

O. S. Kutsevskaja, SE “Luhansk Taras Shevchenko National University”

**PREPARATION OF FUTURE PUBLISHING PROFESSIONALS
FOR WORK ON ARCHITECTONIC
AND DIRECTING OF CHILDREN PUBLICATIONS**

O. S. Kutsevskaja

Preparation of Future Publishing Professionals for Work on Architectonic and Directing of Children Publications

The article analyzes the range of issues relating to pedagogy and publishing, which is closely related to the development of children's personality. In particular, analyzes, perception of the impact of decoration publications on child development; worked editorial features create books for children; developed their own criteria for creating books for children.

During the process of children edition conception origin and during reproduction of book idea publisher face many problems: which theme to choose, on which age group to focus on, which illustration and text content to choose. But sometimes neither editor nor publishing house worries about these questions creating their products. In such case low-grade goods appeared at the market that not only spoils image of manufacturer but also distorts fantasy of young reader who consume this intellectual product.

Relying on children psychology and the main basis of children book editing let us single out fundamental moments that should be taken into account during creation of edition: 1) age group; 2) text message; 3) illustrative fulfilment; 4) type features of edition; 5) book form and particularities of printing implementation.

So, outer design is an important aspect of children edition creating. One of the factors is that such book is rich in illustration. Working out edition concept and defining its age group editor must check that illustration number was corresponding to declared age; he also must take care of picture or drawing quality which must be clear and should graphically reflect text part of a page. In addition, one of the most important moments is truthfulness of drawing which a child considers as the main source of book understanding.

Keywords: child, publishing, book, typeface, size.

A person starts to form world view and own world perception in his or her childhood. The most influence a person gets during the times of pre-school education, when a child usually gets the simplest knowledge about environment, and during

younger school years, when the basis of knowledge from all spheres is built and child's clear conception, that he or she is a part of society, its important element which forms society itself, is being formed directly.

Culture of a book forms general book culture of youngsters, their attitude towards reading, and their skills to use fully received knowledge. In times of childhood book gives main background knowledge which later will grow to more concrete and detailed ones. If a child only uses books with high edition culture he will grow up not only as an exigent reader but also as a developed personality which needs further development through the books.

A child at the age of 6 – 8 years can't pattern his choice of literature for reading. He must get some help from parents, teachers and also from publishers who form general printing production for the whole populace. Without understanding the psychology of this age group, its internal and external differences from adult recipients it's possible to create wrong conception and then to publish imperfect edition. This can cause negative consequences which will influence the next development of personality and society in general. That is why many parents and people at first try to understand a child and his needs and only after that to educate and teach a kid. The editor specializing in edition of children literature does not have the possibility to communicate with prospective reader and to understand his psychology. This is a problem because without knowing of prospective recipient it's almost impossible to reproduce such material that will be suitable for reader's needs. Everything said above discloses the topicality of our theme.

In this research we decided to study psychological and illustrative aspects of children editions creation and on the basis of these aspects to work out own criteria of the most widespread mistakes made by publishers of such literature.

The aim of the article is to analyze the influence of edition architectonics and direction on the socialization of younger children. The stated aim is realized in such tasks as: to study perception of edition artistic design influence on child development; to find out editor particularities of children book creation; to work out own criteria for children book creation.

Books for this age group are intended for pupils of 1 – 4 grades. But among these children we should separate out two subgroups: schoolchildren of 1 – 2 grades, which only master unassisted reading, and schoolchildren of 3 – 4 grades, which read somewhat faster.

Major part of requirements, stated earlier and characterizing pre-school book, is also valid for younger schoolchildren books. Moments of game in psychology of a child remain very important; they do not influence actively book construction but are meaningful for structure of illustration. Such qualities of children psychic setup as anthropomorphism and animism, unity of fairy-tale and real world reception, concrete perception do not show up so vividly but they also remain important and influence artist's creative attitude, especially during his work with books for younger schoolchildren of the first subgroup.

“Children of pre-school and younger school age can be characterized by «role» attitude to reality, particularly to a book. They fully turn into book heroes, giving themselves up to what they perceive, worrying about characters like about themselves. That is why a child is interested in seeing in illustrations children of his own age” [7].

The particularity of children mental development in this age consist in practical active character of attitude to reality, they brightly empathize with events, and react actively to what is going on. That is why emotional basis must be present in illustrations, in book design, but it is necessary to remark that this quality of illustration is important to readers of different age groups.

Emotional attitude to represented events provides also a wish to express special and unexpected qualities of depicted facts in illustration; this makes illustration to be vivid, active, amazing for reader-spectator. Picture “uncommonness” is linked not so much to singularity as to deviation from “banal” norm formed in reader's mind.

“Literature text in books for younger schoolchildren starts to play nearly the most important role. In these books type size decreases slightly (12 – 10 points), but it is still in limits of the highest level of reading easiness for children. Line becomes

shorter. Book format can vary from table one to portable one ($60 \times 90/16$, $70 \times 90/16$, $60 \times 84/16$, $84 \times 108/32$ etc.)” [9].

The factor of book size limiting because of child reading difficulties in this age loses its meaning. Now vice versa schoolchildren like “thick” books which promise long-term multidimensional story unfolding.

In the conditions of text specific weight growth in books for younger schoolchildren illustration does not lose its leading position. On the contrary, increase of book content complexity forces an artist to disclose all the diversity of interconnections of picture and text both in disclosure of book meaning structure and in transmission of emotional states. All these factors cause more complicated solution of graphic material.

Younger schoolchildren already have some notion of plain life phenomena and simple things that is why pictures in such books are also simple, they have educational meaning and go little by little to more complicated content; meaning interpretation in such books can have partly metaphorical, partly symbolical character. “In this age story plays an important role both in illustrations and in text. On the one hand, illustrations do not have to disclose book content word for word but, on the other, they have to amplify a story with details which are not present in text” [8].

“Role” attitude of a child to reality makes artist to look for such model in which book heroes can be close to readers in age, in their goals etc. As a bright example of such work we can name the creative works of an artist O. Pakhomov. Heroes of his illustrations are always children; he created and developed a new type of illustrated edition for children – a book about children for small children.

Curiosity as a necessary condition of increase of child's interest to a book can be reached by different means of design and illustrating. “For example, “the beginning” of a book is very important – its cover, title, first pages, how they bring into a book theme, into its emotional mood. During book constructing an artist needs to build expressively outer design, content of a book, its summary, all those elements which unclosing content can awake readers' interest” [6, p. 71].

It is possible to familiarize a child, to awake his interest with the help of illustration construction, the one which sets the problem and proposes the ways of its salvation. This can be bringing into design, into illustrations of some "unexplained" moments intriguing a reader, usage of mysterious drawings, photos etc.

Many books are built as riddles using different "guessing games". In a riddle the world opens unexpectedly and in different ways – sometimes like a joke, sometimes elevated. Upon a closer view in "mysterious" pictures the answers can be found.

Books-riddles can be built on the basis of photos. Such editions propose a child different kinds of tasks: e. g. to identify what is depicted (subjects can be represented in the most unexpected angles); to guess why something is going on (a child can get the answer comparing some photos) etc. Text and signatures under illustrations in books-riddles should be put in such form that in a question itself a part of an answer can be found, or actually "mysteriousness" of illustrations is defined by text.

The role of colour in design and illustrating of books for younger pupils is changing a little bit. "Becoming adult children less and less value bright open colours which "adorn" reality. Realism of image is becoming more important for young readers. The same can be said about form of depicted subjects" [4, p. 320].

With that, literalism of depicted subjects and phenomena must unite with artist's creative attitude to book illustrations which develop child's fantasy, creative initiative, force him to join actively to work with book. Exactly this approach was typical for the best soviet artists who worked with books for younger schoolchildren (S. Alimov, H. Makaveyeva, H. Nikol's'ky, M. Ustinov, M. Charushin etc.).

Stated above requirements of design and illustrating of books for pre-school children and younger pupils serve as objective preconditions which define specificity of artist's work with book, and they are the basis of methodology of book projecting for this age group. "Texts in children books are usually printed with type of big sizes – 16, 14, 12, which demand long line that is not very comfortable for slow child's reading at initial stage of reading process. Page of typesetting, "overloaded" with letters of small size, is inadmissible in children book – it is hard to read, volume of

text at once scares psychologically a recipient away from reading. Complexity of child's text material mastering, on the one hand, causes the necessity of decrease of book text volume, on the other hand, this causes plentiful illustrating of edition. Child's attention must be attracted to every step of a story. Illustrations usually closely go after text block and inseparably link with it" [3, p. 48].

During projecting of children edition well considered choice of such parameters as type size, type family, weight of type, shape, line spacing are extremely important both from functional and aesthetical side. A child, which only starts to master reading, which reads slowly and irresolutely, should not have difficulties with recognition of separate type signs. That is why in edition for beginner readers it is reasonable to use such type families which due to their graphical features (style, rhythm, proportions) would make a text the most readable. A youngster should not face difficulties in recognition of letter or their arrangement.

"One of the important moments in type family choice is a kind of letter shape. It is not always justified to use in the main text of edition for children upper-case or small capital letters. It is also improper to neglect weight of type because excessive usage of bold or semi-bold graphic design will make reading more complicated. In children editions all settings off are regulated by the standard. So in editions for children under 10 years old some part of text can be separated by type of different typeface, by art type, by paint of different colours. As often as not this is semi-bold type face of the main type, or italic type face of the main type with increase of type size in 2 points. Height of art letter in children editions for kids under 5 years old cannot be less than 20 points with increase of line spacing by 6 points" [5, p. 81].

Decorative, graphical and art type families in editions for children under 5 years old must be of big size – not less than 16 points, for children under 10 years old they must be not less than 14 points, and for improvement of comprehension it is advisable to increase line spacing at least by 6 points. The main text above colour background or above colour illustrations in editions for children under 5 years old must be represented by san-serif type of light wide straight type face with size not less than 20 points and type capacity not more than 5 signs with increase of line

spacing not less than by 4 points; for children from 6 to 10 years old – with size not less than 16 points and type capacity not more than 6,4 signs with increase of line spacing not less than by 4 points; for children from 11 to 14 years old – with size not less than 12 points.

Design aesthetic in children books must not be too aggressive, at the same time representatives of older generation express some kind of conservatism in their tastes that also designer should take into account.

So choosing a type for future children edition editor with the help of author and art director must choose the most suitable type family.

Youth period is very complicated psychologically, for a teenager phenomena and events start to lose their unambiguousness, feeling of own full inseparability with world is also disappearing, necessity to accommodate himself to this like new reality come into existence.

“The principal activity of mental development is «activity of communication». It consists of relationship building with children of the same age on the basis of concrete moral and ethic norms which define teenager's deeds. The sphere of common life with friends takes particular place in teenager period. That is why an artist as well as an author of a book must touch moral and psychological problems. Teenager's aspiration for finding answers for topical in this age personal problems demands meaningfulness both on text content and on illustrations, which are able to do this in some way” [1].

Book themes stay various, adventures, journeys, nowadays events awake particular interest. Book success among children according to estimation of children themselves increases depending of the main problem complexity. A teenager like movement, he likes events, that is why his demand on plot complexity is very persistent.

Children in this age are inclined to abstract thinking which was not observed in younger age. Thinking becomes more logical, kids are able to analyze and to apprehend abstract problems by themselves. They have more evidentiary requirements, demands on validity of what is being talked about and what is

described in a book, as well as a wish to find concretization, and direct perception of what is being talked about.

The role of subject informative illustrations in books for younger and secondary school age is decreasing noticeably; and illustrations according to their image scheme are getting closer to those which are addressed to an adult. Number of illustrations is decreasing and text itself takes the main place.

Type is chosen as an easy for reading, it can be both simple and complicated in its shape, size is middle (from 12 to 8 points), and line is given in normative sizes. Book format varies from table one to pocket one.

“Specificity of description method in illustration of books for teenagers, a problem of choice and selection of artistic modes are decreasing when a child grow up. An artist can use almost everything from palette of artistic and technical means which are given by modern printing industry and art in general” [2, p. 125].

In general the book projecting requirements for teenager editions are not as specific as those for books meant for the smallest readers. Therefore the principles of artist's work with teenager literature are based on general particularities of children psychic setup they gain general methodological character more and more.

During the process of children edition conception origin and during reproduction of book idea publisher face many problems: which theme to choose, on which age group to focus on, which illustration and text content to choose. But sometimes neither editor nor publishing house worries about these questions creating their products. In such case low-grade goods appeared at the market that not only spoils image of manufacturer but also distorts fantasy of young reader who consume this intellectual product.

So far as segment of children literature at book market of Ukraine takes honourable place we decided to create own criteria of children book rating from buyer's the point of view and to analyze editions whether they correspond to these criteria.

Relying on children psychology and the main basis of children book editing let us single out fundamental moments that should be taken into account during creation of edition:

1. *Age group.* Before starting the work with edition it is necessary to identify whom a book will address to. Usually many publishing houses try to make a book as much universal for children as possible (e. g. they can mark that a book is trade book meant for wide audience). But we think this is inadmissible mistake. Taking into account children psychology it is possible to identify different periods of person's development; each of these periods needs its own literature.

2. *Text message.* Author, proposing to print his literature work, often does not ask himself a question whom this work will address to. As a rule, editor-in-chief must foresee this moment and identify on his own potential recipient of proposed book. But this moment usually is taken in consideration only in the process of imprint reading so the attention to this question is not increasing. But choosing a book to their kid parents often check cover back to find out if this book is going to be interesting. Sometimes editor gives rather broadened summary where he tries to take into account and describe all the possible edition particularities; but sometimes summary is extremely short and given information is compressed up to name and some sentences about book content.

3. *Illustrative fulfilment.* When we talk directly about a book for younger schoolchildren it is necessary to remember that this book is usually full of pictures. In this aspect every kind of edition has its own particularities and this kind should be checked thoroughly and in case of need must be perfected. When it is spoken about books for younger schoolchildren it is necessary to pay attention to the particularities of picture usage, their direct meaning for the edition and their number depending on their kind, type, and edition purpose. In this block it is also necessary to analyze colour scheme of edition and pictures.

4. *Type features of edition.* Type for children of mentioned age groups plays an important role. Its size, type family, weight of type, letter etc. influence directly how a child memorizes letters, words, word combinations, sentences. So type direction of

edition is a factor of reading start of a kid, his book culture, and his spiritual enrichment.

5. *Book form and particularities of printing implementation.* Children are the most exigent readers. They strive not only for books with interesting content but also for publishing masterpiece. Kid's sight activity is directed to reception of as much visual information from outdoor environment (in our case such outdoor environment is a book) as possible, that is why, as a rule, he chooses production according to the principle: "Nice cover! Let's buy!". This request causes a very complicated task for publisher – he must invent such interesting design which his potential customer will like.

So, outer design is an important aspect of children edition creating. One of the factors is that such book is rich in illustration. Working out edition concept and defining its age group editor must check that illustration number was corresponding to declared age; he also must take care of picture or drawing quality which must be clear and should graphically reflect text part of a page. In addition, one of the most important moments is truthfulness of drawing which a child considers as the main source of book understanding. Colour misrepresentation, form inaccuracy, loss of image will cause not only book incomprehension but also misrepresentation of external world notion in mind of small recipient. Besides illustrations, type is also an important parameter of outward design. As a rule, in pre-school age it serves like an illustration for a child. But in future type face, size, slope of lettering and other characteristics will help a child to study the alphabet quicker, and later to master reading. In this work we share all the moments which editor must take into account choosing a type.

Working out our own criteria of mistakes which can crop up during editing of children book we defined the following factors which must be taken into consideration: age group, text message, illustrative fulfilment, type features, book form and particularities of printing implementation.

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Куцевська О. С.

Підготовка майбутніх фахівців видавничої справи до роботи над архітектонікою та режисурою дитячих видань

Стаття присвячена аналізу кола проблем, що стосуються педагогіки та видавничої справи, що нерозривно пов'язані з розвитком дитячої особистості. Зокрема, проаналізовано: перцепцію впливу художнього оформлення видання на розвиток дитини; опрацьовано редакторські особливості створення книжок для дітей; розроблено власні критерії створення книжок для дітей.

Спираючись на психологію дитини та основи редагування дитячих книжок, автором виокремлено основні моменти, на які варто звертати увагу під час створення видання: по-перше, це зовнішнє оформлення. Спаплювання кольорів, недосконалість форм, втрата образу призведе не лише до незрозуміння книжки, але й спотворення в уяві маленького реципієнта понять про оточуюче середовище. По-друге, важливим параметром зовнішнього оформлення є шрифт. У дошкільному віці, як правило, він також слугує ілюстрацією для дитини. Проте, особливості його накреслення, кегля, нахилу та інших параметрів у подальшому допоможуть дитині швидше вивчити алфавіт, а згодом опанувати читання. По-третє, майбутнім спеціалістам з видавничої справи необхідно звернути увагу на форму книги та особливості її поліграфічного виконання.

Ключові слова: архітектоніка, режисура, видавництво, поліграфічне виконання, шрифт, редактор.

Куцевская О. С.

Подготовка будущих специалистов издательского дела к работе над архитектурой и режиссурой детских изданий

Статья посвящена анализу круга проблем, которые относятся к педагогике и издательскому делу, которые неразрывно связаны с развитием детской личности. В статье проанализированы: перцепция влияния художественного оформления издания на развитие ребенка; обработаны редакторские особенности создания книжек для детей; разработаны собственные критерии книжек для детей.

Опираясь на психологию ребенка и основы редактирования детских книг, автором выделены основные моменты, на которые стоит обращать внимание при создании издания: во-первых, это внешнее оформление. Осквернение цветов, несовершенство форм, потеря образа приведет не только к непониманию книги, но и искажения в воображении маленького реципиента понятий об окружающем мире. Во-вторых, важным параметром внешнего оформления является шрифт. В дошкольном возрасте, как правило, он также служит иллюстрацией для ребенка. Однако, особенности его положения, кегля, наклона и других параметров в дальнейшем помогут ребенку быстрее выучить алфавит, а затем овладеть чтением. В-третьих, будущим специалистам по издательскому делу необходимо обратить внимание на форму книги и особенности ее полиграфического исполнения.

Ключевые слова: архитектоника, режиссура, издательство, полиграфическое исполнение, шрифт, редактор.

Information about the author

Olha Stanislavivna Kutsevskya – Candidate of Sciences in Social Communication, Associate Professor at the Department of Publishing Business, Advertising and Public Relations of SE “Luhansk Taras Shevchenko National University”. The main scientific interests are focused on researching aspects of editing and publishing business.

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