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Stylization as a means of creating an artistic image in works of traditional art crafts

Abstract. The article examines the possibilities of stylistic interpretation of floral motifs, which are studied by students of secondary vocational education in painting classes. The article reveals the peculiarities of artistic techniques of stylization and introduces the main decorative properties of paintings. Stylization techniques such as generalization, transformation and abstraction are highlighted in the article. The goals set in the article provide an opportunity to obtain theoretical knowledge in the subject of "Painting" for creating decorative images of floral motifs by students of secondary vocational education.

Keywords: painting, stylization, floral motifs, decorative solutions, artistic techniques, image elements.

The primary objective of secondary vocational education in traditional art crafts is to prepare future artists skilled in traditional applied arts. Given the specific professional focus of secondary vocational education, there is a clear need to equip students with the ability to apply decorative stylization techniques to real-world objects. The capability to transform realistic imagery into a stylized form is a core competency requirement for professionals in this field.

Stylization refers to the decorative interpretation of object representations using conditional artistic techniques such as generalization, transformation and abstraction. Generalization emphasizes the larger form of an object while minimizing minor details [7, p. 37]. Transformation involves altering the object's shape, either reducing or enlarging it, dividing it into parts or rearranging its elements. Abstraction focuses on highlighting the dominant form by modifying or omitting certain details.

Stylization is the principal artistic device employed in traditional art craft productions. Its compositional hallmarks include: flat representation of natural forms; clear outlines and silhouettes; alteration of actual forms into stylized versions via generalization, transformation and abstraction.

Proficiency in stylization techniques guarantees a thorough grasp of design skills, performance proficiency, and high-quality completion of graduate qualification projects.

Researchers at the Russian university of traditional art crafts conduct studies in the field of decorative stylization. Analysis of literature on the topic indicates that stylization is inherent in all types of traditional applied arts. M.O. Lomakin considers

stylization as a process of developing associative thinking among students majoring in traditional art crafts while creating decorative solutions [5]; P.E. Serov explains the significance and role of sketch-and-search work in the process of decorative transformation [8]; S.Yu. Anisina explores the stepwise formation of stylization in the field of artistic embroidery [1]; A.A. Krolikova analyzes stages of transformation of plant forms into elements of jewelry [4]; N.Yu. Dunayeva describes the methodological sequence in teaching students decorative painting [3].

Despite the presence of research on the development of methodological recommendations for creating decorative compositions, there is currently a discrepancy in evaluating educational painting works incorporating decorative compositional solutions. This identified contradiction led to the formulation of the research problem: creating artistic criteria for assessing decorative solutions in students' works.

The research was conducted at the institute of traditional applied arts – Moscow branch of the Russian university of traditional art crafts. It examined artistic embroidery and jewelry artworks, which allowed identifying the peculiarities of teaching students engaged in creating plane-ornamental items.

Theoretical and practical stylization skills are acquired during painting classes, where students become acquainted with images of the real world and create decorative interpretations of observed scenes through stylization. Teaching methodology for stylization relies on imaginative and associative thinking and plane-ornamental perception of reality.

Students perform decorative transformations of leaves from different tree species, vegetables, fruits, single flowers and bouquets. When stylizing plant images, they emphasize typical morphological traits, color schemes of fruits, leaves and branches. Various means of decorative painting are employed for stylizing plant motifs. According to the literature, "the history of painting has amassed a vast array of image organization techniques with decorative properties" [10, p. 33]. Primary decorative means of representation include line, stroke, spot, silhouette, dot or brushstroke.

- Line (Contour): emphasizes the boundaries of form elements, revealing compositional transitions between different elements;
- Stroke: transmits tonal and chiaroscuro characteristics of depicted elements;
- Spot: a section of the surface marked by color; can be enhanced with various shades;
- Silhouette: a variation of a spot. Unlike a plain spot, a silhouette possesses pictorial-object characteristics. "In silhouette renderings, the primary proportional and plastic links between elements are emphasized, exposing architectural monumentality and ornamental rhythmic qualities" [10, pp. 43-44].
- Brushstroke: one of the key elements of artistic expression in painting, transmitting color, modeling form and rhythmically enriching the artwork.

Plant motifs constitute a "specific theme in art, requiring maximum attention, persistence and systematic effort" [2, p. 118]. Initially, students are instructed to

paint pictures of plants before proceeding to decorative processing. The primary task is careful examination of plant structures, including flowers, stems and leaves. Execution of painterly plant illustrations is essential for studying the formal modeling, color palette and tonal resolution of the image. While working on the painting, attention is directed toward details such as petal structure, buds, leaf edges and veins.

Stages of academic work completion.

First stage. Theoretical study of decorative techniques and stylization methods. Familiarization with educational works from the methodological fund. Execution of color and coloristic solutions (Figs. 1³⁴-3).



Figs. 1-3. Sketch drawings of plant motifs. Academic works.

Second stage. Working on sketches. During the second stage, students select a stylization technique suitable for each plant illustration. They learn to match different stylization methods to specific plant images. Possible techniques include: simplification and generalization (Fig. 4); deformation and abstraction (Fig. 5).

"Less attention should be paid to the painterly analysis of form and space. More focus should be placed on color combinations, rhythm of patches, silhouette and above all – the compositional solution of the sheet plane" [6, p. 43]. Students can choose techniques and means of expressing stylization of plant motifs to achieve a more complete decorative solution. When creating sketches, students analyze and select decorative imaging techniques, searching for color and coloristic resolutions of plant motifs.

Third stage. Implementing decorative solutions for plant motifs. The most important task here is to find a compositional, ornamental and rhythmic structure for the painted image. In their academic work, students outline the stylistic approach to portraying plant motifs, which might appear illusionistically flattened. Attempts are made to fully embody the initial creative idea conceived in preliminary sketches, where color and coloristic decisions were determined, a stylization technique chosen and decorative imaging techniques selected.

³⁴ Figs. 1-7. Photos from the archive of the department of drawing and painting at the institute of traditional applied arts – Moscow branch of the Russian university of traditional art crafts.



Fig. 4. Stylization of birch leaf image using the generalization technique



Fig. 5. Stylization of maple leaf image using the abstraction technique

Key objectives include uncovering decorative stylization techniques for all parts of the image, defining its color characteristics, identifying the main focal points and discarding secondary elements of the portrayed object (Figs. 6, 7).



Fig. 6, 7. Different variations of plant motif stylizations

Results of the study

Through the implementation of stylization techniques in painting assignments, artistic evaluation criteria for decorative solutions in student works were tested. The findings were recorded in Table 1.

Table 1

Evaluation criteria for student works

Number of the criterion	Indicators of the criterion	Evaluation of the criterion
1.	Color solution	Color harmony, color contrast, color scheme
2.	Flat interpretation of shape	Silhouette, spot, line
3.	Variety of painting techniques	"Alla prima", glazing, impasto technique
4.	Use of decorative elements	Development of decorative elements
5.	Unity of decorative resolution	Generalization, unity, subordination

Results of the study

The results of evaluating student works with decorative solutions in painting are presented in Tables 2 and 3.

Table 2

Type: Artistic embroidery

Number of the criterion	Assessment of students' works on a five-point scale															Academic performance %
	2021			2022			2023			2024			2025			
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	
Criterion 1	4	5	5	5	4	4	5	4	4	5	5	4	5	5	5	51,75
Criterion 2	5	4	5	5	5	5	4	5	5	5	4	5	5	5	5	54,00
Criterion 3	4	4	5	4	5	5	5	5	4	5	5	5	4	5	5	52,50
Criterion 4	4	5	5	5	4	5	4	5	5	5	5	5	5	4	5	53,25
Criterion 5	4	5	4	5	4	5	5	5	5	5	5	5	5	5	5	54,00

Table 3

Type: Jewelry art

Number of the criterion	Assessment of students' works on a five-point scale															Academic performance %
	2021			2022			2023			2024			2025			
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	
Criterion 1	4	4	5	4	5	4	4	4	4	5	4	4	4	5	4	48,00
Criterion 2	5	4	4	4	4	5	4	5	4	5	5	4	4	5	5	50,25
Criterion 3	4	4	4	4	4	4	4	5	5	4	5	4	4	5	5	48,75
Criterion 4	4	4	5	4	5	4	4	5	5	4	4	5	5	5	4	50,25
Criterion 5	5	4	4	5	4	4	4	5	4	5	5	5	5	5	5	51,75

Based on the assessment of students' works presented in Tables 2 and 3, a comparative diagram of evaluation results has been compiled (Fig. 1).

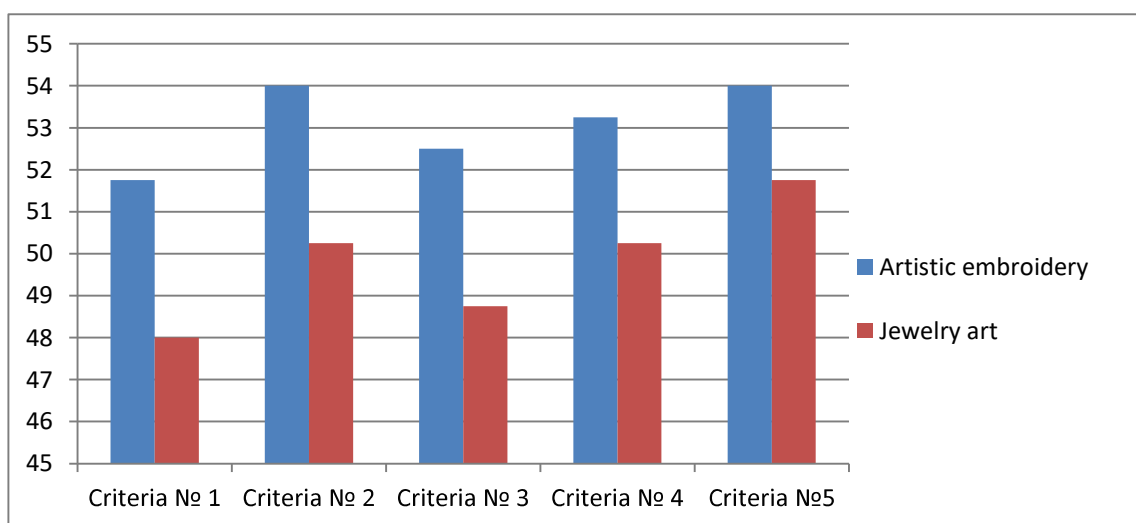


Fig. 1. Diagram of evaluation of students' works

Conclusion

The conducted research enabled identification of the specifics of stylizing plant motifs and determination of the significance of artistic techniques such as generalization, transformation and abstraction in teaching students of secondary vocational education in the discipline "Painting".

The author has developed evaluation criteria for students enrolled in the specialty 54.02.02 "Decorative and applied arts and folk crafts (by types)", including art embroidery and jewelry art. Systematization and application of these criteria contributed not only to objectivizing the evaluation process but also to identifying the level of comprehension of the course material.

The outcomes of this study contribute to improving teaching methodologies and provide a foundation for further refining the system of evaluation criteria for decorative solutions in student painting works.

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