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Teaching human figure drawing in the training of future artists of Kholuy lacquer miniature painting

Abstract. The article examines the specifics of teaching human figure drawing in the context of professional training for artists of Kholuy lacquer miniature painting at the secondary vocational education level. The research focuses on developing an effective training system that combines the fundamental basics of drawing from life with the regional and historical features of Kholuy lacquer miniature painting. The focus is on the specifics of the educational process, which includes the sequential mastery of anatomical principles, the principles of form construction and the peculiarities of the decorative interpretation of an image. The process of transforming a realistic image into a decorative-graphic one is considered separately, taking into account the drawing characteristics specific to Kholuy lacquer miniature painting.

The scientific novelty of the work lies in the systematization of pedagogical experience in teaching human figure drawing, taking into account the specifics of Kholuy lacquer miniature painting. Particular attention is given to the formation of students' skills in working from life, the ability to perform a decorative reinterpretation of an image, and the mastery of the "proris" (tracing) technique, which is a fundamental component of the professional training of future artists of Kholuy lacquer miniature painting.

Keywords: academic drawing, Kholuy lacquer miniature painting, human figure, secondary vocational education, stylization, ornament.

In the training of future artists of Kholuy lacquer miniature painting (at the secondary vocational education level), the problem of forming professional knowledge and skills in the field of drawing acquires particular relevance. This is due to the need to preserve the traditions of this art form. Teaching drawing – a fundamental discipline in the system of professional training – requires a special approach to working with the human figure.

The relevance of the research is due to the fact that the process of teaching drawing for Kholuy lacquer miniature painting represents a complex set of pedagogical tasks, the solution of which requires a regional-historical approach to the formation of professional skills. The artistic and stylistic features of Kholuy lacquer miniature painting, which originate in icon-painting traditions, leave a special imprint on drawing instruction, where technical mastery is inextricably linked with the development of artistic vision.

The successful professional development of a future artist of Kholuy lacquer miniature painting is impossible without a deep understanding of the anatomical structure of the human body, which is the fundamental basis of visual literacy. Of particular importance is the students' ability to construct the human body with anatomical correctness – the base for mastering the specific techniques of Kholuy lacquer miniature painting [8, p. 48].

The interrelation of the principles of academic drawing with the regional-historical features of Kholuy lacquer miniature painting is manifested in the transformation of a realistic image of a person into a decorative solution. At the same time, anatomically correct proportions and constructive features remain the fundamental principles that determine the quality of an artistic work.

Skills for drawing still lifes with a live model are developed in stages: from depicting plaster casts to studying a living model. This approach ensures a gradual increase in the complexity of drawing tasks and helps students master the specifics of working with more complex visual material [7, p. 110].

Before executing long-term drawings of the human figure, short-term sketches are made [1, p. 289] (Figs. 1-4³⁶). The significant differences between the technique of sketching and that of a long-term drawing are manifested in both the quantitative and qualitative characteristics of the drawing process.



Fig. 1.
M. Kachaburova.
Academic drawing
assignment: "Sketch of
a dressed model"



Fig. 2.
M. Kachaburova.
Academic drawing
assignment: "Sketch
of a dressed model"



Fig. 3.
M. Kachaburova.
Academic drawing
assignment:
"Sketch of a
dressed model"

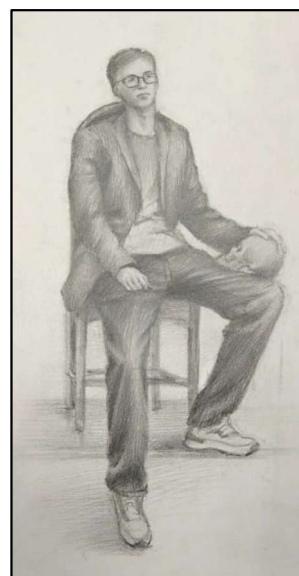


Fig. 4.
M. Kachaburova.
Academic drawing
assignment: "Sketch
of a dressed model"

When creating a long-term drawing, detailed elaboration of anatomical features and the sequential construction of form are required. In contrast, during the process of making quick sketches, the utmost importance is placed on developing

³⁶ Figs. 1-11. Photo by the author of the article.

students' eye-measuring skills and their ability to accurately determine the proportions of the object being depicted. A special role is given to the ability to perceive the model holistically, which allows one to highlight the essential characteristics of the form and neglect secondary details.

This approach to visual activity requires future miniature painters to possess not only technical skills but also developed artistic thinking, which enables them to quickly analyze and capture the main features of an object. At the same time, maintaining anatomical correctness of the image remains a mandatory condition for high-quality sketches, despite their laconic nature and limited time frame.

The ability to quickly grasp the characteristic features of a model, combined with an understanding of the anatomical structure of the depicted objects, forms the students' professional vision and serves as a foundation for further improvement of their visual skills. Given the short time frame for completing a sketch, students perform all linear constructive constructions mentally. The execution of a series of sketches begins with an image of a standing model (Figs. 1–3). This allows for the most accurate tracing of the plastic and constructive interconnections of various body parts, for example, the tilt of the pelvic and thorax.

Making sketches involves a strict sequence of actions, beginning with the compositional placement of the object in the format of the sheet by applying two horizontal lines that define the upper and lower boundaries of the image. The tilt and boundaries of the rib cage are determined, which correspond to the tilt of the supporting leg. The student mentally determines the position of the model's center of gravity and the spatial relationships between the main structural nodes, which include the head, shoulder girdle, chest, pelvis, knee joints and feet.

The study of plastic anatomy demonstrates that constructing an image of a model requires students to have a detailed understanding of anatomical principles and constructive connections that form the plastic image. In the process of constructing the image, students learn how to correctly apply the median line of the torso, which passes through key anatomical points. A regularity is observed here: the general tilt of the torso is directed towards the supporting leg, while the tilt of the shoulder girdle demonstrates the opposite directionality, creating a harmonious plastic composition.

Also, when teaching drawing, attention is paid to developing students' ability for sequential analysis and construction of an image: from determining basic proportions and plastic directions to detailed elaboration of form. It is important to work on the drawing from general to specific and back again, which contributes to the formation of holistic artistic vision. In the process of refining proportions, students learn to compare parts of the body without using auxiliary measurements, developing their eye-measuring skills and spatial thinking. The final stage of the work is the detailed elaboration of the interrelationships between parts of the body, followed by modeling of the form and generalization.

After making sketches of a standing model, students proceed to sketch a seated one (Fig. 4). The specific feature of this assignment is that, despite the less obvious constructive connections in a seated human figure, learners get the

opportunity to focus on detailed elaboration of form, bypassing the complexities associated with posing a standing figure.

In the context of professional training, it is fundamentally important to instill an understanding of the need for regular sketching both within the educational process and as independent work. Daily practice of quick sketches and drawings is a key factor in developing professional mastery and artistic vision.

During the professional training of future artists of Kholuy lacquer miniature painting, mastering the sequence for creating a decorative-graphic representation of the human figure becomes foundational. This represents a key component of the educational process within the “Drawing” discipline.

The basis of this area of work involves the sequential transformation of a life drawing into a decoratively generalized image, which contributes to forming a comprehensive understanding of plastic anatomy and principles of stylization among students. The specificity of executing a decorative solution lies in the necessity to rework the initial life material into a more generalized form, where the ability to work with linear drawing plays a crucial role.

During the completion of the assignment, there is a transition from a realistic solution to a line drawing in the “proris” technique (tracing), taking into account the regional-historical features of Kholuy lacquer miniature painting (Fig. 5). This allows students to master the fundamentals of decorative stylization.

The graphic content of the work can vary depending on the assigned learning tasks and may include linear development of forms, spot-filling of surfaces, as well as a combined linear-and-spot solution.



Fig. 5. M. Kachaburova.
Linear drawing in the “tracing”
technique

The decorative solution of a graphic image of a person in the “tracing” technique must work as a cohesive silhouette, organically combining with the model’s plasticity and movement. When performing outlines from life sketches, artists master the methodology for defining clear tonal boundaries, which requires developing skills in precise form construction and understanding the constructive basis of the image (Figs. 6–9).



Fig. 6. M. Kachaburova.
Academic drawing assignment: "Decorative
solution of a dressed model sketch"



Fig. 7. M. Kachaburova.
Academic drawing assignment: "Decorative
solution of a dressed model sketch"



Fig. 8. M. Kachaburova.
Academic drawing assignment: "Decorative
solution of a dressed model sketch"



Fig. 9. M. Kachaburova.
Academic drawing assignment:
"Decorative solution of a dressed model
sketch"

Students demonstrate a number of typical shortcomings in the graphic interpretation of human body plasticity. The main ones include systematic violations of proportional relationships between anatomical elements and ignoring the functional interconnection between the costume elements and the model's musculoskeletal system [6, p. 129].

The execution of decorative solutions begins with creating a series of exploratory sketches aimed at identifying the most expressive tonal relationships and determining optimal methods for filling planes.

Work within the given format starts with a generalized preparatory drawing, which serves as the basis for executing a linear outlining with a hard pencil. Next, students use a brush to define the silhouette exclusively with black lines of varying tonality. In the process of creating the outlining, traditional materials are used: watercolor, ink and tempera paints diluted with egg emulsion. Executing the outlining with a brush allows for the finest detailing and the creation of smooth tonal transitions.

When choosing a specific type of brush, it is necessary to consider the specifics of the work being done. For lines requiring special precision and clarity, kolinsky sable brushes are preferred. Their distinctive feature is resilient bristles that provide more effective control over line-making and allow for the creation of thin, expressive outlining. Squirrel hair brushes are indispensable when filling in tonal layers. Their bristles possess unique properties that allow for even distribution of paint on the surface, contributing to smooth tonal transitions and the creation of soft tonal relationships between highlights.

Ink, representing a concentrated pigment composition, is characterized by high durability and color saturation. When applied to a surface, it forms an even coating that is not prone to running, which is especially valuable when working on small elements of the composition.

Tempera paints based on egg emulsion hold a special place in the “tracing” technique due to their unique properties. Their base, which includes natural components, provides exceptional control over drawing within a small format. The egg emulsion, acting as an effective binding agent, promotes even pigment distribution and the formation of a smooth surface, significantly facilitating the process of creating clear lines of varying tonality. Thanks to the specific physicochemical properties of this material, miniature artists are able to create expressive graphic elements with a high degree of detail. When applying tempera paints based on egg emulsion, a durable paint layer is formed that possesses elasticity and resistance to mechanical impact. This allows for both thin and wider transparent lines to be drawn while maintaining their clarity and expressiveness. The emulsion contributes to the even distribution of the coloring substance, which is especially important when creating smooth tonal transitions and modeling form.

The combination of these materials allows for achieving the expressiveness and detailing characteristic of the “tracing” technique; the use of ink and tempera paint makes it possible to create both smooth tonal gradations and sharp lines, which is necessary for forming a volumetric image within a small format.

The subsequent stage of work is related to the tonal solution of the image, during which planes conveying light at the apex of the form are filled with one, two, or three layers of red paint. This process allows students to master the key technique of creating volume using a limited color palette, while preserving the white tone of the paper as the base tone) and the layered application of red – as the highlights.

Of substantial importance in the formation of professional skills is the introduction of ornamental motifs and, when necessary, achromatic tones, carried out in accordance with established tonal relationships. This stage contributes to developing students' understanding of the interconnection between decorative and

realistic principles in Kholuy lacquer miniature painting, which is an integral part of the regional-historical features of this type of traditional folk art.

After completing sketches from a live model and their decorative solutions, students move on to executing long-term drawings of the human figure. A graphic depiction of a model in national dress from life is the final assignment for mastering the “Drawing” discipline. In contrast to sketches, which allow for a certain element of intuitive approach, creating a long-term drawing of a person in national costume requires a deeper understanding of form and the ability to identify the dominant elements of the observed object. When performing the drawing, it is necessary to consider its dual plastic nature, which includes visible and invisible forms. The invisible form represents the nude figure of a person, which serves as the basis for the depicted structure, while the visible form manifests itself through the clothing covering it. It is precisely the understanding of the interaction between these forms that constitutes the foundation for depicting the human figure.

Typical errors made when constructing the human figure are related to a superficial approach, where students limit themselves to mechanically copying visible fabric folds without understanding the constructive basis of the human figure as it relates to anatomy. The training is built on the sequential mastery of the principles of human anatomy, analysis of the structure and arrangement of fabric folds, research into the interaction of ornament with volumetric form, and mastering the principles of drawing the human figure.

Students are presented with a set of tasks that include creating a credible portrait likeness of a specific model, depicting a complex costume taking into account its structural foundation, conveying the plastic interaction between clothing and body shape, reproducing folk ornament within the context of the overall composition, and highlighting the characteristic features of the costume and its decorative elements.

The completion of the assignment involves a step by step solution to a series of problems: starting with preliminary sketches aimed at solving compositional and plastic tasks and ending with final refinement and completion of the work. Attention should be paid to the preliminary stage of work, which includes making sketches of individual fragments of the setup. It is recommended to make drawings of the most expressive details, such as the model’s head, hands and ornament-decorated folds of clothing, which contributes to a deeper understanding of the structural features of the depicted object. The work can be done both with a simple pencil and with soft materials, allowing the artist to choose the optimal technical method for revealing their artistic concept.

In the process of mastering drawing, an important stage is identifying the character and interrelation of the parts of the human body, which follows the constructive construction of the image. This stage is characterized by the need to enrich the form with details and carry out tonal modeling, which requires students to understand the individual structural features and proportions of the human body. An important aspect of the educational process is teaching future artists of Kholuy lacquer miniature painting techniques for geometrization of form, allowing them to comprehend the volumetric-spatial structure of the body and correctly convey its

perspective reductions. It is also advisable to develop in students the ability for volumetric thinking, which involves visualizing both the visible and invisible parts of the human body. After constructing the form, it is permissible to remove the auxiliary lines.

During the work on a drawing, it is necessary to maintain a single point of view from which the depiction was begun, while systematically moving around the model to study its plastic features from all sides. This approach contributes to a deeper understanding of the constructive basis of the depicted model.

In the process of creating a drawing, working with tonal relationships becomes fundamental; they act as boundaries of forms and as a tool for constructing a volumetric image. The main task is to form in students the ability to create maximum spatiality and three-dimensionality of the model, which is possible exclusively through the competent use of tonal relationships in the drawing.

The process of working on a drawing should not be artificially divided into isolated stages, since construction, determination of proportions, and tonal modeling of form are inextricably linked and require constant intellectual effort from the artist.

Throughout the entire creative process, it is necessary to maintain a holistic perception of light-and-shadow relationships and carefully monitor changes in contrast strength, which, as a rule, intensify near the light source and weaken as one moves away from it.

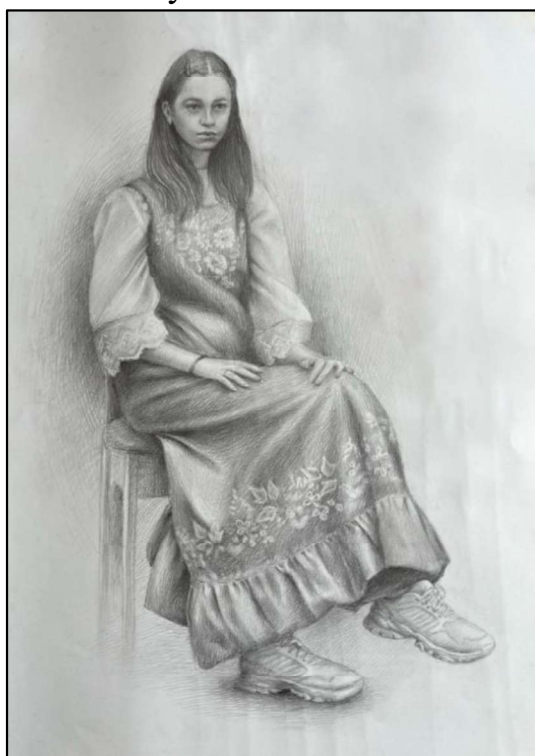


Fig. 10. M. Kachaburova.
Academic drawing assignment: "Female
seated figure in folk costume"

In a drawing, tonal relationships from the lightest to the darkest must be strictly observed within the framework of a given tonal scale. Attention should also be paid to the treatment of the background, which should contribute to revealing the form of the model, taking into account the various tonal relationships in both the lit and shadowed areas.

The final stage of the work involves a holistic assessment of the image, subordinating secondary elements to the main ones and details to the overall form. This is especially relevant when working on the construction of the human body, costume and decorative elements. [2, p. 6] (Fig. 10).

In the process of working on an image of a model, it is necessary to strive for naturalness of movement, without succumbing to mechanical copying of the model's pose. It is important to understand that a change in the position of a form does not affect its plastic essence. Gathering additional material is facilitated by creating studies of separate parts of the human figure, sketches from anatomical *écorchés* (anatomical models with exposed muscles), studying anatomy atlases and copying works of outstanding artists [12].

As experience accumulates, the ability to work without preliminary construction develops, relying on a mental construct and key anchor points. Throughout this process, the need for an analytical approach to nature (from life) and the pursuit of its accurate representation remain unchanged.

After completing the work on the life drawing, a decorative-graphic image of a person in folk costume is executed [5, p. 185]. The execution of a decorative reinterpretation of a long-term drawing of a seated figure in folk costume (Fig. 11) presupposes a conventionally figurative interpretation of the model's character, movement and plasticity.

In the process of working with contour lines in drawings for Kholuy lacquer miniature painting, it is necessary to take into account the character of the volume, since the width and intensity of the line vary depending on the movement and position relative to the light source. The line should contribute to revealing the anatomical features of the model, being in close interrelation with tonal modeling. Where the light source is closer to the contour line of the human silhouette, the tonal density of the line is higher; where it is farther away, the line is more transparent.



Fig. 11. M. Kachaburova.
Academic drawing assignment:
“Decorative reinterpretation of a seated
female figure in folk costume”

At the same time, the transformation of facial features and the plasticity of hands is carried out to a minimal degree, which allows for avoiding distortion and caricature in the image. The measure of conventionality is achieved through the flattening of form and the enhancement of expressive lines.

The analysis of a line drawing executed in the “tracing” technique allows one to trace the complex process of creating an artistic image of a person in folk costume, which combines anatomical accuracy with decorative and graphic techniques (Fig. 11).

The initial stage of work consists in determining the compositional center – the placement of the figure on the sheet. The student defines the general silhouette of the model in costume, using light, barely noticeable lines that establish the basic proportions and angles. This stage is especially important since it is here that the foundation for the subsequent anatomical construction is laid: the ratio of the head, torso and limbs, as well as the angle of rotation of the body and head relative to the vertical axis.

Next comes the stage of anatomical construction, when key points of the skeleton are marked with straight and curved lines: the location of the shoulder girdle, pelvic area and knee joints.

After marking the skeleton, it is necessary to detail the muscle mass. Students apply smooth lines that convey the volume of the hips, chest and shoulders. Special attention is paid to the smoothness of transitions between muscle groups. For example, in the forearms and lower legs, the lines do not end abruptly, thereby creating a sense of wholeness of form.

The rendering of volume in a line drawing is achieved through artistic means – line and color. Traditionally, in Kholuy lacquer miniature painting, outlines are executed in two colors: black and red. Black is used for the lines, known as the “propis”:

- silhouette lines: the general contour of the human figure is clearly separated from the background, which creates an initial sense of three-dimensionality. The silhouette is not monotonous: its density varies. Thicker and more saturated lines emphasize the foreground (the edge of a dress, leg contours), while thin and transparent ones denote distant details;

- main internal lines within the overall silhouette (for example, the chest, abdomen, curves of the arms, facial features, hair strands) not only detail the image but also model the volume;

- additional (secondary) lines inside the form, imitating light-and-shadow transitions and emphasizing bulges and depressions (for example, folds in a dress, elements of ornamental decoration).

Red is used for painting techniques:

- “Probely” – areas of the “proris” that create conventional light and form volume;

- “Nasechki” – dots and strokes, which are used to denote highlights, adding depth to the drawing without overloading it.

Of particular note is the stylization of the folk costume. The folds of the dress are drawn with anatomy in mind and follow the curves of the body. The contour and additional lines of the folds are not chaotic but logically connected to the movement of the fabric, creating a sense of naturalness. Stylization is considered a comprehensive artistic method for the decorative transformation of a graphic image of a person in Russian national costume. According to the position of P.E. Serov, this method is based on the following fundamental principles:

- generalization of form with an emphasis on its essential characteristics;
- transformation of visual elements;
- abstraction of secondary details.

In this process, generalizing the image involves selecting dominant form-shaping elements while simultaneously generalizing secondary compositional components [10, p. 37].

M.O. Lomakin emphasizes the developmental potential of stylization in the context of professional training for specialists in the field of traditional applied arts. In his opinion, this method contributes to the formation of associative thinking among students, which is a key factor in developing decorative and artistic solutions within the framework of traditional art crafts [9].

The final stage of decoratively reworking a drawing from a live model in folk costume involves generalizing and synthesizing all previously executed elements of

the image into a unified artistic composition. This process is characterized by achieving a harmonious balance between detailed elaboration and a holistic perception of the image [11].

Upon completing their work, the student strengthens the contour lines that form the plastic basis of the image. An organic unification of all components of the drawing into a cohesive whole takes place, where each element is in strict interrelation with the overall concept of the piece [4].

A significant influence on the expressiveness of the final result is exerted by the application of tonal accents – “nasechki” (highlights/incisions), which, when integrated into the linear structure of the image, do not disrupt its graphic foundation but rather enhance the decorative component of the work. Such a solution contributes to achieving greater emotional richness of the image while preserving its stylistic integrity.

The stylization of a realistic image requires the future artist to have developed artistic vision and an understanding of the regional-historical features of Kholuy lacquer miniature painting. This allows for the creation of a work in which technical methods serve as a means of expressing the artistic intent, rather than being an end in themselves [3]. Thus, the “proris” (tracing) technique, while observing the regional-historical characteristics of Kholuy lacquer miniature painting, allows not only for the depiction of human anatomy but also for the creation of an expressive artistic image.

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