

Rybina L.I., director of the scientific library of the Russian University of traditional art crafts, 191186, St. Peterburg, Griboyedov canal embankment, 2, lit. A, e-mail: Libakademij@yandex.ru

“Theory and History of Traditional Artistic Crafts”: a new perspective

Abstract. The article presents the structure and content of thematic sections of the textbook "Theory and History of Traditional Artistic Crafts," highlighting the activities of the Russian University of traditional art crafts in preserving and developing traditional applied arts.

Keywords: traditional art crafts, embroidery, lace-making, weaving, carpet-making, art painting, art carving, bone-carving, lacquer miniature painting, decorative painting, jewelry art.

The textbook “Theory and History of Traditional Artistic Crafts”, published in 2024, consists of two parts and is designed for students studying at the Russian

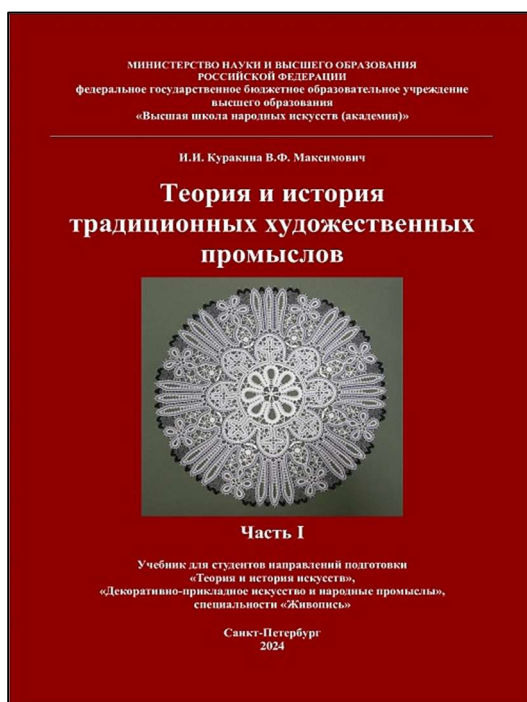


Fig. 1. Cover of the book "Theory and History of Traditional Artistic Crafts"

University of traditional art crafts. The authors of the first part are Irina Kurakina, Associate Professor of the Department of Art History, Head of the Postgraduate Studies Office and Valentina Maksimovich, Academician of the Russian Academy of Education, Professor, Doctor of Pedagogical Sciences, President of the Academy.

At the beginning of the textbook, topics presented in both parts of the publication are outlined. The content of the chapters includes a presentation of theoretical material, key terms, personalities, self-check questions, practical assignments and a list of recommended literature.

In the first part of the textbook [1] (Fig. 1⁹²), which consists of two sections, the theoretical aspects and history of the formation of traditional artistic crafts in Russia are examined. The first section comprises several chapters: "Folk Art as Part of National Art Culture," "History of the Study of Folk Art in the 19th Century" and "Formation of the Theory of Folk Art in the 20th Century." Describing the current state of folk

⁹² Fig. 1. Kurakina I.I. Theory and History of Traditional Artistic Crafts: A Textbook for Students Studying in the Directions "Theory and History of Arts," "Decorative and Applied Arts and Folk Crafts," Specialty "Painting". Part I / I.I. Kurakina. - Saint Petersburg, 2024 - 164 p.: ill. - ISBN 978-5-907569-20-1.

art theory, the authors note the closeness and kinship of concepts used to characterize distinctive traditional works, explaining the essence of concepts related to traditional applied arts. In the chapter "Formation of the Theory of Folk Art in the 20th Century," several historical stages in the development of folk art theory and the activities of researchers of traditional folk crafts are discussed.

One of the first researchers and founders of the scientific study of folk art was V.S. Voronov. Subsequently, researchers who contributed to the development of the theory of folk art included: A.V. Bakushinsky, A.I. Nekrasov, B.V. Koshaev, A.S. Maksyashina, T.M. Razina, M.A. Nekrasova and V.F. Maksimovich. For her work on the publication "Folk Art as Part of Culture: Theory and Practice" (1983), M.A. Nekrasova was awarded the State Prize named after I.E. Repin. In her scholarly publications, Dr. of Pedagogical Sciences, Professor V.F. Maksimovich substantiated the theory of continuous professional education in the field of traditional applied arts, which has now been implemented in the educational programs of the Russian University of traditional art crafts.

The next section, titled "History of Formation and Development of Traditional Artistic Crafts in Russia," consists of ten thematic chapters that describe the theoretical and historical aspects of the development of specific crafts. The authors list craft researchers, artists and educational institutions where training for artists in the field of traditional applied arts takes place.

In the first chapter, "Artistic Embroidery," various types of embroideries from the Russian North, central and southern regions of Russia are explored, including ornamental goldwork embroidery [1] (Fig. 2⁹³, 3).



Fig. 2, 3. Kuz'kina A. Final qualification work on the topic "Creation of modern ornamental decoration for women's clothing using traditional techniques of gold embroidery." 2012.

Fragments. Supervisor: E.V. Saifulina. Russian University of traditional art crafts

⁹³ Fig. 2-4. Kurakina I.I. Theory and History of Traditional Artistic Crafts: A Textbook for Students Studying in the Directions "Theory and History of Arts," "Decorative and Applied Arts and Folk Crafts," Specialty "Painting". Part I / I.I. Kurakina. - Saint Petersburg, 2024. - Pp. 71, 89. - ISBN 978-5-907569-20-1.

The collection and study of works of Russian traditional embroidery began in the 19th century. Among the first collectors of Russian folk costumes decorated with embroidery were N.L. Shabelskaya, S.A. Davydova and M.K. Tenisheva. V.V. Stasov was one of those who called for an understanding of the artistic uniqueness of folk artworks and facilitated their study. He published a work entitled “Russian Folk Ornament: Embroidery, Fabrics, Lace”, in which he analyzed the ornamental motifs of embroidery and the semantics of its individual elements. Thanks to the books and articles by Mstyora archaeologist and local historian I.A. Golyshev, researchers know the history of the formation and development of artistic embroidery in Bogoyavlenskaya Sloboda—the village of Mstyora in Vladimir province. Currently, under the direction of I.I. Yudina, director of the Mstyora Institute of Lacquer Miniature Painting named after V.A. Modorov, traditional types of embroidery characteristic of this region, described by I.A. Golyshev, are preserved, studied and developed: Vladimir upper-shoot embroidery, Mstyora white satin stitch and Russian white satin stitch. The institute provides professional training for artists specializing in these types of artistic embroidery. Training in handcrafted artistic embroidery at the institute and the academy is conducted using educational materials based on dissertations by S.Yu. Kamneva, E.V. Saifulina, T.M. Nosan’, A.A. Nikolaeva and O.V. Shvetsova.



Fig. 4. Semenova Yu.
Dress "Fiery Flower."
Braided technique (Kirishi lace).
Final qualifying work. 2014

In the second chapter — "Artistic Lacemaking" — a general description, the history of formation, development and issues of scientific study of artistic lacemaking are provided. Each type of lacemaking is considered in a separate paragraph.

S.A. Davydova was the first researcher of regional stylistic features of lacemaking. As a result of her travels through 11 provinces of Russia, she published several works. V.A. Faleeva, an art historian and employee of the State Russian Museum, made a significant contribution to research on the artistic originality of traditions, the history of the establishment and the development of centers of artistic lacemaking.

At the Russian University of traditional art crafts, the study and development of regionally-historical types of lacemaking, as well as the preparation of artists, take place both at the main university (Fig. 4) and at the Ryazan Institute of Traditional Applied Arts.

The head of the department of artistic lacemaking, E.A. Lapshina, presented a developed structure and content of specialized higher education for the training of artists in artistic lacemaking in her dissertation research. The result of the research and pedagogical activity of Yu.E. Lapina was a dissertation on the topic "Features

of teaching the technology of Kirishi artistic lacemaking as a factor in the development of this art form." In her dissertation, D.Yu. Khristolyubova analyzed such types of lacemaking in the Ryazan region as Mikhailovskoye, Izheslavskoye, Skopinskoye and Zhuravenskoye.

In the third chapter, "Artistic Weaving and Carpet Making," the history of the formation and development of artistic weaving traditions in northern and southern regions of Russia, as well as carpet-making centers in Dagestan, Siberia and Southern Russia, is discussed.

Each region of Russia had centers of artistic weaving where textile products were created using various techniques, such as "branaya", "remiznaya", "zakladnaya", "vybornaya" and "ajurnaya".

The theme "Artistic Carpet Making" describes the regional and artistic-stylistic characteristics of carpet production. Each district of Dagestan developed a unique artistic language reflected in the ornamental compositions and color palette of carpets. In South Russian carpet weaving, geometric patterns in warm tones were commonly used. In Siberian carpet making, simple floral motifs dominated, consisting of stylized images of roses, poppies and dog-roses against a black background. Today, LLC "Siberian Carpet Factory" continues the traditions of Siberian carpet making, producing carpets based on designs from the Research Institute of Artistic Crafts.

In the fourth chapter of the textbook, the authors examine fabric painting as one of the forms of traditional artistic crafts, using the example of Pavlovsky Posad printed scarves.

The chapter "Artistic Bone Carving" concludes the first part of the textbook, where the main types of bone carving, the stages of development of bone-carving art and researchers of the bone-carving trade are described. Each center of bone-carving art is addressed in a separate paragraph, highlighting the stylistic features, themes and compositions typical of regional centers.

Many bone-carving artists not only created unique artworks but also became teachers, developing methods for teaching bone carving. N.D. Butorin authored curricula for specialized subjects in the field of bone-carving art. His student, V.N. Kolobov, who heads the bone-carving workshop at the Russian University of traditional art crafts, carries forward the historical traditions of the Kholmogory carvers while continuing his teacher's legacy, combining pedagogical and artistic pursuits. Based on his dissertation's research, V.N. Kolobov published several textbooks that serve as the foundation for training bone-carving artists.

The second part of the textbook (Fig. 5⁹⁴) continues the thematic section "History of the Formation and Development of Traditional Artistic Crafts in Russia" (author – I.I. Kurakina). It begins with the topic "Lacquer Miniature Painting," which describes the history of the formation and development of lacquer art traditions in

⁹⁴ Fig. 1. Kurakina I. I. Teoriya i istoriya tradicionnyh hudozhestvennyh promyslov : uchebnyk dlya studentov, obuchayushchihya po napravleniyam «Teoriya i istoriya iskusstv», «Dekorativno-prikladnoe iskusstvo i narodnye pomysly», special'nosti «Zhivopisi». Chast' II / I. I. Kurakina ; nauchnyj redaktor : V. F. Maksimovich ; Higher school of folk arts. – Sankt-Peterburg : VSNI, 2024 – 176 s. – ISBN 978-5-907569-21-8.



Fig. 1. Cover of the book "Theory and History of Traditional Artistic Crafts"

the East, Europe and Russia. In the section "Fedoskino Lacquer Miniature Painting—Traditional Artistic Craft of Russia," the author noted the influence of miniaturists from Fedoskino village on the formation of artistic and aesthetic traditions of lacquer miniature painting. Fedoskino is the only center in Russia where lacquer miniatures are executed on papier-mâché items using oil paints. Professional training for artists specializing in Fedoskino lacquer miniature painting is carried out within the system of secondary vocational education and higher education at the Fedoskino Institute of Lacquer Miniature Painting, which is a branch of the Russian University of traditional art crafts.

In the following chapter, "Decorative Metal Painting," the artistic traditions of metal painting from Nizhniy Tagil, Zhostovo, St. Petersburg and Moscow are examined. Decorative metal painting in the early 20th

century became a subject of scientific study. One of the researchers who contributed to the revival of the two-color Nizhniy Tagil decorative painting was V.A. Baradulin. This painting technique is currently taught to students at the Russian University of traditional art crafts. A.N. Golubeva, having studied historical examples of Nizhniy Tagil painting, developed a methodology for teaching multi-layered and feathered painting techniques.

In the eighth chapter of the textbook, Khokhloma, Gorodets wood painting and Northern Dvina region paintings are examined, being among the earliest established folk art crafts. Art historians V.M. Vasilenko and V.M. Vishnevskaya were the first to describe the regional peculiarities of decorative wood painting. Northern Dvina paintings are characterized by a graphic style of execution and fine contour drawing. In Khokhloma painting, initially only red and black colors were used in combination with the golden tone of poluda (a metallic powder applied to the base). The term "Gorodetskaya painting" originates not from the place of manufacture, but from the city of Gorodets, where the products were sold. These items were actually produced in villages along the banks of the Uzola River. The compositions on the objects were primarily constructed vertically, connected by an ornamental insert.



Fig. 6. Vaisero V.F. Composition "From Father to Son". 2013. Bogorodsk woodcarving. Bogorodsk Institute of Artistic Woodcarving

In the subsequent thematic section — "Artistic Wood Carving" — the history of the formation and development of such types of carving as Volga house carving, Bogorodsk wooden sculpture, Vyatka kap carving, Shemogodska birch bark carving and Abramtsevo-Kudrin wooden carving is described. The paragraph — "Bogorodsk Artistic Wood Carving: From Toy to Sculpture" — presents illustrations of items featuring traditional themes and motifs of Bogorodsk carving [2] (Fig. 6⁹⁵). The traditions of Bogorodsk carving were passed

down from generation to generation, with the craft often being a family affair. Notable master dynasties include the Zinin, Bardenkov, Barashkov, Boblovkin and Pronin families.

The Craft Museum in Moscow, established to support folk art, oversaw the activities of woodcarvers and invited them to participate in exhibitions. In Sergiev Posad, a toy-making workshop was opened where demonstration classes were held for masters. Professional training for woodcarving artists in the 20th century was provided by the Proftechschool, followed by the Bogorodsky Professional Technical College, which was later transformed into the Bogorodsky Institute of Wood Carving—a branch of the Russian University of traditional art crafts. Currently, the leading educator of professional disciplines at the institution is V.F. Vaisero, a member of the Union of Artists of Russia.

In the tenth chapter — "Artistic Metalworking (Jewelry Art)" — various types of artistic metal processing in the territories of the Russian North and the Urals are presented: Rostov finift, Velikiy Ustyug and Kubachi silver plating, Mstyora, Krasnoe Selo and Kazakov filigree, Zlatoust steel engraving and Kaslin cast iron casting.

The traditions of artistic metalworking took shape during the pre-Mongol period of ancient Russian art. Evidence of its level can be seen in findings across the territory of ancient Russian cities. Common ornaments in jewelry from this era included plant and geometric motifs. Kiev and Novgorod served as major centers of jewelry art, where workshops predominantly produced ecclesiastical utensils using various techniques of artistic metal processing. By the 14th century, Moscow emerged as a prominent hub for jewelry art. At that time, the primary technical

⁹⁵ Fig. 6. Kurakina I.I. Theory and History of Traditional Artistic Crafts: A Textbook for Students Studying in the Directions "Theory and History of Arts," "Decorative and Applied Arts and Folk Crafts," Specialty "Painting". Part II / I.I. Kurakina; Scientific Editor: V.F. Maksimovich. – Saint Petersburg, 2024. – P. 100. – ISBN 978-5-907569-21-8.

method employed in creating jewelry was engraving with blackening. Starting in the 16th century, there was a flourishing period for jewelry-making in Russia. One of the distinctive directions in 17th-century jewelry art was Solvychevodsk (Usolsk) enameling. Solvychevodsk was a significant artistic center in the Russian North and its location near saltworks on the Vychegda River fostered the growth of this craft.

From the 18th century onwards, jewelry art evolved in two distinct directions: fine jewelry and traditional artistic crafts. During this period, the Russian school of jewelry began to take shape. The study of this school's experience and its application in creative projects for students at the Russian University of traditional art crafts is carried out at the Department of Jewelry and Bone Carving.

The third section, "Traditional Applied Arts as Part of National Culture," serves as the concluding portion of the textbook. It examines the essence and particularities of traditional artistic crafts as components of national artistic culture, contemporary challenges facing traditional applied arts and potential solutions to these problems.

By preparing artists in various fields of traditional applied arts and developing methodological and instructional materials for specialized disciplines, the Russian University of traditional art crafts fulfills an important mission in preserving national artistic culture and folk art.

References

1. Kurakina I. I. Teoriya i istoriya tradicionnyh hudozhestvennyh promyslov : uchebnik dlya studentov, obuchayushchihsya po napravleniyam «Teoriya i istoriya iskusstv», «Dekorativno-prikladnoe iskusstvo i narodnye pomysly», special'nosti «Zhivopisi». Chast' I / I. I. Kurakina, V. F. Maksimovich ; Higher school of folk arts. – Sankt-Peterburg : VSNI, 2024. – 164 s. : il. – ISBN 978-5-907569-20-1.

2. Kurakina I. I. Teoriya i istoriya tradicionnyh hudozhestvennyh promyslov : uchebnik dlya studentov, obuchayushchihsya po napravleniyam «Teoriya i istoriya iskusstv», «Dekorativno-prikladnoe iskusstvo i narodnye pomysly», special'nosti «Zhivopisi». Chast' II / I. I. Kurakina ; nauchnyj redaktor : V. F. Maksimovich ; Higher school of folk arts. – Sankt-Peterburg : VSNI, 2024. – 176 s. – ISBN 978-5-907569-21-8.