

**Our legacy.
In memory of a remarkable scientist**

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**Preservation of intangible cultural heritage: the role of V.A. Baradulin
in the study, preservation and development of decorative painting (on the
occasion of the 90th anniversary of the researcher)**

Abstract. The source-based foundation of the article is the biography and scholarly legacy of V. A. Baradulin. The original documents served as a valuable source for studying the scholar's research and methodological activities, as well as his contribution to the development of decorative painting on wood, birch bark and metal in the 20th century.

The article is the first to introduce into scholarly circulation archival materials from the family and personal collection of V.A. Baradulin, which were received by the Institute of traditional applied arts – the Moscow branch of the Russian university of traditional art crafts: original diplomas, licenses, certificates of honor, autobiographies, photographs, character references, reports and much more.

The ongoing study provides a rare opportunity to reconstruct the scholar's scientific and creative path, as well as to trace the scholar's influence on the preservation and evolution of traditional art crafts, the study and development of which he devoted his life to. The examination of previously inaccessible archival documents has also made it possible to take a fresh look at the personality of the scholar-researcher, making this topic interesting and important for everyone who studies traditional art crafts. Special attention is paid to the contribution to the scientific work of the Research institute of art industry, where V.A. Baradulin worked for many years, leaving behind an invaluable legacy in the form of numerous articles, educational and methodological guides, and examples.

The research findings contribute to the preservation of historical heritage, the preservation of memory and familiarization of students with the professional activities of an outstanding scholar and researcher – a bright, selfless figure in the field of traditional art crafts.

Keywords: The Research institute of art industry, V.A. Baradulin, art historian and researcher, scholar, heritage, archival documents, scientific works, Moscow school of artistic crafts, Tagil painting, Ural art painting on wood, birch bark, and metal.

Regional-historical centers of traditional art crafts are famous for dynasties of hereditary artists that have formed over the centuries-long history of a specific art

form's existence. This fact is due to a number of circumstances, including the geographical location of the craft center, the emergence and development of regional-historical artistic-technological traditions, the collective nature of manual artistic labor, historically established types of professional activity specific to the center, the desire to transfer professional knowledge and experience to family members, etc.

In contrast to these traditional centers, the urban environment is a space of boundless prospects and a wide professional range, where every individual can realize their potential. At the Institute of traditional applied arts – Moscow branch of the Russian university of traditional art crafts, where traditions often rely not on family dynasties but on individuals, outstanding teachers – truly unique people – worked for decades and continue to work today [6]. The research material is dedicated to the professional formation and development of one such scholar whose work deserves to be considered a benchmark.

A person's biography, like the history of an educational institution, is a reflection of a long path of development. It reveals professional principles, life philosophy, character and personal qualities. In the late 1980s–1990s, the outstanding art historian of the Scientific research institute of the art industry, Vasily Alekseevich Baradulin, collaborated with the Moscow school of art crafts (currently – the Institute of traditional applied arts – Moscow branch of the Russian university of traditional art crafts).

The prerequisites for a profound understanding of the scale of the scholar's personality and for writing an article about him and his invaluable contribution to the study and development of traditional art crafts in the 20th century were several significant factors:

- work with primary sources: introducing previously unstudied archival materials into scholarly circulation, which were donated to the Institute of traditional applied arts;
- new discoveries: findings among authentic documents that allowed researchers to view V.A. Baradulin's creative personality and professional activity from a new perspective;
- commemoration: recognition of the merits of the outstanding art historian and educator whose close cooperation with educational institutions – including the Moscow school of art crafts – as well as with folk art craft enterprises, contributed to their development, as well as to the establishment of professional education in the field under consideration;
- educational and outreach mission: the necessity to popularize V.A. Baradulin's heritage among students and faculty members of the Russian university of traditional art crafts.

The initial study of sources dedicated to V.A. Baradulin revealed a lack of theoretical research. However, the articles by certain authors contain references to expeditions and studies conducted with his participation in various regions of the Urals.

A survey conducted among students – specifically those enrolled in the “Decorative painting: ‘Moscow letter’” profile at the Institute of traditional applied

arts – showed that they possess superficial and fragmentary information about the art historian, his professional activities and are completely unaware of his collaboration during the Soviet era with the Moscow school of art crafts.

The key source for this work consisted of unique archival materials: original diplomas, certificates, awards, commendation and performance reviews; feedback on graduation qualifying works; educational programs developed by V.A. Baradulin, as well as personal notes, which also included handwritten notebooks containing poetry. These formed the empirical basis of the research.

Photographs from the family archive and other authentic documents were first presented in 2026 at an exclusive exhibition at the institute dedicated to the scholar's 90th anniversary. They represent scientific value both for the history of traditional art crafts and for comprehending the activity of the Institute of traditional applied arts within a historical-pedagogical context.

The inception of the research was dictated by a series of random events. Archival original documents belonging to V.A. Baradulin and his family were donated to the Institute of traditional applied arts some time ago by his colleague, Natalya Yuryevna Bobykina – an embroidery artist who served as the director of the Balashikha art gallery in 2006. Another significant factor that prompted the systematization, preservation and scholarly description of these unique documents was a discovery made by the author of this article in 2025.

While studying the transferred archives, amidst the diversity of documents, a review by V.A. Baradulin – chairman of the state examination board of the State academy of service sector and domestic services (formerly the Technological institute) – on graduation works from 1997 was discovered. This was precisely the year when the author of this article defended their own diploma at this institution. It was unexpected and symbolic that after 28 years of working at the Institute of traditional applied arts, the author would for the first time discover and read the evaluation report on a qualifying paper written by Vasily Alekseevich. Notably, back in 1990, while receiving professional education at the Moscow school of art crafts, the author of the article presented their first thesis project for defense – a tray with decorative painting in the “Moscow letter” style entitled “My whim”, where V.A. Baradulin himself acted as the chairman of the commission.

The totality of the aforementioned factors served as the final starting point for an in-depth study of the scholar's legacy. The goal of this work is to analyze the formation and development of the scholar's personality, his multifaceted activities and their influence on the preservation and development of decorative painting on wood, birch bark and metal during the 20th century – considering him not only as a researcher but also as an educator, initiator and participant in numerous expeditions.

Currently, a comprehensive phased study of archival originals continues. These materials include: an autobiography written by V.A. Baradulin at different periods, photographs and boxes with slides, greeting addresses, certificates, commendations, performance reviews, original publishing contracts for literary works, reports prepared in his capacity as chairman of the state examination board, technical reports, drafts of congratulatory letters sent to enterprises of folk art crafts on anniversaries, personal artistic drawings and much more.

V.A. Baradulin (born V.A. Kasatkin) was born on April 10, 1936, in Moscow into a family of a civil servant. His father – Alexey Vasilyevich Kasatkin, a textile engineer – died in 1946. His mother – Maria Georgievna Kasatkina (née likely Baradulina), an oncologist – remarried in 1947 to Vasily Prokofyevich Adonyev, who adopted Vasily. Following the adoption, he received the name Vasily Vasilyevich Adonyev. Due to family circumstances that arose, in 1968 he legally nullified the adoption through court proceedings, changing his surname and patronymic to Baradulin Vasily Alekseevich (Fig. 1¹⁴³).

During his school years, thanks to a penchant for drawing, he attended an art club at the pioneer palace and was involved in designing the school wall newspaper at secondary school No. 430 of the Pervomaysky district.

During his study at the institute, in his spare time, he combined the duties of a staff photo-correspondent and head of the photo-illustration department for the multi-circulation student newspaper “Student-Tekstilshchik”, and was also a member of the student scientific society – factors which contributed to the formation of professional qualities that proved useful in his later career. In 1959, he graduated from the faculty of applied arts of the Moscow textile institute with a specialization in “Artist-technician for artistic design of textile products” (Figs. 2, 3).

According to the original extract from the employment record book and its copy, on April 20, 1959, after graduating from higher education, V.A. Baradulin was assigned to and hired as an artist at the Obukhov carpet-worsted mill named after V.I. Lenin. By Order No. 239 dated November 25, 1959, he was transferred to the Scientific research institute of the art industry to the position of artist in the carpet laboratory; subsequently, in 1961, to the position of junior research fellow.



Fig. 1. V.A. Baradulin

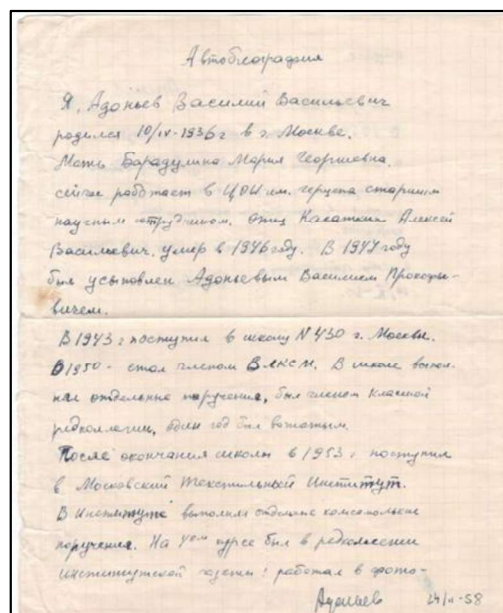


Fig. 2. Handwritten autobiography by V.V. Adonyev (V.A. Baradulin), 1958

¹⁴³ Figs. 1-12. Photo from the archival materials of the Institute of traditional applied arts – Moscow branch of the Russian university of traditional art crafts.



Fig. 3. V.A. Baradulin's student identification card. Enrollment year: 1953

From 1961 to 1964, Vasily Alekseevich pursued full-time postgraduate studies at the Scientific research institute of the art industry. Upon completion of his studies, by Order No. 2 dated January 4, 1965, he was appointed as a senior design and technology engineer in the laboratory for lacquer painting and wood processing. In July 1970, he was transferred, and subsequently, in 1973, he was elected through an open competition to the position of senior research fellow at the research and development technological laboratory for wood and lacquers, where his creative and scientific activities commenced.

In 1977, by decision of the council of the Scientific research institute of theory and history of fine arts of the USSR Academy of arts, V.A. Baradulin – having successfully defended his dissertation research on the topic “The emergence and formation of the style of Ural folk paintings of the 17th–20th centuries” – was awarded the academic degree of candidate of art history (Fig. 4).

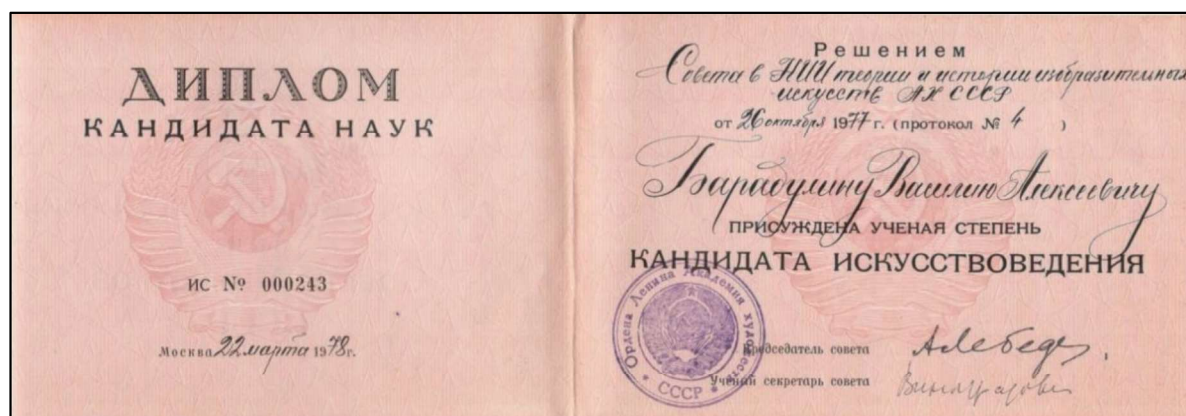


Fig. 4. V.A. Baradulin's diploma certifying the academic degree of candidate of art history. Date awarded: 1978

In the same year, he was elected through an open competition to the position of head of the scientific sector at the research and development technological laboratory for lacquer painting and artistic wood processing of the Scientific research institute of the art industry. By decision of the Higher Attestation Commission under the Council of Ministers of the USSR dated November 19, 1980, he was awarded the academic title of senior research fellow in the specialty “Decorative and applied arts” (Fig. 5).

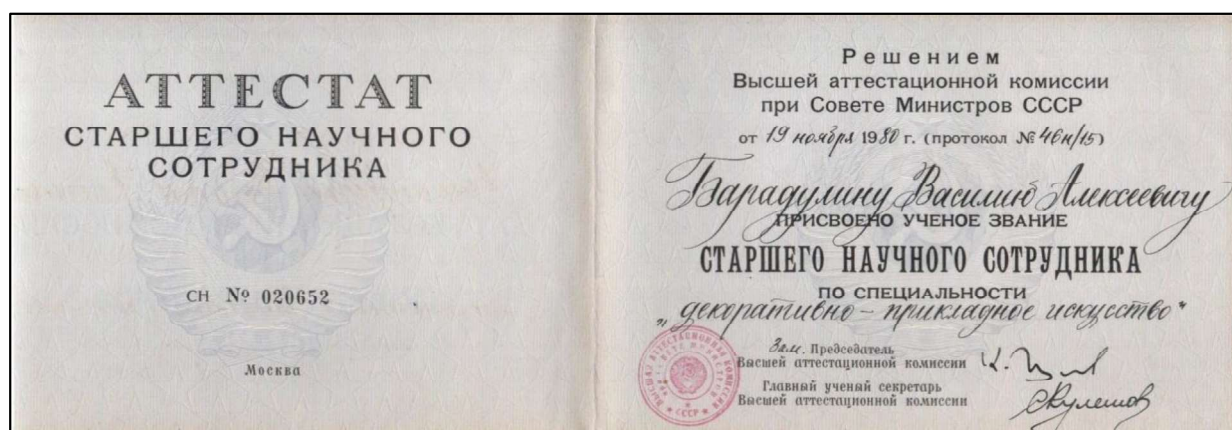


Fig. 5. V.A. Baradulin's certificate of academic title of senior research fellow.
Date awarded: 1980

In the mid-to-late 20th century, employees of museums and the Scientific research institute of the art industry who were engaged in researching and preserving the artistic heritage of our multinational country conducted studies on traditional art crafts – specifically decorative painting on metal – from an art-historical perspective. This research elucidated the history of formation and the artistic-stylistic features of these works.

Vasily Alekseevich was a highly qualified specialist in the field of folk decorative art and art crafts. His sphere of scientific interests included the art of the Mining Urals (Gornozavodsky Ural): decorative painting on wood, birch bark and metal; the artistic processing of wood and plant materials; the culture of rural and factory populations and the search for folk craftsmen.

From 1962 to 1972, V.A. Baradulin served as a leader and participant in numerous expeditions to the Urals, Cis-Urals (Preduralye) and Western Siberia. His long-term field research and scientific activities contributed significantly to the reconstruction of the Ural picturesque type of decorative painting – a style that was widespread in the 18th–19th centuries but had been almost entirely lost during the first half of the 20th century. In 1967–1968, V.A. Baradulin worked with laboratory artists on the revival of the forgotten Ural-Siberian wood painting tradition, which was prevalent in Russia's “geographically central” regions – namely, the Cis-Urals (Kirov region), the Mining Urals (Gornozavodsky Ural, Sverdlovsk and Perm regions) and Western Siberia (Tyumen and Tomsk regions). He dedicated many years of his life to studying its historical and cultural specifics. According to recollections of his contemporaries, the scholar personally surveyed dozens of remote settlements ranging from the Kama river region (Prikamye) to Siberia,

conducting continuous photographic documentation of monuments and keeping detailed field journals. As a result of these experimental works, the art of painting was restored at enterprises in the Cis-Urals, the Urals and Western Siberia (Fig. 6).

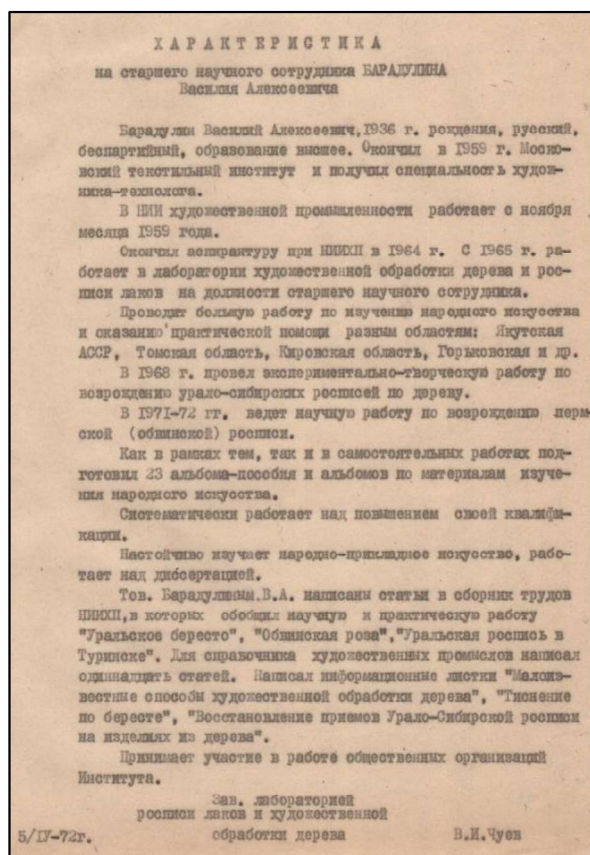


Fig.6. Character reference for senior research fellow V.A. Baradulin.
May 5, 1972

to his experiments in the 1960s–1970s regarding the restoration of free-hand brush painting and his search for folk craftsmen – bearers of this tradition – floral and ornamental compositions once again came alive in vibrant colors: on metal trays in Nizhny Tagil, on wooden articles in Turinsk and on birch bark items in Nizhnyaya Salda.

V.A. Baradulin made a significant personal contribution to the formation of the enterprise's creative team, as well as to defining the style of the Tagil tray in the 1980s. He not only regularly conducted creative workshops but also consulted masters on methods for conducting artistic work, assisted them in studying traditional works of Ural art and helped collect visual material from museums across the country. As a result of these meetings, a creative group of artists formed (approximately twenty people), which included T.V. Yudina, A.V. Afanasyeva, V.P. Grobova and T.N. Binas.

As a result of this scientific approach and creative collaboration, all the plant's artists mastered the traditional variety of Tagil floral painting on metal. The joint activity of Vasily Alekseevich with the members of the creative group led to the creation of exemplary pieces reflecting the traditions of the revived Tagil painting, the complete transition of the enterprise to producing trays with "Ural painting" and

Under his leadership, beginning in 1966, experiments were conducted to revive Tagil painting on metal and birch bark. During his collaboration with the Nizhny Tagil enamelware plant, he prepared the theoretical and methodological foundation for its revival. From the instructional manuals he authored – dedicated to various types of Ural paintings and consisting of 5 albums and a set of diapositives – the enterprise's methodological fund began to be compiled.

Collaborating with Agrippina Vasilyevna Afanasyeva, the oldest artist who had been trained in Ural home workshops in the late 1920s – early 1930s, V.A. Baradulin managed to revive the techniques of two-color free-hand brushstroke Nizhny Tagil decorative painting. These methods formed the basis for the process of restoring the local tradition during the 1960s–1980s. Thanks

the successful mastery of the method of creative variation when decorating serial production items.

A natural outcome of this work was the official recognition of the revived Nizhny Tagil painting at the All-Russian exhibition-review at the All-Union exhibition of economic achievements in Moscow in 1977, which allowed the craft collective to continue their creative explorations in this direction. It should be noted that in 1981, the tray workshop of the Nizhny Tagil enamelware plant finally switched to the production of items featuring Tagil floral painting.

V.A. Baradulin took an active part in raising the artistic level of craft production, serving on the republican Art councils of the RSFSR Ministry of local industry, the RSFSR Ministry of trade and the Commission for folk art of the Union of artists of the RSFSR. Under his leadership, experimental and creative work on wood and metal was carried out at folk art craft enterprises not only in the Urals but also in the Yakut ASSR (1967–1968), Tomsk region (1969–1970), Kirov region (1970), Gorky (now Nizhny Novgorod) region, and other regions. In 1966, he successfully conducted a seminar at the “Krasnaya Zarya” factory regarding the revival of Polkhov-Maidan painting on wood and the creation of an updated product range by the masters. The seminar work conducted at the Kirov “Ideal” factory in 1967 initiated the creation of souvenir items inlaid with straw. In 1971–1972, he conducted scientific research on the revival of Perm (Obvinskaya) painting on wood.

Based on the results of his expeditions, V.A. Baradulin created over 150 instructional manuals-albums which were transferred to the methodological funds of dozens of folk art craft enterprises, state libraries and museums. He also developed a number of educational curricula for training artist-craftsmen in educational institutions (Fig. 7). The works collected by him enriched the collections of the Moscow museum of folk art, while 20 albums of visual materials were donated to the scientific library of the Scientific research institute of the art industry.



Fig. 7. V.A. Baradulin during a scientific research expedition

V.A. Baradulin was not merely a researcher but an active participant in the artistic process, which allowed him to interact with craftsmen and see traditional art

crafts “from within”. Vasily Alekseevich regularly conducted consultancy work with artists and craftsmen of the trades, delivering lectures accompanied by slide projections. He organized not only seminars but also advanced training courses on mastering restored techniques of traditional wood art processing and developing new types of products (Fig. 8). He provided methodological assistance to enterprises in defining their artistic and stylistic direction and improving their creative and artistic work. His presentations at scientific conferences and seminars were considered significant events.

The results of Vasily Alekseevich’s research activities can be illustrated through a preserved official memorandum from S.V. Kutlinsky, head of the laboratory. The document contains a report on the activities of sector head V.A. Baradulin for Q1 1986, from which it follows that a workshop on creating original tray painting variations was held at the experimental plant “Karelian souvenirs”. This work was carried out at the Nizhny Tagil enamelware plant ahead of schedule. The status of these events corresponded to that of scientific-practical conferences. The total number of participants in Petrozavodsk amounted to 64 people from 17 enterprises engaged in creating wooden artistic items; in Nizhny Tagil – 20 people from 4 enterprises producing trays with decorative painting.



Fig. 8. V.A. Baradulin conducting a workshop for craftsmen at the Museum of folk art in Leontievsky lane, Moscow

As a result of the practical sessions during the first seminar, 20 artists created 61 variants of standard compositions for traditional paintings, and 60 participants upgraded their qualifications. During the second seminar, 12 artists developed 40 new compositions and variations for tray painting.

In April, at the Kemerovo “Vesna” factory, the laboratory conducted an off-site scientific-methodological workshop on improving tray painting techniques. It was attended by 11 artists who developed 63 original compositions in variant executions, including 36 based on the laboratory’s design developments. Of the

developed samples, 5 best items were implemented into production according to the approved plan.

The texts of V.A. Baradulin's performance reviews testify to his responsibility, work capacity, professionalism, initiative and creative approach to research activities. His active practical assistance to folk art craft enterprises was highly valued by employees of creative teams and colleagues at the institute (Fig. 9). With his direct participation, more than 20 expeditions for comprehensive study of crafts and folk art were conducted before 1985 alone. The results of V.A. Baradulin's scientific and practical work with enterprises are reflected in over 40 scientific and methodological works – primarily in collections of proceedings of the Scientific research institute of art industry, specialized publications and periodicals. Textbooks and scholarly articles published several decades ago remain of interest to specialists and a wide range of readers [1; 2; 3; 4; 5].

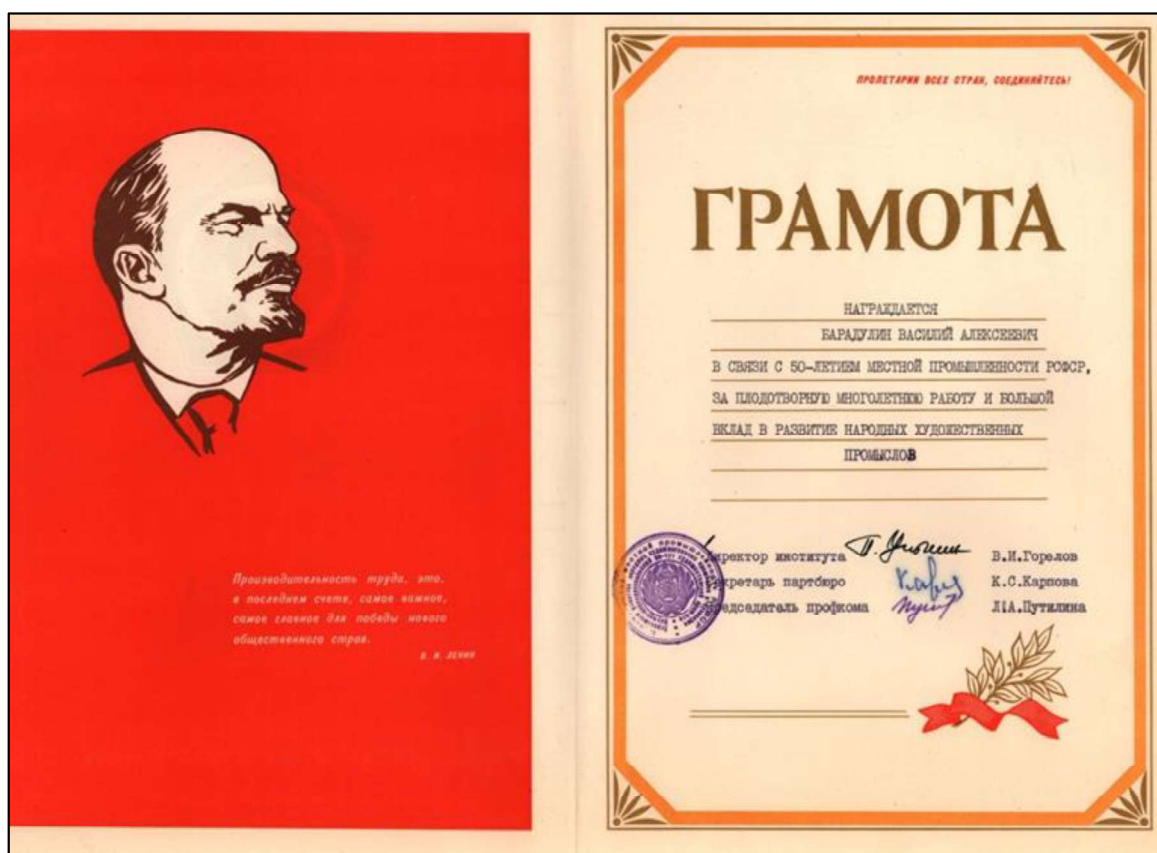


Fig. 9. Certificate of honor awarded to V.A. Baradulin on the occasion of the 50th anniversary of the Ministry of local industry, for many years of fruitful work and a significant contribution to the development of folk art crafts. 1984

From another performance review of V.A. Baradulin, noting that his “research and methodological work has a concrete-practical orientation; it contributes to the development of progressive traditions in decorative painting on wood, birch bark and metal at the folk art craft enterprises of the RSFSR”.

From the report dated March 13, 1986, for the second five-year plan period (1981–1985), which details his active professional activities. The document records the publication of 2 books, 5 scientific articles, materials in the Central Bureau of

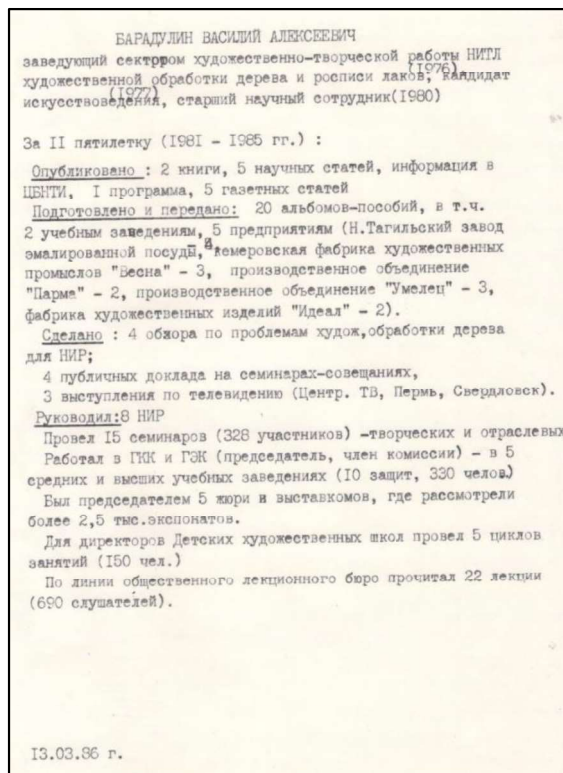


Fig. 10. Report on the activities of V.A. Baradulin for 1981-1985

Scientific and Technical Information, teaching curricula and 5 newspaper articles. Furthermore, twenty instructional albums-manuals were prepared and distributed to specialized educational institutions and enterprises, including: the Nizhny Tagil enamelware plant, the Kemerovo "Vesna" Art craft factory (three albums), the production associations "Umelets" (three) and "Parma" (two) and the "Ideal" Artistic products factory (two). During this same period, the scholar completed 4 reviews on issues of artistic wood processing for research purposes, delivered 4 public reports at seminar-meetings, and appeared on television three times (Central Television, Perm TV studio and Sverdlovsk TV studio). He supervised 8 research projects and conducted 15 creative and industry-specific seminars with a total attendance of 328 people. He also

participated as chairman and committee member in the work of State Qualification Boards and State Examination Boards at 5 secondary and higher education institutions. During the specified period, 10 thesis defenses were held involving a total of 330 graduates (Fig. 10).

In those same years, V.A. Baradulin served as chairman of juries and exhibition committees, during whose meetings more than 2,500 exhibits were reviewed. For directors of children's art schools, he conducted 5 training cycles with a total attendance of 150 people. Additionally, through the public lecture bureau, he delivered 22 lectures to an audience of 690 listeners.

Archival records indicate that V.A. Baradulin possessed not only outstanding qualities as a researcher, promoter of arts and keeper of decorative painting traditions, but also the talent of an educator in training specialists for the visual arts within primary and secondary vocational education systems. His activity was closely linked with educational institutions training qualified personnel for folk art craft enterprises. Interaction with educational institutions of various levels is confirmed by various documents (including a personal application), attesting that in 1971 the scholar chaired the State Qualification Boards. Furthermore, at different times he supervised diploma design projects for graduates; served as board chairman at the Abramtsevo Order of the Badge of Honour art-industrial college named after V.M. Vasnetsov, the Moscow art-industrial school named after M.I. Kalinin, the Moscow school of art crafts and the Ural applied arts college (Nizhny Tagil); as well as the Moscow technological institute. He also developed curricula and manuals for these institutions.

In the 1960s–1970s, V.A. Baradulin worked in close collaboration with professor Boris Vasilyevich Pavlovsky (1922–1989), head of the department of art history at the Ural State University named after A.M. Gorky, who dedicated his life to researching the decorative and applied arts of the industrial Urals. Together they studied traditional art crafts, which constituted a powerful stratum of this region's culture. Students of the aforementioned institute listened to V.A. Baradulin's lectures on traditional art crafts with great interest.

In 1977–1978, V.A. Baradulin was hired as an external part-time lecturer at the department of applied arts of the Moscow technological institute. At the department, he delivered lectures on the subject “Materials technology” for students majoring in ‘Artistic wooden products’. The archival fund preserves not only handwritten materials but also typewritten lecture texts (Fig. 11).

МОСКОВСКИЙ ТЕХНОЛОГИЧЕСКИЙ ИНСТИТУТ					Утверждаю <i>Улус</i>	
Календарный план					Декан факультета <i>м.в.</i> 1977	
учебных занятий по предмету "Технология материалов"					преподаватель Барадюкина В.А. (почтовый)	
факультет III курс группа V - VI					семестр 1977-8 учебного года	
Месяц и число	Неделя	Вид занятий	Кол-во часов	Содержание занятий	Литература	
V семестр 1977-78 уч. года						
1.10.77	1	лекция	2+2	Лекция, бронирование и золочение. Основные виды. Подготовка	Яковлев, Фриева. Рубка по дереву	
8.10.77	2	лекция	2	" " "		
15.10.77	3	лекция - практическое занятие	2	материал, изделия к изделию		
22.10.77	4	лекция	2	Практическое занятие по бронированию, золочению.		
29.10.77	5	лекция	2	Токарная обработка дерева. Основные виды токарных изделий	Воспитанов, Вильям. Художественный район и деревня.	
5.11.77	6	лекция	2	Приемы обработки простых токарных изделий		
12.11.77	7	лекция	2	Приемы обработки внутренних элементов токарных изделий		
19.11.77	8	лекция	2	Практическое знакомство с токарными станками, инструментами		
26.11.77	9	лекция	2	Резьба скульптурных композиций. Основные виды работ.	Успенков, Народная Дер. скульптура	
3.12.77	10	лекция - практическое занятие	2	Приемы резьбы круглой скульптуры.	Резьба по дереву.	
10.12.77	11	" "	2	Знакомство с работой мастера резьбы.		
17.12.77	12	" "	2	Приемы резьбы карточной (картонной) скульптуры.	Тарановская, Русская скульптура	
24.12.77	13	лекция	2	Основные виды изобразительных работ.	Хворостов, Древесные узоры	
31.12.77	14	лекция	2	Основные принципы инструментов, применяемых работ.		
7.01.78	15	лекция - практическое занятие	2	Практическое знакомство с инструментами, применяемыми работ.		
				" " с токарными станками.		

Fig. 11. Course schedule for the subject “Materials technology” (1997–1998 academic year).

Lecturer: V.A. Baradulin

Thanks to the experienced mentorship of Vasily Alekseevich, many diploma projects by graduates of the Ural applied arts college saw an expansion in compositional variety; floral motifs were developed (field flowers, “Tagil rose”, grass painting); coloristic and ornamental solutions became more diverse and the

two-stroke brush technique allowed lacquer tray painting to reach a virtuoso level of mastery. All this also ensured that the revived Nizhny Tagil painted tray gained public recognition as a unique artistic phenomenon at the end of the 20th century.

His contribution to the popularization of folk art is noted in his 1985 character reference. The document emphasizes the researcher's active civic stance. Vasily Alekseevich headed the public lecture bureau at the local trade union committee of the Research institute of art industry (1969), served as a member of the folk art commission of the Union of artists of the RSFSR (1969), and was a member of the architecture and painting commission under the central council of the All-Russian society for the protection of monuments of history and culture (since 1973). He was repeatedly sent on official business trips abroad to participate as an expert-stand demonstrator demonstrating handicraft and factory-made items in Soviet pavilions at international fairs in the Czechoslovak Socialist Republic (1971), Egypt (1973) and Austria (1982).

As a member of the art councils of the RSFSR Ministry of local industry and Rosgalantereya of the RSFSR Ministry of trade, he contributed to raising the artistic quality of mass-produced items by craft enterprises and souvenir manufacturers.

According to colleagues' reviews and recollections, V.A. Baradulin was distinguished by inexhaustible energy and was a thoughtful, tireless and skilled mentor for young specialists at the Scientific research institute of art industry, folk art craft enterprises and educational institutions. Under his guidance, many renowned masters and artists grew professionally. His immense self-demandingness, colossal diligence and dedication to his work yielded excellent results and earned him the love and respect of the collective.

For his work with artists, craftsmen and technologists on the artistic decoration of wooden products, he became a laureate of the 1st republican review of art crafts and souvenir products of the Yakut ASSR (1968); he was awarded honorary certificates of merit and diplomas, including those for participation in the All-Russian exhibition-review (central exhibition hall, 1960) and the All-Russian exhibition-review of folk art crafts (Exhibition of Achievements of National Economy, 1968, 1978).

In 1970, V.A. Baradulin was awarded the title "Shock worker of Communist labor". On April 23, 1980, he was transferred to the position of senior research fellow. That same year, he was conferred the honorary title of "Veteran of labor".

In 1985, by decision of the institute staff, he was entered into the Honor Book of the Scientific research institute of art industry.

An interesting but previously unknown fact is V.A. Baradulin's involvement in 1985 as a consultant by the Kiev studio for popular science films during the creation of the literary script for the documentary and educational film "Artistic wood processing". Documentary evidence of this consists of a preserved invitation letter from the screenplay department and an employment contract.

On February 19, 1987, by Decree of the Presidium of the Supreme Soviet of the RSFSR, for services in the field of Soviet culture and many years of fruitful work, V.A. Baradulin – head of the scientific sector at the Scientific research institute of art industry – was conferred the honorary title "Honored worker of

culture of the RSFSR”. In 1988, he received the honorary title “Best specialist of the Scientific research institute of art industry for 1987”.

Vasily Alekseevich worked at the Scientific research institute of art industry from 1959 to 1993. On August 1, 1990, he was appointed head of the research laboratory for lacquer painting and artistic wood processing.

In connection with the liquidation of the RSFSR Ministry of local industry in 1993 and the cessation of the institute’s activities, V.A. Baradulin was transferred by order to work at the Committee for culture and tourism of the Administration of Moscow region. From 1997 onwards, he worked at the Center for supplementary education development and social upbringing of the Department of education of Moscow region.

The conducted research will expand the informational field, which will contribute to the cognitive activity of future artists in the field of traditional art crafts – specifically students studying decorative painting at the Russian university of traditional art crafts. The introduction of previously unstudied biographical material regarding the professional, scientific-research and methodological activities of a leading specialist in Nizhny Tagil and Ural-Siberian painting as well as woodworking contributes to the popularization of historical heritage and fosters respect and gratitude for the work of Vasily Alekseevich, who laid the foundations for the artistic-industrial potential of several regions of the country during the Soviet period.

Vasily Alekseevich Baradulin lived a bright and interesting life. He had a unique perspective on the world – the gaze of an artist-creator (Fig. 12). He passed away in the autumn of 2006 but, like his colleague Boris Vasilyevich Pavlovsky, he remained forever a significant figure for the entire Urals region. His contribution to the study of Ural wooden, birch bark and metal painting is invaluable. Today we are granted a rare opportunity to lift the veil and touch upon the personal pages of this talented art historian’s biography, restoring little-known key moments of his life. Were it not for the desire to preserve the memory of the man, these facts might have remained unknown.

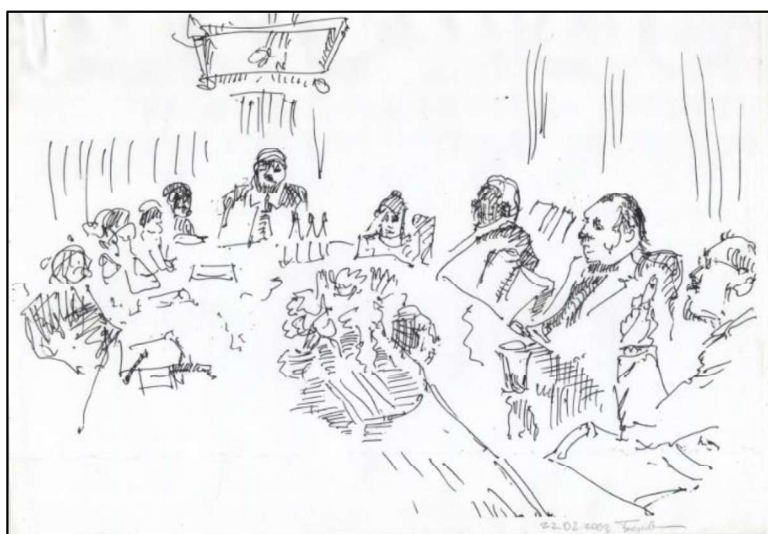


Fig. 12. Graphic sketch by V.A. Baradulin.
Session record. February 22, 2003

Upon completion of the research, all archival materials will be systematized and transferred for permanent storage to the library fund of the Institute of traditional applied arts, for use in scientific and educational activities.

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