

Krokhaleva A.V., lecturer of the department of Russian lacquer painting at the Russian university of traditional art crafts, 191186, Saint-Petersburg, Griboyedov canal embankment, 2, lit. A; e-mail: annkovakov@yandex.ru

Development of design skills for highly artistic works with artistic fabric painting

Abstract. The article analyzes the process of developing skills in designing fabric products with hand-painted patterns during the completion of students' graduation qualification work, which is considered as the final stage of the educational process aimed at synthesizing theoretical knowledge, practical skills and research abilities in the field of fabric painting. Particular attention is paid to the key stages of design activity: from the ideation of the future work to its realization in material.

It is concluded that the process of completing the graduation qualification work by students is a crucial stage in the professional development of future artists in the field of fabric painting, forming readiness for independent design and performance activities in the field of traditional applied arts, which significantly increases the competitiveness of graduates in the modern labor market.

Keywords: artistic fabric painting, final qualification work, artistic design, research skills.

Modern higher education in the field of traditional art crafts is aimed at training highly professional artists who are ready for self-development and continuous improvement of their professional qualities. These artists should be capable of creating in-demand, aesthetically significant and technologically sound products, as well as creatively solving professional tasks of varying complexity that arise in the course of their work [3, p. 170].

The process of completing a final qualification work demonstrates the extent to which students are able to apply the theoretical knowledge and practical skills they have previously acquired in individual creative activities as artists of traditional art crafts [6, p. 12].

Unlike semester assignments completed by students during the study of design content in the 1st to 3rd years, the final qualification work represents a complete cycle of project activity, including stages from formulating the artistic and conceptual idea of the future product to its realization in material.

In the process of designing highly artistic items with fabric painting while completing the final qualification work, the following groups of skills can be identified:

1. Research skills: search for relevant information sources, analysis and synthesis of information for generating the concept of the future work, independence in searching for design ideas, novelty and originality of the product's concept.

Work on the project of a future product begins with a theoretical and research stage, during which the student conducts an analysis of analogues and trends: studying the works of recognized artists in the field of artistic fabric painting, current directions in the modern fashion industry and analyzing the existing market for products of this type based on magazines, catalogs or exhibition pieces [3, p. 9]. At this stage, the student defines the artistic and conceptual idea of the future work.

During the theoretical and research stage, the skills of critical analysis are developed, along with the ability to identify design tasks and develop an original creative concept – the ideological foundation of the future work or collection. Additionally, the skill of designing products for a specific target audience is formed, taking into account the demands of potential buyers.

After the student has formed the idea of the future product, they can proceed to the next stage of work – collecting the materials necessary for creating the project of the future item [2, p. 8]. An analysis of the final qualification works of students from the Russian university of traditional art crafts allows us to identify the main motifs of the composition of the future product:

- *floral motifs* (Figs. 1⁸⁶, 2) – natural forms have always served as a source of inspiration for artists of traditional applied arts, who create objects in which the aesthetic ideal and utilitarian function are interconnected. Leaves and grasses, flowers and floral garlands, shoots and buds form the basis of ornamentation for decorating textile items. Of great importance are also the coloristic harmonies borrowed from nature at different times of the year.

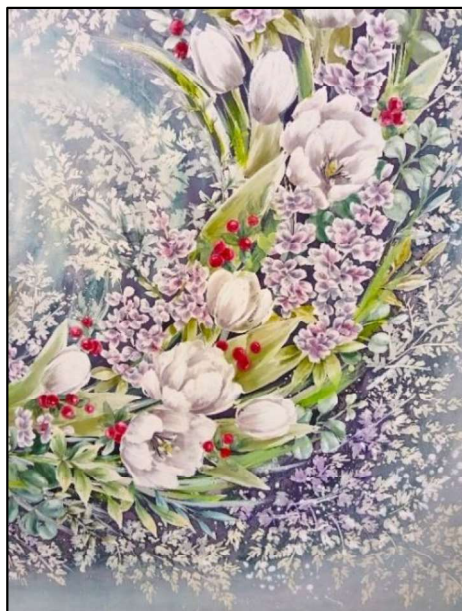


Fig. 1. N. Bogdanova. Shawl “Breath of spring”. Final qualification work. (fragment). 2024.
Supervisor: A.V. Krokhaleva.
Russian university of traditional art crafts



Fig. 2. A. Goncharov. Kerchief “September”. 2010. Supervisor: N.N. Nemerenko.
Russian university of traditional art crafts

⁸⁶ Figs. 1, 2, 4-8. Photo by the author of the article.

Studying and analyzing natural forms at the stage of gathering material for the composition of a future product, students learn to identify the essential elements, eliminate secondary details and stylize natural objects, creating a new artistic image. In this image, a recognizable natural motif becomes part of a decorative language adapted not only to a specific technique of hand fabric painting but also to the cut of the future item.



Fig. 3. A. Beryakova. Kerchief “Red sunshine”. 2008. Supervisor: I.N. Gubina. Russian university of traditional art crafts

Turning to natural forms as a source of inspiration is not imitative in nature but rather a creative process aimed at generating new artistic images. In these images, aesthetic harmony is determined by the harmony found in nature itself;

- *ornamental* forms characteristic of works of traditional applied art.

When using ornamental forms for decorating textile items, basic knowledge in the field of clothing modeling and construction is necessary, since ornamentation in traditional applied art cannot exist without coordination with the shape of the item (Fig. 3). The artistic value of the ornament is closely related to the purpose of the object that will be made from the ornamented fabric [1, p. 10]. Its application allows to emphasize the shape of the item: to frame the edge (border, trim), to highlight central parts (medallion), to fill the background, or to create an illusion of volume.

The choice of fabric painting technique directly influences the character of the ornament. The student must be well-versed in the technological features of painting techniques and the properties of the fabric being painted in order to select the most suitable ornament when designing an item – not only from the perspective of aesthetic perception but also considering the technology of its execution in material.

The resist compound used in the “cold batik” technique allows for the creation of fine, precise lines. This makes it possible to apply complex geometric and stylized floral ornaments with numerous small details. When working in the “free fabric painting” technique, the student has the opportunity to create smooth gradients and soft color transitions on the fabric; in this case, the ornament can be more abstract, fantastical and reminiscent of watercolor washes.

Floral and ornamental motifs, a coloristic structure based on the contrast between the background and the saturated local colors of the main design elements, as well as the compositional arrangement of works from traditional art crafts can serve as a source of inspiration when designing compositions for items with artistic fabric painting (Figs. 4⁸⁷, 5).

⁸⁷ Fig. 4. Tray with painting. “Flowers on green” : Russian souvenirs and gifts. – URL: https://novosibirsk.samovary.com/podnos-s-zhostovskoy-rospisyu-tsvety-na-zelenom-4737-sm-art-a-311/?utm_medium=organic&utm_source=yandexsmartcamera (Date of access: 21.01.2025).



Fig. 4. A. Plishchenko. Tray “Flowers on green”. Zhostovo decorative painting. Private workshop of the Sedovs-Doronchenkovs. Mytishchi, Moscow region



Fig. 5. A. Zabolotskikh. Kerchief. Final qualification work “Warm feelings”. 2024. Supervisor: A.V. Krokhaleva. Russian university of traditional art crafts

It is not about direct copying by students of elements from traditional art crafts, but rather about artistic and creative reinterpretation of recognizable visual images from specific types of this art. Thus, it is not a literal, mechanical transfer of an ornamental pattern onto fabric, but a creative rethinking and adaptation of selected elements of the design, their interpretation taking into account the specifics of the new material, as well as the modern context of the object environment.

In the process of work, well-studied elements are recreated on fabric, considering the technological features of hand-painting techniques. There is a transition from simple quotation to creative reinterpretation, where the visual images of traditional applied arts are organically combined with the contemporary cut of the item, adapting to the advanced trends of the fashion industry and the rhythm of modern life.

This is facilitated by the parallel study of the disciplines “Garment construction with fabric artistic painting” and “Garment modeling with fabric artistic painting”. Students learn not only the techniques of hand fabric painting but also the possibilities of their interrelation with the garment cut within the framework of modern clothing collections. This approach allows graduates of the Russian university of traditional art crafts to confidently navigate the latest fashion trends and design in-demand, technologically sound and aesthetically appealing works featuring fabric artistic painting.

The process of transforming the visual images of various types of traditional art crafts for fabric painting includes several key aspects:

- *identification of significant elements*. The student analyzes the original sample and identifies its features: characteristic silhouettes, rhythmic repetitions, principles of compositional construction and the coloristic solution of the work.

When creating a project for the composition of a painted item, students, inspired for example by Khokhloma painting and having analyzed its distinctive traits, apply the following to the textile design of the future product:



Fig. 6. O. Dlinnova. Tablecloth
“Celebration”. 2012.

Supervisor: N.N. Nemerenko.

Russian university of traditional art crafts
vegetal motif. Around the “pryanik”, “osochka” is painted with flexible, wavy, elongated leaves that curve in a circular pattern (Fig. 6);

- *adaptation of selected visual images from traditional art crafts to a new material and a specific fabric painting technique* can only be achieved if students have a confident command of fabric painting techniques and an excellent understanding of both the characteristics of each painting method and the distinctive features of the borrowed image.

Thus, in the “cold batik” technique, the resist line is used not only as a means of limiting the spread of paint on the fabric but also as an active graphic element of the composition. Therefore, when adapting the visual images of Khokhloma painting for fabric, it is necessary to transform them into a system of closed contours and carefully consider how to convey the lacework effect of the curling grass ornaments using the resist line.

A comprehensive analysis of the source, a conscious selection and transformation of its characteristic features, as well as a confident mastery of fabric painting technology, allow to avoid crude stylization of the elements of traditional applied art and the creation of a low-quality and aesthetically inexpressive copy of a work of traditional art crafts, which has lost the essence of the original source.

- the classic triad of colors – black, red, and gold – selecting paints in ochre, sand, golden, red, brown and black shades;
- characteristic ornamental motifs – “travka” (stems with small curls, tendrils and droplets), garlands of flowers and berries, as well as images of birds;
- smooth, curved lines and even contours of the elements, created with a black resist compound (for items made using the “cold batik” technique), give the ornament graphic clarity and enhance its expressiveness.
- the effect of lacework and abundance of details characteristic of Khokhloma painting: stamens, leaf veins, dot-like motifs;
- the “pryanik” technique – a square or

rhombus is placed in the central part of the composition, inside which there is a

Only a high level of mastery of performance skills and a deep knowledge of the history of traditional applied art in their interrelation allow for a creative, thoughtful and respectful adaptation of the selected visual image for the creation of an item with fabric painting.

Thus, the ultimate goal of transforming the visual images of various types of traditional art crafts is to create a new, independent work of art with fabric painting, which maintains a connection to tradition through a recognizable image and at the same time reflects the individual artistic style of the author, their worldview; corresponds to the aesthetics of its time and thereby contributes to the preservation of the country's cultural heritage.

The degree of processing and the method of reinterpreting visual material become an important part of the creative process and the methods of transforming visual images serve as indicators of the artistic value and significance of the work being created, as well as the high level of professional mastery of the artist [4, p. 108].

2. Artistic and design skills: the ability for imaginative thinking, the creation of an original compositional and coloristic concept for a future work that corresponds to the ideological intent and visual solution of an item with fabric painting, ensuring the relevance of the project for the composition of the item's painting, the meaningfulness and integrity of the visual image.

At the next stage of work – the development of sketches – it is necessary to identify and analyze the compositional means that will be applied in the development of the project for the composition of the future item, as well as to justify the choice of such compositional elements as color and form [2, p. 9].

In the process of sketching, i.e., creating a draft or preliminary drawing that reflects the conceptual idea of the future item, as well as its main characteristics – the coloristic solution and the scheme of compositional arrangement – the fabric painting technique to be used for the projected item is determined. Sketching in fabric painting has its own specifics, distinct from painting practice, where the artist works from a live setup. In project activities, the student is tasked with designing a specific type of item [5, p. 126]. At this stage, skills in academic drawing and painting are transformed into the ability to create ornamental and floral compositions adapted both to the specifics of fabric painting and to the cut of the future item (dress, accessory, panel).

During the creation of the final sketch, the student applies in practice the entire range of knowledge, skills and experience previously acquired in classes on drawing, painting, color theory and coloristics, design and performance mastery. Only mastering the content of such a wide range of disciplines allows for the creation of complete projects [5, p. 133].

The process of developing a series of sketches and selecting the most successful one for further work contributes to the development of the skill of creating variable solutions for the same project. Moreover, in the course of this work, the student develops the ability to materialize a conceptual idea through a wide range of compositional means, as well as the skill of predicting the possible artistic effect depending on the application of specific technological methods and artistic-

technological materials. For example, the use of fabric markers can allow for a design that imitates lace on fabric (Fig. 7).



Fig.7. N. Alekseeva. Final qualification work “Azhur”. 2015.
a) sketch of a kerchief; b) artistic and graphic project of a kerchief.
Supervisor: N.N. Nemerenko.

Russian university of traditional art crafts



Fig. 8. A. Ilyina. Sketches of dresses for the collection “Colors of nature”. 2014. Supervisor: N.N. Nemerenko.
Russian university of traditional art crafts

3. Technological skills: selection and justification of the painting technique (“hot batik”, “cold batik”, free fabric painting or their combination), taking into account the specifics of the conceptual solution of the future item, the type of fabric to be painted and the functional purpose of the item (panel, clothing, accessory); planning the technological sequence of actions in creating a project for the composition of the item's painting, ensuring the coherence of the creative concept and the artistic-technological methods of fabric painting.

4. Design/engineering skills: placement of painting elements on a three-dimensional form (e.g., a costume), taking into account body dynamics and the garment's structural lines, where fabric painting is considered not as an end in itself, but as an integrative element of the entire piece; application of theoretical knowledge of three-dimensional modeling and correct goal-setting (Fig. 8).

5. Design and analytical skills: planning the stages of work on the project for the composition of the item's painting, assessing the necessary volume of resources for the work and forecasting the results of one's activities.

Thus, the process of designing works with artistic fabric painting while completing a final qualification work represents a holistic, dynamic system in which all components of professional mastery are formed sequentially and interdependently. The student goes through the full cycle of creative and production activity, which is an optimal model for the transition from education to independent professional work.

A high-quality final qualification work not only confirms the future artist's qualifications in the field of fabric painting, but also lays the foundation for their individual creative style. The skills developed during training and the completion of the final qualification work enable the graduate to successfully adapt to the professional environment, whether it be in the sphere of author's textiles, the fashion industry or pedagogical activity.

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