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A pictorial etude of the human figure as a means of developing artistic vision and professional skills for future artists of lacquer miniature painting

Abstract. The article presents a theoretical and methodological analysis of the execution of an etude of the human figure in the system of painting training for future lacquer miniature painters. The scientific problem is viewed as a contradiction between the requirement of academic completeness in depicting a figure and the requirement of decorative and silhouetted generalization inherent in miniature painting. The article explores the pedagogical possibilities of long-term and short-term studies, the role of preparatory drawing, color and tonal relationships, constructive analysis of drapery, and the use of the “large form” principle. The article describes the mechanism of translating a natural observation into a small-format decorative image as a sequence of methodically mastered operations. The study is of a theoretical and methodological nature and the review of educational works serves as an illustrative demonstration. The article concludes that the study of a human figure should be considered as a specialized and system-forming component for the training of a future artist of lacquer miniature painting.

Keywords: lacquer miniature painting, pictorial etude, human figure, professional skills, academic painting, traditional art crafts, specialized higher education, small-format image.

The professional training of an artist in the field of traditional applied arts cannot be based on a universal model that is the same for all types of this art. As V.F. Maksimovich writes: “Each type of traditional art crafts originated in a specific regional-historical center and requires the training of an artist with higher specialized education precisely in this type of art” [2, p. 10-12]. From this, it follows that the content of professional education should not be correlated with abstract artistic preparation in general, but rather with the specifics of a particular artistic direction – its imagery system, regional-historical, artistic and technological features of each unique type of traditional art crafts.

This fully applies to lacquer miniature painting. I.A. Bezina, examining the training of future artists in Kholuy lacquer miniature painting, emphasizes that tradition in this type of art is not reduced to preserving external techniques; it includes the continuity of a school, technological methods of painting and teaching methodology. For the present research, the elements highlighted by the author – line, patch and silhouette – as the main means of decorative transformation of form are especially significant [1, p. 66-72]. V.F. Maksimovich substantiates the profile-based nature of professional education in the field of traditional art crafts and points

out that each type of craft requires the training of an artist taking into account its regional-historical, artistic and technological specificity [2].

In the author's previously published textbooks and manuals on academic painting, attention is given to conveying materiality in a still life study and executing small-format etudes. The author also emphasizes the need to develop not only general artistic literacy but also skills such as analysis of nature, working with color-tonal relationships, step-by-step execution of a painting assignment, rendering texture and selecting the essential features of form for future miniaturists [3, p. 101–117; 4; 5].

In contrast to the author's earlier works, which examined individual technological and compositional aspects of small-scale studies, this article proposes, for the first time, a methodological model for aligning the academic study of the human figure with the decorative-silhouette logic of miniature painting, and describes the operational mechanism of such alignment. Yu.I. Ukolova, revealing the specifics of Mstyora lacquer miniature painting, highlights the importance of a specific art school and its stylistic features for the professional training of a miniature artist [6]. A.A. Unkovsky considers the painting of the human figure as a part of academic preparation where a student masters the depiction of living form through preparatory drawing, maintaining the “large form”, working with color-tonal relationships and conveying movement, plasticity and the spatial position of the subject. For this research, the author's propositions are especially significant regarding: the inadmissibility of premature detailing; the necessity of painting by means of relationships; the connection between the external form of a clothed figure and its internal anatomical structure [7].

The methodological principles presented in the aforementioned studies allow for the interpretation of a painted study of the human figure not as a task of direct copying from nature, but as a means of developing professional vision. Through this, a future artist of lacquer miniature painting masters techniques of silhouette generalization, decorative transformation and the translation of a natural observation into a small-format artistic image that is consistent with the tradition of a specific school of lacquer miniature painting.

In the structure of specialized training for a miniaturist, academic painting acquires particular significance. However, its function is not limited to the development of general artistic literacy. Painting practice must foster qualities that are essential for professional work in the field of lacquer miniature painting: the ability to see form holistically, to maintain a measure of generalization in the details of depicted objects and to construct an image through color and tonal relationships. These tasks are most concentratedly realized in a painted study of the human figure, as working on it requires a student to achieve constructive precision, a developed sense of three-dimensional and spatial perception, and attention to movement, plasticity, and the internal logic of form [3, p. 1].

Educational and methodological literature asserts that the human figure is the most complex and meaningful object in the visual arts and therefore, work on its depiction holds a central place in an artist's training [7]. For a future miniature painter, methodological principles such as the priority of preparatory drawing, the

necessity of preserving the “large form”, as well as the compositional organization of the setup and the consideration of overall color harmony are especially significant.

A painted study of the human figure is defined as a specially organized educational assignment aimed at the holistic pictorial and plastic depiction of the human figure under specific setup conditions. It involves a sequential solution of tasks including compositional placement, constructive and anatomical analysis of form, the transmission of proportions, movement and volumetric-spatial, color-tonal and light-air relationships by means of painting. In the training system for future artists of lacquer miniature painting, this assignment is not an end in itself but a basic tool for forming a professional vision of nature. This vision is necessary for the subsequent stylization, decorative generalization and translation of a real form into narrative compositions of lacquer miniature painting.

The basis for this definition is the academic interpretation of a study as an assignment in which it is necessary to preserve the “large form”, convey a volumetric-spatial perception of the subject, solve compositional tasks and color relationships. Furthermore, in traditional applied art, the content of training must be correlated with the specifics of a particular art form – in this case, lacquer miniature painting. Additional precision is given by the fact that the training of a lacquer miniature artist is built upon the technological techniques and artistic-stylistic features of this craft, where line, patch, silhouette, stylization and the coloristic organization of form are especially significant.

An analysis of scientific and methodological works reveals that the literature either covers the general issues of specialized education in the field of traditional art crafts in detail or focuses on specific questions of training artists in lacquer miniature painting, particularly those related to preserving tradition and rendering materiality in a still life study [4, p. 1-2]. The potential of a painted figure study as a means of developing the artistic vision and professional skills of future lacquer miniature painters has not been sufficiently explored. The connection between the general academic logic of figure painting and the task of translating a real-life observation into artistic images, as reflected in the narrative compositions of lacquer miniatures, is lost. This determines the relevance of the present research (Fig. 1³³).

The scientific problem of the research lies in the fact that the methodological potential of a painted figure study in the training of future artists of Kholuy, Palekh and Mstyora lacquer miniature painting has not been sufficiently explored. Within the academic tradition, a figure study is justified as a means of mastering construction, proportions, volume, movement and color-tonal relationships. However, its significance for the development of a miniature painter’s professional vision requires clarification. There is a need to develop a methodological foundation that allows for the consideration of a figure study not as a general academic exercise, but as a means of preparing for silhouette generalization, decorative transformation and the translation of a natural form into the small-format narrative compositions of lacquer miniature works. The object of the research is the professional training of future lacquer miniature painters within the system of specialized art education. The

³³ Fig. 1. Generated by the ChatGPT neural network.

subject of the research is the painted figure study as a tool for developing artistic vision and professionally significant skills for future miniaturists.

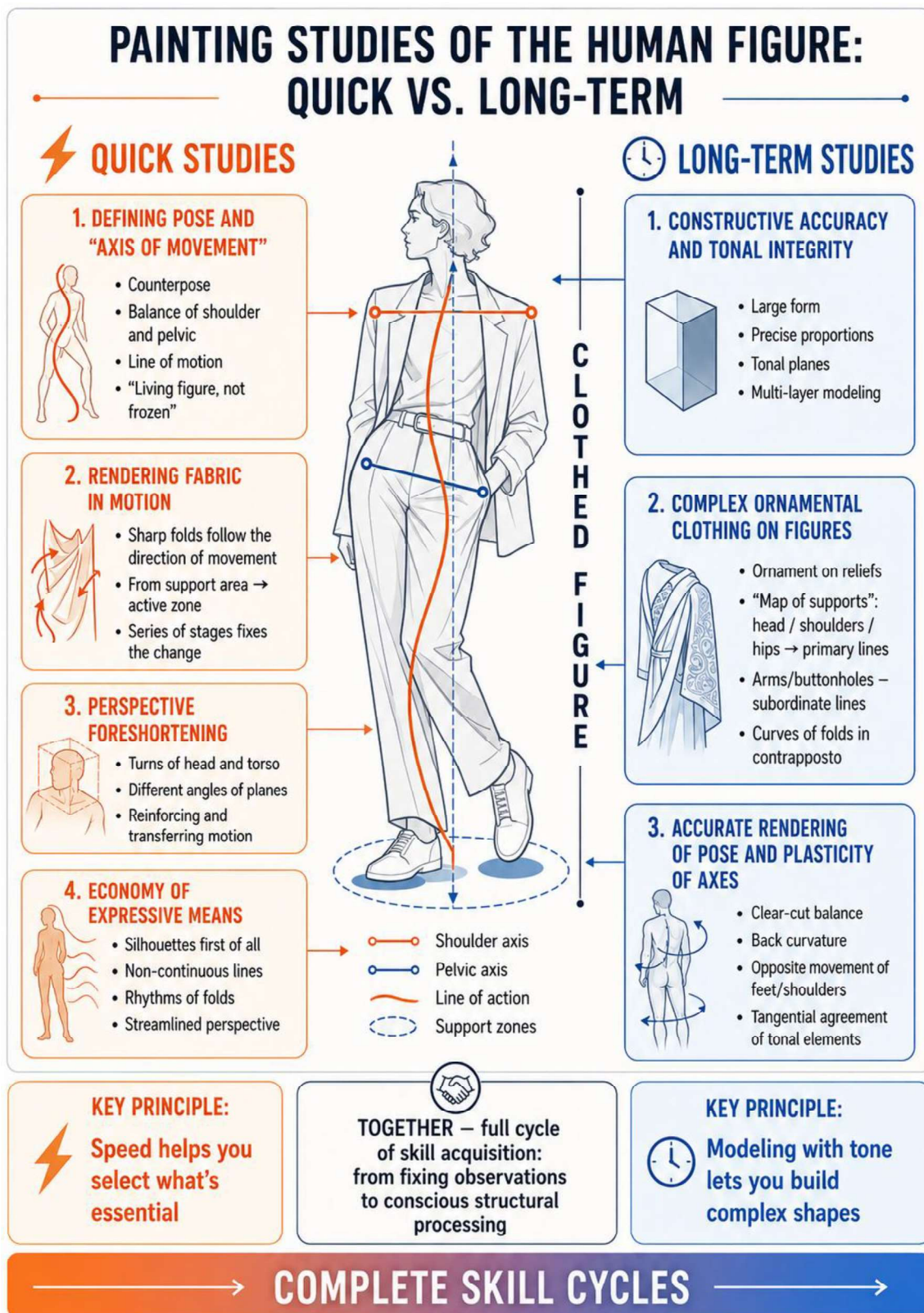


Fig. 1. The distinction between the educational tasks of a long-term and a short-term etude

The methodological basis of the study consisted of provisions on the profile-specific nature of higher education in traditional art crafts, according to which the

content of training should correspond to the specifics of a particular art form. It also drew on methodological approaches to academic painting of the human figure as a means of professional mastery of anatomy, plastique, movement and color-tonal relations of the subject matter [2, p. 10-12].

The study employed methods of theoretical analysis and synthesis of scholarly, pedagogical, and instructional literature on issues of profile-specific education in traditional art crafts, academic painting of the human figure, and training of lacquer miniature painters. An analysis of the concepts of “pictorial etude of the human figure”, “artistic vision”, “professional skills”, “large form” and “small-format representation” was carried out.

The empirical basis of the study was a qualitative analysis of students’ painted studies in lacquer miniature painting. The analysis was conducted using the following criteria: compositional arrangement of the figure, accuracy of constructive-plastic construction, preservation of the “large form”, integrity of color-tonal relations, silhouette expressiveness and the feasibility of using observed material in subsequent small-format compositions.

As empirical and analytical procedures, pedagogical observation of the process of completing academic studies and their qualitative analysis were used.

In the context of this study, it is appropriate to understand artistic vision as a professional capability formed in the course of academic training. It enables the future artist to perceive nature in a holistic and analytical way, single out its constructive-plastic foundation, proportional, spatial, color-tonal and expressive-image relationships and translate the results of this perception into a thoughtful painting solution. When applied to the training of future lacquer miniature painters, artistic vision acts not as a general ability to look, but as a professionally determined way of seeing nature through the regularities of form, light, color, materiality and composition, aligned with the specifics of traditional applied art and the challenge of creating a highly artistic piece.

The aim of the study is to provide theoretical-methodological grounding for the pedagogical potential of long-term and short-term painted studies of the human figure in fostering artistic vision and professionally significant skills in future lacquer miniature painters. It also seeks to determine the conditions for transferring natural observation into a small-format decorative-image solution.

First task: to analyze scientific, methodological and pedagogical sources on the issues of higher education in traditional art crafts, academic painting of the human figure, and training of lacquer miniature painters.

Second task: to clarify the meaning of the terms “pictorial etude of the human figure” and “artistic vision” in relation to the professional training of future lacquer miniature painters.

Third task: to reveal the pedagogical potential of long-term and short-term studies of the human figure in shaping holistic perception of form, skills in constructive-plastic analysis, color-tonal thinking, compositional organization of the image and silhouette generalization.

Fourth task: to determine which professional qualities and skills of future lacquer miniature painters are shaped in the process of performing studies of the

human figure and how they relate to the specifics of miniature painting, stylization and decorative-artistic techniques of lacquer miniature.

Fifth task: to substantiate the methodological conditions under which a painted study of the human figure becomes not a general academic exercise, but a component of specialized training for future lacquer miniature painters.

The hypothesis of the study states that a painted study of the human figure will act as an effective means of specialized training for future lacquer miniature painters, provided that its execution is methodically oriented not toward the outward completeness of the academic image as an end in itself, but toward developing the ability to see and build form holistically, preserve the “large form”, subordinate details to the overall structure of the image, think in terms of relationships and translate the results of natural observation into a small-format, silhouette-expressive and stylistically structured solution. Effectiveness is indicated by the correspondence between the quality of the subsequent small-format composition and the preceding natural study: in terms of silhouette clarity, wholeness of the “large form” and chromatic consistency. The hypothesis is deemed unconfirmed if improvement in the quality of studies is not accompanied by improvement in the quality of miniature compositions.

The painting curriculum provides for two types of painted studies of the human figure – long-term and short-term. Short-term and long-term studies complement each other: a short-term study develops rapid visual perception and the ability to fix the rhythm of form, gesture, axes of movement and the direction of folds, while a long-term study ensures a sequential analysis of construction and tonal unity, which are required for transforming the depicted object into decorative-conventional forms of traditional applied art.

The difference between them is not determined by the amount of work completed, but by the student’s mode of thinking and how observation of nature, sequence of actions and identification of the constructive foundation of form are organized. The logic of carrying out assignments is designed so that future artists of traditional applied arts activate acquired skills: from confident construction and understanding of the plasticity of live form to precise coordination of tonal and color relationships and finally, to the ability to generalize and simultaneously retain the characteristic plasticity of nature within the specified format, whether it is a large canvas or a small-format study similar in scale to the tasks of their future creative activity.

In a methodological sense, *a long-term study* is constructed as a “school of sequencing”: the student gets the chance to isolate and consciously go through the stages of work that overlap in a short-term study. In a long-term setup, the work proceeds stage by stage: preliminary drawing, underpainting, modeling of form and final generalization. In a short-term study, it is impossible to distinguish these tasks, so the form must be built immediately with tone and color simultaneously with drawing [3, p. 104-106].

In the process of completing a long-term study, the student learns to manage the workflow, not simply “write longer”: he disciplines observation, develops the skill of comparing relationships and reduces the likelihood of accidental decisions

arising from attempts to correct drawing mistakes with painting techniques already during writing. This is regarded as a direct path to contamination of the paint layer.

The key educational task of a long-term study is to preserve the integrity of form during its gradual elaboration. Working on individual elements is permissible only after identifying the “large form”, the main proportional, tonal and color relationships. One cannot begin work with details: faces, hair, hands or garment folds until the overall volume of the model, the character of lighting and its spatial positioning have been determined. Parts of the form closer to the viewer and more actively illuminated require more specific painting treatment; distant, shadowed and secondary areas should be treated summarily, taking into account the softening effect of the air-light medium.

The preliminary sketch must be accurate and definite, but deliberately non-detailed, so as not to provoke a separate treatment of parts. Forms are outlined in simplified geometric terms and the image is cleared of auxiliary lines, preserving the integrity of the main masses.

A long-term study is based not on the graphic completion of the preliminary sketch, but on a constructive scheme that ensures subsequent painting through a system of color-tonal relationships. In this case, the preliminary sketch performs an organizational function: it establishes proportions, center of gravity, direction of major masses, the character of movement and spatial stability of the figure. With this approach, the student does not correct constructive errors with arbitrary painting techniques, but systematically checks the plastic structure of the form and subordinates further painting development to the overall logic of the image.

In a long-term setup, underpainting is used as the initial determination of color relationships, not as mechanical “underlay”. It is recommended to start the painted study with shaded areas and background, immediately establishing the relationship between light and shade and avoiding leaving the canvas white for too long, as unwritten areas distort the perception of tones already found. There is also a danger of whitewashing and resolving shadows either with the same color as light, only “darker”, or by adding black paint, since light and shade differ in color characteristics. The ability to see the background and the model as a single painting environment forms the accuracy of color-tonal thinking and prevents conventional painting with “flesh colors”. The image of the human head and figure should be built not according to a predetermined color scheme, but through observing specific relationships of light, shade, halftone, reflection and surrounding space. Such an understanding of relationships prepares the student for subsequent decorative generalization of form without losing its painting credibility.

The meaning of a long-term study of the human figure in the context of training future artists of traditional applied art becomes especially evident when the setting depicts an interior, props and a narrative connection. You cannot draw the figure first and then “attach” the objects; the floor perspective, table and the overall organization of space must be resolved simultaneously with placing the figure. Otherwise, spatial believability collapses and the background starts to “stick” to the model.

For miniature painting, this is not an abstract painting technique, but the basis

of design thinking. The object environment in traditional applied art is always significant and the figure in a composition is often in a plastic interrelation with accessories, ornamental draperies, rhythms of folds and the direction of light.

This is especially apparent in figures in contrapposto (when the weight is supported by one leg). In such poses, the folds of cloth may initially fall vertically and then change direction toward the free leg, creating radial streaks from a new point of support, such as the knee or hip. These directions cannot be interpreted arbitrarily: they show tension in the fabric, rotation of the form and the character of the figure's movement. In painting, this defines not only the drawing of folds, but also the order of tonal development: on prominent areas, the edge of the fold may be more distinct, in half-tones it softens and in shadowed and remote zones it submits to the overall tone and should not disrupt the integrity of the form.

When depicting sleeves and pants, it is important to consider that the fabric wraps cylindrical volumes of the arm or leg. Therefore, spiral folds arise naturally and should reveal the rotation of the form, rather than turning into a random pattern. In such areas, it is advisable to apply strokes in the direction of the folds and the volume of the form, maintaining the connection between light, halftones, shadow and reflections. If there is an ornament on the fabric, it should also be subordinated to the overall tonal system: in the light, it can be more pronounced; in halftones and reflections, it loses intensity; and in the shadow, it is generalized enough so as not to disrupt the integrity of the painted study.

The long-term study of a clothed human figure shown in Figure 2³⁴ solves a complex of interconnected educational and creative tasks. The work achieves compositional coherence: the figure is composed in a vertical format not in isolation, but in conjunction with the object environment, musical instruments, draperies and the plane of the floor. This corresponds to the methodology of a long-term study, which requires constructing the image of the model together with the surrounding space and interior objects right from the start.

Simultaneously, the tasks of constructive-plastic construction have been solved: the proportions of the figure, its stability, direction of movement, the ratio of the shoulder and pelvic girdles and the anatomical foundation of the form beneath the clothing are convincingly rendered. This is especially critical when portraying a clothed model, where the plasticity must correspond to the inner structure of the body. The "large form" is clearly defined in the study: details are subordinated to the whole and the figure is written with large color and tonal relationships, without breaking down into random details. This meets the academic requirement of preserving the integrity of the image and the unity of form.

Another significant outcome is the resolution of painting tasks: the overall color scheme of the setup is established, the relationships of light and shadow are defined, the spatial environment is revealed and the textural properties of fabrics, wood and polished surfaces of objects are discernible. The setup is perceived as a single color-and-plastic system. Because of this, the long-term study serves not only

³⁴ Figs. 2, 3. Photo from the archive of the department of drawing and painting at the Russian university of traditional art crafts.

as a means of mastering the painted depiction of the human figure from life, but also as a means of developing artistic vision, compositional thinking, the ability to see the whole through details and the professional readiness of future lacquer miniature painters to convey form, space, materiality and the expressive characterization of a person in their future creative work.



Fig. 2. S. Perevozchikova, 5th year specialist's degree student.
Academic study of a female model in an interior

Pedagogical practice shows that typical mistakes students make when working on a painted study of the human figure are not random, but systematic. They are primarily due to violating the logic of moving from the general to the specific. Premature detailing manifests itself most persistently. The student starts working on isolated parts – facial features, fingers, garment fold, or localized areas of the form – before finding the overall volume, chiaroscuro and fundamental relationships of the image.

Such a mistake means losing the “large form”, destroying the integrity of the silhouette and weakening the compositional coherence. For future lacquer miniature painters, this is especially critical, because the small format amplifies the visual significance of every detail and does not allow compensating for fragmentation through subsequent stylization. This is explicitly pointed out in methodological provisions on long-term studies, which emphasize that details should not appear

before the “large form” and relationships are established and working on details before addressing the general solution is considered methodically incorrect [3, p. 113].

The process of forming artistic vision when working on a long-term study of the human figure is staged.

Stage 1: The student learns to perceive the human figure not as a collection of isolated details, but as a coherent volumetric-spatial form governed by constructive logic, movement and anatomical structure.

Stage 2: Practical reinforcement of artistic vision occurs through completing painted studies, where the student practices moving from the general to the specific, preserving the “large form”, correlating parts and the whole, and revealing the character of the subject through color and tonal relationships, aerial perspective and plastic expressiveness.

A short-term study is characterized by a clear time frame – from four to six hours. Its purpose is to establish the main color and tonal accents, which should then be maintained in a long-term work. This is important, because it is harder to sustain harmony of color-tonal relationships on a large canvas. In this context, a significant pedagogical principle becomes apparent: a short-term study is not viewed as an easier version of a long-term study. On the contrary, it requires brevity and a generalized approach to the depicted form, as it must reflect the most important aspects of the character in minimal time and with a limited set of means.

The student improves the ability to quickly analyze information: they learn to instantly identify the constructive foundation of the pose, its key silhouette, the main tonal contrast and the leading color scheme and then subordinate everything else to these elements.

One option for completing a short-term study is the “à la prima” technique, which students should move to after acquiring experience with long-term work on still lifes and human figures. The “à la prima” technique in painting involves creating a work without a preliminary sketch and multilayered application of paints.

Such a study is executed in one or two sittings, without preliminary underpainting and therefore requires a precise initial definition of the drawing, the main color-and-tone relationships, the character of the illumination and the overall coloristic structure. In a work performed à la prima, corrections should be kept to a minimum: the color is taken at once at the required intensity, the brushstroke conforms to the form and details are introduced only after the “large form”, silhouette and main relationships have been established.

The difficulty of this task lies in the fact that color relationships must be taken immediately, starting the work with shadows and background, followed by painting the light, gradually moving to details so as to preserve the overall volume and not lose the “large form”.

When working à la prima, one must consider the technology of its execution: hasty mixing of a multitude of colors on the palette leads to dull and muddy painting and necessitates repainting. Therefore, a holistic vision of the color environment and strict organization of the palette are required. Consequently, the application of this technique in the training of future artists of traditional applied arts should be pursued

not along the line of “faster”, but along the line of “cleaner” – cleaner in choosing relationships, in organizing brushstrokes and in technological discipline.

Figure 3 presents a short-term study of a clothed human figure. The setup is built on a clear silhouette solution: the model's figure is given natural support on a chair, the pose is readable, the axis of the torso and the character of weight distribution are clearly distinguishable, whereas the background and surroundings are intentionally generalized. It is precisely such laconicism that corresponds to the task of a short-term study, in which it is required to show not all the details, but the most essential aspects of nature: the “large form”, general movement, main tonal and color relationships, the integrity of the silhouette and the spatial position of the figure [4, p. 5].

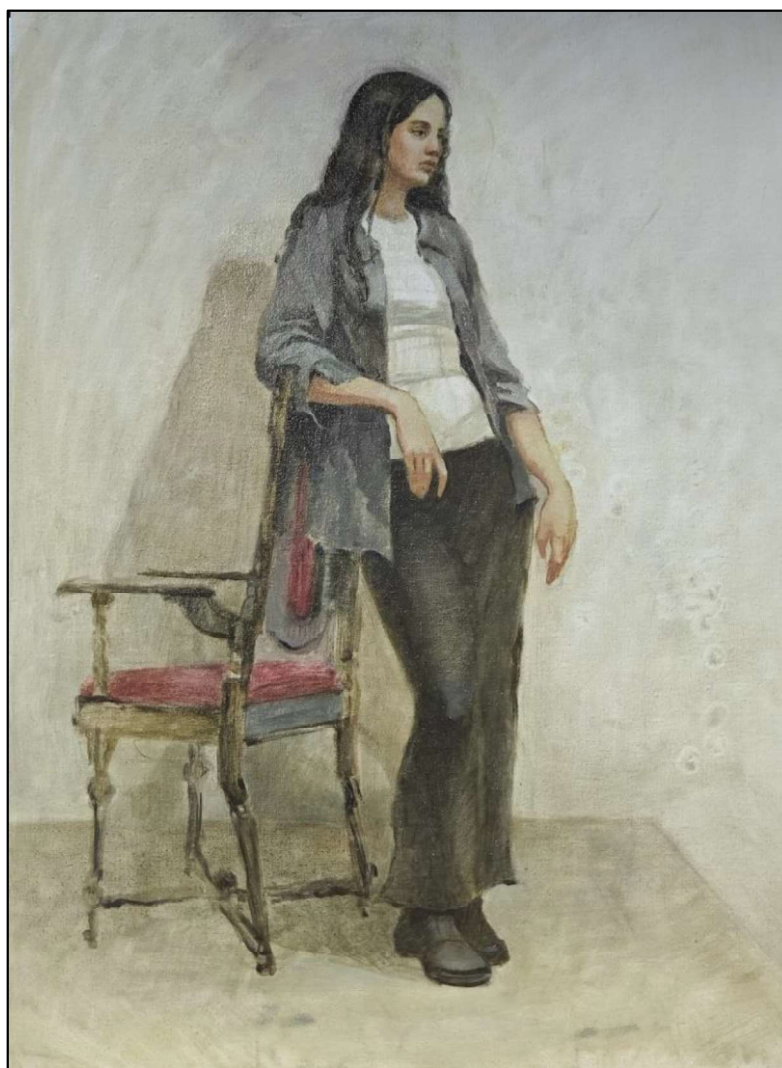


Fig. 3. D. Smirnova, 5th year specialist's degree student.
A short-term etude of a clothed human figure

In this study, the primary educational and professional tasks related to the formation of artistic vision have been solved:

- The proportions of the figure and its connection with the object environment are precisely defined: the chair is not a random detail, but serves as a support, emphasizing the verticality of the figure and the character of the pose;

- The movement of the human figure and the plastic structure of the setup are convincingly conveyed: the torso, the tilt of the head and the position of the hands and feet are subordinated to a single rhythm;

- The work is conducted with large relationships, without breaking down the form with excessive detailing of the face, hands, or folds of clothing, which is fundamentally important for a figure study and directly correlates with the requirement to preserve the “large form” and not to destroy the whole with trifles;

- The task of tonal-spatial organization of the image is solved: the figure is separated from the background softly, without a hard contour, through differences in light and dark masses rather than through a linear outline;

The character of color relationships is defined: a limited, restrained palette helps to focus not on a decorative effect, but on modeling the form and the state of illumination, which is methodologically justified for a short-term study.

This example is particularly illustrative for the research because here the short-term study acts not as a subsidiary exercise, but as a means of forming the basic professional qualities of a future artist of lacquer miniature painting:

- observation;
- the ability to quickly analyze nature;
- the skill to identify the main constructive and plastic elements;
- the ability to see the figure holistically and translate a naturalistic impression into a generalized, yet convincing, artistic image.

It is precisely this kind of work that prepares the transition from academic analysis of nature to its further interpretation in a small-format, stylistically organized composition, where precision of silhouette, clarity of movement, subtle nuancing of light and confident mastery of the relationships between form, color, and space are especially valued.

It is also worth emphasizing a separate, important aspect: short-term studies are recommended as the primary tool for gathering life-drawing material for the final qualification work and as a way to expand the range of model types and ages, including the child’s figure, which may not be studied specifically within the framework of classroom sessions.

The methodology includes the formation of skills in depicting the figure not only through “correct setups”, but also through regular independent exercises in various conditions where there is no guarantee of ideal lighting and a convenient pose. This is important for traditional applied arts, since compositions often arise from observations of everyday life. Completing numerous studies allows one to accumulate and systematize plastic and coloristic solutions that can be used in small-format drawing, where characters must be recognizable, plastic and technologically feasible.

The conclusion can be formulated as follows: in the process of completing a long-term study of the human figure, the student learns the method of constructing a painted image while observing technological stages, whereas the result of a short-term study is a laconic selection of means for conveying color and tone relationships.

In this context, the concepts of “long-term” and “short-term” cease to be mutually exclusive and become two aspects of evaluating a single professional skill:

the ability to perceive an object as a system of interconnected volumes in space and to embody this in painting.

The conducted analysis has established that the painted study of the human figure in the training system of a future lacquer miniature painter performs not an auxiliary, but a core, formative function. Its significance is determined by the fact that working on the figure requires the simultaneous solution of constructive, spatial, color-and-tone and compositional tasks, under conditions where any accidental fragmentation, inaccuracy of proportions, or loss of form integrity directly impede the subsequent professional translation of nature into the artistic images of lacquer miniature. This is especially significant for a miniature painter, since the small format makes errors in silhouette, scale, and rhythmic organization of form extremely noticeable [7, p. 18-21].

The practical significance of the research lies in the possibility of using its results when developing assignments in academic painting for students studying lacquer miniature painting. The work clarifies the tasks of both long-term and short-term studies of the human figure, and also outlines the criteria for their evaluation: constructive accuracy, silhouette clarity, integrity of the “large form”, color and tone agreement, degree of generalization and the suitability of the study for the subsequent translation of life observation into a small-format decorative composition.

In the process of executing painted studies, future artists of lacquer miniature painting develop the following professional skills: holistic observation and analytical study of nature; identification of the construction, proportions and plastic structure of the figure; determination of color and tone relationships; conveying the dependence of form on lighting and the spatial environment; building the “big form”; rendering volume, movement and the figure’s support; compositional organization of the image within the format; conveying the overall color scheme; step by step execution of a painting; performing an underpainting, modeling, glazes and final touches; rendering light and shade, texture and the material qualities of form; and translating a life observation into an artistic and stylistically meaningful solution that correlates with the specifics of lacquer miniature painting.

The research has clarified the content of key concepts that define the theoretical basis of the article. A painted study of the human figure is considered an academic assignment aimed not only at depicting nature but also at forming a professional artistic vision of form, which is necessary for its further decorative generalization, stylization and translation into a small-format artistic image of a lacquer miniature.

The solution to the first task established that scientific and methodological sources on specialized higher education, academic figure painting and the training of lacquer miniature artists form a common theoretical foundation for the research. However, they do not sufficiently reveal the special pedagogical function of the human figure study in relation to the tasks of miniature painting.

The second task was solved by clarifying the concepts of “painted study of the human figure” and “artistic vision” in relation to the professional training of a future lacquer miniature artist. The painted study of the human figure acts as a form

of academic work in which tasks of compositional placement, constructive-anatomical analysis and the conveyance of proportions, movement, volume, space, light, color and the general state of the setup are solved simultaneously. In the specialized training of a miniaturist, this assignment acquires an additional meaning: it forms not only academic literacy in depiction but also the ability to see in nature what can be transformed into an artistic form that is clear in silhouette, rhythm, color and plasticity.

The solution to the third task revealed the pedagogical potential of executing both long-term and short-term studies of the human figure. A long-term study ensures the sequential mastery of constructive and plastic analysis of nature: the student refines the proportions and movement of the figure, identifies the center of gravity, preserves the “large form”, compares the parts to the whole, builds color and tone relationships and concludes the work with a generalization. A short-term study solves a different methodological task: it develops the operational efficiency of visual perception and the ability to quickly determine the character of the pose, silhouette, primary movement, leading tonal contrast and overall color structure. In combination, these two types of studies form in the future artist of lacquer miniature painting the ability not only to competently depict a figure from life, but also to select its main features for subsequent decorative generalization, stylization, and translation into a small-format artistic image.

The solution to the fourth task allowed for the definition of professionally significant qualities and skills that are formed in a future artist of lacquer miniature painting during the process of executing studies of the human figure. Working from nature develops a holistic perception of form, constructive and plastic analysis, accuracy of proportional relationships, understanding of movement and the figure’s support, the ability to build major color and tone relationships, to subordinate details to the general structure of the image, to maintain silhouette expressiveness and to consider drapery as an element that reveals the body’s plasticity and the compositional rhythm of the setup. These skills are necessary for the subsequent translation of life observation into a small-format composition of a lacquer miniature, where an artistic image is built upon a strict selection of details, clarity of silhouette, rhythmic organization of form and coloristic integrity.

The solution to the fifth task allowed for the determination of the methodological conditions under which a painted study of the human figure becomes an important component of the specialized training of a lacquer miniature painter. This is possible if the academic assignment is correlated with the future professional activity of the miniaturist and is executed while adhering to the principles of preserving the “large form”, the integrity of the silhouette, working from the general to the specific, the accuracy of color and tone and plastic relationships, the constructive role of the preparatory drawing, as well as the comparison of long-term and short-term studies. A significant condition is also the analysis of student work not only by the level of academic literacy, but also by how much the life observations identified in them can be used for decorative generalization, stylization and small-format composition in lacquer miniature. Within such a methodological logic, the study of the human figure acts as a means of developing representational skills and

simultaneously forms the professional thinking of an artist of traditional applied arts.

The research results allow for the theoretical and methodological substantiation of the position that a painted study of the human figure is a significant means of forming artistic vision and professional skills for future artists of lacquer miniature painting. The research hypothesis was confirmed at a conceptual level: the effectiveness of a study is determined not by the number of completed academic tasks per se, but by its focus on holistic vision of form, work with color and tone relationships, silhouette expressiveness and the ability to translate life observations into a stylistically organized small-format image.

The obtained conclusions require further verification and refinement on a more representative sample of student works. At this stage, they are based on a theoretical analysis of sources, a methodological generalization of pedagogical practice and a qualitative analysis of individual student studies. Further work involves expanding the research base: including a larger number of studies executed in long-term and short-term formats; refining the criteria for their expert evaluation; identifying students' persistent errors when depicting the human figure; and tracing the process of professional skill formation at different stages of education.

The prospects for further research are connected with the development of a diagnostic assessment map for evaluating a painted study of the human figure in the training of a lacquer miniature artist. Such a map should allow for correlating the quality of the life study with the student's subsequent ability to use this material in a small-format composition: to preserve silhouette expressiveness, to generalize form, to select essential details, to build color and tone relationships and to translate a life observation into a stylistically organized artistic image of a lacquer miniature.

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