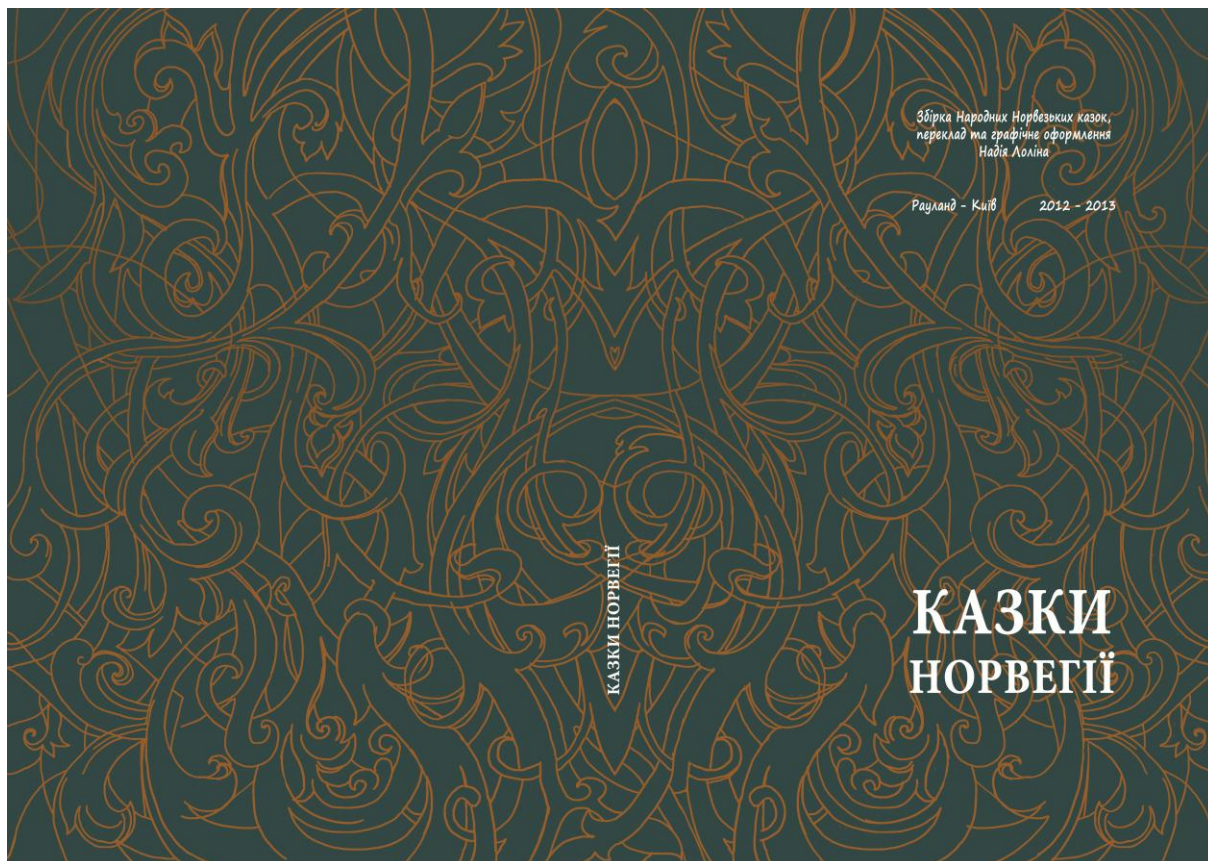


Fig. 93. The cover of the book with the spine.

Following the general composition and the constructive lines of the page design I came to a title page with two variants (see fig.94-95).

The compositional rules that work with the jacket cover and the title pages are playing the same role in the opening-page for each folktale. There are twelve opening-pages, each one for each of the folktales. There is an example of a sketch I made in pencil for the last folktale in the book “The cat of Dovrefjell”. The first and last story is going to be about Christmas Eve. As it is winter, for the opening page I decided to use an image of wheat’s sheaf with bright-red ribbon as is traditionally used outside in Norway before Christmas. It is the concrete element that tells about the tradition. In Ukraine, for example, we have got wheat sheaves indoors. The sheaf is

always situated on a windowsill in the house in the living space. So it is a certain and easily recognizable symbol of Christmas in both countries, but at the same time the slight difference is shown.



Fig. 94-95. Two variants of the title page. I will use the right one with the red color.

I saved the constructive line for the text here, where the title of the story follows, but the picture has the dominating role here. That is why the text is plain, in dark-red color and the picture is multicolored, with varieties of color transitions and contrasts, with implied contour line for shading and highlighting. These complex visual harmonies as a play with colors and contrasts are considered to exist in all illustrations and in page design in general, by combinations of colors with regard to their intensity of dullness or brightness; response to color and color harmony is also recognized as reflecting personal preferences more than other artistic elements.

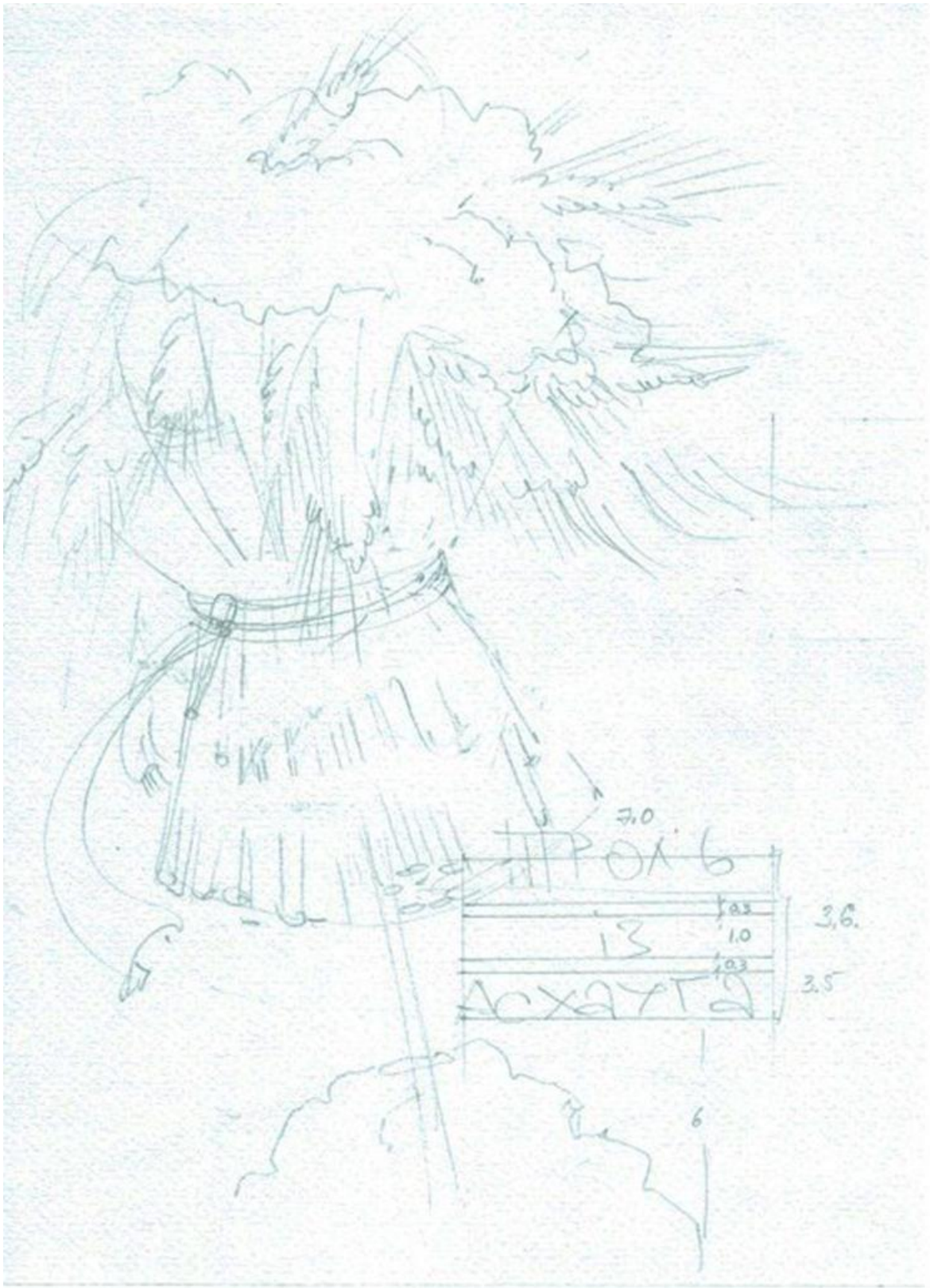


Fig. 96. The sketch for the opening-page of “The cat of Dovrefjell” (autumn 2012).



Fig. 97. The opening-page of “The cat of Dovrefjell” (spring 2013).

As well as an image here dominating over the written text, I decided to make all these opening-pages dominating in the book in general. Because of the brightness and detailed drawing, these pages are drawn on electronic tablet. It emphasizes the division in the book into stories. The graphic style will connect the opening-pages together at the same time.



Fig. 98. The opening-page for the “The man who kept house”.



Fig. 99. The opening-page for the “Castle Soria-Moria”.



Fig. 100. The opening-page for the “The Princess on the Glass Mountain”.



Fig. 101. The opening-page for the “Troll and the wedding celebration”.

For showing the creating process of an illustration I might use, as an example, the first folktale in the book ‘*Troll from Ashaug*’. Here are four stages of the work with illustration and text. I started with the pencil sketching, and then I added on the page the translated text. The following work was drawing the picture on the pale-blue paper and adding the text again using Photoshop. The last stage gave me a result I didn’t like - the drawn and written parts were of equal importance on the page. It gave the feeling of disorder, unbalanced pages and of an unbalanced book in general. Thinking in such a direction I came to another solution. I decided to use my pattern from the jacket as a background for every starting double page. This gave me two good points. First it was a connection to the jacket, cover and title. Second, it gave me an easier crossing from bright and strong opening-pages to the textual pages (see fig. 102).



Fig. 102. The stages of creating page 8.



Fig. 103. The double page 8 and 9 after the layout phase.

Sometimes I decided to use the contour line of the same pattern from the cover and title, transparent in the text. It gave me a rhythmical reminder about the connections between the folktales (fig.104).

At that moment, when I started to work with each textual and illustrative page, I got a generally composed dummy of the book. The first variant of the dummy I created in spring 2012 (see fig. 60) was not even close to my resulting work. Even the second variant I made during the summer was not close because at that moment I did not have the quantity of pages with the text in chosen font. I did not have the idea for creating the opening-pages for each folktale at that moment either.

My third variant of the dummy was much closer to the resulting version because I did it during the autumn, when I had already picked the font for the text; I started to draw the illustrations and sketches for the opening-pages. The next dummy I did in spring 2013 having all ideas and thoughts completed in my mind (see fig. 106-110). At this time I was ready for the last stage of creating the book. I started to model the electronic layout of each page, with drawing the details of illustrations I had done previously in sketches. Also I started to redraw opening-pages for the folktales on electronic tablet preparing all these parts for the printing stage.

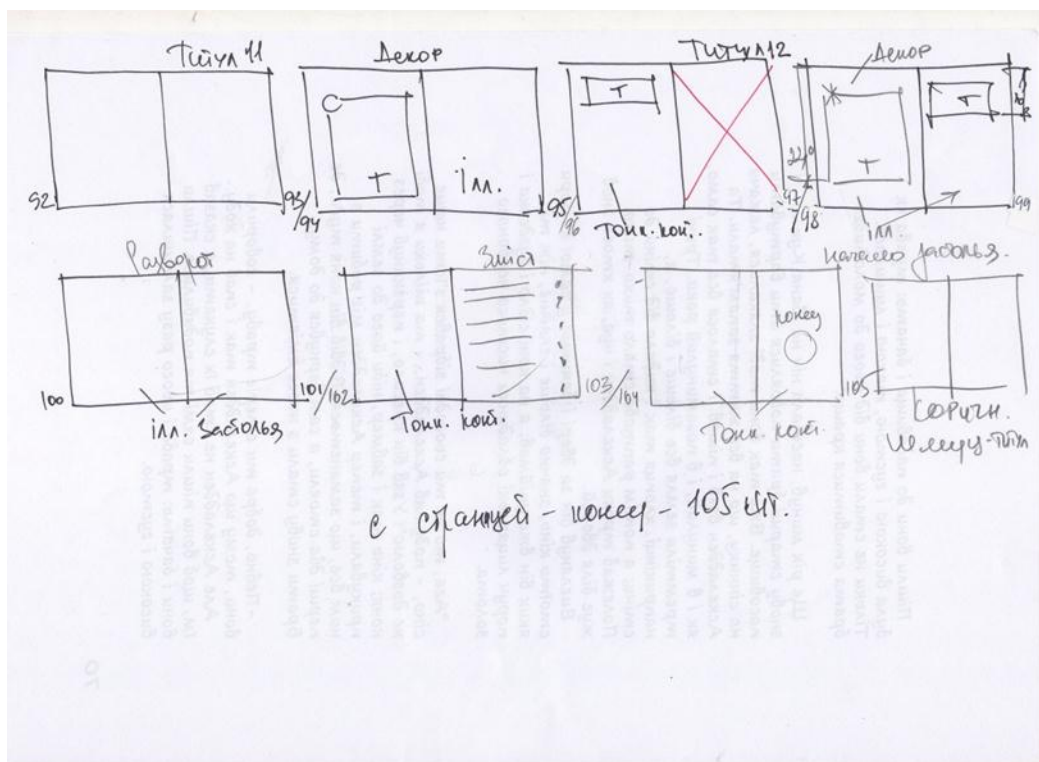


Fig. 110. The dummy - model of a book, pp. 92-105 (spring 2013).

3.3. Pre-printing stage of modeling and collecting the book in a single object.

For adopting hand-made illustrations and other elements, and for achieving the well-printed result, I needed knowledge of two specific computer programs: CorelDraw 12 (to work with vector images) and Photoshop CS5 (to work with bit images). The first one gives the best resolution for these images at the printing stage. The Adobe Photoshop I needed for adapting photos and images drawn by hand and drawn on the electronic tablet. It helps also control the color contrasts and hue of the images. For working with Photoshop I passed a special studying course for a month and a half, in total 15 lessons, two and half hours each.

The whole process I was completing in the pre-printing stage can be divided into two parallel works. Firstly, I was redrawing the previously done sketches in color pencils while underlining with color ink pens. Then I scanned them and after editing the coloristic balance in Photoshop I added the pictures into the final layout. In this way I was working with illustrations, large initial capitals and background for the jacket. I decided to show a few illustrations in the transformation from the sketch to the illustration (see fig.111,112 and to see the result of the final layout see fig. 124-126).

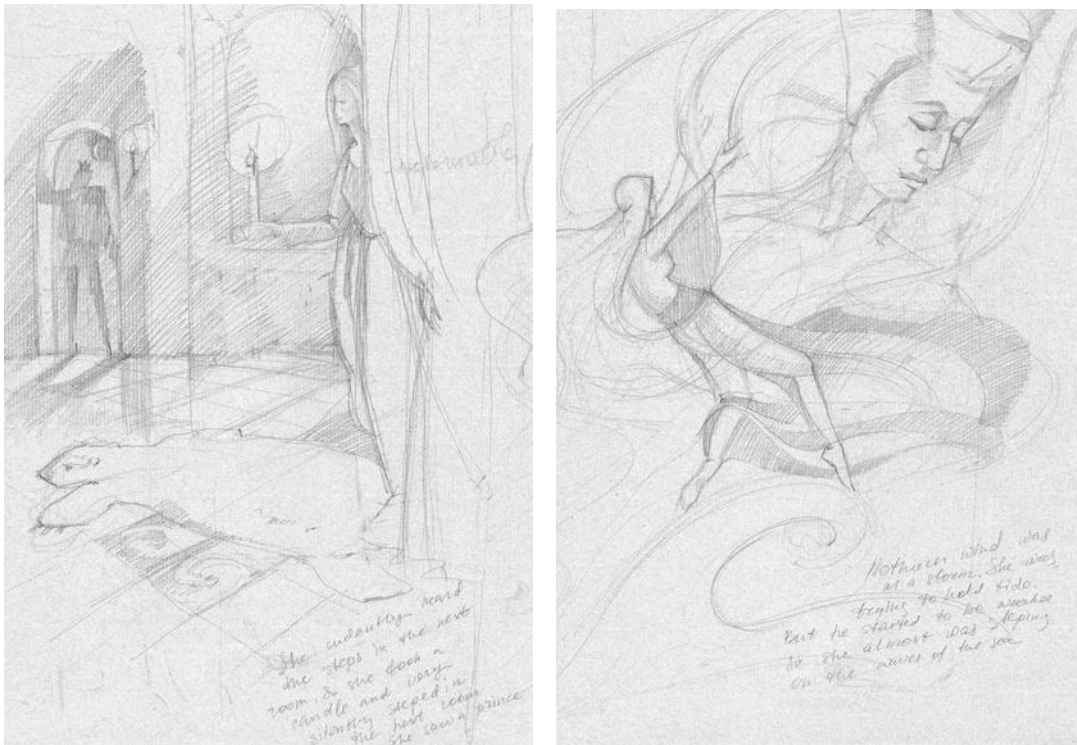


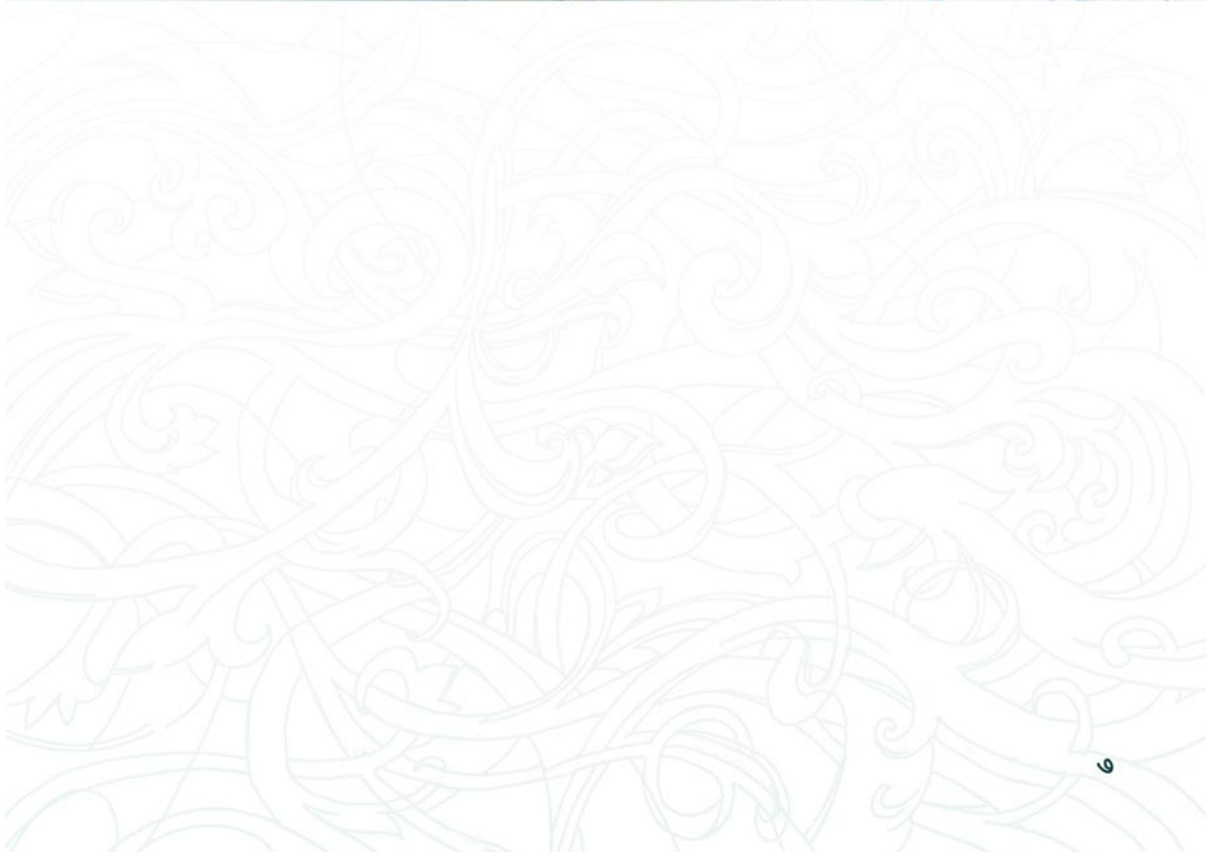
Fig. 111 -112. The sketches of illustration for “East of the Sun and West of the Moon”.

While I was finishing drawing the opening-pages on electronic tablet, redrawing on the toned paper illustrations and editing them, I was doing the pre-printing preparation of the book. It was a computerized process of collecting all drawn and written materials into the final model of the book, saving all pages in an order page by page. Then I prepared a model of the whole book, in total 104 pages.

I decided to show here the part of the book from page 6 till page 27 for understanding the appearance of the book (see fig.113-126).

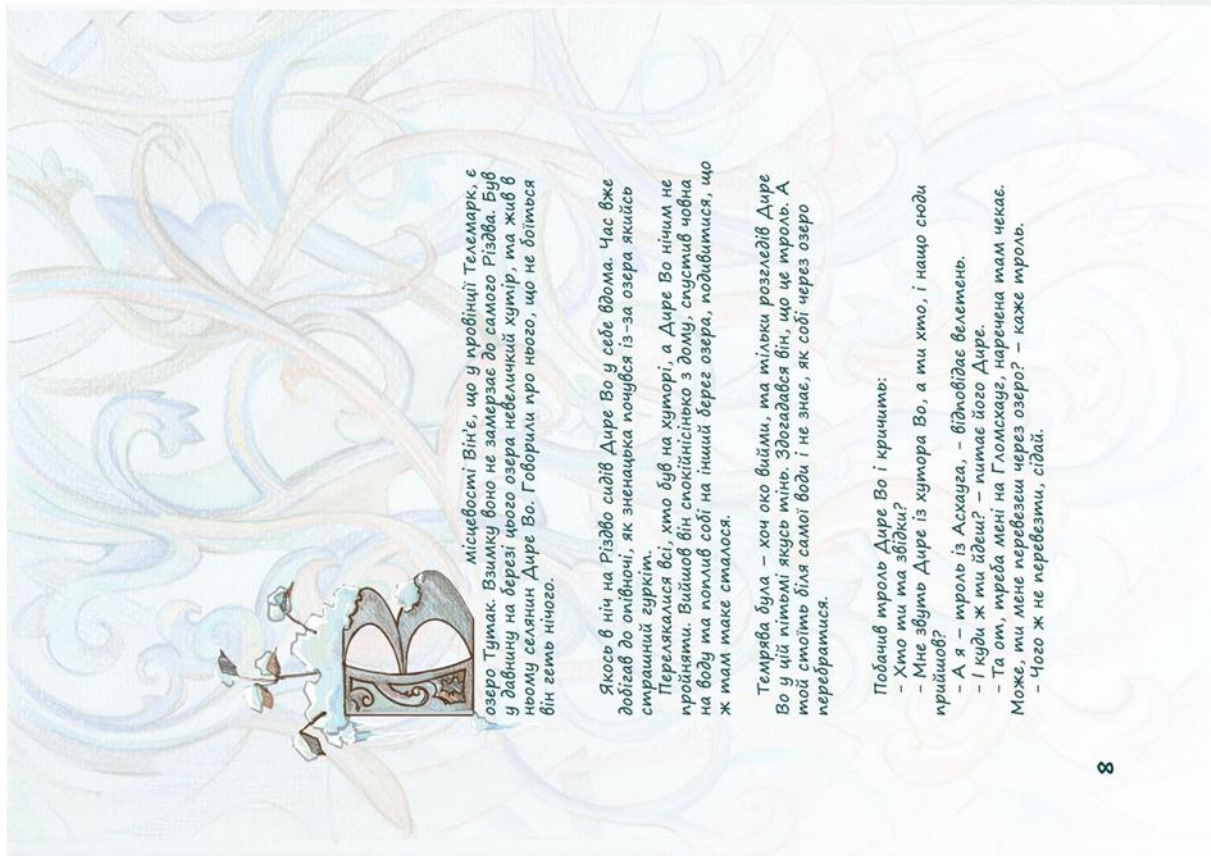


Троль із Асхауга



6

Fig. 113. The double page 6-7.



Але тілочки-но ступив троло у чобна однією ногою, як він в ту саму мить пішов під воду.

-Гей, там, там, полегше! – кричить Дуре.

-Добре, як скажеш. Якщо ти так дажеш, стану меншим та й біду легшим, – відповідає здоровань.

Перевіз Дуре тролоя через озеро і каже йому на прощання:

-І все ж мені так хочеться побачити, який ти насрабді. Покажись в своєму дійсному вигляді, цікаво, наскільки ж ти кремезний.

-Ніколи мені зраз, та й ляками тебе не хотілось би.

Приходь зранку на це місце і побачиш, який я: залишу тобі що-небудь на згадку.

Приходить Дуре Во на берег різдвяним ранком та бачить: лежить на дні чобна щось схоже на мішок.

Придівився уважно: а то – великий палець від рукавиці тролоя. «Чого ж добру пропадаєти, – подумав Дуре, – в господарстві знадобиться», – і став з того часу в тій «рукавиці» зерно тримати.

Але вже й не настільки маленька рукавиця та була, коли в один її палець увійшло два повних думця зерна.

місцевості Він'є, що у провінції Телемарк, є озеро Тутак. Взимку воно не замерзає до самого Різдва. Був у давнину на березі цього озера невеличкий хумір, та жив в ньому селянин Дуре Во. Говорили про нього, що не боїться він геть нічого.

Якось в ніч на Різдва сидів Дуре Во у себе вдома. Час вже добігав до опівночі, як зненацька почувся із-за озера якийсь страшний гуркіт.

Перелякався всі, хто був на хуморі, а Дуре Во нічим не проїняти. Вийшов він спокійнісінько з дому, слухав чобна на воду та поплив собі на інший берег озера, подивившись, що ж там таке сталося.

Темрява була – хоч око вийми, та тілочки розгледів Дуре Во у цій пітьмі: якусь мінь. Здогадався він, що це троло. А той стоїть біля самої води і не знає, як собі через озеро передратися.

Побачив троло Дуре Во і кричить:

- Хто ти та збідки?

- Мене збув Дуре із хумора Во, а ти хто, і нащо сюди прийшов?

- А я – троло із Асхауга, – відповідає велелемень.

- І куди ж ти йдеш? – питає його Дуре.

- Та от, треба мені на Гломсхауг, наречена там чекає.

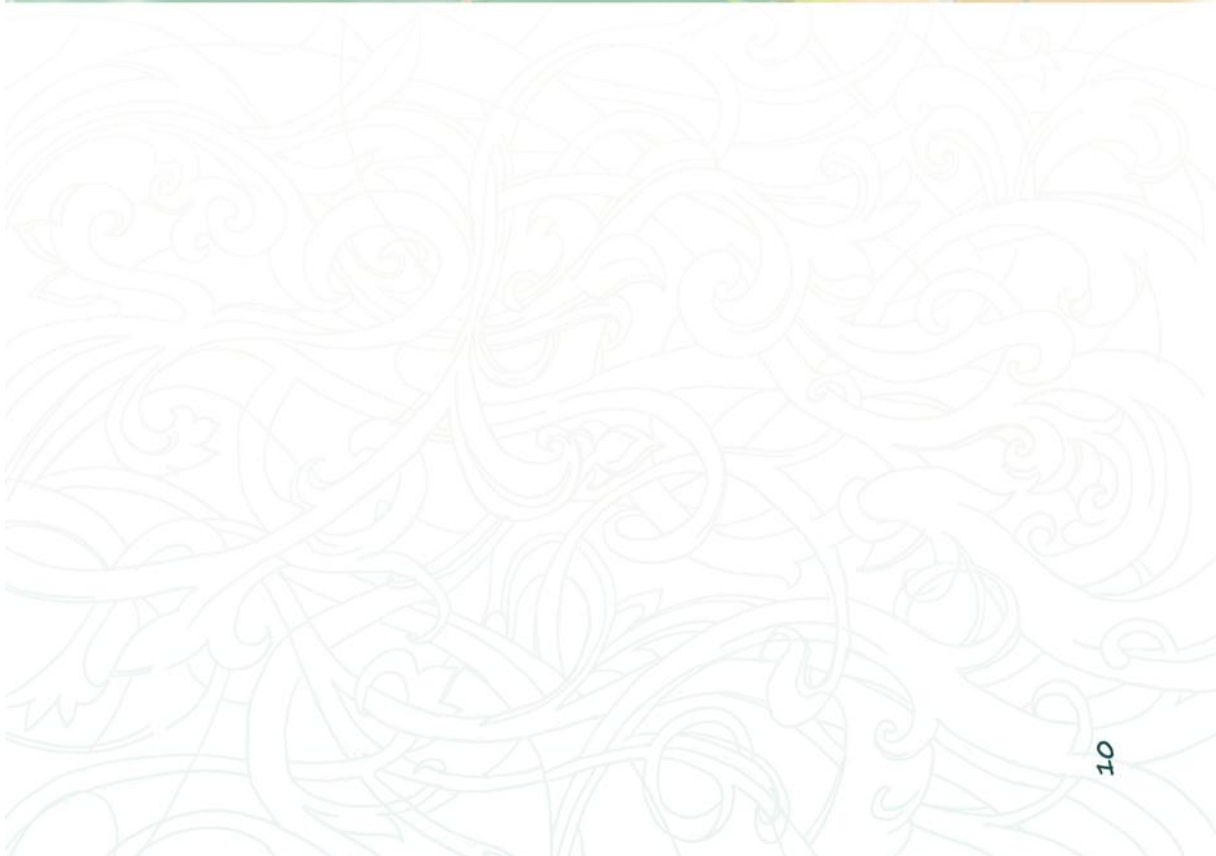
Може, ти мене перебезеш через озеро? – каже троло.

- Чого ж не перебезти, сїдай.

Fig. 114. The double page 8-9.



Від чого вода в морі солена



10

Fig. 115. The double page 10-11.



Прийшов відомо до старшого брата і став в нього просити хоч якоїсь їжі на свято. А багатій йому і відповів:
– Ох, і набрид ти мені, брате! Все ходиш, випрошуєш!... А мене ж не шинок добре, дам я тобі свинячий ошийок. Але тільки за однієї умови: куди я тебе пошлю – туди ти зразу і підеши, і перечеши мені не станеш.

– Добре, я на все згоден, – говорив бідняк.

Кинув тоді багатій йому ошийка і закричав:

– Иди ти, драмачку, до чорта в гості, і щоб я тебе тут більше не бачив!

– Ну що ж, я від свого слова не відступлюсь, – відповів бідняк.

Взяв він під пахву свинячого ошийка та й покрокував у гості до чорта.

Йшов жебрак весь день, і близько до вечора дійшов до диво-дивної хатинки. З вікон світло небачене лемється, а біля хліва, якийсь дід із довгою бородою дрова рубає, які завжди під Різдво заготовляють, щоб весь рік тепло було.

– Вечір добрий! – гукнув жебрак.

– І тобі добрий вечір! – відповідає дід. – Ти куди це на ніч глядя, ідеши?

– Іду до чотра в гості, та от тільки не знаю, чи вірним шляхом чи ні?

– Ну, якщо так, то ти в акурат до місця і прибудь. Заходь в хату, там самою чорта і застанеш і всіх його родичів.

Але перед тим хочу тобі пораду дати. Як зайдеш, всі чорти до тебе відразу кинуться і стануть просити, щоб ти їм свій ошийок продав. Вони страх як до свинини охочі. Так ти

свою шинку ні за які гроші не віддавай, а проси за неї ручний млинок, що за дверима стоїть. Млинок той чарівний, що

подажеш – то він і меле. А підеши назад, я тобі тебе навчу, як її в хід замускатити і як зупинити.

Подякував жебрак дідові за добру пораду й увійшов до чорта в хату.

Як старий сказав, як все і сталося.

Тільки-но переступив жебрак поріг, як всі чорти та чортенята кинувшись до нього, обступили і стали клянчити, щоб він їм свиний ошийок продав.

один – багатий, а другий – жебрак-жебраком.

Мати та батько у них померли, а перед смертю

казали їм статки поділити між собою порівну. Тільки

старший брат був жадний та хитрий. Забрав він все

батьківське добро, а молодшого брата ні з чим лишив, та

же і з дому вигнав.

Отак і сталося, що один брат як сир у маслі катається,

а інший – з хліба на воду передивається.

Наставало Різдво. У старого брата їжі всякої до свята

наготовано, а у молодшого в хаті, ані зернятка немає.

Тут йому дружина і каже:

– Сходиш ти до свого брата-багатія, попросив би

чого-небудь заради свята, щоб і ми могли Різдво як всі добрі

люди справити.

Fig. 116. The double page 12-13.



– Я – то, чесно кажучи, сам збирався зі своєю старою поросятинкою на Різдва поласувати, – говорив жабрак. – Але вже як вам така нужда, беріть його, а мені за нього ось той старий млинок дайте, що за дверима стоїть.

Став чорт вертатися дагою і ухилатися, тілечки жабрак стоїть на своєму, так що прийшов чортам млин віддати.

Вийшов жабрак із хати своїй запинав у старого лісоруба, як йому з тим млином урвалитися. Старий його і навчав:

- Коли захочеш млин в хід пустити, поверни його ручку і скажи:
- Ручка, крутись! Млин, мели! А коли треба буде його зупинити – знов поверни ручку і скажи:
- Ручка, не крутись! Млин, зупинись!
- Дякую, дякую, за науку! – сказав жабрак і поспішив до дому зі своїм дивовижним млином.

Тілечки, як він не поспішав, а раніше опівночі додому не зміг добратися. Увійшов він в світлицю, а дружина на нього як кинулася:

- І де ж тебе носить? Сиджу тут з ранку голодна та холодна. Ані полна дров, щоб вогонь розвести в пічі! Ані крупинок в скрині, щоб різдвяну кашу зварити!
- Не лютуй! та не сумуй, любо! – відповів жабрак. – Ходив я по справах своїх, та і шлях дуб не близький. Глянь-до, що я вриніс.
- Поставив він млин на стіл та наказав, щоб він змолв і свічок, і каші, і поросятинки, і пива, і різної іншої їжі для різдвяної вечері.
- А як намолов млин всього вдосталю, повернув ручку жабрак і промовив:
- Ручка, не крутись! Млин, зупинись!
- Млин і зупинився.

Дружина тілечки очі витирішила, а потім стала допитуватися у чоловіка, де ж він цей млин узав. Тілечки чоловік її нічого не відкрив.

– Чи тобі не однаково, – говорив, – де я його взяв? Бачиш, працює він на славу, і буде з тебе!

Відсвяткували жабрак із жінкою Різдва, а на інший день позвали старшого брата і всіх сусідів, влаштувавши велике святкування.

Всі на цю сміху свята пішли, іли вдосталю, танцювали, тілечки старшому брату було не до радощів, задрісміть його гризла. Сидів від злості чорніше за хмару і все думав:

«Звітки це браму таке багатство прибалало? Вчора тілечки заходив до мене їжу до Різдва канючими, а нині, он які банкетки задає, наче він граф якийсь, чи король!»

Підсів до брата, підвів йому вина і говорив:

– І який тобі чорт все це добро приніс! А той усміхнувся хитро і відповів:

- Та той самий, до якого ти мене у гості послав!
- Тілечки після п'ятої чарки зашуміло у молодшого в голові – і він все браму про чарівний млин розповів. Задумав багатий цей млин буде-що собі задрати.
- Довго він уламував він брата, і під кінець погодився той продати йому млин в сніокі за триста далерів. «А до сніокошу я собі багату добра зможу намолоти», – вирішив він.

Ось настав сніокіс, і багатий прийшов до молодшого за млином. Той навчав його як млином користуватися, а от як зупиняти – цього брата не відкрив. Приніс багатий млин додому, і наступного ранку каже жінці:

- Ти сходи до луку, приглянь за косерями, щоб працювати не лінувалися, а обід нині сам приготую.
- От прийшов час обіду.
- Поставив багатий млин на стіл та велів йому по скоріш намолоти каші, молочною киселою та оселедця смаженою.
- І пішов млин молоти. Багатий вже всі миски, всі конули, всі пшошки, всі чані, всі коханки наповнив, а млин все молотить та молотить.

Потемка гаряча каша та кисіль на підлогу, заповнивши весь будинок, витекли за поріг, весь дбір заповнили, і по будинок потекли. Трохи багатий не зачухнувся. Видігав багатий із дому, а каша, кисіль та оселедця його наздоганяють.

Робити немає чого, кинувся він в молочний кисіль і помлів.

Fig. 117. The double page 14-15.

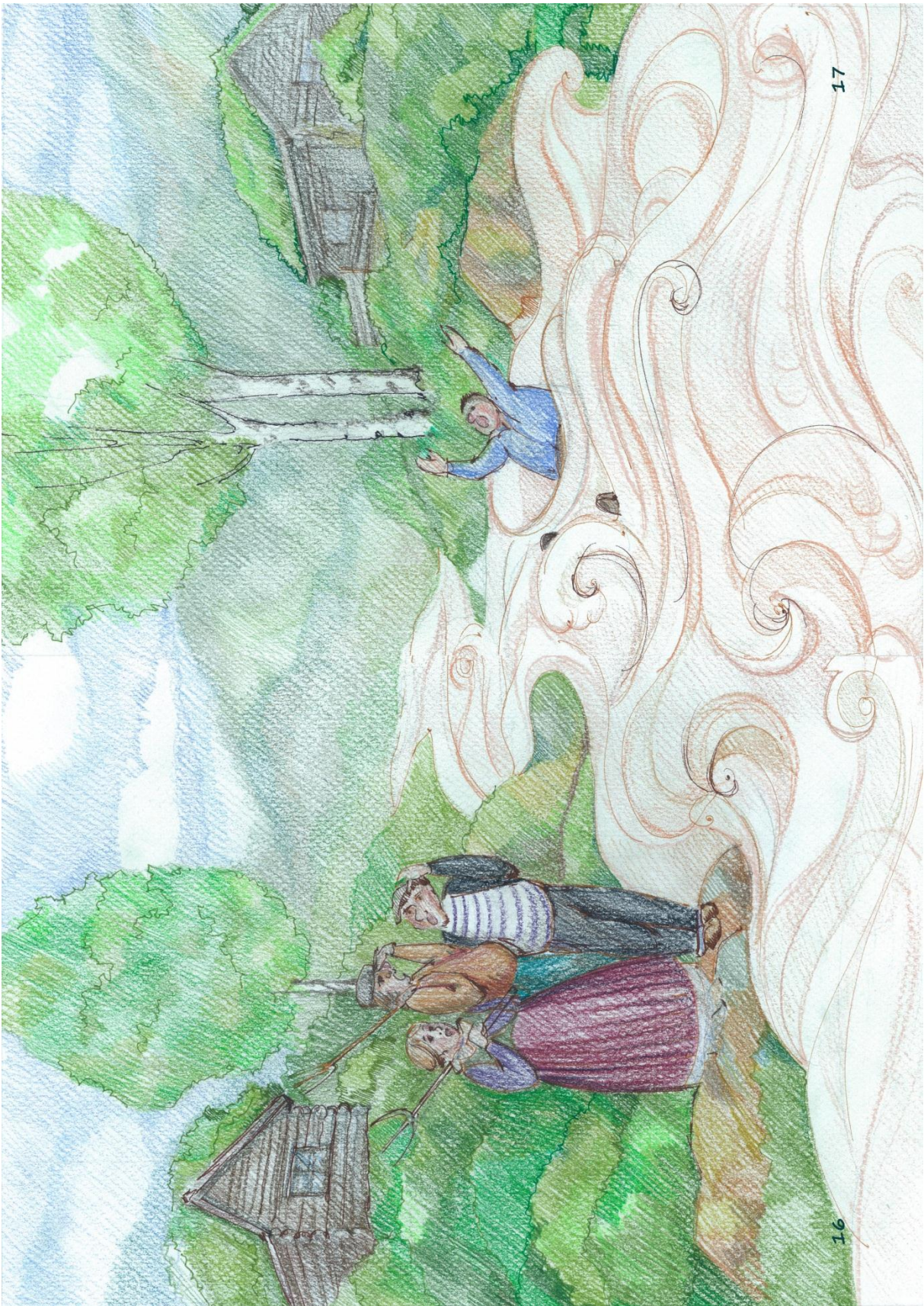


Fig. 118. The double page 16-17.

Тим часом жінка багатія чекала-чекала чоловіка, і поміті і говорила косярям:

Щось довго нас хазяїн обідає не кличе. Видно, нічого у нього із готуванням не виходить. Приїдемо мені додому йти, допомогти йому. І він теж зі мною йдуть. Вдома і пообідаємо.

Закинули вони коси на плечі і покружували. Тільки підійшли до околиці, як раптом баначок: мече, шумить, розливається кислена ріка, а по берегам каша дупкає і бульбониться, точнісінько як доломто хліпке, а сам хазяїн в киселі дорсається і кричить:

— Іжме, доки пузо не лусне! Тільки глядіть, не потоніть в своєму обді!

Добрався багатій внаслідок до подвір'я брата, ледь із киселю з кашею вибрался, бігає в хату і кричить:

— Задирай ти, заради Бога, свій млин! А то скоро кисіль і каша всю округу затоплять, а від оселедця нікуди буде подітися.

— Є ж во, ні! — відповідає йому брат. — ти мені по-перше триста далерів віддай, що за млин обіцяв.

Прийшлося багатію викласти триста далерів. Тоді сів бідняк в човен, приплив до багатія, ручку у млина повернув і сказав:

— Ручка, не крутись! Млин, зупинись!

Млин і зупинився.

Покликав жабрак людей з усього села, прибігли всі — хто із ложкою, хто із мискою — і швидко з кашею, киселем та смаженим оселедцем впоралися.

З тієї самої пори зажив молодий син приспівуючи. Були в нього тепер і гроші, і хазяйство багате. Намолов йому млин золотом, і він побудував собі новий будинок під золотим дахом.

Садиба його на березі фйорду стояла, і золотий дах далеко видно було. І не один корабель, що через фйорд йшов, повз садиби не промливав.

Всі приставали до узбережжя, щоб на чарівний млин подивитися, тому що поговорі про нього по всьому світові пішов.

Одного разу приплив із далеких країв на своїй шхуні один шкіпер

Подивився він на дивовижний млин і питає хазяїна:

— А сіль він може намолотити?

— Може і сіль намолотити, — відповідає хазяїн. Тут і подумав шкіпер: «Я вже багато років на своєму кораблі сіль із чужих країв беру. А дуб би в мене такий млин, намолов би я соли, і не приїшов би мені по морях і в бурю і в негоду ходити!».

І став він просити хазяїна, щоб той продав йому цей дивовижний млинок.

Багато грошей за нього обіцяв. Тільки хазяїн ні за які багатства не захотів його віддати.

— Ну що ж, — говорить шкіпер. — Неможна то й неможна.

Дозволь мені тоді у тебе ніч переночувати, а то час вже пізній і дівати мені немає куди. А ввечера зранку я відправлюсь в зворотню дорогу.

Погодився хазяїн і положив шкіпера на ніч в своїй світлиці. А той ще з венора закримітив, куди хазяїн млин ховає.

Дочекався шкіпер, коли всі лягли, підкрався тише-тише до скрині, витягнув млина і дуб такий. Приманув він викраденого млина до себе на корабель і сказав:

— Ручка, крутись! Млин, сіль меліть!

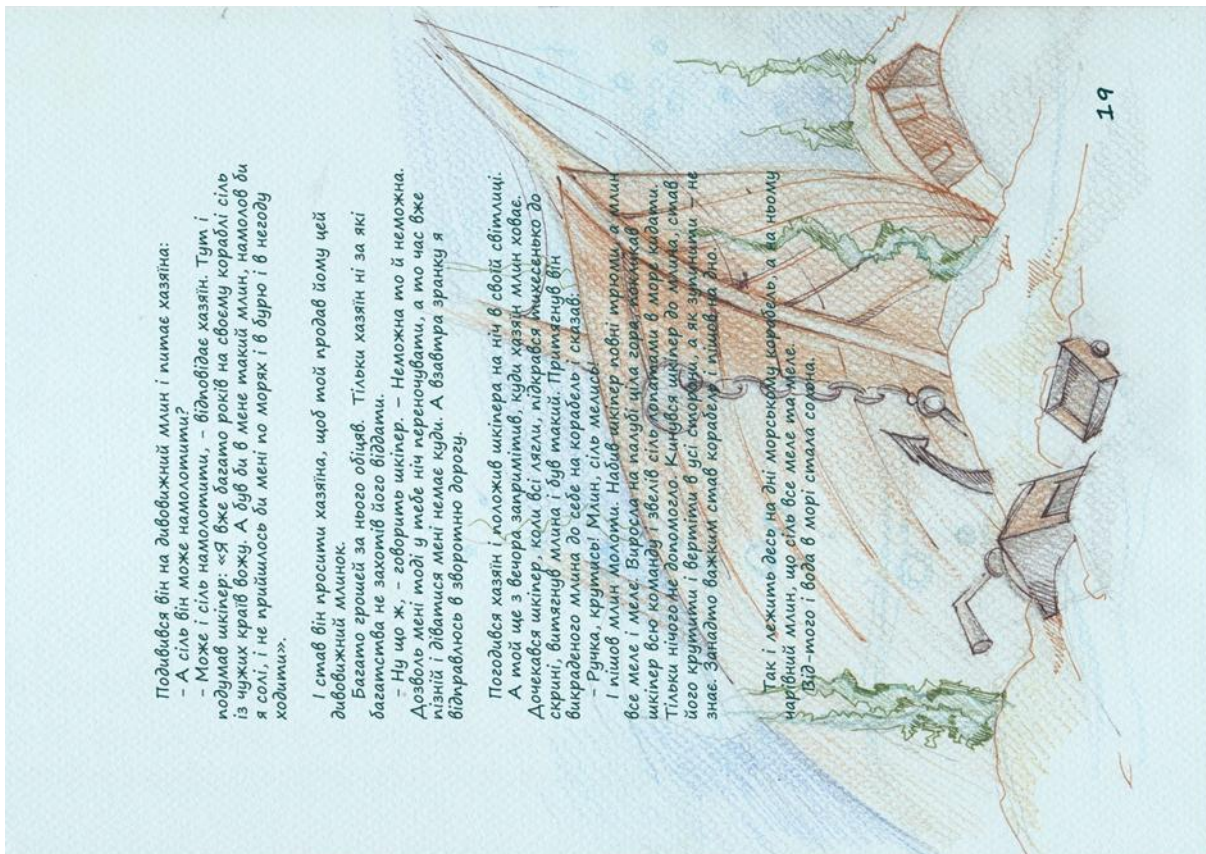
І пішов млин молоти. Навив шкіпер лобні тюрми а млин все мелє і мелє. Виросла на палубі ціла гора, жовкає шкіпер всю команду і збелів сіль долотами в морі кадами.

Тільки нічого не допомогло. Кинувся шкіпер до млина, став його крутити і вертяти в усі сторони, а як зупинити — не знає. Загадав важкий став корабель і пішов на дно.

Так і лежить десь на дні морському корабель, а на чому чарівний млин, що сіль все мелє та мелє.

Від-того і вода в морі стала солона.

Fig. 119. The double page 18-19.



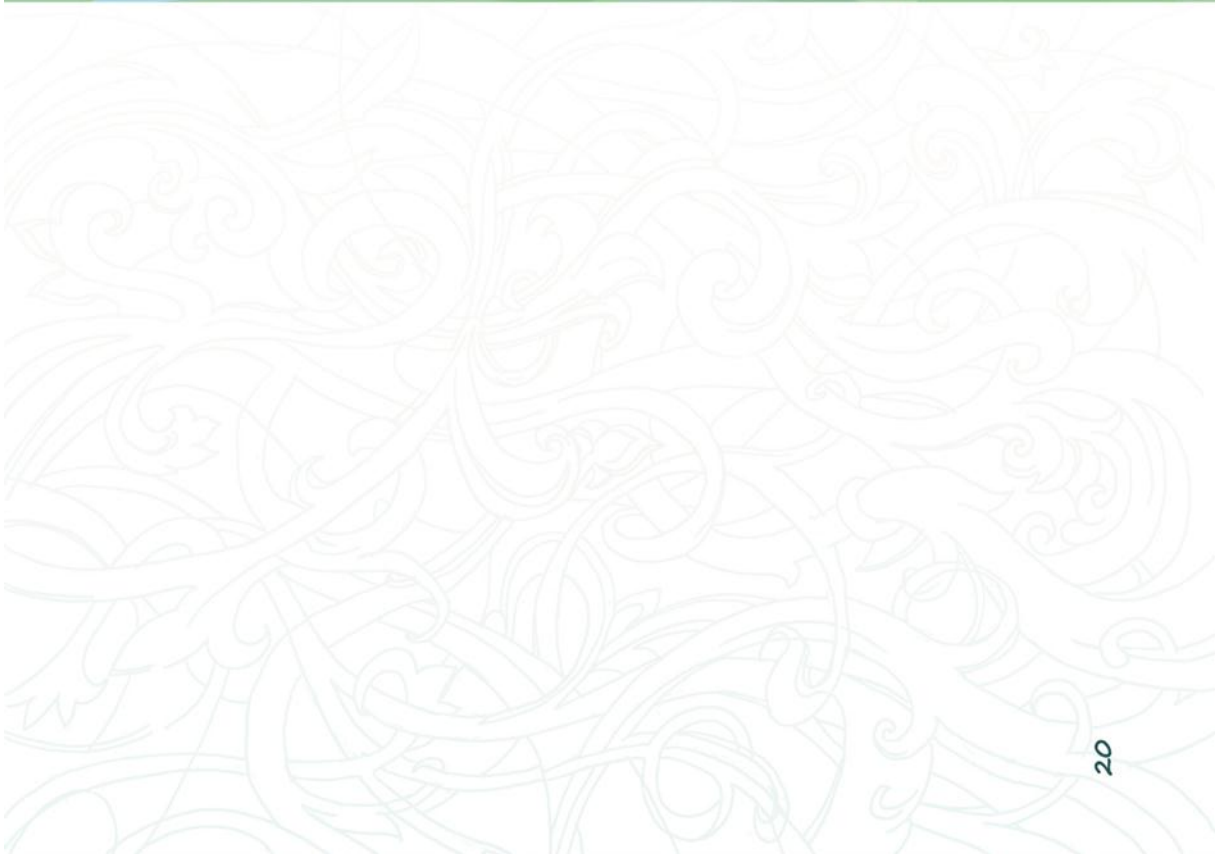
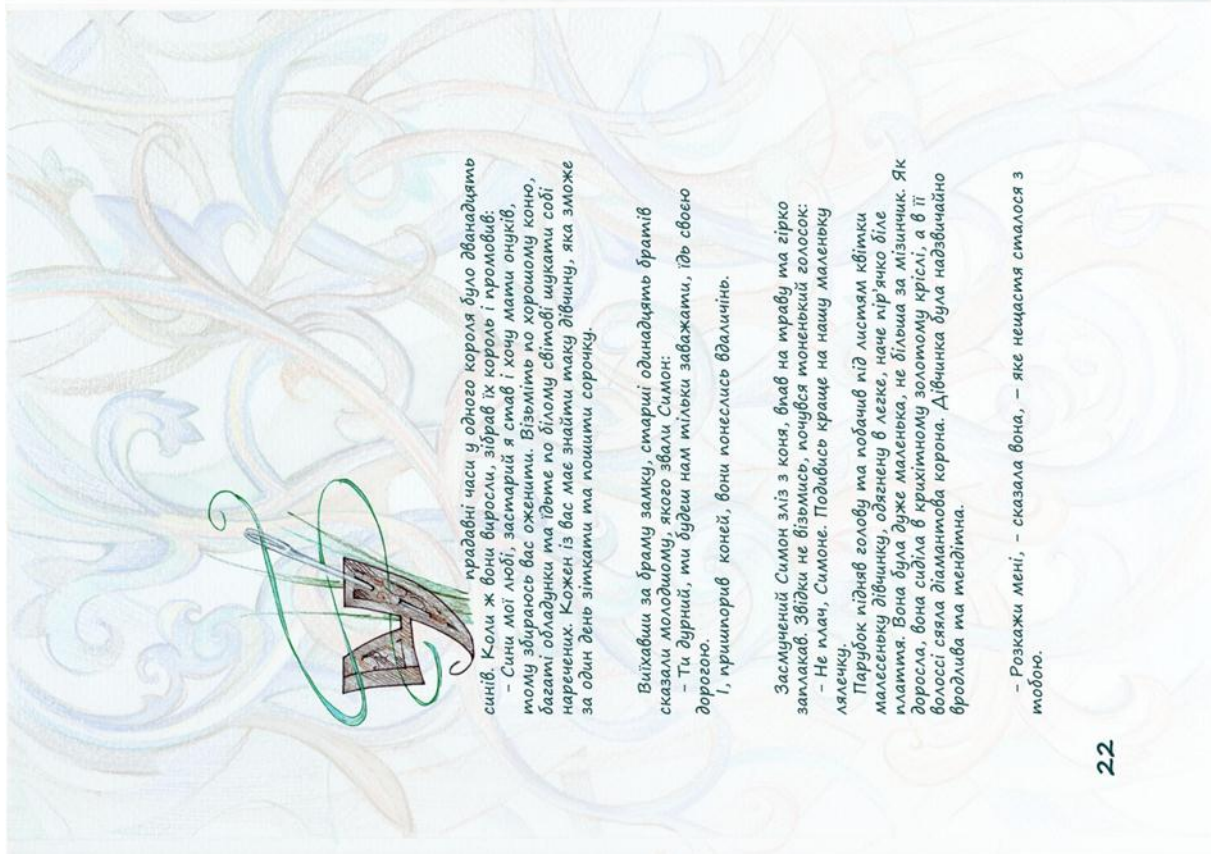


Fig. 120. The double page 20-21.



Вона говорила таким ніжним голосом, що юнак розмовив її про все: як король-батько наказав всім братам знайти собі наречених, як роздав їм обладунки та коней, як вони виїхали із палацу і як братами кинули його одного посеред дороги.

— Де ж я знайду наречену, що вміє ткати та шити сорочки за один день? — грізно повторював бідний хлопець. — Я із задобленням допоможу тобі. Хочеш я буду твоєю нареченою? — спитала лялечка. — Подивись, що я вмію робити.

Вона достала пряжу, зіткала тканину, викроїла та пошила сорочку — і все це на очах у здивованого юнака. Правда, сорочка вишила малесенька, саме як для лялечки.

Симон взяв сорочку та повернувся до батька. Король із задобленням роздібився її і сказав збентеженому Симону: — Це не важливо, що вона маленька, але ж пошита дуже охайно.

Він благословив сина на шлюб із лялечкою. Радісний Симон повернувся за своєю нареченою. Він хотів було посадити її в свій кшшеню, але лялечка сказала, що в неї є своя карета та коні. Вона сіла в срібну чайну ложечку і замязла в неї двох маленьких кончиків-стрибунців.

І вони поїхали поряд: Симон на коні, а його наречена в помітному екшмажі — срібній чайній ложечці, запряженій двома кончиками-стрибунцями.

Юнак їхав дуже обережно, намагаючись не наступити на свою наречену. Але ось вдалині показалася брама палацу. І, відчувши дім, кінь Симона піднявся на дриби, і срібна ложечка втала в озеро, мов як вонч проїздили. Бідний юнак! Він голосно кричав та благала до допомоги. Раптом вода в озері забуркотіла та винесла на берег чарівну дівчину, із мейдітною поставою, тоненькою малією та пишним волоссям. Щасливий Симон посадив свою кохану на коня, та помчав до палацу.

В той же самий час туди приїхали братами із своїми нареченими. Якими ж огадними та неохайними були їх обранці! Від швидкої їзди їх капелюшки з'їхали надік, а обличчя вкривав дорожній пил, до вбрання причепилися реп'яки, і від цього дівчата виглядали ще жалюгідніше.

А прадавні часи у одного короля було дванадцять синів. Коли ж вони вирости, зібрав їх король і промовив:

— Сину мої любі, застарий я став і хочу мати онуків, тому збираю вас оженими. Візьміть по хорошому коню, багаті обладунки та їдьте по білому світові шукати собі наречених. Кожен із вас має знайти таку дівчину, яка зможе за один день зіткати та пошити сорочку.

Виїхавши за браму замку, старші одинадцять братів сказали молодшому, якого звали Симон:

— Ти дурний, ти будеш нам тільки заважами, їдь своєю дорогою. І, пришипорив коней, вони понеслись вдаличинь.

Засмичений Симон зміз з коня, вправ на траву та гріко заплакав. Звідки не візьмись, почувся тоненький голосок: — Не плач, Симоне. Подивись краще на нашу маленьку лялечку.

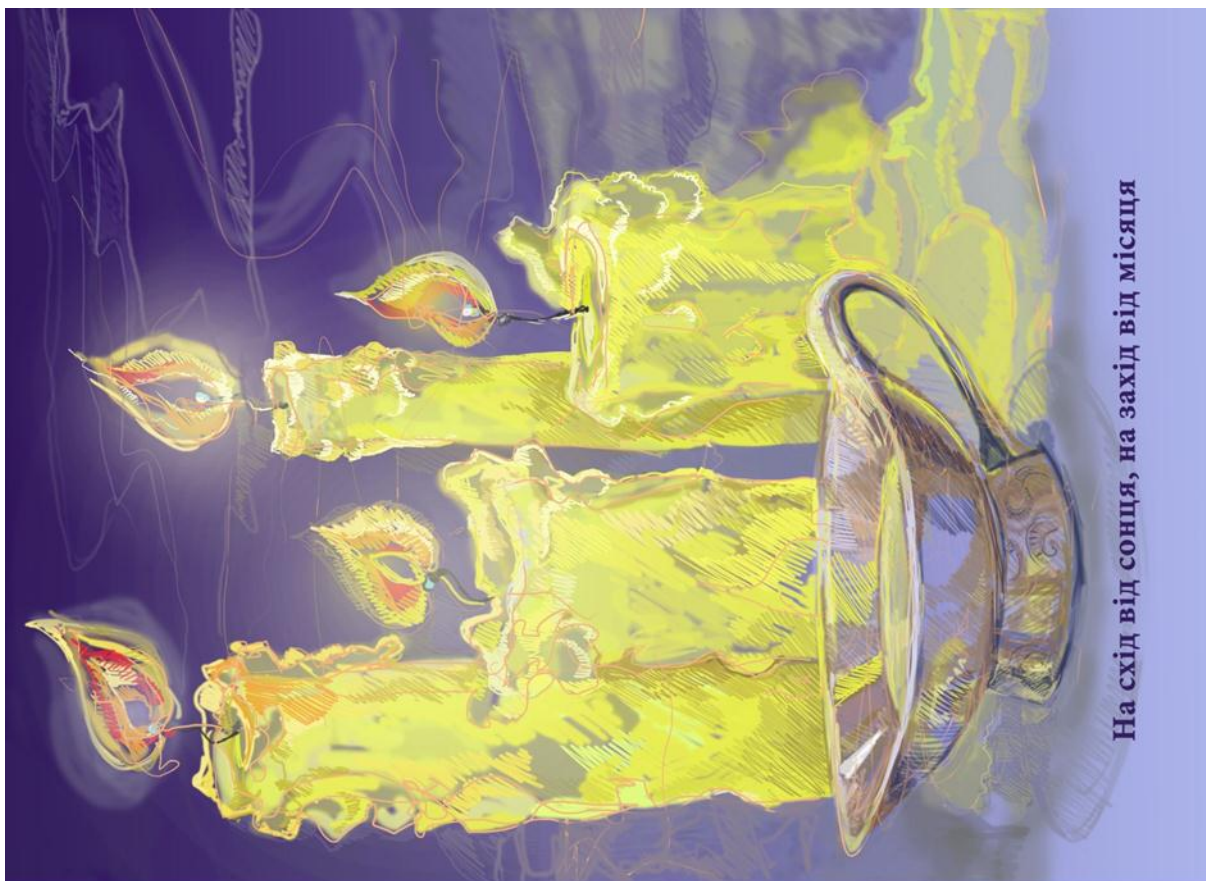
Парубок підняв голову та побачив між листям квітки малесеньку дівчинку, об'янену в легке, наче пір'ячко біле плаття. Вона була дуже маленька, не більша за мизничку. Як доросла, вона сиділа в крихітному золотому кріслі, а в її волоссі сяяла діамантова корона. Дівчинка була надзвичайно вродлива та мейдітна.

— Розкажи мені, — сказала вона, — яке нещастя сталося з тобою.

Fig. 121. The double page 22-23.

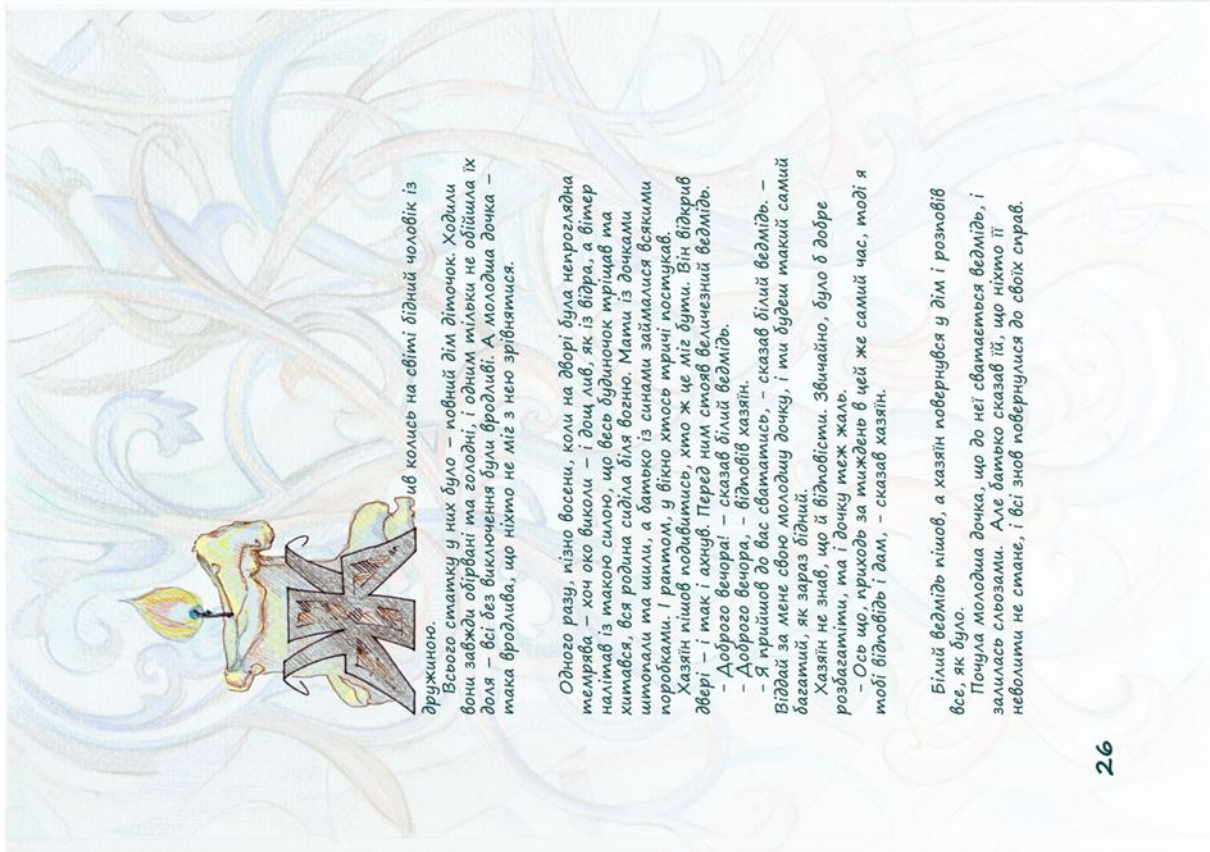
Побачили брата свого молодшого брата із
лялечкою-нареченою, і почали вони кричати на нього від
завздрості та озлоби, але батько-король наказав їм
замовчати та вийхати із палацу зі своїми поборрами
негайно.

А для Симона та його нареченої-лялечки влаштував
такий банкет, якого не бачили та й не побачать ні в
одному королівстві світу.



На схід від сонця, на захід від місяця

Fig. 122. The double page 24-25.



Жив колись на світі бідний чоловік із дружиною.
 Всеюо стамку у них було – повний дім діточок. Ходили вони завжди обірані та голідні, і одним тільки не обійшла їх доля – всі без виключення дули вродливі. А молодша дочка – така вродлива, що ніхто не міг з нею зрівнятися.

Одного разу, мізно восени, коли на дворі була непроглядна темрява – хоч око виколи – і дощ лив, як із відра, а вітер налітав із такою силою, що весь будиночок тріщав та хитався, вся родина сиділа біля вогню. Мами із дочками шопокали та шили, а датеко із синами займались всякими поробками. І раптом, у вікно хтось трічі постукав.
 Хазяїн пішов подивитись, хто ж це міг бути. Він відкрив двері – і так і ажнув. Перед ним стояв велічезний ведмідь.
 – Доброо вєчора! – сказав білий ведмідь.
 – Я прийшов до вас свататись, – сказав білий ведмідь. – Віддай за мене свою молодшу дочку, і ти будеш такий самий багатий, як зараз бідний.
 Хазяїн не знав, що й відповісти. Звичайно, було б добре розбагатіти, та і дочку теж жаль.
 – Ось що, приходь за тиждень в цей же самий час, тоді я тобі відповідь і дам, – сказав хазяїн.

Білий ведмідь пішов, а хазяїн повернувся у дім і розповів все, як було.
 Почула молодша дочка, що до неї сватается ведмідь, і залилась слезами. Але батько сказав їй, що ніхто її неволити не стане, і всі знов повернулись до своїх справ.

Тільки з тієї хвилини не знала бідна дівчина спокою.
 Подивившись на голідних та обіраних сестер і братів, і так в неї серце зачепило, що вона на все здається ладна заради них.
 А подумав вона про себе, про свою гірку долю, і ще сильніше стискає її серденько. І здається, нічого-либонь її не помиріло, тільки би вдома, серед своїх жими.
 Так і минув тиждень.

– Ну вирішуй, – говорять їй батько з матір'ю, – що ведмедю відповісти.
 – Добре, піду за нього, – сказала молодша дочка.
 Вона попросувала та полагодила свої речі, зав'язала все в вузол, вбралася, як змогла святковіше і приготувалася до дороги.

І ось в назначений час білий ведмідь прийшов за нареченою. Дівчина сіла до нього на спину, взяла в руки свій бідний вузлик, і ведмідь поніс її невідомо куди.
 Коли вони вже були далеко від дому, білий ведмідь спитав:
 – Не страшно тобі?
 – Ні, – відповіла дівчина. І сама здивувалась, що їй й дійсно зовсім не страшно.
 – Тримайся тільки міцніше за мене, – сказав білий ведмідь.
 І побіг ще швидше.

Нарешті у підніжжя високої гори ведмідь зупинився. Він вдарив лопотю об камінь, і раптом в горі з'явилися вазаруччасті залізіні ворота. Ворота самі собою відчинилися, і білий ведмідь із дівчиною увійшли – та от не будь-куди, а до двобовжнього палацу.
 Всі кімнати видіскували сріблом та золотом, а у велічезній залі стояв накримий стіл. І чого тільки не було на ньому! Навіть повірили важко, що бубає таке багатство!
 Білий ведмідь усадив дівчину за стіл і дав їй срібний дзвіночок. Якщо ти захочешся чогось, варто лише подзвонити в нього, і будь-яке її бажання вмиг виконається.

З цими словами він пішов і залишив її одну.

Fig. 123. The double page 26-27.



Дівчина пошла і покла мак, як її за все життя не дободилося. Вона перепробувала принаймні десять страв, а на столі їх було більше ніж сонця.

Після сирної їжі їй ма добогї дороги її захомілює спати. Вона побудила в дівчинок і в ту ж хвилину опинилась в кімнаті, де для неї була приготувана постіль – така красава, про яку можна було в мілких мріях. Перини на ній були пухові, подушки – шовкові, покроб – оксамитовий, із золотими килимками. Все ж інше в кімнаті було геть із срібла та золота.

Тілки-но дівчина лягла, як вона почула із сусідньої кімнати кроки.
«Хто б це міг бути? – подумала дівчина. – На безмежній муліт не схоже, а людей тут наче і немає».
Вона тихесенько встала, підкралася до дверей сусідньої кімнати і заглянула в щілину.
І що ж вона побачила?

Чарівного крилика! Обличчя в нього було дуже сумне, а на підлозі біля його ніг лежала біла безмежа шкура.
Тут дівчина згадалася, що білий ведмідь дуб зачарованим крилицем. А хто його розчарує, і коли, і що для цього треба зробити – дівчина не знала. І спитати не було кого.
Тілки в ноні крилик скидав свою безмежу шкуру. Але тілки-но здіймався дено, він киретборювався в білого безмеда.

Ведмідь був із дівчиною дуже лагідним. Але ведмідь все ж маки безмідь. А не людина!
Він сам це розумів і намагався якомога рідкіше тратитися дівчині на очі.

Нудно її було одній в порожньому підземному малаці. Захотілось її побачити батька і мамір, сестер і братів.
– Тобому горю легко допомогти, – сказав їй білий ведмідь. – Лише про одне тілки проси тебе: якщо захоче тебе мати поговорити із тобою дів-на-бич – не погоджуйся, хочче вона випитати в тебе яку таємницю – не кажи. Я сам тебе не лимаю, що ти знаши, про що здогадуєшся. Але ж мак треба. Потерпи ще трошки, до станеться лихо – і зі мною, і з тобою.

Fig. 124. The double page 28-29.

— Чула я про той палац, є такай на світі, а дороги туди не знаю. Візьми мого коня і їдь до східного вітру. Він багато світами гуляє, може, і замок бачив... І накажи коню додому повернутися, коли до східного вітру доїдеш. Вдар його під ліву бучо, він і піде назад. А що пряжку візьми собі, знадобиться.

І знову дівчина відправилась в дорогу.

Багато днів, багато ночей їхала вона і нарешті побачила домівку східного вітру. В будинку вітер так і свище, — так на то він шум і казят.

Під'їхала дівчина ближче, а східний вітер як раз із дому і вилетів — по світу білому погуляти. Тут його дівчина і озвала.

— Почекай, східний вітер, скажи мені, чи не бачив ти палац, що стоїть на схід від сонця, на захід від місяця?

— Чутти — чув, а бачити — не бачив, і дороги туди не знаю, — сказав східний вітер, перебігаючи із місяця на місце.

— Якщо хочеш, я можу провести тебе до мого драма, східного вітру. Він старший за мене, може, він літав на схід від сонця, на захід від місяця, може, бачив той палац. Ну, тримайся добре, і я швидко домчу тебе до драма!

Але західний вітер теж не знав дороги до палацу.

— Якщо хочеш, я проведу тебе до нашого драма — південного вітру, — сказав він дівчині, а сам так і рветься з місяця. — Південний вітер сильніший, ніж ми із східним. Де тільки він не дубає! Що, згодна летіти зі мною?

Так, так, вона, звичайно, погодилася.

— Ну так тримайся! — присвистнув західний вітер. І вони полетіли.

Південний вітер зустрірів їх дуже тепло. Але він теж не зміг допомогти дівчині.

— Якщо хочеш, я проведу тебе до північного вітру? — сказав він. — Він самий старший серед нас і самий сильний. Якщо вже він не знає, де той палац, тоді, виходить, ніхто цього не знає. Ну, тримайся! Полетіли!

Північний вітер же здалеку обдав їх холодом. Він був дуже злим, що його потурбували.

— Що вам потрібне? — забив він таким страшним голосом, що у бідої дівчини охоллоло серце.

— Ой, будь ласка, не сердься, — сказав південний вітер. —

— Ця дівчина шукає дорогу на схід від сонця, на захід від місяця, туди, де стоїть палац старої відьми. Може тобі, часом, трапалося думи в цьому палаці?

— Ну, звичайно, я знаю, де знаходиться той палац, — сказав північний вітер. — Це дуже далеко. Тільки одного разу за весь час, що я блукаю по світу, я доніс туди осинобий листочок, але ж від того так втомилася, що котім декілька днів не міг поворухнутися. Якщо ця дівчина не доїтсь, то я полечу із нею. Тільки нехай котім не кричить і не охає, що вона змерзла, чи що вона втомилася, чи щось подібне.

Ні, ні, вона нічого не доїтсь, вона на все погоджується, лише б діратися до палацу і побачити чарівного кринця.

— Тоді збирайся в дорогу, — холодно сказав північний вітер.

В ту ж мить він підхопив дівчину і рванувся вперед. Це був не вітер, а справжнісінький ураган. Коли вони пролітали над містами — руйнувалися кам'яні стіни, коли пролітали над лісами — валилися столітні дерева, коли летіли над морем — сонні кораблів йшли під воду. А вони летіли все далі і далі — у відкритте море. Навіть поборити важко, як далеко вони залетіли. Північний вітер і той, спускаючись все нижче і нижче.

Нарешті він опустився так низько, що гребінки хвиля торкнулися дівчини.

Fig. 125. The double page 36-38.

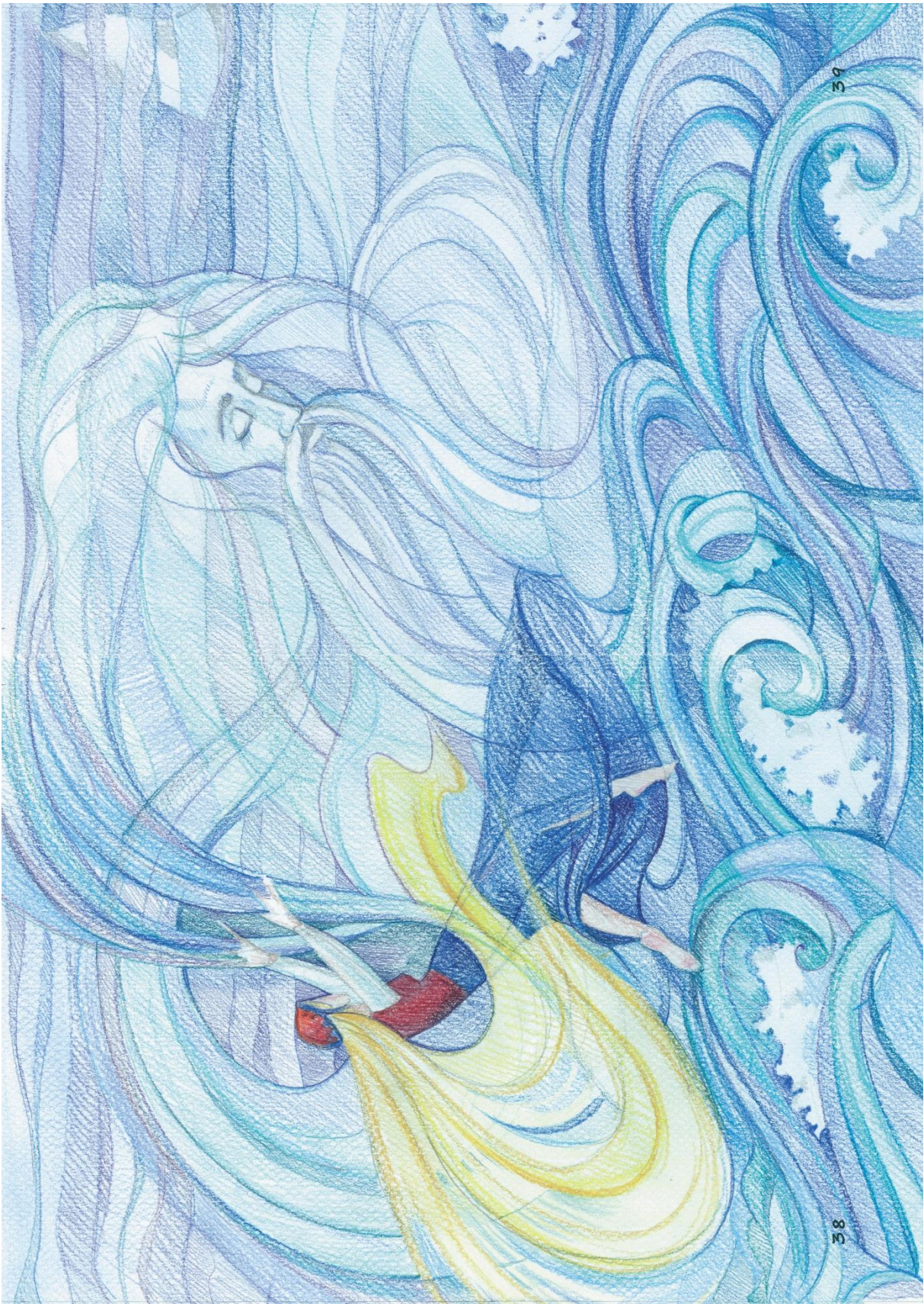


Fig. 126. The double page 38-39.

It is a part of the printing process when a designer has got the possibility to see the book in one piece for corrections or changes. There are some pictures of the printed book in the soft cover (see fig.127-131).



Fig. 127-128. The photos of the first copy of the book after being printed.

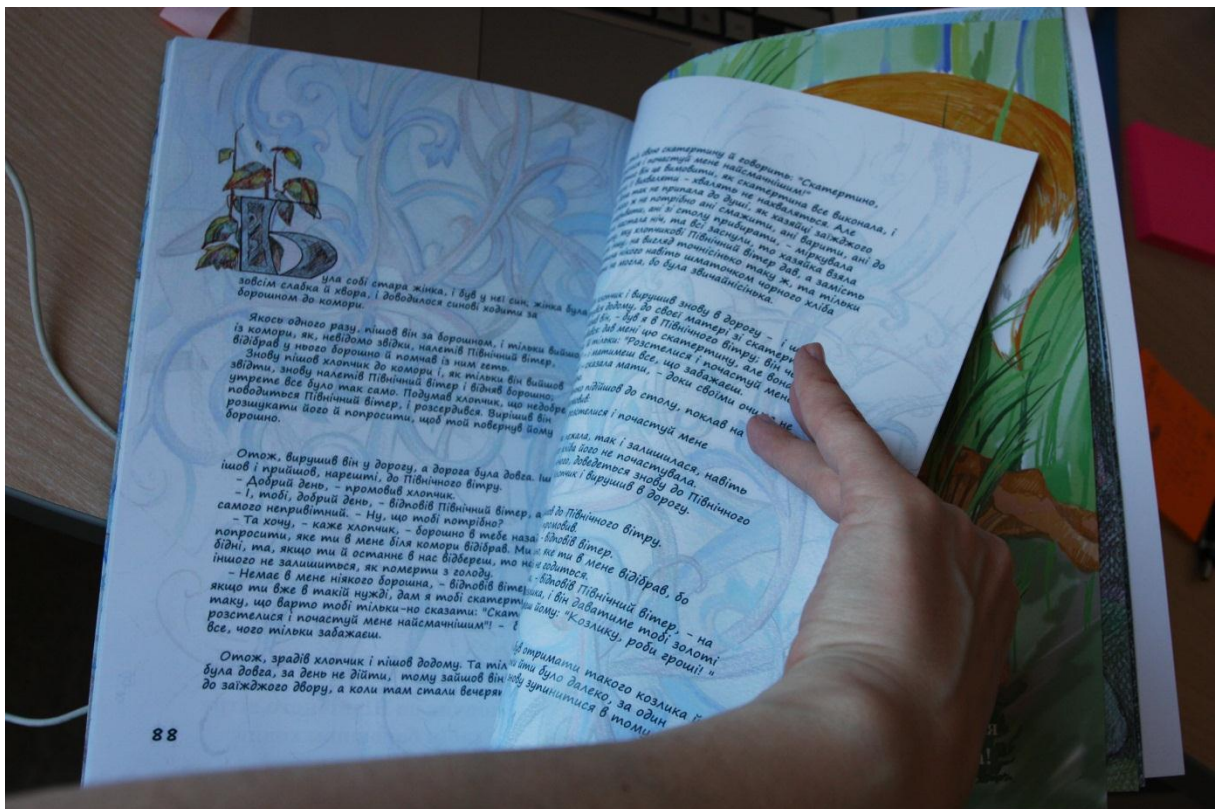
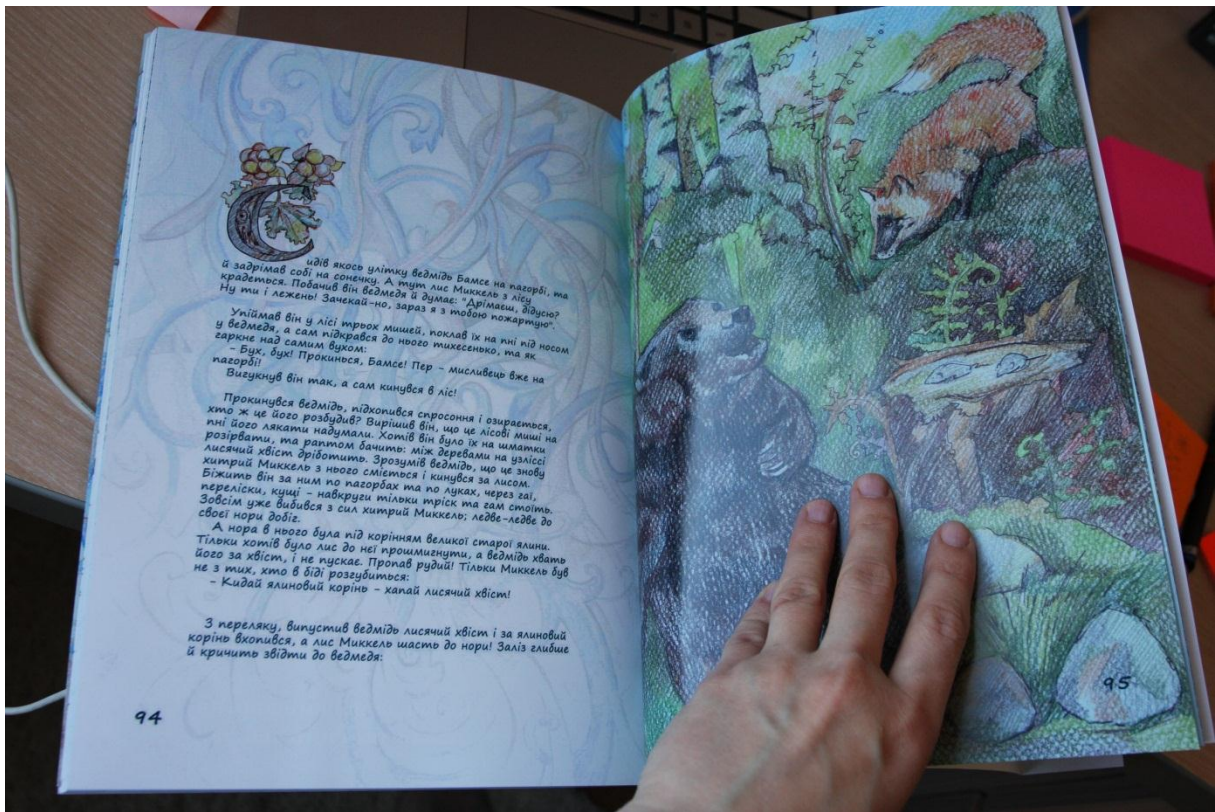


Fig. 131-132. The photos of the first copy of the book after being printed.

Final thoughts

Creating a book was a big challenge. Creating a book with a mission to show a different culture, and with an aim to make the readers interested in learning more about Norwegian traditions, made my work even more serious and complicated. As a person with my own artistic view on style and book design, I was trying to follow my feelings and understandings of how I could represent Norway in my book. I used my personal ideas and concept, so the result you see is my own work. In my book I did not want to impose on a readers mind and confuse their attention by messing with details and decorative elements just because it was done by many artists who created illustrations for folktales before me. I wanted my work be “readable” and easy to follow.

As I said I tried to make a unique and whole artistic object with its own character and style. As any artist who is creating artistic work I wanted it to be recognizable and connected to me. As a person who has been taught in Ukraine and has grown up in a reading family, having known the famous illustrators of my country, I wanted to show in my project the continuation of traditions in illustrations of folktales that have been formed in Ukraine for many generations. By chance I had an opportunity to enrich this tradition by the knowledge I received while studying in Norway. In saying this I mean that I studied illustrations of different artists from different countries, who have been working in illustrating and designing Norwegian folktales. I also studied work of Russian and Ukrainian artists who have been illustrating folktales from other countries with the purpose of showing tendencies in illustrating in my country nowadays. It gave me an opportunity to understand another way to create a book that will be distinguished between others. In my understanding the created book is a completed artistic object with a few essential conditions. It should:

- Touch a reader emotionally by pictured stories;
- Show the personality of the artist who created the illustrations;
- The book design is a part of a general idea, and it should also be made in the concept of the book;
- Show a part of the culture of a nation but without overdoing it with decorative elements. Boundless usage of decoration can take the attention of the readers from the pictured and literary part of a book;

I hope the intersection of differences and similarities between Ukrainian and Scandinavian illustration of folktales, analyzed in the theoretical part of this project, has impacted upon and

influenced the result of my practical project and helped, after all, to create a book which will live long.

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