

Anisina S.Yu., director of the Ryazan institute of traditional applied arts – a branch of the Russian university of traditional art crafts, 390046, Ryazan, Yesenin Str., building 112, e-mail: anisinasv@mail.ru

Artistic and technological traditions of artistic embroidery types from the Ryazan region in higher education

Abstract: The article examines the artistic and technological traditions of the main types of artistic embroidery in the Ryazan region: Ryazan counted embroidery, Ryazan white stitch, Ryazan colored weaving and Kadomsky veniz. The artistic and technological traditions of the types of artistic embroidery in the Ryazan region are revealed by identifying the areas of their prevalence: Meshchersky, Stepnoy and Ryazan. The study analyzes and identifies the general artistic and technological, coloristic, compositional and structural features of various types of artistic embroidery in Russia as a whole (interregional characteristics) and the distinct regional and historical specifics characteristic of regional and historical centers of artistic embroidery, using the Ryazan region as an example (regional characteristics), as well as the significance of cross-cultural interaction as a factor in the integration of regional traditions. The study also highlights the important role of taking artistic and technological traditions into account in the content of higher education in the field of artistic embroidery (using the Ryazan region as an example).

Keywords: Ryazan region, artistic and technological traditions of artistic embroidery, regional specificity, interregional connectivity, cross-cultural nature, content of higher education in the field of artistic embroidery.

The interaction of economic and socio-cultural features of Russian life has historically exerted a significant influence on the emergence and development of traditional art crafts, as well as on their territorial fixation and the formation of stable regional characteristics. In this context, by the end of the 19th century, artistic embroidery had acquired pronounced regional specificity, since its technological, compositional, coloristic, constructive and aesthetic characteristics were formed in specific historical and cultural centers of the tradition's origin, preservation and further development [7]. The regional and historical conditioning of artistic embroidery is significant not only for its classification and study as a form of traditional applied art but also for determining the content of its subsequent mastering within the system of specialized higher education. This is because the mastering of regional and historical artistic-technological traditions implies not only the acquisition of technological techniques and an understanding of artistic-stylistic features but also the cultural and historical environment of their formation. The preservation and development of traditional applied arts are possible only through the system of specialized higher education [8]. Consequently, the interconnection and interdependence of the concepts "traditional art crafts" and "specialized higher education" are evident.

The Ryazan region holds a special place in the system of regional centers of artistic embroidery: on its territory, such types of embroidery as counted satin stitch, Ryazan whitework, Ryazan colored embroidery (“Perevit”) and Kadom veniz were formed and developed. Their emergence and development are associated with specific historical and cultural territories, within which specific methods of decorating items with artistic embroidery, characteristic ornamental motifs, coloristic solutions and technological techniques of this art form were formed. The types of artistic embroidery of the Ryazan region are presented in Figure 1⁷⁹.

The concept of “Artistic embroidery of the Ryazan region” should be considered as a historically established system of artistic embroidery types, formed on the territory of the Ryazan governorate and later the Ryazan region, characterized by a set of interconnected regional, historical, artistic-technological, compositional, coloristic and constructive traditions. At the same time, regional artistic embroidery does not represent a homogeneous phenomenon. Each district contributed its own specific features to the development of the traditions of this art form, determined by the history of the territory, the nature of cultural interactions, the established methods of decorative textile finishing and the stability of certain execution techniques.

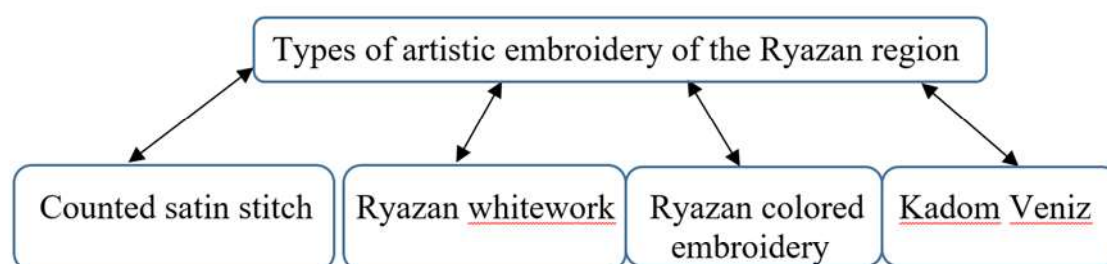


Fig. 1. Types of artistic embroidery in the Ryazan region

In this regard, the artistic embroidery of the Ryazan region can be represented as a *polycentric regional-historical system* comprising several interconnected traditions. At the same time, regional specificity does not exclude the existence of interregional connections. On the contrary, a comparison of Ryazan embroidery types with similar traditions from other territories allows for identifying both the common foundations of their formation and the signs of territorial differentiation. For example, the coloristic solution of Ryazan whitework has similarities with the Ivanovo stitch; however, the technological features of executing individual elements differ. Ryazan colored embroidery (“Perevit”) also possesses specific coloristic characteristics while maintaining technological kinship with the Kaluga, Smolensk, and Tula colored embroidery (“Perevit”). Consequently, the study of artistic embroidery from a regional-historical perspective implies the simultaneous consideration of two interconnected processes: the comprehension of territorial uniqueness and the inclusion of individual regional-historical traditions within the broader cultural context of the development of artistic embroidery in Russia as a whole.

⁷⁹ Fig. 1. The author's scheme.

Such an understanding of regional tradition is of fundamental importance for the educational process, since the content of professional training in the field of traditional art crafts cannot be limited to the mastery of individual technological techniques outside their regional and historical context. As E.V. Sayfulina notes, the theoretical and methodological foundations for training artists in the field of traditional art crafts imply considering professional training in conjunction with the content and specifics of the art form itself [12]. In this case, referring to the regional and historical specifics allows for linking the mastering of artistic embroidery techniques with an understanding of the territory of its formation, its historical dynamics, artistic-technological features and interregional connections. Such an approach creates the prerequisites for shaping students' not only technological skills but also a holistic understanding of the tradition as a historically developing system of artistic values.

A significant contribution to the study of the regional-historical and artistic-technological traditions of Ryazan artistic embroidery was made by ethnographers and art historians who studied the classification features of Ryazan counted satin stitch, Ryazan whitework, Ryazan colored embroidery ("Perevit") and Kadom veniz. The most significant researchers include V.Ya. Yakovleva, M.N. Malinina [10], I. Shangina [15], G.V. Sokolova [14] and O.M. Sakharova [4;11]. Their research allows for considering Ryazan artistic embroidery in light of the territories of its origin, preservation and development, which is of essential importance for determining the regional-historical specifics of this type of traditional applied art.

Of particular importance in this regard is the consideration of the territory of artistic embroidery distribution, since it is the territorial affiliation that allows establishing the interconnection between a specific type of embroidery, the historical and cultural environment of its formation and the totality of characteristic artistic and technological features. Within the framework of this study, the territorial fixation of artistic embroidery in the Ryazan region is considered through its belonging to the *Ryazan, Steppe and Meshchera areals*. This allows for a transition from a general description of regional-historical artistic-technological traditions to a sequential analysis of the specific features of individual embroidery types and their interconnections. The corresponding system of regional-historical centers of the emergence, preservation, and development of artistic embroidery is presented in Table 1.

A comparison of the materials from the three areals shows that the territorial variability of artistic embroidery in the Ryazan region is determined not only by the differences in individual artistic and technological features but also by the peculiarity of the combination of technological techniques, ornamental motifs, coloristic solutions and methods of decorating the item's surface – elements that are common to the regional tradition as a whole. In the regional-historical aspect, such variability reflects the specifics of the formation and preservation of traditions in specific territories, since a unified system of artistic embroidery is composed of interconnected but non-identical variants of its existence. At the same time, individual types of artistic embroidery are characterized by varying degrees of territorial representation: counted satin stitch has the widest distribution; whitework

and colored embroidery are represented in several areals, whereas Kadom veniz retains the most pronounced connection with a specific historical center. Such a correlation allows us to consider the artistic embroidery of the Ryazan region as a polycentric system of regional traditions, in which the commonality of the artistic-technological basis is combined with the territorial specificity of its implementation.

Table 1

Affiliation of artistic embroidery types of the Ryazan region with the areals of their origin, preservation and development

Administrative division (Uyezds) constituting the areals of origin and development of artistic embroidery in the Ryazan region					
Areal	Regional and historical centers of origin of Ryazan artistic embroidery (Uyezds – until the 1920s; Districts – since the 1920s)	Types of Ryazan artistic embroidery			
		Whitew ork	Colored embroider y	Counted satin stitch	Kadom veniz
Ryazan	Zaraysky (currently part of Moscow region)	+		+	
	Ryazan	+	+	+	
	Mikhailovsky	+	+	+	
	Pronsky		+	+	
	Spassky			+	
Steppe	Dankovsky (currently Miloslavsky district, since the 1920s)	+		+	
	Ryazhsky			+	
	Sapozhkovsky			+	
	Ranenburgsky (since 1954 – part of Lipetsk region; Chaplyginsky district)	+	+	+	
	Skopinsky	+	+	+	
Meshchera	Kasimovsky			+	
	Yegoryevsky			+	
	Trans-Oka territories			+	
	Kadom (historically Temnikovsky uyezd, Tambov governorate; since 1937 – part of Ryazan region)	+			+

The coincidence of certain technological techniques, ornamental motifs and principles of decorative composition across various areals testifies to the existence of integration processes. These processes ensured the continuity of artistic and technological features within the regional system, whereas differences in the nature of ornamentation, coloristics, the combination of techniques and the degree of

territorial representation of individual types reflect processes of differentiation. In aggregate, the integration and differentiation processes allow one to trace the mechanism of regional tradition formation, within which stable elements of artistic embroidery are preserved simultaneously with the variability of their compositional and technological implementation. For the subsequent inclusion of this material in higher education content, it is fundamentally important to consider precisely this ratio of the general and the particular. This is because the mastering of artistic embroidery implies not only the acquisition of techniques for executing individual types but also an understanding of their regional and historical conditioning, territorial distribution and artistic specifics.

Counted satin stitch is one of the most widespread types of artistic embroidery in the Ryazan region. Its distribution is recorded in the Ryazan, Meshchera and Steppe areals, which allows considering it as the most characteristic type within the system of regional traditions of the Ryazan region. At the same time, the prevalence of counted satin stitch within the region does not imply a complete identity of the ways of its artistic embodiment, since in different territories, stable technological traditions receive a distinctive ornamental and coloristic interpretation. The closest in terms of basic constructive and technological features to the Ryazan counted satin stitch are the Arkhangelsk counted satin stitch, the Oryol spis, the Voronezh black-patterned counted satin stitch and Russian satin stitch.

Ryazan counted satin stitch differs from analogous types of artistic embroidery of other regions primarily in the nature of the motifs used and the specifics of their territorially conditioned stylization [1]. In the Meshchera areal, motifs associated with the local ornamental tradition are represented, including the “viti sosnovetskiye”, whereas the Steppe areal is characterized by motifs associated with the Sapozhok zaklady (plaited patterns), including the “orepey”, “khryast” and others. Thus, the same technological principle acquires specific artistic content in different regional and historical conditions, which allows us to consider counted satin stitch as an example of regional variability of a stable tradition. Coloristic solutions also have a pronounced territorial specificity: in the Meshchera areal, madder color (maroon) in combination with spangles predominates [11] (Figs. 2-6⁸⁰, 7⁸¹).

In the Sapozhkovsky areal, a more polychrome palette is formed, including red, white, green, yellow and blue [2].

It can be concluded that Ryazan counted satin stitch possesses a stable interregional artistic and technological core with pronounced regional variability. By the “interregional artistic and technological core”, we mean a set of basic, historically developed artistic and technological features of artistic embroidery that are preserved across different regions and ensure its identification as a single type of embroidery. The general elements include the technological principles of execution, the connection of ornamentation with the fabric structure and basic technological operations. Regional specificity is manifested in the nature of the motifs, the

⁸⁰ Figs 2-6, 8, 11-13. Photo from the archive of the Ryazan historical museum.

⁸¹ Figs. 7, 9, 10. Photo by the author of the article.

methods of their stylization, the combination of colors and additional decorative techniques.



Fig. 2. Women's headdress – Soroka. Spassky uyezd, village of Izhevskoye. Goldwork counted embroidery



Fig. 3. Women's headdress – Soroka. Silk satin stitch, apangles



Fig. 4. Fragment of a headscarf. Counted satin stitch in silk (Meshchera areal)

Ryazan historical museum

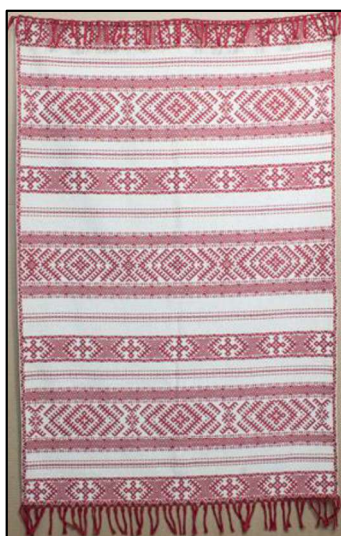


Fig. 5. E.V. Kolodkina. Rug "The Wonder Mill"



Fig. 6. V.V. Grumkova. Panel "My Land"
Ryazan historical museum



Fig. 7. Fragments of Sapozhok Weaving (Steppe areal)

Ryazan whitework became widespread in several uyezds of the Ryazan governorate and is represented by various execution variants (Figs. 8, 9). In the Steppe areal, specifically in the Ranenburgsky and Skopinsky uyezds, whitework could be combined with colored threads – red, yellow, green and blue cotton threads

or garus (Fig. 10). Colored threads were used to outline the pattern contour and execute decorative fillings within the ornament.



Fig. 8. Fragment of a towel.
Ryazan historical museum



Fig. 9. Fragment of embroidery from the
village of Murayevnya.
Ryazan artistic museum named after I.P.
Pozhalostin



Fig. 10. Z.A. Zaitseva
Panel “Blossoming”
(Fragment). Ryazan
artistic museum named
after I.P. Pozhalostin

Ryazan whitework demonstrates a combination of a common stitching technological basis with local variants of compositional and coloristic solutions. The introduction of colored threads, the specifics of the ornamentation and the combination of various decorative fillings form the regional specificity of the technique while preserving its interregional technological commonality. In the Ranenburgsky and Skopinsky uyezds, the technological peculiarity of whitework is expressed in the combination of techniques characteristic of whitework proper – mesh wrapping, darning stitch and laid work – with elements of colored embroidery, including mesh wrapping of the colored embroidery and laying of threads [3].

The compositional characteristics of whitework in the Ranenburgsky and Skopinsky uyezds are comparable to the whitework of the Ivanovo region in terms of the diversity of motifs, which include geometric, floral and zoomorphic images. In other uyezds of the Ryazan region – Zaisky, Mikhailovsky, Ryazan, Dankovsky and Kadomsky – geometric motifs prevail in whitework compositions. An additional regional feature is the addition of colored threads to the monochrome embroidery in the form of outlines and decorative fillings, as well as in the color scheme. Ryazan whitework demonstrates a combination of a common stitching technological basis with local variants of compositional and coloristic solutions. The introduction of colored threads, specific features of the ornamentation and the combination of various decorative fillings form the regional specificity of the technique while preserving its interregional technological commonality. The interregional technological commonality of artistic embroidery types manifests in

the totality of its artistic and technological features (compositional, coloristic, constructive and aesthetic) through the interaction and interdependence between regional and historical centers of artistic embroidery. This is expressed in the commonality of execution techniques, constructive solutions and color schemes. Such commonality reflects the processes of integration and differentiation of artistic embroidery features.

Ryazan colored embroidery (“perevit”) became widespread in the Ryazan areal (Ryazan, Mikhailovsky and Pronsky uyezds) and the Steppe areal (Ranenburgsky and Skopinsky uyezds). Unlike counted satin stitch, which is found in all three areals, colored embroidery is characterized by more pronounced territorial localization.

In terms of coloristic characteristics, Ryazan colored embroidery belongs to the polychrome types of artistic embroidery. The predominant combination is red and white with small inclusions of green, yellow and blue [13]. At the same time, local variants of the technique demonstrate additional coloristic solutions. In samples from the Pronsky uyezd, the background was wrapped with brown and yellow silk, while the fabric within the ornament was restored with white linen thread. Similar artistic and technological solutions are recorded in the Ranenburgsky uyezd, where the background was executed in yellow silk and the pattern was restored with white cotton thread. A comparison of Ryazan colored embroidery with similar types of artistic embroidery from other regions of Russia reveals stable interregional connections.

In terms of constructive and basic technological features, it is comparable with the Kaluga, Smolensk and Tula colored embroidery. More significant differences are revealed in compositional and coloristic characteristics. Ryazan colored embroidery is characterized by the predominant use of geometric motifs (Figs. 11–13). In Kaluga colored embroidery, along with geometric ones, floral and zoomorphic motifs became widespread, including images of birds.

Technological similarity despite the difference in motifs demonstrates the variability of artistic content within the common stitching basis.



Fig. 11. Fragment of a towel



Fig. 13. V.V. Grumkova. Tablecloth from the series “Seasons of the year: Summer”

Ryazan historical museum



Fig. 12. Apron with colored embroidery.
Ryazan historical museum

Coloristic solutions also allow for establishing both commonality and regional specificity. Kaluga colored embroidery, along with Ryazan, is characterized by polychromy; however, the composition and ratio of colors differ. For the Ryazan region, the predominance of red in combination with white and small inclusions of green, blue and yellow [14] is characteristic, whereas the Kaluga tradition utilizes red, blue, white and yellow colors. Smolensk colored embroidery is close to the Ryazan type in terms of the nature of its geometricized ornamentation; however, it differs in color scheme: it is characterized by a combination of bright ginger-red and yellow colors with a small amount of green [6]. Tula colored embroidery is similar to the Ryazan type in its polychrome palette, and

in terms of motif composition, it is similar to the Kaluga type: alongside geometric and floral motifs, zoomorphic and anthropomorphic images are used.

Kadom Veniz is the most localized type of artistic embroidery in the Ryazan region and its development is associated with the town of Kadom (Figs. 14–16). Unlike counted satin stitch, which is widespread across several areals and colored embroidery, which is represented in the Ryazan and Steppe areals, Kadom Veniz has a pronounced territorial attachment to Kadom.



Fig. 14. V.N. Kuznetsova.
Rushnyk (towel) “Spring”

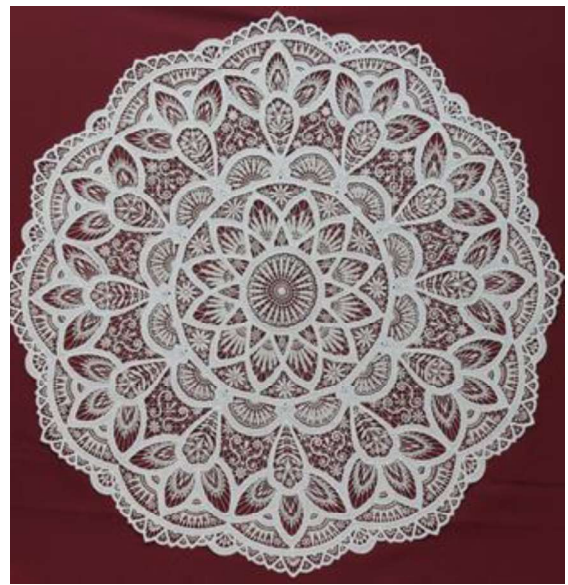


Fig. 15. V.N. Kuznetsova.
Tablecloth “Nocturnal reveries”

Ryazan historical museum



Fig. 16. Fragment of veniz embroidery on linen using cotton threads.
Kadom local history museum

At the same time, certain technological techniques of Kadom Veniz have analogues in other regional traditions. In terms of the execution of specific openwork fillings, it is comparable to Krestets whitework. The similarity manifests itself in the use of techniques related to the formation of a decorative mesh and its filling with various decorative stitches. Comparable elements include snovka motifs – snovka-brides, “zhuchki”, “kopeechki” – and techniques similar to “Vologda glass” work. At the same time,

technological commonality does not imply the identity of the two types of artistic embroidery. Krestets whitework is based predominantly on a regular mesh structure and a strict organization of ornamental filling, whereas in Kadom Veniz, the plastic organization of the cut-out areas and the nature of the Veniz fillings are of essential importance. Therefore, the similarity is manifested at the level of individual technological techniques, while the differences lie in the structure of the decorative surface and compositional organization. The technological basis of Kadom Veniz has certain interregional analogies; the similarity is manifested in the decorative stitches: snovka-brides, “zhuchki”, “kopeechki” and the buttonhole stitch. However, territorial localization, the combination of solid and openwork sections, predominantly monochrome coloristics and the nature of the Veniz decorative stitches determine the regional uniqueness of the Veniz [4].

The conducted analysis of the artistic and technological features of Ryazan counted satin stitch, Ryazan whitework, Ryazan colored embroidery and Kadom Veniz allowed for their comparison within a unified system of characteristics. The methodological basis of the research is constituted by a comprehensive system of criteria for the analysis of artistic embroidery, which includes regional and historical features. Constructive and technological characteristics include the features of the textile base, materials, tools, basic operations, the sequence of execution and methods of decorating the item's surface. Compositional characteristics are revealed through the type of ornament construction, the nature of the motifs and the principles of rhythm and symmetry. Coloristic characteristics are determined by the composition and ratio of colors, and the degree of monochromy or polychromy. Aesthetic characteristics reflect the specifics of the perception of form, texture, rhythm, density and openness of the surface. The systematization of the identified features is presented in Table 2.

The identified regional-historical, constructive, technological, compositional, coloristic and aesthetic characteristics of artistic embroidery directly determine the content of professional training for specialists in the Ryazan region. This is because mastering the artistic-technological system implies not only acquiring the methods of executing individual techniques but also understanding their historical origin, territorial conditioning and their place within the system of regional-historical

artistic-technological traditions [13]. In this regard, it is advisable to structure the content of higher education in the field of artistic embroidery of the Ryazan region on the basis of a regional-historical approach. This approach presupposes the sequential study of the regional-historical artistic-technological traditions of embroidery types in the unity of their historical-cultural, territorial, technological and artistic-aesthetic components.

Table 2

Artistic and technological features of the main embroidery types
of the Ryazan region

<i>Type of the artistic embroidery</i>	Features				
	<i>Technological</i>	<i>Compositional</i>	<i>Coloristic</i>	<i>Constructive</i>	<i>Aesthetic</i>
Counted satin stitch	Counted type of artistic embroidery (Counted satin stitch executed on the fabric thread count)	Geometric ornament (motifs of squares, rectangles, rosettes, stars and rhombuses with stepped and comb-like projections – “repey”)	Red-and-white and polychrome embroideries (red, green, blue, mustard, black, crimson tones)	Executed on straight-cut garment details, on fabrics with a plain weave (linen, wool), using cotton or wool threads. Tablecloths	A clear rhythm of alternating geometricized motifs creates, together with the background (fabric) openings, harmonious proportions with subtly nuanced color transitions. The embroidery is reversible (double-sided), reading equally well from both the right side and the wrong side
Ryazan whitework	Openwork type of artistic embroidery (involving the calculation	Geometric, floral and zoomorphic ornamentation (rosettes, rhombuses/diamonds, squares, etc.;	The nuanced color scheme is built on subtle gradations of close shades: “white on	Executed on garment details of various cuts, on plain-weave	The embroidery is executed in white threads on fabric of the same color

	and cutting of the grid along the warp and weft of the fabric, grid wrapping, grid darning, single darning, padding, “kopechki” and flexible outlines)	motifs of birds and small trees)	white”, “white on light gray”, and so forth	fabrics (linen, cotton fabrics such as batiste), using cotton or silk threads. Table and bed linens	(“white on white”). The artistic expressiveness of the embroidery is built upon the interplay of textures, chiaroscuro and the density of the openwork grid filling. An effect of lightness and openwork quality
Ryazan colored embroidery	Openwork type of artistic embroidery (involving the calculation and cutting of the grid along the warp and weft, laying of threads, grid darning, padding, “kopechki” and flexible outlines)	Geometric, floral and zoomorphic ornamentation (rosettes, rhombuses/diamonds, squares, etc.; motifs of birds and small trees)	The leading color is red, combined with white and small inclusions of green, mustard-yellow and blue	Executed on garment details of various cuts, on plain-weave fabrics (linen, wool blends and linen-cotton fiber), using cotton or wool threads. Table and bed linens	Ryazan colored embroidery is rich in its coloristic palette and a wide range of technological decorative fillings, which determines the variety of textural solutions in the ornament
Kadom Veniz	On a free outline (Needle-made lace / “Veniz”) (Non-counted / Solid type of artistic embroidery)	Floral, zoomorphic and anthropomorphic ornamentation (flowers, rhombuses, squares, etc.; motifs of birds and small trees)	Predominantly “white on white”, with occasional additions of color, rarely executed on dark fabrics	Executed on garment details of various cuts, on cotton (batiste, voile) and linen fabrics, using cotton or silk threads.	The embroidery appears light and airy, resembling lace, due to the richness of fine, diverse openwork fillings (Veniz techniques)

				Accessories , interior details, table and bed linens	
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The structure of such content should include the main types of artistic embroidery of the Ryazan region: counted satin stitch, Ryazan whitework, Ryazan colored embroidery and Kadom Veniz. Mastering each technique implies studying its regional-historical origin, territory of distribution, constructive and technological features, the nature of its ornamentation, coloristics and aesthetic expressiveness. At the same time, the content of higher education should not be reduced to the mechanical reproduction of individual samples of artistic embroidery from the Ryazan region. This is because the educational value of traditional artistic embroidery is determined by the possibility of revealing the internal interconnection of technology, composition, ornament, color and the historical-cultural environment [16] in which a specific variant of the artistic tradition was formed.

A significant component of professional training is the study of the interregional connections of artistic embroidery. The comparison of Ryazan embroidery types with similar types from other regions of Russia allows for identifying the common artistic and technological core, tracing the continuity of technological techniques and simultaneously determining the signs of regional differentiation. Such an approach contributes to the formation of students' holistic understanding of the artistic embroidery of Russia as a set of interconnected regional traditions, each of which preserves its own system of artistic and technological features while having common foundations [8]. As a result, the mastering of a specific technique is supplemented by an understanding of its place in the interregional system of artistic embroidery. This allows for considering regional specificity not as an isolated phenomenon, but as a result of historical development, interaction, and the variable assimilation of general artistic principles [9].

In substantive terms, it is advisable to observe the sequence of material mastering: from the general constructive and technological foundations of artistic embroidery – to regional methods of their implementation; from the study of individual types and techniques – to revealing their historical and territorial conditioning, and subsequently – to the comparison of compositional, coloristic and aesthetic solutions of various regional-historical artistic-technological traditions. Such a sequence allows for connecting technological training with the study of regional artistic culture [5].

Consequently, the identified system of commonalities and differences can be considered as the substantive basis for the professional training of artists in the field of traditional art crafts within specialized higher education. Its application allows for ensuring the mastering of the artistic and technological foundations of embroidery, preserving the specifics of the artistic embroidery of the Ryazan region and simultaneously forming students' understanding of its place in the all-Russian space of regional artistic traditions. In this context, the regional-historical approach

acquires not only research but also pedagogical significance, as it ensures the connection between the preservation of the tradition, its substantive interpretation and the training of highly professional artists. These artists are capable of consciously reproducing and developing the artistic and technological traditions of regional artistic embroidery in their professional practice.

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