

Bliznetsova L.I., lecturer of the department of lacquer painting at the Russian university of traditional art crafts, 191186, Saint Petersburg, Griboyedov canal embankment, 2, lit. A; e-mail: bliznetsova.lyubov@yandex.ru

The role of Kholuy ornament samples in shaping the professional competencies of specialist degree students

Abstract. The aim of the research is to substantiate the artistic value of Kholuy ornament samples and their role in shaping the professional competencies of future miniature painters. The author defines the artistic characteristics and functional purpose of traditional Kholuy ornamentation, formulates criteria for selecting samples for educational purposes, identifies a complex of knowledge, skills and abilities to be developed, and describes forms and methods for their application in the learning process at various stages of training. The study is based on an analysis of scientific and methodological literature, current curriculum documents for secondary vocational and higher education, as well as pedagogical observation of student activities.

The research has shown that systematic work with ornament samples – ranging from copying individual elements to independent composition development – contributes to the formation of technical, compositional and exploratory skills in future artists. It also fosters personal-professional qualities and ensures the continuity of traditions within Kholuy lacquer miniature painting. The formulated selection criteria – technological correctness, technical excellence in execution and artistic expressiveness – allow instruction to be structured according to the principle of progressive task complexity and reduce the number of typical errors made by students.

Key words: Kholuy lacquer miniature painting, traditional Kholuy ornamentation, didactic aids, professional qualities, project-based activities, compositional techniques.

Kholuy lacquer miniature painting is one of the three unique types of tempera painting executed on papier-mâché objects, alongside Palekh and Mstyora lacquer miniatures. This type of traditional art craft is distinguished by its stylistic diversity: it includes both decorative, highly stylized forms and realistic solutions featuring volume modeling and elaborate detailing. The Russian icon-painting tradition and the academic school of painting had a profound influence on the formation of the artistic language of Kholuy miniature painting.

Kholuy lacquer miniature painting constitutes an integral component of Russia's artistic heritage. Specialized higher education remains the most crucial factor for its preservation and development [8, p. 9; 9, p. 55]. At the Russian university of traditional art crafts, students master Kholuy lacquer miniature painting within the specialization "Church-historical painting", in accordance with the main

professional educational program of higher education (Specialty: 54.05.02 – Painting).

A special role in the training of future miniature painters is played by didactic aids, which include visual teaching aids – specifically, samples of individual elements of Kholuy ornamentation. Within the framework of this study, the term “sample” refers to an ornamental composition or its individual fragments executed on a material carrier by a professional artist. This sample serves as a visual aid necessary for students’ artistic analysis, copying and creative interpretation.

The aim of the research is to determine the role of Kholuy ornament samples in shaping the professional skills and knowledge of future artists – miniature painters.

To achieve the stated goal, the following objectives were set:

- to define the artistic characteristics and functional purpose of Kholuy ornamentation;
- to substantiate criteria for selecting Kholuy ornament samples for educational purposes;
- to identify professional skills cultivated through working with Kholuy ornament samples;
- to highlight the methodological techniques employed in applying these samples within the learning process.

To address the set objectives, the author relied on an analysis of scientific and methodological literature, working curricula within the “Church-historical painting” specialization (Specialty: 54.05.04 – Painting), as well as albums dedicated to the art of Kholuy lacquer miniature painting. Additionally, participant pedagogical observation was employed.

Openwork gold ornament is one of the primary compositional elements in Kholuy lacquer miniature; it is a distinctive characteristic feature of lacquer items made of papier-mâché. Traditionally, this ornament is positioned along the edge of the pictorial panel⁹⁸ and decorates the lateral surfaces of volumetric objects (e.g., the walls of a casket or box).

M.Yu. Medvedeva emphasizes the importance of preserving the traditions of this art form, including through the study, copying and development of ornamental compositions [10, p. 62]. I.A. Bezina, E.P. Nosova and Yu.A. Besshaposhnikova also highlight the necessity of incorporating this component into the structure of specialized discipline content [4; 5, pp. 86-87]. In the educational programs for secondary vocational education developed by them [1, pp. 28-34; 2; 3], topics such as “Ornament in traditions of miniature painting”, “Types of ornament” and “Development of ornamental composition in traditional miniature painting” are included [11, pp. 15-25].

In the higher education curriculum, these topics are developed at a more advanced level through copy-based assignments and design tasks related to the

⁹⁸ Pictorial panel (Kleymo) is a section of a pictorial image or the entire composition, executed in yolk tempera, following the technology of applying paint layers and utilizing characteristic artistic techniques.

analysis and authorial development of ornamental compositions. While teaching specialized disciplines within the main professional educational program for specialty 54.05.02 “Painting” (Specialization: “Church-historical painting”), instructors utilize all types of ornament samples: from simple lines of various types to complex, detailed ornamental bands that form part of compositional works approved as copying standards.

Among visual aids, ornament samples serve as some of the most effective tools. This is determined by the fact that they allow students to directly study construction techniques, painting techniques using powdered metal paints, and stylistics – aspects that are difficult or impossible to convey through verbal description alone. Simultaneously with mastering the technical-technological methods of Kholuy miniature, students explore its artistic-aesthetic features and historical-cultural context of the existence of this traditional art craft.

Для того чтобы подтвердить эффективность использования орнаментальных образцов в учебном процессе, необходимо пояснить роль орнаментов в произведениях холуйской лаковой миниатюрной живописи.

Traditional Kholuy ornamentation is characterized by the following attributes:

- high artistic and aesthetic level. Diverse combinations of fine lines and scrolls forming complex geometric and floral forms create an effect of gold and silver lace. This exerts a significant aesthetic impact on the viewer;
- graphic quality and silhouette clarity. The ornament is distinguished by expressive contour drawing, clear outlines of forms and meticulous rendering. These qualities lend it both decorative value and visual clarity;
- technological complexity and labor intensity. This is a technically demanding compositional element: the abundance of minute details, geometric precision and numerous delicate flowing lines require filigree accuracy execution and patience from the artist. The repeated replication of identical elements presupposes flawless mastery of techniques using powdered metal paint. Additional difficulty is presented by material preparation – specifically, the preparation of powdered gold or aluminum for painting;
- variability of color and compositional solutions. In addition to the classic gold or silver band with a plant motif, the Kholuy ornament features diverse variations: combinations of gold and silver within a single pattern; inclusion of details executed in tempera paints of one or several colors; inserts of small pictorial compositions and inscriptions; and patterns executed entirely in tempera. The framing of the painted panel may consist of one or several ornamental bands arranged in tiers;
- wide range of decorative motifs. A broad spectrum of motifs is utilized – from geometric and plant-based to anthropomorphic figures. This significantly expands the expressive possibilities of the decorative framing;
- compositional connection with the papier-mâché form. The ornament does not exist in isolation: it organically correlates with the volume and silhouette of the object, emphasizing its architectonics and enhancing the unity of the artistic concept.

The functional significance of Kholuy ornamentation:

- Aesthetic function. This addresses the need to embellish an object [12, p. 11]. In Kholuy lacquer painting, this function is expressed to the highest degree – openwork gold or silver bands enhance the artistic quality of the papier-mâché piece and exert a significant aesthetic impact;
- Compositional function. Ornamental bands serve as a type of frame, softening the transition from the painted image to the black background of the item [14, p. 48]. Furthermore, ornaments can act as dividing elements between multiple panels within a single work. Thus, ornament is an indispensable element of the pictorial composition in Kholuy lacquer miniature; this must be taken into account when copying a sample or developing an original thematic composition. The overall appearance of the artwork is always conceived by the artist holistically at the preliminary sketch stage: the object's form, axes of symmetry, nature of the painting (dynamic or static) and division into individual kleymos. Without a unified compositional solution, all parts of the painting will subsequently exist separately without cohesion, especially on volumetric objects of complex shape;
- Semantic function. In lacquer miniature painting, ornament serves as a stylistic and thematic continuation of the author's intent. Frequently, symbolic objects or characteristic details are incorporated into the ornament, indicating the depicted era or specific theme (Figs. 1⁹⁹, 2);
- Diagnostic-evaluative function. The ornament decorating the piece visually demonstrates the degree level of the miniaturist painter. The complexity level and execution quality of the ornament constitute an objective criterion for assessing a student's mastery of technical skills in Kholuy lacquer miniature art.

It is also worth noting that among the works of Kholuy lacquer miniature artists, there are pieces in which ornamentation is presented as a distinct type of decoration. In the works of artists B.I. Kiselyov [6, p. 25], N.N. Denisov and S.B. Devyatkin, the ornament can function as an independent genre of Kholuy lacquer miniature art, possessing artistic value without narrative storytelling (Figs. 3, 4).

Thus, the ornament functions not merely as a means of embellishment but as an important expressive, structural and technological component of Kholuy lacquer miniature art.

The aforementioned features and functions of Kholuy ornamentation are directly relevant to the selection of visual teaching aids for painting students.

Application of ornamental samples in the educational process

At the initial stage of training, the sample serves as a study aid for repetitive practice. The student copies individual ornament elements, thereby developing hand-eye coordination and mastering differentiated pressure on the paintbrush. The instructor demonstrates techniques on the sample itself, such as the angle of inclination of the brush and the distribution of pressure upon it, as well as the position of the hand on the rest. These skills cannot be formed exclusively through

⁹⁹ Figs. 1-4. Photo by M.Yu. Malyshev, a lecturer of the Kholuy institute of lacquer miniature painting named after N.N. Kharlamov.

verbal methods; their acquisition requires visual demonstration and practical application.

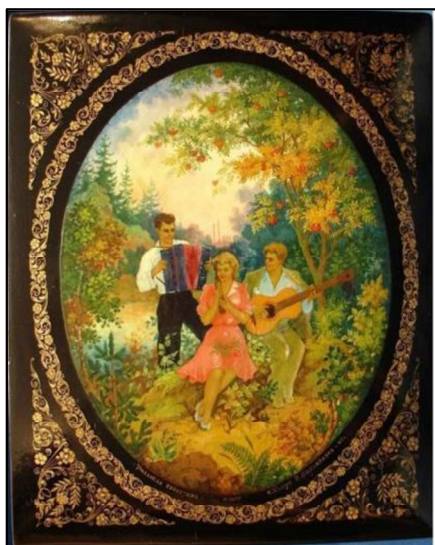


Fig. 1. B.V. Tikhonravov. Casket "Rowan tree of the Urals", 1959. Kholuy lacquer miniature painting



Fig. 2. B.V. Tikhonravov. Fragment of a casket "Rowan tree of the Urals", 1959. Kholuy lacquer miniature painting

State museum of Kholuy art



Fig. 3. B.I. Kiselyov. Casket "Flowers". 1955



Fig. 4. N.N. Denisov. Study for the miniature "Ornament". 1960

State museum of Kholuy art

At the intermediate stage, the sample functions as an holistic ornamental composition. The student's task is not mechanical copying but rather analysis of the structure: identifying pattern repeats (rapport) and gaps, determining the ratio between primary and secondary lines and understanding the connection between the ornamental band and the panel (kleymo) or object shape.

At the final stage, samples are used as source material for creative reinterpretation. The student studies the techniques of various artists, compares approaches to solving similar ornamental tasks and develops their own original composition based on this research. Here, the teacher's role shifts from demonstrating and explaining – towards advising and evaluation.

Thus, at each stage, not only the complexity of the task changes, but also the nature of interaction with the sample: moving from direct copying – through structural analysis – to independent creative search.

Teaching methods for Kholuy lacquer miniature painting using ornamental samples as visual aids

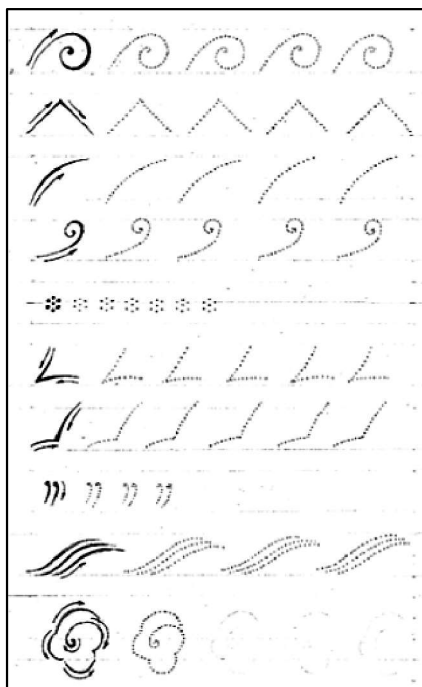


Fig. 5. Practice sheet sample with exercises for developing the skill of drawing living lines with a brush

The organization of the educational process by the Department of lacquer painting faculty, within the framework of professional training for miniature painters, is implemented in several complementary forms:

- whole-group instruction: this frontal form involves interaction with the entire student group simultaneously. It includes lectures on specialized disciplines, during which the instructor introduces students to the work plan, provides an overview of upcoming topics and assignments, and presents theoretical material using the explanatory-illustrative method. For example, when studying the topic “Types of ornamental lines”, verbal information provided by the lecturer is accompanied by a demonstration of visual aids – samples depicting various lines used in ornamentation: straight, zigzag, spiral, wavy, etc;

- individual form: this form is preferable during the stage of students’ practical work. In this teaching format, the previously described explanatory-illustrative method is supplemented by reproductive and partially exploratory methods. Students complete

assignments involving copying, aiming to reproduce the samples provided by the instructor with maximum precision. The structure and artistic features of the ornament allow the copying process to be structured in stages, according to the proficiency level not only of the group as a whole but also of each individual student. For example, in their first year, students are only introduced to the specifics of Kholuy lacquer miniature painting; consequently, practical copying tasks consist of the simplest elements and details of ornamentation (Fig. 5¹⁰⁰).

In this context, a greater number of hours is allocated to the theoretical familiarization with the material. At senior grades, when students have sufficiently mastered professional skills and acquired an understanding of the profession’s specifics, practical contact work becomes dominant. Simultaneously, ornamental compositions become more complex – most often, the ornament is executed as part of a larger pictorial painting (Figs. 6, 7).

¹⁰⁰ Figs. 5-9. Photo by the author of the article.



Fig. 6. A.S. Sobolev. Final qualifying work: "Higher school of folk arts". 2012

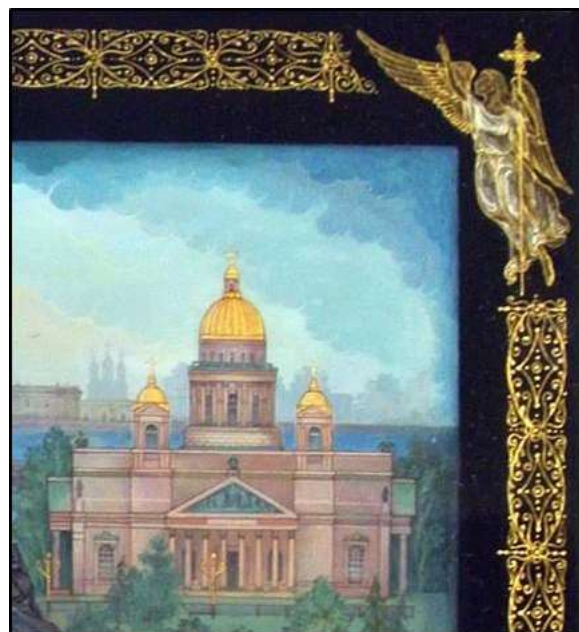


Fig. 7. A.S. Sobolev. Fragment of the final qualifying work: "Higher school of folk arts". 2012

Supervisor: Yu.A. Besshaposhnikova

Being an indispensable element of composition in Kholuy lacquer miniature, the ornament also becomes a subject of compositional development.

Levels of assignments involving ornamental samples tasks with ornaments:

- copying from a sample (reproduction of an ornament or motif). When working with traditional Kholuy ornament samples, the reproductive method is supplemented by heuristic methods. To advance to the next level, the student collects visual material, analyzes the gathered illustrations, executes sketches and studies the practice of Kholuy masters;

- repeating the sample with modifications. At this stage, the student transforms the copied sample, adds details, or fits it into a required shape (e.g., a corner);

- creative tasks. Independent development of a fragment or a complete ornamental composition. Assignments at this level emphasize individual artistic vision when creating one's own ornamental composition.

Knowledge, skills and abilities developed in students through working with ornamental samples



Fig. 8. V.P. Vorontsova. Fragment of an ornamental band from the final qualifying work project "The royal family". 2010. Higher school of folk arts.

Supervisor: Yu.A. Besshaposhnikova

In the process of training artists in church-historical painting, work with ornamental samples begins in the first year across several interrelated specialized disciplines. Initial familiarization with ornamentation occurs within the disciplines "Mastery of lacquer miniature painting" and "General course of

composition”. Here, students acquire basic technical skills in Kholuy miniature drawing and brushwork using a paintbrush, while simultaneously completing their first assignments on stylizing plant motifs and transforming them into ornamental compositions (Figs. 8, 9).

At subsequent stages – within the disciplines “Design and mock-up modeling” and “Mastery of lacquer miniature painting” – students align the ornament with the painted panel and the shape of a specific object. As reference samples, works by outstanding artists of Kholuy lacquer miniature painting are used. These are drawn from the collections of the State museum of Kholuy art, the methodological fund of the Russian university of traditional art crafts and thematic albums from the university’s scientific library. The selection of these samples is carried out by instructors in accordance with the sequence of learning tasks: progressing from simple ornamental motifs to complex compositional solutions.



Fig. 9. Copy sample. Ornamental rosette in the tradition of Kholuy lacquer miniature painting

In accordance with the existing curricula, students’ work with samples of traditional Kholuy ornamentation contributes to the formation of a system of professional knowledge, skills and abilities.

Knowledge:

- the properties of powdered gold and aluminum leaf;
- the significance of line thickness and saturation, which ensure the artistic expressiveness of a graphic drawing and convey the implied volume of the depicted object;
- the structure, sequence and specific features of constructing ornamental motifs and ornamental bands;
- the significance in composition of rhythm, pattern repeat (rapport) and gaps in ornamental construction.

Technical competencies and technological proficiencies:

- to work with a hand rest – a special support for the artist’s working hand designed to form the correct angle of the paintbrush and prevent smudging of the paint on the painting surface;
- to execute even lines of varying thickness and density using a graphite pencil and an artist’s paintbrush;
- to execute slanted and curved lines using a graphite pencil and an artist’s paintbrush;

- to execute “living”¹⁰¹ lines with a paintbrush. Artists often use “living” lines to emphasize the smoothness and irregularity of a drawing’s contour. To make the image convincing – i.e., to convey conditional volume – the drawn line should not be uniform along its entire length; it must be thin and neat but feature smooth thicker strokes in areas corresponding to the artist’s intent or the reference sample;

- to prepare powdered gold and aluminum.

Technical and technological skills:

- initial competencies in working with powdered metal.

Competencies of working with a sample:

- identifying the artistic and technological techniques used by a Kholuy lacquer miniature artist whose work serves as the model.

Skills of working with a sample:

- high-quality copying of ornamentation from a sample.

Compositional and design-project skills:

- constructing one’s own composition in graphic drawing;
- precise determination of proportions of composition elements;
- construction of an ornamental band;
- coordinating the ornament with the painted panel (kleymo) and the shape of the object, including volumetric forms – within project-based activities;
- stylization of natural forms into ornamental motifs (transforming specific plant forms into conventionally decorative ornamental elements);
- development of original ornamental compositions.

Development of personal and professional qualities

In the process of professional development of future Kholuy lacquer miniature painters, alongside important professional skills, it is essential to emphasize the need for developing personal qualities: diligence and a constant striving for self-improvement, responsibility, scrupulousness in approaching academic tasks and motivation for professional growth.

The significance of practical work with ornamental samples for the development of personal and professional qualities is determined by the technical and technological specifics of painting the item – specifically, the prolonged execution of extremely fine lines with powdered metal, the need for utmost precision when rendering elements and work with “living” lines, which requires fine coordination of pressure and the angle of inclination of the paintbrush.

The sequential nature of academic assignments within the discipline “Mastery of lacquer miniature painting” – progressing from simple to complex tasks – fosters self-discipline and self-correction. Students learn to plan their work, evaluate intermediate results, and make necessary corrections. During design classes, there is a transition from copying to compilation and original variations of ornamental motifs, which develops creative thinking and imagination.

¹⁰¹ “Living” lines characterized by a gradual change in thickness, achieved by increasing or decreasing pressure and adjusting the angle of inclination of the paintbrush relative to the working surface.

Scientific research by T.A. Yagupova, dedicated to developing students' artistic and creative abilities through ornamentation, has proven that ornamental art is an effective means for developing abstract-logical and figurative thinking, creative imagination, holistic perception, attention, memory and meticulousness in work [16, p. 15]. Practical work with ornaments forms aesthetic taste and a sense of harmony in students [13, p. 66]. D.B. El'konin considered exercises containing ornamental elements to be an effective tool for cultivating attention, diligence and the ability to organize one's own actions [15, p. 357].

Effectiveness of using ornamental samples

According to the observations of faculty members from the Department of lacquer painting at the Russian university of traditional art crafts, systematic work with ornamental samples during practical classes yields noticeable results by the middle of the first academic year.

The most prominent markers/indicators of professional growth include the following:

- reduction of typical errors: violations of symmetry, uneven pressure on the paintbrush, non-compliance with pattern repeats (rapport) and orientation of the ornament. This is achieved through regular comparison of one's own result with the model and training visual estimation skills;
- increased awareness in selecting tools and materials: students begin to independently correlate the properties of brushes, paints and powdered metal with specific technological stages of the workflow;
- confidence in transitioning to original composition: students who have worked sequentially with samples of varying complexity experience fewer difficulties when constructing an ornament independently.

Thus, the study, copying and development of ornaments in Kholuy lacquer miniature painting contribute to the development of a complex of qualities necessary for future professional activities among learners.

Criteria for selecting ornamental samples

The effectiveness of professional skill formation in students directly depends on the quality of the visual aids on which the training is based. As educational samples, works meeting the following criteria are used:

- technological correctness. The sample must be executed in compliance with the technology of Kholuy lacquer miniature painting: the ornament is painted on a papier-mâché object or specially prepared cardboard using powdered metal (gold or aluminum) and tempera paints. The work is executed using natural artist's brushes (sizes N 0–1) made of kolinsky sable or squirrel hair.
- technical excellence in execution. The ornamental lines are sharp, even and smooth. Among them, main lines are distinguished – they are brighter and denser; additional lines are lighter and less saturated. The ornament band has a uniform width throughout its length while maintaining the axial symmetry of the elements. Pattern repeats (rapports) and pauses are positioned at equal distances from one another, forming a rhythmically consistent geometric structure;
- artistic expressiveness. The ornament on the sample is expressive in its silhouette, interesting in its structure and executed in the relative scale.

The following categories of samples meet the specified criteria:

- practice sheets for exercises with individual graphic elements, specifically designed to develop students' performing skills (Fig. 5);
- semester-long artistic-graphic projects graded as "Excellent", or fragments thereof;
- final qualifying works, or their fragments;
- artworks by distinguished Kholuy lacquer miniature painters from museum collections and funds.

The conducted research demonstrates that ornamental samples – original works and fragments by recognized masters, as well as specially designed educational copybooks – are an effective didactic tool for training artists in Kholuy lacquer miniature painting. Their use in practical classes allows for combining the mastery of technical-technological techniques with the study of the regional and historical specifics of Kholuy miniature art.

The application of ornamental samples in classes for the disciplines "Mastery of lacquer miniature painting", "General course of composition", "Design and mock-up modeling" and "Tempera painting technique and technology of painting materials" ensures the connection between theoretical knowledge and practical skills, and contributes to the development of students' professional competencies.

The formulated selection criteria – technological correctness, technical excellence in execution and artistic expressiveness – provide the opportunity to structure teaching according to the principle of progressive task complexity. Selecting samples based on the students' proficiency level reduces the number of errors made by learners.

Thus, images of traditional Kholuy ornamentation, fixed on material carriers and systematically used in the educational process as study samples, serve as an effective didactic tool for the professional training of Kholuy lacquer miniature painters.

References

1. Bezina I. A. Proektirovanie : uchebnoe posobie dlya studentov, obuchayushhixsya po special`nosti «Dekorativno-prikladnoe iskusstvo i narodny`e promy`sly`, vid – «Lakovaya miniatyurnaya zhivopis`» (Xoluj) / I. A. Bezina ; Vy`sshaya shkola narodny`x iskusstv. – Sankt-Peterburg : VShNI, 2018. – 75 s. – ISBN 978-5-906697-00-4. – Tekst : neposredstvenny`j.
2. Bezina I. A. Puti obnovleniya soderzhaniya obucheniya zhivopisi budushhix xudozhnikov xolujskoj lakovoj miniatyury` v sisteme srednego professional`nogo obrazovaniya / I.A. Bezina. – Tekst : e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – Sankt-Peterburg, 2017. – № 2 (20). – S. 25-32. – URL: https://www.dpio.ru/stat/2017_2/3.Bezina.pdf (data obrashheniya: 20.11.2025).
3. Bezina I. A. Soxranenie i razvitie istoricheskix tradicij v professional`noj podgotovke xudozhnika miniatyurnoj zhivopisi xolujского filiala VShNI / I. A. Bezina. – Tekst : e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – Sankt-Peterburg, 2013. – № 1 (5) – S. 3-7. –

URL: <https://cyberleninka.ru/article/n/sohranenie-i-razvitie-istoricheskikh-traditsiy-v-professionalnoy-podgotovke-hudozhnika-miniatyurnoy-zhivopisi-holuyskogo-filiala-vshni> (data obrashheniya: 12.03.2026). (data obrashheniya: 20.11.2025).

4. Besshaposhnikova Yu. A. Xudozhestvenno-texnologicheskoe sodержanie vy'sshego obrazovaniya v xolujskoj lakovoj miniatyurnoj zhivopisi na pap'e-mashe : special'nost' 13.00.08 «Teoriya i metodika professional'nogo obrazovaniya» : dissertaciya na soiskanie uchenoj stepeni kandidata pedagogicheskix nauk / Besshaposhnikova Yuliya Avengerovna – Sankt-Peterburg : VShNI, 2015. – 227 s. – Tekst : e'lektronny'j.

5. Besshaposhnikova Yu. A. Soderzhanie vy'sshego obrazovaniya v oblasti xolujskoj lakovoj miniatyurnoj zhivopisi : monografiya / Yu. A. Besshaposhnikova, pod nauchnoj redakciej V. F. Maksimovich ; Vy'sshaya shkola narodny'x iskusstv. – 2-e izdanie. – Sankt-Peterburg: VShNI, 2018. – 121 s. : il. – ISBN 978-5-906697-83-7. – Tekst : neposredstvenny'j.

6. Iskusstvo xolujskoj lakovoj miniatyury' : al'bom / sostavitel' L. K. Rozova. – Moskva : Xudozhnik RSFSR, 1975. – 119 s. – Tekst : neposredstvenny'j.

7. Kikichev I. R. Vliyanie globalizacii na kul'turnuyu politiku Rossii / I. R. Kikichev. – Tekst : e'lektronny'j // Gosudarstvennaya sluzhba. – Moskva, 2011. – № 2. – S. 107-108. – EDN: MJJLYP. –

URL: https://elibrary.ru/download/elibrary_16317284_68621346.pdf (data obrashheniya: 16.06.2026).

8. Maksimovich V. F. Vospitanie detej i molodezhi sredstvami tradicionny'x xudozhestvenny'x promy'slov v obrazovatel'noj praktike Vy'sshej shkoly' narodny'x iskusstv / V. F. Maksimovich. – Tekst : e'lektronny'j // Pedagogika iskusstva. – Moskva, 2018. – № 1. – S. 55-60. – URL: <https://www.elibrary.ru/item.asp?edn=yotdnu> (data obrashheniya: 21.11.25).

9. Maksimovich V. F. Tradicionny'e xudozhestvenny'e promy'sly' i obrazovanie: osnovny'e problemy' i puti ix resheniya / V. F. Maksimovich. – Tekst : e'lektronny'j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e'lektronny'j zhurnal. – Sankt-Peterburg, 2019. – № 3 (29). – S. 7-14. – DOI 10.24411/2619-1504-2019-00043. – URL: https://dpio.ru/stat/2019_3/2019-03-02.pdf (data obrashheniya: 09.03.2026).

10. Medvedeva M. Yu. Metodika vy'polneniya ornamental'noj kompozicii v xolujskoj lakovoj miniatyurnoj zhivopisi / M. Yu. Medvedeva. – Tekst : e'lektronny'j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e'lektronny'j zhurnal. – Sankt-Peterburg, 2018. – № 4 (26). – S. 61-66. – URL: https://dpio.ru/stat/2018_4/2018-04-09.pdf (data obrashheniya: 21.11.25).

11. Nosova E. P. Ispolnitel'skoe masterstvo : uchebnoe posobie dlya studentov, obuchayushhixsya po special'nosti 54.02.02 Dekorativno-prikladnoe iskusstvo i narodny'e promy'sly', vid: «Lakovaya miniatyurnaya zhivopis'» / E. P. Nosova ; Vy'sshaya shkola narodny'x iskusstv. – 2-e izdanie. – Sankt-Peterburg : VShNI, 2021 – 62 s. – ISBN 978-5-907542-34-1. – Tekst : neposredstvenny'j.

12. Ornament vsekh vremen i stilej. V 2 tomakh. Tom 1. Antichnoe iskusstvo, iskusstvo Azii, Srednie veka. – Moskva : ART-RODNIK, 2004. – S. 268. – ISBN 5-88896-122-1. – Tekst : neposredstvenny`j.

13. Ramazanova E`. A. Formirovanie e`steticheskogo vkusa sredstvami ornamental`nogo iskusstva u studentov pedagogicheskix vuzov / E`. A. Ramazanova // Izvestiya DGPU. Psixologo-pedagogicheskie nauki. – Maxachkala, 2009. – № 4. – S. 64-69. – URL: <https://cyberleninka.ru/article/n/formirovanie-esteticheskogo-vkusa-sredstvami-ornamentalnogo-iskusstva-u-studentov-pedagogicheskix-vuzov> (data obrashheniya: 17.09.2026).

14. Simonova L. A. Ispol`zovanie ornamenta v iskusstve lakovoj zhivopisi / L. A. Simonova. – Tekst : e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – Sankt-Peterburg, 2013. – № 2 (6). – S. 55-58. – URL: <https://cyberleninka.ru/article/n/ispolzovanie-ornamenta-v-iskusstve-lakovoy-zhivopisi/viewer> (data obrashheniya: 16.11.2025).

15. E`l`konin D. B. Detskaya psixologiya : uchebnoe posobie dlya studentov vy`sshix uchebny`x zavedenij / D. B. E`l`konin ; redaktor-sostavitel` B. D. E`l`konin. – 4-e izdanie, stereotipnoe. – Moskva : Akademiya, 2007. – 384 s. – ISBN 978-5-7695-4068-4. – Tekst: neposredstvenny`j.

16. Yagupova T. A. Razvitie xudozhestvenno-tvorcheskix sposobnostej studentov sredstvami ornamenta (na primere zanyatij dekorativno-prikladny`m iskusstvom v sisteme xudozhestvenno-graficheskix fakul`tetov pedagogicheskix vuzov) : special`nost` 13.00.02 «Teoriya i metodika obucheniya i vospitaniya (po oblastyam i urovnjam obrazovaniya)» : avtoreferat dissertacii na soiskanie uchenoj stepeni kandidat pedagogicheskix nauk / Yagupova Tat`yana Aleksandrovna ; [Mesto zashhity`: Moskovskij pedagogicheskij gosudarstvenny`j universitet]. – Moskva, 2010. – 23 s. – Tekst : e`lektronny`j. – EDN: WZTSKQ. – URL: <https://viewer.rsl.ru/ru/rsl01004844411?page=1&rotate=0&theme=white&inversion=off> (data obrashheniya: 15.09.2026).