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Decorative processing of the academic drawing of the human figure as the basis for designing the composition of bogorodskoe's artistic wood carving products

Abstract. The article explores the decorative transformation of academic human figure drawing as a basis for designing compositions in Bogorodskoye woodcarving. The author examines methods of transforming academic drawings into decorative compositions that preserve the stylistic integrity and artistic uniqueness of Bogorodskoye carving. The process of adapting academic human figure drawings to the specifics of Bogorodskoye woodcarving is analyzed, along with the stylistic features and decorative elements characteristic of this traditional art form. Particular attention is paid to the plastic and decorative reinterpretation of images when working from life, ensuring a seamless transition from academic to decorative drawing in the development of compositional designs.

Keywords: Bogorodskaya carving, decorative adaptation, academic drawing, traditional crafts.

The transformation of academic human figure drawing is a mandatory and integral part of the educational process, helping to achieve a qualitative and systematic transition from academic drawing and figure design in creative compositions to their decorative adaptation. It is an essential component of any composition in Bogorodskaya carving.

The distinctive features of Bogorodskaya carving include:

- volume, decorativeness, simplicity, and laconicism of the forms in Bogorodskaya woodcarvings;
- traditional motifs associated with fairy-tale elements, exaggeration, i.e., elements of decorative processing of shape, volume, etc.;
- absence of excessive detailing, focus on the overall silhouette and characteristic traits of characters;
- use of a limited set of tools (axe, knife, chisels), which influences the simplicity and purity of lines.

This article analyzes the course and results of studying the role of decorative adaptation of academic human figure drawing in the education of students at the Bogorodsky Institute of Wood Carving. The relevance of this work is due to the significant difficulties faced by students when decoratively adapting academic drawings during the creation of creative works. The article analyzes the patterns of developing necessary skills and knowledge in the field of decorative transformation among students, driven by educational and methodological tasks. Special attention is paid to the process of plastic and decorative transformation of images while

working from nature, ensuring a gradual transition from academic and decorative drawing to the creation of a compositional project.

Students beginning to create artwork involving the human figure maintain the proportions, character, and movement of the model. During the artistic stylization process, simplifying anatomical forms into decorative ones according to the traditions of Bogorodskaya carving is crucial. Applying stylization techniques to the human figure allows for the creation of original and unconventional ways of transforming natural forms.

Systematic study of the fundamentals of drawing the human figure is a prerequisite for developing the set of professional skills needed by future artists of Bogorodskaya carving. This is because the creation of artistic compositions relies heavily on the sense of internal structure—the hidden energy that brings a piece of art to life. Therefore, particular emphasis is placed on drawing from life. The ability to capture dynamics within a composition is a key task for the artist-carver, enabling them to convey not just external resemblance but also to express the inherent energy and character of living beings. Therefore, professionally-oriented educational sessions are designed to help students develop the skills to depict the human figure both in two-dimensional space (drawings) and three-dimensionally, creating sculptural works or models intended for subsequent realization in wood.

The educational process aims to develop in students not only the skills to create artistic compositions but also to imbue these creations with the expressive qualities characteristic of Bogorodskaya carving. Through systematic work on sketches, skills such as form-building, rhythm identification, generalization, and establishing harmonious relationships between individual details and the overall composition are developed and refined. As a result, both plastic and decorative foundations for future work are formed. Ultimately, the goal of decorative-graphic transformation is to reveal the object's form as a whole, without excessive detail of anatomical features, emphasizing the harmonious subordination of the parts to the whole.

The development of skills begins with sketching from life. Life sketches serve as a bridge between realistic representation and imaginative-artistic components, often seen in scenes involving interactions between humans and animals (traditionally, bears) typical of Bogorodskaya carving. Both realistic sketches of the human figure and decorative transformations using principles of balance, contrast, rhythm, unity, and harmonious subordination are practiced.

The next stage involves making decorative sketches directly, without creating a realistic preliminary sketch. It's important to note that forming a decorative image in Bogorodskaya carving requires adherence to proportional relationships, characteristic features, subordination of the parts to the whole, and enhancing contrasts in depicted objects.

Mastering the specific techniques for transforming academic drawings into decorative ones starts already at the stages of sketching and drafting. Every aspect of the drawing is important, including its layout on the page, which helps develop spatial thinking: the figure must be perceived not only as a graphic image but also as a potential wooden object. Based on this feature, initial assignments are focused

on developing skills to create decorative effects through the use of rhythm, clear and contrasting lines and shapes, plasticity, and consideration of how the idea can be realized in material.

Mass distribution in the composition should be balanced and ensure readability from all sides, since Bogorodskaya carving assumes volume while preserving decorative qualities [1, p. 79].

Consequently, students strive not for detailed elaboration but rather for subordinating smaller elements to the overall form to achieve decorativeness. Through this subordination, the depicted figures gain greater coherence and solidity, necessitated by the requirement to carve the figure from a single piece of wood (Fig. 1⁸⁵, 2). This skill is developed during the third-stage exercises, where special attention is given to the rhythmic component and the distribution of primary masses shaping the depicted object.



Fig. 1. Simora I. Clothing figure in interior.
Decorative adaptation, drawing from life.



Fig. 2. Barinov A. Sketch of a clothed model
from life.

To illustrate, consider the following example: in an academic drawing, the musculature of the human body is rendered with soft, rounded lines, whereas in decorative transformation, the image undergoes simplification, retaining the general form, and elements of simple geometric shapes become apparent. By performing such exercises, the student develops the ability to distinguish between a realistic depiction of a specific movement and its more exaggerated interpretation in a decorative composition.

Developing their decorative artistic vision through the transformation of academic drawings, students later apply it in practice. Figure 4 depicts a model's figure executed in the technique of decorative drawing, featuring a characteristic simplification of details, which makes it appear more monolithic and static than it

⁸⁵ Figs. 1-6. Photos from the methodological collection of the Bogorodsky institute of wood carving – a branch of the Russian University of traditional art crafts.

actually is. It should be noted that while completing this task, emphasis is placed on the fact that certain forms depicted in academic drawings may undergo some modifications, simplifications or even omissions (Fig. 3).

Thus, this kind of decorative transformation generalizes the academic form of the drawing, making it more monumental and less detailed. While conventional approaches to creating decorativeness usually involve breaking down the form.



Fig. 3.
Evdoki
mova E.
Drawing
of a
dressed
female
model in
an
interior.
Decorati
ve
adaptati
on.
3rd year,
undergra
duate
program

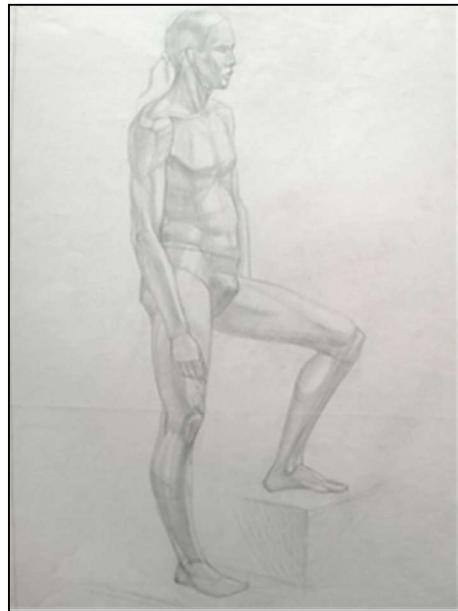


Fig. 4. Zub P. Drawing of a male model.

During their studies, students gradually learn the nuances of executing decorative drawings. For instance, if an ornament is present on the clothing of a model in an academic drawing, it is either greatly simplified or completely removed during decorative transformation. This is because in Bogorodskaya artistic crafts, priority is given to forms and structured plastic solutions that emphasize the shape in accordance with the traditions of Bogorodskaya toys. Here, the hands and feet are also generalized into a unified mass, without excessive detailing (Fig. 4). The folds

of clothing become less elaborate, and some disappear entirely to simplify the creation of the decorative form. Individual texture elements, like hair, are simplified considering the characteristics of the material—wood—since protruding elements in wooden sculpture might be prone to chipping due to grain direction. In carving, such protrusions are either eliminated or enlarged to ensure durability in the material. These specificities are taken into account during the decorative transformation of academic drawings, making this discipline aligned with the traditions and specifics of Bogorodskaya woodcarving. For example, a protruding elbow or knee on a figure might be depicted more generally than is customary in realist drawing schools [3, p. 72].

Let's highlight one feature of creating compositions involving the human figure. Due to the technological peculiarities of making Bogorodskaya toys, when performing decorative adaptation, the human figure is depicted on a pedestal to emphasize the connection with Bogorodskaya woodcarving [4, p. 211]. The pedestal is traditionally shaped for Bogorodskaya carving: triangular, oval, or half-oval ("gorbushka").

After completing the initial stage of drawing, students move on to the next phase, which involves modeling the form with tone, decorative interpretation of light and shadow, and their placement on the surface of the figure. When decoratively adapting an academic drawing, the main tonal accents remain in their places. Their shape and saturation with halftones may change (Fig. 5).

While working on the light-and-shadow portion of the drawing, it's crucial not to lose the cohesion of the image and to maintain the overall characteristic form. When modifying and structuring rhythms during the decorative adaptation of an academic drawing, the individual characteristics and appearance of the depicted object are preserved. Tone work during decorative adaptation follows the same sequence as in academic drawing: from general to specific [5, p. 179].

In decorative imagery, shading should convey differences in color and texture of clothing and fabrics in line with the traditions of Bogorodskaya woodcarving—using minimal means to create the illusion of unpainted wood. Key tonal relationships (light, shadow, midtone, white, black, gray) are created through hatching, revealing the interplay between primary and secondary elements [4, p. 240]. Once the main tonal relationships and accents are established, you can proceed to detailing. Details of clothing (folds), facial features, and limb segments should be subordinate to the overall decorative rhythms of the drawing and conform to the traditions of Bogorodskaya woodcarving.

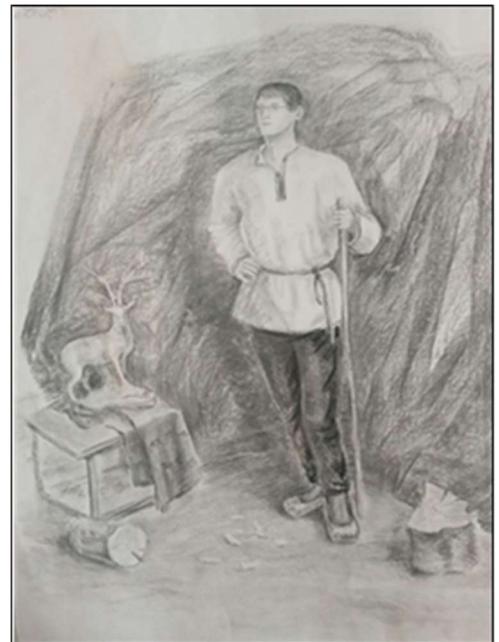


Fig. 5. Chizhov K. Drawing of a dressed model in an interior. 3rd year, undergraduate program

When learning decorative drawing, students grasp the basics of anatomy, yet the decorative drawing does not distort muscle form nor disrupt the figure's proportions. Unlike academic drawing, decorative transformation involves structuring forms with an emphasis on rhythm. This is one of the key distinctions between standard decorative drawing and the techniques that build the professional skills of future Bogorodskaya woodcarvers.

In this case, neglecting reflections and subtle tonal transitions in favor of creating a coherent decorative form is acceptable. When detailing, clothing folds are treated as decorative elements typical of Bogorodskaya woodcarving. Facial features (eyes, nose, lips) are depicted schematically and adhere to the overall artistic concept (Fig. 6)

Analyzing the examples and techniques used to create conditions for developing professional skills in future Bogorodskaya woodcarvers during academic and decorative drawing lessons reveals the following key stages in transforming an academic drawing into a decorative one tailored to the specifics of Bogorodskaya woodcarving:

- compositional solution taking into account the traditions of Bogorodskaya carving;
- linear drawing reflecting the characteristic techniques of Bogorodskaya carving;
- light and shade modeling of decoratively transformed objects with an emphasis on the expressiveness typical of Bogorodskaya carving;
- detailing and subordination to the canons of Bogorodskaya woodcarving.

Mastery of decorative drawing skills is an essential condition for building the professional competencies of future Bogorodskaya carvers, capable of conveying a sense of inner motion even in static compositions [2, p. 4].

The stage of decorative transformation of the drawing serves as a bridge between the academic depiction of the human figure and the creation of artistic works consistent with the profile of Bogorodskaya woodcarving.



Fig. 6. Chizhov K.
Drawing of a dressed
model. 2nd year,
undergraduate program

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