

The collection of textbooks “Tapete Verde”: from the creation to the graphic production by Editora Globo (RS/Brazil), on the 1970s

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This paper presents some data of the collection of textbooks “Tapete Verde” research, from its creation to the graphic production. It's written by Nelly Cunha and Teresa Iara Palmini Fabretti, and was edited by Editora Globo in Rio Grande do Sul's state, in the south of Brazil, in the 1970s. This research contributes to the investigation areas of Brazilian editorial and graphic design's history and of education's and textbook's history.

1. Introduction

This paper presents some data of the research about the collection of textbooks “Tapete Verde”, comprising the design stages from its creation until the graphic production. It's been developed by the author, on the Master's Degree in Education, of the *Programa de Pós-Graduação em Educação (PPGE)* in the *Faculdade de Educação (FaE)* at *Universidade Federal de Pelotas/RS (UFPeL/RS)*, in Brazil, and it's linked to the research group HISALES (*História da Alfabetização, Leitura, Escrita e dos Livros Escolares*), also connected to PPGE/FaE/UFPeL and coordinated by Prof. Dr. Eliane Peres. This group is active in research on the history of literacy, social practices of reading and writing and analysis of production, circulation and use of textbooks.

The “Tapete Verde” didactic collection is written by the teachers Nelly Cunha and Teresa Iara Palmini Fabretti and was edited in the 1970s in Rio Grande do Sul's state, in the south of Brazil, by Editora Globo. The choice for the analysis of this collection was due that stood out compared to other collections in the library of textbooks of HISALES, by graphic aspects, use of colors, quirky illustration, and differentiated visuality, in the graphic composition. In addition to that, the collection was published in a period that include factors that influenced the production, such as: traffic in graphical and technological developments; discussion of new concepts, activities and responsibilities among professionals involved in the graphic industry; interference of editorial and economic factors in the activities of Editora Globo; growth process of publishing educational publication; country's political, economic and educational changes.

The research base is the intersection of concepts from various theoretic disciplines: history of the book, textbook, graphic design, editorial design, information design and graphic production. The case study data (through the knowledge of the cycle that involves the creation, project, graphic design and graphic production in the publishing industry) contribute to the editorial and graphic

design's history and education's and textbook's history in Brazil, specially at RS, in the context of the 1970s.

2. The textbooks

Textbooks are used as teaching resource by teachers and as physical support for student learning, at school. Regardless of its content and its function, can be an important source of data about the context in which it was produced, which may reveal aspects of society and time by analyzing the market in which it was circulated, of editorial production and their educational goals.

Choppin (2004) indicates that textbooks, from the 1970s, aroused interest among researchers in the history of education, providing knowledge of educational processes of the past. Textbooks are important because they are teaching tools and support of knowledge of what should be taught, and this contributes to the understanding of aspects of school culture, knowledge of the country's history, culture, values and ideas of a certain period. Maciel and Frade (2003) affirm that textbook analysis allows investigation related to: its production processes, the printed media as a source and object, and to the recovery practices arising from its use.

Batista (1999) characterizes the textbook as a ephemeral book, that downgrades with speed. These publications are hard to be find because they are not valued academically and usually are discarded after use, being rarely reused and reread. The preservation of those textbooks that still exist is not always adequate and sometimes there are missing information which limit the search.

Choppin (2002) defines the textbook as a complex object, with multiple functions, and argues that they can also be investigated by factors such as: material evolution (paper, format, illustration, pagination, typography, etc.), printing techniques and semiology of the image.

Textbooks usually have large runs, renewal by the industrialization and development of graphic technology, wide distribution and presence in the school environment. Nevertheless, visuality and materiality of textbook and its effects on cultural and aesthetic training of student and teacher are still less researched topics on the fields of education and design. However, it's noticed a growing interest in this type of research in recent years, due to the recognition of its contribution to the history of education, to graphic memory and by the influence within schools and in the publishing, technological and graphic market.

The textbook has become the focus of attention by its visuality

in Brazil from the 1970s. While the school was expanding in the country, there was the emergence of publishers of books aimed at this market, and also a renewal of the graphic arts area. Before 1970s, the publishers didn't have specific attention to issues of visuals and graphics aspects on the production, because their professional weren't trained specifically on communication and design, without information and experience for that.

From this, the Brazilian graphic and editorial market started to incorporate trained professionals, such as graphic artists, illustrators and designers, to renew the visual language of teaching material, with new concepts, recourses and graphic techniques, aiming the communication of the content and the commercial success of the textbooks.

Design is an interdisciplinary field, with visual language and others elements in the development of a graphic design, and allied to education, it can interfere in the formation of knowledge by the child and its dynamic learning, can stimulate the student in their potential, initiative, creative thinking, aesthetic and critical sense, and develop the senses, sensibility, perception. It can reach the child playfully and provoke their curiosity, while that exploits visually the knowledge to be discovered, also interfering in the relationship between the reader and the book.

3. The *corpus* and the methodological procedures

The theoretical and conceptual references in the fields of education (book and textbook history) and design (graphic, editorial and information design, and graphic production) are essential for the research. Theories about books by authors such as Chartier (1990), Darnton (2010) and Hallewell (2005) are being studied, and also those about textbook, with Choppin (2002, 2004), Batista (1999), Frade e Maciel (2002), Peres (2008), and others. On design theories, some of the important authors are: Lupton and Phillips (2008), Pedrosa (2009), Hendel (2006), Tschichold (2007), Linden (2011), Lins (2002), Linden (2011), Villas-Boas (2008), Fontoura (2002), Coelho and Farbiarz (2008, 2010).

The “Tapete Verde” collection is composed of different volumes with Livro Integrado (Integrated Book), Caderno de Exercícios (Workbook) and Manual do Professor (Teacher's Guide), from 1st to 4th grade, separately. These volumes are the investigation *corpus*, and all copies of the HISALES archive are being analyzed, as well as those from personal collections.

The *corpus* is composed of 14 volumes of the collection (incomplete): 12 are from HISALES and 2 are from Teresa Fabretti. They are: a) 11 Livros Integrados - 1st grade (1976 - 1 copy), 2nd grade (1976 - 1 copy; 1978 - 1 copy; 1979 - 3 copies; 1982 - 1 copy), 3rd grade (1978 - 1 copy; 1979 - 2 copies) and 4th grade (1977 - 1 copy); b) 3 Cadernos de Atividades - 1st grade (1976 - 1 copy), 2nd grade (1976 - 1 copy) and 4th grade (1977 - 1 copy).

Furthermore, the interviews with professionals involved in the production of the collection and document analysis of specific materials are also part of the research methodology.

4. The “Tapete Verde” didactic collection

The “Tapete Verde” collection is written by Nelly Cunha and Teresa lara Palmini Fabretti, both from Porto Alegre/RS and teachers followers of pedagogical trend of “Escola Nova” movement, which expanded in the world in the late nineteenth and early twentieth century and proclaimed the “end of traditional education”.

Nelly Cunha (1929-1990) is an educator recognized for her career in RS (teaching, *CPOE/RS - Centro de Pesquisas e Orientação Educacionais do RS*, *SEC/RS - Secretaria de Educação e Cultura do RS*, *COLTED - Comissão do Livro Técnico e do Livro Didático*, etc.) (PERES, 2008). Teresa Fabretti was born in 1934 and had a teaching career for many years, worked as educational coordinator in schools of the state of RS and nowadays is retired in POA/RS.

Originated from Livraria do Globo, founded in 1883 in Porto Alegre/RS, Editora Globo is one of the most important publishers in the history of publishing market in RS for its long history, also being recognized for its production of textbooks started in the 1930s, that contributed to its expansion.

In the 1970s, Editora Globo was facing serious financial crisis, and in 1975 the director José Otávio Bertaso proposed a new project of didactic collection in co-authorship for Nelly Cunha and Teresa Fabretti, what would be the “Tapete Verde”. In times of cost containment, the publisher was looking for alternatives to the editorial production by pedagogical and commercial appeal, reducing costs and with restrictions as the use of cheaper paper and just 2 colors (FABRETTI, 2011).

In 1976 the first edition of the collection was published. The books are integrated, they have two or more subjects in the same volume, with Language, Mathematics, Sciences and Social Studies contents. There are books from 1st to 4th grade, in different volumes, containing, separately: *Livro Integrado*, *Caderno de Atividades* and *Manual do Professor*.

Among the professionals of the art sector of the publisher, who worked in the collection's production, with specific functions in graphic project, there are: Leonardo Menna Barreto Gomes - creator of covers and illustrations of the volumes from 1st to 3rd grade, Renato Canini - creator of cover and illustrations of the volume of 4th grade, and Sônia Heinz - responsible for the graphic planning of all books. The editorial secretary Maria da Glória Bordini also worked in the production of books, advising the art sector with the editorial director José Otávio Bertaso.

Gomes (Interview, 2011) reports that much of the work of graphic and editorial project of the collection was prepared by manual processes of composition and assembly, according to steps and

standards for the layout, using the resources and tools available at that time.

The edition and photosetting of collection were made in the graphic workshops of Livraria do Globo in Porto Alegre. The printing was done in different graphics: São Paulo Editora S. A. (São Paulo/SP) in early editions, and Gráfica Editora Primor S. A. (Rio de Janeiro/RJ) in the latest edition located [1982]. This indicates that there was outsourcing of services of offset printing.

The book's size are 17 x 25cm, the bookbinding has square spine, cover on bond paper, with grammage superior than the pages in newsprint paper. The books can have between 90 and 230 pages, depending on the volume, changing the extent of the spines, ranging between 0,5 and 1,5cm.

According to Fabretti (Interview, 2011), the collection name was chosen by the authors and referred to one of the texts published in it, with the same title. They decided the 2 colors used on the volumes: green and black over the paper color, because of the title of the collection and also by the interest of working in schools with ecology, referring to fields and woods.

Covers and back covers are the ones that have 3 colors printing: overlay of cyan and yellow, resulting in an uniform and compact green, and black, used in contours and at some typographies [authors names, classification of book and editorial data].

The applied colors have variations of tone in printing of different editions. Some copies have pages with problems on print-to-process registers, others have misprints areas without uniformity, differences in color intensity, and there is one copy which has some empty pages, without the print content. It's important to consider that the physical and chemical properties of newsprint influences on the final print quality of the pages.

On covers there is one illustration that integrates with the back cover, by its continuity, through representation of scenes exploring features of motion and depth. There is also the application of a stylized typography as the brand of the collection, always in the same position, at the top right, with green color and it's used with the same graphic features in all covers of volumes. This typography was created by Leonardo Gomes specially for this collection, and it's presented in uppercase, irregular, with variation on structures of the characters, sans serif and simulating manual cropping. The characteristics of this typography refer to the influence of the graphic references of the Ziraldo's work, an artist whose talent was recognized nationally at the time (GOMES, Interview, 2011).

The books contain pages of text and illustrations that will vary in content and structure with the evolution of the grades. The typographies are applied according to the ability of understanding of the child in each grade, changing from sans serif to serif fonts. The illustrations show human and animal characters interacting in various scenes, but there is a disruption of the visual identity

among the illustrations of all books, because the volumes of the 4th grade were made by another illustrator.

Illustrations and HQ's present concepts linked to the themes of the texts and exercises, efficiently and innovative as regards the graphic and visual resources applied in this type of publication, in the context of the time, which until then had "clichés", widely found on pages.

The illustrations with their peculiar graphic characteristics feature visual appeal, attracting even more attention of the reader. The use of hollow and filled areas is quite explored, with the use of figure-background through negative and positive positions of the same color and contrasts with each other. The gray color sometimes is used, obtained by applying the black and halftone patterns, and found in pattern areas.

It's possible identify that these textbooks present editorial and graphic aspects added to their pedagogical functions, in its constitution as information support for the learning of children.

5. Conclusion

The textbook is more than a physical support of content, because it can allow communication in addition to information written through the visuality and material conformations, sensitizing students to the visual phenomenon and stimulating other specific capabilities.

The characteristic from graphic project to the graphic production may be responsible for setting guidelines, influence on the placement of content and cause different behaviors in the reader. The "Tapete Verde" collection stands out as proof that, despite the limitations imposed by Editora Globo, innovated and provided unique solutions in regard to the exploitation of graphics resources, comparing to those textbooks previously published. This proves that one should not evaluate the visual quality of a textbook only by the amount of color and type of paper used.

The function of transmitting the message and facilitate the proposed content is accomplished by the collection, through a structured graphic design, with interaction between illustrations and texts. Images and texts are equally responsible for the narrative and complement each other to compose the structure of pages, exploring visual communication with the hierarchy of information, movement, scales, depth and balance. The colors of ink, printing type, contrasts, color and type of paper, and plastic and perceptual effects, also influence the page's visuality, contributing to the formation of the printed surface of textbooks. One should appreciate these aspects as they may influence the way a child, in the school stage, sees, uses and reacts to the textbook, thus interfering in her learning and training.

The collection's analysis gathers knowledge to the textbook's history and the editorial publishing history, in Brazil, being reference to observation of different characteristics in this type

of publication, by graphical and materials aspects, considering facts that interfere on the development of content, project, design and graphic production.

Finally, one realizes the importance of effective research with the confluence of conceptual references from the fields of education and design, in search of contributions by historical and current perspectives, advancing on the integrated study of both areas.

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