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From the Moscow school of artistic crafts to the Institute of traditional applied arts: the history of establishment and development

Abstract. The article is devoted to the peculiarities of establishment, development, and transformation of the Moscow school of artistic crafts into the Institute of traditional applied arts, a branch of the Russian university of traditional art crafts. Drawing on preserved historical sources that include previously unstudied and unpublished archival materials concerning the activities of the Moscow school of artistic crafts, which became one of two historically significant educational institutions leading to the opening in 2003 of a unique and only Russian higher education institution providing training for highly qualified artists specializing in 23 types of traditional art crafts.

Keywords: Moscow school of artistic crafts, Minmestprom (Ministry of local industry), artel (collective enterprise), proftechshkola (professional technical school), vocational education, traditional art crafts, Institute of traditional applied arts.

In domestic science, there are several works dedicated to studying the history of professional education in a particular type of traditional applied art – from professional technical schools to higher educational institutions [5; 6; 7; 8; 9; 10; 11; 12; 13]. These studies present the educational activity of the Moscow school of artistic crafts. Research results that reveal the educational, artistic-creative and scientific aspects of this educational institution's activities are presented in articles by V.F. Maksimovich [6; 7], V.M. Kovrigina [4], I.A. Shapovalova [13], N.R. Kazanskaya [2], I.E. Agapova [1], S.Yu. Kamneva [3], Yu.S. Saltanova [13], O.V. Shvetsova [14], as well as in articles and reports from conferences authored by the researcher themselves [11; 12].

Currently, a theoretical analysis has been conducted using archival documents: orders, personal files of students and teaching staff, protocols, extracts and other relevant documents, including dissertation research related to the subject matter. Studying the archival records stored at the institute of traditional applied arts enabled updating, clarifying and introducing more detailed information about the historical stages and features of the development of the Moscow school of artistic crafts through identifying new factually verified data that had not been studied or published earlier.

It should be noted that educational activities and artist training in unique forms of traditional applied arts have been carried out since September 1939 at the institute of traditional applied arts – Moscow branch of the Russian university of traditional

art crafts (formerly known as the Moscow school of artistic crafts during the Soviet era). According to the Charter of the Moscow school of artistic crafts (College) dated 1999, the original document establishing the school was lost during Great Patriotic War.

In 1941, due to the outbreak of the Great Patriotic War, the school's operations were suspended. However, following Decree No. 128 issued by the Council of People's Commissars on February 7, 1943 titled "On measures for restoration and development of folk art crafts in RSFSR (Russian Soviet Federative Socialist Republic)", it was decided to resume the operation of specialized artisanal vocational schools in order to train highly skilled craftsmen for folk art cooperatives. This measure aimed to address deficiencies in the management of artisans' cooperative associations supervised by the Council of People's Commissars of RSFSR, which oversaw folk art crafts. In accordance with appendix No. 2 listing specialized artisanal vocational schools, the Moscow city school of artistic crafts was included. Initially, the school fell under the supervision of the Management of industrial craft cooperation attached to the Council of People's Commissars of RSFSR, later coming under the purview of the Ministry of consumer services of RSFSR.

Archival materials confirm that from the very beginning of its existence, the school provided personnel training in departments of artistic embroidery, fabric painting and jewelry art. Based on the minutes of meetings of the qualification examination commission, it is known that between 1947 and 1956, training took place in an artistic toy department where graduates defended qualifying works separately either in soft toys or papier-mâché toys. Additionally, from 1950 to 1953, clockmaking courses were implemented, suggesting that students likely received instruction in watchmaking. We can assume that this might have been an experimental group.

Training duration depended on the chosen specialization: artistic soft toys or papier-mâché toys – 1 year, fabric painting – 2 years, artistic embroidery and jewelry art – 3 years. Admission was held annually after completion of grades 6, 7, and 8 of secondary school, not only from Moscow but also from other cities. It should be noted that each department annually admitted two groups, consisting of 15 to 18 students per group. Graduation rates varied from 62 to 105 pupils (in 1952, together with the clockmaking department).

Based on surviving questionnaires and notifications from military commissariats found in student records, it follows that a large percentage of students came from single-parent families whose fathers had died in combat or gone missing during the Great Patriotic War.

The curriculum encompassed general academic subjects alongside broader artistic preparation. Students studied Russian language, literature, drawing, painting, composition, drafting, organization of cooperative structures, history of the USSR, political education, physical culture; subsequently, military affairs were added to the program (Fig. 1⁶).

⁶ Figs. 1-3. Photos by the author of the article.



Fig. 1. Diploma of graduate Yu. A. Gusev in fabric painting, 1948

In the educational art workshops, particular attention was given to acquiring various artistic and technological techniques specific to individual specializations. Deep and solid knowledge in these areas was obtained through classes in profile disciplines such as "Technical drawing", "Modeling" (for fabric painting), "Materials science", "Special technology" (production technology), "Dyeing", "Folk ornament" (for fabric painting), "Production training", as well as "Composition", "History of embroidery", or "History of metalwork art" depending on the specialization.

Education concluded with a period of practical training in artels. Upon completing theoretical studies and practical internships, students submitted and defended their final

qualification projects. As a result, they were awarded titles such as "Master-craftsman" along with a corresponding skill classification and the title of instructor based on their specialization, enabling them to teach others. Up until 1960, the Qualification commission was established by resolutions of Roskhudozhpromsoyuz (the All-Russian cooperative union of artistic crafts). The chairmanship of the commission was usually held by the chief artist or deputy chairperson of the presidium of Roskhudozhpromsoyuz.

According to the minutes of the Qualification commission sessions dating back to July 1956, Zinaida Dmitrievna Kashkarova, head of the embroidery laboratory and senior researcher at the Scientific research institute of artistic industry, who supervised embroidery and lace crafts, participated actively in numerous all-Russian and international exhibitions, served as a member of the commission. Final examinations of graduates were attended by principal artists and employees of artels such as "Moskovsky Yuvelir" ("Moscow jeweler"), "Prikladnoye iskusstvo" ("Applied art"), and "Khudozhestvennoye znamya" ("Art banner").

Based on newly discovered data, we now understand the interaction between the school and the Management of industrial craft cooperation (Promkooperatsiya) and affiliated artels. After graduation, alumni were directed to work in artels for no less than two years. Employment verification letters from companies and written commitments signed by students upon admission to the vocational school confirm that graduates were employed at enterprises operating in Moscow and the Moscow region, including: artel "Moskovskiy Yuvelir" ("Moscow jeweler"), artel "Moskovskaya galantereya" ("Moscow notions") – embroiderers, cooperative craft

artel "Prikladnoye iskusstvo" ("Applied art") – masters in fabric painting, cooperative craft artel "Khudozhestvennoye Znamya" ("Art banner") – embroiderers, cooperative artel "Uraletz" (Perm city) – alumnus sent here for jewellery specialty

By the decree of the Council of Ministers of the RSFSR dated December 28, 1965, educational institutions subordinated to the Ministry of consumer services of the RSFSR were transferred under the jurisdiction of the Ministry of local industry of the RSFSR. Upon transfer, the Moscow city school of artistic crafts was renamed as "Moscow school of artistic crafts".

Over the subsequent decade up until 1975, several departments were established within this institution, including embroidery, fabric painting, jewelry art and filigree craftsmanship.

Following the adoption of the Resolution by the Central Committee of the CPSU titled "On folk art crafts", issued on February 27, 1975, aimed at reviving, preserving and developing folk art crafts, a group of graduates from the Moscow school of artistic crafts was directed in 1977 to the factory for artistic engraving on metal with the purpose of providing it with qualified artists. In the same year, the first intake into the department of metal painting took place. At the department, supported by art historians from the research institute of art industry and the factory – renamed since 1984 as the production association "Art engraving" – the restoration and development began of one direction of Russian decorative lacquers known as the ornamental painting style called "Moscow letter". This type of decorative painting continues to evolve today and can rightfully be considered part of national artistic culture and an asset of Moscow.

The system of vocational education for specialists in folk art crafts that developed in the USSR was closely linked to production processes. Professional training institutions provided professional personnel specifically tailored to meet the needs of enterprises operating in these sectors.

Since 1985, the vocational technical school "Moscow school of artistic crafts" has been training highly skilled professionals specializing in traditional forms of art crafts. The school introduced new methods of vocational instruction and innovations in curricular content, which became possible due to the appointment of Valentina Fyodorovna Maksimovich as director of the school effective May 7, 1985.

In 1987, the personnel management department and educational institutions administration of the Ministry of local industry of the RSFSR authorized increasing the enrollment plan to 75 students.

The educational process focused on acquiring professional skills. The curriculum implemented during this period enabled students to study not only general subjects but also specialized disciplines such as "Professional skill development", "Specialized technology", "Materials science", "Drawing", "Painting", "Composition", "Folk art crafts", "History of arts," "Fundamentals of economic knowledge", "Basics of law" and "Aesthetic education".

An important factor contributing to the development and activities of the educational institution is its interaction and collaboration with researchers from the Research institute of art industry, which served as a methodological center for

preserving and promoting arts and craft traditions and industries in the Soviet Union.

Art historians from the institute, including V.A. Baradulin, V.M. Kovrigina, N.M. Vedernikova, L.N. Goncharova, T.M. Razina and N.V. Sevryukova, delivered lecture courses on studying folk art crafts for students at the school. They provided methodical and creative support, reviewed graduation thesis projects and chaired or participated in qualification examination commissions.

It should be noted that many of them continued their work in the field of education after the closure of the Research institute of art industry in 1993, becoming instructors at the Moscow school of artistic crafts. Some of them are still teaching today at the institute of traditional applied arts – the Moscow branch of the Russian university of traditional art crafts.

Given that the study and promotion of folk art crafts was regarded as an essential state task in the Soviet Union, significant attention was paid to research, advocacy and popularization efforts by the Ministry of culture, the Ministry of local industry of the RSFSR, and other ministries and agencies responsible for overseeing these art crafts.

Among measures aimed at enhancing professional orientation and improving specialist training for students attending secondary specialized schools, technical colleges and professional schools, there were professional skill competitions organized directly through these educational establishments. The best-performing students, guided by experienced tutors, annually traveled to various regions across the country – historically significant centers of traditional art crafts such as Nizhny Tagil and Semyonov – to participate in the competition "Best in profession".

The development of the school manifested itself in active international engagement. Trips were made to Bulgaria (1987–1990) – Sofia; Germany (1990) – Schneberg, Dresden, Berlin; Spain (1991) – Alcalá de Henares. Teachers and outstanding students started traveling abroad annually to establish mutual cooperation with educational institutions in friendly countries, undertake summer plein-air practice sessions as part of student exchange programs. Works created by students, featuring artistic embroidery, fabric painting, jewelry items and decorative metalwork, were exhibited at various domestic and foreign exhibitions (Figs. 2, 3).

Additionally, during their studies, students underwent industrial internships where they gained practical experience and familiarity with the operations of companies where they would later work upon completing their education. After finishing their studies, students received a worker classification equivalent to master level qualifications such as jeweler-assembler, jeweler-filigree maker, embroiderer of manual and machine embroidery, fabric painter, artist in decorative metal painting.

Exceptionally talented graduates were invited to join design workshops in factories, creating prototypes intended for mass production, while others joined experimental creative groups engaged in producing unique works of art that preserved national artistic heritage, exclusive custom orders and export products. Outstanding graduates who demonstrated exceptional performance during their studies were offered positions as tutors in specific departments of the Moscow school of artistic crafts.

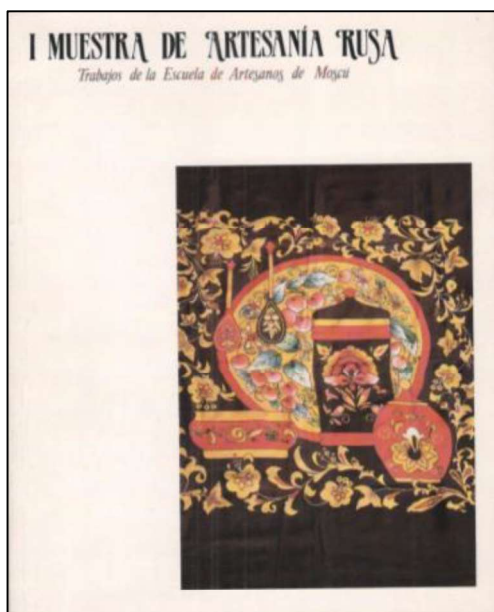


Fig. 2. Cover of the exhibition catalog of the Moscow school of artistic crafts in Alcalá de Henares (Spain). 1991



Fig. 3. On the back cover: logos of exhibition partners. Venue: Monastery of Royal college, from October 9th to 20th, 1991

During the 1980s and 1990s, graduates of the school found employment at various enterprises located in Moscow and the Moscow region, including: factory "Khudozhestvennaya galantereya" (embroiderers), Russian industrial association for textile accessories manufacturing, Moscow textile and accessory manufacturing complex "Khudozhestvennaya rospis'", Babushkinskaya knitwear and accessory factory (artist-painters), Moscow jewelry plant, plant for artistic engraving on metal, which since 1984 had become the production association "Khudozhestvennaya gravyura".

After the liquidation of Minmestprom RSFSR (Ministry of local industry) in 1990, the school came under the supervision of Rossouzmetprom, and in 1992, it passed into the management of AO Rosmetprom (an open joint-stock company representing local industry enterprises in Russia).

As part of further reforms aimed at reorganizing vocational and technical schools preparing specialists for folk art crafts into intermediate-level vocational schools, following a letter dated December 5, 1990, from the State committee of the USSR for people's education, the Moscow school of artistic crafts was transformed into an intermediate-level vocational school. Subsequently, by order of Rossouzmetprom dated December 27, 1991, it was reorganized into an advanced-type intermediate-level vocational college.

In 1994, OJSC "Rosmetprom", with permission from the Russian state committee for higher education, granted the educational institution a license to conduct educational activities in the fields of secondary and additional vocational education in the specialty 0515 Decorative and applied arts and folk crafts. This included training executors-masters with a duration of 3 years and 10 months based on incomplete secondary general education, and training artist-masters with a term of 2 years and 10 months based on complete secondary general education.

Specializations included artistic embroidery, artistic fabric painting, decorative metal painting and jewelry art.

To implement a unified state policy regarding the preparation, retraining and enhancement of qualifications for professionals working in local industries, including those involved in folk art crafts, Government resolution No. 330 dated March 23, 1996, mandated transferring federal property-owned educational institutions previously supervised by the Ministry of local industry of the RSFSR to the Ministry of culture of the Russian Federation. Among these institutions was the Moscow school of artistic crafts (college).

The issue of training specialized personnel necessitated further changes and a comprehensive scientific approach. V.F. Maksimovich concluded that "until the nineties, vocational and technical education played the main and necessary role in training personnel for the development of folk art crafts, whereas intermediate-level specialized education did not have any substantial significance for the artistic industry – enterprises of unique handmade artistic labor – as it failed to provide high-quality training (mastery) in a particular form of folk decorative and applied art" [5, p. 114].

When considering vocational and technical education in the area of Russian folk art crafts, V.F. Maksimovich already pointed out in 1989 that "it is time to review the system of training modern masters-executors of folk art crafts, taking into account the experience of previous generations, by introducing forms and methods that would allow the training of true masters of Russian folk art crafts. It is necessary to create, for the first time in the country, a Higher school of folk art crafts, distinct from the stereotypical higher educational institutions, i.e., small in terms of student numbers but specific in the content of education precisely in the field of folk art crafts" [7, pp. 10-11].

In June 2002, based on a Russian government decree and an application submitted by the founder, the Ministry of culture of the Russian Federation, the Ministry of education of the Russian Federation issued an order licensing the state educational institution of secondary vocational education "Moscow school of artistic crafts". Additionally, it permitted, on an experimental basis for the period from September 1, 2002, to August 1, 2008, conducting educational activities in the sphere of higher professional education in the specialization 052300 Decorative and applied arts (specialist degree) with a full-time study program lasting 5.5 years and a combined full-time and correspondence study program lasting 6 years, both based on completed secondary general education.

Based on the foregoing, the Moscow school of artistic crafts became the first educational institution to introduce a continuous professional education system for specialists. Initially, it trained artist-masters, followed by artists in decorative and applied arts focusing on specific areas such as artistic embroidery, artistic fabric painting, artistic metalworking (jewelry art) and decorative metal painting.

By the order of the Government of the Russian Federation dated August 26, 2003, No. 1222-r, the state educational institution of higher professional education "Higher school of folk arts (institute)" was established in St. Petersburg and transferred from the authority of the Ministry of culture of Russia to the Ministry of

education of Russia. The Moscow school of artistic crafts was converted into a branch of the newly established institute.

Valentina Fyodorovna Maksimovich is recognized as the founder of the academic and pedagogical school in the field of traditional art crafts and related professional education. She currently serves as president of the Russian university of traditional art crafts (since 2016), academician of the Russian academy of education, doctor of pedagogical sciences, professor and laureate of the Government prize of the Russian Federation in the field of education. From 1984 to 2003, she held the position of director of the Moscow school of artistic crafts, and between 2003 and 2016, she served as rector of the state educational institution of higher professional education "Higher school of folk arts (institute)". Valuing her theoretical contributions and practical implementation, V.F. Maksimovich pioneered and successfully implemented the concept of continuous professional education in the domain of traditional art crafts – a model that remains unparalleled globally to date.

For nearly 65 years, until 2003, the Moscow school of artistic crafts carried out extensive work in Moscow and the Moscow Region, nurturing and shaping younger generations through traditional art crafts. It fulfilled crucial social, cultural, career guidance and educational roles within the capital's cultural and educational landscape, contributing significantly to the city's artistic and aesthetic environment.

In conclusion, it must be emphasized that prior to 2003, there was no higher education institution in Russia specializing in traditional art crafts. Through its successful efforts, the Moscow school of artistic crafts laid the foundation for establishing the Higher school of folk arts (institute) in Saint Petersburg in 2003, serving as a unique and singular university in Russia dedicated to traditional art crafts. Its primary objective was to educate and develop highly proficient artists in regional historical centers of traditional art crafts, whose creative output is grounded in distinctive hand-crafted artistic techniques.

The formation of a higher educational institution marked a powerful impetus for transforming and advancing the system of professional education in this field at the beginning of the twenty-first century, becoming a significant event not only in Russian but also in global art pedagogy.

This article is written based on preserved and studied archival materials, including hitherto unpublished facts derived from historical documents such as exam records, protocols of state examination boards, orders concerning the Moscow school of artistic crafts, personal files of teachers and students, photographs, original birth certificates and school diplomas, entrance dictations, extracts from enterprise documentation and other documents dating from the 1940s to the early twenty-first century, retaining their uniqueness and value.

The author expresses profound gratitude and sincere appreciation to Valentina Fyodorovna Maksimovich, president of the Russian university of traditional art crafts, for the opportunities opened in 1985 for alumni of our alma mater – the Moscow school of artistic crafts – and for breaking ground in art pedagogy at the turn of the centuries amidst challenging times for the nation and folk art crafts. We owe immense thanks for the Concept of continuous professional education in

traditional applied arts initiated and effectively implemented since 2002 at the Russian university of traditional art crafts, opening wide doors into the realm of traditional applied arts. Special acknowledgment goes to directors, educators, experts and all those who worked and studied at the Moscow school of artistic crafts since its inception, as well as colleagues from the Russian university of traditional art crafts and its institutes, alongside whom we traverse a thorny yet bright and noble professional path.

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