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Svitlana Fedorenko, Candidate of Historical Sciences (Ph.D.), Associate Professor, Department of Humanities, Culture and Art, Kremenchuk Mykhailo Ostrohradskyi National University. Kremenchuk, Ukraine.

ORCID 0009-0000-2763-8280, Scopus 57220194022

Larysa Butko, Candidate of Philology (Ph.D.), Associate Professor, Department of Humanities, Culture and Art, Kremenchuk Mykhailo Ostrohradskyi National University. Kremenchuk, Ukraine.

ORCID 0000-0002-8817-3381, Scopus 57220198139

The Phenomenon of Heorhii Narbut: Graphic Creativity and Tradition in the Contemporary Ukrainian Sociocultural Dimension

Abstract:

The relevance of this study is determined by the growing scholarly and societal interest in the formation of Ukrainian national identity amid contemporary sociocultural transformations, as well as by the necessity to reconsider the role of visual culture and graphic design as instruments for its representation. In this context, the creative legacy of Heorhii Narbut emerges as a unique phenomenon that combines national tradition with modern artistic exploration, forming the foundation of Ukrainian graphic culture and retaining its significance within the contemporary artistic and design environment. The subject of the study is the representational capacity and adaptability of the Narbut letterform as an element of graphic design and as a medium for transmitting Ukrainian identity in contemporary sociocultural realities. The object of the study is the creative output of Heorhii Narbut. The study aims to examine the role of Heorhii Narbut in shaping Ukrainian national identity through the prism of his graphic legacy. The research objectives include outlining the artist's innovative artistic concepts and analysing the representational potential of the Narbut letterform within the contemporary Ukrainian sociocultural dimension. During the study, a significant body of sources was analyzed in strict adherence to a chronological framework, allowing for the reconstruction of the historical context in which Narbut's work developed, as well as the tracing of the dynamics and thematic content of publications across different historical periods. Publications by scholars from the first half of the 20th century, including émigré researchers working abroad (F. Ernst, M. Zerov, M. Burachek, I. Mozolevskyi, I. Krushelnytskyi, et al.), proved to be invaluable. Among contemporary studies, particular attention was given to the works of S. Bilokin, P. Biletskyi, M. Filevych, Ye. Hula, O. Kovalov, V. Krychevskyi, V. Mitchenko, V. Panchenko, M. Mudrak, and others. This systematic and chronologically structured approach provided a comprehensive understanding of the evolution of scholarly interpretations of Narbut's graphic legacy and allowed for an assessment of its significance for the development of modern Ukrainian culture and graphic arts. The methodological foundation of the study is an interdisciplinary approach, necessitated by the multidimensionality of the research object and the need to combine general scientific, historical-cultural, and art-historical methods. Specifically, the study employed analysis and synthesis, induction and deduction, systemic, socio-cultural, and contextual analysis, visual-communicative analysis, historical, chronological, and analytical methods, comparative-historical methodology, semiotic and interpretive (hermeneutic) approaches, and the method of systematization. The integrated application of these methods enabled a deep and holistic comprehension of Narbut's creative legacy. Special attention is given to the continuity between historical heritage and contemporary practice: even under conditions of war, Ukrainian designers actively engage with Narbut's artistic principles, interpreting his typographic works as a source of inspiration for the creation of contemporary typefaces. Talented practitioners do not merely

experiment with forms but consciously draw upon Ukrainian cultural roots and artistic traditions, which today constitute a powerful basis for the preservation of national identity. Therefore, the findings of the study can be applied in the practical work of contemporary designers and serve as a theoretical and methodological foundation for training specialists in Graphic Design in higher education institutions, fostering the integration of historical heritage into contemporary artistic and design practices.

Keywords: Heorhii Narbut, graphic design, Narbut letterform, contemporary typefaces, Ukrainian identity, national originality.

Introduction

In contemporary humanitarian discourse, intangible cultural heritage is regarded as one of the key factors in preserving collective memory, worldview orientations, and symbolic systems that shape the identity of both individual communities and humanity as a whole. It accumulates the experience of generations, consolidates value-based models, and ensures the continuity of cultural development, through which nations preserve and reproduce their historical subjectivity in a globalised world. In this sense, the cultural heritage of a particular people possesses not only local but also universal significance, entering the global cultural space as a unique mode of interpreting reality.

At the same time, in situations of political conflict and military confrontation, intangible culture often becomes an object of deliberate manipulation, appropriation, or devaluation, transforming it into a field of ideological struggle and cultural resistance. Under such conditions, processes of social consolidation around core cultural values intensify, while traditional cultural assets acquire renewed resonance within the contemporary sociocultural space, functioning as sources of actualized meanings and new forms of interpretation.

In the context of the existential challenges facing Ukraine as a result of the full-scale war—waged by the Russian Federation not only as an armed conflict but also as a form of cultural and ideological aggression—particular importance is attached to the issue of national self-awareness. The understanding of cultural heritage as a bearer of collective experience and value-based meanings becomes a key prerequisite for preserving historical continuity, social cohesion, and the formation of a symbolic space of cultural resistance. Within this framework, art transcends the boundaries of a purely aesthetic domain, acquiring worldview-shaping and identity-forming significance.

The Russian aggression that began in 2014 and escalated into a full-scale war on 24 February 2022 has intensified the need for a deeper rethinking of Ukraine's historical and cultural experience. Contemporary challenges demonstrate the necessity of engaging with national cultural heritage (*Butko et al., 2023; Butko et al., 2024*) as a source of societal resilience and recovery, as well as of reconsidering the foundations of national identity formation under conditions of prolonged external pressure (*Fedorenko, 2023; Sizova et al., 2024*). In this context, cultural memory emerges not only as a means of preserving the past, but also as a tool for interpreting the present and constructing images of the future.

Particularly significant scholarly and cultural value is attached to engaging with the creative heritage of Ukrainian artists of the early 20th century—a period marked by an active search for forms of national self-expression and the formation of an independent artistic language. The art of this era may be regarded as a kind of artistic manifesto in which tradition and aspirations for modernization, historical memory and visions of the future were brought together. At the same time, a substantial part of this artistic legacy remained outside comprehensive scholarly

interpretation for an extended period, especially under the conditions of the totalitarian Soviet regime, as a result of political repression and ideological exclusion from the cultural canon.

Within this context, a special place is occupied by Heorhii Narbut—an outstanding Ukrainian graphic artist and illustrator, as well as one of the founders and the first rector of the Ukrainian Academy of Arts—who played a decisive role in shaping the symbolic visual language of the Ukrainian People’s Republic during the first third of the 20th century. His graphic legacy, deeply imbued with historical and ethno-cultural motifs, laid the foundations for the development of Ukrainian visual identity and national typography. The combination of profound rootedness in folk tradition with modern artistic thinking ensured the lasting relevance and influence of Narbut’s graphic works, which accounts for their active reinterpretation within contemporary design practices (*Fedorenko et al., 2025a; Fedorenko et al., 2025b*).

At the same time, attempts by the Russian Federation to appropriate Ukrainian cultural heritage continue to be observed, including the creative legacy of Heorhii Narbut. In public and professional discourse, he is frequently misrepresented as a “great Russian artist,” while his artistic achievements are presented outside their historical and national context (*Malichenko, 2024*). This situation underscores the urgent need for a scientifically grounded re-evaluation of his heritage.

All of the above determines the relevance of the study. The study aims to examine the role of Heorhii Narbut in the formation of Ukrainian national identity through an analysis of his graphic legacy. The research objectives include outlining the artist’s innovative artistic ideas and analysing the representational potential of the Narbut letterform within the contemporary Ukrainian sociocultural dimension.

The subject of the study is the representational capacity and adaptability of the Narbut typeface as an element of graphic design and as a medium for transmitting Ukrainian identity in contemporary sociocultural realities.

The object of the study is the creative legacy of Heorhii Narbut.

The study aims to examine the role of Heorhii Narbut in shaping Ukrainian national identity through the prism of his graphic legacy.

The research objectives include outlining the artist’s innovative artistic concepts and analysing the representational potential of the Narbut letterform within the contemporary Ukrainian sociocultural dimension.

The results of the study may be applied in the professional practice of contemporary designers and may also serve as a theoretical and methodological foundation for the training of specialists in Graphic Design in higher education institutions.

Methods

The methodological framework of the study is based on a comprehensive interdisciplinary approach, determined by the multidimensional nature of the research object and the necessity of integrating general scientific, historical-cultural, and specialized art-historical methods. This approach enables a holistic interpretation of Heorhii Narbut’s graphic heritage as an artistic, cultural, and identity-forming phenomenon.

General scientific methods—including analysis and synthesis, as well as induction and deduction—were applied at the stages of selection, systematization, and interpretation of both theoretical and empirical material. Their application made it possible to identify the specific features of scholarly publications devoted to Narbut’s oeuvre, to distinguish the corpus of international research, to document the ideological inertia and fragmentary character of

interpretations during the Soviet period, and to trace the intensification of Ukrainian academic studies in contemporary historiography.

The method of systems analysis allowed Narbut's creative output to be examined as an integrated artistic and communicative system in which visual imagery, cultural-historical context, and national-symbolic components are interwoven. In combination with the method of synthesis, this approach facilitated the identification of internal relationships between graphic forms, typographic solutions, and the ideological narratives of the period.

The historical method was employed to analyse the artist's creative activity within the context of the sociocultural and political processes of the first third of the 20th century, particularly the First World War, the period of the Ukrainian People's Republic, and the formation of national cultural institutions. This made it possible to gain a deeper understanding of the factors shaping the Narbutian style and its ideological and semantic dimensions.

The method of contextual analysis was applied to investigate interconnections between the artistic forms of Narbut's graphic works and the sociocultural conditions of their creation and subsequent actualisation. This approach enabled an assessment of the extent to which historical, ideological, and communicative environments influenced the functioning of the authorial typeface, as well as the identification of both processes of transformation and elements of stylistic continuity.

The application of chronological and analytical methods, together with the method of classification, facilitated the formation of a structured historiographical foundation for the study. This made it possible to trace the stages in the development of Heorhii Narbut's authorial typographic style, to determine the historical and cultural conditions of its evolution, and to delineate the chronological boundaries of the representational scope and adaptation of the Narbutian typeface as an element of graphic design and a medium for transmitting Ukrainian identity within the contemporary sociocultural space.

The method of sociocultural analysis was employed to examine the role of Narbut's graphic heritage in shaping contemporary perceptions of national identity, the symbolic capital of culture, and practices of actualizing historical heritage under conditions of social transformation, ideological challenges, and cultural confrontation.

The comparative-historical method made it possible to identify both common and distinctive features of artistic processes occurring in Ukraine and beyond its borders, to trace parallels between European modernist trends and national forms of artistic expression, and to define the specificity of the Ukrainian cultural context.

The method of systematisation was employed to organise heterogeneous empirical and theoretical material, including scholarly publications, visual samples of Heorhii Narbut's graphic heritage, and contemporary design projects that reference Narbutian stylistics. Systematisation was carried out according to thematic, stylistic, and functional criteria, which made it possible to identify stable typological features of the authorial typeface, trace transformations in its figurative and semantic content, and determine directions for its adaptation in contemporary graphic design. The application of this method ensured the internal coherence of the study and provided a foundation for further comparative and analytical examination.

The interpretive (hermeneutic) method was used to analyse the figurative and symbolic content of Heorhii Narbut's graphic and typographic solutions within a broader cultural and worldview context. This approach enabled the identification of multiple layers of meaning in his work as a carrier of national identification codes and elements of cultural memory.

Specialized art-historical methods occupied an important place in the research. In particular, formal and stylistic analysis was applied to examine the compositional, graphic, and technical

characteristics of Narbut's typographic solutions, while the comparative method was used to determine their influence on contemporary graphic design and visual communication practices.

The semiotic method was employed to interpret the artist's graphic oeuvre as a sign-symbolic system integrating elements of Ukrainian Baroque, folk tradition, and modernist artistic thinking, thereby enabling the transmission of national meanings in visual form.

The method of visual-communicative analysis was used to examine the functioning of the Narbutian typeface as an instrument of visual communication capable of conveying national meanings within contemporary media and design environments. This method made it possible to assess the effectiveness of adapting historical graphic forms to current communicative tasks.

At the final stage of the study, the method of theoretical generalisation was applied to systematise the obtained results, formulate conclusions, and determine the extent to which the stated research objectives had been achieved.

All methods were carefully selected and adapted to the objectives of the study, ensuring the precision, objectivity, and scholarly validity of the research findings.

Literature Review

Scholarly discourse devoted to the artistic legacy of Heorhii Narbut long remained fragmented and uneven in its development. For decades—particularly during the Soviet period—the artist's name was subject to ideological restrictions, which resulted in the limited representation of his heritage within Ukrainian cultural space and academic research. Only in the post-Soviet and contemporary periods has a gradual revival of scholarly interest in Narbut been observed, accompanied by the systematisation of approaches to the interpretation of his oeuvre.

In this context, the article by V. Prodanuk is particularly indicative, as it offers a comprehensive analysis of the principal historiographical trajectories in the study of Narbut's creative legacy, encompassing pre-revolutionary, Soviet, Ukrainian émigré, and contemporary domestic research traditions (*Prodanuk, 2024*). The author emphasises that, alongside Mykhailo Boichuk and Vasyl Krychevskyi, Heorhii Narbut emerges as one of the founders of modern Ukrainian art, whose influence on the development of national graphic art shaped artistic processes over subsequent decades.

Among the earliest scholars to address the figure of Heorhii Narbut were F. Ernst (*Heorhii Narbut, 1926*), M. Burachek, M. Zerov, and S. Taranushenko (*Special issue..., 1926*). A particularly significant role in the early scholarly reception of the artist's work was played by the journal *Bibliolohichni visti*, on whose pages' materials devoted to Narbut's life and artistic heritage were actively published throughout the 1920s.

In 1925, F. Ernst published the article "The Posthumous Exhibition of the Works of H.I. Narbut" (*Ernst, 1925*), followed the next year by the studies "Heorhii Narbut: Life and Work. Posthumous Exhibition of Works" and "Heorhii Narbut and the New Ukrainian Book" (*Special issue..., 1926*). The same periodical also published, in 1926, Yu. Mykhailiv's "Fragments of Memories about H.I. Narbut" and P. Biletskyi's "Memories of Narbut".

An important source for reconstructing the artist's biography and creative output is the memoir article by painter, educator, and actor M. Burachek, "Memories of H. I. Narbut," published in 1927. This work ranks among the earliest publications to document little-known facts from Narbut's life and to outline—at a time when his contribution was still insufficiently recognised—the scale of his significance for Ukrainian art (*Burachek, 1927*). In the same year, M. Zerov published the memoir "My Meetings with H. I. Narbut" in *Bibliolohichni visti* (*Zerov, 1927*), while art historian, architectural historian, and museum professional S. Taranushenko contributed the publication "A Recollection of Narbut" (*Taranushenko, 1927*).

Beyond the journal *Bibliolohichni visti*, other significant works devoted to the artist also appeared. In particular, in 1926 the periodical *Ukrainski visti* published an article by I. Mozolevskiyi entitled “Posthumous Exhibition of the Works of Graphic Artist H. Narbut in Kyiv” (*Mozolevskiyi, 1926*). Of considerable scholarly interest is also the study by S. Taranushenko, “Motifs of Old Ukrainian Art in Narbut’s Works,” in which the author analyses Heorhii Narbut’s graphic oeuvre through the prism of old Ukrainian artistic traditions and identifies historical prototypes of his compositional and figurative solutions (*Taranushenko, 2016*). A distinct milestone in the interpretation of the artist’s legacy is represented by the art-historical essay by I. Krushelnytskyi, published in 1930 (*Krushelnytskyi, 1930*).

With the establishment of Soviet power, which systematically restricted the possibilities for Ukrainian cultural self-identification, a tragic chapter emerged in the historiography of Heorhii Narbut’s life and work, associated with the destruction in 1933 of the so-called *Narbut Collection*. This memorial volume was prepared through the collective efforts of the artist’s colleagues and associates following the posthumous exhibitions held in Petrograd (1920) and Kyiv (1926), the publication of memoirs in *Bibliolohichni visti*, and the establishment of a special editorial committee headed by F. Ernst. The collection included articles by leading scholars of Ukrainian art, among them F. Ernst, E. Gollerbakh, D. Mitrokhin, P. Neradovskyi, V. Sichynskiyi, S. Taranushenko, S. Yaremych, etc.

Due to financial difficulties and severe ideological restrictions, the volume was printed only in 1933; however, the entire print run was destroyed directly at the printing house after a number of contributors were declared “politically unreliable”. Subsequently, most individuals involved in the project were subjected to repression, and the study of Heorhii Narbut’s creative legacy was effectively placed under an unofficial ban by the Soviet authorities.

As a rare exception, isolated publications appeared outside the USSR. In particular, in 1935 an article by V. Zonnenberg-Fedorovskiyi entitled “Art on Ukrainian Postage Stamps (Narbut and Ukrainian Stamps)” was published in Austria (*Zonnenberg-Fedorovskiyi, 1935*).

Thereafter, a significant portion of research devoted to Heorhii Narbut was produced in Ukrainian émigré and foreign editions. In 1943, V. Sichynskiyi published a comprehensive overview of the artist’s creative legacy in the study *Yurii Narbut, 1886–1920. Kraków–Lviv* (*Sichynskiyi, 1943*). In 1948, I. Vyhnanets released a memoir-style article on Narbut in Munich (*Vyhnanets, 1948*). Particular attention to the state-building dimension of the artist’s activity was paid by O. Ohloblin, who in 1951 published in the United States the article “Yurii Narbut’s Work on the Creation of the Ukrainian State Emblem and the State Seal (From the Archive of Yurii Narbut)” (*Ohloblin, 1951*). Personal recollections of the artist were also contributed by V. Bobriievych, published in New York in 1961 in the edition *Za synim okeanom* (*Beyond the Blue Ocean*) (*Bobriievych, 1961*).

Within the territory of the Soviet Union, studies devoted to Heorhii Narbut were virtually absent from the 1930s until the late 1950s. Only after a partial relaxation of censorship restrictions did the biographical study *An Outline of Life and Creative Work* by P. Biletskyi appear in 1958 (*Biletskyi, 1958*). Subsequently, the scholar published a series of works on Narbut’s life and artistic legacy and, during the 1960s–1980s, established himself as one of the leading researchers of the artist’s oeuvre not only in Soviet Ukraine but across the USSR more broadly.

In 1983, P. Biletskyi prepared for publication an album of works by the renowned graphic artist, issued by the Kyiv publishing house *Mystetstvo*. The publication consisted of two parts: a biographical essay and 88 reproductions of Heorhii Narbut’s works (*Biletskyi, 1983*). The album was printed in large circulation in Ukrainian, Russian, English, French, German, and Spanish.

Within this edition, P. Biletskyi proposed interpreting Narbut as the “founder of Ukrainian Soviet graphic art” (*Biletskyi, 1983*).

At the same time, like most publications of the Soviet period, Biletskyi’s studies were significantly shaped by ideological directives and censorship constraints, resulting in an incomplete and distorted presentation of the artist’s biography and creative achievements. In particular, the publication *Heorhii Narbut* omits information on the artist’s graphic projects related to the state symbolism of the Ukrainian People’s Republic. The Kyiv period of his work is presented in an extremely condensed manner, with insufficient detail and evident ideological distortion of the historical context. Moreover, the period of 1917–1920—associated with Ukraine’s struggle for independence—is almost entirely bypassed, as are Narbut’s conscious efforts to affirm the Ukrainian right to national identity. As a result, this fundamentally important dimension of the artist’s legacy remained largely outside scholarly reflection.

During the same period, in the 1970s, Serhii Bilokin—another prominent researcher of the life and work of Heorhii Narbut—published a number of articles that nevertheless remained embedded within Soviet historiographical paradigms. In these works, the artist’s creative legacy was interpreted through the ideological concept of the “fraternal unity” of Russian and Ukrainian cultures (*Bilokin, 1974*). In the 1980s and 1990s, the scholar continued his research into Narbut’s biography and artistic heritage (*Bilokin, 1982; Bilokin, 1983*). At the same time, historian I. Hyrych aptly noted that it was Serhii Bilokin who “truly introduced Heorhii Narbut into the scholarly context of his era” (*Hyrych, 2023*).

Of particular relevance to the present study is the popular-scholarly work “*The Chronicle of the Life and Work of Heorhii Narbut*” (*Bilokin, 2010*) by S. Bilokin, on which the author worked from 1965 until the mid-1980s with the support of S. Taranushenko, M. Trubetska, and A. Horska. This comprehensive study documents 404 dated biographical facts that represent the artist’s life and creative path; Narbut is defined by the author as “the first star of the Executed Renaissance—Heorhii Narbut” (*Bilokin, 2010*).

Following the publication of the fundamental works by P. Biletskyi and S. Bilokin in the mid-1980s, further study of Heorhii Narbut’s legacy in Ukraine was largely limited to isolated publications in scholarly and publicistic periodicals. These include, for example, research by V. Krychevskiy on the period of Narbut’s activity at the Ukrainian Academy of Arts (*Krychevskiy, 1997*); Y. Malaniuk’s study “*The Unique One: On the Graphic Art of Yuri Narbut*” (*Malaniuk, 2001*); S. Makhun’s article “*The Genius from Narbutivka—a Painter of Coats of Arms and Emblems*” (*Makhun, 2015*); V. Mitchenko’s work “*Stylistic Features of Heorhii Narbut’s New Alphabet*” (*Mitchenko, 2016*); N. Trifonova’s study “*Heorhii (Yurii) Narbut and His Role in the Development of Independent Ukraine*” (*Trifonova, 2016*); V. Panchenko’s article “*The Creator of Ukrainian Artistic Neo-Baroque*” (*Panchenko, 2015*); and M. Filevych’s research “*Heorhii Narbut’s ‘Ukrainian Alphabet’*” (*Filevych, 2018*). At the same time, until 2020 no monographic study had been published that would comprehensively examine the artist’s biography or creative achievements.

In the contemporary period, there has been a noticeable increase in scholarly interest in the artistic legacy of Heorhii Narbut. To mark the 100th anniversary of the artist’s death, the publishing house *Rodovid* released two fundamental works that significantly expanded the source base for Narbut studies: the collection “*Reconstruction of the ‘Narbut Collection’ Destroyed in 1933*”, edited by Serhii Bilokin (*Bilokin, 2020*), and the monograph “*The Imaginative World of Heorhii Narbut and the Making of a Ukrainian Brand*” by Myroslava Mudrak (*Mudrak, 2020*), published in Ukrainian, English, and French.

The collection edited by S. Bilokin constitutes a reconstruction of the memorial “*Narbut Collection*”, which was destroyed in 1933 as a result of ideological repression. The realisation of

this project became possible due to preserved fragments of the original publication that had remained in the editor's personal archive. The volume is supplemented with an introductory essay by S. Bilokin, memoirs of Narbut's contemporaries (including Mykola Zerov and Vasyl Krychevskyi), fragments of the artist's autobiography, his correspondence, as well as art-historical texts from later periods. Edited under the general supervision of A. Bilousova and B. Zavitii, the book contains over 300 illustrations and represents an important source for a comprehensive understanding of the artist's creative legacy (*Bilokin, 2020*).

Myroslava Mudrak's monograph *"The Imaginative World of Heorhii Narbut and the Making of a Ukrainian Brand"* proposes a conceptually new approach to interpreting Narbut's oeuvre by examining it within the context of the formation of a Ukrainian cultural brand. The author argues that in his graphic works the artist succeeded in visualising centuries-old cultural traditions and historical codes that shaped the uniqueness of Ukrainian identity. By imbuing these images with modern, state-building meanings, Heorhii Narbut created a system of visual symbols that combined an orientation toward the Western European cultural sphere with a deeply rooted national artistic tradition (*Mudrak, 2020*).

In contemporary scholarly discourse, increasing attention is paid to the role of Heorhii Narbut in the formation of Ukraine's national brand, as well as to his contribution to the development of national graphic design and typographic systems. In particular, V. Mitchenko, in the studies *"Aesthetics of Ukrainian Handwritten Typeface"* (*Mitchenko, 2007*) and *"Stylistic Features of Heorhii Narbut's New Alphabet"* (*Mitchenko, 2016*), analyses the artist's typographic work as an integral authorial system and emphasises the uniqueness of Narbut's type design. V. Panchenko focuses on the analysis of Narbut's Alphabet, revealing its figurative-plastic and typographic characteristics (*Panchenko, 2015*). The graphic specificity of Heorhii Narbut's Alphabet is examined in detail by M. Filevych, who highlights the synthesis of decorativeness and constructiveness in the artist's visual language (*Filevych, 2018*).

Ya. Melnyk and Yu. Shtets explore the compositional and artistic features of Narbut's book graphics, as well as the potential for their adaptation within contemporary graphic design practices (*Melnyk & Shtets, 2021*). The significant contribution of Heorhii Narbut as an artist-reformer to the development of art education and graphic art in Ukraine is outlined by O. Fedoruk (*Fedoruk, 2017*). Within the framework of interpreting the artist's legacy as an integral component of contemporary cultural discourse, particular attention should be given to M. Chadiuk's publication *"The Power of a Nation in Revival"* (*Chadiuk, 2018*), as well as to the collective monograph by Ye. Hula, O. Kolisnyk, T. Kuhai, and O. Maznichenko, *"Heorhii Narbut as an Apologist of Contemporary Ukrainian Graphic Design"* (*Hula et al., 2018*).

A detailed analysis and systematisation of a substantial body of scholarly sources covering various stages of historiography—from studies of the first half of the 20th century to contemporary academic concepts—make it possible to form a comprehensive understanding of the degree to which the phenomenon of Heorhii Narbut, his creative achievements, and his artistic influence have been explored. The synthesis of contributions by both Ukrainian and international scholars demonstrates an evolution in approaches to interpreting the artist's graphic and typographic legacy, shifting from descriptive and biographical interpretations toward interdisciplinary cultural, design-oriented, and theory-driven studies.

Results

Innovative Ideas and Artistic Methods of Heorhii Narbut

The artistic legacy of Heorhii Narbut became a defining factor in the development of the Ukrainian graphic tradition of the 20th century. At the beginning of the 20th century, when book graphics was only beginning to take shape as an independent field, Narbut was effectively the first artist to undertake a consistent and purposeful reform of this sphere within the territory of pre-revolutionary Russia. Owing to his close attention to the technical aspects of printing, his works acquired exceptional significance, and the artist himself gained recognition as an innovator of the book arts (*Ernst, 1926*). O. Lahutenko notes that Narbut's creative output reflects a transition from the aesthetics of Art Nouveau to the typographic design of the 1920s (*Labutenko, 2012*).

Ye. Hula and co-authors, noting that Heorhii Narbut was already during his lifetime justifiably recognised as one of the most outstanding European graphic artists, identify the principal factors that exerted a decisive influence on his artistic development, namely:

- ancient Ukrainian painting and graphic art of the 17th and 18th centuries;
- the heraldry of Ukrainian noble families, as well as the graphics of Ukrainian manuscripts and early printed books;
- the influential artistic association *Mir iskusstva* (World of Art), active at the turn of the 19th and 20th centuries (*Hula et al., 2018*).

The uniqueness of Narbut's artistic practice lies in the fact that his innovative ideas and distinctive artistic methods found realisation across a wide range of artistic genres and applied fields (*Fedorenko, 2025b*). His genre spectrum encompassed virtually all areas of graphic production demanded at the time, including book graphics, mural painting, silhouette cut-outs, coats of arms and heraldic design, postage stamps, banknotes, seals, the design of diplomas, certificates, and postcards, bookplates, playing cards, costume sketches, as well as covers and title pages of periodicals. This diversity of activity enabled H. Narbut not only to expand the boundaries of graphic art, but also to shape a recognisable aesthetic of the Ukrainian national style.

It is also important to note that Narbut generously shared his professional experience with his students. As memoirs and contemporaneous accounts indicate, he developed a personal pedagogical method for training young artists. The system of artistic education in Narbut's workshop was focused primarily on book graphics. He offered his students an educational path that closely mirrored his professional trajectory. Student work began with copying typefaces from Ukrainian early printed books of the 17th and 18th centuries, as well as book covers from the period of the French Renaissance (*Ernst, 1926*). Mastery of letterform design was regarded as the key to understanding the specificity of graphic language.

The next stage involved the design of book covers, which encouraged students to develop an understanding of the principles governing the architectonics of a closed graphic composition. Within cover design, priority was given not to illustrative narration but to compositional balance and structural restraint, linear rhythm, the articulation of dominant elements, and the subordination of secondary ones. The primary compositional task was to integrate letterforms, ornament, and imagery into a coherent whole. Work on each assignment required the study of artistic monuments, analysis of historical styles, and an understanding of the specific plastic language characteristic of a given period.

The design of book covers enabled students to grasp the quintessence of Narbut's understanding of graphic art. Heorhii Narbut possessed a remarkable ability to perceive the overall rhythm of a particular plastic style with precision and sought to transmit this sensitivity to his students. Young artists were thus able to master his drawing methods directly. In this way,

training in the art of letterforms facilitated an understanding of graphic language, while cover design fostered a sense of composition and rhythm. Narbut instilled in his students an appreciation of the harmonious integration of letterforms, ornament, and imagery, as well as a commitment to stylistic accuracy in rendering the distinctive features of different historical periods. At the final stage of the course, Narbut worked alongside the students, allowing them to assimilate his approaches and techniques through direct practice (*Labutenko, 2012*).

A true cultural treasure and a key element of Narbut's distinctive visual art is the *Narbut letterform*. He worked on its development purposefully and with exceptional diligence during the final two years of his life—his Kyiv period. The typeface he created acquired distinctive features by combining elements of printed Ukrainian early modern fonts with characteristics of Ukrainian cursive scripts from the 15th to the 18th centuries. Narbut successfully resolved the complex challenge of unifying these diverse writing structures into a coherent and harmonious composition (*Bilorutseva, 2021*).

Contemporary graphic artist, calligrapher, type designer, and educator V. Mitchenko, analysing Narbut's innovative approaches in this field, notes that his art of lettering gravitates toward the aesthetics of Art Nouveau, with its characteristic decorative forms; the aesthetics of Futurism, in which forms exhibit conditional dynamism; and the tendencies of Constructivism (*Mitchenko, 2007; Mitchenko, 2016*).

The renowned *Narbut letterform* became a foundational element in the development of Ukrainian typographic design and, in the words of V. Mitchenko, represents "...a distinctive formula of his visual art, which continues to live on in the contemporary visual environment of Ukraine." (*Mitchenko, 2007*)

In the course of his work on letterform covers, title pages, and the project of the Ukrainian alphabet, Heorhii Narbut developed a series of new compositional techniques that demonstrate the evolution of his approach to letterform and the principles of its organisation. The artist significantly expanded the range of modular typefaces, whose plastic properties served as the foundation for the creation of his original hand-drawn letterforms. Alongside the use of classical Empire-style typefaces, Narbut, according to F. Ernst, planned the development of a typeface in two variants—a lighter version with a similar design and a Baroque version intended for art publications. This systematic approach indicates the artist's gradual orientation toward a transition from individual hand-drawn inscriptions to the structured development of modular alphabets.

An analysis of Heorhii Narbut's graphic compositions demonstrates his exceptionally subtle perception of the conditional spatial plane of the paper sheet and his masterful use of the so-called third—"conditional"—dimension within two-dimensional graphics. These observations correspond to the reflections of P. Biletskyi, who noted the characteristic reduction of spatial depth illusion in Narbut's compositions.

A thorough analysis of Narbut's letterform specificity was conducted by V. Mitchenko. Examination of 14 hand-drawn letters created for the Ukrainian illustrated alphabet (*Figure 1*), as well as individual letters from the title of the journal *Nashe Mynule* (1918), allowed for the identification of the structural basis of this letterform system. This basis was classical Roman type, onto whose structural scheme the artist superimposed elements of Old Rus' manuscript writing of the 11th century. The proportions of the main strokes in both systems are 1:5, while the ratio of letter width to height is 4:5.

The connecting strokes in the newly created letterform vary between 0.1 and 0.3 of the width of the main stroke, bringing them closer to the proportions of uncial script. At the same time, unlike the traditional variable-width uncial, Narbut's letterform is monospaced, reflecting

the artist's deliberate intention to modernise the classical Cyrillic tradition of the 11th to 13th centuries (*Mitchenko, 2016*).

The most innovative feature of this letterform is the use of obliquely elongated wedge-shaped cuts. Their prototypes can be identified as modernised vertical cuts of Ukrainian uncial scripts of the 11th to 13th centuries, as well as transformed cuts in late 14th-century uncial and in the new Ukrainian uncial of the 16th century. Through this reinterpretation, the artist transforms triangular vertical cuts into elongated oblique triangles, resulting in new conditional spatial and dynamic properties of the letters.

To explain this effect, it is appropriate to refer to the theory of V. Favorsky, who compared the principal groups of letterforms to abstract geometric shapes and determined their positions within a conditionally spatial layer of the paper. According to Favorsky, the triangle is perceived as penetrating the spatial depth of the sheet, whereas the rectangle of a vertical stem appears to lie on its surface. The interaction of these oppositely directed graphic forms endows the letter body with enhanced plasticity.

Similar reflections were expressed by O. Bohomazov, who in his treatise *Painting and Elements* observed that the triangular form actively moves toward the centre of the composition, whereas the rectangular form tends to slow this movement (*Bobomazov, 1996*). The interaction of such multidirectional elements within the construction of a letter complicates its internal organisation, resulting in a form that appears spatially dynamic yet enclosed within the contours of its external outline.

To integrate individual letters into a coherent word composition, Narbut developed a complex system of fine horizontal dynamic notches that regulate the rhythm and direction of letter movement within a word. Another characteristic technique is the transformation of the terminals of broad vertical and inclined stems into triangular forms. In particular, in the inscription of the magazine *Nashe Mynule* ("Our Past"), the vertical stems of the letter И and the inclined stems of the letters N, Λ, M, and A acquire conditionally spatial properties precisely through the conversion of rectangular terminals into triangular ones, functionally corresponding to the role of large inclined notches in the Ukrainian alphabet typeface.

Alongside triangular notches, the alphabet project also incorporates large drop-shaped terminals for rounded and curved letter elements. For example, in the letter З, the inclined triangular notch is combined with a drop that completes the construction at the lower part of the sign. Similar elements can be hypothetically reconstructed in the letters Ж, Я, and У, which the artist did not have time to execute. Comparable techniques are also observed in Cyrillic manuscript monuments, notably in certain letters of the *Peresopnytsia Gospel*.

Another characteristic device is the placement of decorative dots and strokes on thin vertical and diagonal letter stems, as exemplified in the title of the journal *Nashe Mynule*. This technique, known from Cyrillic manuscripts of the 12th century, in Narbut's work serves to further reduce the illusion of spatial depth of letter elements, ensuring the integrity of their conditionally spatial organisation.

Thus, the Narbut typeface emerges not merely as formal visual ornamentation, but as a coherent artistic and typographic system that retains its relevance in the contemporary visual environment of Ukraine. The key features of this letterform include a refined sense of the conditional spatiality of the pictorial plane; the modernisation of Ukrainian uncial scripts of the 11th to 13th centuries, with consideration of later transformations in the 14th and 16th centuries; the modification of broad strokes and letter terminals; the constructive interaction of graphic forms of varying shapes; and the use of decorative elements as a means of spatial-plastic organisation of letterforms.

The Representational and Adaptive Potential of Narbut's Letterforms in Design Practices

Today in Ukraine, alongside the development of digital and typographic technologies, a clear trend can be observed toward the active revival of type creation. Contemporary graphic designers continue to experiment and to devise original solutions in the art of letterforms, often drawing upon historical models as sources of inspiration. In this context, Heorhii Narbut's letterform art attracts particular attention, serving not only as a creative reference but also as a field for stylistic experimentation.

It should be noted that Narbut's letterform legacy encompasses only a portion of the handwritten letters created as part of the original Ukrainian illustrated alphabet. The complete set of letters was not finalised during the artist's lifetime. On the one hand, this produces a sense of incompleteness; on the other, it establishes a distinctive precedent for later artists and designers, who continue to develop contemporary typefaces based on Narbut's unfinished letterform corpus.

The first attempt to develop a font based on Heorhii Narbut's work was undertaken by the Kyiv-based type designer Oleg Snarskyi in the 1970s. The task he set for himself seemed impossible without a complete alphabet. Accordingly, Snarskyi initially focused on supplementing the missing letters in Narbut's alphabet, which required close study of Narbut's stylistic approach, careful reconstruction of the underlying design logic, and detailed analysis of his works. The designer's meticulous efforts culminated in the creation of a font executed on the basis of Narbut's letterform achievements (*Dudnyk, 2014*) (*Figure 2*). Among Snarskyi's other fonts, particular attention is drawn to "Decorative Narrow Ukrainian, after H. Narbut" (*Figure 3*).

The next stage in the evolution of Narbut-inspired letterforms was associated with the type designer Hennadii Zarechnyuk, who in 2001 introduced the typeface *Narbut.Abetka*, based on the *Ukrainian Alphabet* and incorporating the work of O. Snarskyi (*Figure 4*). Around the same period, in the 2000s, Zarechnyuk released another typeface, *NarbutClassic* (*Figure 5*).

In 2014, the Ukrainian typeface *Kalyna* (*Figure 6*), inspired by the works of Heorhii Narbut, was created by the Lviv-based design studio 2D Typo.

The release of the typeface *Narbutorum* sparked lively discussion within the professional community. Renowned type designer Dmytro Rastvortsev presented this project in 2014 at the international calligraphy and typography festival *Ruthenia* (*Rastvortsev, n.d.*). That same year, the work was showcased at the Behance Portfolio Review meeting, which brought together designers from across Ukraine. The typeface attracted significant professional attention due to its balanced integration of Narbut's original ideas with contemporary requirements of graphic design. As the designer noted, his primary goal was to preserve the distinctive stylistic features of Narbut's letterforms to the greatest extent possible while adapting them for practical use in the present day (*Dudnyk, 2014*) (*Figure 7*).

The *Narbutorum* typeface possesses a number of distinctive features that differentiate it from other designs, including:

- multiple variants of the same letters, enabling combinations according to a defined logic and thereby imparting a recognisable style and expressiveness to the text;
- the use of historical alternative forms characteristic of Narbut's authorial style, such as the small yus in place of "Я," the sigma in place of "С," as well as variant forms of the letters "М," "N," and "И," which enhance authenticity and tonal richness;

- the preservation of characteristic ligatures, underscoring national stylistic traits inherent in Narbut's graphic heritage.

Today, official websites offer a wide selection of typefaces available for free download. For example, the UkrFonts.com platform provides numerous Ukrainian typefaces, including those that explicitly foreground national identity (*Trifonova, 2016; Ukrainian typefaces, n.d.*) (*Figure 8*).

In addition, fonts are distributed through online marketplaces such as MyFonts. As early as 2014, this platform featured the Ukrainian typeface *Kalyna* immediately after its creation (*Kalyna, n.d.*) (*Figure 9*).

The Narbut typeface remains relevant and is widely used in Ukraine, particularly in the design of official government documents (*Trifonova, 2016*). The proprietary typeface *Narbut* has also gained popularity among graphic designers worldwide. Its variations are available on the Rentafont platform (*Narbut typefaces, n.d.*) (*Figure 10*). This platform features the work of contemporary graphic artists. Notably, in the collections "Ukrainian Fonts" and "Fonts with a Ukrainian Character," four typefaces by Homenko stand out (*Figure 11*).

The *Homenko* typeface, created in 1965 by Vasyl Homenko (1912–1984), reproduces Narbut's tradition of asymmetric serifs and for a long time remained the only typeface with a distinctly Ukrainian stylistic profile. In 2010, Hennadii Zarechnyuk and Viktor Kharyk developed a typeface inspired by Homenko's design, which became the basis for subsequent refinements. In 2020, it was revised and modernised by K. Holovchenko.

The contemporary digital version developed by Zarechnyuk was expanded into a full type family that meets modern typographic requirements. This typeface is particularly suitable for setting text in small sizes due to its high legibility, while its expressive style also allows for effective use in display and decorative compositions.

Narbut-inspired typography continues to function as an important element of the visual culture of contemporary Ukraine. Kyiv-based designer Bohdan Hdal, drawing on the works of H. Narbut and V. Krychevskyi, created a typeface for the renamed metro station "Square of Ukrainian Heroes," *Zvirynetska* (*Figure 12*). The aim was not only to update the visual style of the former name, which had Stalinist origins, but also to convey the theme of Ukrainian heroism. Hdal selected the Cossack cross as the principal symbol, since it appears in the coats of arms of Ukraine's law enforcement agencies and administrative units and also has deep historical roots (*Lanovets, 2025*). The letters "N" and "U" became focal points, with the former echoing Narbut's characteristic design through an extended "leg".

Thus, Narbut's distinctive letterforms are more in demand than ever among contemporary Ukrainian graphic designers. New typefaces continue to be developed on their basis, enhancing the visual expressiveness of textual material and enriching the cultural space with a recognisable national character. They not only function as a tool of visual communication but also contribute to the preservation and international promotion of Ukrainian identity.

Discussion

The findings of this study demonstrate that Heorhii Narbut's graphic and letterform legacy continues to function as an active cultural resource within contemporary Ukrainian design practice rather than as a purely historical phenomenon. The analysis confirms that Narbut's letterforms are not merely preserved or replicated, but are continuously reinterpreted, adapted, and transformed in response to current sociocultural and technological conditions. This process reveals a dynamic continuity between historical graphic traditions and contemporary visual communication.

At the same time, the study highlights a fundamental problem: the absence of a clearly articulated methodological framework for working with incomplete or artistically driven letterform systems in modern typographic practice. Narbut's original alphabet was never finalised as a complete typeface, which raises questions concerning the boundaries between faithful reconstruction, creative interpretation, and authorial intervention by contemporary designers. This issue becomes particularly significant in the context of digital typography, where functional completeness and technical adaptability often come into tension with the preservation of historical stylistic integrity.

Another important aspect concerns the representational function of Narbut's letterforms. Their frequent use in state symbolism, cultural institutions, and identity-oriented design projects indicates a strong and stable association with Ukrainian national identity. However, this also entails the risk of stylistic canonisation, whereby Narbut-inspired forms may become fixed visual markers rather than evolving design instruments. The balance between cultural representation and creative flexibility therefore remains an open problem for both designers and researchers.

Furthermore, the adaptive potential of Narbut's letterforms in contemporary design practice reveals both opportunities and limitations. While modern designers successfully integrate these forms into diverse media—ranging from digital typefaces to public visual environments—the degree to which such adaptations preserve semantic depth and historical awareness varies considerably. This raises the question of whether contemporary reinterpretations contribute to the meaningful continuation of Narbut's artistic principles or function primarily as stylistic quotations detached from their original cultural context.

In this regard, further research may address several key questions:

- How can the adaptation of historical letterforms be methodologically justified within contemporary design practice?
- Where does the boundary lie between reinterpretation and distortion of an artist's original visual language?
- To what extent can Narbut's letterforms remain adaptable without losing their cultural specificity?
- How does the global circulation of Narbut-inspired designs influence perceptions of Ukrainian graphic identity in an international context?

Addressing these questions may contribute to a deeper understanding of the role of historical graphic heritage in contemporary visual culture and support the development of more reflective and responsible design practices that are rooted in national tradition while remaining open to innovation.

Conclusion

The study of the graphic creative legacy of the Ukrainian artist, graphic designer, and public figure Heorhii Narbut within the contemporary sociocultural dimension has demonstrated the multifaceted nature and uniqueness of his artistic output. Particular attention has been paid to the development of his distinctive authorial letterform style, which not only attests to the artist's high level of professional mastery and retains relevance for contemporary graphic designers, but also represents an unprecedented synthesis of ethnic and cultural traditions formed over a long historical period in the development of the Ukrainian people.

From a worldview perspective, a defining feature of Narbut's approach to the realisation of creative ideas in graphic art lies in his aspiration to preserve, reconstruct, and represent value systems shaped over centuries within global artistic practices, while simultaneously integrating

them with the cultural heritage of the Ukrainian people and his own subjective accents, interpretations, and reinterpretations of forms and meanings. This approach contributed to the formation of new models of identification within the sphere of graphic perception.

An objective and comprehensive examination of the stated topic became possible through a systematic analysis of the source base. It was established that sources reflecting Narbut's creative path, achievements, and authorial vision can be reasonably classified into four main groups, which together illustrate the dynamics of historiographical development.

The first group consists of works from the first third of the 20th century produced by scholars who were contemporaries of Narbut and directly observed or documented his artistic activity. These sources contain extensive biographical descriptions, factual material, quotations, fragments of correspondence, sketches, and other primary evidence, enabling a detailed and well-grounded analysis of the artist's work.

The second group is formed by publications created by Ukrainian émigré scholars who, as a result of political repression under the Soviet regime, were compelled to work abroad under relatively free intellectual conditions.

The third group includes studies produced within the USSR. This period was not homogeneous: while from the 1930s to the late 1950s research on Heorhii Narbut was virtually absent, from 1958 onward—amid a partial easing of the state system—biographical works devoted to his life and artistic activity began to appear. At the same time, almost all publications of this period bear the imprint of the totalitarian regime, as the material was presented through ideologically conditioned narratives, characteristic distortions of political discourse, or through the omission or deliberate disregard of objective facts.

The fourth group comprises contemporary scholarly studies that emerged after the restoration of Ukraine's independence in 1991. A particularly noticeable intensification of interest in Narbut's work has occurred over the past decade, during which Ukrainian researchers have systematically examined diverse aspects of his artistic legacy—from graphic design and letterform systems to the historical and cultural significance of his oeuvre.

Overall, this chronologically and methodologically structured approach provides a foundation not only for reconstructing the historical context of Heorhii Narbut's artistic activity, but also for forming a comprehensive understanding of the evolution of scholarly interpretations of his creative legacy and for determining its significance for contemporary Ukrainian culture and the development of graphic art.

The aim of the article was to investigate the role of Heorhii Narbut in shaping Ukrainian national identity through the prism of his graphic legacy. The research objectives—namely, outlining the artist's innovative artistic ideas and analysing the representativeness of the Narbut letterform within the contemporary Ukrainian sociocultural dimension—were achieved through the application of a comprehensive interdisciplinary approach. This approach was determined by the multidimensional nature of the object of analysis and the necessity of integrating general scientific, historical-cultural, and specialised art-historical methods, which ensured a holistic interpretation of the artist's creative legacy in the context of both its historical evolution and contemporary relevance.

The study established that the genre spectrum of Heorhii Narbut's graphic work encompassed virtually all key areas of graphic practice of the early 20th century, including book and magazine graphics, mural painting, silhouette compositions, heraldry and coat-of-arms design, the design of postage stamps, banknotes, seals, diplomas, certificates, and postcards, ex libris, playing cards, costume sketches, as well as the design of covers and title pages for periodicals. A special place within this multidirectional creative activity is occupied by the

formation of his distinctive authorial letterform style—now known as the Narbut letterform—which has become one of the most expressive components of his artistic legacy.

It was demonstrated that the formation of this letterform style was decisively influenced by Old Ukrainian painting and graphic art of the 17th and 18th centuries, the traditions of Ukrainian family heraldry, the artistic language of manuscript and early printed books, as well as the aesthetic principles of the *Mir Iskusstva* movement, which was influential at the turn of the 19th and 20th centuries. The organic synthesis of these sources with Narbut's individual artistic vision enabled him to create an original typographic system that combined historical continuity with the modernist aspirations of his time.

In the contemporary context of the development of digital and typographic technologies in Ukraine, there is a noticeable intensification of processes related to the creation of new typefaces and the reinterpretation of historical typographic models. Contemporary graphic designers increasingly turn to national visual heritage as a source of conceptual inspiration and stylistic solutions. In this sense, Heorhii Narbut's letterform art emerges not only as a historical phenomenon, but also as a relevant creative resource that offers broad possibilities for experimentation and interpretation in contemporary design.

It is substantiated that the Narbut letterform functions today not merely as a formal visual attribute, but as a coherent artistic and typographic system capable of organic integration into Ukraine's contemporary visual environment. Its key characteristics include a refined sense of the conditional spatiality of the pictorial plane; a modernised reinterpretation of Ukrainian uncial scripts of the 11th to 13th centuries, taking into account their transformations during the 14th to 16th centuries; the variability of broad strokes and letter terminals; the constructive interaction of graphic masses of different shapes; and the active use of decorative elements as a means of spatial and plastic organisation of letterform structure.

The adaptability of this typographic system ensures its effective application in contemporary graphic projects, provided that historical authenticity is preserved and contemporary design requirements are met. In this context, the work of Ukrainian graphic designers who engage with Heorhii Narbut's legacy contributes to the affirmation of national visual identity and the promotion of the Ukrainian cultural brand at the international level—an objective that acquires particular significance in the face of current sociopolitical challenges.

The experience of Heorhii Narbut convincingly demonstrates that design transcends purely form-making activity, functioning as a carrier of cultural memory and a tool for shaping value orientations. Through visual imagery and typographic solutions, design is capable of influencing modes of perceiving history, culture, and national identity, thereby bridging modernity and tradition and reactivating the heritage of the past within the conditions of the present.

Conflict of Interest

The authors declare that is no conflict of interest.

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Appendix



Figure 1. Letters designed by H. Narbut for the Ukrainian Illustrated Alphabet



Figure 2. Typeface based on H. Narbut's Ukrainian Alphabet. O. Snarskyi, 1979



Figure 3. Typeface Decorative Ukrainian Narrow, inspired by the works of H. Narbut. O. Snarskyi, 1979



Figure 4. Typeface NarbutAbetka, H. Zarechniuk, 2001



Figure 5. Typeface NarbutClassic, H. Zarechniuk, 2000s



Figure 6. Typeface Kalyna, L. Turetskyi, A. Aleksandrova, 2014



Figure 7. Typeface Narbutorum. D. Rastvortsev, 2014

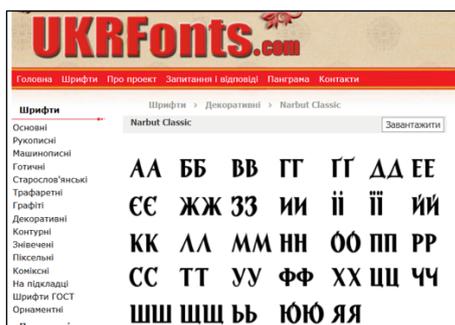


Figure 8. Typeface NarbutClassic by H. Zarechniuk (Ukrfonts.com platform)

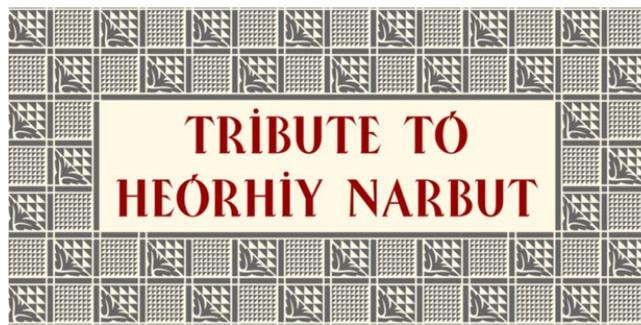


Figure 9. Typeface Kalyna by O. Aleksandrova and L. Turetskyi



Figure 10. Typefaces Narbut (Rentafont platform)



Figure 11. Homenko typefaces (Rentafont platform), by H. Zarechniuk, V. Kharyk, and K. Holovchenko



Figure 12. General view of the Square of Ukrainian Heroes metro station and typographic signage for the stations Square of Ukrainian Heroes and Zvirynetska. Typeface by Bohdan Hdal