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Jewelry art: international master classes

Abstract. In recent decades, the master class has become a widely used practical teaching method in various fields of traditional applied arts, including jewelry making. This article describes the methodology for organizing and conducting a master class on jewelry art held at the Russian house of science and culture in Paris. The primary objective of these master classes is to introduce participants to the traditions of Russian jewelry art and develop basic skills in working with metal and tools. The educational program of the master class caters to different age groups and levels of expertise.

Keywords: jewelry art, international master class, training, jewelry techniques, embossing, blackening, engraving, ring, pendant.

Jewelry art is one of the historical types of traditional art crafts. Its development occurs under the influence of technologies that have formed in various regions of Russia. Characteristic features of handmade jewelry items include the use of unique materials (precious metals, gemstone inserts, etc.); application of special technical techniques such as filigree, blackening, engraving, embossing, artistic enameling; presence of an individual unique style in each item; high aesthetic value due to mastery and artistic execution [7].

To popularize jewelry art, various methods are employed: demonstration workshops conducted within exhibitions or career orientation events, exhibitions, art seminars, competitions, festivals and others.

Let's analyze a master class in jewelry art—a form of creative learning where collaborative work between teacher and student leads to a tangible outcome: creating simple jewelry pieces like rings, pendants, three-dimensional flowers or ornamental decorations using traditional jewelry techniques and manual tools.

The goal of the master class is to acquaint participants with fundamental techniques of manual metalworking [3; 5], teach them how to create simple jewelry pieces and foster creative abilities in the realm of jewelry art.

The format of the master class, determined by its location, educational program, goals and objectives, has specific characteristics:

- *master class at an educational institution focused on studying a specialized subject area.*

Objective: creating a vocational guidance educational environment that promotes the development of professional competencies and informed choice of future profession.

Tasks of the master class: introducing safety rules when working with jewelry tools and equipment; learning unique technological techniques and methods rarely studied within standard curricula [7].

Expected results: creation of simple jewelry pieces utilizing traditional jewelry techniques such as filigree, cloisonné enamel, engraving, as well as modern innovative technologies like 3D modeling, galvanoplastics, titanium anodization, demonstrated through the production of a prototype sample [8].

- master class at an educational institution outside the specialized field.

Objective: informational-introductory, aiming to stimulate creative thinking, enhance fine motor skills, generate positive emotions and cultivate interest in jewelry art.

Tasks: training in occupational health and safety regulations during jewelry work performance; acquisition of basic metalworking techniques; providing a positive emotional experience through rapid achievement of results (creation of a product within 90 minutes).

Expected outcomes: acquisition of basic metalworking skills, including: metal cutting techniques (using jigsaw, metal scissors); shaping metal components using pliers and round-nose pliers; sanding and polishing metal surfaces (with sandpaper, felt wheels); decoration of metal (chasing, engraving, applying enamel); assembly of components (clamping, riveting, soldering under safe conditions).

Common types of jewelry created during master classes include: pendant necklaces based on simple geometric shapes, such as circles, squares, triangles or silhouettes of animals and plants; rings made from strips of metal bent into circular forms, decorated with simple ornaments or embossed patterns; simple-shaped earrings, such as drops or circles, enhanced with beads or dangling elements; three-dimensional flowers assembled from multiple cut-out sheet-metal components, adorned with textural details.

- master classes organized during scientific conferences and exhibitions of traditional art crafts held in Russia.

Objective: popularization and advancement of jewelry art. Combination of educational, research and cultural outreach activities involving industry professionals. Stimulating innovative activity through implementation of new technologies and materials in jewelry manufacturing.

Key tasks include compliance with safety requirements for working in exhibition settings (limited space, large number of people, increased noise level, etc.) and establishment of an interactive platform for exchanging technologies and best practices in manual metal processing among jewelry artists.

Expected outcomes: samples of jewelry products incorporating innovative technologies and materials; sharing of experiences and knowledge among participants regarding jewelry art, trends in jewelry fashion, marketing strategies for jewelry products.

- master class at international exhibitions of traditional art crafts.

The master class is part of an exhibition showcasing diploma works completed by students of the Russian university of traditional art crafts using manual techniques according to original artistic compositions. These works demonstrate exceptional

levels of skill and highlight the diversity of jewelry techniques, styles and materials utilized in Russian jewelry art.

Objective: preservation and promotion of Russia's artistic culture in the field of jewelry art, transmission of knowledge and experience to younger generations; jewelry art as an international dialogue of skillfulness among jewelry artists.

Tasks: providing visual demonstrations of jewelry samples accompanied by detailed explanations of the creative-technology process; reinforcing acquired skills through practical exercises in metalworking; offering professional support to master class participants.

Expected outcomes: enhancement of the prestige of Russian jewelry art. Feedback is necessary to improve the effectiveness of the master class methodology, which will enable consideration of participants' desire to learn new techniques for material processing and utilization of new tools.

In March 2025, the Russian house of science and culture in Paris hosted the exhibition "Splendor of Russia's artistic heritage" presented by the Russian university of traditional art crafts, dedicated to the artistic legacy of Vologda region. As part of the exhibition, master classes were conducted focusing on jewelry art, aimed at transferring professional expertise, stimulating creative thinking and developing communication skills among participants.

The structure of the master class included both theoretical and practical sessions on jewelry making techniques, along with demonstrations of jewelry pieces created by university students.

During the creation of the jewelry piece, the following techniques were employed: embossing, chasing and Velikiy Ustyug blackening [6]. Materials and tools were selected based on the theme. Specifically, templates of copper, brass (for petals and leaves) and aluminum (for stems) metallic components were prepared to make a pendant shaped as a "heart" and a volumetric flower resembling a "rose." Specialized tools and fixtures were utilized to shape the volume, while embossing was achieved using figurative stamps of varied configurations.

Educational assignments for creating jewelry, designed for different age groups and levels of preparation, incorporated variability in exercises. Task complexity was determined individually based on a preliminary survey of participants.

The content of the international master class educational assignments was differentiated into three levels of training:

Level one – beginner. Target audience: age 8 and above. Duration: 120 minutes.

Objective: creation of a simple jewelry piece.

Tasks: introduction to safety measures when handling jewelry tools and materials; acquiring basic metalworking techniques, such as step-by-step formation of voluminous details from flat template blanks using specialized jewelry instruments and accessories.

Figures 1–2¹⁷ illustrate the metal templates of “rose” petals and the final sample of the jewelry piece created by participants at the first level of training.

One of the variable tasks at the level one involved creating a volumetric “heart” pendant (Figs. 3, 4) using embossing and blackening techniques. During the process, participants acquire manual tool usage skills, create a three-dimensional pendant shape using specialized jewelry tools, apply patterned stamps for embossing, oxidize the surface of the piece and polish it using a drill machine.



Fig. 1. Templates of metal blanks for “rose” petals



Fig. 2. Item created during the master class.
Level one – beginner. Russian house of science and culture, Paris. 2025



Figs. 3, 4. Template and finished product of a volumetric “heart” shape.
Master class, level one.
Russian house of science and culture, Paris. 2025

Level two – basic (for those with prior experience working with jewelry tools and materials). Target audience: aged 12 and older. Duration: 120 minutes.

Objective: creation of a simple ring featuring texture, embossing and oxidation (blackening).

Tasks: adherence to safety protocols when working with jewelry tools; instruction and practical work on manual metalworking, encompassing

¹⁷ Figs. 1-15. Photo by the author of the article.

measurement of ring sizes and calculation of blank length; shaping the metal blank into a circular form; texturizing the ring surface using figural stamps; polishing via portable drill machine. Result depicted in Fig. 5.

Level three – advanced, intended for those confidently using jewelry tools, willing to master more complex metalworking techniques, and creatively approach the creation of jewelry. Target audience: ages 14 and up. Duration: 120 minutes.

Objective: production of a split ring with a closed setting, bezel-set cabochon stone, textured surface, embossing and oxidation treatment.

Tasks: mastery of safety regulations; attainment of confident metalworking skills—including texturing, embossing and oxidation; creative assignment: designing an artistic composition of ring textures; acquiring skills in securing cabochon stones in closed settings. The result of the workshop task completion is shown in Fig. 6.



Fig. 5. Simple ring with texture, embossing and blackening. Master class, level two – basic. Russian house of science and culture, Paris. 2025



Fig. 6. Split ring with closed setting for cabochon stone, texture and embossing. Master class, level three – advanced. Russian house of science and culture, Paris. 2025

Analysis of psychological and pedagogical literature [1; 2; 3; 4] indicates that effective conduct of master classes requires taking into account several key factors: selection of relevant themes, clear formulation of objectives, consideration of participants' level of preparation and provision of technical support.

The author's pedagogical experience in the field of jewelry art ensures the efficiency of group and individual teaching formats in the educational process.

Group based learning involves participants collaborating in small teams on shared creative tasks. Through collective effort, they gain experience, acquire skills and develop abilities, fostering a dynamic learning atmosphere conducive to active interaction and stimulation of creative thought. Challenges encountered are addressed collaboratively, facilitating mutual exchange of experience (see Figs. 8, 9).

Optimize learning in international jewelry art master classes when participant registration takes place online, enabling the application of a differentiated approach

and personalized education. Tasks are adapted to suit individual needs, ensuring flexibility in the process of acquiring jewelry-making skills during master classes.



Fig. 7. Working with a jigsaw. Russian house of science and culture, Paris. 2025

Participants can independently choose a topic, study the jewelry techniques of interest and receive comprehensive consultation from the instructor.

Figure 7 illustrates a stage of practical work demonstrating individualized learning during the master class. The instructor performs a practical demonstration of a technological operation—step-by-step showing and monitoring the correct use of the tool (jigsaw): how to hold it properly, how to execute movements. Particular emphasis is placed on critical details affecting the quality of cutting the metal plate. Throughout the exercise, the instructor addresses any questions raised by the student.



Fig. 8. Jewelry art master class for Grenoble university students, France. Russian house of science and culture, Paris. 2025



Fig. 9. Volume-form pendants shaped as “hearts” with chased, blackened and embossed finishes, produced during a group master class. Russian house of science and culture, Paris. 2025

The variety of proposed educational tasks allows for consideration of the age and level of preparation of each participant. Consequently, participants not only successfully acquire basic metalworking skills but also master more complex technical operations, experiment and deepen their interest in creating jewelry (Figs. 10-13).

The effectiveness of practice-oriented teaching methods (such as demonstration of practical exercises, analysis of works), group and individual learning formats and a differentiated approach implemented within the framework of the masterclass is confirmed by the following result: out of 231 participants, 139

(60%) successfully completed all levels of the program. This indicates a high level of development of the current methodology, additional education in the field of jewelry making and significant interest in Russian jewelry art. The obtained results confirm the feasibility of employing such forms of learning in international master classes to disseminate knowledge and develop skills and competencies in jewelry making.



Fig. 10-13. Individual work with master class participants. Different levels of preparation. Differentiated tasks for making a volumetric pendant, “a rose” flower, and a simple ring with combined techniques of embossing, blackening and stone setting. Russian house of science and culture, Paris, 2025

The high degree of engagement among master class participants (Fig. 14, 15) enables defining further work in this direction and forming a program that includes other teaching methods and technologies within the framework of a mutual cooperation agreement.

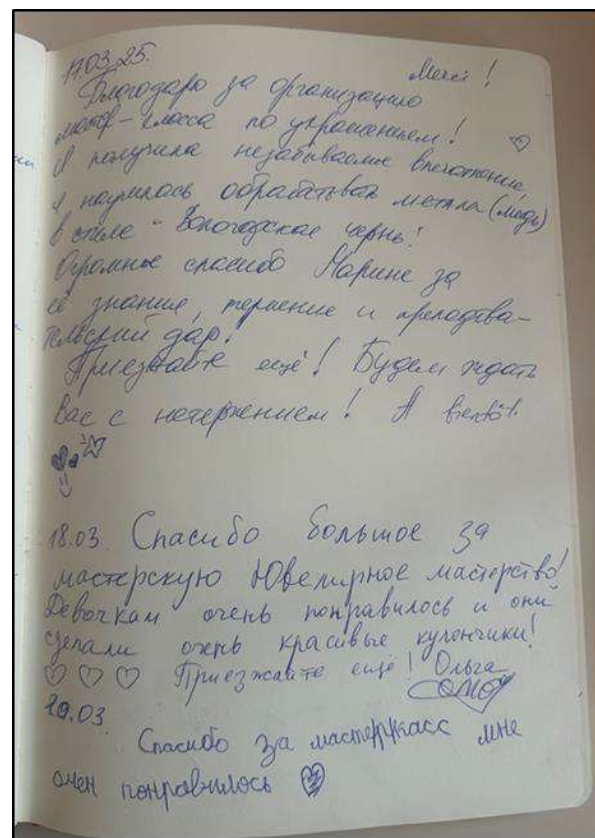
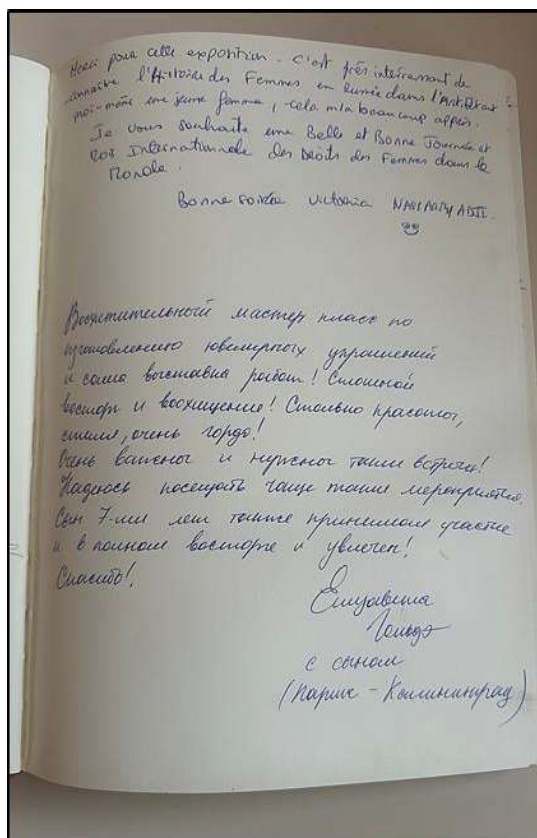


Fig. 14, 15. Reviews from participants of the international jewelry art master class at the Russian house of science and culture, Paris, 2025.

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