

Shorthand Philosophy in Children's Book Illustrations

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Abstract: The Reduction a form of artistic abstraction by expressing something in symbols that imply the content of the idea or reducing the essence with simplifying and shortening the details, This is done by reducing the content of visual and expressive information, as reductionist thought has the ability to flexibility, develop and grow in the plastic arts across ancient human civilizations and in modern and contemporary ages, with the ability of reductionism to facilitate the delivery of information and ideas. reduction in children's book illustrations is a method in which more than one formal formula for the elements is extracted to facilitate the child's assimilation to receive them, and there are proportions and levels of shorthand in the illustrations for children's books.

Keywords: (Reduction - Illustrations for children's books - Reduction levels).

1. INTRODUCTION

Reduction is a method used in the completion of artistic creations, and it is one of the ancient design techniques where shorthand was used in drawing since primitive times, and it clearly expressed the beginnings of the initial formal shorthand, until the rapid development occurred in modern times and was a catalyst for creativity and the creation of many solutions that facilitate And the development of the way of thinking and the speed of understanding and brevity, and with the emergence of modern schools and artistic trends that have a great impact on the history of art, and the currents have emerged clearly and with great diversity in the twentieth and twenty-first centuries.

The thought of the reductionist doctrine resulted in the fulfillment of the needs of the essential functions and needs while avoiding exaggeration, and there is no doubt that the reductionist thought is one of the most important aesthetic features in plastic art in general and in the illustrations for children's books in particular, as the illustrations are an element of the production The book is a living material that has aesthetic and cultural value, and carries connotations, contents and deep references to meaning, which requires the designer or painter to create a visual text that is no less important and its artistic and expressive values than the written text. In the early stages of a child's development - books may consist of only illustrations, but as children get older and more adept at reading - they switch to books that contain more text - and fewer pictures. In the following, the researcher will introduce the philosophy of stenography in the illustrations of a child's book, its relationship to the literary text in the book, and shed light on the importance of illustrations in children's literature and their historical development.

Research problem:

- Trying to identify reductionist thought because it has the ability to develop as an essential feature in the plastic arts.
- Trying to use reductionist thought as an artistic method for communicating ideas and achieving goals set in antiquity and comparing them with contemporary.
- Trying to achieve shorthand in illustrations for children's books and the extent of understanding of the content of the story.

Research objectives:

- Knowing the importance of shorthand in plastic art through the ages.
- To study the historical development of shorthand in the plastic arts over the ages, and to achieve flexibility and reductionism in dealing with the elements and achieving their basic goal.

Research hypotheses:

I suppose that reductionist thought is one of the flexible and advanced artistic methods that have developed and permeated the birth of humanity until now in all arts in general and in the illustrations of children's books in particular.

The importance of research: The importance of research lies in the study of:

- The importance of research lies in the flexibility of reductionist thought and its ability to survive and develop through the ages in the features and characteristics of plastic arts.
- The importance of reductionist thought also lies in its ability to facilitate the delivery of ideas and messages.

Search Limits:

Time Limits: from the beginning of the twentieth century to the present

Spatial Boundaries: in the world

2. RESEARCH METHODOLOGY

The Researcher in this Study Follows a Historical, Analytical and Descriptive Approach

Reduction: It is a method in which symbols, signs and things are reduced with the intention of simplification to save time and clarity of meaning, and shorthand is the abbreviation or summary (that is, the abbreviation of a thing that is, abbreviation of a thing into clear symbols), and it is a method that led to the focus on everything that is valuable, essential or fundamental, and the thought is distinguished. Shorthand with the characteristics of flexibility and the ability to develop, and shorthand in the art of the child is one of the most important features and characteristics of children's drawings.

Reduction in children's drawings means in the form of strong formal shorthand and color reduction, which is the abstraction of lines to the simplest, as well as colors and space, and shorthand in children's drawings is a simplified form of what he wants to express, and the reduction appears clear in deleting some details of the elements that are not important to him and his goal in drawing. Focusing on other details is of the greatest importance in the child's eyes, as the height of creativity in children's drawings is to reduce the drawings in the smallest details and clarify the idea and the content, as the reduction lies in the essence and it is one of the means of access to the idea and not in length and complexity.

Ratios, types of abbreviation, and levels of interpretation:

Reduction is the belief that human behavior can be explained by dividing it into smaller parts, and those who take the reductive stance believe that the best way to understand is to look closely at the simpler parts of our systems and use the simplest explanations to understand how they work.

Reduction is degrees of reduction. If we look at the leaf and extract its color or shape from it, the reduction is a sorting in the aspects of perception and it is thus the simplest degree of reduction. That this shape should be rectangular or square. You are not limited to that in the degree of screening or difference, but rather you have exceeded them to a higher degree than them.

And it still rises from lower reduction to higher reduction until it reaches the perception of the overall meanings and higher concepts for that - so inference by reduction is to extract the results of some accepted principles without looking at the realization of those results in nature. Without realizing them in existence, things we did not notice in our abstract reasoning.

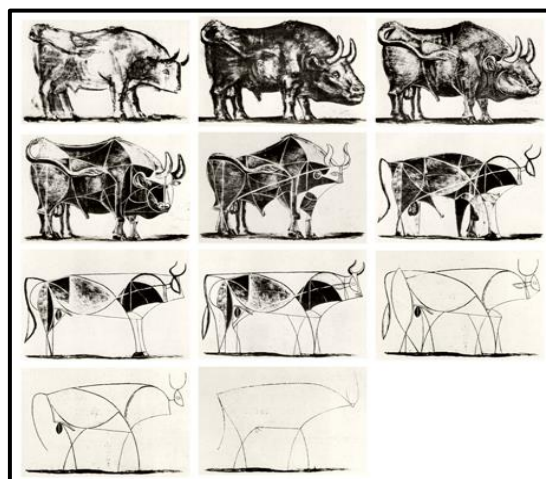
The difference between the abstract and realistic element is the separation of content from the artistic form, which can be done by many different methods, ranging in degrees from reducing, simplifying and reducing the details and elements of the visual form to completely canceling them, so that the content remains the only element in the focus of the artwork, and for this, the abbreviation is brevity. A symbol of extracting the main and central thrust and reaching the heart of the subject by preserving the essence of things and removing their external appearances. It explains the levels of reductionism

from concrete realism (physical sensory) to entering into mental realism (conceptual) and is more scrutinizing of the philosophical concepts of existence, which makes abstract plastic theses more demanding of the artist to think and contemplate, and the shorthand theories are based on deconstructing regular and symmetrical forms and dissolving the boundaries of formations. Contiguous and reconstructed with the artist's vision, and he explains the level of reduction in the works according to the level of his reduction of the elements in dimension or proximity to realism. The reductionist approach suggests that there are different levels of interpretation, including:

1-The Minimal level of Reduction: the artist worked at this stage to convey as close to realism as the subject of the artwork in order to study gravity and distribution, and we note that the subject still preserves the spatial dimensions, and with this the artist proves himself before he proves to us that he possesses the skill required to be realistic while at the same time Thought operates in a visual way in studying the topic before moving on to the second stage of its journey in shorthand.

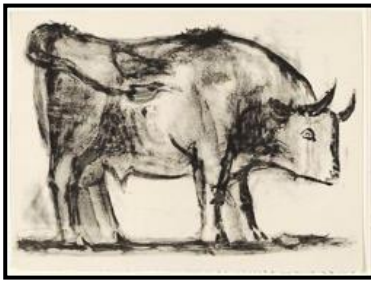
2-The Intermediate Level of Reduction: it is a stage of partial reduction of the form or of the actual color - or it is the second stage as an attempt to exit from the perceived realism by abstracting the subject and its elements from the concept of (the spatial dimension), where the artistic subject of the work has become a mere technical study of the concept of form with the quality of the positive and the negative because the concept of form It is the artist's exit to the other reality (the conceptual reality).

3-The Highest Level of Reduction: It is a level characterized by its dependence on the minimum elements of form and color, the reduction of plastic construction to horizontal and vertical interventions, and the limitation of primary colors such as red, blue and yellow in addition to white and black, and Mondrian is considered one of the most prominent representatives of this movement and the most important authors. Its philosophy, and it is considered the first stage in abstract realism (conceptual) where the artist begins to practice the process of "formal reduction" and "chromatic reduction" so to speak - meaning that he abstracts the remaining lines into the simplest form, as well as colors and space ... The high reductionism is the secret of strength And evidence of the superiority of abstract work, and this seems clear from the reduction and simplification in the painting (Bulls) by the Spanish artist Pablo Picasso, where the analytical study of the bull and the reduction of elements that do not affect the content of the work through (the development of the artwork from academic work to shorthand elements) since Picasso He realizes the balance of the shape in the bull and begins to reduce some construction lines and then preserve the basic elements and formations of the shape through outlines (Figure 1) in which the artists searched for the true idea of the bull, and he began to draw the bull from the beginning. Flesh and Bones - then slowly turning into a stylized, stylized animal, a series of 11 lithographs

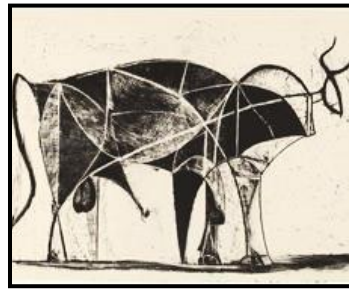


(Figure 1) (Le taureau) The Bull - (Pablo Picasso) - Series of 11 works - Lithograph - National Gallery of Art, Washington – Size work (32.4 x 44.2 cm) – 1945

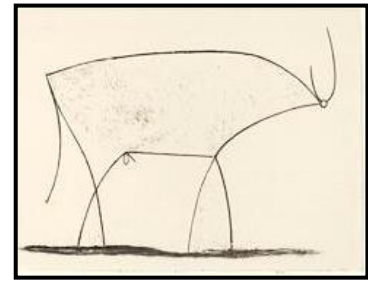
This work is an evolution from nature to radical simplification through eleven consecutive drawings of the same element and by reducing its lines, and on the final impression the bull is reduced to its basic essence, based on the drawings presented by the artist previously. The Bull The series is nothing but a concealment of the realistic shape of the bull with the use of the basic lines of the figure and (Figures 2, 3, 4) also illustrates the expression of levels of reduction in the plastic elements from the lower level of reduction in (Fig. 4) to the level The average is in (Figure 3) and the highest is in (Figure 2).



(Figure 4)



(Figure 3)



(Figure 2)

The lowest level of shorthand

During this stage, the artist worked to transfer as close to realism as possible to the subject of the artwork.

Medium level of shorthand

It is a stage of partial reduction of the real form, and it is the second stage as an attempt to get out of the perceived realism by abstaining from the elements in the concept of positive and negative.

The highest level of shorthand

It is access to the simplest lines (abstract realism "conceptual"), and in which the artist relied on the minimum drawing of the element, which was limited to the external lines only.

It also illustrates (Figure 5) the stages and ratios of reduction through the work of the American artist (Roy Lichtenstein) under the name (A Holstein cow) adapted from the aforementioned Picasso's stone series (The Bull), where he abstracted and reduced the bull element to color spaces and geometric spaces until The highest levels of formal shorthand, as the artist has reduced colors to the main shades of color (red, yellow, and blue).



(Fig. 5) Complete Set of Six Lithographs, Bull Profile Series - by American Artist (Roy Lichtenstein) - Work Size (89 x 68 cm) - Execution: Lithography, silk screen and Line Cuts, each executed in color on Argomari paper. Printed and published by Gemini Gel - in Los Angeles - in 1973

And when we look at (Fig. 6), we find the first degrees of shorthand, where the artist worked to convey the closest thing to reality through the curly and wavy black inscriptions in the first bull from ancient wooden engravings or calligraphy inscriptions. It attracts visual attention to the fact that it is (a reducing element but at a lower rate than at later levels).



(Figure 6) The Bull I - a line plate cut line - working size (89 x 68) cm - 1973 AD

And we notice in (Figure 7) an image of the bull in a shortened and simplified manner, but the artist also transferred in it the shape as close to reality as possible and studying the weight and distribution of the elements to preserve the emptiness, and by this the artist proves to himself that he possesses the required skill to be realistic while at the same time he takes the visual thought in studying The topic before moving on to the second stage of his abstraction journey.



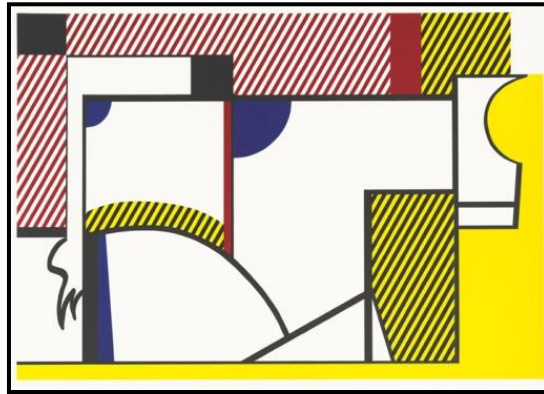
(Figure 7) Bull II - lithograph and linecut - 1973 AD

In the second stage (Figure 8), the artist moved out of perceptible realism by stripping the subject from the concept of (the spatial dimension), where the artistic subject of the work became just a technical study of the concept of the positive and negative (Positive and Negative Shape) shape, because the concept of shape is a transition The artist into the other reality (conceptual reality).



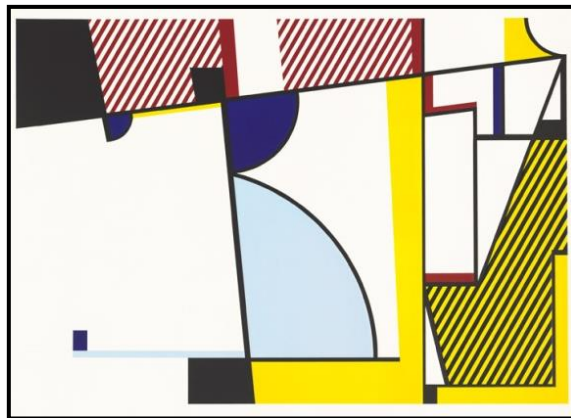
(Figure 8) Bull III - lithograph, screenprint, linecut-1973

As for (Figure 9), the artist succeeded in this stage in getting rid of the concept of the spatial dimension while preserving the concept of gravity and the distribution of the subject by employing line, space and color as basic artistic elements within the rules of balance and artistic unity, and this stage is the last stage that connects us with concrete realism (physical sensuality).



(Figure 9) Bull IV - lithograph, screenprint, linecut - 1973

As for at this stage, we notice that the artist has reduced the elements to formal reduction and chromatic reduction to the highest degree of reduction ratios, as shown in (Figure 10), which is the first stage in abstract realism (conceptual) in the sense that he abstracts the remaining lines into the simplest form, as well as colors and space.



(Figure 10) Bull V - lithograph, screenprint, linecut - 1973

If we can consider the shorthand as the essence of abstraction and a form of technical shorthand or the reduction of the essence with a simplification and shortening of the details, then when we abstract plastic elements in the artistic work such as the "bull" into geometric shapes "squares and circles", then we are working to simplify the shape while shortening its details. The work appears short and abstract in the form of accumulated blocks or scraps of paper, that is, just rhythmic, interconnected pieces that do not have direct visual indications, although they carry in their folds something from the summary of the plastic experience that the artist went through, as the abstract style in painting aims to search for the essence of things and their expression in concise and reductive forms, as a single form may suggest many meanings, so it appears to the viewer to be richer if he looks closely at them, and presenting this in a new form with the aim of obtaining artistic results through form, line and color, thus replacing the organic image with the intangible idea or content. Or the natural form, even if it appears ambiguous, as the transformation from partial characteristics to total characteristics and from individualism to absolute generalization, so the abstraction required stripping nature from its organic state in order to reveal its underlying secrets and ambiguous meanings .

Through previous studies, the researcher will present some examples of illustrations in children's books in three stages from the lower level and the middle level to the higher level in shorthand, where we find the (figure 11) which represents the lowest level of shorthand illustrations of a child reading a story and moving the drawings as closely as possible.

The Reality of the subject of the artwork, as we note the color reduction in the use of creamy yellow and red shades in the book to attract the child's attention to the book and its importance.



(Figure 11) Illustrations A child reading a story taken from the first edition of A Child's Garden of Verses - illustrations (Jesse Wilcox Smith) - work size 13 x 20 cm - 1905AD

It is also characterized by the tree's abbreviation of color spaces from the geometric shape of the "circle" and the duck from paper scraps, as well as the drawings in wonderful vibrant colors of red, blue and green (figure 12).



(Figure 12) illustrations representing a medium level of shorthand as (Wait Miyuki, Espera, Miyuki) - by artist (seng soun ratanavanh) - writer of the story (Roxane Marie Galliez)

We also note in the (Figure 13) illustrations of the Russian artist (Anastasia Suvorova), which represent the highest level of shorthand, where the artist reduced the idea to depicting a landscape from a house and a group of trees and plants to geometric shapes from the simplest lines (conceptual abstract realism) in an abstract manner devoid of Details The artist has also reduced the "red, blue, and gray" tones.



(Figure 13) Illustration representing the highest level of shorthand as (November) - by Russian artist (Anastasia Suvorova) - 2017

We also notice in the (Figure 14) illustrations that also represent the highest level of shorthand, by representing a general scene of nature, where the elements are stripped of details and limited to the use of the outer lines of the form, i.e. the artist's dependence on the minimum for drawing the elements, and the artist also reduced the colors between white, black and gray .



(Figure 14) An illustration that represents the highest level of shorthand

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