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### **Teaching Students of Secondary Vocational Education the Technology of Kirišskoe Artistic Lace Weaving**

**Abstract.** The article focuses on the issues of teaching students of secondary vocational education at the Department of Artistic Lace Weaving of the Higher School of Folk Arts (Academy). The features of teaching the Kirišskoe artistic lace weaving by including in the educational process the task of renovating a lace historical sample according to the traditional technology within the framework of the discipline "Executive Skill" have been investigated. The content of research in the field of renovation of products of traditional applied arts has been analyzed. The content and methods of teaching when performing the Kirišskoe lace historical sample are presented.

**Keywords:** Kirišskoe lace, lace weaving technology, student, training content, methods, means.

Traditional artistic crafts, which include Kirišskoe artistic lace weaving, are an integral part of the cultural heritage of the Russian people and represent values of both material and spiritual nature.

The study of Kirišskoe artistic lace weaving takes place in the profile disciplines at the Department of Artistic Lace Weaving of the Higher School of Folk Arts (Academy): "Technology of Artistic Lace Weaving", "Materials Science", "Technical Drawing", "Design" and "executive skill".

The content of the educational discipline "Executive Skill" is mastered by students of secondary vocational education throughout the entire period of study. One of the training tasks is the implementation of the renovation of a lace product - a historical sample significant for specialized training.

Renovation from the Latin word "renovatio" - renewal, resumption. Renovation in traditional applied arts is the recreation of historical artistic works through their comprehensive study [8, p. 3].

Renovation in secondary vocational education in traditional applied arts was considered by T.E. Longchinskaya in the field of artistic lace weaving [7; 8, 9], T.M. Nosan in the field of artistic embroidery [13], O.V. Ozerova in the field of toys [14].

One of the components in the process of mastering by students the technology of weaving Kirišskoe lace is the renovation of a significant historical sample. As academician of the Russian Academy of Education V.F. Maksimovich notes, "In

this case, traditions are represented by certain works of traditional artistic crafts, ideas, professionally artistic skills of artists, etc. Traditions are present in all types of folk art crafts and are one of the main and necessary conditions not only for their existence, but also for their further modern development” [11, p. 35].

When teaching the technology of Kirišskoe artistic lace weaving, it is important to study the technological features of weaving and apply the acquired knowledge when performing the historical sample. In folk art crafts, this involves making a product after a thorough study of its dimensions, materials, color scheme, and technology of execution. This fully applies to such a kind of folk art craft as Kirišskoe artistic lace weaving. The renovation of Kirišskoe artistic lace weaving makes it possible to “penetrate into the essence of the work, to master the historical, aesthetic, ethical experience of generations, their values and achievements” [7, p. 3].

Over the course of two decades, the Higher School of Folk Arts has worked on the renovation of historical lace samples on the Department of Artistic Lace Weaving under the guidance of professors. These samples included Empress Maria Fedorovna's fan (the State Hermitage), goldlace — an insert and a lace valance "Star Cavalry" (the State Russian Museum), a gold-silver yardage for doll clothing (the N.D. Bartram Art and Education Toy Museum), and others. Among them is the work done in 2006 by Y.E. Lapina, a specialty student, on the renovation of a pillow cover by E.D. Zvezdina (this is a rare case in Kirišskoe bobbin lace, where the author of the piece is known). The work involved drawing the ornamental composition to scale from a 16x16 cm photograph (Figure 1<sup>38</sup>) and then working with the material itself (Figure 2<sup>39</sup>). This experience was later reflected in the preparation of the layout for implementing the product in material by a group of students from secondary vocational education.

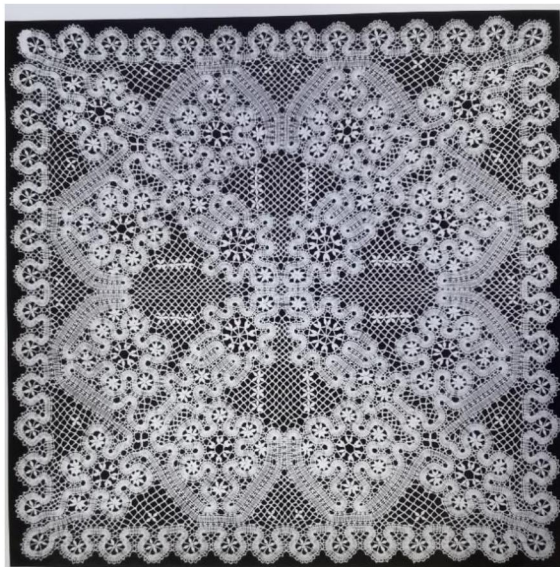


Fig. 1. E.D. Zvezdina. Pillow Cover. 1973. Leningrad Region, Kirišskii District, Dunyakovo Village. Kirišskoe Artistic Lace Weaving



Fig. 2. Yu.E. Lapina. Pillow Cover. Renovation. 2026. Higher School of Folk Arts (Academy). Kirišskoe Artistic Lace Weaving

<sup>38</sup> Fig. 1. Faleeva V.A. Russian Woven Lace. Leningrad: Khudozhnik RSFSR, 1983. Page 260.

<sup>39</sup> Fig. 2, 4, 5. Author's photos.

In the first semester, students study the technology of Kirišskoe lace weaving. They apply theoretical knowledge while making training samples, which consist of specific braiding techniques: "to interweave" and "to change". These braiding techniques create basic interlacing: "full interweaving", "full pin wrapping", "turn-in", performed in a certain sequence, as well as the technological technique of "coupling". In the second semester, students consolidate their skills by making small-sized lace products and a large collective lacework project.



Fig. 3. Markova LN. Pillow Cover.  
Ikonnovo Village. 1960s.

During the 2022-2023 academic year, a group of four students worked on the renovation of a lace item as part of the "Executive Skill" discipline, using a layout created by Yu.E. Lapina, a teacher of specialized courses at the Department of Artistic Lace Weaving. The basis for the layout was a 7x7 cm photo from the album "Kirišskoe Lace" [2, p. 22] (Fig. 3<sup>40</sup>). To correctly determine the size of the item from a small photo, one needs to know the width of the linen band in Kirišskoe lace items, the length of the snails in the fillings, and the size of the braided rhombic mesh.

The goal of performing the academic assignment on renovating a lace item is to reinforce and expand the skills of

weaving lace using the Kirišskoe technology, as well as to gain practical skills for working in a team.

To achieve this goal, students need to solve the following tasks:

- organize the workspace of a lacemaker: sew a roll, wind threads onto bobbins;
- observe safety precautions during the performance of the academic task;
- make a sample – one ornamental motif – to practice technological techniques;
- perform a part of the lace historical sample – a Kirišskoe lace item, observing the weaving technology;
- perform the stitching of the woven parts of the Kirišskoe lace item – a cover for a pillow.

For weaving the lace item, white threads were chosen: natural linen threads from the "Gutermann" company № 5129 (wound onto longitudinal pairs of bobbins), synthetic threads LH № 100 (wound onto extreme longitudinal and running pairs of bobbins), and the fillings are made of cotton threads of red, blue, and pink colors.

<sup>40</sup> Fig. 3. Gorb D.A., Ryzhov AG, Ryzhova IP (eds.). Kirišskoe Lace. Saint Petersburg: Vesti, 2007. Issue 1. P. 22 (fig. 28). ISBN 978-5-86153-191-7.

The ornament of the square pillowcase consists of two ornamental strips located along the perimeter of the lace item. The central part of the lace item is composed of the Kirišskoe ornamental motif "circles and leaves"; around the central part - a square napkin - there is an ornamental strip with twenty ornamental motifs "circle", and along the edge there is an ornamental strip with sixteen ornamental motifs "novinskaya cell". Each ornamental strip is connected to each other by a chain of woven rhombuses. (Fig. 4, 5). Colorful fillings are arranged in accordance with the historical sample.

While weaving a part of the lace item, students learned the technology of introducing a colored thread into the work to perform the fillings.



Fig. 4. Fragment of the pillow cover.



Fig. 5. Pillow cover.

The renovation of the Kirišskoe lace item was carried out by a group of students studying in secondary vocational education.

When completing the academic task, students used textbooks and manuals on Kirišskoe artistic lace weaving [4; 5], albums on lace weaving with photos of Kirišskoe lace products [2; 16]; visual aids: weaving patterns for turns of the curl, fillings, suturing, Kirišskoe lace products.

Studying the classifications of teaching methods in vocational education, reflected in the research of Yu.K. Babansky [1], I.Y. Lerner [6], M.I. Makhmutov [12], M.N. Skatkin [15], the teaching methods chosen for performing the renovation of Kirišskoe lace items were informative-communicative, explanatory, instructive-practical, and corresponding learning methods were executive, reproductive, productive-practical [12, pp. 362-364].

Using the informative-communicative method, the teacher draws the attention of students to the technological features of weaving Kirišskoe lace, such as the number of bobbins required to complete the lace item; how different threads are distributed in the linen band; the number of twisted two threads passing along the edges of the linen band, the sequence of performing turn-ins in the center of the curl, etc.

In accordance with the explanatory method, the sequence of actions for performing a part of the lace item is explained: it is reminded that this work

is performed with a linen band "in full pin wrap," during which it is necessary to evenly distribute the warp threads when weaving ornamental motifs; it explains from what point on the layout it is necessary to start interlacing each ornamental strip; explains the technology of introducing a colored thread for weaving a snail filling, etc.

Using the instructive-practical method, the teacher monitors the actions of the students at each stage of completing the academic task and gives individual recommendations for correcting weaving defects.

According to the executive learning method, students follow the teacher's recommendations during the practical work on completing the academic task: they wind linen threads onto four pairs of bobbins, synthetic threads onto three pairs of bobbins, secure the working layout on the roll, begin to perform a part of the lace item by correctly determining the location of the interlacing, etc.

Applying the reproductive learning method, students perform all the technological techniques and operations of weaving Kirišskoe ornamental motifs in accordance with the weaving technology of Kirišskoe lace, adhering to the teacher's recommendations.

While performing academic tasks on weaving a part of the lace item, students apply the productive-practical learning method: they observe the sequence of actions when weaving a linen band "in full pin wrap," turns of the curl, snail fillings with a colored thread, and rhombic braid grid in accordance with the technology of Kirišskoe artistic lace weaving.

The implementation of the renovation of a lace artifact – an historical specimen – is essential for students in secondary vocational education studying Kirish artistic lacemaking to learn how to work collaboratively by addressing common challenges in academic activities.

In conclusion, it should be noted that the instructor selected appropriate methods for conducting practical sessions to ensure successful completion of the educational task by students in secondary vocational education.

While pursuing their secondary vocational education at the Higher School of Folk Arts, Department of Artistic Lacemaking, students acquire a high level of professional skill, which facilitates an in-depth study and preservation of the unique techniques involved in Kirish artistic lacemaking.

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