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The specificity of educational works on the discipline "Decorative painting" in professionally oriented training of future artists in fabric painting

Abstract. The article presents the results of an analysis of the specifics of academic work performed by students - future textile painters - in the process of mastering the discipline "Decorative Painting." The author analyzes the specific characteristics and expressive techniques of artistic fabric painting as a type of traditional applied art on the one hand, and the expressive techniques of decorative painting on the other. Based on the analysis results, it was established that students' understanding of the features of artistic fabric painting and the corresponding expressive means of decorative painting contributes to the creation of academic works in the discipline "Decorative Painting," which reflect the specifics of artistic fabric painting. Technological, compositional, stylistic, and coloristic features of artistic fabric painting are highlighted, and comparable expressive techniques of decorative painting are defined. On the basis of the revealed interpretive analogy between the features of artistic fabric painting and their analogous expressive means of decorative painting, the author describes the specifics of academic work performed by students in the discipline "Decorative Painting."

Keywords: decorative painting, artistic fabric painting, decorative painting features, painting techniques.

In the space of culture, decorative painting is understood as a form of fine art that reflects the artistic features of a particular type of traditional applied art [10, p. 28]. In the space of modern education, decorative painting is positioned as a curriculum subject that occupies a key position in the training of future artists in the field of traditional applied arts.

The academic work of students in decorative painting consists of stylized pictorial images that convey the artistic and plastic features of a particular type of traditional applied art. Students' mastery of the content of the discipline "Decorative Painting" helps them develop skills in two-dimensional representation of elements of the surrounding world and their decorative interpretation, stylistically linked to the specifics of a particular type of traditional applied art.

Depending on the specifics of a particular type of traditional applied art, the discipline "Decorative Painting" has characteristic features determined by

educational tasks inherent in each area of study [1, p. 9-10]. At the Institute of Traditional Applied Arts - Moscow branch of the Higher School of Folk Arts (Academy), future artists in the fields of decorative painting in the style of Moscow letter, jewelry art, artistic embroidery, and artistic fabric painting are trained. In conditions of professional orientation in teaching, there is a need to study the artistic originality of each type of art; identify its key features that require reflection in professional education of future artists; update and develop the content of education [4].

Teaching decorative painting, as one of the fundamental disciplines in the preparation of artists of traditional applied arts, specifically for artistic fabric painting, involves identifying students' specific features of this art form, studying the expressive techniques of decorative painting, and creating decorative images. The academic work of students is characterized by recognizable features of the specifics of artistic fabric painting realized through the expressive means of decorative painting.

The purpose of this article is to analyze the specifics of academic work in the discipline "Decorative Painting" in vocationally oriented training of textile painters.

The necessity of teaching decorative painting to future textile painters is due to the leading feature of this art form – its decorativeness. E.B. Grigorevskaya emphasizes the connection of practical assignments performed by students with the analysis and interpretation of images of elements of the surrounding world created by them from nature. In interpretive images, future artists use the expressive techniques of decorative painting. When analyzing natural forms, students identify those features that most closely correspond to the aesthetics of artistic fabric painting: flat and ornamental imagery, specific color scheme based on conventional color combinations [1, p. 9].

Artistic fabric painting has specific and unique artistic and plastic features only for this art form. Reflecting the specifics of artistic fabric painting in the training of future specialists in this field involves:

- Using educational settings that differ in coloristic and object content consistent with the specifics of artistic fabric painting;
- Applying painting materials and expressive techniques of decorative painting comparable to the artistic and plastic properties of fabric painting;
- Stylizing the natural image in accordance with the specifics of artistic fabric painting.

The execution of decorative images in academic work correlated with the specifics of artistic fabric painting is carried out according to an algorithm [2]:

1. *Determining the optimal angle for performing a compositional search for a decorative image.* When performing a decorative image, the angle that allows determining the most interesting compositional solution of the image is optimal. The choice of the compositional solution corresponds to the specifics of the compositional organization of the image in artistic fabric painting: symmetrical, asymmetrical, from the center, towards the center, etc.

2. *Searching for a compositionally decorative solution in sketches.* At the stage of completing the task related to compositional search, options for arranging

the image are sought in sketches. Ways of decorative interpretation of the shapes of depicted objects and various color solutions of the decorative image are also determined in sketches. For the composition of the decorative image, formats typical of artistic fabric painting are suitable: rectangle, square, strip, etc. To convey the stylistic features of artistic fabric painting, planar, generalized imagery, the use of contour lines are appropriate. Color sketches can be made using various techniques of watercolor painting and aniline dyes, both in warm and cold gamut.

3. *Execution of the image in accordance with the approved sketch.* When transferring the approved sketch to the main format, compliance with compositional balance and rhythm in the image with the sketch is ensured, adjustments are made if necessary. At this stage, proportions, plastics, and silhouettes of stylized elements of the image are refined. An image stylized in accordance with the specifics of artistic fabric painting is characterized by graphic quality, sharpened shapes of image elements, and dynamic composition.

4. *Solving the format using local color and tonal relationships based on the sketch approved by the teacher.* When enlarging the image, there is a risk of violating its compositional integrity. To avoid color or tonal fragmentation of the image, work on the assignment is carried out in accordance with the sketch. Adjustment of the main image is allowed. Aquatic painting techniques such as wet-on-wet, salt application, daub technique, glazing technique, and the use of colors, etc. are used in accordance with the specifics of artistic fabric painting.

5. *Identification of the compositional center of the image.* The compositional center in decorative painting usually coincides with the main element of the image and is highlighted using contrast in tone or color. In keeping with the artistic concept, one or more contrasting colors may predominate in the decorative composition. In this case, the compositional center is emphasized rhythmically in the composition, using tone, applying decorative line, decorative elements, texture.

6. *Detailed imaging and drawing of decorative elements.* The decorative solution is enriched when decorative line imaging, ornament, pattern, and other decorative elements are applied. To enhance detailing in academic work, brushes, pens, liners, or other painting and graphic tools are used.

7. *Achieving the integrity of the decorative image.* Individual elements of the decorative image are subordinate to the stylistic, compositional, and coloristic unity of the artistic concept that meets the specifics of artistic fabric painting.

The specifics of academic work performed in accordance with the specifics of artistic fabric painting are most clearly manifested in the stages of work related to the search for composition, stylization of images, and implementation in material using appropriate painting materials and techniques [6; 7]. To elaborate on this specificity, it is necessary to analyze individual theoretical and practical aspects of professionally oriented learning in the discipline "Decorative Painting" for future textile painters.

Educational settings for the discipline "Decorative Painting" for students studying artistic fabric painting are tailored to the specifics of this type of traditional applied art. For instance, educational settings include items and draperies decorated with painting, products of artistic fabric painting such as scarves, shawls, stoles,

tablecloths, etc. The settings are supplemented with flowers and fruits, as their images often appear in artistic fabric painting. Among the coloristic features of the settings are brightness and saturation of color, light tones; objects and draperies of transparent textures are chosen. These features in the selection of setting elements are thematically connected with the specifics of artistic fabric painting and are conditioned by the use of watercolors in accomplishing the tasks.

For executing practical assignments in decorative painting aligned with the specifics of artistic fabric painting, watercolor paint is mainly utilized. As M.O. Lomakin notes in his research dedicated to studying the specifics of decorative images in comparison with the plastic characteristics of traditional applied arts, this art medium is closest in its properties to aniline dyes used in artistic fabric painting. The use of watercolor enables creating painted decorative images on paper employing techniques characteristic of artistic fabric painting such as painting while the surface is still wet, the use of salt solutions and salt effects, and layered imaging [5].

Teaching students decorative painting in accordance with the specifics of artistic fabric painting is grounded in their understanding of the distinctive features of this art form. The necessity to provide a decorative interpretation of the specifics of artistic fabric painting within a painted image initiates the quest for expressive means employed in the creation of items featuring artistic fabric painting that can be interpreted as expressive means of decorative painting on paper. Thus, during the mastery of the discipline "Decorative Painting," students create decorative images on paper that conform stylistically, compositionally, and coloristically to the specifics of artistic fabric painting and are executed using painting techniques similar to those used in artistic fabric painting. An analysis of the characteristics of artistic fabric painting revealed core features: technological, compositional, stylistic, and coloristic. Each of these features of artistic fabric painting corresponds to expressive techniques of decorative painting. The alignment of these techniques is presented in Table 1.

Let's reveal the features of artistic fabric painting and the expressive techniques of decorative painting in more detail.


1. *Technological Features.* Artistic painting is most often performed on natural silk fabrics using water-soluble and alcohol-soluble aniline dyes. Among the techniques of artistic fabric painting are: cold batik, hot batik, and freehand painting. When performing painting using the techniques of cold and hot batik, a reserving compound is used. In freehand painting, the image is applied using other methods: dry application, wet application, salt application, and thickening application [1, p. 5]. The technological features of artistic fabric painting can be reflected in decorative painting using expressive techniques and methods of watercolor painting, such as wet application, salt application, thickening application, and the use of aniline dyes on paper. Figure 1³⁴ in Table 1 shows an item with artistic fabric painting done using the freehand wet application technique. Executed in the wet application technique

³⁴ Fig. 1-15. – Photos from the methodological fund of the Institute of Traditional Applied Arts - Moscow Branch of the Higher School of Folk Arts (Academy).

with watercolor paints on paper, an academic exercise in decorative painting is illustrated in Figure 2. This technique, used in both artistic and decorative painting, is characterized by soft transitions from one color to another, which occur due to the application of paint on a moistened surface. It is evident from the academic works (Figures 9, 10) that the expressive means of decorative painting can also produce effects such as craquelure and salt application used in decorative painting. Watercolor paints, having properties similar to aniline dyes, allow recreating many specific techniques and effects of artistic painting on paper, such as wet application, salt application, glazing technique, and layering.

Table 1.

Correspondence Between the Features of Artistic Fabric Painting and Expressive Means of Decorative Painting

Features of Artistic Fabric Painting	Expressive Means of Decorative Painting
Technological Features	
The use of a separating line (reserving compound), painterly techniques, and methods such as: working "wet-on-wet," using "salt," using wax, pouring, and glazing.	
	
<p>Fig. 1. Item with artistic fabric painting done using the "wet-on-wet" technique.</p>	<p>Fig. 2. Academic exercise "Decorative Still Life" completed using the акварельная техника "wet-on-wet."</p>

Compositional Features of Artistic Fabric Painting

Compositional organization techniques: symmetrical, asymmetrical structure, from the center, to the center



Fig. 3. Fragment of an item with artistic fabric painting, including a floral composition.

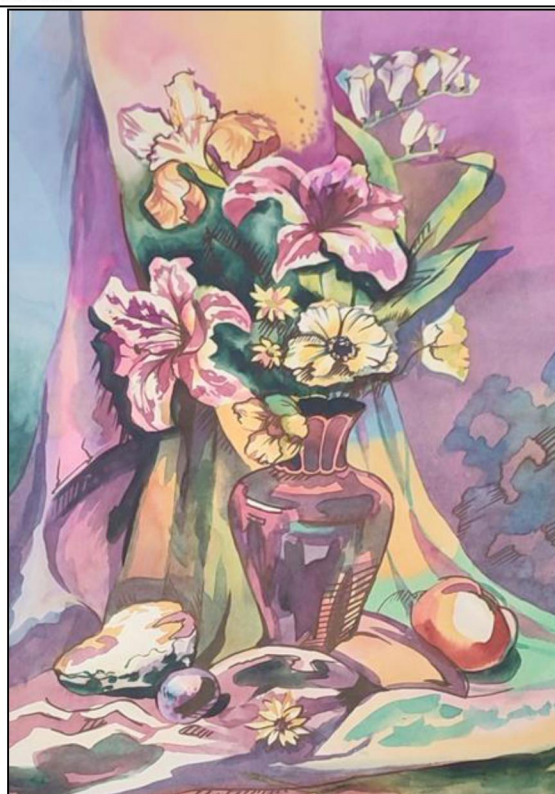


Fig. 4. Academic exercise "Decorative Still Life with Flower Bouquet."

Stylistic Features of Artistic Fabric

Stylization Techniques: Simplification, Generalization, Deformation, Abstraction, Geometrization



Fig. 5. Decorative panel executed using the technique of artistic fabric painting.



Fig. 6. Academic exercise "Decorative Still Life."

Chromatic Features of Artistic Fabric Painting

Application of contrasting, close, warm, cold color schemes, diverse textures.



Fig. 7. Item with artistic fabric painting executed on a purple background.

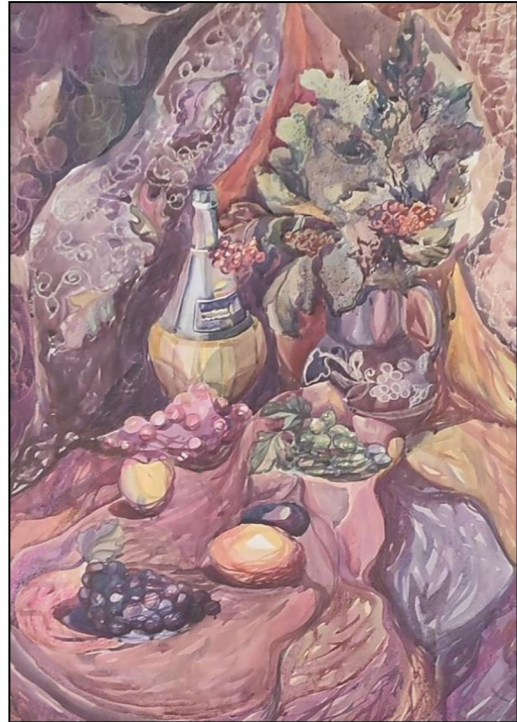


Fig. 8. Academic exercise "Decorative Still Life with Red Grapes."

In decorative painting, it is possible to use wax to reproduce the effect of hot batik on paper. It is also appropriate to use an outline in the image that simulates the reserve lines applied using a reserving compound.

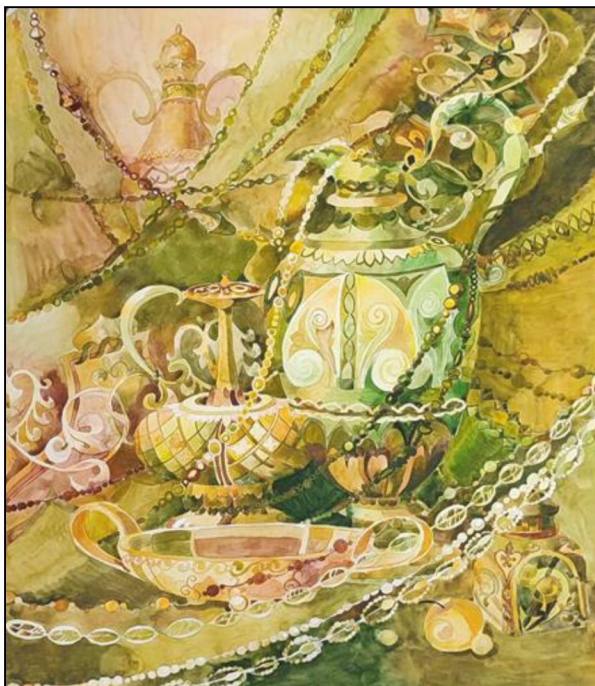


Fig. 9. Academic exercise "Decorative Still Life"



Fig. 10. Academic exercise "Decorative Still Life with Traditional Handicraft Products"

2. Compositional Features:

Among the compositional solutions, static and dynamic ones are distinguished. Often, the basis of the compositional organization in artistic fabric painting is an ornament. At the same time, the principles applicable to all kinds of fine arts remain relevant: integrity, interdependence, and compositional balance [1, p. 7]. In decorative painting, academic exercises corresponding to the specifics of artistic painting will be characterized by a условно-плоскостная treatment of individual elements, abstraction, and ornamental imagery. In Table 1, Figures 3 and 4 show: a fragment of a scarf with artistic fabric painting and a corresponding floral composition in the presented product, as well as a pictorial composition depicting a decorative still life with a bouquet of flowers. Images of flowers, both in the product and in the work on decorative painting, correspond to the compositional centers of the specified formats. Not all types of image composition in painting can be applied in decorative painting. For example, in artistic painting, it is typical to place the image in the product from the center to the periphery or vice versa. For decorative painting, the use of such a method of compositional organization in format is unsuitable, since it leads to a violation of the proportions of the composition elements and makes it difficult to recognize the natural image.

3. Stylistic Features:

In artistic fabric painting, methods of stylizing images of natural forms are used, influencing the specificity of the images characteristic of this art form. Among the methods of stylization common in both decorative painting and decorative painting are: simplification, generalization, deformation, abstraction, and geometrization [3]. Additionally, the process of creating a decorative image involves searching for a художественный image.

A decorative image in painting is characterized by recognizability but at the same time has greater emotional expressiveness. For example, in Table 1, Figures 5 and 6 show examples of academic works demonstrating students' creative interpretation of space and forms in images aimed at creating a художественный image and enhancing its emotional perception by the viewer. In a decorative panel made using the technique of artistic fabric painting (Fig. 5), the main expressive means are spot and line, the silhouettes of individual elements in the image are generalized, and the space is transformed into a условно decorative plane.

A similarly stylized image appears in the academic work on decorative painting in Figure 6 in Table 1. In the presented decorative still life, as in the decorative panel, there is a transformation of element forms; the subject plane is not depicted, and the light-air environment and volumes of objects are not conveyed. Instead, the silhouettes of the forms in the image acquire angular outlines, and the space is treated as a plane filled with decorative elements.

In students' academic works (Figures 11-13), the silhouettes, plasticity, and color solution of the image elements were also changed with the goal of strengthening the compositional unity subordinate to the author's artistic concept. The plasticity, silhouette, color scheme, and tonal relationships that characterize the natural image can be modified according to the author's interpretation when creating a decorative image in painting. For example, Figure 11 shows an academic work in

which the image elements consist of decorative spots, and in Figure 13, the silhouettes of the depicted objects are stretched and inclined to add dynamics to the decorative composition. The work in Figure 13 is executed in a cool color scheme, while the work in Figure 12 uses a warm color scheme, with the use of a single contour line [1].

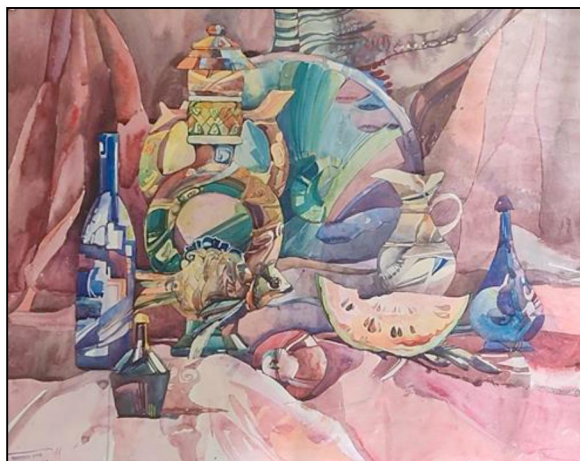


Fig. 11. Academic exercise "Decorative Still Life in a Contrasting Color Scheme."



Fig. 12. Academic exercise "Autumn Thematic Decorative Still Life."

4. Chromatic Features:

Artistic fabric painting is characterized by both contrasting and related, as well as warm and cold color schemes, utilizing both open and composite colors [3]. It should be noted that the characteristics of the applied dyes influence the chromatic perception of items featuring artistic fabric painting: translucency, brightness, and saturation.

Items with artistic fabric painting have artistic imagery, hence the choice of color scheme in this art form logically relates to the artist's creative vision. The chromatic solution in decorative painting is determined by the compositional idea, for instance, through the associative perception of the student concerning the natural setting. However, the key criterion for selecting color in decorative painting remains its harmony. For example, in Table 1, Figure 7 displays an item with artistic fabric painting executed on a red-purple background. Figure 8 shows a corresponding academic exercise in decorative painting, also rendered in the specified red-purple color scheme. Figures 14 and 15 illustrate academic exercises employing a limited color palette. The use of a restrained color scheme helps highlight the compositional center and maintain the integrity of the image.

Practical assignments in decorative painting predominantly involve depicting a decorative still life. A decorative image represents a student's creative interpretation of a still life through the application of decorative treatment to natural forms consistent with the stylistic peculiarities of artistic fabric painting. This creative interpretation is based on the student's emotional perception of the natural setting. Such perception facilitates the creation of a decorative composition's artistic image. Typically, students develop their own individual manner of decorative

depiction in painting over time, grounded in mastered methods of decorative interpretation of natural forms [11].



Fig. 14. Academic exercise "Multilevel Decorative Still Life with Bouquet," executed using a limited color palette.



Fig. 15. Academic exercise "Multilevel Decorative Still Life with Bouquet," executed using a limited color palette.

Among the most frequently used methods for teaching students decorative painting are: "creative interpretation" and "working in the style of a master."

Based on the method of "working in the style of a master," students study the creative works of specific artists in the field of decorative fabric painting and apply the compositional and coloristic findings of these artists in completing academic tasks on decorative painting. Studying artworks of fabric painting also serves to independently identify and summarize the core features of decorative painting aligned with the stylistic particularities of artistic fabric painting. Among the notable features of decorative painting corresponding to the specifics of artistic fabric painting, students note:

- The conventional and flat nature of the image;
- The ornamental-rhythmic foundation of the decorative image's compositional structure;
- The clarity of the image elements' silhouettes;
- Highlighting the primary and characteristic aspects within the image elements;
- The use of decorative lines;
- The emotional, figurative, and original nature of the decorative image;
- A color scheme built on conventional color combinations;
- Maintaining temperature contrasts;
- Using various painterly textures [8; 10; 3].

An academic task in decorative painting is characterized by a compositional solution driven by the artistic concept and stylistic uniformity, resonant with the specifics of artistic fabric painting. Identifying the specifics of artistic fabric painting during professionally oriented education in decorative painting is achieved by applying comparable expressive techniques from both artistic fabric painting and decorative painting in academic tasks.

The process of working on academic assignments in decorative painting enhances students' proficiency in technical procedures specific to artistic fabric painting, readiness to assimilate the expressive tools of decorative painting, familiarity with the algorithm for completing practical tasks, and development of their creative individuality, comprehension of the specifics of artistic fabric painting, identification of its characteristic traits, and alignment with the techniques of decorative painting [1].

Moreover, the significance of learning decorative painting by future artists extends further. Practical assignments are rooted in analyzing traditional applied art pieces. Future artists' understanding of the specific characteristics of particular types of traditional applied art—encompassing their varied compositional structures, plastic qualities, and color solutions—becomes one way they perceive and understand the world around them. Students' knowledge of the fundamental characteristics of a particular type of traditional applied art fosters an understanding of traditions and the formation of self-awareness grounded in national cultural values [9].

The diversity of traditional applied art forms, which are simultaneously unique and varied, is maintained in professional education for future artists in this area through vocationally focused training. Training future artists specializing in fabric painting, oriented towards a multifaceted and in-depth exploration of this art form, is supported by studying foundational subjects like "Decorative Painting," which align with the decorative and plastic particularities of the art of artistic fabric painting.

Analysis of artworks in artistic fabric painting, aimed at students independently identifying the artistic and plastic particularities of this art form along with its inherent characteristics (technological, compositional, stylistic, and coloristic), allows matching them with complementary expressive techniques of decorative painting, thereby conveying the aesthetics of artistic fabric painting in decorative painting.

Thus, the specifics of academic tasks in the discipline "Decorative Painting" in the process of professional preparation for future artists lie in their precise reflection of the decorative and plastic particularities of artistic fabric painting.

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