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Teaching Bachelor's degree students in technology and materials science in the field of artistic fabric painting

Abstract. The article deals with the content of the academic discipline «Technology and material science» which plays an important role in the process of training future artists in the field of fabric painting at the Higher school of folk arts (academy), reveals the goals and objectives of mastering the content of the discipline by students and describes the planned result of mastering the content of the discipline. Examples of training exercises performed by the students of the first year of bachelor's degree in the course of training sessions are presented as illustrations to the article.

Keywords: fabric painting, teaching, learning, technology, material science, major disciplines, student.

An important role in the formation of professional competencies of future artists of fabric art painting is played by "Technology and Materials Science" since the content of the discipline studied by undergraduate students forms the knowledge skills and abilities necessary for the subsequent development of design performing skills of fabric art painting.

Mastering the content of the discipline "Technology and Materials Science" provides students with the formation of the ability to create artistic and graphic projects and products with artistic painting of fabrics for individual and interior purposes. It contributes to the acquisition of knowledge about the properties of materials and technological features of fabric painting techniques, the ability to perform experimental samples in the material [4].

Students acquire theoretical knowledge about various types of materials, substances and tools used in the creation of products with artistic painting of fabric, acquire the ability to work in various techniques of artistic painting of fabric and the main types of printing patterns on fabric.

The main objectives of the course "Technology and Materials Science":

- ✓ to master the professional terminology used in the field of artistic fabric painting;
- ✓ be able to work with special literature containing information about the artistic painting of fabric with albums containing both naturalistic and decoratively reworked botanical illustrations;
- ✓ to study the requirements for the tools used in the creation of products with artistic painting of fabric;
- ✓ to study the properties and features of materials used to create products

with artistically painted fabrics as well as ways to assess their quality;

- ✓ to form the ability to apply theoretical knowledge about fabric painting in practical educational and cognitive activities.

The content of the discipline "Technology and Materials Science" includes two sections: material science and technology. In material science classes students gain knowledge about fibers and types of fabrics which are necessary in the future to master the content of the disciplines "Performing skills of artistic painting of fabric" and "Improving the skill of artistic painting of fabric". This is due to the fact that the choice of dyes for painting directly depends on the type of fabric. For example, aniline dyes are applicable only for natural fabrics; acrylic dyes are used for painting synthetic fabrics. In addition, students get acquainted with the samples of fabrics used in art painting, the criteria for their selection.

Students master practical skills

Using the technology of artistic fabric painting in applying painting techniques starts with the simplest features: "cold batik", then master "free painting" and the most complex "hot batik".

The program of the discipline involves the study of dyes and chemicals used in the creation of products with artistically painted fabrics. In the classroom students do the following actions:

- ✓ master the process of making paints from various dyes;
- ✓ study the requirements for dyes used for painting different types of fabric (natural synthetic and mixed);
- ✓ study ways to obtain additional effects when using substances such as salt and urea. In the course of practical work they develop the ability to determine the necessary degree of moisture in the fabric for applying salt and urea: if the fabric is too wet dirty stains may appear if salt is applied to a dried fabric the visual effect disappears;
- ✓ get acquainted with the techniques of artistic painting of fabric;
- ✓ gain skills in evenly coating fabric with paint and creating stretch marks of color. During the training exercise students for the first time master the skills of working with aniline dyes (fig. 1, 2⁵²).

At the second stage of training students master the technique of painting "cold batik" fabric (fig. 3, 4) for the first time. They try to work with a glass tube mastering the skills of pointing smooth continuous lines of the same thickness as well as neat and inconspicuous joints of several lines. An intermittent backup line causes the dye to leak out of the contour which is a defect in the product. Mastering these skills is necessary when creating high-quality fabric painting.

Students get acquainted with the technique of "free painting" at the third stage of studying the techniques of fabric painting. According to some techniques it is close to watercolor painting. Students master the technology of painting fabric with aniline dyes using saline solution, dry fabric, wet fabric and "thickening".



Fig. 1, 2. Exercises performed by first-year students.
Decorative effect created by salt and urea

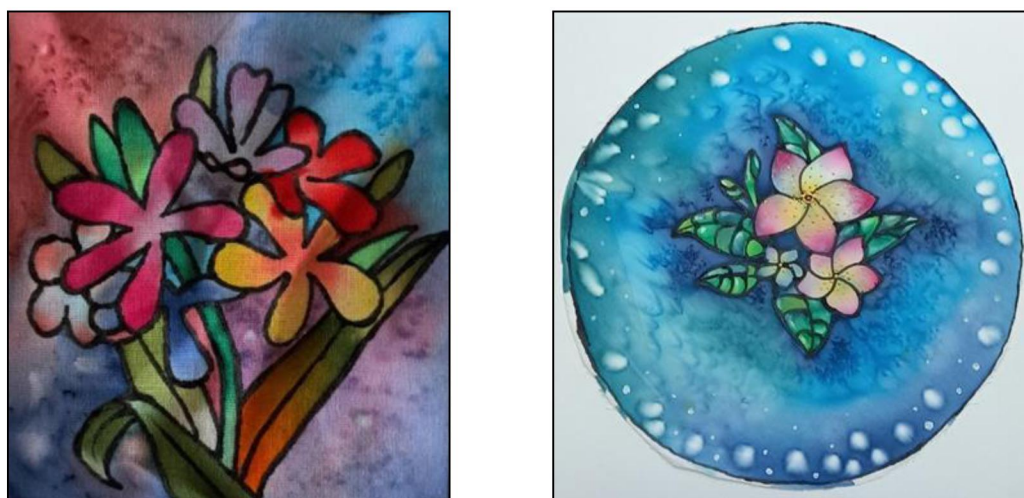


Fig. 3, 4. Exercises performed by first-year students.
The technique of painting the fabric "cold batik"

The most difficult technique is the "hot batik" technique. Students master the technologies of painting "from the spot" in one "overlap" of colorful layers and "complex batik" in several "overlaps". Further mastering of the technique takes place in the third year in the course of completing educational tasks in the discipline "Improving the skill of artistic painting of fabric" (fig. 5, 6).

Students have the opportunity to implement their own small projects in the material in the course of completing educational tasks in the discipline "Technology and Materials Science". The educational task for performing arts in the first year of the bachelor's degree is copying samples from the methodological fund of the Department of Decorative Painting named after A.N. Golubeva of the Higher school of folk arts (academy).

The next stage is to get acquainted with the technique of painting "nodular batik" fabric. This technique is considered quite simple to master so it is performed in several training exercises (fig. 7, 8).

Students realize their creative potential when studying the topic "Methods and techniques of fabric design (airbrushing, printing, photo printing, etching etc.). Tasks are solved in particular when performing educational tasks, creative

experimental during which the selection of techniques for painting textiles types of fabric and dyes is carried out [3, p. 118].



Fig. 5, 6. Exercises performed by first-year students.
Technique of painting fabric "hot batik"



Fig.7, 8. Training exercises performed by students of the first year of the Bachelor's degree. The technique of painting the fabric "nodular batik"

Familiarity with the working methods and features of various techniques of fabric painting form the necessary skills for designing products with hand-painted fabric. Also the possibilities of combining them, coating large and small planes with dye, double and triple overlaps of the paint layer, possible types of defects and ways to eliminate the features of textile drawing form the necessary skills for designing products with hand-painted fabric form important skills [1, p. 70].

The acquired theoretical knowledge and practical skills are deepened when mastering the disciplines "Performing skills of artistic painting of fabric", "Improving the skill of artistic painting of fabric" and "Design". This contributes to the formation of professionalism of future artists of artistic fabric painting since fluency in various techniques opens up limitless possibilities for the embodiment of the most complex creative ideas [2, p. 106].

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