

SOME ISSUES OF THE ART OF BOOK GRAPHICS

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Abstract: In this article, the author seeks, based on his life experience, to express his opinion on some problems in the art of book graphics and the processes occurring in this area. Some historical and modern trends in book art are examined, as well as problems relevant to this area.

Key words: book, artist, graphics, art, illustration, color, composition, image, painting, artistic, image, cover, idea, feeling.

"The book is a spiritual testament passed from generation to generation. . . The whole life of humanity is preserved consistently in the book: tribes, peoples, states may disappear, but the book remains. It grows together with humanity. . . he notes the great recognition of the turbulent life of humanity, which is called world history. . . Therefore, let's respect the book! "

A. Gertsen

DOES THE BOOK NEED ILLUSTRATIONS OR NOT?

"Should I draw a picture, that is, an illustration, for the book or not?" the dispute is something that has been going on since history, and of course there are serious reasons behind it. If we take the view that a picture is not necessary. In fact, an inappropriate, incorrect, tasteless and incompetent illustration for a book prevents the reader from accepting the book, it creates a wrong impression in the eyes of the author. It is better to give up such a picture or decoration.

In Flaubert's letters we find the following lines: "I hate pictures (illustration), especially when it comes to my works, and they will not exist as long as I live."¹

Now there is a point of view to the contrary, which also has very serious evidence. A clear example of this is what the famous French writer Romain Rolland said in this regard. At first, he was against painting his works like Flaubert and Gogol (because he was not satisfied with the paintings of his compatriots and contemporary artists), but he changed his mind after seeing Kibrick's illustrations of Kola Brunon. So, the artist was able to understand the experiences and ideas of the writer's mind and create an alternative pictorial series to the text.

Roman Rolland wrote about E. Kibrick's drawings for Cola Brunon: "I salute Kibrick, the master of beauty, life and humor. I thank him from the bottom of my Burgundy"². Romen Rollan. 1936 years.

¹ Н. Кузьмин. Художник и книга. Москва, Детская литература, 1985 , 23 бет

² А. Гончаров. Художник и книга, Москва, издательство «ЗНАНИЕ», 1964 , 29-бет

Romain Rolland, the author of the book, said to the artist: "Thanks to you, I saw my book in a new interpretation."³



So, if we draw a conclusion from this, an illustration with its own individuality, but also in harmony with the words of the author, is always well received.

CONCEPTS OF LEFT AND RIGHT IN THE BOOK

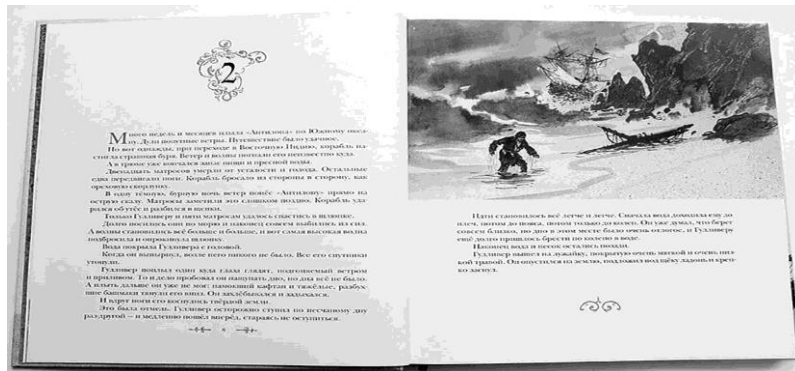


Figure 1. Decorations painted by E. Kibrik for Romain Rolland's "Cola Brunon".

Figure 2. Illustrated companion

In book art, like easel artwork, the concept of composition is left, right, top and bottom, and it is distinguished by its small uniqueness.

Let's summarize this feature. Since the book consists of selected parts, i.e. pages, the reader opens it one by one, flips through it, and enters it. As if entering the rooms in the building. We usually open the book cover to the left and take a step "inside".

³ Е.Кибрик. Работа и мысли художника, Москва, «Искусство», 1984, 5-бет

So, on the left side is the back cover, i.e. the back. We look at the left, the back page, because it is the "going page", and we stop and pay attention to the right, because this page is like "waiting" for us. seems to be getting it. Due to this characteristic of the eye, we place the important, emphasizing and dividing pages of the book on the right. Examples of these are the introduction, title, title page, introduction page, one-page or printed surface illustrations.

Thus, the right pages contribute more to our penetration into the book. Naturally, therefore, the design elements that represent the introduction and beginning of the book are always placed on the right side.⁴

The following can be said about the issue of top and bottom. If more margin is left at the bottom than at the top, the double page and its elements create the impression that they are stable and stable. It is more correct if there is a title, the beginning of the text, an image plate (inset), initials, footer, and a lighter illustration at the top. Because a person naturally and associatively perceives the top - "heaven" as "light" and the bottom as "earth" - therefore "should be heavy, stable and strong".

USE OF PHOTOGRAPHY AND PHOTOCOLLAGES ON ARTWORK COVERS

Currently, there is a tendency to use photos and photo collages on the covers of artistic works. This also raises certain concerns. Because it is not correct to describe a work of art with a photo. This is something alien to his nature. In other literature, a photo may be very appropriate.

In modern times, the direct use of photography has become popular not only in poster art (where it is appropriate), but also in easel art, where it is not only inappropriate, but also a real number. It is a parody of a horse, a fake of it.⁵

But a work of art is a work of art in its own right. That is, here there are specific elements of figurative meaning, exaggeration, symbolism, typification.

However, some publishing houses, based on the level of artistic quality or financial savings (the issue of royalties), have been allowing covers and illustrations that do not reveal the meaning of the work and are created below the photo. "Artists" who have the same level of artistic knowledge, but know how to work with a computer, take photos from the Internet that "fit" this work, especially if a movie is made based on this book, the job is even easier, that is, they take a frame from this movie. Yadi, you see, the cover is ready. They didn't even read the work superficially.

⁴ А. Д. Гончаров. Художник и книга, Москва, издательство «ЗНАНИЕ», 1964 , 11-бет

⁵ Е. А. Кибрик. Работа и мысли художника, Москва, «Искусство», 1984, 49-бет





Figure 3. Photo used covers

It is a pity that the comprehensive artistic development of the book, that is, from beginning to end, is being lost. Due to financial savings, book decoration in adult fiction is often limited to the cover and title. Among the many interesting works that can be illustrated, there is not a single interior illustration. The question arises whether there are no good graphic artists. There are, of course, but most "mature" publishers have already stopped calling them. With this departure, concerns about whether book graphics will grow and whether professional artists will remain.

There are also very good, tastefully done book decorations, of course.

This is a gratifying point, but the lack of imagery, stylization, typification, symbolism, and the increase in logically shallow covers and illustrations show that there are still tasks to be done in the art of book graphics in our republic, and it is time for updates.



Figure 4. D. Bisty. Woodcut of Homer's Iliad

When we look at most of the works of art, we enjoy seeing very light execution, great mastery, high skill and involuntarily acknowledge the creator. But we often cannot even imagine the hard work and long training that brought him to this level. Otherwise, we get angry, our nerves are tense, and we regret our lack of skills.

Michelangelo wrote to Francesco Hollande: "My dear Francesco, I want to tell you the greatest secret of our skill: in painting, despite all the hard work and exercise, the sweat poured out, (the created work) is just as hastily, effortlessly, easily it should feel like it was created.⁶

STANDARDS OF ART DECORATION

You can find out whether the book is well decorated or not by comparing it to the following standards.

Integrity. All parts and elements of the book appear as a whole.

Some similar elements and colors, a single style, composition unite them. There are no random, extraneous things.

Simplicity. Text, decoration and image are simple, concise, free of unnecessary silences. There is a difference between an extravagant decoration and a tasteful decoration.

Accuracy. The text is read smoothly, the contrast between the background and the text is sharp enough. The desired object is of sufficient size.

Color. The combination of colors reflected the inner meaning of the work. Colors can be bright or muted, playful or serious, light or dark, warm or cold, warm or neutral.

Compatibility. Images, texts, decorative elements correspond to the spirit of this book, appearance and psychology of the characters, the period, atmosphere and logic of the story.

ILLUSTRATION AND COVER

The cover and illustrations of the book should be in the same spirit and style. But this does not mean that they should be exactly the same. Illustrations depict a certain episode of the work, come in connection with the text. And the cover is the general symbol of the whole book.

The image on the cover can be illustrative, symbolic or metaphorical. But the more it has a composite image, the more meaningful and impressive it is.⁷

⁶ Н. Кузмин, Художник и книга. Москва, Детская литература, 1985, 172-бет

⁷ А. Д. Гончаров. Художник и книга, Москва, издательство «ЗНАНИЕ», 1964 , 10-бет





Figure 5. D. Bisty's Akutagawa Ryunosken's Decorations for the book "In the Land of Water Creatures".

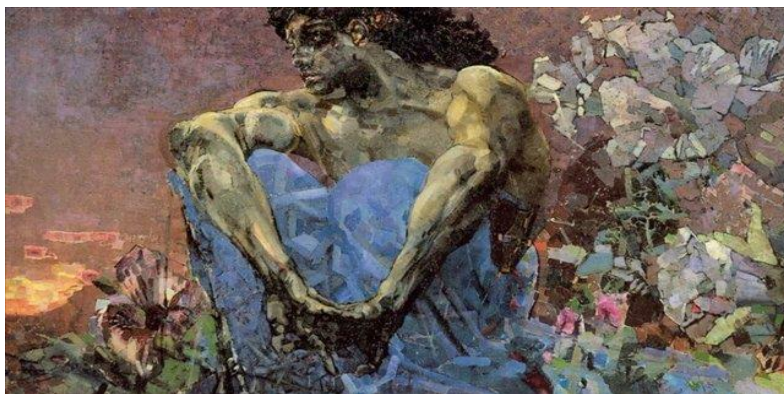
The book also attracts attention with the "attractor's name" and the author's name. If the author is famous, the accent can be given to the author. The cover also serves as an advertisement and a means of recognition among other books. That is, the signs of design come to the fore.

ILLUSTRATION

In the general sense, illustration can be defined as any work of visual art created under the influence of a literary work. An illustration in the literal sense means an illustration made directly to a book.

Illustration in the broadest sense exists outside the book: the history of visual arts can give us examples of many works created on literary, mythological themes.

But when artists turned to literary works and took subjects for their paintings or sculptures, they did not aim for literal illustration. And the pictures in the book are always



6-Rasm. M.Vrubelning «O'tirgan Demon» rangtasvir asari va
«Demon va Tamara» illyustratsiya asari

remains an illustration, that is, primarily images that reveal and explain the text.⁸

We conditionally divide the illustrations into two.

The first illustrations are used to give an emotional spirit to the work of art, to express the image and emotion of the characters, while the second illustrations are used to show what is stated in scientific and textbooks, and to explain things or actions step by step in technical instructions.

We can say that the pictures in the first group are artistic illustrations, and the pictures in the second group are scientific or informative illustrations.⁹

An adult book page blends in better with black typed text because it resembles a two-dimensional, frontal image. Deep works with a spatial and scale perspective are suitable for more elaborate, stand-alone works. In general, the surface solution (ploskosnoy) is more suitable for the book.

The black-and-white image in the book makes the text stand out in black-and-white colors, creates an artistic unity, and connects the picture with this color.¹⁰

⁸ А. Д. Гончаров. Художник и книга, Москва, издательство «ЗНАНИЕ», 1964 , 17-бет

⁹ А. Д. Гончаров. Художник и книга, Москва, издательство «ЗНАНИЕ», 1964 , 17-бет

¹⁰ А.Гончаров Художник и книга, Москва, издательство «ЗНАНИЕ», 1964 , 31-бет



Figure 7. D. Bistining
Woodcut for the book "Court
of Memory" by E.

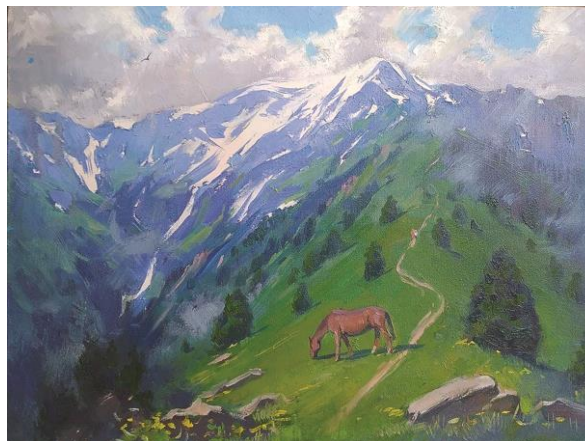


Figure 8. I. Bahromov. "Mountain landscape",
fabric, watercolor

A children's book is made on a different principle. Its purpose is also different. The image takes precedence over the text. That is, it should attract children with its bright colors, pleasant shapes and stylization.

BOOK ARTIST

The book schedule should be universal, because it can often be ordered for different editions. However, an artist may have a preference for a certain direction, genre, style, and may have favorite literature or authors. Then, if a desire meets a situation, a dream meets an opportunity, wonderful works can be created.

It would be ideal if artists only illustrated the works of their favorite authors. Unfortunately, such good situations do not always happen.¹¹

The artist is both a director and an actor in his book. Organizing the elements of the book into a single composition, revealing the author's idea is characteristic of directing, and reviving the feelings, experiences, and character of the heroes of the work is characteristic of acting. The most important thing is that he should love his profession and faithfully strive to portray it truthfully.

After receiving the order, the artist is required to collect as much material as possible, research the period, study architecture and scenery, costumes and equipment, individual and typical types. That is, an attempt is made to "enter" this work. Creative fantasy, imagination only helps with these things. Personal life experience is also very important.

The development of humanity is moving forward, blind things are changing, being updated, but the concepts of love, affection, beauty, motherhood and childhood, and the opposite of these, human emotions are eternal concepts. has always been a subject of art. To distinguish a good work of art from a low-quality "art-like thing" requires the viewer to have at least a modicum of artistic knowledge and taste. Of course, not everyone is lucky. The bottom line is that not everyone understands true art. In addition, the audience must have seen many works. Then he will be able to compare.

¹¹ Н.Кузьмин. Художник и книга. Москва, Детская литература, 1985, 55-бет

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