

Malyshev M.Yu., second-year graduate student, lecturer at the Kholuy institute of lacquer miniature painting named after N.N. Kharlamov – a branch of the Russian university of traditional art crafts, 155633, Ivanovo region, Yuzhsky district, Moskovskaya str., 1 a; e-mail: dave1962@mail.ru

Graphic projects of Kholuy miniature artists as a tool for students' acquisition of regional – historical drawing features

Abstract. The article discusses the significance of graphic projects by Kholuy miniature artists as an effective pedagogical tool for teaching drawing to future artists specializing in Kholuy lacquer miniature painting (vocational secondary education). Based on a study of the creative legacy of Kholuy miniature painters, key aspects of the pedagogical methodology are revealed, including work on compositional construction and linear graphics. The author emphasizes the importance of systematic mastery of technical techniques through preparatory graphic works.

The research findings confirm that graphic projects by Kholuy miniature artists represent a unique educational material that contributes to the formation of a comprehensive understanding of the specifics of Kholuy lacquer miniature painting among students and promotes the development of professional knowledge, skills and abilities in academic drawing.

Keywords: kholuy lacquer miniature painting, academic drawing, regional and historical features, Great Patriotic war, patriotic themes, military graphics, soviet art, secondary vocational education, content of drawing instruction.

Training highly skilled artists in the field of Kholuy lacquer miniature painting is a key factor in preserving and developing regional-historical peculiarities of this traditional applied art form. Modern art education places particular emphasis on cultivating professional knowledge, skills and abilities among future Kholuy lacquer miniature painters, driven by the necessity to safeguard and advance the unique regional-historical traits of this traditional art craft.

Graphic projects by Kholuy miniature artists exemplify unique drawing techniques that can function effectively as pedagogical instruments enabling learners to grasp fundamental principles of drawing – from rules governing compositional design to subtleties of tonal form modeling.

Founders of Kholuy lacquer miniature painting – V.D. Puzanov-Molyov, K.V. Kosterin and S.A. Mokin – in wartime years established a stable canon of military-patriotic miniatures. Their graphic works fulfilled multiple purposes:

documenting actual events at the frontlines and rear zones (Fig. 1⁵⁵), generating idealized heroic figures (Fig. 2⁵⁶).



Fig. 1. K.V. Kosterin. Drawing "Partisans in ambush". 1943. State museum of Kholuy arts (Kholuy village, Ivanovo region)



Fig. 2. K.V. Kosterin. Drawing. "Hymn of the Soviet Union". 1944. State museum of Kholuy arts (Kholuy village, Ivanovo region)

A pivotal artistic device was the symbolic intensity of visual imagery: soldiers, partisans and labor heroes transformed into universal symbols of national resistance. A key artistic technique became the symbolic richness of art images. For instance, in S.A. Mokin's work "Salute to motherland", the ceremonial composition, enhanced by golden ornamentation, embodied the idea of victory and people's unity, combining regional-historical tradition with contemporary relevance. No less significant was the documentary accuracy of detail: artists meticulously reproduced uniforms, equipment, awards and landscapes to ensure historical authenticity.

K.V. Kosterin's drawing "No escape from retribution" (Fig. 3⁵⁷) stands out as a prime example of wartime Kholuy lacquer miniature painting composition, where virtuous linework becomes the principal means of conveying dynamics and intense dramatic tension.

The composition relies on energetic diagonals and stark contrasts: swift strokes depict horse legs galloping, weapons brandished, abrupt gestures of peasants wielding pitchforks and axes evoke an irresistible sense of motion. Linear rhythm acts as the scene's visual "pulse": frequent strokes, sharpened contours and jagged silhouettes intensify the impression of rapid attack and chaotic enemy retreat.

⁵⁵ Fig. 1. Kosterin K.V. Drawing. "Partisans in ambush" : State catalogue of the museum fund of the Russian Federation. – Text : electronic // State Catalog. RF : website. – URL: <https://goskatalog.ru/portal/#/collections?id=46181373> (дата обращения: 10.01.2026).

⁵⁶ Fig. 2. K.V. Kosterin. Drawing. "Hymn of the Soviet Union" : State catalogue of the museum fund of the Russian Federation. – Text : electronic // State catalogue. RF : website. – URL: <https://goskatalog.ru/portal/#/collections?id=46181387> (retrieved January 10, 2026).

⁵⁷ Fig. 3. K.V. Kosterin. Drawing. "No escape from retribution" : State catalogue of the museum fund of the Russian Federation. – Text : electronic // State catalogue. RF : website. – URL: <https://goskatalog.ru/portal/#/collections?id=46181442> (retrieved January 10, 2026).

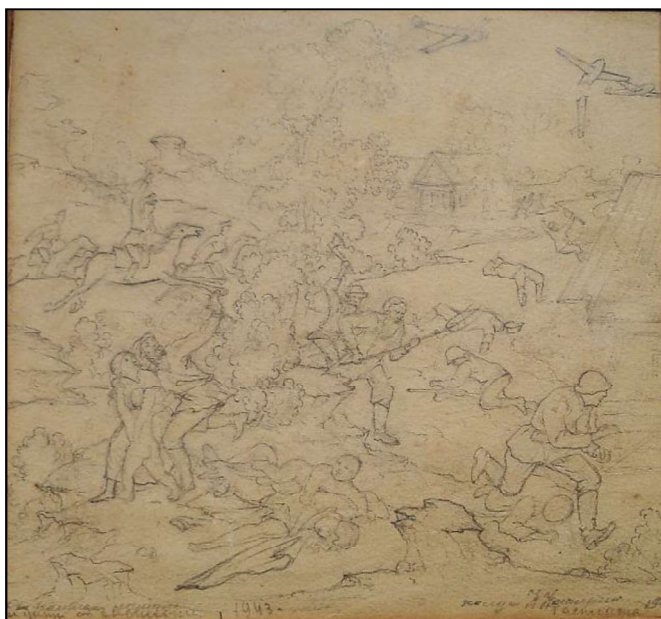


Fig. 3. K.V. Kosterin.
Drawing. "No escape from
retribution". 1943.
State museum of Kholuy arts
(Kholuy village,
Ivanovo region)

Drawing virtuosity manifests in contour precision: every silhouette, from horsemen down to minuscule gear details, is outlined crisply and confidently, avoiding excessive elaboration, thereby lending graphic expressiveness to the depiction. Line dynamics play a pivotal role: curved, intersecting, divergent lines generate vortex-like movement, compelling viewers' gaze to follow directional vectors instinctively, experiencing the momentum of advancing forces and chaos of retreating troops. Rhythm organization enhances impact: repetition of acute angles, zigzag outlines and abrupt variations in line thickness engenders a striking cadence resonant with battlefield atmosphere. Notably, plasticity contrast emerges – the fluid contours of fleeing nazis clash with rigid angular weaponry and peasant implements, accentuating power confrontation.

Even within a small format, K.V. Kosterin achieves epic grandeur: lines do not merely outline forms but guide the viewer's gaze, constructing a narrative – from the moment of attack to inevitable retribution.

The work "No escape from retribution" illustrates how, in Kholuy lacquer miniature painting, linear drawing transcends technical utility, becoming a meaningful instrument: through line dynamics, contour rhythm and tense plastique, the artist communicates not only action but also moral message – the inevitability of justice triumphing.

Simultaneously, artists maintained epic grandeur in their compositions despite the miniature format: panoramic views and linear perspective convey a sense of event magnitude, capturing combat dynamism and defenders' heroism. Crucially, they achieved seamless integration of iconic techniques with realistic portraiture and landscape backgrounds. This stylistic fusion enabled blending the symbolic language of lacquer miniature painting with documentary precision, distinguishing Kholuy lacquer miniature artistry during Great Patriotic war.

The series “Defeat of Germans near Moscow”, created in 1942 by founders of Kholuy lacquer miniature painting – S.A. Mokin (Fig. 4⁵⁸), K.V. Kosterin (Fig. 5⁵⁹), V.D. Puzanov-Molyov (Fig. 6⁶⁰) – offers valuable insights into compositional rhythm in linear drawing. Compositions rely on expressive contrasts: juxtaposing monumental figures of Soviet soldiers against smaller, chaotically scattered adversaries, alongside pairing static heroic defender images with dynamic movements of retreating enemies. Linear graphics exhibit clarity and concision, efficiently capturing pivotal moments of battle – hand-to-hand combat, capture of fascists. Simultaneously, typical decorative elements of Kholuy lacquer miniature painting persist: even in battle scenes, metaphor prevails in V.D. Puzanov-Molyov's drawings, where Red Army soldiers fight alongside a mighty oak tree – a symbol signifying nature's active engagement in resisting nazi invaders.



Fig. 4. V.D. Puzanov-Molyov. Drawing. “Defeat of Germans near Moscow”. 1942.
State museum of Kholuy arts
(Kholuy village, Ivanovo region)



Fig. 5. S.A. Mokin. Drawing. “Defeat of Germans near Moscow”. 1942.
State museum of Kholuy arts
(Kholuy village, Ivanovo region)

It is worth noting separately the approach taken by V.D. Puzanov-Molyov in executing graphic works in lacquer miniatures (Fig. 7⁶¹). His pedagogical efforts placed great emphasis on the development of instructional graphic works, which he created as auxiliary resources for teaching the techniques of Kholuy lacquer miniature painting. The artist devised a unique system of study guides incorporating detailed graphic sketches with landscape elements, serving as models for novice artists working with papermâché products.

⁵⁸ Fig. 4. Puzanov-Molyov V.D. Drawing. “Defeat of Germans near Moscow” : State catalogue of the museum fund of the Russian Federation. – Text : electronic // State catalogue. RF : website. – URL: <https://goskatalog.ru/portal/#/collections?id=44229759> (retrieved January 10, 2026).

⁵⁹ Fig. 5. Mokin S.A. Drawing. “Defeat of Germans near Moscow” : State catalogue of the museum fund of the Russian Federation. – Text : electronic // State catalogue. RF : website. – URL: <https://goskatalog.ru/portal/#/collections?id=44229706> (retrieved January 10, 2026).

⁶⁰ Fig. 6. Kosterin K.V. Drawing. “Defeat of Germans near Moscow” : State catalogue of the museum fund of the Russian Federation. – Text : electronic // State catalogue. RF : website. – URL: <https://goskatalog.ru/portal/#/collections?id=46181350> (retrieved January 10, 2026).

⁶¹ Figs. 7, 10, 11. Photo by the author of the article.



Fig. 6. K.V. Kosterin.
Drawing. "Defeat of Germans
near Moscow". 1942.
State museum of Kholuy arts
(Kholuy village,
Ivanovo region)

V.D. Puzanov-Molyov's works were founded on a step-by-step acquisition of technical methods through preparatory graphic exercises. His graphic materials constituted a carefully planned system, where every component – from overall composition to minute details of the landscape backdrop – was designed with pedagogical principles in mind.

In his graphic works, the artist focused extensively on composition building on the surface of the artifact, transmitting spatial relationships, working with silhouettes and silhouette modeling, constructing landscape elements and conveying light-and-shade relations. Methodological manuals developed by him allowed trainees to progress systematically from elementary graphic drills to working with paints, mastering the intricate techniques of Kholuy lacquer miniature painting.

Graphic projects by Kholuy miniature artists served dual roles: they acted not only as instructional materials but also provided exemplary solutions for compositional challenges, illustrating the nuances of working within a miniature format.

Graphic sketches retained their relevance throughout subsequent decades of traditional art crafts evolution, contributing significantly to establishing a solid professional foundation for Kholuy lacquer miniature painting. Through these developments, traditional techniques were preserved amid new conditions, ensuring continuity of artistic skill transfer across generations of Kholuy miniature artists [1].



Fig. 7. V.D. Puzanov-Molyov.
Graphic work "Oak tree"



Fig. 8. A.A. Kamorin. Drawing. "Firebird". 1969.
State museum of Kholuy arts (Kholuy village,
Ivanovo region)

The drawing "Firebird" by A.A. Kamorin (Fig. 8⁶²) represents a vivid example of tonal drawing in Kholuy lacquer miniature painting, where artistic intent harmoniously intertwines with professional expertise. The work showcases exceptional command of graphic expressive means and deep appreciation of regional artistic characteristics.

The compositional solution of the piece is rooted in a circular scheme typical of Kholuy lacquer miniature painting. The central focal point formed by Ivan Tsarevich (The Prince) and Firebird figures is offset relative to the geometric center of the composition, generating dynamic tension and

amplifying the expressiveness of the image. Space surrounding the protagonists is filled with decorative elements – trees, rays, abstract forms – which, without overloading the composition, contribute to its rhythmic structure.

Special attention deserves the linear-tone structure of the drawing. A.A. Kamorin skillfully executes lines of varied thickness and character: thick expressive contours delineate major forms, thin graceful lines refine feather and clothing details, while broken dynamic dashes convey wing motions and fluttering elements. The tonal resolution employs gray gradients, where dense graphic spots contrast with airy stroke markings, creating an illusion of volume.

Proportion ratios between the lead characters and scenery reflect hallmarks of Kholuy lacquer miniature painting. Ivan Tsarevich's figure is deliberately reduced compared to Firebird, endowing the imagery with fairytale connotations. Firebird is portrayed with exaggerated wingspan, accentuating its mythical essence. Head-body proportions for both Ivan Tsarevich and Firebird are slightly stylized, aligning with regionally historic characteristics of Kholuy lacquer miniature painting.

Form modeling utilizes a comprehensive set of graphic techniques: linear modeling with variable line thickness and direction, varied texture strokes differing in density and contrast between light and shadow. White spot highlights on feathers and Ivan Tsarevich's face enhance the image's expressiveness.

Rhythmic organization stems from alternating geometric and plastic forms, combined with static and dynamic elements. Diagonal placement of figures, stroke direction aligned with object movement and contrast between dense graphic patches and open background sections establish a cohesive dynamic compositional structure.

⁶² Fig. 8. A.A. Kamorin. Drawing. "Firebird" : State catalogue of the museum fund of the Russian Federation. – Text : electronic // State catalogue. RF : website. – URL: <https://goskatalog.ru/portal/#/collections?id=47696610> (retrieved January 10, 2026).

From a pedagogical standpoint, this work serves as invaluable instructional material for exploring regional-historical characteristics of Kholuy lacquer miniature painting. Analysis of the piece enables prospective miniature artists to acquire principles of circular composition, explore possibilities of linear graphics, master tonal modeling techniques and understand the specificity of form stylization and graphical representation of movement.

Regional-historical features of Kholuy lacquer miniature painting evident in this work include: image laconicism, combination of realistic details with decorative stylization, use of black-white-gray tone contrast, attention to line ornamentation. Consequently, the drawing “Firebird” serves not only as an artistic piece but also as a vital educational resource facilitating deeper understanding of Kholuy lacquer miniature painting's unique attributes.

B.V. Tikhonravov's drawing “Oath” (Fig. 9⁶³) is intriguing as an illustration of graphic projects by Kholuy miniature artists, showcasing synthesis of academic fundamentals and regional-historical traits of Kholuy lacquer miniature painting. Executed in linear drawing technique, the work emphasizes contour expressiveness and line thickness, particularly beneficial for learning basics of academic drawing considering regional-historical aspects of Kholuy lacquer miniature painting.

Fig. 9. B.V. Tikhonravov.
Drawing. “Oath”. 1959.
State museum of Kholuy
arts (Kholuy village,
Ivanovo region)



The composition is primarily structured around linear graphics, where B.V. Tikhonravov adeptly employs lines of varying thickness and character. Thick, clear contours outline soldier figures, emphasizing their volume and weightiness in space. Fine, elegant lines are used to refine clothing details, armaments and facial features, inducing a sense of lightness while simultaneously enhancing realism. Broken lines convey movement dynamics and momentous tension, directing attention to the drama of the narrative.

Tone modeling in the drawing is predominantly realized through line density and direction. The artist uses line thickness to convey shadows and create an illusion

⁶³ Fig. 9. Tikhonravov B.V. Drawing. “Oath” : State catalogue of the museum fund of the Russian Federation. – Text : electronic // State catalogue. RF : website. – URL: <https://goskatalog.ru/portal/#/collections?id=47696566> (retrieved January 10, 2026).

of volume. Gray tone gradations underscore figurative plasticity, highlight key compositional elements (faces, weapons, garment folds), augmenting emotional resonance. Contrast between dense graphic soldier silhouettes and lighter background landscape lines generates a sense of spatial depth.

Anatomical proportions are flawlessly observed in the drawing. The author rigorously adheres to classical norms: head-to-trunk ratio corresponds to academic standards, limbs are proportionately elongated to emphasize pose dynamics and muscular structure is concisely yet accurately captured by precise lines. Special care is devoted to correct joint positioning and organic depiction of clothing folds strictly conforming to anatomical figure structure.

Compositional resolution harmoniously integrates traditional principles of Kholuy lacquer miniature painting with specifics of the narrative scene. Soldiers form the central axis of the composition, creating a powerful visual focal point. Asymmetrical figure placement adds naturalness and drama, while landscape elements – trees and rocks – do not overwhelm the composition but simply reinforce the scale of events.

Works are constructed through skillful alternation of large figure forms with small clothing details, static landscape elements with dynamic character gestures, dense graphic areas with light background lines. Diagonal poses and directed gazes heighten sensations of movement and momentous tension.

The dramatic dimension of the piece unfolds through an expressive system. Emotional posing captured in moments of strain is emphasized by body tilts and emphatic gestures. Light-shadow contrast, highlighted by deepened shadows on faces and clothes, establishes a serious atmosphere. Particular attention is paid to mimetic and gestural detailing: forehead wrinkles, tensed hand muscles, forward-looking glances – all contribute to profound emotional perception of the scene.

Analysis of human figures in this composition reveals key features of preparing future Kholuy lacquer miniature painters in drawing. It serves as valuable educational material for mastering principles of human figure construction, volume and mass representation through linear drawing and studying composition laws when dealing with group portraits. By analyzing the work, students gain insight into the relationship between anatomical precision and gesture expressiveness, develop proficiency in linear drawing techniques and create emotionally engaging pieces.

Based on the analysis of graphic projects by Kholuy miniature artists, several notable features reflecting the specifics of Kholuy lacquer miniature painting's graphic drawing can be identified. First and foremost, exceptional linear-graphic expressiveness stands out, demonstrated by expert handling of lines ranging from thick contouring to fine detailing.

Equally important is the unique system of tonal modeling built on line thickness, allowing for volumetric form creation without reliance on shading. Compositional organization balances decorative elements with realistic representation, while plastic precision harmoniously blends with the conventions of the artistic idiom.

The rhythmic structure of works is constructed through skillful alternation of large and small forms, dense and light graphic areas, creating a unique musicality in

the drawing. Considering these defining characteristics, it seems appropriate to identify core life-drawing assignments aimed at preparing future Kholuy lacquer miniature painters.

First and foremost, basic exercises in constructing human figures, taking into account classic proportions and plastic resolution specific to Kholuy lacquer miniature painting, should be included. An important stage in training entails graphic sketches of moving figures, fostering proficiency in conveying dynamics through linear drawing techniques.

Special attention should be dedicated to compositional assignments concerning figure placement within a miniature format, traditional for Kholuy lacquer miniature painting. Graphic exercises honing skills in working with restricted tonal ranges occupy a prominent place in the training system.

Analytical sketches of costume elements and draperies facilitate understanding of their plastic nature, while exploratory sketches aid in grasping principles of decorative transformation of observational data. Final stages involve integrated assignments for creating complete compositions centered around human figures, incorporating environmental context.

During the educational process, it is essential to cultivate students' capacity to perceive nature through the lens of regional-historical characteristics, transforming realistic representations into decorative-stylized forms, creating expressive graphic shapes and working within a miniature format. This holistic approach facilitates the formation of necessary professional skills and deep understanding of traditional art craft specifics among future artists.

Pedagogical methodology envisions sequential transition from plaster model studies to live-nature observation, ensuring gradual complexity escalation in visualization tasks and promoting effective mastery of more sophisticated representational techniques [7, p. 110].

The task of secondary vocational education in training lacquer miniature painters extends beyond developing drawing skills and spatial vision; it also focuses on nurturing imaginative and compositional thinking, as well as analytical and creative transformation capabilities [4].

Training of lacquer miniature artists has its own peculiarities in the field of anatomical drawing, stylistics, methodology and system of assignments due to the specificity of this type of art: style of graphics, choice of themes (animals, human figures) and small scale of works [12].

In the process of studying drawing, learners often make mistakes in depicting the human figure: they incorrectly convey proportions, do not take into account the connection between clothing and body, allow inaccuracies in perspectives, volumes, tonal relationships and overall composition [6, p. 129].

In the course of professional training of future artists of traditional art crafts, mastering the methodology of decorative-graphic representation of the human figure becomes crucial, being a fundamental component of the educational process within the discipline "Academic drawing" [8, p. 48].

N.Yu. Dunayeva notes that academic drawing is content-wise unrelated to the disciplines of "Design" and "Performance skills" [3, p. 52]. We believe that the

content of academic drawing instruction in vocational secondary education in the area of Kholuy lacquer miniature painting needs updating: the curriculum and assignment system require modernization, as noted in scientific publications dedicated to the training of lacquer miniature painters [2, p. 76].

For example, as emphasized by N.G. Kuznetsov, the learning task titled “Decorative transformation of a seated female figure in folk costume” demonstrates how different types of creative activity enrich academic drawing and develop professional skills [5, p. 185]. Learning tasks such as “Seated female figure in folk costume” (Fig. 10) and “Decorative transformation of a seated female figure in folk costume” (Fig. 11) reveal the regional-historical features of Kholuy lacquer miniature painting through the prism of academic principles of drawing.

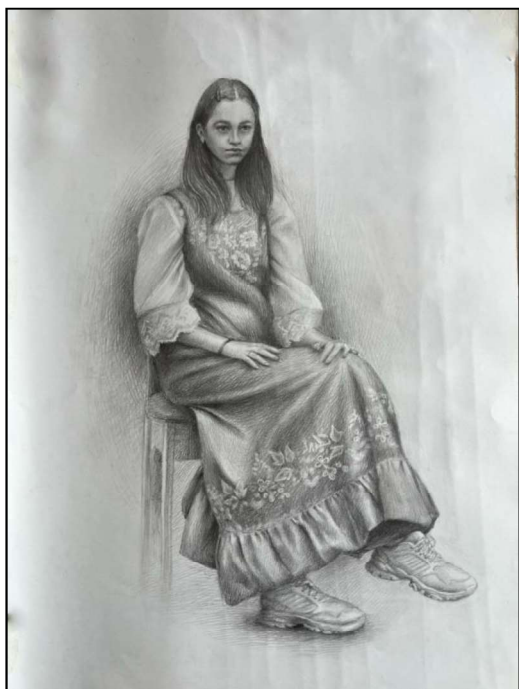


Fig. 10. M.G. Kachaburova. Drawing assignment for academic purposes “Seated female figure in folk costume”



Fig. 11. M.G. Kachaburova. Drawing assignment for academic purposes “Decorative transformation of a seated female figure in folk costume”

These assignments are based on the synthesis of realistic depiction and decorative stylization, where line work plays a pivotal role. It is essential to consider the use of lines of varying thickness and character: thick contours delineate primary shapes, creating volume and weightiness of the figure, whereas thin lines convey costume details and ornaments, imparting lightness and airiness to the image.

The foundation of preparatory drawings for lacquer miniatures consists of plastic lines created in three stages: contour, filling and tone impact (point of breakage) with chiaroscuro refinement following the principle of black-red tracing [10].

According to P.E. Serov, stylization refers to a decorative interpretation of objects through generalization, transformation and abstraction; generalization implies emphasizing the primary form and simplifying details [10, p. 37].

M.O. Lomakin considers stylization a means to develop associative thinking in students engaged in decorative problem-solving within traditional crafts [9].

The tonal modeling of decorative transformation of live nature is built exclusively on graphic means. Light lines in shadow areas contrast with denser ones in lighter planes, while detailed drawings enhance the depth of shadows. This approach demonstrates skillful use of linear graphics to convey volume, taking into account the regionally historical peculiarities of Kholuy lacquer miniature painting [11].

Anatomical accuracy in depicting figures is achieved by adhering to classical proportions and their proper structuring. Even when stylized, the logic of anatomical structure is maintained, which is particularly important in the educational preparation of future artists in Kholuy lacquer miniature painting. The body's plasticity is conveyed through meticulously drawn drapery lines that emphasize the volume of figure parts.

The decorative transformation's compositional solution is distinguished by its well-considered spatial organization. The figure of the seated woman forms the artistic center of the composition, around which an ornamental circle of background unfolds. Diagonal folds of drapery and the direction of the heroine's gaze create a sense of dynamism in her static pose, while the contrast between the detailed figure and the lighter background enhances the expressiveness of the image. This research clearly illustrates that graphic projects by Kholuy miniaturists serve as a unique pedagogical tool, facilitating effective acquisition of regionally historical drawing characteristics among students. Integrating traditional artistic heritage into the modern educational process enables students to gain comprehensive understanding of the regionally historical features of Kholuy lacquer miniature painting.

It was determined during the study that systematic work with graphic projects contributes not only to the development of technical skills but also fosters artistic thinking based on profound comprehension of compositional regularities and artistic-graphic features of Kholuy lacquer miniature painting.

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