



Illustrator **Kateryna SHTANKO**  
2026 H.C. Andersen Award  
Nominee from Ukraine



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BIOGRAPHY

Kateryna Shtanko is one of the most successful and favorite Ukrainian illustrators of children’s books, a participant in many all-Union, all-Ukrainian, and international exhibitions, and a person who creates elite publications. Today, the artist’s two-dimensional world, a whole of various miracles, enchants children and adults capable of experiencing beauty. Kateryna Shtanko’s amazing illustrations turn even the most straightforward poem into a fairy tale and add exquisite whimsy to any story. The touch of a pencil or a brush on paper, cardboard, or canvas creates a certain magic, so her illustrations resemble elegant lace, which makes the status of a book higher... Her drawings significantly deepen the psychological line in the illustrated works, allowing the reader to understand the character’s inner state. Kateryna Shtanko has a refined taste and strives for high-quality publications. She needs to create an interpretation of a popular fairy tale that reflects Ukrainian customs. Kateryna Shtanko’s illustrations shine with vivid images, evoke delight, and lovingly lead the child to the heart of the fairy tale.



Kateryna Shtanko was born on 24 July 1951 in Simferopol. She graduated with honors from the Crimean Art School (1973), the Ukrainian Academy of Arts (1979), and the creative workshop of book graphics at the Academy of Arts (1979-1983).

The artist’s favorite techniques are watercolor, ecoline, and graphite pencil.

She has collaborated with the publishing houses Veselka, Dnipro, Svenas, and Marka Ukraïny, illustrated the magazine Sunflower, and now books with her drawings are published by A-BA-BA-GA-LA-MA-GA, Hrani-T, and Staryi Lev Publishing House. She authorizes several dozen illustrated books for children, including Finnish Folk Tales, A. Green’s Scarlet Sails, Cinderella by Ch. Perrault, Taras Shevchenko’s My thirteenth year was wearing on, O. Honchar’s Brigantine, The Frog Princess, Khlius and Others, An Elephant Named Button, Lesia Voronina’s Elephant Button and the Fire Flower, and others. Kateryna Shtanko is also the author of brilliant illustrations for the book In Our Paradise on Earth (Children’s Kobzar), which has had 18 editions and became a bestseller at Veselka Publishing House.

The artist has received numerous prestigious awards and prizes for her unique, colorful illustrations.

## STATEMENT

Lesia Voronyna  
ukrainian children's writer,  
translator, journalist

### Fairy-tale illustrations as an echo of your childhood

Kateryna Shtanko is one of the most famous, mysterious, and beloved Ukrainian graphic artists. The books illustrated by her are recognizable at first glance by their special features. It is an absolute sense of harmony combined with the highest skill and deep understanding of the text. These are perfect, romantic, fabulous, magical, and full of secret drawings that will be remembered forever. After all, the artist considers experimentation the main thing in her work. Thanks to creative experiments, each book she works on becomes unique.

Where does this urge to constantly search come from? The study of ancient folk traditions, rituals, and customs of Ukraine, the history and culture of Ancient Egypt and China, Ancient Art, the Renaissance, Medieval culture, and Scandinavian epics. Is it the call of the blood of distant ancestors? One is unwittingly reminded of Kateryna Shtanko's amazing family tree, in which, thanks to the bizarre whims of history and fate, we can find Belarusian and Polish roots in her father's family and German, Russian, and even Japanese roots in her mother's. After all, one of Kateryna's ancestors, a brave esaul of the Amur Cossack army, brought home his Ainu wife from the Japanese island of Hokkaido during the Russo-Japanese War.

The future artist was born and raised in Simferopol and lived in Crimea until she was 22. Her greatest passion, which



appeared in her childhood, was books with ancient legends, myths, and fairy tales of different countries and peoples about magical creatures: dragons and unicorns, dwarves and trolls, elves and mermaids.

Her earliest memories of 'magical things' are associated with her grandfather's house, where there were many extraordinary objects: a wooden clock that stood right on the floor and chimed every hour in a solemn low voice, porcelain tea dishes painted with exotic birds and flowers, and mysterious dark paintings on the walls. But most of all, the girl was fascinated by the giant carved bookcase, where colorful spines covered with golden patterns sparkled behind the glass.

True, she also had several bookcases at home. But they were just ordinary books published on newsprint, with few pictures, and looked grey and indistinct. Grandpa's books, on the other hand, had to be treated specially. No wonder, when he took another book from the cupboard, my grandfather would say: 'And these are Grimm's fairy tales. Child, go wash your hands.' Those books could only be touched with immaculate hands, and it is clear why – the colored pictures were protected by translucent cigarette paper because they contained secrets. And the girl was eager to create her own images with hidden secrets.

Later, illustrating books would turn from a dream into a reality. In the works of the famous book graphic artist Kateryna Shtanko, magical objects from her grandfather's wardrobe that had so impressed her childhood imagination will occasionally appear. However, this will happen in a completely different city, far from her native Crimea and her closest people.

### Inspired by Crimea and the works of Alexander Green

The first notable work of the young artist is illustrations for the novel by her favorite writer, Alexander Green, 'The Running

of the Waves.' This was quite natural – if you were born in Crimea, you could easily transport yourself to the wonderful world where Greene's characters live, wandering with them through the twisted streets and sandy beaches of the fictional Liss or Zurbagan. This book contains many real Crimean landscapes because, since childhood, Kateryna has been drawing rocky bays, colored stones, waves, and lace of foam hitting the shore. She has always been fascinated by the magical story of a young woman who was so captivated by the desire to achieve the impossible that she gained the fantastic ability to run on the waves. The romantic story of *The One Who Runs on the Waves* was an absolute bestseller, published hundreds of times with illustrations by different artists. However, Kateryna Shtanko's drawings are still considered unsurpassed among collectors of Alexander Green's books.

### Ukrainian folklore traditions. Ukrainian baroque

In 1944, on Stalin's orders, all Crimean Tatars were deported from Crimea, and people of other nationalities were subjected to forced Russification. So, as a child, Kateryna learned about Ukraine mainly from the works of Gogol, but it seemed to her that all this magnificent national color was from the distant past. However, when she came to Kyiv and entered the Kyiv State Art Institute, she discovered the original Ukrainian culture, literature, and art. And, of course, a whole fantastic world of Ukrainian magical creatures: mavkas, poterchats, chugaystras, bosorkans, molgars.

It all started during my student internship in the village of Mezhyrich in the Kyiv region. One hot summer day, she and her fellow students went to the well to fetch water and decided to ask a pretty old lady walking down the street to tell them where the old houses in the village were still standing.

Luckily, the old lady invited the young artists to her thatched-roof house, where ancient icons decorated with embroidered towels hung on the walls, the benches were covered with colorful quilts, and most importantly, a vast stove was painted with fantastic flowers. The hostess impressed the girls even more when she took out her wedding dresses from the chest and allowed them to take them with her to paint them. They had to take turns trying them on and posing for each other. As Kateryna recalls, it was then, wearing a linen shirt embroidered with ancient ornaments, a red kersetka, a checkered plakhta, an olive reserve, and a fantastic wreath of purple woolen balls decorated with ribbons, that she felt Ukrainian for the first time and forever.

These impressions came in handy later when she was creating illustrations for

Ivan Malkovych's grandiose project, 'One Hundred Fairy Tales'. This three-volume large-format edition was conceived as a eulogy to the Ukrainian folklore tradition. The illustrations were to be bright, exciting, and varied, and most importantly, the books were to be dominated by the richest Ukrainian ethnography!

For Kateryna Shtanko, the main challenge was finding the Ukrainian gentry's culture because, in Soviet times, even mentioning it was considered offensive. Luckily, some museums have preserved a real Ukrainian parsuna, a solemn noble portrait. After all, Ukraine was supposed to appear as a European state in these tales. Therefore, to create a ceremonial portrait of the fabulous Ukrainian rulers: the king, the queen, and the three queens, the illustrator looked through the entire gallery of portraits of the Ostroh House.



This bright, magical world completely captivated the illustrator. That's why the flying snakes in knightly armor, the wizards Rudyi Luhai and Oldekvit, the winged girl, the scary copper bull, and the iron wolf pretending to be a princess seem so convincing.

The Ukrainian Baroque tradition was embodied in a completely different way in the illustrations for the fairy tale The Frog Princess. This somewhat creepy story sometimes makes the reader freeze, anticipating the danger that awaits the characters. Perhaps that is why the artist once again decided to make a bold creative experiment and created illustrations in the horror style. And why not? Children love scary fairy tales. However, there is one unbreakable condition – everything must end happily!!!

So, the action takes place in the realities of the 18th century. It was the time of the most outstanding flowering of Ukrainian Baroque. And no wonder the action is a baroque performance that takes place inside arches of complicated shapes. The edges of these arches are like backstage. To create a particularly mysterious atmosphere, the light is dimmed, and therefore, pure, sonorous colors, dominated by the princess's emerald dress, flare up brightly against this monochrome background. And the light sources seem exceptionally bright: candles, a magic ball, and snake scales.

However, the reader notices that the baroque forms are slightly grotesquely exaggerated: too narrow waists, too wide busts, too mobile folds of the noble dress. The characters' movements are particularly graceful in the same theatrical baroque style. But if the main characters, princes, brides, and the green maiden resemble their prototypes from baroque parsunas, the magical folklore characters are pretty fantastic: a kind forest magus with his animal helpers, a witch with long

grey hair and a flock of green-eyed cats, a snake with five fierce beaked heads, bright as a Christmas tree decoration. The reader is offered a sophisticated game where everything happens according to special rules, not in reality.

### **The Northern Renaissance of the Brothers Grimm**

The artist's illustration of the Grimm fairy tale 'Snow White and Rozhynka' also echoes her own childhood. Despite her love for the drawings that adorned the old book from her grandfather's wardrobe, she decided to do things differently than in the pictures she had seen as a child.

It is well known that the most powerful shift in German culture occurred during the Reformation when the powerful influence of the Renaissance reached these lands. However, the Northern Renaissance had its own peculiarities, which were not similar to those in the South. So, to make the young reader aware of the great culture of the Germans, the illustrator decided to turn to the works of such masters as Albrecht Dürer, Lucas Cranach, and Albrecht Altdorfer. However, she did not intend to imitate their style mechanically; the drawings had to be lively, expressive, and adapted for children's perception. Therefore, the thin lines of the pen drawing were placed on a soft watercolor background created with an airbrush. The color is a bit muted and warm. However, the images of the characters, two girls, an insidious dwarf, and a prince bewitched into a bear, clearly refer to the Northern Renaissance.

### **The grotesque and romanticism of Hoffmann's 'Little Tsch tchs'**

Germany appears utterly different in the illustrations of Hoffmann's philosophical fairy tale 'Little Tsch tchs.' These are rather intimate works - drawings with a sharpened pencil on small paper. A vital task was the plastic solution of grotesque images to

emphasize the author's ironic style. Realizing the difficult task of combining sarcasm and romanticism, political reality, and magic in her next experiment, the artist prefers magic. Thus, the fairy Rosabelverde combs a small ugly man with a magic comb, and he gains the ability to appropriate the skills and talents of other people. Sometimes, Rosabelverde is portrayed as a negative character, but the illustrator draws a kind fairy who feels sorry for the ugly little man but does not want to hurt anyone. In the end, the magician Celio's sober mind wins over the reckless fairy's empathy. The spell is broken, but the mistakes are corrected.

Despite the importance of this story's philosophical meaning, the artist managed to make it understandable and cozy.

### **Taras Shevchenko - from antiquity to the present**

For every Ukrainian, Taras Shevchenko's poetry embodies the soul of Ukraine. It is multifaceted, complex, and organic and is a powerful poetic stream. According to the artist, the romantic flow of this stream became a great discovery and admiration for her.

Her acquaintance with the work of the brilliant poet began with the ballad 'Topolya,' and Kateryna admits that she is still impressed by this story, which is full of light sadness. She faced a difficult task – to illustrate Shevchenko's poetry for modern children in a way that would reach back to ancient times and, at the same time, remain in the present. She had to age the paper and give it a warm color. Instead, the drawings on this background were made with free, chaotic strokes, emphasizing the flying nature of the poems. To attract the readers' attention, the monochrome drawings were tinted with red and gold – the illustrator found such color in one of Taras Shevchenko's drawings.

According to the artist, the most interesting thing for her was to recreate the images

of the characters of poetic ballads. These were purely national archetypes: free Cossacks, steppe knights whose only wealth is a saber, a pipe, and a horse, girls dying of longing for lost love, happy brides, old kobzars... Kateryna is convinced that if you decide to illustrate Taras Shevchenko's works, you have to create a whole world in which the life of the whole of Ukraine is in full swing!

### **The magical and dramatic world of Andersen's fairy tales**

"Andersen's fairy tales are the main book of my childhood," Kateryna Shtanko admitted in one of her interviews. She went on to say that when asked about her favorite book at age five, she always brought a collection of fairy tales by the great Dane. She firmly believed that it was very important for a child to learn about good and evil from Andersen's fairy tales.

Only later, Kateryna learned that as a child, she had listened to fairy tales that were specially adapted to children's perceptions. In fact, Andersen's magical stories are full of sadness and tragic events because the writer addresses them to adults. When the artist accidentally came across a translation of Andersen's unadapted fairy tales, for some reason, she immediately wanted to illustrate them. And she began to draw, not even hoping that these sometimes creepy, cruel, and sad fairy tales would ever be published. After all, it's too cruel for children, and who among today's adults reads fairy tales?

But a miracle happened – eventually, there was a desperate publishing director who, having seen Kateryna Shtanko's illustrations, decided to publish these fairy tales. But only on one condition: they had to be retold, softened, or even removed from the most violent moments. In fact, these were to be fantasies on the theme of Hans Christian's adult fairy tales, wittily and lively retold to children.

Illustrations for the book *Dreams of Hans Christian* are made in the style of 19<sup>th</sup>-century romanticism. Oval frames surround the drawings, but some small objects jump out of the frame so that the frame does not seem too overwhelming. The coloring is restrained. Neutral gray paints gently flow into pastel olive and pink, but the dominant color is purple. After all, according to the artist's deep conviction, purple is the color of magic.

Little Kasia's biggest dream has finally come true. Now quite an adult, an incredibly popular book illustrator not only in Ukraine but also far beyond its borders, she wanted to see Ole Lukoie's younger brother, Ole Lukoie the Death (he is not at all scary for good and obedient children), the Night, who is talking to a mother looking for her child. This professor saw those who live in a drop of water, an unmarried elderly fairy from Forest Hill, and other incredible

characters from Andersen's amazing stories.

The publication turned out to be surprisingly beautiful, as every effort was made to make it magical. The ribbon drawn on the cover suddenly becomes real, and you can tie the book block with a bow. To prevent the characters from running away, the pictures are covered with translucent paper, which adds to the mystery. The saddest fairy tale about a girl with matches is printed in white and purple, further creating the mood of a cold winter night.

Sometimes, Kateryna thinks this book, with Andersen's fairy tales, could easily take its rightful place in her grandfather's carved cabinet. But in the end, she realizes that not all the experiments have been done yet and that she needs to continue to inspire and enchant children with the magical and boundless world of reading.



# INTERVIEW WITH THE AUTHOR

## Kateryna Shtanko creates a fairy-tale world

Inna Kosianchuk

Today is the birthday of the famous artist. Generations have admired her drawings for children's books.

"I have collections of books with my favorite illustrators on my shelves. In this treasure trove, books designed by Kateryna Shtanko are a separate gem. This is an incredibly talented, original, and hardworking artist with a rich imagination and a unique sense of color; her magical, whimsical world immersed me in a fairy-tale reality as a child. I am happy that now my daughter's fabulous imagination is based on these same illustrations. Katya, I congratulate you on your birthday! I wish you to create many more fairy-tale worlds (I don't even know if this is a wish for you or all of us," Gorgona Bobrovytska wrote about her favorite artist on Facebook.

Many people know Kateryna Shtanko, an illustrator of children's books, who celebrates her birthday today, July 24. She is one of the most famous and beloved Ukrainian book graphic artists. She was born in Simferopol. She graduated from the Crimean Art School (1973), the Ukrainian Academy of Arts (1979), and the creative workshop at the Academy of Arts (1979-83). She is a participant and winner of many Republican, all-Union, and international exhibitions and the author of several dozen illustrated books for children.

Kateryna Shtanko has won many awards. In particular, in 1989, she received the first prize at the All-Ukrainian contest "The Art of the Book" (Taras Shevchenko's "Kobzar"); in 1987, she received the second prize at the contest "The Art of the Book" (Mykhailo - Cossack



Jura); in 1986, she was awarded the second prize at the contest "The Art of the Book" and a special diploma at the All-Union contest "The Art of the Book" (Norwegian Folk Tales). The artist also won the BBC Children's Book of the Year 2014 in Ukraine.

Kateryna Shtanko contributed to the illustration of several books published by the A-BA-BA-GA-LA-MA-GA publishing house. These include the three-volume editions of 1000 Fairy Tales and Favorite Poems, The Golden Spider, Dragons, Go, and others.

## What do Andersen's dreams tell us about?

**Kateryna STANKO:**

**Thanks to the computer, the artist achieves perfection but loses his individuality**

**June 18, 2010**

KATERYNA SHTANKO

One of the most favorite childhood fairy tales of the famous Ukrainian artist was Charles Perrault's Cinderella, and during her school years, Kateryna liked to act in plays based on this work. As a rule, she was given the role of the Fairy, whose image was imprinted on her for life. She also remembers a promise she made to her classmates at one of the performances that she would become a real magician when she grew up. When Shtanko graduated from the Academy of Arts of Ukraine, what she had said many years before began to come true. As soon as she touched the paper with a magic brush, the dreamy Cinderella would have a dress, a carriage, and crystal slippers... Today, the artist's two-dimensional world, full of various miracles, enchants children and adults who can feel the beauty.

- Did the beginning of your creative career at the Veselka Publishing House open up prospects for you as a graphic artist?

When I graduated from the Kyiv Art Institute (now the Academy of Fine Arts), Veselka was the only publishing house in Kyiv that specialized in literature for children. I was actually led to this publishing house by the hand of a very original master of book graphics, Valentyn Hordiichuk. For some reason, he refused to illustrate Alexander Green's The Scarlet Sails and decided to recommend me as a worthy replacement.

I was fortunate to get such great material for the book right out of college. Still, at the same time, I was disappointed because the publication was supposed to be very modest: newsprint, letterpress, and paper cover. This was after Vasyl Chebanyk and Halyna Galynska taught us how to create luxurious, high-quality gift editions in the book graphics workshop. I was fond of Greene's story, so I willingly plunged into the world of subtle and pure feelings. It was impossible to convey all this through engraving, so I chose a pen, first a regular one, and then the finest one. The illustrations were supposed to resemble elegant lace... And suddenly, it turned out that such delicate drawings could not be realized using letterpress. The publishing house was forced to print my illustrations using the offset technique, and this was my first success because, thanks to such illustrations, the book's status increased...

The second book was already in color. When I was illustrating The Tale of the Old Dwarf by Zacharias Topelius, I decided to experiment, abandoning the usual watercolors and gouaches and creating illustrations using the technique of oil painting on glued paper.

The publishing house liked the illustrations very much, but the printing reproduction's poor quality negated all the work's pictorial merits. This was a harsh lesson: one should take into account the limited capabilities of the domestic printing industry. For example, when illustrating the Grimm fairy tale "Bilyanka and Zoryanka" using the technically simple technique of pen drawing on a thin watercolor cut made with an airbrush, I resorted to an interesting interpretation of the style of the Medievalists - masters of the Northern Renaissance, such as Albrecht Dürer, Lucas Cranach, Albrecht Altdorfer. This is what created the atmosphere of a Renaissance fairy tale.

After that, I created books one after the other, and each new book is a new era, new characters, new life.

The magnificent French Baroque of Charles Perrault's childhood in Cinderella, the hot Caribbean islands in the poetry of Nicholas Guillén, and the strange and bizarre transformations of the real into the unreal in Hoffmann's fairy tale Tiny Tsahe - all this created a colorful world of my existence that looked like a patchwork quilt.

For my first gift book, Norwegian Fairy Tales, I received a diploma for the best work of an artist at a competition in Moscow and a favorable review from F. Lemkul, a respected master who had lived in Scandinavia for a long time. So, after many years of work, I finally acquired the status of a "specialist who creates elite publications."

**• You had the opportunity to work on the design of the poem "My thirteenth year was over..." by Taras Shevchenko. Tell us how you worked on the Kobzar's collection.**

- I was born in Simferopol and grew up in a small scientific town where my parents worked. For a long time, our school did not have a Ukrainian language and literature teacher. Only in the tenth grade did a teacher finally appear and give us a short overview course. Unfortunately, she was the secretary of the school's party organization. As a result of her somewhat biased teaching, I got a false impression that all Ukrainian writers were revolutionaries: Taras Shevchenko was party card number one, Lesya Ukrainka was number two, and Ivan Franko was number three... Later, I studied Ukrainian literature on my own and, therefore, avoided the stereotypes of schooling.

Initially, the collection "My thirteenth year was wearing on..." was supposed to be small, but the publishing house liked my sketches so much that the editors increased the volume of the text twice. Eventually, a rather large book was published, decorated with more than fifty illustrations. I am incredibly pleased that this edition was awarded a first-degree diploma at the Republican book competition back in 1989.

**• The story "Brigantine" by Oles Honchar is the last gift edition of the writer during his lifetime. How difficult was it to work with one of the luminaries of Ukrainian contemporary literature?**

- It was not just the last; it was the only gift edition because, during the Soviet era, they did not care much about a decent edition of Oles Terentiiiovych's works. The story is about a non-standard child whom no adults understand, so the boy does not get along well with the world and rushes through life without a rudder or sails. Unwittingly, he suffers himself and causes torment to his family. That's why I designed the illustrations so the horizon tilts to the right and left, giving the impression of a sea of wobble. A series of portraits of the main characters significantly deepens

the psychological line, allowing the reader to understand their inner state. During my work on Brigantine, Oles Terentiiiovych was already seriously ill. Each finished illustration was taken to him and approved. I had to work frantically, but although he saw the illustrations' originals, he was unfortunately not destined to hold his only gift edition in his hands.

**• You have been working for a long time with such publishing houses as A-Ba-Ba-Ga-La-Ma-Ga, Hrani-T, and Staryi Lev Publishing House. What are the differences in the requirements for an illustrator?**

- Ivan Malkovych is an unusual publisher. He is not just a person who decided to invest in publishing books. Ivan is a highly gifted poet, but now he directs all his talent and creative intuition to making children's books an artistic phenomenon. I like his desire to create wonderful and high-quality books for children. Subconsciously, every child who receives a book by A-BA-BA-GA-LA-MA-GA begins to respect the book because who would dare to spoil such a beautiful thing? Malkovych has gained my favor precisely because he takes great care in printing books of high quality. Working with this publisher is difficult because he requires high professionalism and dedication from the artist. Still, if you invest in creating complex work, you can be sure Malkovich will provide excellent printing.

I am fond of Mariana Savka and her Lviv-based Old Lion Publishing House. She has a sophisticated taste and a desire for high-quality publications. By creating books for this publishing house, you unwittingly get involved in the intellectual game offered. Unfortunately, I illustrated only one book for them.

Working with the Hrani-T publishing house was quite interesting. At first, they republished my fairy tale, "The Frog Princess," the illustrations for which were drawn in the early 1990s. In this project, I needed to create an interpretation of a popular fairy tale that would reflect Ukrainian customs.

I illustrated Lesya Voronina's book Khlyus and Others with a different feeling. The writer has an original style. Her funny stories allow children to learn about eternal truths without bland moralizing. After the pretentious solemn projects, creating funny illustrations for these fast-paced, witty texts was a great pleasure. I was delighted to learn that Lesya Voronina would also be the literary author of my next book, Dreams of Hans Christian.

**• This book was awarded a diploma at the VI International Art of the Book competition in Moscow in the nomination "Book for Children and Youth" last year and a diploma from the National Competition "Best Book of Ukraine-2009" at the V Kyiv International Book Fair...**

- In addition, the book took second place, became the best children's book in the Book Wonderland of Ukraine competition, and received the Crystal Book prize. The publishing project "Hans Christian's Dreams" developed somewhat unexpectedly for me. Andersen is present in everyone's childhood, but we usually don't know that someone has retold all these wonderful stories and adapted them for children's perception. I came across an unadapted translation of the writer's works a long time ago. At first, it was hard to accept that these cruel and cold tales were written by the famous storyteller Andersen, but later, the expressive romantic aesthetics simply fascinated me. And then I wanted to create illustrations, as they say, for the drawer because I knew perfectly well that no one would dare to publish a book with such merciless plots and images. I showed the illustrations to

Diana Klochko, the editor-in-chief of Hranyi-T, and she suggested that Lesya Voronina retell the texts freely. And a miracle happened - thanks to the skill of this writer, the project turned into a very positive and humane one. The book contains many interesting and original ideas. In the gift version, each illustration is covered with translucent tracing paper, which creates an additional effect of unreality, a dream. Each tracing paper is an independent composition of tiny elf figures and free-floating fonts, where each word is the word "dream" in all world languages. And the painted ribbon that curls around the cover suddenly turns into an actual ribbon and can be used to tie the book so that the fairy-tale characters don't run away...

• **Are you satisfied with the current printing capabilities?**

- I have already mentioned the traditionally high-quality printing of the A-BA-BA-GALA-MA-GA publishing house. Ivan Malkovych usually prints his books in Slovakia. However, the edition of The Dreams of Hans Christian was produced by the domestic printing company Adef. This was the case when I was allowed to join the process of preparing the book for publication. When the book was published, Lesia Voronina took it on a business trip to Austria. At a diplomatic reception there, she showed Dreams... to the director of an Austrian company that specialized in the production of securities. He carefully studied the book and had to admit that he did not find a single printing defect in it. This is already inspiring: now, the domestic printing industry has the opportunity to print books at the European level.

• **How do you imagine the book of the future for children?**

- Electronic tools make it much easier to model and produce a book. However, I'm concerned that when you draw an illustration with a computer, it doesn't seem to exist. If something happens to the computer, the drawing will just disappear. Paper is another matter. Touching a pencil or brush to paper, cardboard, or canvas creates a certain magic. Even individual mistakes of the artist only enrich his creative style and his personal handwriting. In the computer, if the artist is a true professional in his or her field, it is possible to achieve complete perfection. Still, the artist pays for this with a partial loss of their individuality. Probably because I appreciate the uniqueness of a work made with actual art materials, I still stick to conservative visual media and use the computer only to edit and search for necessary information. As for the future of the book, I have to sadly state that during the twentieth century, illustration almost disappeared from adult books. And these trends are progressing. I think that in the future, only books for children will remain illustrated.

• **Your son also chose the specialty of a graphic artist. The first books he illustrated have already received positive reviews. How did you evaluate his book graphics?**

- An artist is an unstable profession. Book graphics often dictate strict conditions related to the deadline for the project to be submitted for printing. Sometimes, you have to work day and night to meet the deadline. Like every mother, I wanted an easier life for my son. He had good foreign language skills, and I hoped he would become a translator. However, he made his own choice and chose our family path as a book graphic artist. Volodymyr graduated from the National Academy of Fine Arts and Architecture and then did postgraduate studies under the guidance of Professor Halyna Halynska. He is only at the beginning of his career, but he has already published two gifts (!) books, which the

Old Lion Publishing House and Hranyi-T published. His illustrations for the book "Hooray for Ludwig XIV!" by the Swedish writer Jan Ekholm were highly praised by its author. His illustrations for Mykola Gogol's "Evenings on a Farm near Dikanka" were awarded a grant from the President of Ukraine and the first prize for the best book design for children at last year's Lviv Book Forum.

Author

**Taras Holovko**

Issue of the newspaper №105, (2010)



## AWARDS AND OTHER DISTINCTIONS

- 1980** Diploma of the First Degree of the Ukrainian Republican Book Graphics Contest for illustrations to the book "Cinderella" by S. Perrault.
- 1981** Diploma of the II degree of the Ukrainian Republican Book Graphics Contest for illustrations to the novel "Mykhailo Dzhura Cossack" by Mariia Pryhara.
- 1981** Special Diploma of the All-Union Contest of Book Graphics for the artist's best work – illustrations to the book "Norwegian Folk Tales."
- 1983** Diploma of the First Degree of the Ukrainian Republican Contest of Book Graphics for the collection of illustrations to the collection of poems by Taras Shevchenko, "My thirteenth year was wearing on."
- 2000** World Cup of stamps - series "Flowers of Ukraine."
- 2001** Prize of the International Society of Philatelists "For the best stamp of the 10th anniversary" - series "Flowers of Ukraine".
- 2003** 1st prize in the Book of the Year contest for the book 100 Fairy Tales (cover, flyleaf, 14 illustrations).
- 2004** Hryhoriy Narbut Prize for the series of stamps "Flowers of Ukraine."
- 2009** Lesia Ukrainka Prize of the Cabinet of Ministers of Ukraine for literary and artistic works for children and youth in the nomination "Artistic design of books for children and youth" (The Golden Spider by Ivan Malkovych, Dreams of Hans Christian by Lesia Voronina, and the collection in two volumes "100 Fairy Tales. The Best Ukrainian Folk Tales").
- 2009** The book "Hans Christian's Dreams" was shortlisted for the Andersen Prize and is kept at the Royal Library of Copenhagen.
- 2009** Second prize of the Third All-Ukrainian Contest "Golden Stork 2009" for the best prose works for children in the nomination "Literary Fairy Tale" for the fairy tale "Bright Sunny Night."
- 2014** BBC Children's Book of the Year Award for the book Dragons, Go! (author and illustrator).
- 2021** The Fire Fairy Tale was shortlisted for the BBC Children's Book of the Year 2021 (author and illustrator).
- 2023** nominee (as part of the author's group) of the All-Ukrainian rating "Book of the Year - 2023" in the nomination "Children's Holiday" for illustrations to the Book by I. Malkovych "Anna Yaroslavna: Princess of Kyiv - Queen of France."
- 2023** BBC Children's Book of the Year – 2023 nomination. Ivan Malkovych – for the book "Anna Yaroslavna: Kyiv Princess – Queen of France" by Ivan Malkovych. Anna Yaroslavna: Kyiv Princess – Queen of France / Ivan Malkovych; illus. Kateryna Kosianenko, Kateryna Shtanko. - Kyiv : A-BA-BA-GA-LA-MA-GA. - 56 p.



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## KATERYNA SHTANKO: THE MAIN WORKS



**Анна Ярославна: Київська князівна — королева Франції**  
/ **Anna Yaroslavna: Kyivska kniazivna — koroleva Frantsii**  
(**Anna Yaroslavna: Princess of Kiev — Queen of France**)

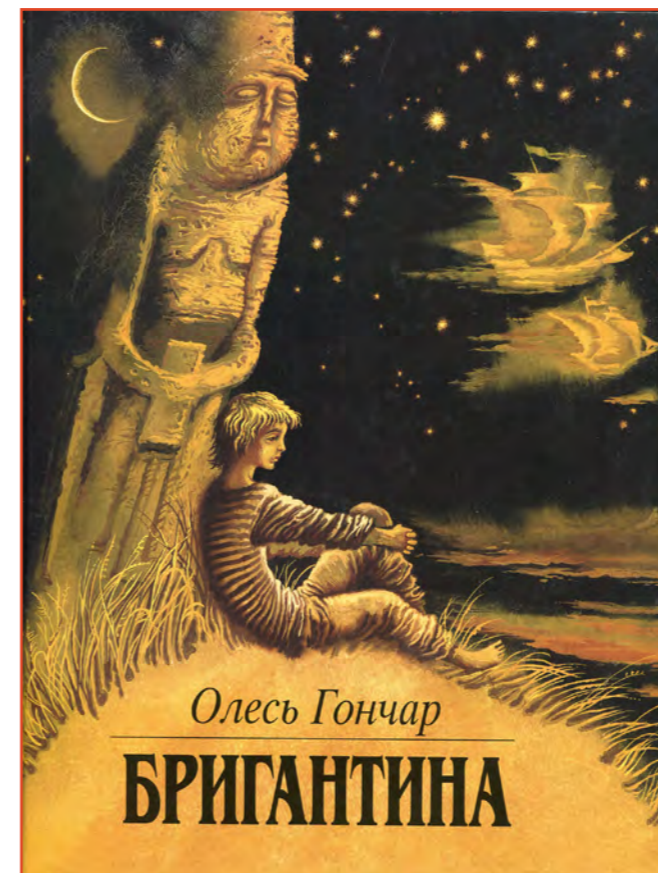
Ill. Kateryna Shtanko  
Author Ivan Malkovich  
Translated from Sweden by Olha Senuik  
Kyiv: A-BA-BA-HA-LA-MA-HA, 2023  
**ISBN 978-617-585-256-9**



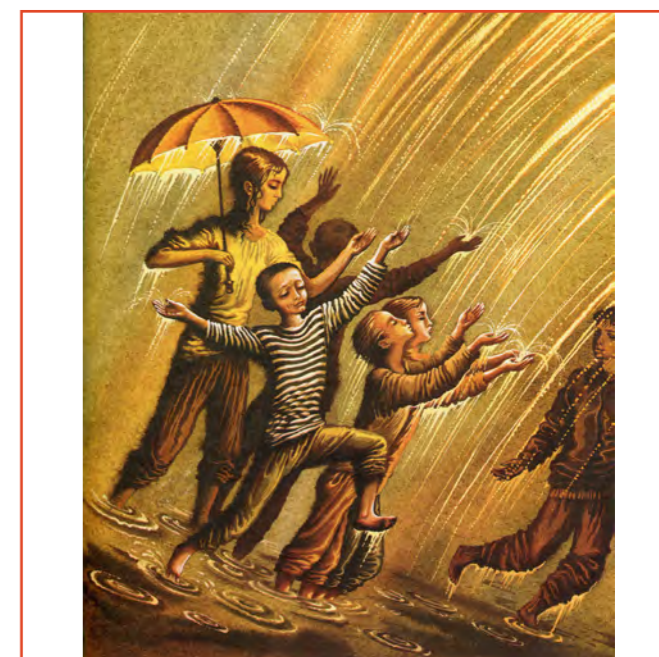
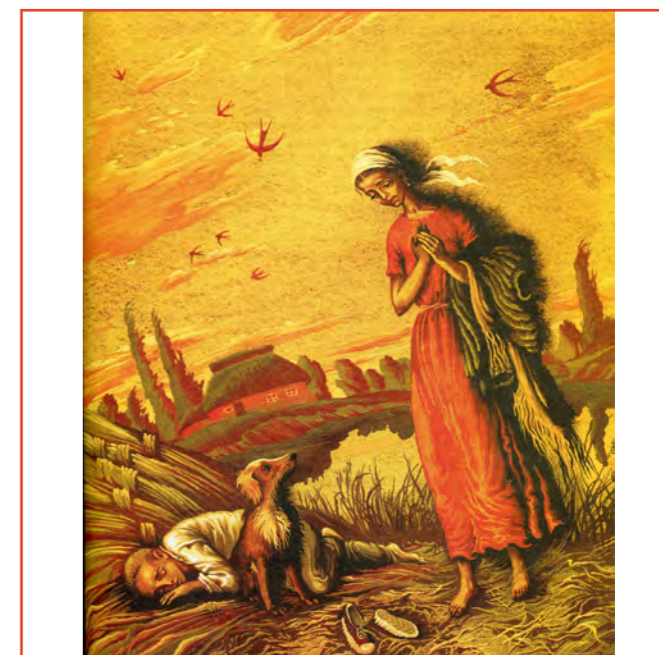
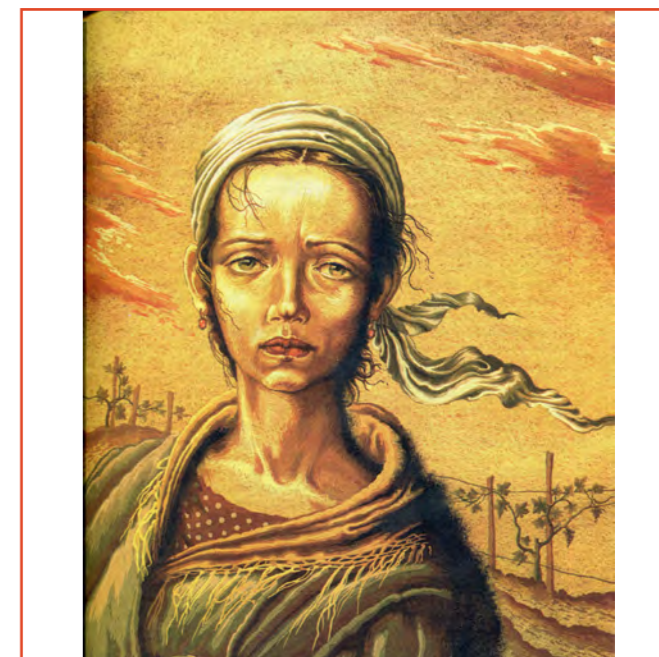


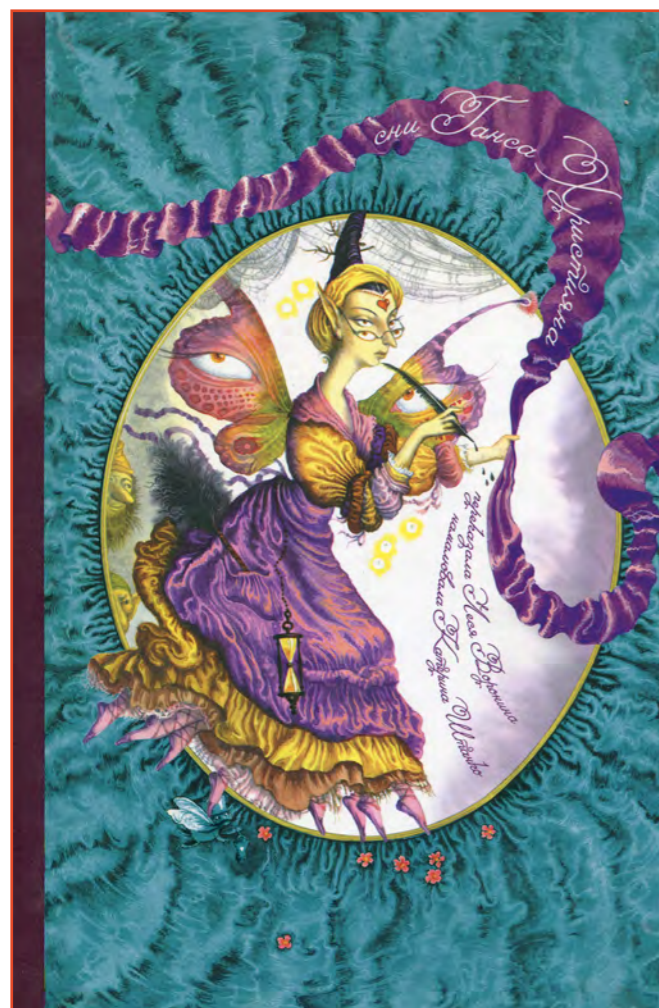
**Білінка й Рожинка  
/Bilynka Y Rozhynka/  
(Schneeweichen und  
Rosenrot / Snow-White and  
Rose-Red)**

Ill. Kateryna Shtanko  
Author Grimm Brothers  
Translated from German  
by Yevhen Popovych  
Kyiv: Veselka, 1983



**Бригантина  
/Bryhantyna/  
(The Brigantine)**  
Ill. Kateryna Shtanko Author  
Oles Honchar  
Kyiv: Veselka 2008  
**ISBN 978-966-01-0468-6**

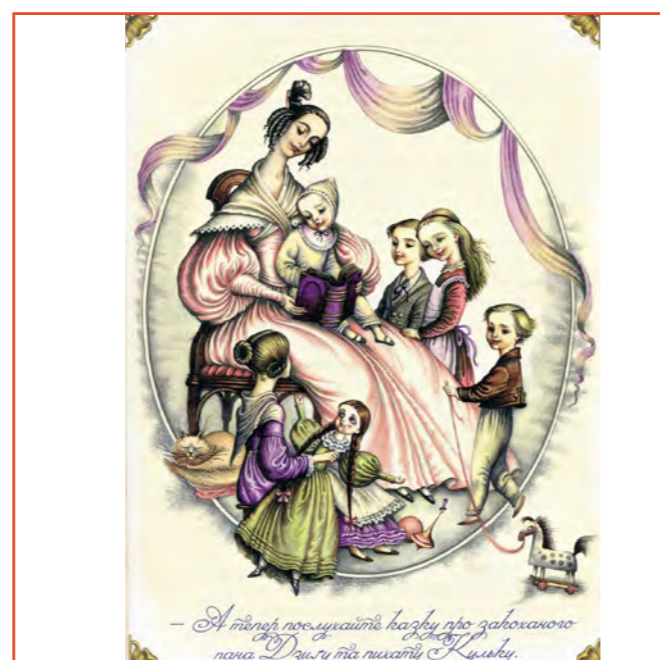




**Сни Ганса Християна  
/Sny Hansa Khrystyiana/  
(Hans Christian's dreams)**

Ill. Kateryna Shtanko  
retell. Lesia Voronyna  
Kyiv: Grani-T, 2009

**ISBN 978-966-465-226-8**



**Попелюшка  
/Popeliushka/  
(Cinderella)**  
Ill. Kateryna Shtanko  
Author Charles Perrault  
Kyiv: Prudkyi Ravlyk, 2011  
**ISBN 978-966-1645-51-5**





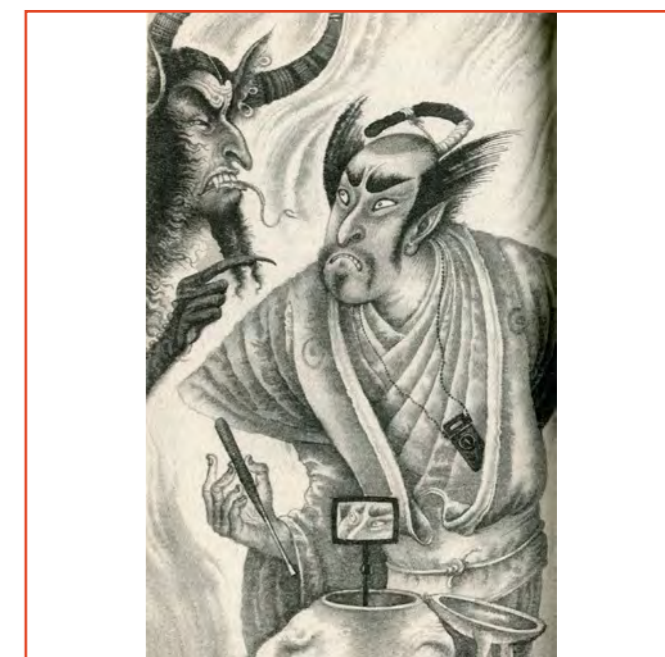
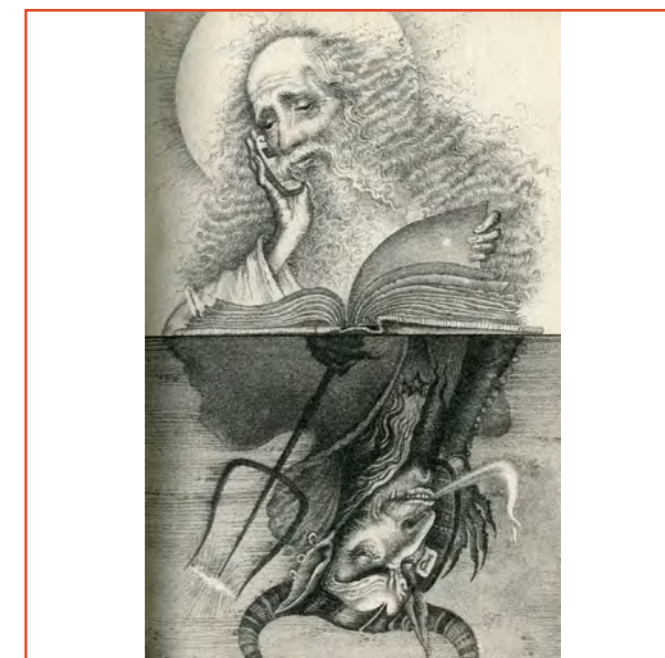
**Золотий павучок :  
різдвяна історія  
/Zoloty Pavuchok:  
Rizdviana Istoriia/  
(the Golden Spider:  
A Christmas Tale)**  
Ill. Kateryna Shtanko  
Author Ivan Malkovych  
Kyiv:  
A-BA-BA-NA-LA-MA-NA,  
2015  
**ISBN 978-966-7047-89-4**



Була зима з високими снігами. Але вперше у їхньому домі  
не чути було дитячого щедру... Хіба це не повеселиши,  
коли нема чого їсти?



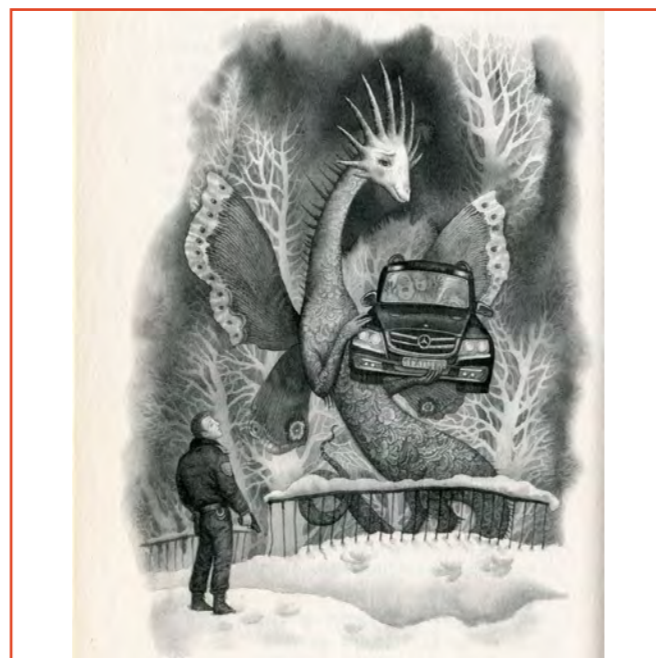
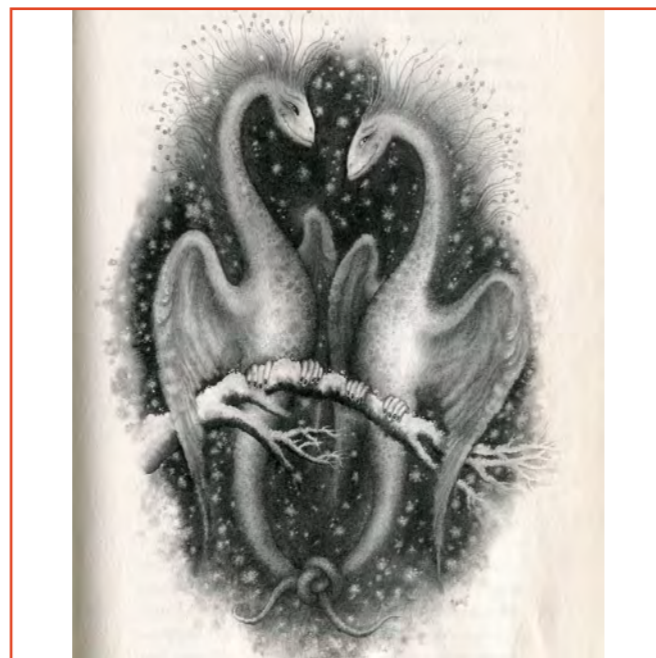
**Список бажань  
/Spysok Bazhan' /  
(The Wish List)**  
Ill. Kateryna Shtanko  
Author Eoin Colfer  
Translated from English  
by Natalia Bryskina  
Vinnytsia: Teza, 2016  
**ISBN 978-966421-182-3**





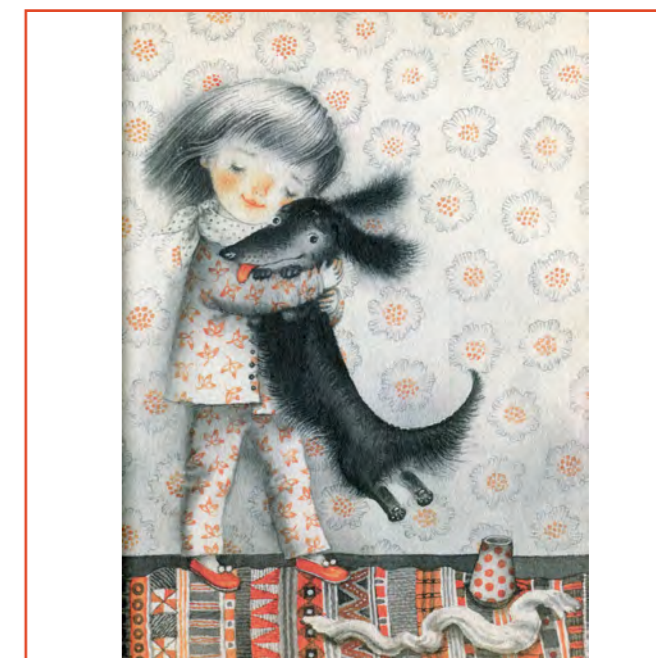
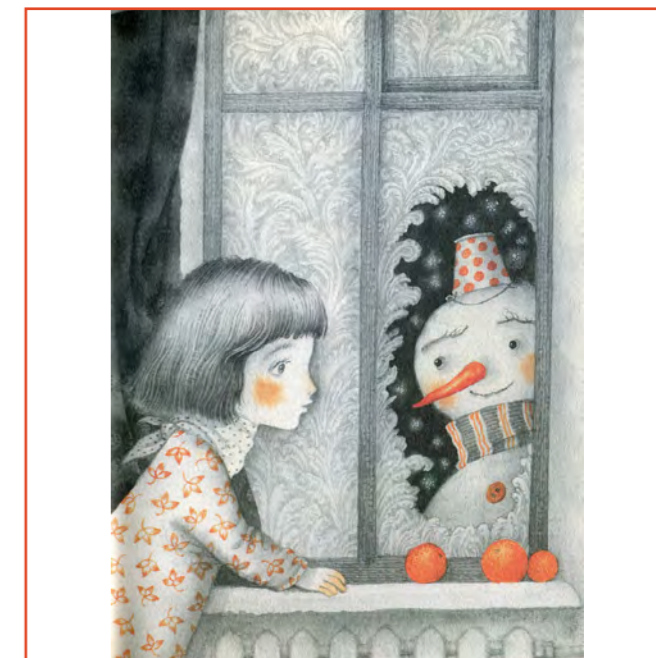
**Драconi, вперед!  
/Drakony Vpered!/  
(Go, dragons, go!)**

Ill. Kateryna Shtanko  
Author Kateryna Shtanko  
Kyiv: A-BA-BA-HA-LA-MA-HA, 2017  
**ISBN 978-617-585-071-8**



**Знайомий сніговик  
/Znaiomyi Snihovyk/  
(A Familiar Snowman) Ill.**

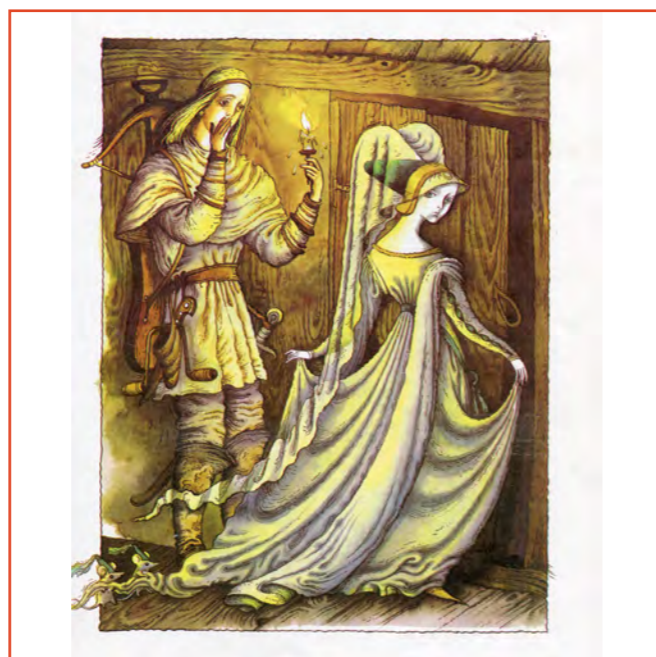
Kateryna Shtanko  
Author Lesia Voronyna  
Kharkiv: Ranok, 2019  
**ISBN 978-617-09-3719-3**





**Фінські народні казки  
/Finski narodni kazky/  
(Finnish folk tales)**

Ill. Kateryna Shtanko  
Compiled by Oleksandr Zavhorodnii  
Kyiv: VESELKA 2000  
**ISBN 966-01-0144-9**



## LIST OF FIVE BOOKS SUBMITTED TO THE JURY



**Норвезькі народні казки  
/Norvezki narodni kazky/  
Norwegian Folk Tales  
Ill. Kateryna Shtanko  
compiled by Olha Senyuk  
Kyiv: VESELKA, 2017  
**ISBN 978-966-01-6017-0****



**У нашій раї на землі...(вибр. поезії)  
/U nashim raii na zemli.../  
In our paradise on Earth...  
Ill. Kateryna Shtanko  
author Taras Shevchenko  
Kyiv: VESELKA, 2018  
**ISBN 978-966-01-6017-0****



**Слон Гудзик і пелюсткові чари**  
**/Slon Gudzyk i peliustkovi chary/**  
 Button the Eelephant and petal magic  
 Ill. Kateryna Shtanko  
 author Lesia Voronyna  
 Kyiv: ZNANNIA, 2022  
**ISBN 978-617-07-0801-4**



**Слон Гудзик і карнавал чудодіїв**  
**/Slon Gudzyk i Karnaval Chudodiiv/**  
 Button the Elephant and the Carnival of  
 Miracles  
 Ill. Kateryna Shtanko  
 author Lesia Voronyna  
 Kyiv: ZNANNIA, 2022  
**ISBN 978-617-07-0802-1**



**Пригоди голубого папуги**  
**/Pryhody golubogo papuhy/**  
 Adventures of the Blue Parrot  
 Ill. Kateryna Shtanko  
 author Lesia Voronyna  
 Kyiv: ZNANNIA, 2018  
**ISBN 978-617-07-0579-2**

## REVIEWS

of the books submitted to the Jury

### **“NORVEZKI NARODNI KAZKY” / NORWEGIAN FOLK TALES**



As a birthday present, we bought this fabulous, fascinating, and enjoyable book for our dear and beloved little niece. Our little girl loved the book of fairy tales. This modern, beautiful gift edition of Norwegian Folk Tales was published by Veselka Publishing House, which is very popular among a wide range of literature lovers and is part of the well-known series of books called Fairy Tales of the World. This book of fairy tales was published in 2017 and is also quite large in size, containing more than one hundred and fifty pages of incredibly fascinating and interesting Norwegian folk tales. This edition is recommended for children from the age of six. I want to speak very positively about the highly professional and successful work of the talented translator Olha Seniuk, an expert in her field. The fairy tales are presented in a wonderful, melodious Ukrainian language, and the originality, color, and mood are very well conveyed.

You get into the mood from the first pages of these incredibly interesting fairy tales about kings and trolls and get acquainted with the story of the hunter Per Gynt, who loved to roam through dense forests with many different kinds of game. We also really liked the artwork by a very gifted and talented illustrator, Kateryna Shtanko. She transported us to the fabulous and harsh world of Norwegian folk tales and their main characters very well. The images are colorful and vivid; there are a lot of different views of images and drawings that you can look at for a long time and find fascinating and original details that greatly decorate and enrich the plot of the fairy tales. Among the most captivating and interesting fairy tales presented in this wonderful book, we would like to highlight the following ones that we really liked: “How the Chicken Saved the World,” “About the Queen Who Wanted Her Last Word,” “How Pichkur Bet with the Troll Who Would Eat Who,” “The Boy Sold for Tobacco,” “The Seven Masters of the House,” and “Per Gynt.” This wonderful book will be very popular and can become an incredible gift for your child!

**"U NASHIM RAI NA ZEMLI..."  
/ IN OUR PARADISE ON EARTH.../  
TARAS SHEVCHENKO**



This book is incredible, without exaggeration, thanks to the illustrations by the artist already known to us from the books of the A-Ba-Ba-Ga-La-Ma-Ga publishing house and, of course, thanks to the selection of extraordinary works by the unsurpassed Taras Shevchenko. I read this selection twenty-five years ago. We had this book at home, published in 1989. The cover was different, though, called "My thirteenth year was wearing on." Almost every day in the evening, I would "stick" with the book, look at the picturesque images, and enjoy reading. I bought it without hesitation when I saw it in a new edition. I immediately called my dad to look for the old one from my childhood. Now I have two "Children's Kobzars" - 1989 and 2018 editions. And I have two children, each with a book. After all, this book is ideal for passing down from generation to generation.

**"SLON GUDZYK I PELIUSTKOVI CHARY"  
/BUTTON THE ELEPHANT AND PETAL MAGIC/ by LESIA VORONYNA**



Imagine flowers appearing on an old chestnut tree instead of snow in the middle of winter. Impossible, you might say. Perhaps I will answer: if you are friends with a magical elephant named Button. This is a perfect fairy tale by Lesya Voronina. It's about magic, nature, and peace among animals. And also about spring, which warms hearts, no matter how severe the winter is outside. My children (5 and 7 years old) and I enjoy reading them! And while the little one is just learning to read, he enjoys looking at Kateryna Shtanko's beautiful drawings. Be sure to read about the other adventures of Button the Elephant: what kind of trouble he and Yasya got into!

**"SLON GUDZYK I KARNAVAL CHUDODIIV"  
/BUTTON THE ELEPHANT AND THE CARNIVAL OF MIRACLES /  
by LESIA VORONYNA**



especially suitable for reading when it's raining outside, and you can't play with your friends anywhere, and it's time to take a break from gadgets. In short, I recommend it to anyone who hasn't read about a magical elephant who loves ice cream and pancakes with apples.

My daughter loves the series about Button the Elephant. So, after the incredible Christmas book, we decided to continue reading about the adventures of the girl Yasi and the elephant. We will get to all of Lesya Voronina's stories, especially since we study her other works at school: The Secret Society of Cowards. So we will gradually read everything. But for now, let's start with Button's adventures. Especially since Kateryna Shtanko's color illustrations are better than the cartoon: they are so colorful with the Carnival of Miracles, wizards, and the funny, not scary, Vytasik-Lyakasik. I also liked the story about the carnival. It's

**BUTTON THE ELEPHANT  
(ABOUT THE BUTTON'S ADVENTURE BOOK SERIES )**



Finally, a real winter has come to our country. The fluffy, crumbly snow is not melting and glistens festively here and there. It lies in soft, straightened snowdrifts along the roads, warming houses, trees, and cars with its warm hats. The snow-covered world seems cozier. The footprints on the paths look familiar, and the wrapped matsopas look soft, warm, and slightly confused. How indescribably pleasant it is to gather at home in the evening on such frosty days, sit on any couch under soft rugs, and plunge into a fairy tale book for the whole family rather than separate multi-format screens and monitors. Don't worry - there will be enough fairy tales for everyone.

Today, we continue our pre-holiday family readings. Lesya Voronina's Christmas tale "An Elephant Named Button" is lavishly decorated by the incredible and well-known illustrator Kateryna Shtanko. The cover is dressed up in colorful scraps of patterned fabric in warm and rich colors.

A silk ribbon ties a lace pocket to this shiny and textured fabric. This elegant pocket must be gigantic if it holds a whole elephant! However, one only has to look closely to see that this elephant is not one of those ordinary elephants we meet at every step.

Under the colorful summer binding, snowflakes mixed with buttons of various shades, sizes, and shapes are whirling in an unexpected winter waltz. Counting all those buttons took us a long time, but the snowstorm kept throwing us off. But we're pretty sure there are 66 or so of them.

On the book's first pages, July is in full bloom, and golden-haired Yasya rushes into the yard in a patterned dress to enjoy strawberry ice. The girl does not even suspect that she will find a tiny elephant named Button under a fragrant lilac bush.

The elephant is happy to go home with Yasya, but only for a little while because fabulous winter adventures are ahead! "Magic will only come true if we do everything together," says Button, and at that moment, they find themselves in a Christmas Tale on a forest glade covered with snow.

And just in time, because a sad boy named Sen has been waiting for them there for a long time, alone in a forest house dressed for the holiday. And somewhere in the cold virgin forest, his mom, dad, and the family of Martin the deer have already fallen into the trap of insidious lures and are falling asleep in the sweet stupor of the forgotten grass. But don't be sad and don't be afraid, because the transformations, magic, and songs of the wonderful little elephant will turn this story into a joyful winter adventure that will captivate and entertain every connoisseur of magical tales, from the youngest to the most respectable.

Enjoy your reading!



## ADVENTURES OF A BLUE PARROT, LESYA VORONINA

Don't be afraid if you meet a green man one hot day. Don't be afraid, even if this encounter leads to a flight in a soap bubble. The worst thing that can happen to you is an environmental disaster. This is the danger writer Lesya Voronina warns about through her fantastic characters, the aliens from outer space, Kruts and Drone, and the water bug Khliusia.

The famous writer invented these fantastic creatures while sitting in her work nest. Yes, that's right, in her nest! According to Lesya Voronina, once a parrot flew to the top of a leafy oak tree and told her three incredible stories: "Khlius and Others," "Adventures of a Blue Parrot," and "Secrets of the Black

Lake." These fantastic adventures were illustrated by Kateryna Shtanko, an artist who also loves climbing trees. This is how she saw her favorite author, with a laptop in a crownest and a feather behind her ear.

The first story in the collection, "Khlius and Others," is about how a girl saved the Stugna River from an environmental disaster. One day, when she wanted to quench her thirst, she threw a coin into a soda machine, and a little frog named Khlius got into the glass along with the sweet water. From him, the girl learned about the environmental disaster that threatened the river, and by defeating Double Herring, she warned him. The most picky readers may not believe the story about the soda machine because you won't see such machines on the streets of Ukrainian cities. But everything else can happen to every child, especially the trap inside a computer game. So be careful!

In the third story, the Black Lake was polluted. The aliens, Kruts and Drone, dressed as white frogs, came to save humanity from this environmental disaster. However, they failed to save the lake because they needed to be saved themselves. Their aircraft crashed into the dirty water, and the aliens were caught and sold on the market as rare amphibians. A girl named Olia rescued the shaggy men. In return, Kruts and Drone reveal to Olia the secret of eternal youth: it turns out to be very simple: "To preserve eternal youth, you have to sleep upside down, like bats."

In the story "The Adventures of a Blue Parrot," Lesya Voronina touched on stray animals and human responsibility. The exotic bird flew away from its owner and found itself in the company of animals hiding in the subway tunnels from people because they once hurt them. Having tasted such an underground life, the parrot returns to its warm home. Freedom turned out to be not as sweet for him as it seemed in the cage.

All three stories end happily: the girl Marianka rescues Stugna, the parrot returns home to its owner, and Olya helps the two aliens. However, the fantastic stories do not end there; they leave reflections and doubts in the minds of attentive readers. The kids unwittingly pay attention to the cleanliness of the environment, listen to animals on the street and at home, take more responsibility for caring for them, make sure that garbage is thrown away in the proper places, etc. Are you ready for such a "side" effect of reading? Then this magical book is for you;)

Kateryna Shtanko's illustrations are striking in their details; the artist draws every feather, soap bubble, or scale on the waterbird's belly. Her images of fantastic characters are always unique and recognizable. It is impossible to confuse Kruts and Drone with other aliens that the artist has painted more than once. 'Khlius and the Others' proves once again that the creative tandem of Kateryna Shtanko and Lesya Voronina is always a win-win for Ukrainian children's books and their readers.



## **ADDITIONAL ATTACHMENTS:**

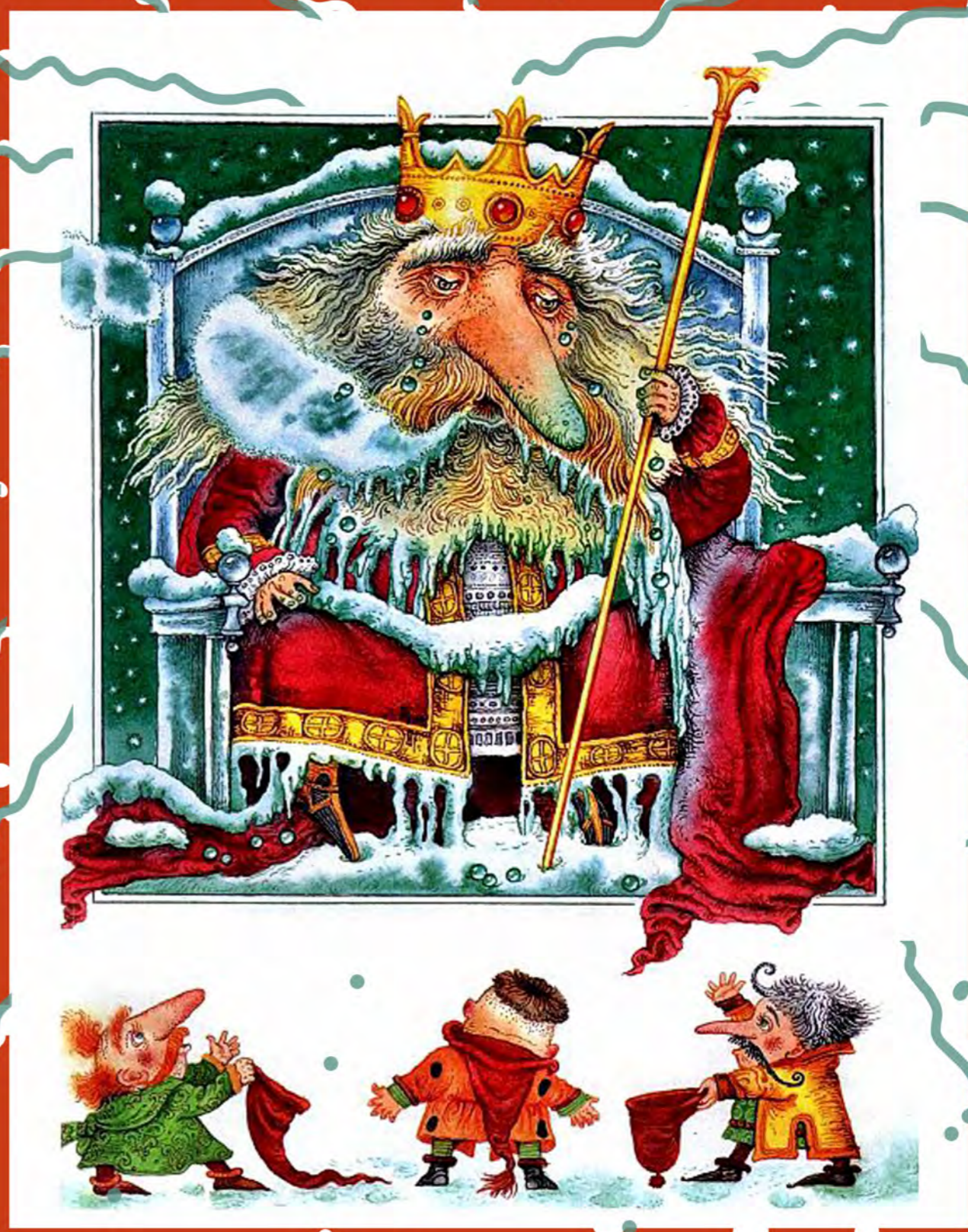
books illustrations  
and other works by

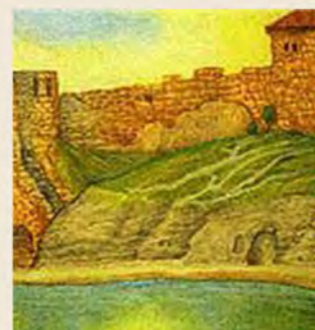
**In this materials we present you a collage  
of works by Kateryna Shtanko.**

**Among them there are illustrations for the  
books 'Pro Krasnolyudkiv  
I Sirotku Marisyu' (Konopnitska M.)  
and '100 Fairy Tales' and others,  
and besides them**

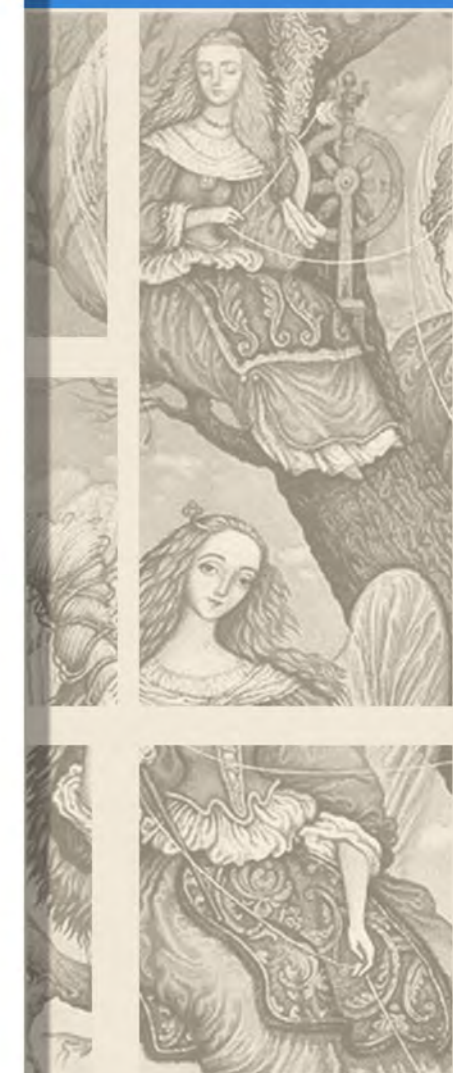
**there are a few self-portraits  
and a few of the post stamps.**

**(The post stamps are another special  
area of creative Kateryna's work,  
so we can't not mention it.)**







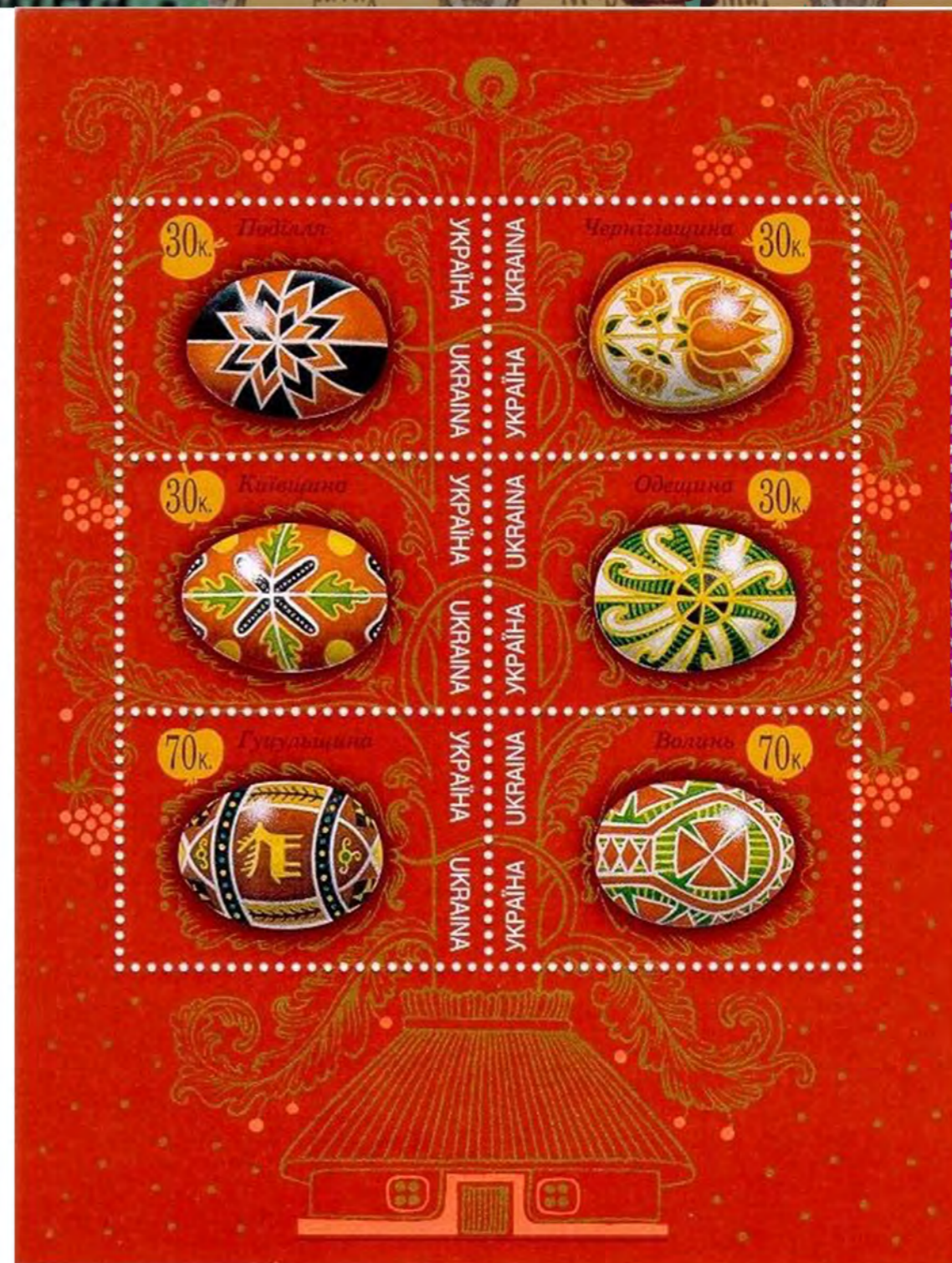












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