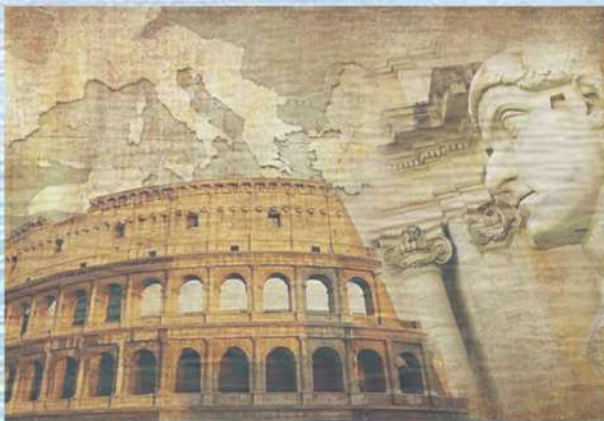


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GLOBAL SCIENCES IN THE NAME OF HUMAN DEVELOPMENT

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## **Allocation of basic research in the field of cultural heritage preservation in a separate scientific direction**

### *Abstract:*

Over the past 150 years, active work has been carried out to form the basis for the restoration and preservation of the objects of art that bear a specific cultural code of humanity as a whole and each nation individually. Despite the fact that the first restoration work known to us today, were held around 1400 BC, states and leading statesmen did not attach due importance to the preservation of the heritage of the past for many centuries. The author of the article considers topical issues of development of a unified new science of cultural heritage preservation – Klironomy – and the definition of theoretical sciences that should become the basis for the formation of a new scientific field. The sciences of culture and art based on philosophical thought have already created the necessary foundation for the formation of a separate complex of Cultural Heritage Sciences rather than a scientific trend. The author concludes that the preservation of cultural heritage has long outgrown the conditional study of individual areas of activity – restoration, conservation, renovation and revitalization. In the early 21st century need to this question to look from a new perspective and to consider the preservation of tangible and intangible cultural heritage as part of cultural and art sciences, and some complex science.

### *Keywords:*

cultural heritage, preservation, klironomy, restoration, conservation, renovation, revitalization.

## **Introduction**

Over the past 150 years, active work has been carried out to form the basis for the restoration and preservation of the objects of art that bear a specific cultural code of humanity as a whole and each nation individually. Despite the fact that the first restoration work known to us today, were held around 1400 BC, states and leading statesmen did not attach due importance to the preservation of the heritage of the past for many centuries (Buychik, 2019a).

However, it should be noted that so far, no university in the world has formed a single set of academic disciplines that could be designated as aimed at developing knowledge, skills and abilities in the field of preserving tangible and/or intangible cultural heritage for future specialists at the bachelor or master's level.

For the 20th century, the basic concepts and provisions on the preservation of the tangible and intangible cultural heritage of mankind were formulated. Numerous charters, enshrined in UNESCO documents, served as the basis for the formation of the scientific direction of conservation and restoration and the inclusion of new science in the disciplinary cycles of many universities in Europe and America that train specialists in this field (Buychik, 2019a).

*Thus*, at the beginning of the 21st century, there was a need to create a unified science on the preservation of cultural heritage, which would provide for the study of all aspects of tangible and intangible heritage to train specialists in a new format.

Cultural heritage is characterized by a number of objective characteristics. Cultural heritage is the legacy of physical artifacts and intangible attributes of a group or society that is inherited from past generations. Not all legacies of past generations are 'heritage', rather heritage is a product of selection by society (Logan, 2007). Cultural heritage includes tangible culture such as buildings, monuments, landscapes, books, art works, and artifacts, intangible culture such as folklore, traditions, language, and knowledge, and natural heritage, including culturally significant landscapes, and biodiversity (Sullivan, 2016).

The deliberate act of keeping cultural and heritage from the present for the future is known as preservation, which cultural and historical ethnic museums and cultural centers promote, though these terms may have more specific or technical meaning in the same contexts in the other dialect. Preserved heritage has become an anchor of the global tourism industry, a major contributor economic value to local communities (Logan, 2007).

Protection of cultural heritage or protection of cultural goods means all measures to protect cultural property against damage, destruction, theft, embezzlement or other loss. The term "monument protection" is also used for immovable cultural property (Wegener & Otter, 2008). This relates in particular to the prevention of robbery digs at archaeological sites, the looting or destruction of cultural sites and the theft of works of art from churches and museums all over the world and basically measures regarding the conservation and general access to our common cultural heritage (O'Keefe, 2016). Legal protection of cultural heritage comprises a number of international agreements and national laws, and these must also be implemented.

*Thus*, the sciences of culture and art based on philosophical thought have already created the necessary foundation for the formation of a separate complex of Cultural Heritage Sciences rather than a scientific trend.

## **1. Systematic scientific approach to the preservation of cultural heritage**

The cultural image of a society cannot be formed out of nowhere, from scratch. This is the result of centuries – old transformations, diffusions and interpenetrations of semiotic series, traditions, folklore, the formation of intangible cultural heritage and its transfer to the material shell, which begins to form the concept of heritage value, first in economic perception (equivalent), and then in spiritual perception-the value of the past for society in the future (Buychik, 2020a).

In connection with the increasing globalization of society, the central axiological concept of ‘values’ in the field of culture remains an important element of preserving national cultural identity. It, in turn, forms the concept of ‘cultural value’, through which – the definition of the category of ‘cultural heritage’, based on the totality of cultural values defined by each civilization within the framework adopted by this society (Buychik, 2019b).

Over the past centuries, man has developed a large amount of theoretical, theoretical-practical and methodological material, which served as the basis for the formation of a klironomical scientific direction, distinguished on the border of cultural, art and historical Sciences with signs of cross-border with the natural Sciences (chemistry and physics) and philosophy (Buychik, 2019b).

Also, the allocation of a separate Science of Klironomy is extremely important to ensure the correct definition of the educational complex in the training of specialists (bachelors) in the field of preservation of architectural objects, sculptures, decorative and applied arts as an integral part of the traditional art and culture of mankind. It is absolutely unacceptable to train specialists in a scientific field that does not clearly belong to one of the classical sciences.

Consequently, Klironomy as a new fundamental science about the preservation of cultural heritage, will include the whole complex of research areas. Klironomy will become the new cross-border scientific discipline at the intersection of natural, humanitarian and socio-economic sciences.

In Klironomy, three main functions can be defined:

1. Preservation of all types of cultural heritage of the society.
2. Restoration of damaged or partially lost parts of objects, objects or elements of cultural heritage.
3. Reconstruction of lost objects, objects or elements of cultural heritage (Buychik, 2019d).

Also, it should analyze various methods of the research in the field of cultural heritage’s preservation, So, the main methods can be selected:

1. Axiological method allows you to determine the value of an object, object or element of culture and classify it as part of the cultural heritage of society.
2. Analytical method makes it possible to analyze the main stages of creation and existence of an object, object or element of cultural heritage with the aim of a competent approach to its preservation or restoration.
3. Synthesis makes it possible to link the achievements of human thought isolated from various sciences into a single whole in order to use them in the preservation of objects, objects and elements of cultural heritage.
4. Comparative analysis serves as a basis for determining the main directions of cultural heritage preservation – restoration, conservation and renovation-and their separation in the process of choosing one of the directions.
5. System analysis makes it possible to differentiate individual sciences within a given scientific direction and determine the pathways and interactions of the Klironomical Sciences (Buychik, 2019a).

Since the purpose of Klironomy as a science is the preservation of sites, objects and items of cultural heritage, it can be determined the task of the science:

- carry out a description of the state of objects, objects and elements of cultural heritage for the relevance and volume of restoration work;
- analyze the state of objects, objects and elements of culture and art for their inclusion in the list of cultural heritage and categorization;
- develop methods for preserving, restoring and reconstructing objects, objects and elements of cultural heritage;
- form a scientific base, conduct scientific and educational activities and prevent the preservation of cultural heritage in society (Buychik, 2019a).

During the development of the Science of Klironomy were differentiated scientific direction. Klironomy, as the science of preserving cultural heritage in general, considers three basic directions for the formation of knowledge about cultural heritage. Consequently, Klironomy includes three scientific klironomical directions of its development:

- Tactile Klironomy, i.e., the direction of Klironomy of tangible cultural heritage;
- Facile Klironomy, i.e., the direction of klironomy of intangible (spiritual) cultural heritage;
- Theoretical Klironomy, i.e., the direction, which studies general issues and problems of achievement of cultural heritage's preservation.

*Thus*, Klironomy as a complex science can be distinguished from the number of cultural, art and social Sciences and Humanities and considered as a new intersectoral science that studies the preservation of various types of cultural heritage.

## **2. The system of the sciences of Theoretical Klironomy**

Special place in system of klironomical sciences (Fig. 1) is the direction of the Theoretical Klironomy. Theoretical Klironomy is a special scientific direction of Klironomy cultural heritage of society. In contrast to Tactile and Facile Klironomy, directions which combine the applied science of Klironomy, i.e., a body of knowledge in which research and discoveries have a direct orientation to practice and provide the development of new technologies – algorithms of action to obtain the desired product, theoretical klironomy deals with the creation of the basis of all science-history, methodology, systematics and statistics in the field of preservation of objects and elements of cultural heritage – tangible and intangible (Buychik, 2019a).

The object of research in the scientific direction: objects and elements of tangible and intangible cultural heritage. The subject of research in the scientific direction: history, methodology, statistics and systematics of tangible and intangible and cultural heritage's preservation. The purpose of the scientific direction: development of theoretical bases of Klironomy as a science about preservation of tangible and intangible cultural heritage.

According to purpose of the scientific direction, the main tasks of the scientific direction can be detected as:

- carry out historical analysis of human and society activity in the field of cultural heritage preservation;
- develop a methodology for the formation of the scientific directions of Tactile and Facile Klironomy;
- carry out statistical research in the field of the Tactile and Facile Klironomical directions, i.e., objects, items and elements of cultural heritage, as well as methods and techniques of their conservation, restoration, renovation and revitalization;
- systematize the received statistical data in the field of cultural heritage preservation (Buychik, 2019a).

In modern view of the scientific direction of Theoretical Klironomy, six klironomical sciences can be detected:

1. Historical klironomy is a klironomical science of sociological research in the field of human evolution knowledge regarding the understanding of cultural heritage preservation. Historical research is an important and integral part of the development of any science and understanding of human thought evolution in the temporal stream. It is necessary to adhere to one of the main historical methods to realize historical research in a scientific perspective.
2. Analytical Klironomy is a klironomical science developing the theoretical foundations of klironomical analysis in the field of knowledge of human evolution regarding the understanding of cultural heritage preservation. Statistics and analysis are important components of every science. The formation of statistical data in the klironomy is manifested in the collection of the facts of cultural heritage preservation expressed in archaeological artifacts, objects and items of tangible cultural heritage, as well as in the elements of intangible cultural heritage.
3. Methodology of Klironomy is klironomical science, designing and developing different methods of justification of the klironomical sciences. Methodology of Klironomy works closely with Historical and Analytical Klironomy. Methodology of Klironomy plays an important role in the development of theoretical approach to the development of klironomical sciences on preservation of tangible cultural heritage objects, as well as the elements of intangible cultural heritage and the re-establishment of a unified picture of social life and nations as in a certain moment of history and temporal changes.
4. Philosophy of Klironomy is a klironomical science that studies social and philosophical thought on the preservation of cultural heritage of society temporally, i.e., throughout its existence. Philosophy of Klironomy plays one of the most important roles in the formation of theoretical approach to the development of the klironomical sciences on the preservation of the objects of tangible cultural heritage, as well as the elements of intangible cultural heritage and the reestablishment of a unified picture of social life and nations as in a certain moment of history and temporal changes.
5. Geography of Klironomy is a klironomical science that studies territorial location and distribution the objects and elements of cultural heritage regionally and globally. Geography of Klironomy plays one of the most important roles in the formation of theoretical approach to the development of the klironomical sciences on the preservation of the objects of tangible cultural heritage, as well as the elements of intangible cultural heritage because shows the dynamics of territorial development or depression of cultural heritage preservation.

6. Juristic Klironomy is a klironomical science that studies problems of legislative acts in the field of cultural heritage preservation. Juristic Klironomy is one of the most important klironomical sciences, since it not only analyzes the legal framework of various states for compliance with the goal of maximum preservation of cultural heritage, but also considers the dynamics of the development of the legal field in relation to certain types of tangible and intangible heritage.

*Thus*, the direction of Theoretical Klironomy is formed as an independent direction of sciences aimed at studying the basics of preserving cultural heritage. Each of these sciences has its own goal, list of tasks, methodological apparatus and functionality.

### **Conclusion**

*Thus*, the preservation of cultural heritage has long outgrown the conditional study of individual areas of activity – restoration, conservation, renovation and revitalization. The success of the American scientific school, which in the 1980s was the first to single out restoration and conservation as a separate field to train specialists, is already archaic and does not meet the requirements of a modern approach to the issue of cultural heritage. The approach to training specialists in this field in Europe and East Asia as centers of accumulation of a large number of tangible and intangible cultural heritage is also absolutely archaic. The absolute lag in this direction of formation of the klironomical worldview (Buychik, 2020a) is shown by Russia, which still does not even train specialists in the field of renovation and revitalization.

In fact, the leading states in the field of cultural heritage protection have already reached a dead end in the development of this direction in the classical way of the 19th century. In the early 21st century need to this question to look from a new perspective and to consider the preservation of tangible and intangible cultural heritage as part of cultural and art sciences, and some complex science, which can be described in one word: “Klironomy”.

The sciences of Theoretical Klironomy are designed to develop the basis of the complex of sciences on the preservation of cultural heritage and create a scientific platform for the future training of specialists in the field of restoration, conservation, renovation and revitalization.

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## Appendix

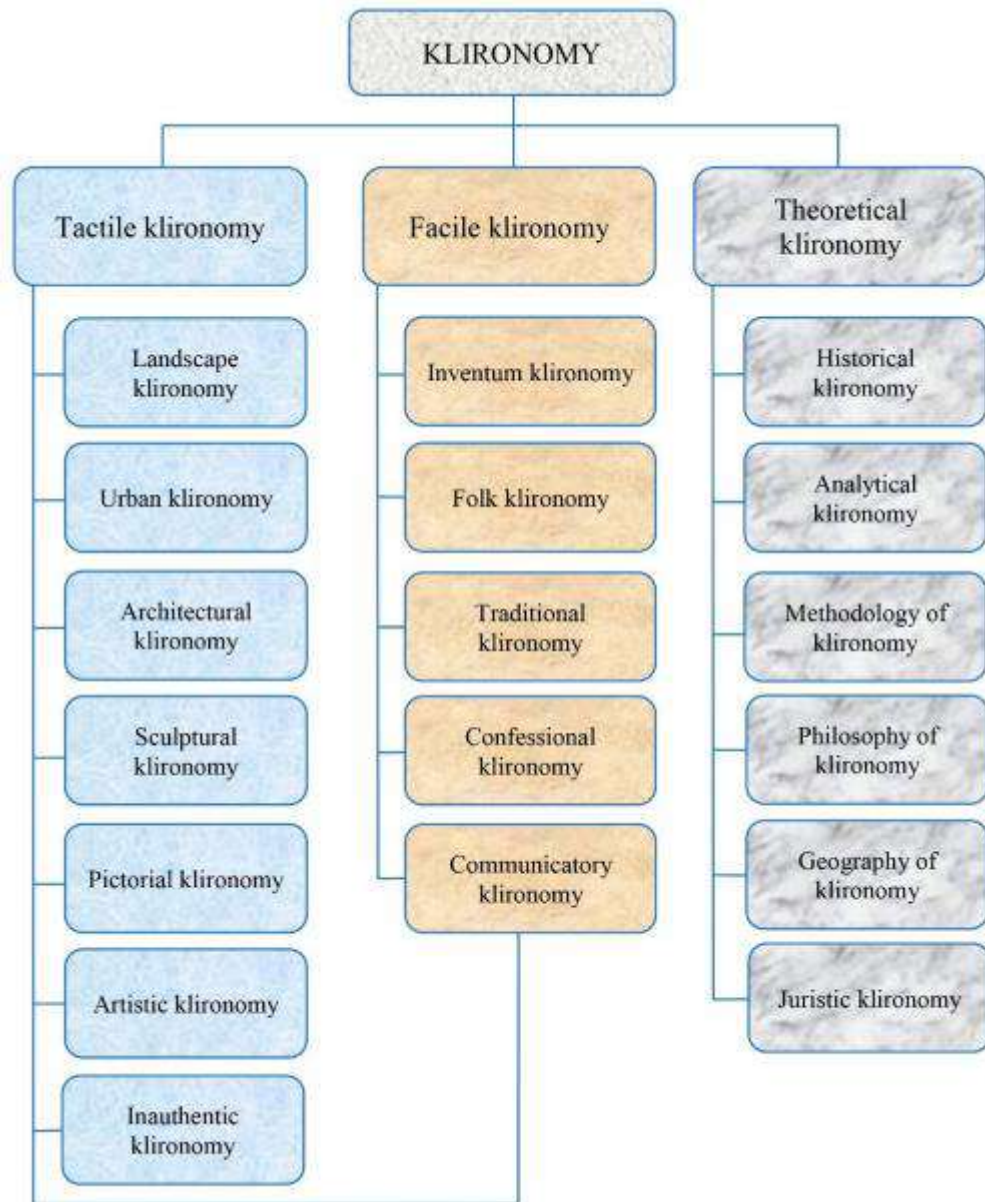


Figure 1. The system of klironomical sciences

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## **Folk art as a phenomenon of philosophical understanding**

*Abstract:*

Folk art is fundamentally based on the cultural and traditional heritage of previous generations. Traditional applied art cannot exist without relying on the cultural heritage of society. The article is devoted to the philosophical understanding of the phenomenon of folk art. Folk art, which originated in the Paleolithic period and is based on the artistic tradition of the ethnic group, continues to exist in some industrialized countries, including Russia. The author concludes that folk art of the world and Russia has passed a contradictory path. Having generated the 'great' art of the classical type, folk art has moved down to the level of subsidiary crafts, and in some countries – to kitsch. However, in the modern conditions of globalization and the 'return of ethnicity', folk art takes on new features.

*Keyword:*

cultural heritage, folk art, tradition, traditional applied art, conservation, renovation, revitalization, industrial era, post-industrial era.

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## **Народное искусство как феномен философского осмысления**

*Аннотация:*

Народное искусство основано на культурном и традиционном наследии предыдущих поколений. Традиционное прикладное искусство не может существовать без опоры на культурное наследие общества. Статья посвящена философскому осмыслению феномена народного творчества. Народное искусство, зародившееся в период палеолита и основанное на художественных традициях этноса, продолжает существовать в некоторых промышленно развитых странах, в том числе в России. Автор приходит к выводу, что народное искусство мира и России прошло противоречивый путь. Произведя «великое» искусство классического типа, народное искусство перешло в разряд вспомогательных, а в некоторых странах – в китч. Однако в современных условиях глобализации и «возвращения этничности» народное искусство приобретает новые черты.

*Ключевые слова:*

культурное наследие, народное искусство, традиция, традиционное прикладное искусство, консервация, реновация, ревитализация, индустриальная эпоха, постиндустриальная эпоха.

## **1. Conservation, restoration, renovation and revitalization of folk art**

What is meant by “folk art” in the philosophical concept? Folk art exists as a phenomenon. Recall that in philosophy, the word “phenomenon” (Greek: φαινόμενον, from φαίνεσθαι – to appear, to be visible, also – to appear) is a phenomenon, an object given in sensory contemplation (Mikhailov, 2010). It is necessary to recall that a phenomenon is an object of our perception, e.g., the Moon is a satellite of the Earth, representing a spherical body devoid of atmosphere. A moon is an object. However, the crescent is a phenomenon. Thus, traditionally, folk applied art, it is a phenomenon. Therefore, we study how traditional art manifests itself as part of the art as a whole.

Consequently, folk art has existed and will continue to exist as long as people exist. This article is an attempt to flesh out the folk art as such.

Folk art is fundamentally based on the cultural and traditional heritage of previous generations. According to the most prominent researcher of Russian folk-art M.A. Nekrasova, “each nation has its own culture of poetically imaginative and craft traditions. Passed down from generation to generation as a result of collective creativity, these traditions acquire stable expressive and emotional structures that pass through the centuries. With tradition, folk art transmits not only skill but also artistic principles, implemented by each time in its way and bearing its national character.” (Nekrasova, 1982) According to the academician, the President of VSNI V.F. Maksimovich, “traditional arts and crafts are one of the most important elements of the cultural ‘gene pool’ of Russia, as it assumes the function of protecting national identity in the context of globalization, the widespread of products of mass culture that generates and accumulates a cultural memory of generations. Authentic works of folk art have always played an important role in educating people’s patriotic feelings, contributing to the preservation of national identity and the identity of national cultural life.” (Maksimovich, 2018)

Thus, traditional applied art cannot exist without relying on the cultural heritage of society.

As M.A. Nekrasova noted, “Folk art is not separate objects. This is a whole and harmonious world, which is mercilessly violated when a particular thing is snatched from it and when it is placed in an unusual environment. Works of folk art are

extremely inferior in the halls of modern exhibitions and are much better perceived in the natural environment of the peasant hut – where they still live, and in museums of everyday life, in the ‘working environment’ for which they were created.” (Nekrasova, 1983) According to T.E. Lonchinskaya, a scientist and restorer of art products, “works of folk art – objects of material culture – are the expression of the spiritual life of the people.” (Lonchinskaya, 2009)

However, as A. Buychik notes, “the cultural image of society cannot be formed from nowhere, from a clean slate. This is the result of centuries-old transformations, diffusions and interpenetrations of semiotic series, traditions, folklore, in its essence, the formation of intangible cultural heritage and its transfer to the material shell, which begins to form the concept of heritage value, first in economic perception (equivalent), and then spiritual - the value of the past for society in the future.” (Buychik, 2019)

Folk art is based on artistic traditions. Traditions at all times are a necessary condition for the very life of the nation. Traditions also have an integrative character for ethnic communities, singling out ‘their own’ and at the same time separating them from ‘others’. In early societies, traditions regulated absolutely all spheres of life of an individual and society as a whole. It is no coincidence that many researchers call the human society of the pre-industrial era traditional. The industrial revolution led to the disappearance of many traditions of the former society, and those traditions that remained were subjected to a kind of ‘erosion’, turning into a set of customs and rituals that often do not make sense in the eyes of ordinary citizens.

The main directions of preserving cultural heritage and developing traditional applied arts on its basis can be considered conservation, restoration and renovation. Conservation (from Lat. *conservatio* – conservation) is actions aimed at long-term preservation of any objects. Restoration (from Lat. *restauratio* – restoration) is a set of measures aimed at preventing subsequent destruction and achieving optimal opportunities for further long-term preservation of monuments of material culture (Vygonnaya et al., 2000).

Renovation can be considered very important for the development of traditional applied art. T.E. Lonchinskaya, speaking about the renovation in lace-making, which is absolutely true for all other types of traditional folk art, notes that “renovation (Lat. *renovatio* – renewal) in the traditional applied art of lace-making is the recreation, updating of artistic works with a comprehensive study of them. Renovation of folk artworks includes: mastering the cultural heritage, studying the historical period, understanding technological and technical traditions, analyzing compositional solutions, studying technology and material, learning the experience

of previous artists, using the collective nature of work, fully preserving the spirituality of the folk-art tradition and, as a result, educating the artist-bearer of this art form in artistic Russian lace weaving.” (Lonchinskaya, 2009)

*Finally*, the peak of the preservation and development of folk art is its revitalization, that is, the renewal of the life of folk art. Not only the preservation of ‘old’ traditional art forms but also the development of new ones. All this revives folk art in new forms really.

## **2. Folk art as one of the foundations of ethnic identity**

In our era, the philosophy of traditional applied art can acquire all the features of a global philosophy. Indeed, the end of the twentieth century, with its wars, multiple mass genocides, environmental problems, and cultural crises, has led to disillusionment with the very belief that man can change the world for the better. Theodor Adorno, one of the greatest philosophers of the last century, said, “After Auschwitz, poetry is impossible” (Adorno, 2003). The seemingly almost achieved victory of humanity over nature was equivalent to defeat. The general crisis, which engulfed almost all aspects of human existence, destroyed the former enthusiastic optimism. The longing for a brighter future that was so characteristic of philosophy and art has largely disappeared. After all, the future was not bright at all, but rather frightening. The environmental crisis has made everything fragile, temporary, ephemeral and doomed (Lebedev, 2013).

Today, humanity has come to realize the exhaustion of the previous version of the world's development, in the absence of a clear understanding of what will replace it. It is no accident that nowadays, when determining certain features of the state of the world, the prefix ‘post-’ is most often used. Western society is called post-industrial, post-class, and post-national. Europe is considered a ‘post-Christian’ continent. European integration, which largely deprived the countries of the European Union of state sovereignty, led to the emergence of European ‘post-statehood’. The lack of ideological alternatives is also evident in the post-ideological nature of the modern world (Lebedev, 2013).

In these conditions, the problem of preserving the traditional cultural heritage of humanity in general and specific ethnic groups in particular becomes one of the most important tasks of the people of the 21st century. When the present becomes shaky and uncertain, and the future is alarming, people for the most part turn to the good, old, time-tested ideas and arts. In other words, the cultural heritage of the people becomes its support in the vague everyday life of our time. Cultural heritage is a part of material and spiritual culture created by past generations (Cultural heritage

is a part of material and spiritual culture, 2016). All types of art, including the most ‘avant-garde’, claiming to throw the classics of the former culture from the ‘steamboat of modernity’, to some extent rely on the cultural heritage of the past. Human progress is generally impossible without understanding the primary sources in the development of culture in the history of mankind.

To objects of cultural heritage (monuments of history and culture) of peoples of the Russian Federation include the “immovable property (including archaeological heritage) and other facilities with historically related territories, paintings, sculpture, decorative-applied art, objects of science and technology and other items of material culture resulting from the historical events, representing value from the point of view of history, archeology, architecture, urbanism, art, science and technology, aesthetics, ethnology or anthropology, social culture and are evidence of epochs and civilizations, authentic sources of information about the origin and development of culture.” (Federal Law no. 73-FZ) In general, it can be considered that cultural heritage is the totality of all the cultural achievements of society, both material and spiritual, as well as the historical experience of society, deposited and forever fixed in the national memory. According to modern researchers, it is “based on achievements of various ages, passing to new generations in new epochs.” (Dobrynin, 2012)

Currently, the most important problem of all countries and peoples of the world is the crisis of national identity. What is it? This term (Lat. *idem* – the same) it appeared in ancient logic and meant a certain relation, the members of which are identical to each other. But, of course, identity is not just a philosophical category. Identity in the human psyche is the ability to express in a concentrated form for him how he imagines his belonging to various social, national, professional, linguistic, political, religious, racial and other groups or other communities. In other words, what the individual relates himself to is identity.

The choice of self-identification for any individual is almost unlimited. Therefore, we will highlight only some of the most important groups of individual identities:

- 1) ascriptive (literally ‘attributed’, that is, those over which individuals have no power, which are determined outside of the individual’s merits). These include age, gender, consanguinity, race, and ethnicity;
- 2) cultural is clan, tribal, language, national, religious, civilizational affiliation;
- 3) territorial is immediate environment, native city, native region, country;
- 4) political is shared ideology, voting, party membership, loyalty or opposition to the existing government, etc.;

- 5) economic is profession, position, labour collective, economic interests, self-relation with a certain class and social group;
- 6) social is your social status, a sense of belonging to a certain part of society.

Therefore, the identity of a person, except for the ascriptive one, is largely determined by him. People can change their spouse, religion, political views, country of residence, social status, and even sexual orientation many times. But, as we can see, it is the culture that determines all other identities.

Any country stands on a certain national identity based on religion, language, historical memory, and historical traditions. Of course, there are variables among the features of identity. What was previously considered the greatest national achievements may well become something shameful. However still, national culture in the broad sense of the word is the basis of national identity.

One of the 'eternal' questions of philosophy is the question not only of the origin and preservation of religion, nation, and state but also the search for ideas about the meaning of being a people and country. When describing this complex sphere in recent decades, such concepts as 'nation', 'race', 'mentality' are increasingly considered outdated and at the same time politically incorrect terms that have meaning only in some particular definitions. Nowadays, researchers introduce more general categories – 'identity'. Only now this concept is written in English-identity. At the same time, of course, there are no 'pure' theories of identity, and there cannot be, despite all the wishes of researchers. If in ancient philosophy, the analogue of questions about identity were arguments about the relationship between constancy and variability, in modern philosophy, it is a dispute between essentialists and constructivists.

Essentialism (Lat. *essentia* – essence) is a direction in philosophical thought characterized by attributing to some entity an unchangeable set of qualities and properties, suggesting that things have some deep reality, true nature, inaccessible to our understanding. It can be said that essentialism is an attempt to fix some eternal and unchangeable essence (ethnic, social, sexual, etc.).

Philosophical constructivism proceeds from the fact that every cognitive activity is a construction, that is, the creation of a certain structure. In other words, there is no reality other than that created by man. In this sense, the individual's national identity, cultural preferences, and even gender identity are also 'constructed'. It is no coincidence that proponents of philosophical constructivism widely use the concept of 'nation-building' (national building).

Historians view ethnic identity through individual and collective memory. From the point of view of historians, national identity can be defined as coincidence and

identity with an ethnic group, social and group identity, as well as continuity over time. In general, liberal philosophical political theories, based on the individual and his freedom, do not seek to address the problems of group solidarity in society. For conservative thinking, on the contrary, the nation and the family always represent more than just a community, and religion is more than just a religious affiliation. Conservative thinking considers faith to be the main form of knowledge and action.

The era of globalization with its imposed templates of Western mass culture could not but cause an identity crisis. It is not by chance that cultural struggles (not street demonstrations or parliamentary votes) define the essence of an era. An indicator of the struggle for cultural identity can be found in the current process of glocalization. This concept is formed from the combination of two words – ‘globalization’ and ‘localization’, and its meaning is that in the period of globalization when the power of national states that transfer sovereignty to various supranational structures is weakened, such phenomena as separatism, increased interest in local differences, increased interest in ancient traditions and the revival of dialects are becoming more important. The turn of the 20th and 21st centuries was remembered for the rise of ‘self-supporting’ moods in many developed countries of the world. Belgium is actually divided into three regions, Scotland is trying to leave the United Kingdom, Corsica – France, and Catalonia – Spain. Autonomist movements emerged in completely forgotten historical regions such as Frisia, Lombardy, Moravia, and the Aland Islands. Even in one-nation Italy, political parties and leagues have sprung up intending to separate the rich Northern regions from Italy. Several English provinces in Canada also raise the question of independence.

Glocalization gave rise to the phenomenon of ‘return of ethnicity’, that is, the revival of almost forgotten historical cultural traditions. This sometimes takes on semi-comical features when, for example, they try to create rock music with texts in old dialects, or when they try to celebrate artificially recreated holidays. But we must admit that in several historical provinces of European countries, the revival of traditional applied art is really taking place. And if once in the century before last, for William Morris, the forerunner of design, who tried to revive ancient crafts, Handicrafts had to resist standardized machine production, in our time, for the 21st century William Morris, it is about preserving their national identity.

In Russia, this process has also taken on a special character. Despite the dominance of liberal-westernist figures in the media, philosophers talk about a conservative cultural revolution in Russia. Another thing is that the threshold of irreversibility has not yet been passed, and you do not need to relax at the thought that it’s okay, Russia will ‘digest’ Americanism, as Tatar and German cultural and



political influence once did. The struggle is not over, and it is in the field of traditional arts (since 'modern' arts are formed in the West) that a victory can be won in preserving the Russian national identity.

### **3. Folk art in the industrial and post-industrial era**

Folk art can be considered as a special area of artistic creativity, which can include both professional and amateur visual arts. Consequently, as long as the people retain the ability to create art, folk art will continue to exist and develop.

Considering the issues of artistic creativity, it should be noted that this process involves the creation of not only traditional works, but also new ones that have never existed before. Sometimes this creation of the new involves opposition to a kind of template and everyday life. An important component of creativity is the economic side with its focus on new technologies, products, and their competitiveness. Therefore, the creation of artistic products implies compliance with the following principles:

- the principle of semantic integrity-achieved through a kind of dialogue between the Creator and the consumer through knowledge and experience, technical calculation, getting used to the situation, overcoming stereotypes;
- the principle of expediency-is based on identifying the utilitarian expediency in the process of creating a product based on its artistic, technological, social, environmental and economic expediency;
- the principle of harmonization-is revealed in the ratio of the whole and individual parts of the created product based on integrity and expediency; the principle of expressiveness-is focused on identifying the aesthetic features of the product, implying its convenience, strength and beauty (Maksyashin, 2012).

Unlike most industrialized countries, traditional folk art still exists in Russia today. Moreover, Russian folk art, which developed in ancient times (e.g., the art of wood or bone carving was formed in the Neolithic era), developed during the industrial development of Russia. For example, some of the most famous Russian arts and crafts originated in the Soviet period of Russian history. So, the Russian lacquer miniature (Palekh, Mstera, Kholuy) was formed in the 1920-30s. The art of artistic processing of amber, which is popular among the Baltic peoples, but not widely spread among Russians, was born in the Kaliningrad region after 1945. In the late 1960s, Barnabas bone carving appeared. Some artistic crafts in Russia experienced periods of decline and a new revival. So, in Soviet times, the almost disappeared Rostov enamel, Zhostovsky painting of metal trays, Kholmogorsky

carved bone, Velikoustyuzhsky blackening on silver and Zlatoust engraving on steel were revived. In the 1970s, the art of Nizhny Tagil metal painting was revived.

Back in the 1920s, A.V. Bakushinsky, who studied the psychology of artistic perception, noted the craving of the masses for realistic and visual art very accurately. Pointing to the interest in the popular environment to the realistic transmission of reality (initially manifested in the framework of applied art), the researcher suggested that, ultimately, this should lead to the addition of easel art forms in This way, A.V. Bakushinsky considers Amateur art as a new stage in the development of folk art (Bakushinskiy, 1981).

In the industrial age, folk art takes on new forms. It is amazing, but mostly, with all the mass participation of participants and creators, mostly artistic creativity is viewed as a hobby. However, this work at leisure has all the features of folk art. Yes, once it was necessary to clearly separate folk art and Amateur art. This was also necessary to save traditional arts and crafts. But an era has passed and now we can say that the art of the people can develop in the 21st century.

Development goes in a spiral, as Hegel noted. The idea of spiral development was considered by Hegel as an integral part of dialectics-the negation and synthesis of progressive development ‘in a straight line’ and ‘walking in a circle’.

As A.S. Barmenkov rightly notes, “Every stable system has mechanisms of self-defence, and in the case of folk art, this is, first of all, collective imaginative thinking, penetration into tradition. It becomes problematic when the artist understood the tradition, allegedly accepted this art, mastered special techniques, but later left them, apparently, the development of the tradition was shallow, so there was a desire to move to a different figurative, plastic system. It is good when the artist understands this and leaves the team, leaves the craft. It is worse when it does not go away, but carries out the idea that the fishery is dead or dying. In the light of the above, the influence of the ‘author’ on the development of folk art can lead to various results:

- enriching the craft with new motifs, themes, and technological techniques;
- improving the level of workmanship and artistic and aesthetic quality of products;
- destruction of the traditional image system.

In turn, ‘collective’ performs two main functions:

- contributes to the preservation of tradition and continuity;
- serves as a source of artistic excellence.” (Barmenkov, 2018)

*Thus*, the line between amateur author's artistic skill and between the artist of traditional art becomes very conditional. We can observe the appearance of new types of folk art with our own eyes.

#### **4. New is well-forgotten old: modern types of folk art**

We will give as an example such popular among ordinary, 'ordinary people', types of home art that have a long history and flourished in our time, as patchwork sewing and making glass products using a burner at home.

Patchwork, or patchwork (from the English words patch - flap, patch and work-work), a type of folk-art activity that has existed since time immemorial to this day. Traditions of patchwork were developed in Russia. So, methods of economical cutting, including from scraps of cloth, were described in *the Domostroy*. In the Soviet era, patchwork was also of interest to artists of that time, futurists and constructivists, as a new expressive form. However, most people were engaged in making clothes from scraps only for poverty and scarcity. Patchwork is a kind of mosaic of pieces of fabric, which used to create household items, clothing, accessories, and art panels. This art can be both decorative, applied, and purely artistic. If earlier patchwork arose from the need to maximize the use of all available fabrics, in our time, patchwork is turning into real art, and millions of people are passionate about it, women and men, young and old, all social strata and groups. The main means of expression in patchwork is a successful combination or contrast of colours, patterns and textures of the fabric. Classic patchwork is symmetrical compositions of geometric shapes. The images for the storied patchwork usually use a technique of artistic stylization, typical of decorative and applied techniques. Patchwork is often supplemented with embroidery, batik, free painting on the fabric, applique, decoration of beads, feathers, etc. (Patchwork, 2016)

Lampwork is a technique for processing glass over the flame of a burner. It is one of the newest types of folk art. It is usually used for making glass beads, parts for accessories, small decorative figures. Lampwork requires special equipment: propane or oxygen burner, as well as fairly expensive raw materials. Historically, since ancient times, glassblowers made toys and all sorts of trinkets from the remains of glass mass. At the end of the 20th century, as burners and glass for processing became available and cheap, lampwork began to turn into an art craft. The main advantage is the ability to let in products of any shape and size. In addition, all lampwork products are unique, because it is impossible to repeat them.

## 5. Kaliningrad amber art processing

Among the ‘youngest’ in age, but at the same time achieved world recognition of Russian art crafts, one can name the art of artistic processing of amber. This art form was born after 1945 in the Kaliningrad region, former East Prussia. On October 17, 1945, in accordance with the decisions of the Berlin (Potsdam) conference, part of East Prussia with the main city of Königsberg was officially incorporated into the USSR. In 1946, the Königsberg region was created as part of the RSFSR. Immediately began the organized settlement of the new region of Russia (Lebedev, 2015). As it is noted by the Kaliningrad scientist Y. Zverev, “in the economic and geographical literature, there is a term country of migrant capitalism”. In this sense, the region can be called a “region of resettlement socialism” with all its advantages and disadvantages” (Zverev, 1997).

There are 22 cities, 4 urban-type settlements, and just rural localities in the region. The region has almost no villages in the traditional Russian sense. By the way, there are also no farms that are so typical of their closest neighbours – the Balts. There are small villages whose inhabitants are engaged in agriculture. But for them, too, the urban lifestyle prevails. There are many universities in the region, including the University. The average level of education is higher than the national average. As you can see, the majority of Kaliningrad residents are citizens with a high level of education. But it was here that the art craft was born – the processing of amber.

There was not a single amber specialist among the settlers. However, still, the aesthetic sense and ingenuity inherent in the Russian people quickly led to the appearance of Amateur jewellers in the new Russian jewellers, amber makers. At the same time, all German specialists in the extraction and processing of amber left East Prussia taking with them all the production secrets. Almost all of the amber deposits were severely damaged as a result of the war. In addition, the Germans tried to destroy all equipment and documentation. Finally, masters of amber processing from the neighbouring Baltic republics due to a number of political circumstances in the first decade and a half of the region’s existence, when the local art craft was born, they did not come to Kaliningrad. Thus, the extraction and artistic processing of amber in Russia started from scratch. And it is impossible not to be amazed that Russian masters created their own special Kaliningrad school of artistic processing of amber with amazing speed.

Since 1654, in East Prussia, the main production of amber took place in the village of Palmniken. After joining the USSR, Palmniken was renamed the village of Yantarny. In 1947, an amber factory was established there. Amber was not only extracted here but also artistically processed. In the first decade of operation, the

plant produced quite simple products: beads, bracelets, pendants, brooches, mouthpieces, cufflinks, buttons. From the very beginning, novice amber artists tried to create their own style with some success, although due to lack of experience, the first amber products were quite primitive. Decorations mostly repeated the shapes of leaves, berries, and fruits. For more naturalness and ‘beauty’, amber was even tinted. Precious metals, especially gold and silver, were widely used in working with amber.

Kaliningrad craftsmen in the late 1950s moved from imitation and the first, still simple products to creation to fundamentally new artistic products than the previous East Prussian ones. Kaliningrad products also differed from the artistic method that was cultivated in Latvia and Lithuania. In these republics, amber was mined for many centuries. Baltic jewellers did not set out to give a product made of amber a certain, predetermined shape, but only emphasized its natural shape and colour. The Kaliningrad style creatively combined both the Prussian desire for decorativeness and the Baltic desire to preserve the naturalness of the ‘sunstone’.

Kaliningrad residents, in addition to mass production for the General consumer, began to create original thematic compositions during these years: monumental vases, panels, boxes decorated with amber and Souvenirs. Such large-sized products reflected the Imperial monumentalism inherent in all art of that time, the so-called ‘Stalinist Empire’. As a result, the work became heavy for the reason that the masters who came to the plant were carvers of other stones – jasper or marble (Zherikova, 2018). The plant produced not only serial products in hundreds of thousands of copies. The factory also created original artistic products using various jewellery techniques.

In 1959, the government of the USSR issued a decree “on improving the range, quality and decoration of amber products”. Now artists and art historians have been attracted to the use of amber. Achievements in the field of amber of the Baltic peoples were creatively processed. Now it is finally possible to talk about the formation of the Russian Kaliningrad school of amber. The founders of the Kaliningrad school of amber processing were masters who worked at the Kaliningrad amber factory in the 1960s: A. Meos, A. Popov, A. Kvashnin, E. Lis, V. Mityanin, R. Benislavsky, A. Yaroshenko and V. Shorokhov (Mashkov, 2018). In 1961-1962, the All-Union competition for the best sample of amber products was held. The competition received 439 applications made in sketches and materials from many cities and republics of the USSR, including the Baltic States. However, the victory went to A. Popov from Kaliningrad. This was a milestone in the all-Union and then world recognition of the Kaliningrad school of amber art processing.

Since the second half of the 1960s, the USSR has had a kind of amber boom. Various amber products (not all of which can be called artistic) were now offered by most jewellery stores in the country. This affected the quality of the products since now the ‘amber maker’ were required to produce according to the plan, a huge number of amber products without taking into account their artistic value. However, the Soviet consumer was not spoiled and was quite satisfied with the amber products offered by the trade.

After the collapse of the USSR, the amber industry was gripped by a protracted crisis. Against this background, hundreds of new private enterprises began to appear. They were quick to respond to the latest fashion trends. The state monopoly on the extraction and processing of amber has lost its influence, and the amber industry has largely passed into private hands. Customers’ tastes have also changed. Now buyers were eager to purchase exclusive handmade jewellery made by a famous master.

Gradually, the crisis was overcome. The restoration of *the Amber Room* in Tsarskoye Selo gave a strong impetus to the development of the craft. Modern jewellers restored the European techniques of processing the ‘sunstones of the 17th and 18th centuries, almost forgotten in Europe itself. Modern Russian masters in the new century are not afraid to combine amber with metals, bone, wood and other elements. A great demand for Baltic amber arose due to a sharp increase in the tourist flow from Asian countries, especially from China, where amber is quite popular.

### **Conclusion**

It should be noted that these examples are not limited to folk art. The emergence of new directions in this work, caused by the development of technology, can be expected.

The appearance of new materials, such as previously non-existent types of textiles and new types of dyes, provides unique opportunities in the field of fabric painting. The development of 3D technology provides new opportunities in the jewellery industry when the master can use a computer to present a three-dimensional image of the future product. Even in such truly traditional forms of art that have existed since primitive times as ceramics and bone carving, the introduction of new tools provides new opportunities for the development of these types of creativity.

However, still, it is still only becoming a new folk art. The most important obstacle to its further development is that it is not handled by professionals. For the development of folk art, including its new forms, so that national art is not limited only to the restoration of old techniques and products, it is necessary to give higher

education to artists. For thousands and thousands of years, traditional art has been based on the practical experience of masters, based on the examples of their ancestors. However, in our time, this is not enough. A modern artist who wants to create great masterpieces must possess all the artistic experience of humanity and especially of his people, but also be a comprehensive person. And then his knowledge, experience and work will give excellent shoots.

Human society is not just a sum of individuals, but a multitude of different social communities – nations, classes, faiths, and a great many other social groups. Each of the social communities has its own identity, which is largely manifested in folk art. To Kant's questions: Who am I? From where? What can I know? What can I hope for? – each individual can give an answer based on family background, native language, and culture. However, of course, it is unlikely that even a cosmopolitan individual will consider the Black Square or the poem *Dyr Bul Shchyl* as one of the foundations of their national identity. However, national culture is in many ways a folk art, and it will remain popular as long as the people exist as a community.

The universal project of Enlightenment, which was born three centuries ago and consisted of an attempt to rationalize politics and morality, is now coming to an end. The progress and triumph of a single universal civilization of the western type, which was waiting for all mankind, is over. And, as a result, the old era with its values ends, but the new one has not yet come. In short, 'postmodern' has come.

The concept of 'postmodern' (as a synonym often used the word 'postmodernism', although it is not the same) from a philosophical term has become a fashionable word, used incredibly widely by a variety of people in a variety of circumstances. As is often the case with popular words, it becomes difficult to give a specific and generally accepted definition of what is hidden behind the concept of postmodernism. Postmodernism is understood as both modern philosophy and the latest artistic trends. The most important thing in the definition is the prefix 'post', which means that the period of the so-called Modernity is completed. In its most general form, postmodernism expresses deep disillusionment with the results of all previous development, loss of faith in man and humanism, reason and progress, in all previous ideals and values. Not only bright but the future, in general, is becoming more and more problematic. The dominant forms of modern social and political thought are completely inadequate to the challenges that Western civilization has to face: globalization, fundamentalism, ethnic and religious conflicts, and the growth of social and ethnic intolerance. The project of a United Europe with a common culture is failing. Instead of fusing into the same common Europeans, the peoples living on the old continent are increasingly striving to remember their old roots and emphasize

their unique differences from their neighbours. Often even openly imaginary, invented only to have at least the appearance of specialness, claiming that you can demand the provision of certain preferences. Postmodern philosophy deconstructs the rules and behaviour accepted in public life, and under the slogan of ‘pluralism’ refuses to search for absolute truth, which is what philosophy has always done.

In place of the universalist concepts and Western ‘mass culture’ that still come from the Enlightenment philosophy, humanity turns to the good old traditions and traditional culture. Sooner or later, the healthy part of any society must have a reaction of rejection to Hollywood, ‘modern art’, in which there is no art and also not modern at all (after all, its main features were formed in the century before last). Under these conditions, the growing interest in traditional art forms is quite understandable. As noted by academician RAO, the President of *the Higher School of Economics* V.F. Maksimovich, “traditional applied art is a myriad of spiritual, moral, aesthetic, technological and material wealth, in which the soul and character of a person, his worldview, ideas and dreams, history, and relationships with other peoples are so fully revealed.” (Maksimovich, 2013) Because of this, art, which has folk roots, has an ennobling effect on a person. The differences between the two types of cultures (traditional and modern) are both simple and global. One culture prepares a person for eternal life, the other-for a good pension (Komarova & Katushkin, 1999).

Traditional folk art has a direct impact on the ‘high’ arts of the nation. As historical experience shows, for example, in the work of W. Morris, the work of *Abramtsevsky and Talashkin Circles*, traditional art has a huge, inspiring impact on the art of the country as a whole. In other words, not only elements of folklore but also new, quite modernist art still comes from a folk source. Therefore, if our artists and artists in the art industry are striving to achieve worldwide fame (and this is the natural feeling of any artist), they need to rethink the creative work of their ancestors again and again.

There is also a certain danger that the authorities in some countries will start pedalling the theme of ‘primordial traditions’ with embroidery, painted clay pots and folk dances in every possible way during the crisis. Some post-Soviet countries, such as Ukraine or the Baltic States, are classic examples of this. In conditions when industry and science have been eliminated in these countries, the ruling elites begin to actively extol the ‘spirituality’ of the people of the subordinate country and invent great antiquity along with ‘folk culture’, ranting that industry and science are not needed at all by a people with a rich inner world and singing songs.



So, over the period from the end of the last and the first decades of the 21st century, it becomes clear how right the Russian Slavophiles were. There is no single world civilization, there is a set of local civilizations that differ from each other in their culture. In these conditions, the revival of folk art is taking place. This is not only in Russia. This is a global trend.

Folk art of the world and Russia has passed a contradictory path. Having generated the 'great' art of the classical type, folk art has moved down to the level of subsidiary crafts, and in some countries – to kitsch. However, in the modern conditions of globalization and the 'return of ethnicity', folk art takes on new features. These days, alone craftsman with a computer can also be considered a master of folk art in new forms. This is a new type of good old home industry. Art associations that make toys can be considered new types of art associations. Of course, it would be good to bring back the old concepts of 'craftsman', 'artel', 'artisan', but it is thought that in real life there will be new concepts synonymous with the old terms.

This is a way of dialectical return of the art of small (and not very small) forms to the sphere of human cultural needs. In the coming times, everyone can become an artist, if they have the desire and time.

This means that traditional applied art is not only necessary in Russia, but also it is necessary whether Russians want to be a nation and not just a population of a certain territory. Consequently, the history of Russian traditional applied art in Russia continues.

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## **Chinese Culture in Traditional Clothing-By Taking Cheongsam for Example**

*Abstract:*

Every country has its own unique culture. For China, a country with a long history and a separate cultural system, the traditional clothing can best reflect its cultural characteristics of different periods. For example, cheongsam, as a product of the most turbulent period in Chinese history, has established its unshakable status with its unique beauty, and has become a symbol of unique oriental charm. In this paper, we will interpret the unique Chinese cultural deposits contained in the development history of cheongsam. The author concludes that the classic cheongsam style can show the female beauty moderately, without showing the chest, waist, hip and legs exaggeratedly, and give expression to the introverted, self-confident and simple temperament of Orientals in a simple and natural style. Compared with the protruding chest and back of western dresses, the magical charm of cheongsam lies in the display of the waist and hip curves, so people with a longer waist look more attractive when wearing cheongsam, which just conceals the shortcomings of the lower hip line of eastern women.

*Keywords:*

cheongsam, style, traditional culture.

### **Introduction**

Chinese culture and art are a unique heritage of the world community. Chinese way of life has centuries-old origins and retains its individuality and uniqueness despite numerous attempts by Western civilizations to exert a tangible influence in order to transform Chinese culture to the standards and patterns of their values. In the era of digitalization and total informatization of the world community, it is extremely important not only to preserve national historical values that are expressed in household items and clothing, but also to study the features of historical styles, which can be used to create new ones, thereby preserving the cultural foundations and promoting them in modern society. One of the main and important components of culture is clothing. The study of historical clothing styles helps to preserve national identity and explore important aspects of the culture and art of a particular era of

civilization. For example, cheongsam, as a product of the most turbulent period in Chinese history, has established its unshakable status with its unique beauty, and has become a symbol of unique oriental charm. In this paper, we will interpret the unique Chinese cultural deposits contained in the development history of cheongsam.

## 1. Development History of Cheongsam

As an important part of showing national culture, clothing not only displays culture in the most intuitive way, but also contains numerous material and intangible cultural heritages. As the last dynasty in China's feudal history, the Qing Dynasty played a unique role in China's cultural system, while the clothing worn by the Manchus gradually blended with the Han culture and became a typical China's traditional clothing. The popularity of cheongsam began in the late Qing Dynasty. Under the impact of foreign culture, cheongsam was improved according to their aesthetics.

### *(1) Classical Period*

In the history of ancient Chinese clothing, the most important forms of clothing are 'Bianfu' (a clothing for nobles in the ancient time), 'Shenyi' (ancient Chinese robe) and 'robe'. The robe has a quite long history and can be traced back to about 3000 years ago. According to the record in *The Book of Odes. Odes of Qin. Wuyi*, "I would like to share the robe and the undershirt with you". The robe is a long dress that can be cut from the shoulder to the ankle regardless of the upper and lower garments, and was originally unisex. Robes were originally used as private clothing or linings for nobles, but not as formal clothing. They were used as formal clothing in the Eastern Han Dynasty and began to evolve from underwear to outerwear. For thousands of years, the formal dresses of women in the early time were made in the form of robe.

After the Manchus entered the Central Plains, their national clothing became one of the main clothing. Nurhachi completed the unification of Jurchen in 1583 and established the 'Niru' Eight Banners system. Therefore, the Manchus are also called the banner people, and the clothing they wear is also collectively called the Manchu clothes.

At first, the outer contour of Manchu clothing was rectangular, with a wide lower hem and slits around the hem, and it was a straight robe. The cuffs have semi-circular sleeve caps about half a chi long, which resemble horseshoes and are commonly known as 'horse-hoof sleeves'. The overall fabric is mainly fur, with little decoration. These clothing characteristics are largely related to the Manchus' living habits. Before entering the Central Plains, the Manchus lived in the Northeast Region

with a cold climate, especially in winter. Therefore, they must have adequate cold-resistant clothing. The Manchus are good at riding and archery. For a riding and archery nation, all clothing shall be suitable and neat, which is conducive to galloping on a horse. Therefore, the overall Manchu traditional robes were designed according to their lifestyles. With the establishment of the Qing Dynasty, the whole Manchu people began to move to the south, and the change of climate also affected the change in lifestyles. Riding and archery gradually faded out from the original lifestyle. With the infiltration of Han culture, the traditional clothing of the Manchus was gradually influenced by the Han people. While retaining their own national customs and etiquette, they also absorbed a large number of Han cultures. From the establishment of the Qing Dynasty to the end of the Qing Dynasty, a series of changes took place in the shape and decoration of robes of the banner people, and the influence of Han culture was reflected on the fabric, the shape and the decoration.

The unique robe of the Qing Dynasty changed from the initial appearance characteristics determined by the specific climate and lifestyle to the symbol of the noble status of the royal family, demonstrating the profound influence of the Han culture. Its original simple and practical features were gradually replaced by overelaborate and luxuriant decoration. For example, the horse-hoof sleeves, used to adapt to winter outing, riding and hunting in the north, were originally designed to protect the back of the hands from freezing, and to facilitate the warmth of the hands in the sleeves. In the later period, the horse-hoof sleeves were only reserved for official uniforms or people with status in the Qing Dynasty. When they met superiors or elders, they would not wear them. The function of this clothing feature gradually fades and becomes a symbol of status. This shows that the function of clothing will change according to the needs of the society.

Cheongsam, as a traditional Manchu clothing, was originally unisex. The robes worn by women were later decorated differently from those worn by men, with slits on all sides changed into straight-through styles. After continuous improvement, it was finally different from men's robes and became a unique female style, gradually becoming a typical dress of Manchu women, which gradually becomes a cheongsam known by the public nowadays, and a typical oriental dress.

## *(2) Transition Period*

The name of cheongsam appeared around the 1920s. In the Qing Dynasty, the clothes worn by women were called "chemise" and "cloak dress" according to their functions. In the early Republic of China, the name of cheongsam was created to locate this kind of clothing exclusively for the Manchus.

According to the records, from the 1920s to the 1950s, the style of cheongsam was not really fixed, but changed with changes in policies. The initially popular cheongsam still followed the conservative style. The robe was wider and close to the vamp in length, with trousers worn inside. However, the cheongsam soon began to change in structure and changed all the time, including the height of the collar, the narrowing and shortening of the sleeves, the scaling of the waist, the length of the robe, the height of the slits, and the amount of the hem.

When short skirts emerged in the western women's clothing, cheongsam was also affected, and became shorter, with a length of only one or two cun above the knee, the trousers inside were discarded, and women began to wear silk stockings.

As the government of the Republic of China established its capital in Nanjing, and became more stable politically, the government issued rules on clothing and promulgated clothing regulations. It is stipulated that women's cheongsam should extend between the knee and the ankle, with long trousers worn underneath, and should be made of blue fabrics. The high-quality homespun advertised by national industrialists at that time was called 'indanthrene', which was the representative of this blue fabric. This indanthrene is a kind of blue-based cotton, silk, wool and other fibers and textiles dyed with organic synthetic dyes from India. At that time, under the vigorous promotion of the government, female students and a group of young ladies loved to cut their clothes with this fabric. Japanese scholar Kyouusuke Ueda once mentioned in the Chinese Art Illustration that "China becomes a blue-clothed race of 400 million people. When crossing the Yalu River, it is a quite different feeling when suddenly moving from the white-clothed country (South Korea) to the blue-clothed mainland". Apparently, during this period, almost all clothing, including cheongsam, was mainly blue. However, such policies cannot stop people from pursuing beauty. In the summer of 1929, a kind of 'Naimei Clothing' shocked Changsha. At that time, Shanghai film actress Yang Naimei went to Hunan Province for show. The clothing she wore was as thin as a cicada's wings, with visible skin, exposed chest and back, length above the knee and no skirt underneath. Women in Changsha started to learn this style. The Public Security Bureau deemed it immoral and immediately banned this kind of dressing, but we can see that the western emancipation thought had a far-reaching influence on China at that time.

By observing the ever-changing changes of cheongsam at that time, we can feel that the changes in women's mind at that time were beyond the control of the government. After decades, the style of cheongsam was roughly established.

At that time, according to the different styles of cheongsam, cheongsam was roughly divided into Beijing style and Shanghai style. The Beijing style cheongsam

was an improved version of the Qing Dynasty cheongsam at that time, with an obvious traditional style, which is obviously the maintenance and continuation of a tradition. However, the pursuit of independence and reverence for art by some women in Shanghai led to a significant change in the structure of the cheongsam. The cheongsam was transformed from the original 'cross plane structure' to the western structure with split body, split sleeve and seams, completing a combination of Chinese and Western elements.

The 1920s saw a turbulent period in Chinese history. The Beiyang Government and the Nationalist government governed in the north and the south. There were constant struggles among warlords, and the feminist movement gradually rose. The fashion of women's clothing and even the trend of national institutions were full of uncertainty. The women's movement also reached its peak after the Nanjing government inherited the reign. The appearance of cheongsam with a revolutionary meaning swept the land of China and truly gained popularity among the people.

### *(3) Finalizing Period*

It was a watershed for the improvement of the westernization of cheongsam from 1950s to 1970s. After the previous transition stage, the improvement of simple plane curve structure can no longer meet the needs of the three-dimensional process of cheongsam. It was possible to gain a chance of further development only by introducing the western-style structure completely. The cheongsam was pushed to the crossroad by the wheel of history, and finally the Hong Kong and Taiwan garment industry and academia jointly promoted the finalization of the structure.

There is no clear historical conclusion about the time node of the westernized improvement of cheongsam, but it is undeniable that during this period, the shoulder seam was broken in cheongsam, which significantly reduced the armpit drape; the chest and waist seams were introduced, resulting in a distinct chest and waist difference that highlights the chest shape; the appearance of the sleeve cap structure increased the fit between the shoulder and the arm. This change was not officially confirmed until 1974 under the discussion of the Taipei Chinese Cheongsam Research Association. The fixed pattern of cheongsam we can see nowadays was also determined at that time.

## **2. Beauty of Cheongsam**

The beauty of cheongsam is spiritual. The Chinese cheongsam fully shows the beauty of oriental women. Cheongsam has a magical charm for the physical beauty of women. Wearing a cheongsam, the head, neck, shoulders, arms, chest, waist, hip,



legs, hands, feet and other curves of women can be perfectly reflected. Everywhere there are distinctive cheongsam elements.

*(1) Beauty of the Front*

The front of the cheongsam varies in style. The front opening of Cheongsam usually includes round opening, crank opening, inclined opening, square opening, double opening, straight opening, Biwa opening, etc. The most common is the round-opening cheongsam, due to rounded and smooth lines and relatively simple craftsmanship. The crank opening is S-shaped, opening to the bottom and easy to wear. The inclined opening has very beautiful lines, and the double opening is relatively complicated in craftsmanship, looking noble and beautiful overall. For the Biwa-opening cheongsam, the front with buttons on the right only covers to the chest, and the arc does not fall under the armpit. The design of right-sided opening is generally adopted. The front type split structure just shows the effect of side opening in the style and shape. The side opening, as the dividing line on style, is disconnected, without considering the functionality of putting on and taking off. The change of the dividing line breaks through the traditional craft. The hems and patterns are matched according to the shape, and the decoration technique can also be recreated with modern aesthetics. In the modern design, the front is designed with multiple shapes, long and short, straight and inclined, square and round. Therefore, the shape of the front has become an important part to show the beauty of cheongsam.

The front of the cheongsam should be slack and tight. The placket was originally a very straight line, but gradually became smooth and arc-shaped, located on the right side of the cheongsam. The change in the front of the cheongsam complements other elements, and the front with the spirit of cheongsam has become an important element in the design.

*(2) Beauty of the Collar*

The collar is the soul of the cheongsam. There are many types of collars, and different clothing styles are suitable for different cheongsam shapes. For the choice of cheongsam, the collar is a very important reference factor. For example, the shape of a woman's face and the length of her neck are significant for the choice of a collar. The collar part of a cheongsam is to show the sexy beauty of a woman's neck, which contrasts with her lip and jaw, and is an important part to display the exquisite workmanship of a cheongsam. The beautiful and capable beauty is contained in the neatness and exquisiteness of the cheongsam. The change of the collar is very subtle. Most collars are mainly standing, and wrap around the neck, making the head noble and dignified. The shape of the collar is also ever-changing. In addition to high and

low collars, the roundness of the collar corner, the change of the angle and the variety of styles are the highlights in the design of cheongsam. The high collar of the cheongsam can keep the dignity and beauty of the female figure, and the high-heeled shoes (if matched) can play a better effect of chest out and abdomen in. This is why cheongsam is generally worn with high-heeled shoes.

### *(3) Beauty of the Slit*

If the collar part shows the dignified beauty of a cheongsam, the slits in the skirt's hemline show a hazy beauty. Cheongsam slits began in the 1920s, and have been changing with changes in aesthetic needs since then. Usually, the cheongsam has two slits, to facilitate movement and show slender legs. The beauty of cheongsam lies in its right exposure and cover while showing the curvaceous beauty of women. This design contains the subtle and gentle charm of oriental women. The slits of the cheongsam are mainly to meet the needs of functionality and aesthetics. It presents a sense of beauty and facilitates walking. The shape of the cheongsam hemline mainly includes wide and straight hemlines. The slits are divided into high slits and low slits. The high slit cheongsam shows the feminine and slender legs and curvaceous figure of women while facilitating walking. The beauty of the human body displayed by the cheongsam is precisely because it follows the elegance principle of beauty, virtue and moderation. This methodology of the elegance principle is just the attitude of moderation, which points out the way to elegance- elegance in exposure in the contradictory state of culture and appearance of the clothing culture.

### *(4) Beauty of the Pattern*

In the Qing Dynasty, the Manchu women's clothing was bright and complex, with high contrast, and brightly colored hems were added to the neckline, sleeve caps and fronts. This color aesthetics of the Manchu nobility, through the combination of colors, presents the visual effect of enthusiasm or elegance. Embroidery, as an important means to show this beauty, embodies an art that exists in a certain cultural thinking and integrates traditional, cultural and folk techniques. For thousands of years, it has been living and developing in a specific environment. In recent years, influenced by Western culture, people have become obsessed with western-style dressing and abandoned the traditional hand embroidery that is considered 'rustic'. When looking back, we discover that we have abandoned a great treasure. The humane handmade products have comforted our withered hearts. The rise of traditional embroidery just shows our love for traditional culture and our desire to return to the humanistic spirit.

*Thus*, the traditional cheongsam is famous for its embroidery lace. The embroidery pattern, as a major feature of the cheongsam, is the most intuitive and

easily recognizable element in the spirit of the cheongsam, which can best reflect the design style. In addition to decoration, it also has a wealth of implied meaning. For example, pines and cranes symbolize longevity; plum blossom, orchid, bamboo and chrysanthemum symbolize elegance and friendship; mandarin ducks and twin lotus flowers symbolize connubial love and harmony; pomegranates and grapes symbolize many children and grandchildren; phoenix and peony symbolize wealth and auspiciousness; butterflies symbolize spring scenery and fine view; magpies symbolize approaching good things. Later, embroidery gradually declined, and cheongsam was dominated by plain cheongsam and original colors. Later, it became popular again under the influence of fashion. Traditional embroidery is mostly used for decoration on the cuffs, chests or backs, showing an elegant and delicate charm through beautiful embroidery patterns.

### **3 Oriental Spirit in Modern Cheongsam**

For thousands of years, under the constraints of decorative function and social structure, traditional Chinese costumes have evolved while inheriting traditions and absorbing foreign cultures, forming a traditional Chinese costume culture with grand content, unique style, superb skills and diverse styles. Cheongsam used to be a shining star in the long history of China's clothing culture, and its graceful and elegant styles once fascinated generations of people. During the Republic of China, the national government at that time designated cheongsam as women's dress, which was called the national dress for a while. Cheongsam is free in terms of style, color and decoration, and can best reflect the personality of the person wearing the clothing. It is the 'best clothing' that can best show the beauty of women, and has the most traditional Chinese characteristics and national representativeness. While absorbing foreign cultures, it has been improved and become a very excellent national costume and a typical symbol of oriental female beauty.

Cheongsam is a mirror of Chinese clothing culture, which records the time imprint of cultural development, and reflects the social production and aesthetic standards of different times. For more than 300 years, cheongsam has accompanied Chinese women through different historical periods. It has changed in the long river of history. Although cheongsam itself cannot speak, we can still understand the beliefs and aesthetic tastes of people in different times, different cultural backgrounds and different periods through this non-verbal information.

#### *(1) Practical Significance of Cheongsam*

In the current international environment, it is inevitable for any nation in the world to become unified with developed countries in the material field, and the

globalization of economy and trade contributes to the homogeneity of lifestyles. The way of thinking, aesthetic taste, culture and art, and language expression seem to be moving in the same direction. While enjoying the convenience brought about by homogeneity, we have doubts about this unification and attachment to the rich national culture. Cultural diversity and cultural individuality have also been proposed. Similarly, in terms of clothing, it is difficult to imagine that the only Chinese civilization and Chinese clothing culture with uninterrupted civilization process in the world civilization will be unified and put an end by Western civilization and Western clothing culture. In this regard, exploring the past, present and future of national costumes becomes very meaningful. However, for a long time in the past, nationalization was just a slogan, and some people's cultural labels were even political chips. We feel passionate but stand still about the attempt at the past. Most of our attempts are childish and superficial, and just stay on the accumulation of cultural symbols rather than grasp the essence of traditional costume culture. Cheongsam is just the answer to such an attempt, because of its unique aesthetic and social value, which is of great significance to the cultural inheritance of traditional clothing.

## *(2) Social Value of Cheongsam*

The social value of cheongsam can be divided into spiritual and material values. In terms of spiritual value, first of all, the respect for people is shown. Because Confucianism has consistently run through the entire process of Chinese traditional culture, its influence on clothing culture is also very far-reaching. Chinese traditional costume culture has also been deeply marked by Confucianism. In essence, Chinese culture is a ritual culture, and ancient Chinese costume culture can also be understood as a ritual culture. Therefore, clothing is not simply clothing but endowed with rich humanistic connotations, and linked with political ethics and even cosmology, so that the clothing function is subordinate to the social function. However, after thousands of years, it evolved into a rigid and decadent system of rigid hierarchy and elimination of human nature at the end of the Qing Dynasty. After entering the industrial society, it severely restricted the further development of economy, culture, sports and the military, becoming a sign of backwardness. Cheongsam shows the clothing's return and care for people, and completely breaks the feudal shackles bound upon Chinese women for thousands of years. It is a respect and praise for human beings, and a transformation to the exhibition of fashion and figure, which is of great epoch-making significance.

Next, cheongsam is an organic product of traditional culture and modern civilization. Because of the chaotic social conditions in the early Republic of China, the influence of freedom, equality, democracy ideas and feudal conservative forces,

the worship and yearning of Western lifestyles, material culture, and the low level of productivity in the society, the oppression of the imperialist and the weakness of the ruling class, the society developed in an abnormal way in economy, culture and other fields. The same is true for clothing. The old clothing disintegrated, the new dress code had not yet been formed, and the clothing culture suffered an unprecedented impact. The new style cheongsam was conceived under this background. It absorbed many characteristics of the Qing Dynasty clothing, the so-called ‘civilized new dress’ and other fashionable clothing at that time, and finally developed maturely in combination with Western tailoring. The previous low-level aesthetic taste was changed, and the disordered state was integrated to form a healthy and upward aesthetic taste. Once this form appeared, it became popular throughout the country, and was widely imitated.

*Therefore*, cheongsam is a combination of Chinese, Manchu and foreign elements. It is a product of cultural fusion, the result of contradiction and reconciliation of various parties, the representative of multiculturalism as well as the result of the choice and creation of the times. As an outstanding representative and successful model of Chinese traditional culture creativity, it will also provide enlightenment for other excellent traditional costumes to inherit and develop in the new historical period.

### **Conclusion**

*Thus*, in terms of material value, the classic cheongsam style can show the female beauty moderately, without showing the chest, waist, hip and legs exaggeratedly, and give expression to the introverted, self-confident and simple temperament of Orientals in a simple and natural style. Compared with the protruding chest and back of western dresses, the magical charm of cheongsam lies in the display of the waist and hip curves, so people with a longer waist look more attractive when wearing cheongsam, which just conceals the shortcomings of the lower hip line of eastern women. Due to the one-piece form of the dress, its modeling curve extends from the collar to the shoulders, the chest, waist and hips and then to the hem, with the beauty of calligraphic smooth lines, directly reflecting the characteristics of Chinese culture. Covering and exposing, reality and virtuality are just right, praising the beauty while retaining the dignified and elegant demeanor. Exquisite craftsmanship and the organic combination of materials and styles reflect the beauty of life. In the new century, it is worth pondering how to inherit and develop cheongsam, a traditional dress with unique charm.

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## **Philosophy of cultural heritage: scientific and public organizations of the Russian Empire**

*Abstract:*

Cultural processes of globalization affect not only the life of an individual, group or professional corporations, but also affect the internal social and economic sphere of any civilization or community, changing even complex and entrenched social institutions. The author considers the philosophical foundations of cultural heritage preservation in the Russian Empire in the first half of the 19th century. The article traces how the scientific and practical activities of Russian statesmen and scientists have shaped programs and institutions for the preservation of cultural heritage. The author concludes that cultural heritage is used to determine the organization of society. In general, culture, as a factor of social change, preserves both customs, established forms of behavior regulation, and new but not always dynamic factors and values. The main function of cultural heritage is to maintain national memory and stability in the life of the people.

*Keywords:*

S.G. Stroganov, F.I. Buslaev, cultural heritage as an activity, social movements and scientific organizations, mobilization of private resources, Imperial Moscow Society of Russian History and Antiquities, Society of Old Russian Art Lovers, synthetic discipline on folk culture.

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## **Философия культурного наследия: научные и общественные организации Российской империи**

*Аннотация:*

Культурные процессы глобализации влияют не только на жизнь отдельного человека, группы или профессиональных корпораций, но также влияют на внутреннюю социальную и экономическую сферу любой цивилизации или сообщества, изменяя даже сложные и укоренившиеся социальные институты. Рассмотрены философские основания

деятельности по сохранению культурного наследия в Российской империи в первой половине XIX века. В статье удалось проследить, как научная и практическая деятельность российских государственных деятелей и ученых сформировали программы и учреждения по сохранению культурного наследия. Автор делает заключение, что культурное наследие используется для определения организации общества. В целом культура как фактор социальных изменений сохраняет как обычаи, устоявшиеся формы регулирования поведения, так и новые, но не всегда динамические факторы и ценности. Основная функция культурного наследия заключается в сохранении национальной памяти и стабильности в жизни народа.

*Ключевые слова:*

С.Г. Строганов, Ф.И. Буслаев, культурное наследие как деятельность, общественные движения и научные организации; мобилизация частных ресурсов; Императорское Московское Общество Истории и Древностей Российских; Общество любителей древнерусского искусства, синтетическая дисциплина о народной культуре.

### **Introduction**

Cultural processes of globalization affect not only the life of an individual, group or professional corporations, but also affect the internal social and economic sphere of any civilization or community, changing even complex and entrenched social institutions.

Despite the fact that the concept of “civilization” appeared in the 18th century, it still has many interpretations due to the competition of various philosophical schools, the diversity of the formation of civilizations in history. In addition, some civilizations have disappeared on their own, or are undergoing changes under the influence of globalization. This is why it is important to preserve endangered historical monuments. Even the philosophers of the 18th century noticed both positive and negative lessons of the consequences of the mutual influence of cultures. The idea of a universal human civilization, on the one hand, defined the meaning of progress, which is seen as uniform and unified. There are special and pragmatic means of measuring progress: scientific and technological achievements, often understood one-sidedly. And success and effective management are seen as universal. To do this, we can abandon traditions and national identity, and the right of peoples to self-determination. On the other hand, this leads to the fact that the uniqueness of cultures is either denied under the pretext of the processes of domestic and international politics, the economy and social sphere of all societies without exception, or it is declared about universal values and the need to form similar institutions, such as democracy and the market. Unwillingness to take into account



local traditions and customs as not very appropriate to the spirit of the time, often leads to conflicts.

## 1.

O. Spengler described the life cycles of civilizations. S. Huntington, G. Hofstede, G. Ternborn wrote about local civilizations, their values, and the tradition. Every culture and civilization have its own heritage and past. The concept of “cultural heritage” has been widely used since the 1980s, emphasizing the connection in time. As modern researchers I.I. Gorlova and A.L. Zorin write, the concept of “cultural heritage” is used to express continuity, “meaning, first, the act of receiving and transmitting something from one generation to another, i.e., from one generation to another denotes the continuity of generations in the historical process” (Gorlova et al., 2018). Serious work is being done in special institutions, a classification of problems and areas related to their study is defined and adopted, and both theoretical and applied issues are highlighted. As V.N. Rastorguev writes: “research on the study of heritage requires not only fixing and saving, but also measures for organization, systematization and institutionalization, not to mention resource and legal support” (Rastorguev, 2018). At the international level, UNESCO adopted a Resolution in 1989. “Recommendation on the preservation of traditional culture and folklore”, according to which States are recommended to take measures for the preservation, dissemination and protection of heritage (Collection of legal acts, 2003).

Preservation of the content of language and culture as a heritage also requires attention. Identifying heritage only with monuments of material culture and with positive values from the past, it is necessary to remember the achievements of the spoken word. Language, values, traditions, customs, as well as painting, are cultural heritage. This approach is undergoing a new modification, and as D. Munjeri writes “Cultural heritage appeals to us through the values that people assign to it, so there is no other way to understand and interpret the material only through the tangible.” (Munjeri, 2007)

In Russia, the understanding and preservation of heritage was defined long before international programs and commissions. The leading feature of historiosophy was the desire to comprehend and preserve the past, which helped to realize the future in a new way. The practical and scientific activities of Russian statesmen and officials, aristocrats and patrons of art, scientists, philologists, philosophers, as well as the experience of organizers of cultural heritage preservation show that many such programs operated initially without such a self-designation.

This coincided with an increase in the importance of reason and science, which gained even greater authority under the influence of Enlightenment philosophy. Also, “the educational program of Catherine II considered the ordering of the education system, the development of publishing and library business, scientific thought and artistic creativity” (Kagan, 1996). In general, the end of the 18th century shows an unprecedented rise in Russian national culture, the importance of literature increases, and new writers’ names appear. The “Experience of the historical dictionary of Russian writers” by N.I. Novikov (1772) contains information about 250 writers. From 1762 to 1800, 78 periodicals were published in Russian and foreign languages. They helped to get acquainted with foreign scientific organizations, and information about them began to be published in Russia. At this time, developing musical and theatrical culture, with the support of the government there is a big work in urban planning, expanding *the Academy of Fine Arts*, organized the first in *the Russian State Museum of Fine Arts – the Hermitage*, set up the new scholars’ society, e.g., *the Free Economic Society* (1765). There are various organizations, many of which have worked for a long time, engaged in scientific or research activities, e.g., *the Moscow Society of Agriculture*, founded in 1820. All of them popularized knowledge in the field of economy and economy, in which the government was also interested. With the goal to bring together interested people, such organizations have contributed to the development of the consciousness and culture of both individuals and society as a whole. This is how group interests and meanings were purposefully formed. The general activity involved stimulated the development of both the individual and the group, and a common experience was formed. This has facilitated the mobility of members of these groups and organizations both at the community level and beyond, at the level of representation in society as a whole. Informal communication channels co-existed at the same time, which were then repeated. Thus, a kind of mobilization of private resources took place, without which individual activity would have been dispersed.

## 2.

The interest in the national heritage was not only a reaction to the beginning and inevitable processes of industrialization or nostalgia for the idealization of the past. John Stuart Mill also emphasized that “the idea of comparing the present with the past could only become popular when everyone realized that they were living in a changing world.” With the changing present, the study of the past provided a vision of what the future prospects are. The emerging fans of antiquity emphasized the connection with antiquity through literary monuments and language learning. At the

turn of the 18th and 19th centuries, you can note the interest in folklore, this can be noted as the initial period of collecting and searching. Many outstanding researchers have distinguished themselves in this field (and none of them was a professional scientist). For example, the archaeographer and historian A.I. Musin-Pushkin, famous for the discovery of “Words about Igor’s Regiment”. Archaist philologist A.S. Shishkov, became one of the founders of the society of lovers of Russian literature in 1811 (Lebedeva, 2018). N.P. Rumyantsev, became the first organizer of the study of antiquities, his collection of books and manuscripts became the basis of his museum, which received his name. Russian Slavophiles (Khomyakov, Samarin, Danilevsky) concluded that there were separate regional civilizations. Western philosophy, represented by S. Huntington, agreed with this opinion a century and a half later.

Perhaps the first institution that turned to the study of folk heritage was the Society of Russian history and antiquities (OIDR), founded in 1804 at Moscow University. The first results of the work were modest, publications were irregular, and it was suspended in 1810, but the awakening of interest in the study of heritage was laid. At the same time, voluntary associations became active in the study of history: agricultural, economic, literary, and general academic communities and organizations. The Russian Geographical Society, founded in 1846, aimed not only to study the riches of Russia and its peoples. A special ethnographic Department was created (K.M. Baer, K.D. Kavelin, N. Nadezhin, I.I. Sreznevsky) to collect folk Chronicles. In General, the details of the organization and activities of the RGS are described in detail.

With the aim of collecting and publishing, the written monuments, and folk poetry was established “Archeological Commission”. In 1834, the Members of the Commission published the “Complete Collection of Russian annals”, “historical Acts”, “Acts of law”, cadastres, appeared a series of “Russian historical library”. All this served as the basis for historical-linguistic and historical-literary research. Study of myths-how to reconstruct epics and fairy tales, epics in Russia began: M.D. Chulkov, M.I. Popov, A.S. Kaisarov. Academician F.I. Buslaev, the Creator of the comparative-historical method in the study of literature and epics, believed that in myths one can find the origin and development of those principles that determine the national worldview (Balandin, 1988; Lebedeva, 2018).

From the very beginning, scientific societies did not become opposition to the state. Since this was a Patriotic matter and formed national pride, the tasks of such associations coincided with the tasks of the government. Most of the associations were under the August highest patronage. Often crowned heads themselves were at

the origins of such societies. For example, the Royal Society in England, the Antiquarian College in Sweden, the Kunstkammer in Denmark-where historical objects were collected.

### 3.

When public statesmen are involved, a different situation arises. Their administrative activities, capabilities, and resources have an impact on the emergence of new institutions necessary for the state, or the formation of certain scientific disciplines, and in general on the formation of new directions.

Rare and unique cultural monuments (especially paintings, manuscripts, etc.) were of interest not only as rare but also as witnesses of history. “Representatives of the aristocratic circles were most involved in research related to cultural heritage and thus ‘infected’ the broad social strata with antiquity. The exceptional status of the monument as a unique cultural value determined the high social or even political prestige of its owner, contributed to the legitimization and exaltation of its power. The glorification of a nation’s cultural heritage has always been used to shape its national consciousness and identity. Mythology played a large role (and continues to play) with its heroes and legends, outstanding historical events, which used to construct symbols that become means of state representation” (Gorlova et al., 2018).

### 4.

During the period of strengthening the official Imperial course under Nicholas I and the search for ideology, the supreme power recognized the importance of monitoring the training of personnel for the civil service. On the eve of changes and approval of the new University Charter in 1835, count Sergei Grigoryevich Stroganov (1794-1882) was appointed Trustee of the Moscow school district. The rector of the University was under the control of the Trustee of the school district, the position of the Trustee was approved by the emperor himself. The Trustee was a kind of “Boss of the University” who lived in the same city where the University is located, watched over how the professors performed their duties. The Trustees of the school district remained official executive officers and did not have an independent voice in the Ministry of public education. This was the third generation of Trustees, they were more independent personally, as they came from influential families and respected rights and freedoms. According to Uvarov, the titled elite could increase the prestige and status of universities. Also, they were required to have a scientific outlook, respect for scientific work, and, ideally, respect for scientific research itself. The Trustees had the task of encouraging and developing scientific research. S.G.

Stroganov, financially independent, not concerned with personal career issues, enlightened, believed that the main task in society is education, and he was well educated. Historians estimate that the success of Moscow University was the result of Stroganov's ability to attract and organize the work of specialists, they were trained in European universities and educational institutions. And in the lives of some students, he played a very big role. Stroganov had a large library, a collection of icons, ancient coins, was well versed in art, founded a school of painting in Moscow, published a book about the Dmitrievsky Cathedral in Vladimir on Klyazma. As a patron of art, Stroganov became famous with his own money for opening the Stroganov school, where many artists and architects were trained in arts and crafts. Stroganov initiated the creation of *the Society of Russian History and Antiquities at the Moscow University*, where he was chairman (1837-1874). However, the publication of one of the collections resulted in Stroganov's removal from the position of Trustee. It was an essay by the British Ambassador to Moscow in the 16th century in the reign of Ivan IV, John Fletcher, the publication caused dissatisfaction with Minister Uvarov, who detailed his opinion, and all the persons were punished. By the Emperor's order, Stroganov was reprimanded, after which he resigned and was in disgrace until the end of his reign.

## 5.

One of these outstanding graduates of the University was Fyodor Ivanovich Buslaev (1818-1897), a linguist, folklorist, and academic. Buslaev's legacy is so extensive and at the same time relevant, a whole series of studies were published on memorable dates (Buslaev, 1897; Kyzlasova, 1985; Smirnov, 1978; Churmaeva, 1984).

After graduating from the University in 1838, Buslaev was assigned as a teacher in the second Moscow gymnasium but soon left this position, because the Trustee of the school district, S.G. Stroganov, invited him to the position of a home teacher. Almost immediately, Stroganov suggested that Buslaev goes on a trip abroad to give lessons to children (from spring, 1839 till April, 1841). For two years, still very young, at the age of 20-22, Buslaev visited the cities of Austria, Germany (Lübeck, Hamburg, Leipzig, Dresden) and Italy (Naples, Rome), where he was able to visit museums and aroused interest in the history of art, and he got acquainted with archeology, art history (Buslaev, 1897). These impressions contributed to the development of aesthetic taste, expanded its perception of the world, and horizons. Here he begins to study not only the history of Western European literature, early Italian painting, and the Italian language. Much of what I saw and thought about in Italy was later

included in research on European art. To see the originals of art, the personal example of S.G. Stroganov himself, all this determined the range of topics. Buslaev's work *On the Russian Facial Apocalypse* is dedicated to the memory of the count.

In Italy, Buslaev reads Dante, and later in Moscow – a special course about Dante. He met with the head of the department of Latin manuscripts in the Vatican library, was engaged, and had a good command of the Italian language. I visited one of the most ancient – the Kircheerian Museum, where Roman antiquities, especially, Etruscan, and a collection of ancient Roman coins were collected. Acquaintance with the Russians who lived in Italy at that time did not pass without a trace. This was the artist Alexander Ivanov, who was in his workshops, a friend from the University – Vasily Ivanovich Panov, in whose apartment Gogol lived. The result of thinking after direct impressions in Italy was in the future a lot of research Buslaev: these are topics of the comparative study of Byzantine and Russian art, about the canons of Byzantine art.

In 1865, he founded the Society of Lovers of Ancient Art at the Rumyantsev Museum (called the Museum society). In 1866, the *General Concepts of Russian Icon-Painting* was published. The ways of development of Russian and Western European art were 'sharply opposed' there (The Great Soviet Encyclopedia, 1951). He was constantly involved in the works of *the Society of Ancient Russian Art*, founded in 1865, was a member of the Commission for the organization of the Russian Department at the Paris exhibition in 1867, was the Chairman of the OLRs (1874-1877).

As M.V. Novikov and Perfilova write, Buslaev "was the first to create courses on the history of world literature, the history of Christian and Western European medieval art. Having a special attraction to the deep layers of the human psyche-the sphere of the collective unconscious, mythological thinking, and the spiritual practices and behavioral reactions generated by it, he was the first in our country to start restoring the world picture of archaic (pre-written) and ancient societies." (Lebedeva, 2018) After the organizational activity of Buslaev at the Paris exhibition of 1867, the world has developed an interest in Russian art.

Buslaev's student, Ws. Miller wrote in memory of the teacher that he created "the contours of a synthetic discipline about folk culture, which combined elements of folklore, linguistics, ethnography, the science of Slavic antiquities, comparative mythology, and art studies" (Novikov & Perfilova, 2016).

## Conclusion

*Thus*, the heritage of culture performs not only the tasks to familiarize with the beautiful, or forms a person. Cultural heritage is used to determine the organization

of society. In general, culture, as a factor of social change, preserves both customs, established forms of behavior regulation, and new but not always dynamic factors and values. The main function of cultural heritage is to maintain national memory and stability in the life of the people.

Regulation of activities, personal acts, examples from the personal life of state and public figures and scientists contributed to the regulation and establishment of a management mechanism in new areas of activity, including the study and preservation of cultural heritage.

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## **Different methods of printing transfers for ceramic bases and their ecological aspect**

*Abstract:*

The relevance of this article is the search for new means for artists to pursue their creative visions. Research done within the creative field furthers creativity and allows for new forms of expression. However, despite the singular purpose of creation itself, there remains responsibility. It is crucial that artists also can find ways of avoiding making more hazardous waste for the environment. This particular research is so timely when the whole world is in search of new methods of saving resources. article describes the various methods used for creating ceramic transfers. The second aspect describes the toxicity of certain chemicals used in specific processes. The research proposes the creation of a new method that would be based on the historical transfer method, but using updated techniques to minimize the toxic waste created from currently practiced methods.

*Keywords:*

Staffordshire, Spode, Malgorzata Et Ber Warlikowska, Marek Cecuła, transferware, silk-screen printing, digital ceramic printing, etching, ceramic pigments, matrix, porcelain.

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## **Transfer grafiki na podłoża ceramiczne różne metody i ich ekologiczny aspekt**

*Abstract:*

Znaczenie tego artykułu polega na poszukiwaniu nowych sposobów realizacji przez artystów ich pomysłów twórczych. Kreatywne badania sprzyjają kreatywności i umożliwiają znajdowanie nowych form wyrazu. Jednak pomimo jedyne go celu samego stworzenia, odpowiedzialność pozostaje. Niezbędne jest, aby artyści mogli również znaleźć sposoby na uniknięcie tworzenia bardziej niebezpiecznych odpadów dla środowiska. W artykule opisano różne metody tworzenia transferów ceramicznych. Drugi aspekt opisuje toksyczność niektórych chemikaliów używanych w określonych procesach. W badaniach zaproponowano stworzenie nowej metody, która byłaby

oparta na historycznej metodzie transferu, ale z wykorzystaniem zaktualizowanych technik, aby zminimalizować toksyczne odpady powstające z obecnie stosowanych metod.

*Słowa kluczowe:*

Straffordshire, Spode, Malgorzata Et Ber Warlikowska, Marek Cecuła, sitodruk, ceramiczny druk cyfrowy, aquaforta, pigmenty ceramiczne, matryca, porcelana.

## **Introduction**

The relevance of this article is the search for new means for artists to pursue their creative visions. Research done within the creative field furthers creativity and allows for new forms of expression. However, despite the singular purpose of creation itself, there remains responsibility. It is crucial that artists also can find ways of avoiding making more hazardous waste for the environment. This particular research is so timely when the whole world is in search of new methods of saving resources.

The transfer of graphics, the image from the graphic matrix to ceramics is not only possible but gives interesting artistic effects without the use of toxic solvents. The idea of exploring and developing a classic process as well as implementing it into the conditions of a modern graphic workshop can expand the workshop of methods that artistic graphics today have. At the same time, this method has many possibilities to create structures and matter resulting from the essence of the graphic matrix. For example, deep etch lines are felt on the porcelain surface also after it has been fired in a ceramic oven shows the huge artistic potential of the subject being studied. This method will not be available for anyone who does not possess a real printmaking workshop because the necessary equipment is not easy to acquire and use, but in the academic environment, this could help many students and teachers who want to experiment with new potential methods.

### **1. History of transferware and contemporary transfer techniques**

The classic method of transferring graphics to a ceramic base has a history dating back to the mid-eighteenth century. Originally, the method was invented in Italy but was not developed. Factories, which first flourished in England and later in other countries, began transferring paintings and decorations from engraving matrices to porcelain items. The goal of these practices was to prepare larger amounts of decorations for firing. One of the inventors of transferware was John Sadler, an eighteenth-century English printmaker who, based on his observations of children's games, developed a technique that allowed the mass transfer of prints to ceramic

plates. The copper plate was meticulously hand engraved with a pattern using a variety of methods (including point stamping, which creates shading and tonal diversity) and tools such as the roulette or engraving cutters that make V-shaped grooves for the pigment to seep into. The engraving depth and accuracy of the line or dot determine the strength of the colour. In the nineteenth century, making a copper plate took several weeks. The finished engraved plate was heated on the stove. The metal oxide (usually cobalt) was mixed with printing oil and was rubbed into the grooves of the metal matrix to ensure a good drawing impression and transfer. The excess of the mixture of prepared ceramic paint was wiped away, due to which the ink/paint remained only in the grooves of the copper plate, as in gravure printing techniques. Then, in the transfer process, a suitable kind of tissue paper, moistened with a soap solution, was applied evenly to the heated copper plate. The tissue paper and plate prepared in this way were passed through a felt-covered press, which pressed the ink onto the tissue paper, after which the plate was placed back on the oven to safely remove the tissue from the matrix. The paper with the reflected image (mirror image) was successively placed onto the ceramics, the wrinkles all smoothed out, and then rubbed with stiff bristles so that the print was transferred to the porcelain item. The object thus prepared was placed in a tub with cold water, and the tissue paper was removed without destroying the colour and image. The object was then fired for ten hours at 680-750°C so that the oil evaporated first. The ceramic object was then fired a second time at 1050°C so that the design turned blue. This method was singularly in use in England until the invention of the water-slide decal, used in conjunction with silk-screens.

With the development of printing techniques, the methods of transferring images to ceramics have undergone numerous transformations. Currently, silk screen printing is practiced. It can be observed that the transfer method using screen printing is the most common method used by artists. In this technique, the printing form is a fine mesh stretched over the frame and covered with a photosensitive emulsion. (Fig. 1) Preparing it for printing involves making a template, i.e. covering places that will not be printed. The photosensitive emulsion on the mesh is exposed to a UV light in the frame. After developing (rinsing the unexposed emulsion) and drying, the template mesh is ready for printing. The print is created by forcing the paint onto the base with a squeegee. In this process, an image is quickly made; templates are often prepared on the computer. However, screen printing materials that are dedicated to ceramics (paints, fixatives, varnishes) are highly toxic, so working on graphic transfers using this method is practically impossible in the normal conditions of an academic artistic workshop, even though image transfer to

ceramics was widely practiced in the 18th and 19th century using just a simple printmaking workshop.

Despite the popularity of water-slide decals using the silk-screen technique, the process of making them uses highly toxic chemicals. One of the most important chemical liquids used in screen printing is solvent. Most often, solvents consist of a mixture of acetone (approx. 30%) and toluene (approx. 70%). Some manufacturers also use xylene, ethylbenzene, methyl acetate, ethyl acetate, various alcohols, and other additives in their composition. Of those avoided above, toluene is used in the largest amount and is very harmful. Its negative effects can impact the respiratory, circulatory, reproductive, nervous, and immune systems but, above all, the nervous system, which consists largely of tissue rich in lipids in which toluene is soluble. Other harmful substances that are essential to screen printing are the flammable kerosene and turpentine.

The second commonly used method for ceramic transfers is digital printing with ceramic pigments, which also produces water-slide decals. (Fig. 2) The ceramic decal pattern is precisely developed in a computer program with specialized software and then, using a printer calibrated for a specific set of pigments, transferred to the object for future firing. The range of colours for printing from the CMYK palette gives a wide range of possibilities. The more interesting aspect for an artist's purposes that it is possible to work with colours that have been tested to avoid errors after firing (95% match after firing). Image transfer using a digital printer, like matrix printing, is almost non-toxic. The preparation process takes place quickly due to different parameters. It is a very effective tool, ensuring a wealth of effects and very high predictability of the colours used in the final effect. Digital printers with ceramic pigments, however, are almost inaccessible for artistic activities because they are not common and their services are very expensive. One of the most important differences in digital printing transfers concerning screen printing transfers is that digital print transfers have a range of tones. With one quick print, you can get color gradations while using the screen-printing method, this effect requires multiple images superimposed. At the same time, the colours applied using a screen or digital printing are different and have both their limitations and unique qualities.

## **2. Gravure printing techniques and research methodology**

Classic transfer refers to the 18th-century tradition and research will be based on image acquisition using workshop printmaking techniques. Application tests include optimal printing surfaces (image carriers) for transfer to porcelain. In the preparation of used gravure printing techniques (dry point, etching, aquatint), relief

and linocut printing, and flat printing to enable the selection of the most favourable methods for transfers. To this end, we will also examine the effect of matrix thickness (05, 08, 1 mm) on the result of the transfer from the selected material (zinc, aluminium, copper, linoleum). An effective method of transferring a graphic image to ceramic bases requires the implementation of tests and conducting to determine recipes and technological processes. Examination and description of the transferred image media, ranging from gravure printing plates to relief printing and anastatic printing. The development of recipes for the composition of graphic-ceramic paints, firing methods, methods of applying the image, the papers used will also form the basis of the research.

The first stage of research will be the analysis of how to set up the matrix for transfer to optimally prepare the most appropriate classic graphic technique as each gives slightly different creative possibilities. In gravure printing techniques, the paint is rubbed into the grooved or etched places which are concave to the surface of the plate. The drawing is prepared with engraving needles, scrapers, roulette. The print is made on rice paper and tracing paper using a graphic press. The beginnings of gravure printing are seen in the technique of the so-called black print, which Italian craftsmen of the first half of the 15th century used to make decorative items made of gold and other metals. The ornament was cut or etched in metal, then the drawing was blackened and reflected on paper to preserve the pattern. The first prints of engraved metal plates appeared in Europe almost simultaneously with the woodcuts. In addition to widespread steel engraving or copper engraving, which offered the possibility of large volumes, the dry needle technique, such as engraving, developed at the same time similar to copper engraving. The drawing in this method is made on the prepared metal matrix. Zinc sheets and aluminium sheets will be used for the tests due to their different values. By properly using the line, you can achieve tonal transitions from very subtle delicate grays to deep blacks. Etching (Latin aquafortis 'strong water') will be the next tested technique. The etched technique was invented at the turn of the 15th and 16th centuries. The linearly developed drawing on the surface of the prepared, asphalt-covered metal plate is subjected to etching. The technique allows a very diverse linear drawing to be obtained by etching. Etching seems to be the most optimal technique for using for transfer to ceramics. Nitric acid, ferric chloride, and sodium chloride sulphate will be used in the digestion process. The most environmentally-friendly method is ferric chloride and sodium chloride sulphate. For copperplate etching, 45-degree iron chloride on the Baume scale will be used, while for aluminium etching sodium chloride sulphate solution 75 grams per litre of water. Etching for zinc in nitric acid will take place in a solution

with a water concentration of up to 7:1 (after the bath is finished, the solution is neutralized using baking soda.) Tests of graphical transfer media will also include the aquatint technique (incl. Aquatinta colored water). Aquatint was invented in 1768 by Jean-Baptiste Le Prince. The metal plate is sprinkled with powdered rosin and then heated so that the rosin grains melt and stick to the metal surface. (rosin is a resin, of natural origin from conifers. The composition of rosin is (90%) a mixture of two isomeric resin acids). In this way, a kind of raster is created that protects the surface of the plate from the action of nitric acid. The technique allows etching to achieve various levels of value.

Further research will cover the technique of relief printing and linocut, whose name comes from the matrix: linoleum, invented in 1863, and very quickly adopted by artists. In this method, the paint is applied from the roller to the surface of the matrix, blackening the convex places that are not engraved, and the concave lines and planes remain white. The drawing is cut with chisels and cutters. The effect of this method, however, is different from intaglio printing techniques. Gray gradation is a consequence of the intensity of cut white lines and points that create tonal transitions from black to light grey. The means of the print process ensures that the print is devoid of graphic matter, but has a characteristic relief.

The next tested method will be flat and anastatic printing; a technique derived from lithography used at the turn of the century as a way to duplicate old prints by transferring the image by anastatic reprint to stone for prints. Similarly, to the lithographic stone, wet photocopied paper has anastatic properties: it repels greasy paint that adheres only to places of drawing, like printing toner. Anastatic reprints from a photocopier are made on a gravure printing press. It is a method of transferring the image directly to the matrix or paper/tracing paper. This technique has advantages resulting from the possibility of using photography, but it is also burdened with the specific nature of a simplified image, which is a consequence of the black and white copy from the printer. Prints used in anastatic transfer must be brought to contrast in which subtle grey tones are destroyed. Such a transfer is very easy and fast in the matrix development process, however, it becomes characteristically simplified in the image.

The next step will be to develop recipes for modern low-toxic or non-toxic ceramic paints in the basic range of colours dedicated to graphic transfer to ceramics, porcelain, glass. Pigments, fillers, and fixatives will be tested to create a range (6-8 colors) of ceramic glaze paints, intended for decorating ceramics, porcelain, and glass, using transfer techniques from graphic matrices (metal techniques, linocut, anastatic printing). The effects of the developed recipes will be analysed at the

Institute of Ceramics and Building Materials. Based on the spectrometer and diffractometer tests, both the intensity of pigments and the colour brightness will be analysed. The criterion for assessing the suitability of the formulas developed for use in the transfer method will be the intensity and colour match after firing following the sampler used in digital printing. The goal of this research will be to achieve optimal results, comparable to digital printing while maintaining the significant advantages of classic transfer, i.e. the unique qualities of the line structure and graphic matter transferred to ceramics.

In Poland today, the subject of graphics transfer to ceramics in the artistic realm is primarily dealt with by Dr. hab. Małgorzata Warlikowska at the Faculty of Graphic Arts and Media Art, in the Academy of Fine Arts in Wrocław. There she performs experiments related to the transfer of graphics to ceramics, using screen printing. I am impressed by the achievements and undertakings of this artist, who, for years, has been discovering various experimental methods of connecting ceramics and printmaking. The screen-printing technique she uses is the fastest and best-known technique for making large quantities of transfer prints. Professor Warlikowska is known for her huge installations, which contain dozens of sculptures of various sizes filling gallery spaces. The screen-printing technique is also used in industrial conditions, e.g. in the *Ćmielów Design Studio* headed by Marek Cecuła. However, when the project requires only a small number of prints, the whole process of screen printing becomes very uncomfortable. Many designs do not require a large number of prints, especially when used for smaller sculptures or conceptual works. In addition, this technique is burdened with high toxicity, which under the conditions of an artistic workshop is a huge drawback. The classic transfer technique, on the other hand, minimizes the load to only a few prints. Therefore, the proposed classical method, updated for contemporary use, directly in the academic setting, seems to be very useful in the creative educational process.

Although extremely effective for large projects, the silkscreen technique becomes very uncomfortable when the design does not require a large number of prints or when it is used for smaller sculptures or conceptual works. This technique is also accompanied by the issue of high toxicity that is a disadvantage, even within the conditions of the academic printmaking workshop.

As part of the project, an eighteenth-century method of transferring graphics to ceramics will be developed and adapted to contemporary graphic workshops. The results will be analyzed and adapted to the current state of knowledge, submitting to preparations of the matrix (applications from various printing techniques) as well as the method of transfer to ceramics – the use of various types of paper, carbon paper,

and tissue paper. To this end, it is necessary to research in England, in the area of Stoke on Trent, where there are not simply large historical resources available, but Spode, which is the last factory in the world that used this method of production (until 2009), is located there (owned by Portmeirion Potteries Ltd). Research is planned at the Spode Museum Trust Heritage Centre (where they still do demonstrations of the original transfer technique with period materials) and secondary research will be carried out at The Potteries Museum and Art Gallery (Stoke-on-Trent) and Victoria and Albert Museum in London – where they house the largest collection ceramics collections in the world, including some of the first transfers ever created. Research in the field of the arts is specific. It is essentially for use within the creative process and experiments in its dimension. The goal of these activities is primarily to search for a new path for the expression of creators. The knowledge acquired through the study of materials, technological processes, and relationships between them are meant to, first of all, broaden the artist's tool workshop and, due to the availability of new functions of expression, better formulate the message for the recipient.

### **Conclusion**

In conclusion, both the classic method of transfer from a metal matrix, linocut and silkscreen or digital printing have potential that can be studied and described for future users of these methods. Artistic and technological activities in the field of graphics transfer to ceramics have not been developed so far in Polish. At the same time, I have a deep conviction that the concept of combining the old methods of print transfers to ceramics with new technologies is an innovative scientific study worth pursuing, for the sake of academic progression in the field of printmaking.

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## Appendix



Figure 1. Silk screen technique example by Kimba Frances Kerner

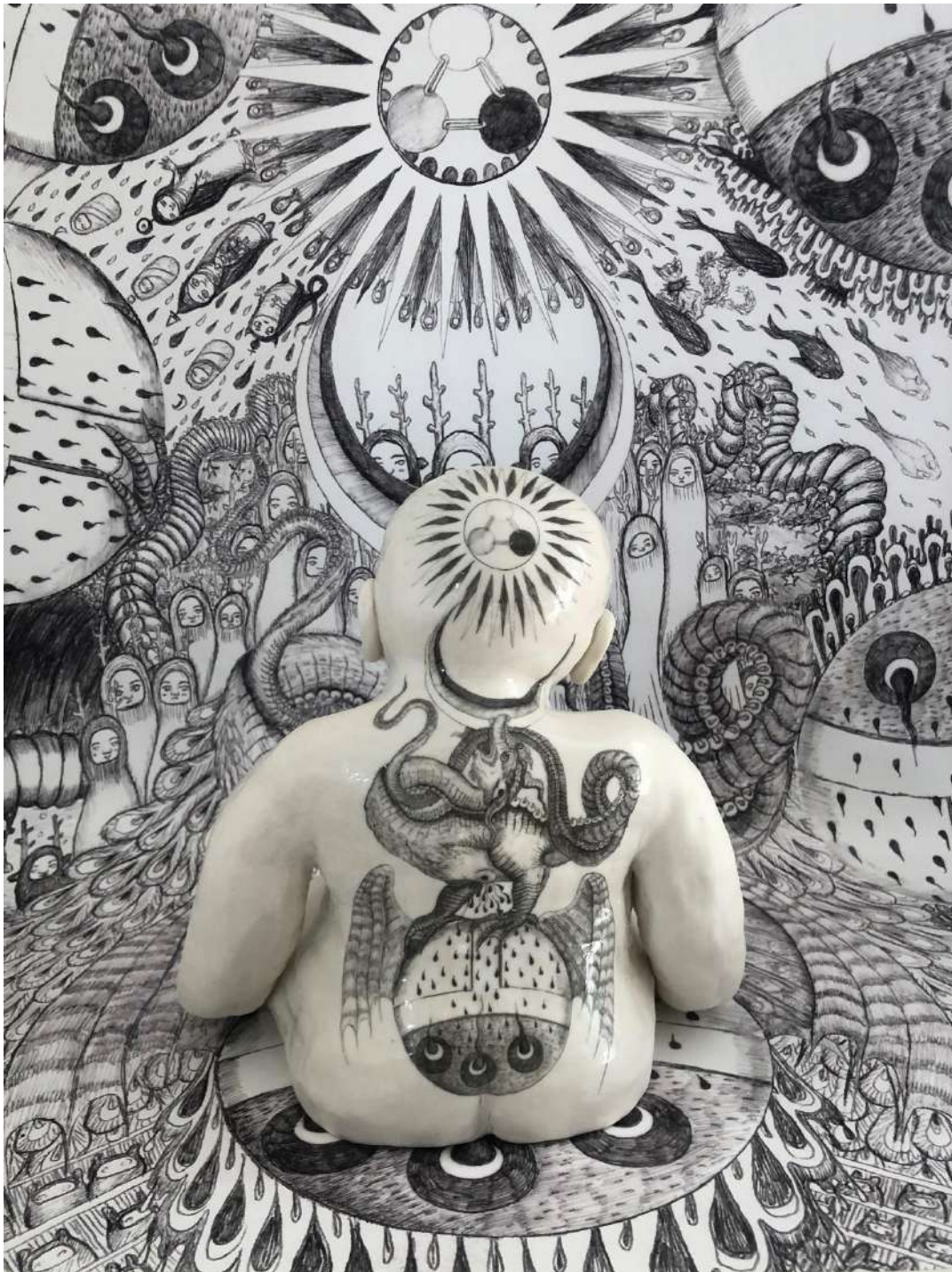


Figure 2. Digital ceramic printing technique example by Kimba Frances Kerner

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## **Renovation of the fan of the Empress Maria Feodorovna**

*Abstract:*

The works of lace-making art are our artistic heritage, material evidence of the creative talent and talent of Russian craftswomen. Speaking about the historical significance, aesthetic, artistic and expressive value of the lace fan of the Empress Maria Feodorovna, it is necessary to emphasize the reflection in them of technological traditions that determine the special attractiveness of hand-made artistic products, since they contain information about the lost technological techniques of lace weaving and the high skill of professional execution of ancient patterns. The author discusses the lace fan of the Empress Maria Feodorovna. The author reveals the nature of lace ornament as a mean of artistic expression, which is due to the use of certain techniques of weaving. The significance of research of works of artistic lace weaving, renovation of the most valuable monuments of cultural heritage is proved.

*Keywords:*

fan, Empress Maria Feodorovna, Mariinsky practical school of lace-makers, Russian lace, renovation.

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## **Восстановление веера императрицы Марии Федоровны**

*Аннотация:*

Произведения кружевного искусства – это наше художественное наследие, материальное свидетельство творческого таланта и таланта русских мастериц. Говоря об исторической значимости, эстетической, художественной и выразительной ценности кружевного веера императрицы Марии Федоровны, необходимо подчеркнуть отражение в них технологических традиций, определяющих особую привлекательность художественных изделий ручной работы, поскольку в них содержится информация об утраченных технологических приёмах кружевоплетения и высоком мастерстве профессионального исполнения старинных узоров. Автор обсуждает кружевной веер императрицы Марии Федоровны. Автор раскрывает природу кружевного орнамента как средства художественной выразительности, которое обусловлено использованием определенных техник плетения. Доказана значимость исследования произведений художественного кружевоплетения, восстановления наиболее ценных памятников культурного наследия.

*Ключевые слова:*

веер, императрица Мария Федоровна, Мариинская практическая школа кружевниц, русское кружево, восстановление.

## Introduction

The works of lace-making art are our artistic heritage, material evidence of the creative talent and talent of Russian craftswomen. Speaking about the historical significance, aesthetic, artistic and expressive value of the lace fan of the Empress Maria Feodorovna, it is necessary to emphasize the reflection in them of technological traditions that determine the special attractiveness of hand-made artistic products, since they contain information about the lost technological techniques of lace weaving and the high skill of professional execution of ancient patterns. Carrying out the artistic and creative process of renovation contributes to the reconstruction of highly artistic lace products with historical accuracy of highly artistic lace products.

Subject of the research is the renovation of the Empress Maria Feodorovna's fan.

The purpose of the research is to recreate a piece of lace-making art.

Based on the purpose of the study, the following tasks were defined:

- study the history of the fan's creation,
- get acquainted with the materials for the biography of Empress Maria Feodorovna,
- analyze the compositional solutions of the work,
- reveal the content of the renovation process of the lace-making art.

In 2005-2006, the students of the *St Petersburg Higher School of Folk Arts (Institute)* conducted research work of the article on the renovation of the fan of the Empress Maria Feodorovna under the guidance of the author. The lace fan of ecru color is kept in the collection of the *State Hermitage Museum* (Fig. 1).

### 1. History of the creation of the fan of Empress Maria Feodorovna

The development of cultural values involves getting acquainted with the history of their origin and creation. Any work of art, any artistic event is determined primarily in time and space. We talk, "Lace fan. 1883. Russia", "all-Russian handicraft exhibition, 1913, Petrograd". For us, the social, cultural, artistic space-time continuum, in which "the key is the ethnic relatedness of the monument; the

conditions of its occurrence are grasped as a moment of social, cultural and artistic evolution of the ethnic community” (Bernstein, 1979), is important.

The fan was presented as a gift to Empress Maria Feodorovna on the occasion of her birthday by members of the Board of Trustees of the *Mariinsky Practical School of Lace-Makers*. The school was opened in St Petersburg on August 20, 1883. Training of instructors at this school contributed to the restoration of lost techniques of weaving, contributed to the development of the art of lace-making, and the revival of lace crafts in Russia. The famous Russian researcher Sofia Alexandrovna Davydova, who founded the *Mariinsky Practical School of Lace-Makers*, collected a unique collection of lace. In order to study the history and techniques of Russian lace production, she traveled to 11 provinces, visiting monasteries, museums, workshops, and storage facilities (Sorokina, 2001). The result of the research work was the book *Russian Lace and Russian Lace-Makers. Historical, Technical and Statistical Research*. The dedication reads: “To Her Majesty the Empress Maria Feodorovna, the faithful Sofia Davydova devotes her work with the deepest reverence.” The book presents samples of lace, which are provided with a detailed description indicating the date, place of production, material and technique of weaving; historical, technical and statistical studies of lace crafts in the provinces of Russia. This book was a methodological guide for students of the *Mariinsky Practical School of Lace-Makers*. Sofia Alexandrovna Davydova wrote: “The lessons of school’s students were so successful that they made it possible to make a lace fan in the form of an old fan for the Empress by November 14, 1883. E.E. Novoseltseva, N.P. Ilyin and me had the good fortune to present it to Her Imperial Majesty in Gatchina.” (Bernstein, 1979) The first students of the school were two lace-makers from Vologda and two from Torzhok (Faleeva, 1983). It should be noted that since 1884 the school was given the name ‘Mariinsky’, and since 1888 it had been under the royal patronage of the Empress Maria Feodorovna.

*Thus*, the fan of Empress Maria Feodorovna is the first creative work of students of the *Practical School of Lace-Makers*. The high artistic qualities of the fan reflect the history of the Russian Empire and indicate the high skill of lace execution.

## **2. Materials for the biography of Empress Maria Feodorovna**

Empress Maria Feodorovna was born on November 26, 1847 in Copenhagen. Dagmar, born Princess of Denmark, was called Maria Sofia-Frederika-Dagmar before becoming Orthodox. As the daughter of king Christian IX of Denmark (1818-1906) and Queen Louise, she was engaged to the heir to the Russian throne, Grand Duke Nikolai Alexandrovich, but soon lost her fiance, who died of tuberculosis in 1865. Fulfilling the last will of the deceased Nicholai Alexandrovich, the second son

of Alexander II, Grand Duke Alexander Alexandrovich became engaged to a young Danish Princess in 1866. On October 28, 1866, the wedding of Alexander Alexandrovich and Princess Dagmar took place. Then she changed her name to Louise-Frederika-Dagmar and became Maria Feodorovna.

In 1881, her husband took the throne under the name of Alexander III. However, Maria Feodorovna herself had little interest in politics, although she made unsuccessful attempts to encourage the emperor to liberalize the system of government from time to time. Devoting herself primarily to philanthropic and charitable activities, she headed an extensive organization that focused on medical education and charity. During the Russian-Turkish war (1877-1878), Maria Feodorovna became a nurse. In 1882, on the initiative of Maria Feodorovna, the Mariinsky women's schools for poorly educated and low-income city girls were established. Free matinees were given annually for students of the capital's educational institutions on November 14, Her Majesty's birthday. Maria Feodorovna was an honorary member of the *Kazan University*, head of the department of the Empress Maria's institutions, which included educational institutions, orphanages, orphanages for destitute and defenseless children, almshouses; as well as the head of the Russian *Red Cross Society*, chief of a number of army regiments including the cavalry guard and cuirassiers. The Empress patronized the *Women's Patriotic Society*, the *Water Rescue Society*, the *Animal Welfare Society*, and others. Maria Feodorovna died at the villa Vidora near Copenhagen on October 13, 1928 and was buried in Roskilde in the famous Cathedral, the tomb of the Danish kings (Grebelsky & Mirvis, 1992).

Maria Feodorovna was the only crowned person, who managed to survive the October revolution, and the only Russian Empress, whose ashes rested outside of Russia for many years. In 2001, the head of the Romanov Imperial house, Prince Nicholai, asked the authorities of Russia and Denmark to reburial the remains of the Russian Empress and mother of the last Russian Emperor Nicholai II, Maria Feodorovna, from the Cathedral of the Danish city of Roskilde to the Romanov family tomb in the Peter and Paul fortress in St Petersburg. In October 2004, the President of Russia signed an order *On an Interdepartmental Working Group to Organize the Ceremony of Transferring the Ashes of the Dowager Empress Maria Feodorovna, the Wife of Emperor Alexander III, from the Kingdom of Denmark and Burying in the Peter and Paul Cathedral in St Petersburg*. The burial ceremony of the ashes of the dowager Empress Maria Feodorovna was held on September 26, 2006 in the Peter and Paul fortress in St Petersburg.

*Thus*, the study of the biographical materials of Empress Maria Feodorovna explains why the gift made to Empress Maria Feodorovna by students of the

*Mariinsky Practical School of Lace-Makers* is a lace fan, impressive by the nobility of the lines of the drawing of state power symbols. The date of 1883, engraved on the bone handle of the fan, coincides with the year of the coronation of Emperor Alexander III and the year of the foundation of the *Mariinsky Practical School of Lace-Makers*.

### **3. The fan of the Empress Maria Feodorovna**

Fan is flat, hard screen, decorated with braided lace on bobbins. The fan size is not large: the fan screen is 49.5\*27 cm. The lace is set on a yellow satin lining. The handle is carved from ivory. The wooden case is decorated with relief carvings (Plotnikov & Yakovlev, 1997). The fan impresses with the beauty of the openwork ornament and the precision of technical execution. The lace is made by a coupling technique of weaving with thin linen and silk threads.

There is a double-headed eagle with heraldic significance on the front side of the fan (Fig. 2). In Russia, the imperial signs were the state eagle and crown. The appearance of the double-headed eagle in the coat of arms of Russia is usually associated with the marriage of John III and Sophia Palaiologos (1472). The oldest such monument in Russia is the eagle, depicted on the throne, which Sophia brought with her from Byzantium (Grebelsky & Mirvis, 1992).

The dense lace pattern of a double-headed eagle stands out in contrast against the background of a four-sided tulle lattice. The image of an eagle is conventional, but the authenticity of a living figure is preserved. The wings have small feathers, and the heads are crowned with crowns. The lace pattern is distinct and expressive. In the center of the image on the eagle's chest there is the letter 'M' surrounded by a chain made of linen, and round convex relief 'cones' made of 'plaits' are inserted into the chain links (Fig. 4). The image is crowned with a central crown, i.e., the Monomakh's Cap. It should be noted that the Monomakh Cap is one of the oldest Russian medieval crowns, according to legend, sent by the Byzantine emperors Basil II and Constantine IX to the Grand Duke of Kiev Vladimir the Saint on the occasion of his baptism and marriage in 988. It is interesting that the lace drawing-chip of the Monomakh's Cap, as Sofia Alexandrovna wrote, was compiled and made according to the samples of old lace available at the school and presented in the album of *Collection of Chips, Consisting under the August Patronage of Her Majesty the Empress Maria Feodorovna of the Mariinsky Practical School of Lace-Makers in St Petersburg*.

In the side sectors of the front part of the fan, flowers with petals that are clearly arranged in helical spirals, are shown symmetrically relative to the central axis. The contours, described by vjushkoj with filigree 'pigtail', stand out boldly charming the viewer. The composition is completed by a frill made of vilyushki with a filigree and

a voluminous three-layer rosette located at the bottom. Flowers, ruffles' vilyushki augmented and enriched by vivaty loops that highlight the intricate lace.

On the reverse side of the fan, the composition of the lace image is different (Fig. 3). In the center of the mirror composition, the letter 'M' is depicted outlined with a cloth. The filling of the letter is made in the form of a flexible stem-platesat with leaves extending at regular intervals, tiny flowers and rhythmically alternating oval lattice medallions of the paired weaving technique. At the bottom, at the foot of the letter, there is a seven-petaled fairy flower.

Above the letter is an anthropomorphic character: a small figure with upraised hands. All parts of the complex composition are interconnected and reflect subordination, an appeal to the central anthropomorphic figure, which seems to send down a blessing to others. The original semantics are unknown. It is assumed that Andrew the First-Called is depicted there. The choice of the patron of the order is explained by the church legend about the first preaching of Christianity in the Russian lands by Andrew the Apostle; hence the epithet 'first-called'. The badge of the order was the oblique St. Andrew's Cross in blue enamel with the image of a crucified saint. At the ends of the cross were the letters SARP (*Sanctus Andreas Russia Patronus*, i.e., St. Andrew the Patron of Russia) (Spassky, 1963).

Above the anthropomorphic figure there is a crown as a symbol of royal power. Branches with flowers are symmetrically woven in the side parts. The flowers have seven elongated petals, are included in the pattern and rounded leaves with whorls of bizarre shapes, with a complex filling of plaits and mats. Below, a beautiful flowering shrub with bent shamrocks and patterned leaves rises from under a three-layer rosette. The large plane of the background grid gives the lace airiness and transparency. The braided lattice not only reveals and complements the lace pattern, but also increases its decorative effect. The composition is framed with a frill of viliuski with filigree, decorated with vivaty loops.

*Thus*, the study of the compositional solution of the front and back sides of the fan contributed to the disclosure of the author's artistic intent. The drawing of the fan clearly reflects the attributes of the royal power. We admire the magical art of the lace-makers of the past, full of creative imagination, who created a complete composition that includes the balance of background and pattern, generality of forms, smoothness of the curving fork and the convention of transmitting pictorial floral motifs and Imperial symbols of power.



#### 4. Renovation of the fan of the Empress Maria Feodorovna

In the traditional applied art of lace weaving, renovation (Lat. *renovatio* – ‘renewal’) includes, “the development of cultural heritage, the study of the historical period, the comprehension of technical traditions, the analysis of compositional solutions, the study of technology and material, the assimilation of the experience of previous artists, the use of the collective nature of work, the complete preservation of the spirituality of the folk-art tradition” (Lonchinskaya, 2011). It should be noted that the distinctive feature of renovation from restoration is the absence of interference with the material structure, violation of the aesthetic and historical values of the ancient work of art of lace weaving. During renovation, an old sample of lace is an object of study and knowledge and serves as a reference for recreating lost, forgotten technological techniques of weaving.

During the renovation of the fan of the Empress Maria Feodorovna, students had the opportunity:

- immerse themselves in the era,
- carry out attribution (general description) of the work of lace art,
- analyze the technological features and artistic traditions of the corresponding historical period,
- understand the integration of these features and their relationship,
- analyze works of art contemporary to his era,
- study technology, technique elements of the art of lace-making,
- possess the ability to correct image transfer lace on paper and recreating exact replicas of Museum standard.

Modern lace-makers reproduced forgotten, lost technological techniques – relief ‘cones’, lattice medallions of multi-pair weaving techniques.

*Thus*, the development of renovation material by students including the study of compositional solutions, comprehension of technological, and technical techniques with full preservation of artistic traditions leads to a positive result – the creation of a historically reliable work of lace weaving art.

#### Conclusion

*Thus*, the lace fan of Empress Maria Feodorovna is of interest as a work of decorative and applied art of the 19th century, which was executed in the Russian style. Wonderful lace, woven by the first students of the *Mariinsky Practical School of Lace-Makers*, is an excellent example of the art of lace-making preserving the traditions of Ancient Rus. The lace pattern has an allegorical meaning reflecting the

status of the owner of the fan – the Empress Maria Feodorovna. Learning the secrets of the craft in the process of renovation leads to the discovery of unique techniques, understanding the beauty of the handmade work of lace-makers of the past centuries. Having mastered the skills of research work on renovation, students go to another level of creative activity, vision of the world, show creative activity in solving and implementing their creative ideas.

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## Appendix



Figure 1. Lace fan. Russia. 1883



Figure 2. Front side of the fan  
(renovation). 2005



Figure 3. Reverse side of the fan  
(renovation). 2005



Figure 4. Terry 'cones' (renovation). 2005

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## Models in Lace

### *Abstract:*

In the past, lacemaking was a craft practiced by thousands of lacemakers who produced material for decorating the clothes and homes of wealthy aristocrats. Nowadays, the making of lace is defined as an applied art. The article interprets the making bobbin lace through the Theory of Models. Selected details from the technological process of creating the different types and styles of the final products illustrate the idea of following a model while transferring meaning from one field of art into another. The author concludes that the representation of lacemaking as a model of technological processes, of lace items, and a community of people who practice this handcraft, could contribute to the preservation of this part of the immaterial cultural heritage of humanity.

### *Keywords:*

Cultural technologies, model theory, social practices, bobbin lace, safeguarding tradition, fashion, contemporary interpretations.

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## Модели в дантелата

### *Анотация:*

В миналото дантеленото плавене е било занаят, практикуван от хиляди дантели, произвеждащи материал за украса на дрехи и домове на богати аристократи. Днес производството на дантела се определя като приложно изкуство. В тази статия правенето на дантела на совалки се интерпретира чрез теорията на моделите. Подбрани детайли от технологичния процес на създаване до различните видове стилове в произведените изделия илюстрират идеята за следване на модел при прехвърляне на смисъл от една област на изкуството в друга. Авторът заключава, че представянето на дантелата като модел на

технологични процеси, дантели и общност от хора, практикуващи този занаят, може да допринесе за запазването на тази част от нематериалното културно наследство на човечеството.

*Ключови думи:*

Културни технологии, теория на моделите, социални практики, дантела на совалки, съхраняване на традицията, мода, съвременни интерпретации.

## Introduction

In the past, lacemaking was a craft practiced by thousands of lacemakers who produced material for decorating the clothes and homes of wealthy aristocrats. Nowadays, the making of lace is defined as an applied art.

It is difficult to describe such centuries-long human activity in a nutshell. German-born American anthropologist and pioneer of modern anthropology Franz Boas (1896-1982) talks about culture and the ongoing development of cultural forms, and analyzes this development as a constant and continuous evolution (Boas, 1992).

In order to remain sustainable, such a tradition of making needs to be practiced. The technology of bobbin lace making needs to be able to develop in order to stay alive and be attractive to new admirers who, in turn, will be applying it and handing it over to the generations to come. When new technical combinations are being applied and range of new applications, unknown so far, are being discovered, this activity can be promoted to audiences who have not taken notice of it so far. The presentation of the idea of lace, not just as the history of the practice or an analysis of the final products, but also as a current human activity, would attract the attention of a wider circle of researchers. In his way, the opportunities for communication outside the traditional communities are increased to attract more carriers of the skill and thus keep its development alive.

The use of interdisciplinary approaches makes possible the study of different manifestations of human culture and art, intertwined in one object. In this way, the problems related to the preservation of this traditional technology could intrigue cultural professionals who have not been familiar with this issue so far. Interpreted from the perspective of Model Theory, lace can be seen as theoretical model in a range of crosscuts. The theoretical model is “distinguishing itself first from the type, and secondly from the example”, it “suggests modelling, plasticity” and “has its own potentiality” (Tenev, 2012).

In his reasoning related to Model Theory in literature, in his *Poetics of Models*, Robert Erdbeer poses the questions whether there are “models external to literature, which direct the poetic discourses under the guise of fiction” and whether this “blurs

the demarcation between them?” (Erdbeer, 2014). If borrowed from the field of literary theory, these questions might become the justification to look into the models that exist in lacemaking and thus discover common models in other art forms and human activity. A careful study of the processes of making lace will demonstrate clearly that “a different model is always possible, that possibility has not been exhausted with the model.” (Tenev, 2012)

What exists invariably and can be presented as a model can be considered from several different points of view. On the one hand, there is the technology for creating matter. On the other hand, one can look for the cultural and social significance of the creation process, as well as the influence of fashion on the consumption of lace and the creation of new patterns. And thirdly, to find patterns in the behavior of people of our time, in the making of lace, but also in collecting, using it or the aesthetic pleasure of observing lace products.

### **1. Models in the technique of bobbin lace making**

Lace making is a complex activity. The results are varied and diverse. Applications are endless. Finding the common ground between these requires idealizing separately the different aspects of the considered stages of the processes and finding the models that exist in them.

What is more, shedding all the details happens gradually, until what is constant remains. The creation of any specific texture requires a model of behavior on part of the instruments. “The model will be what allows the potentiality not to be neglected by trying to keep it as a potentiality in an attempt to make any analysis a derivation of a private theory.” (Tenev, 2012) This assumption can explain the wealth of options when repeating the same movements where by replacing just one (added or removed) movement, a totally different nature of the texture is achieved.

### **2. Technological model**

From the point of view of technology, the fabric is created from threads that are intertwined by their change of position: one being on top of the other and vice versa. This is achieved by the movement of the bobbins that hold the wound thread. At least four bobbins are needed in order to complete these movements. The bobbins are grouped in pairs and held in both hands. There are just two types of movements:

- 1) twist is when the bobbin on the right goes on top of the bobbin on the left in one hand;
- 2) cross is when, between the two hands, the left bobbin goes over the right one.

Every beginner lacemaker starts working on patterns based on the model of these two movements. The bobbins are considered instruments as they are the place where the thread is wound in order to be moved by the hands of the lacemaker; they will not work on their own. One can do without bobbins and use the spool or hold the material in their hands, especially if it is of unusual origin and does not lend itself to winding, e.g., roots, twigs, grass, moss, or lichen.

The combination of just two movements and the change of sequence achieves an endless range of different results.

The movement of the hands leads to moving the bobbins. This leads to intertwining the threads in a certain order (left on top, right below) and in a certain sequence (all pairs of threads that build up the fabric work one after the other). These movements are repetitive. The model is discovered in the pattern of repetition. Just one increase or decrease of the number of movements can lead to a considerable change of the end result. If the maker changes the position where the pin is fixed (which, on the side, is done not between the last and the last but one pair of bobbins, but before or after the two) they can cause considerable visual and actual change of the edge which is no longer pointed but becomes even.

Experienced lacemakers discover models involuntarily. When the pattern is disturbed, they feel anxious as the departure from the routine brings about the feeling that a mistake has been made. The sequence in geometrical patterns (yard lace) is steady and one has to keep to the model in its making. When one has worked with a set of bobbins for a long time, adding just one pair of bobbins that is different in shape and size is enough and then, when the movement of the hands reaches the place where the model of movement is being changed, the accustomed hand recognizes it and knows that it is time for a change in the combination of movements.

Seeking for models and idealizing the process is not needed for it to be perceived as a model, since repetition is present in any of the dimensions of lacemaking. In this case, several possible models are discovered on different levels. Described in line with the terminology of the model theory of Bernd Mahr (Mahr, 2011), models in bobbin lacemaking can be considered as follows:

Creating matter follows precisely the pattern which is an abstraction and a model of the ready item. The creation of the needed form and the appearance of the end product is an applicative that possesses the qualities sought by the process of making.

A model related to the technology is discovered firstly in the number of movements (number of twists), and secondly in their quality (which thread is on top and which one – beneath). If this model is accepted as an applicative, since it transfers



the change of position of the threads from the matrix (the pattern that most lacemakers call a “model”), which sets the model of the sequence of change, and creates the fabric, which can be said to represent an applique.

This model is easily discovered by the random observer, even by the inexperienced one who witnesses lacemaking for the first time, e.g., a visitor at a demonstration of the skill.

Finding a model in the end product is more challenging. If this is the applique that we have achieved, and it is seen as an object lending itself to interpretation, as a result of its comparison to other similar items, and with the change of viewpoint, one can already seek regularities among similar objects serving different purposes. If in this example the pattern becomes real lace, afterwards, different lace results may be considered and then the situation can be compared with similarities in another area of schematizing. For example, just as from the town map one would form an idea about the positioning of the buildings and streets in the actual town, one can compare different towns by looking for shared regularities in their construction to analyze their distribution or the ways they function. A valid statement here is that “variability is a quality of the model...” and “can be used for its expression.” (Tenev, 2012)

More specific examples of models related to the technology of creating fabric can be discovered in every change. In addition to the zig-zag movement, lacemaking can happen in the diagonal of the resulting band. In this case, one works always starting from the same side, no matter where they begin – left or right. This brings about additional technical opportunities, new practical solutions, and interesting visual results. The change of direction of the movement requires a different type of behavior when making a corner.

In the case of more complex figures that require a combination of movements, one needs to have precise instructions for the work of each pair of bobbins, to be aware of the logic that is followed, and the overall idea. In this case, a model that has already been made is used, which represents a case of changing the direction of perceiving the model. “According to Bernd Mahr, each item can be a model (which is one instance of criticism on the part of Vartovski) and at the same time – nothing is necessarily a model. In order to find a solution to this problem, one has to reformulate the question – one should ask what “justifies accepting something as model.” (Mahr, 2011) The answer given by Mahr’s text is that this is the exact reason for which it is a “model for” – its purpose” (Teodosieva, 2017).

In each of the specific work patterns a model of making can be discovered. On the one hand, this is the repetition of groups of movements. On the other, the elements made are identical, too. There is a model of behavior in the movements at

any level of work. For example, to ensure that all technical requirements are met, one needs to pull the threads tight and avoid leaving any lax sections of the thread to make sure that after the removal of the pins the figure will not be deformed and the model will be preserved.

This lacemaking technology can be used to produce a random number of the same items that will not differ from one another due to the strict production rules. To depart from the exact repetition, just one of the circumstances needs to be changed, e.g., the thickness of the thread or the material it is made of, and the final result will be different already.

Disturbing the model of behavior for practitioners happens upon the influence of the type of the working base – whether they use a “carreau” (flat pillow) or a cylinder (drum, pillow). Although it does not affect the end result, the base is of great importance to the everyday habits of practitioners. When working with a flat pillow, the bobbins are held from above, while when working with a cylinder, the bobbins are held from below in the palms. When swapping workplaces, lacemakers from the two groups shared that they felt as if their hands belonged to someone else. There was the expectation that one would be able to adapt easily after the long-term experience, but instead, they all felt blocked. This is why certain models of working with the bobbins need to be followed. Also, instead of making one additional final twist or cross, like when working on a cylinder, when working on a flat pillow, the last movement is left for the beginning of the next group of movements, since it would fall apart and would be impossible to keep if left last.

Observing similar requirements related to the end result, characteristic of a certain period of time, has led to perceiving the appearance of lace as belonging to a certain stylistic group.

### **3. Models in the resulting fabric**

The analysis of the already tangible lace, applied with an idealization of all possible artefacts, defines its construction of condensed and loose-textured areas as its main distinctive feature. These areas form figures which are perceived in a complex way while observing either one or the other. Without this, lace cannot be lace, even if it is made in the same way with the interweaving of threads wound on bobbins. The contrast between *airy and transparent* (when the fabric is missing), and *thick and opaque* (when the fabric is there), is the main feature of lace. It is the transparency that distinguishes lace from its closest relative – textile. Depending on the color, background, contrast and lighting, the observer sees different aspects of the image.

The model of creating lace patterns has been studied, and it contains repetition too. The process of the development of the technology demonstrates certain regularities that guarantee better quality of the product and reduction of the production time. Models become more complex due to the growing competition and also due to the expansion of lace applications. The production stages follow models of sequences which lead to higher technological efficiency.

Here is an actual example: a point of idealization of lace is the initial drawing, which is just an idea or an image of the fabric to be. The artist/designer creates an image (model), which becomes the model for the experienced practitioner. This can be seen as an empty premise or a starting point. The model to be followed is created by an artisan who, based on the designer's project, puts into practice specific form, color, size, density. Thus, they take into consideration the requirements of the work process such as the density or the direction of the work. In this way, they recommend certain specific models of activity. They create a model to be re-created by other lacemakers. This model has kept the main elements, but contains also some changes, related to the technology involved in the implementation. The details are made specific – the number of threads, their thickness, their type (smooth or rough, synthetic or natural), the technique (interweaving) to be selected in the making. These are a set of models that are interconnected and together create the general appearance of the future fabric.

Another example of making a lace product will serve as an illustration of Darin Tenev's statement that: "The model, unlike the type, is always one of many." (Tenev, 2012) The model is usually distributed together with specific instructions. A contest entitled *Wonder Bird* was held in 2015, in the town of Vologda – a Russian center of lacemaking. The model for the contest was created by Russian artist Zubareva (Fig. 1). The drawing follows the traditional aesthetics of Vologda lace. There are options to achieve an individual implementation. A specific version of the model is the one on Figure 2, made by Bistra Pisancheva by following strictly the contest regulations determining the size, shape, and some of the technical elements of the item. Participants in the contest were given the freedom of choice related to the color, thickness, and composition of the thread (Fig. 3). The number of the contestants was 350 and they all presented different implementations, with no two being the same.

Here, again, we are left with the question: can copying a model create art if a creation "becomes a work of art only when it is technically impeccable or when it demonstrates strife towards some model of the form" (Boas, 1992).

#### **4. Machine production**

The models produced by a machine are exact copies of the ones made manually. The way the threads are intertwined is similar and the end result is indistinguishable, if the model is the same. The models that can be produced by machine, are repeatable and symmetrical. In manual work the combinations of the two movements (twist and cross) are endless, and it is possible to have a range of styles in one product.

In machine production, no mistakes can be made, as a strict model of movement and a sequence of the bobbins is being followed.

The difference between the instruments used in manual work and the lacemaking machine is so radical, that it is difficult to find similarities in the processes even by experienced lacemakers. The ingenuity of engineers who managed to capture the model of the movement as early as the 19th century is impressive.

Lace figures are encoded in the holes of the punctured cards (Fig. 4) which determine the movements of the mechanisms. The path of the bobbins is not from one hand to the other, instead they follow the grooves (Fig. 5) which take them along the road of the same twists and crosses that are made by hand. Machine production spares lacemakers their hard and repetitive labor, by producing quickly and less expensively the miles of lace needed by the fashion of the time for the elements of ladies' underwear.

#### **5. History of the change of models used for the production of lace**

In the 19th century, the machine was an innovation, and the model of the traditional opposition was human/machine or hand-made/machine-made. Man created the machine based on the model followed by the hands and again, man created the model to be followed by the machine, adapted to the possible movements and (the significant) limitations because of the principles of construction.

In the 19th century, the production by human hands – not only of lace, but also of textiles, embroidery, knitting, as well as other handicrafts – represented a diminishing part of all manufactured products. Laser technologies and programming have now given rise to all sorts of lace which resembles the model in terms of style, figures, and general appearance. The general principle of “dense – loose” has been kept, but the technology of production has been changed completely. There is now the 3D printer which can produce anything based on a supplied model.

The development of lace has been parallel to the development of clothes and costumes. The laws (and dictatorship) of fashion require following the relevant model of the time. Even if a reference to the retro models is sought, there is always something new added, such as change of material, color, or application. When, at the

end of the 19th and the beginning of the 20th centuries, fashion turned lace from an obligatory into an unwanted element, people turned to making lace items to decorate their homes. Half a century later, with the evolution of home decoration, lace napkins and other similar interior applications of lace have become obsolete.

## 6. Original models

This example of the creation of own models of clothing (Bistra Pisancheva) with lace, describes the models followed in the process of their planning and implementation.

These items of clothing were created for the purpose of a fashion show during a lace festival and exhibition in one of the lacemaking centers in Northern Spain – the town of Camariñas. Making these dresses again is impossible because of the improvisation involved in their making. And yet, there are models that have been followed in the creation, that contain an aggregate or a combination of thresholds.

Instead of a cylinder, a torso – a model of the human body of the size and shape of the bodies of the living models who were to wear the clothes for the fashion show – was used. This allowed for the lacemaking to happen as if using a cylinder. The torso was made of paper pulp pasted on a model of a human figure and was filled with sawdust for easy fix of the pins. It is possible to construct a model for a piece of clothing using the traditional cylinder, but the model then needs to be made of different parts, previously designed as clothing patterns adjusted to the relief of the body. A specially designed model of the working base allows one to ignore the limitations of separate parts when depicting the drawing, to avoid symmetry and rules, and for the figures to move from one segment to the other without the limitation of patterns. The model chosen is free, i.e., no previously created lace model is followed. There is a clothing model that has been identified and will be implemented (Fig. 6 and 7). This represents a decision for: the shape of the dresses to include a bodice and a wide skirt made of natural silk; the material that the lace is made of to be natural silk with contrasting thickness; the colors to represent the stages of growth and development of wheat: green – golden, young – ripe; the grains to be made of “tallied leaves” made of thick silk; all stalks to be made using the element of “linen/basic work” which produces even sides; the leaves to be thin and pointed, and not to be fully fixed to the base; “young wheat” to feature both grown-up shoots and ears, while the “ripe wheat” to have irregular endings like stylized harvested sheafs spread in different directions.

Here, a model of a human body has become a model for the implementation; a model of wheat plants – a model for the repetition of each separate ear of wheat;

the wheat grains are placed in positions defined by the model – in the upper part of the dress. Depending on the choice of which modeling to apply, an analysis of each abstraction can be made, according to its limits and possibilities, which are different for every person.

## **7. Historical change**

The evolution of culture connects lace production with the model of development of the history of art and costume in the period from the 16th to the 19th centuries. Being an obligatory sign of social and financial wellbeing, lace is decoration (Carmona, 1981), luxury, and a whim, even the reason for bankruptcy, as it is extravagantly present in the life of aristocrats “from the cradle to the grave”. This mass consumption reveals “... a controlled influence of the model, i.e., some common form of behavior... The interpretation of the model can be changed, but its form stays on for long periods of time.” (Boas, 1992) This type of model in clothing has remained in the past.

## **8. The provocations of the current age**

The so-called Model Theory or Theory of Models, applied in mathematics, logic, semantics, and linguistics, “understands the model as an interpretation” (Tenev, 2012).

A range of models can be discovered in the lace produced nowadays. Depending on the observer and their competency in discovering their threshold of meaning, a whole bunch of thresholds can be suggested. The essence of lace – it is being a fabric – remains unchanged, while it keeps alternating between gauzy and tightly-knit. From the tiniest detail to a bird’s eye view or from a general view to the building-block details – any aspect demonstrates the transfer of a model which preserves certain basic qualities, creates some new, and omits some already existing. As Darin Tenev notes: “the character of the model does not presuppose countability. In other words, there cannot be a finite number of models.” (Tenev, 2012)

Designer Jose Luis Luaces from Galicia, Spain, creates items of clothing using traditional bobbin lace which has been made in the region for centuries. His use of traditional lace, however, provokes by the place (where) the lace is placed, and also by the way (how) it is used (Fig. 8). Thus, the designer’s ideas are implemented in new models, which proves that “... in the theory of models, the actual models often appear like actualizations of the inherent possibility.” (Tenev, 2012) What is usually hidden under the crinoline, is here put on display. The rest of the sets from the collection clearly demonstrate this new state. Although there is nothing unusual or

innovative about the combination of lace stripes as garters or on the edge of the underwear, the overturning of the model through the symbolic partition of the crinoline agitates the audience.

Young Bulgarian designer Lidia Suteva discovers applications embodying diametrical differences between the traditional use and the possibilities in clothing nowadays. In her MA thesis at the National Academy of Arts in Sofia, Bulgaria, she offers a range of transformations of lace properties (Fig. 9 and 10). She follows the model of traditional crafts by making herself each of the knots in the traditional needle lace called “kene”, dyes her fabrics with natural ingredients using old techniques, follows old models of needle lace found on the underdresses of traditional costumes from the Kjustendil region, and uses natural unprocessed silk threads for the lace. The traditional models are transformed beyond recognition while the repetition has been avoided. As Darin Tenev notes, “No theory can remain unchanged after it has met with a work of art.” (Tenev, 2012)

Modern lace can take the form of improvisation, creating lace landscapes with colored threads, discovering individual ways to achieve volume, or using unconventional unprocessed materials from nature. Achieving the play of colors when shifting the threads, alternating contrasting thickness of the threads and mixing textures for different purposes offers an alternative application of the lace technique.

The pre-drawn model, which is followed to the last detail, suggests a certain way of thinking. Most lacemakers use models which do not belong to a particular author. They find them in magazines and books, download them from the internet, exchange them with peers, or attend courses where they receive detailed instructions about each move. Some of them are reluctant to think about the process, others are very diligent. They follow the accepted model of work. The inability to create something new, to think in a novel way, or transcend the usual, make people seek models created by someone else. To a certain extent, there exists a shared way of thinking that it is impossible for the common lacemaker to create models, that most practitioners lack imagination, that an artistic background and understanding of composition are needed.

The conversations between lacemakers most often concern the exchange of models. The sales of models printed on card are doing better than the sales of materials or tools, and even better than the sales of the final lace products. The implementation of a model carries an implicit excitement because of the need to figure out the ideas of its creator, while the lace product is just an object.

Nowadays, making lace is mostly a pastime. It is possible to make a living by teaching lacemaking, but it is difficult to sell the items produced. The process of

production of even the smallest of models, e.g., a souvenir, is lengthy, as it requires years of preparation to master the skills and hours to prepare the materials.

### 9. Models in the technology

When comparing the patterns of implementing the technology, the following differences can be distinguished.

From the point of view of traditional production, creating lace works requires the participation of a range of professionals: an artist to create the model, a specialist to be responsible for the technical implementation, a tailor to combine the lace with fabric so that a piece of clothing or an accessory is completed, and a customer – usually a well-to-do person of high social ranking.

The perfect samples from the past, some of which are of a quality unachievable by contemporary lacemakers, are an excellent illustration of how intensive, brave, and continuously lace developed and improved in its heyday, in the period from the 16th to the 19th centuries. “The same stability of the model can be observed in the human works of art. When a certain type has been already established, it exerts a strong influence onto the new artistic attempts... similar forms... dominant influence of a given model.” (Boas, 1992)

The model used to exclude any freedom of implementation that the artist has today. We are now striving to individualize the model. When one makes improvisations in the course of work without a model, the common, which always remains, is the movement of the threads, this time lacking the limitations of repetition which was characteristic of the previous models.

When improvising on a landscape by Paul Cézanne (Fig. 10), I follow the model of the painting by preserving the colors and shapes of the original; I select and consider the color, types, thickness and material of the threads. For the implementation and intertwining of the threads, I have my inventions of how to alternate them, how to distribute them to avoid order, how to avoid any instance/danger of rhythm or repetition, in order to achieve an effect that is alive and touches the observer.

Contemporary artists rely mostly on a combination of their own skills. Belonging to a school or region is not so much in demand as the individual style that creates unique artefacts. Ana Rosa Lista from Santiago de Compostela in Spain makes lace images of the architectural landmarks of her town, while Mira Fidanza from Locarno, Switzerland, makes abstract net compositions and calls her lace “genetically modified”.



## Conclusion

*In conclusion*, we should notice that for the people who are not familiar with lace and the way it is made, representing the making and the works as a theoretical model might seem inappropriate. For those, who are familiar with the cultural practice, this will be interesting and yet, unusual. Claude Lévi-Strauss writes the following about a similar situation: “It is true that we can create many models – different, but convenient, for all sorts of things, in order to describe and explain a group of phenomena.” (Levi-Strauss, 2015)

The representation of lacemaking as a model of technological processes, of lace items, and a community of people who practice this handcraft, could contribute to the preservation of this part of the immaterial cultural heritage of humanity. Approaching the topic from a non-traditional perspective might increase its chances of survival and support the promotion of old-times arts and crafts.

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## Appendix

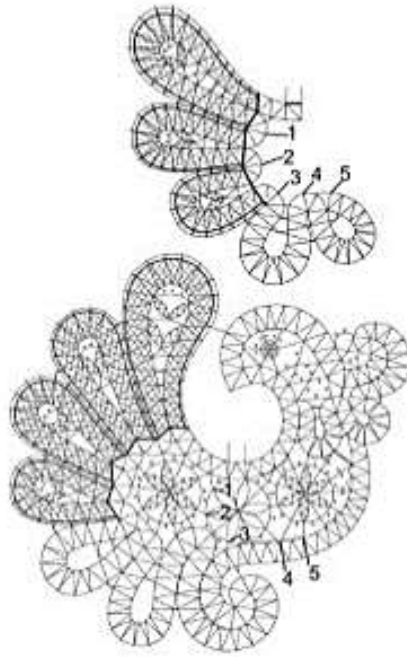


Figure 1. Model by Zubareva, provided by the contest in Vologda, Russia

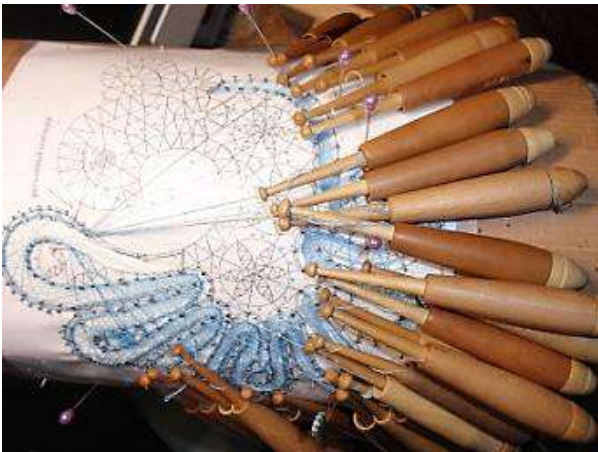


Figure 2. Making lace following a model



Figure 3. Model of a bird, rendered by B. Pisancheva



Figure 4. Lacemaking mechanism with punctured cards



Figure 5. Mechanism detail – grooves and paths of bobbins with thread



Figure 6. Ripe Wheat dress, B. Pisancheva



Figure 7. Yong Wheat dress, B. Pisancheva



Figure 8. A model by Jose Luis Luaces



Figure 9. Models by Lydia Suteva



Figure 10. A painting by Paul Cézanne rendered in lace, B. Pisancheva

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## **Role of colours in historical buildings preservation**

### *Abstract:*

Colour has leading complex role in forming living environment. It brings information on many levels of perception and completes aesthetic value of the objects that surround us. Contemporary researches reveal that colours can be observed as a means to manipulate inhabitants' thermal, light, acoustical comfort and space configuration and it is a growing tendency in building and urban design. The article studies the role of colour in historic buildings and to what extent it can be altered during the preservation process according to its properties and to society perception. Data from survey upon specific historical buildings conducted by the team is analyzed and compared with results from external researches. Aspects of historical building colour are specified and conclusions are made. Practical recommendations are defined.

### *Keywords:*

historic building, colour, preservation, urban development, living comfort.

### **Introduction**

Colour has leading complex role in forming living environment. It brings information on many levels of perception and completes aesthetic value of the objects that surround us. Contemporary researches reveal that colours can be observed as a means to manipulate inhabitants' thermal, light, acoustical comfort and space configuration and it is a growing tendency in building and urban design.

Studies on buildings' colours can be grouped in three groups:

- studies on historical buildings maintenance and managing policies;

- researches of historical building colour reconstruction as part of overall building's physical reconstruction;
- researches based upon contemporary discoveries of colours' optic, physical, physiologic and psychological qualities upon peoples' perception.

There are few to none studies of the role of historical buildings' colours as a complex task to preserve their historical authenticity and to contribute to improving their living comfort at the same time.

The research's aim is to define the degree of original historical building colour's change in order to preserve its authenticity and to meet the requirements of the contemporary living environment.

Historical buildings are the standing memory of urban development. They represent complex historical aspects and require complex approach in their preservation. Using their potential for area regeneration and improvement becomes a priority in sustainable development.

The recent research is part of scientific project for colour application for improving living comfort. The article is focused on the role of colours in historical buildings preservation.

Data from study conducted by the research's team is compared with conclusions and results from similar studies. 91 people participated in the study – 72 students, 14 lecturers and 5 members of the administration staff. They were shown pictures series of 22 buildings in Bulgaria (Fig. 1 & 2) classified as monuments of national, regional and ensemble significance (National institute for immovable cultural heritage, 2020). Samples were chosen by category “architectural-constructive”, aged 50-150 years, in sound physical condition and still occupied. Parameters set is based on similar topic research (Shannon, 2014). The questions were divided according to their relevance to the buildings' significance, vision and potential.

First researches of historical buildings colour design date back to the early 20-th century (Taylor et al., 1994). The importance of colours for inhabitants' comfort and their contribution to the creation of an aesthetic urban environment are known from deep antiquity. Colours have always been actively involved in all areas of architecture – details, interior design, facade design, urban and park environment.

The development of technologies and research methods provide new data on the participation of colours in the urban environment. Active application of colours even in epochs, which are associated with the monochrome of the main building material, cleared of non-permanent covering layers, is revealed.

In previous research authors differentiate colours in two groups according to the role they play in the living environment – traditional and contemporary.

#### 1.1 Traditional role of colours in the living environment

Traditional roles of colours are to carry information about the surrounding objects, to bring aesthetic value, to signal and denote important objects and zones and to carry a symbolic meaning.

#### 1.2 Contemporary colour application role

Modern research reveals colour properties which determine new application possibilities. The ability to influence the perception of objects and spaces leads to colour application in order to visually complement and alternate the living environment characteristics. The application of colours according to their reflective properties assists the distribution of light and the accumulation of heat from solar electromagnetic energy by building elements. Most contemporary trend is the application of colours according to their physiological and psychological impact on the inhabitants (Marinova, 2012).

### **1. Façade colour of historical buildings**

#### *1. Façade colour as historical building main characteristic*

During the survey façade colours and colour schemes were pointed as historical buildings' memorable characteristic (78/91), together with specific details (73/91) and architectural/constructive forms (81/91). Colour choice and colour schemes help distinguish buildings from one another. Also, colours were admitted as a means to recognize historical building period of construction.

#### *2. Aesthetic of historical building façade colour*

87 participants agree that historical buildings have distinctive aesthetics as a combination size, details, specific forms, materials and colours.

Historical buildings were admitted to be ones in which colour is more “visible” due to smaller façade openings (73/91). Also, historical buildings complexes are, unlike modern buildings, defined as harmonic for their similar colour scheme and façade design.

Such appreciation is due to the lack of colour satiation, typical for modern cities. “In the study of old cities, harmonious image of the city is recognizable. In these cities, feeling of being in a space with strong identity is experienced. Memorable and original spaces are adapted to the climate and culture of the people because of using the natural and native colours and materials. Therefore, each city had its own colour identity and was distinguished from other cities.” (Khalilia, 2019)

#### *3. Historical building façade colour's informative role*

More than half of the participants admit they use such historical buildings as wayfinding benchmark and colour is most helpful in the process. Also, all the participants agree that the way colour was applied signifies the building as belonging to particular period or place.

#### *4. Historical building façade colour's symbolic role*

Often colour of historical buildings has history of its own. In some buildings colouring symbolized the financial prosperity of their owner who was at same time benefactor of the community. Examples of such historical building colouring of are Renaissance houses in Ancient Plovdiv, Bulgaria (fig.1).

In other cases, such as buildings in the city of Jodhpur, India, colour reveals a local tradition of colouring.

Other symbolical application of historical building façade colour is mainly in buildings built for public purposes. Buildings from the end of the 19th and beginning of the 20th centuries are coloured in yellow, which symbolizes gold and therefore prosperity.

#### *5. Historical building façade colour as a way to improve living comfort*

In previous researches authors had reached the conclusion that traditional colouring of façade walls contributes to building energy efficiency. The facades of buildings in areas with long periods of sunshine are traditionally painted in light tones to reflect bigger part of solar radiation and thus to protect the main constructive elements and to keep cool indoor microclimate. In areas with lack of solar energy the preference is for darker facade colours (Marinova, 2012).

Table 1 reveals that façade colours of historic buildings meet most of the traditional and modern requirements and therefore no need for change is present (see App.).

#### *6. Changing historical building façade colour*

85 of the participants wouldn't agree with colour change even if current one isn't the original building colour. Habituation to it was shown as explain (76/91). 69 of the participants would agree with change of colour during historic building preservation if new one's shade and hue are close to the previous and 87 agree for change of the material of the covering layer in order to better protect the main construction and to improve energy efficiency.

In conclusions of this chapter, it should be noted that historical building colour is part of their uniqueness, serves as a landmark and represents technologies, typical for the period of the construction. Façade colours of historic buildings are admitted to have leading role in forming their identity. They meet most of traditional and contemporary requirements toward colour design – to give information, to create



aesthetics, to signify building's important characteristics, symbolize society importance and even contribute to energy efficiency.

Society preference is that during historic building's preservation colour should remain as is or with little difference in hue, saturation or value.

## **2. Interior colour of historical buildings**

Due to the technological constraint historical buildings have smaller façade openings. This causes less solar radiation and therefore insufficient natural light and thermal gain to be generated in historic buildings' rooms. Survey participants evaluate interior images as "dark" or "twilight" (72/91).

However, historic building interior colour design was admitted as not so publically important. Exception was agreed for historic buildings with museum function where preserving interior's original view is of high importance for society. 73 of the participants agree to colour change in order to improve living comfort; a condition was defined for specific details to be preserved. Colours that can be perceived both as modern and historical (Modern Paint Colours That Work Surprisingly Well in Old Houses, 2016) and materials based on natural elements and modernized traditional technologies (Seeing the Past in Colour, 2015; Painting Historic Interiors, 2013) were appreciated (84/91).

In conclusions of this chapter, it should be noted that according to society historic house's interior colour design is not of such public value. Using colours according to their optical, physical and physical and psychological qualities in order to improve living environment is appreciated.

## **Conclusion**

It is important when preserving, historical building façade colour or colour scheme is to be accept as it is or with little alternation. Façade colouring has characterizing, aesthetic, informative and symbolic role and also contributes to energy efficient properties of the building. The main improvement should be through the covering materials, though they should be applied with respect to the original façade design.

Interior colour of preserved historic buildings can undergo significant change in order to create better living conditions through application of colours and materials that mitigate spaces' disadvantages and improve thermal absorption and light distribution.

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## Appendix

Table 1. Comparison of color role

Living environment	Historical buildings
adding information about surrounding objects	one of building's main characteristic, helps distinguish one building from another
aesthetic value	distinctive aesthetics, adapted to the climate and culture
signifying role, functional zones marking	wayfinding benchmark, historic period signification
symbolic meaning	public value, economical wealth,
forms' visual alternation	-
light distribution and heat storage	climate adapted coloring to absorb/reflect solar radiation
physiological and psychological impact on the inhabitants	-



Figure 1. Historic buildings facades



Figure 2. Historic buildings interiors

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## **Regional features of traditional embroidery in the Russian North of Russia (Olonets sewing – Karelia)**

### *Abstract:*

In the traditional applied art of the Olonets province, Republic of Karelia, artistic embroidery is not only one of the most popular types of folk art, the formation and development of which was influenced by ethnic Karelian and Russian culture, but also a significant material and spiritual base, a natural form of transmitting historical and cultural experience to subsequent generations. The article is devoted to regional features of traditional embroidery in the North of Russia. The author analyzes various techniques, ornaments, and colours of Karelian embroidery. Describing a kind of embroidery skill, the author believes that the artistic merits of embroidery in the North of Russia is the brightest page in the world history of art. The author concludes that with the advent of new materials, the art of embroidery itself develops and improves, new techniques appear and the possibilities of performing various drawings and ornamental motifs that are inextricably linked with national culture and local traditions expand.

### *Keywords:*

traditional applied art, technological techniques, colour scheme, national features, folk customs and rituals, ornament.

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## **Региональные особенности традиционной вышивки Русского Севера России (олонецкое шитье – Карелия)**

### *Аннотация:*

В традиционном прикладном искусстве Олонецкого воеводства Республики Карелия художественная вышивка является не только одним из самых популярных видов народного искусства, на формирование и развитие которого оказали влияние этническая карельская и

русская культура, но и значительный материал и духовная основа, естественная форма передачи исторического и культурного опыта последующим поколениям. Статья посвящена региональным особенностям традиционной вышивке Севера России. Автор анализирует различные приёмы, орнамент, цветовые решения вышивки Карелии. Описывая своеобразную разновидность вышивального мастерства, автор считает, что по своим художественным достоинствам вышивка Севера России является ярчайшей страницей в мировой истории искусств. Автор делает заключение, что с появлением новых материалов развивается и совершенствуется само искусство вышивки, появляются новые техники и расширяются возможности выполнения различных рисунков и орнаментальных мотивов, неразрывно связанных с национальной культурой и местными традициями.

*Ключевые слова:*

традиционное прикладное искусство, технологические приёмы, цветовая гамма, национальные особенности, народные обычаи и обряды, орнамент.

## Introduction

In the traditional applied art of the Olonets province, Republic of Karelia (Fig. 1), artistic embroidery is not only one of the most popular types of folk art, the formation and development of which was influenced by ethnic Karelian and Russian culture, but also a significant material and spiritual base, a natural form of transmitting historical and cultural experience to subsequent generations. Religious performances, rituals, holidays, and the most significant events in a person's life were associated with objects brightly decorated with embroidery, which were given a magical meaning in the family and everyday life. Traditional embroidery is dedicated to research scientists, art historians and experts in traditional applied art: A.V. Bakushinskii, I.J. Boguslawska, N.P. Boyevoy, N.P. Burmistrova, L.A. Dintses, A.P. Zhuravlev, N.M. Kalashnikova, S.V. Lebedev, E.E. Knatz, N.T. Klimova, A.P. Kosenko, G.S. Maslova, N.A. Rodionova, M.A. Sorokina, V.A. Faleeva, and others.

The study of traditional applied art of the Republic of Karelia, its types in regional, historical, artistic and pedagogical aspects allows a comprehensive approach to solving the problem to preserve the cultural and historical heritage of the region. Today, the local craftswomen conduct active research work with the bearers of folk-art traditions, their research and educational activities on the study of Museum collections, ethnographic collections representing traditional women's crafts – weaving, spinning, folk embroidery.

In this regard, the professional training of embroidery artists, associated with regional cultural and historical traditions, becomes truly unique.

Practical application is necessary – natural transfer of knowledge, skills and related cultural priorities, in the process of which there is mutual enrichment – young

people are introduced to the experience, and traditions acquire new forms and meanings.

Historically, embroidery evolved in rural regions, often with restriction of activity due to the lack of fabrics, threads, tools. M.A. Nekrasova notes three basic conditions for the existence and development of traditional applied art in the field of embroidery: first, the “preservation of traditions” based on technology performance, the second – “collective work” as a necessary historical experience of previous generations and the third, “the transmission of artistic traditions and centuries of accumulated experience to the next generation” (Kosmenko, 1977). So, in 1913, N.P. Sheremetiev wrote that “... the consistent history of Russian art crafts has not yet been the subject of study. It is necessary to combine data, starting with burial mounds, with data from chronicles, it is necessary to study everything preserved in palaces, monasteries, private collections, museums, compare with later historical evidence, both printed and archival, collecting grains from everywhere, such work would bring ‘abundant fruits’.” (Rabotnova, 1954).

Artistic embroidery is a common, independent type of decoration of clothing, household items, in which the pattern is made manually (with a needle or a hook), by means of an embroidery machine on various materials (linen, silk, wool, etc.). Since ancient times, silk, wool, cotton, linen threads were used for embroidery, which were coloured with vegetable dyes, as well as gold and silver threads. Other materials – hair, beads, pearls, sequins sometimes combined with precious stones – could also be used for the work. The origin of the art of fabric decoration dates back to ancient times and is associated with the appearance of a stitch-seam on clothes made of animal skins. The improvement of technology is due to the transition to the steel needle, as well as the development of spinning and weaving production. Craftswomen selected all the best, creating unique patterns of embroidery with characteristic national features.

Embroidery techniques, patterns, and their colour embodiment were improved from generation to generation. The embroidered patterns and drawings reflect a person's ideas about the world around them, which are inextricably linked with national culture and local traditions.

*Thus*, with the advent of new materials, the art of embroidery itself develops and improves, new techniques appear and the possibilities of performing various drawings and ornamental motifs that are inextricably linked with national culture and local traditions, expand.

Folk applied art of Russia is a valuable and original phenomenon not only in Russian, but also in world culture. It is an artistic laboratory, in which the entire

human culture was formed. Folk art, which Russia is famous, preserves and carries into the future the foundations of national mentality, ethical and aesthetic ideals, traditions of Russian art culture, principles of ethno-pedagogy, supports the centers of the local economy, the general cultural level of the population of the Russian Federation's cities and villages.

Artistic embroidery is one of the most widespread areas of traditional applied art, the emergence and historical existence of which began in the 15th century, in more than thirty regions of Russia. At the same time, there may be several centers of artistic embroidery in one region, which differ in technology, composition and colour solutions.

### **1. Stylistic features of Karelian embroidery**

One of the brightest phenomena of the traditional peasant culture of Karelia was the art of embroidery. The Museum's storerooms contain the richest collections of the artistic heritage of the past, the best examples of artistic embroidery, reflecting the traditions of the Russian, Karelian, and Vepsian populations.

Traditional embroidery contains various information, ethnographic material, and local artistic features. The remains of ancient clothing, ornamented with geometric patterns, were discovered by archaeologists in the North-Western Ladoga region, on the territory that belonged to the ancestors of modern Karelians, already in the burial grounds from the 12th to the 14th centuries (Kosmenko, 1989).

It should be noted that geometric patterns remain a favorite type of decoration of women's clothing, especially Karelian and Vepsian in the 20th century and provide not only factual data on the centuries-old tradition of fabric ornamentation by the local population, but also an example of a high degree of continuity of clothing decoration with the same type of ornament-geometric.

Traditionally, embroidery decorated women's and girls' hats, shirts, towels, the edges of sheets or valances to the beds, sometimes a kind of napkin. Embroidery on the listed products had a well-defined location. Being usually on the edges, ends of products or on their structural parts, they gave completeness, a kind of isolation to objects, as if separating them from the environment. In the women's costume of the late 19th and early 20th centuries, only the bottom of the linen shirt was decorated with patterned sewing. The 'ensemble' of the festive women's costume was given by elegant headdresses decorated with sewing on the structural parts (front, top, side or only on the top).

Towels were ornamented only on two opposite ends of festive, ceremonial items, which differ from everyday items not only in size, but also in the presence of



rich ornaments. The decorations on the edges of the valances resembled the embroidery of the hemlines of women's shirts. It is assumed that on ancient clothing geometric patterns had a religious and symbolic meaning, but later this symbolism was lost, and the ornament served an aesthetic purpose.

In the past, the working life of the peasants with their heavy agricultural everyday life alternated with numerous calendars, family holidays and rituals, which together made up the annual and life cycle of the population. Naturally, festive costumes, hats, elegant decoration with bright embroidery, as well as the interiors of huts, decorated with numerous embroidered products at this time, gave these events a special solemnity and significance. No village festival was complete without such decorations. Especially important role was played by embroidered products in wedding ceremonies. There they were not only elements of the decor of the marriage ceremony, but also material evidence of the skills and hard work of the bride. The more such items the girl made, and their artistic merits played an important role, the more 'glorious' she was considered. Their significance in ancient times was also associated with religious ideas, which were lost by the 19th and early 20th centuries, but according to tradition, these products continued to function in rituals. Therefore, in the ornamental motifs of ancient embroidery there are fantastic images filled with fairy-tale and mythological content. They adopted obscure patterns from their mother's and grandmother's products, on the one hand, steadily adhering to the ornamental traditions adopted in this area, on the other hand, making each embroidery unique individual handwriting from generation to generation. However, each locality developed its own artistic features of their solution.

In the 19th and early 20th centuries, the art of embroidery in Karelia, as in other regions of the Russian North, was a mass female occupation. In the conditions of semi-natural economy, patriarchal life with its commitment to antiquity, every woman was able to weave, sew and embroider necessary items of clothing and household items for herself and her family. In accordance with the accepted customs and stable ideological canons, which were strictly observed in the villages, the peasant woman certainly decorated these products with "women's painting", i.e., patterned sewing. Deprived of money, the peasant woman could earn small incomes by needlework. In the villages around fairs, monasteries, or parishes, where was the raw material for art products (e.g., pearls), two branches embroidery classes had emerged on the basis of the home "women's industry": crafts and trades. Peasant products embroidered with ordinary threads, as well as expensive pearl and gold-embroidered headdresses and other items that the needlewomen of the Olonets, Zaonezhye, Pomorye neighborhoods specialized in, either were either sold by order of local

residents, or exported through buyers to domestic fairs, as well as outside of Karelia, even Russia. The history of the development of decorative and applied art in Karelia was significantly influenced by Russian decorative art. This was determined by the fact that Karelia was part of the Novgorod lands since the 12th century. The history of the peoples inhabiting it, the Karelians and Veps, is closely linked to the historical destinies of the Russian people. Russian culture is reflected in the similarity of Northern Russian and Karelian costumes, ornamental motifs in carvings and embroidery, techniques of their execution, and the nature of the artistic products themselves.

In the traditional art of Karelia, there is a national-traditional component, which is crucial for each type of artistic folk crafts, and therefore for professional education in this area. The most convincing proof of this is the embroidery of the Karelian, Vepsian, Finnish and Russian people living in the territory of the Russian North, Karelia.

Embroidery with paper threads was widespread mainly in the southern and middle Karelian regions. One of the reasons for the lack of widespread artistic embroidery in North Karelia was that flax cultivation was poorly developed here. The Karelians used embroidery to decorate the same items as neighboring peoples, using similar techniques and compositions.

The most common techniques of Northern embroidery, performed by counting threads of fabric (cross, painting, set, white stitch, embroidery on a grid, colour perevit, white and colour counting surface) are common to Karelian embroidery. Counting seams caused strict symmetry and mathematically accurate relationship of ornamental, geometric and plant images on objects of folk decorative and applied art.

The most famous historical centers of embroidery in Karelia Republic are the cities of Olonets (embroidery, woven mesh, mesh, white stitching, painting), Zaonezhie (embroidery vestibule at the 'fillet', a vestibule on the grid), Sheltozero (two-stitch 'painting', a technique of unilateral and bilateral cross on account of the threads of the canvas), Kargopol, and Pudozh (embroidery on canvas and paper, wool, coloured threads, gold embroidery and pearl sewing).

Embroidery of each center has its own stylistic and artistic-figurative features, technical methods and techniques of execution, colour scheme. White stitching, one of the characteristic types of ancient Karelian embroidery, is particularly widespread. Embroidery was performed on canvas or Kumach with ordinary paper threads, the 'predecessors' of which were linen threads. Obviously, the harsh conditions of the North, the modesty of the colour spectra of the local nature left an imprint on the

colour solutions of embroidery in peasant products. The tradition of embroidery with classic white or red threads was mainly observed there. Sometimes, however, they were added a soft yellow or blue colour. These colours are known to have the greatest emotional impact.

The most common were seams: half-cross painting and white stitching. The ancient, double-sided seam-painting created a subtle graphic pattern on the canvas. The contour of the motif, made by counting the warp and weft threads horizontally, vertically and diagonally, was filled with various decorative cuts: straight, diagonal, curly stripes, zigzags, square cells, etc. They could be supplemented with asterisks, strokes, or a pigtail. Cuttings-squares and stripes inside large figures of a bird – a peacock bird, a leopard or a tree – were embroidered with blue, yellow, green and dark red wool.

Very popular throughout Karelia was sewing with a white stitch on a linen grid (stitch on a grid), which refers to through counting seams on a discharged fabric. The beauty of line embroidery was achieved by clearly highlighting the snow-white pattern on a light transparent background. The most common method of sewing with a stitch on a grid, which in different areas was called differently ('by pulling out', 'by twisting'), consisted in pulling out the threads of the warp and weft by hand over the entire fabric where the ornament would be applied. On the formed entwined grid, a pattern was made with a flooring made of thick paper threads.

The next type of sewing-a line on the grid 'cut out', 'seam on the letter', 'vestibule on the grid', the most typical for Zaonezhye, Olonets province, but also found in other regions of Karelia, consisted in pulling out the warp threads and weft only from the background part of the product. The fabric of the pattern remained not pulled out, the contours of the pattern were decoratively covered with a vestibule.

The ancient types of embroidery, if we judge by the ornamental motives, included embroidery with a set. This technique is very similar to bran weaving. Stitches in sewing a set go from the front, then from the wrong side of the fabric, so a negative image of the pattern is formed on the reverse side. The technique of the set was combined with other decorative seams – oblique counting stitch, double-sided seam, etc. If the embroidery set was made with coloured threads, then cross-stitch on the count of canvas threads, as well as double-sided seam, was made only with red threads. This technique was usually used when embroidering the hem of shirts.

From the free techniques of embroidery, tambour sewing became widespread, which appeared here not earlier than the end of the century before last. The needlewoman took an old sample of such embroidery, put a cloth on it and wiped it

with an aluminum spoon. According to the resulting contour of the drawing, a special hook 'tambour' or a short needle, she deduced chains of loops.

Most tambour embroidery is restrained in colour: they were made with red threads on canvas or white threads on Kumach. There were still types of sewing using metal threads, pearls, but these types of techniques were not associated with the widespread peasant embroidery.

The central (or main) patterns were framed on one or two sides by narrow border; small birds, trees, human figures, etc. were embroidered in continuous repetition. They often consisted of geometric patterns. At the bottom of the towel, the composition ended with a narrow earring, a strip of lace, a figuratively cut edge of the product (festoon edge), imitating lace festoons.

On towels, valances, shirts, in addition to these additional decorative details, calico strips were often used, which framed the embroidered composition from the bottom or from opposite sides, from the bottom and top of the ornament. For Karelian and Vepsian products, such inserts are almost not typical.

Embroidery, performed by counting techniques of sewing, is interpreted in a very conventional geometrized manner. This feature is a sign of ancient art. Countless, free types of embroidery – tambour, allowed to perform patterns in smooth, rounded contours.

The embroidered ornamental motifs of Karelia are of particular interest. In the embroidery of pre-revolutionary Karelia (Olonets province), two large groups of motifs can be distinguished: geometric and pictorial. Embroidery patterns often consisted of complex geometric shapes based on a rhombus or square. In addition to geometric motifs, Northern embroidery includes images of flowers, bushes, and trees. Plant motifs were combined in a pattern with the image of birds or animals. Fairy-tale birds – peacocks with magnificent tails, modest little ducks, stately, graceful swans, proud horses, elegant deer with branching horns – were depicted among flowering bushes and trees. The image of stately female figures with birds or flowers in their hands and riders on fairy-tale playful horses are also often found in folk embroidery of the Russian North. Motifs of flowers, trees, birds, animals, horsemen, and female figures in folk art have always been endowed with a capacious and multi-valued symbolism (Fig. 2).

Swans from rural residents were the personification of a young beautiful girl and a bride, and were considered a symbol of true love. Ducks were perceived as a sign of a hardworking housewife and were a symbol of fertility. Pigeons were considered a sign of marital fidelity and a guarantee of a happy family. In Russian folk embroidery of the 19th century almost ubiquitous image of the dance girls,

riders, with branches of greenery in his hands, entertainers, wedding young in the church, train wedding with the bride and groom in the festively decorated carriage or sleigh, accompanied by numerous guests.

Northern embroidery is very decorative. Craftswomen achieved the originality of visual forms due to clear, characteristic lines and beautiful patterned filling of the ornamental plane. Artistic sewing in Karelia is characterized by a restrained colour scheme, decided in red and white or only white. The ornamentation of Karelian embroidery is distinguished by geometric and floral motifs, although there are other types of ornamental motifs-images of birds and animals.

It is necessary to characterize separately the traditional embroidery of Karelians (especially in the middle and southern regions), Northern (Sheltozersk) Veps, as well as the Russian population of Pudozhye, Zaonezhye, Pomorye. This is justified by the fact that the Karelians and Veps preserved a more ancient shape than the Zaonezhye or Pomeranian, which, especially in the beginning of the century, were extensively adopted outside new, city sewing techniques, adhering to Western fashion, until the end of the 19th and beginning of 20th centuries.

*Thus*, in the era of globalization of social and cultural processes, it is especially important to preserve, develop and perceive the spiritual essence of the unique cultures of the ethnographic groups of the Russian people: Zaonezhans, Pudozhans and Pomors living in Karelia. Mastering the art of embroidery was not only an aesthetic expression, passed down from generation to generation, it was a means of labor education, a school of skill that determined the prestige of the female population in the rural community.

## **2. History and theory of traditional Olonets embroidery**

Karelian embroidery has many features that distinguish it from embroidery of other local places of compact residence of ethnic groups and peoples of the North.

The most famous historical center of embroidery in Karelia is the city of Olonets (embroidery on a woven net, on a grid, white stitch, half-cross painting). Olonets craftswomen of the rypushkal region of the Olonets district in the past perfectly mastered the original embroidery technique 'poimettu' (textile), i.e., embroidery on a woven net, not marked in other areas of the North (Fig. 3). Among the Olonets Karelians, it was developed from ancient times and had the character of craft production. The ornament was created on a decorated background of linen canvas, resembling canvas, which was previously woven on a loom. A thick metal needle with a broken end was used to move the canvas threads symmetrically horizontally and vertically, and to sweep the net. Then white (less often coloured)

cotton threads were laid with various patterns: zoomorphic, plant, geometric, etc. This type of embroidery was widespread not only in Olonets, but also in Pudozhye (Podporozhye village, Nevzima village, Kuganavolok village, Pomorye), where valances, towels, decorative bedspreads, and napkins were made. They found a common market in the markets of the North: in St Petersburg, Lodeynoye Pole and Finland (Fig. 4, 5, 6).

This family craft was passed down from generation to generation, from mother to daughter. The craftswomen fearing competition from other embroiderers always tried to keep secret the technology of this type of embroidery. It turned out that very few women in the villages of Sedoksa, Rypushkalitsa, and Baikaly knew embroidery on a woven net, and some of them achieved very high skill in their art. So, for her embroidery, the peasant Tatyana Ivanovna Rikkieva was awarded a silver medal at the world exhibition in Paris in 1900. In the 1930s and 1940s, the art of embroidery on woven mesh gradually disappeared. Embroidery in Olonets, as in each of the centuries-old centers of southern, Central Karelia, Prionezhye, Zaonezhye, Pomorye, and Pudozhya, has its own characteristics and language, which determines the relationship between skill and various technological techniques that are characteristic only for a particular area. The ‘tambour’ seam (sometimes called the ‘pigtail’ seam in the Russian Museum’s inventory) is a cross between sewing and knitting. To perform this type of embroidery, professionals use a special needle with a hook at the end of the ‘tambour’, which is pulled through the canvas thread, forming on the front surface of the canvas a number of small, adjacent to each other loops; a strip of loops is single or, more often, double. The outline of the drawing is outlined with a pencil on the canvas and sheathed with a ‘vestibule’ strip, grid marking, trimming, and pulling out threads are performed near the drawing. The remaining threads of the background that are not pulled out, are intertwined with a linen thread and form a grid or ‘fillet’, on which a solid mass of white pattern stands out very clearly. In large patterns, holes, embroidery ‘set’, ‘satins’ (triangles, squares, stripes, etc.) or Christmas trees are made; sometimes they are circled some figures in which the threads are pulled out again, with a ‘tambour’. The remaining threads are fastened in the form of fillets, but not in a simple cell, but in various patterns (Fig. 7).

Later, the embroidery of the Olonets province began to depict the Sirin bird, giving it features of increased fabulousness and linking it with the idea of fertility. In folk art of the 17th and 18th centuries, it is known from popular prints as a bird of Paradise singing songs (Fig. 8). Stitch sewing is very diverse. On the towel, the figure of the Sirin bird is made on fabric, artfully filled with all sorts of decorative seams – satins in the form of triangles, squares, sleepers, rhombuses. The left grid is staggered

and filled with an air loop. Northern embroidery is very decorative, every embroidered motif, even complex, is easy to read. Craftswomen achieved the originality of visual forms due to clear, characteristic lines and beautiful patterned filling of the ornamental plane.

In the folk art of Karelia, the most ancient was gold embroidery and pearl sewing. It particularly flourished in Pomerania, Pudozh, and Olonets, where very festive women's hats were embroidered and strung by pearls. Women created complex intricate ornaments consisting of rosettes, stylized waterfowl and plants, and then gold and silver threads completely covered the entire surface of the headdress, emphasizing its significance and solemnity, leaving almost no free plane of the background. Pearls for these ornaments, as well as mother-of-pearl for inlay, were extracted in the rivers that flow into the White Sea and Lake Onega. Stringing pearls required skill, hard work, and great skill. The embroiderer drilled a hole in each pearl, strung it on a cord, hair, or metallic thread, and laid out the pearl threads according to the prepared pattern.

As headdresses, women of the Northern provinces wore kokoshniks, which had a deep meaning, symbolized happiness and unity in marriage, and the warmth of the home. Kokoshniks-soborniks are a headdress on a solid basis.

Soborniks were made of brocade, braid, silk, velvet, embroidered silver, and gold thread. It was on a frame of cardboard or taped canvas, with a calico or canvas lining. A characteristic feature of such a sobornik was a wide ochelie (semi-circular frontal shield of the kokoshnik), laid in front with vertical dense bolsters, and a cone-shaped elevation on the crown. Behind the sobornik was long and decorated with a wide bow with long ends hanging down at the back. The ochelie of the sobornik were ornamentals pearls, coloured glass in a metal frame, imitating precious stones. Sometimes the sobornik were attached to the bead or pearl mesh-podnis (thread or several intertwined threads with strung pearls, beads, used by women as a decoration for the head) covering part of your forehead. Kokoshniks-soborniks were festive headdresses of young married women in the 19th century (Fig. 9, 10).

Regional peculiarities were determined mainly by the differences in natural and climatic conditions, the specifics of natural materials used in embroidery, as well as the ethno-cultural interactions of ethnic groups living in this region, which is typical for traditional applied art of the entire Russian North (Fig. 11, 12).

Artistic embroidery, like all works of traditional applied art, is characterized by an organic connection of ornamentation with the form, material and purpose of the product. Embroidery could be performed without drawing, according to the count of fabric threads.

The most ancient of the counting types of sewing was 'bilateral' seam – 'painting'. It was called 'two-sided', i.e., old. In this type of sewing, the contours of the pattern are applied to the canvas according to the count of its threads with stitches of the same size vertically, horizontally and diagonally, and so that on the front and back sides they are the same, from which the seam got its name 'double-sided'. Double-sided embroidery was performed with red threads on the canvas or on the canvas. They were especially liked to be used to decorate towels, valances, and sometimes ceremonial wedding shirts. Ornaments embroidered with a double-sided seam are usually of an archaic pattern. Also, a favorite seam in Karelia was a painting or half-cross-an old double-sided seam of linear stitches in red on a white background (Fig. 13, 14, 15).

*Thus*, the traditional Olonets embroidery is distinguished by quite peculiar techniques with a rich old pattern, techniques of stitching on a grid, sewing with gold, pearls, red and white threads (paper) on canvas-painting, sets, vestibule on a grid, embroidery 'poimettu', i.e., embroidery on a woven grid, not marked in other areas of the north. It was lost by the 19th century. In 1900, the works of talented folk masters Evdokia Pavlova and Tatyana Ivanovna Rikkieva were awarded silver medals at the Paris world exhibition.

### **3. History and theory of traditional Zaonezhian embroidery**

A special place in the applied art of Karelia is occupied by Zaonezhian embroidery, the main folk-art craft of the Republic of Karelia. The factory of *Zaonezhian Embroidery* was established in the village of Shunga, Zaonezhsky district in 1929. It is one of the oldest enterprises of art crafts with rich folk traditions.

The history of Zaonezhye is connected with the history of Veliky Novgorod. First, settlers from the Novgorod lands founded several settlements on the shores and islands of lake Onega. There is a special way of life, special customs and a special nature of embroidery there. The tradition to embroider festive clothes appeared because of necessity, there was no place to buy it and nothing to spend on. Women tried to make it with their own hands, showing patience and invention.

Zaonezhian art embroidery is generally closer to Karelian than to Pudozhian embroidery. The similarity with Karelian embroidery is shown in the restraint of colouristic solutions and general techniques of execution, the similarity of many motifs and compositional solutions. However, in Zaonezhian embroidery, along with the preservation of some traditional subjects, at the beginning of the 20th century, there is a deviation from the generally, especially ancient peasant embroidery (Fig. 16).



On the Zaonezhian embroidery of the beginning of the last century, genre subjects that are almost not typical for Karelia, as well as motifs related to the surrounding life (e.g., images of cockerels, birds on plant branches, patterns of climbing plant stems), are seen. The significant transformation of Zaonezhsky peasant embroidery is also indicated by numerous plant patterns made in the technique of tambour sewing, which are very diverse and rich in drawing, although some traditional subjects are preserved. Brides, setting aside old mother's samples for dowry, preferred to embroider various earrings, cross, imitating urban patterns (Fig. 17). Old double-sided embroidery gradually went out of fashion, as a result of which many traditional subjects and motifs characteristic of this type of sewing in the past began to be forgotten. Back in the 1920s, the scientists, who studied Zaonezhian embroidery, wrote that a rare girl uses a double-sided seam to decorate a dowry and only the older generation uses it. At the same time, tambour sewing became widespread in Zaonezhye, especially 'cut-out', which was considered to be "very fine, masterful work" (Fig. 18).

Such processes took place in Zaonezhian peasant embroidery due to the proximity of shopping centers, in particular the Shunga fair, where the products of Zaonezhian embroiderers were in demand. This led to the destruction of 'conservative' forms of products' ornamentation and the development of new ones that met the needs of different categories of consumers.

The reason for the loss of the centuries-old tradition of embroidery was also the organization of the point of "manual labor assistance Society", which provided factory fabrics and then purchased various embroidered products from local peasant women for urban and foreign consumers, in the village of Shunga in 1907. The organization of home-made crafts, which covered about 300 people in the district, led to the fact that the old patterns and embroidery techniques were gradually forgotten, and new types of sewing techniques, which were used to embroider not only traditional, but also urban products (napkins, tea sets, dress finishes, etc.), came in their place. However, in more remote localities from Shunga, the old traditions of decorative sewing of products, for example, with a tambour on calico or canvas, continued to exist. After the October revolution, the Zaonezhskiy fisheries received organized development. In the design of utilitarian and decorative items, craftsmen always turn to the origins of folk embroidery.

Thus, a special place in the development of traditional embroidery in Karelia is occupied by the artel of *Khashbezerskaya Embroidery*, the main focus of the work which has always been the study of numerous collections of ancient folk embroidery from the collections of the *Museum of Fine Arts of Karelia*, created in the village of

Khashezzero in 1929. Zaonezhian embroidery impresses with modesty of colours. Towels, tablecloths, men's shirts, aprons, napkins are mainly embroidered with red threads of the pattern on a severe canvas, and white threads on red calico, or white on white linen. A major role in the development of embroidery art was played by the joint work of the company with the *People's Research Institute of Arts and Crafts* of the RSFSR. The best works of the masters were exhibited at all-Russian exhibitions, at the world Paris exhibition in 1900, and exported to Canada, the USA, Great Britain, and France.

#### **4. History and theory of traditional Pudozhian embroidery**

Embroidery was a very common type of needlework in the past and among the Russian population of Pudozhye. Pudozhsky peasant sewing was especially developed by decorative forms. The variety of techniques, richness of colour solutions, specific ornamental motifs and plots, the originality of the style of patterns allows to distinguish peasant embroidery in this area in a special area of ornamental art of Karelia.

Local craftwomen knew the many techniques of embroidery and ornamental drawings. However, the common feature of most embroidery was that they were usually related to the technique of so-called counting sewing: when applying a stitch, the embroiderer counted a certain number of threads on the canvas each time. This type of execution technique included double-sided seam, grid stitch, drawing, cross-stitch technique on the count of canvas threads.

Among the countless, free types of sewing that spread in Karelia later, tambour embroidery, embroidery with one-sided and two-sided smoothness, was very popular (Fig. 19).

Pudozhian traditional embroidery is very diverse. The embroidery, the drawings of which consist of various visual motifs and subjects, is predominant. A significant place was occupied by geometric ornamentation, which was mainly used in the decoration of clothing. In the late 19th and early 20th centuries, geometric patterns decorated the hem of women's shirts. In an earlier period, they also ornamented the upper part of the shirt (shoulder).

On traditional Pudozhian shirts, embroidery from plant patterns can be found. Judging by the Museum collections, there are not as many of them as those decorated with geometric ornaments. The patterns in Pudozhian embroidery were made with more diverse techniques than in Karelian and Vepsian regions. When embroidering clothes, preference was given to a cross and a double-sided seam. In the Pudozhsky district, this kind of embroidery was also performed by a set, a line on the grid in

addition to the technique of double-sided seam and cross-stitch on the count of canvas threads.

Compositional solutions of geometric motifs, consisting of various combinations of rhombuses, rosettes, and other shapes, are also more diverse.

On some shirts, the patterns are made with wide horizontal borders, with the repetition of two different figures, on others, the ornamental compositions are more complex. They consist of geometric patterns made in the form of a grid, so that the embroidery looks especially elegant on the shirts.

Regardless of whether the compositions had mesh or border solutions, the main decorative stripe of the pattern on the shirts was framed on both sides by narrow strips of embroidered ornament, the motifs of which did not repeat the patterns of the main wide stripe. Moreover, they could consist of elements of pictorial origin rather than geometric, such as small birds following each other, or plants. A specific feature of the embroidered compositions on Pudozhskian shirts was that they were decorated with additional decorative details on both sides or only on the bottom: narrow stripes of calico or white lace. One can also note the peculiarity of the stylistic embodiment of geometric patterns on Pudozhskian products.

With the exception of some embroideries that approach the traditions of Karelian ornament on clothing (this is expressed in enlarged designs of geometric figures, with a significant clean background 'field' between the main motifs), the main part of the geometric patterns of Pudozhye is stylistically solved differently. They are characterized by a high density of patterns that resemble carpet. One of the most striking examples of such an artistic solution of patterns in compositions is a sample of a shirt embroidered with a set technique. The density of patterns characteristic of Pudozhskian embroidery can only be explained by the peculiarity of the set technique, which resembles bran weaving.

However, in embroidery made by other sewing techniques – cross stitch, double-sided seam, there is a similar stylistic interpretation of geometric motifs, which gives the Pudozhian ornamentation local expressiveness. Pudozhian embroidery close to the embroidery severoceska shirts by this stylistic manner of interpretation of the geometric patterns.

In Kargopol and Pudozhian towels, embroidered with a counting surface, set, oblique stitch and painting, large decorative patterns prevail: multicoloured leopards with a raised front paw, majestic eagles with outstretched wings, fairy sirens with maiden faces and the body of a bird. For these regions, as a local feature, large motifs of smooth outlines, made in the technique of a set with a double-sided seam outline or a vestibule along the contour, can be distinguished. Similar ornamental

compositions are also found in Veps-Karelian sewing on traditional embroideries of Karelia and the Leningrad region.

Very popular in Karelia was sewing with a stitch on a linen grid (stitch on a grid). In most areas, it was performed with white thread on a white line. In Pudozhye, multicoloured threads were used for this type of sewing. The line on the grid is most often found on everyday products, especially on towels, but in the Pudozhsky district, such embroidery was also decorated with the hem of shirts. Only in the Pudozhsky district, along with monochrome, multicoloured tambour embroidery was common (Fig. 20, 21).

In these embroideries, red is combined with bright yellow, scarlet, purple, azure, crimson and green. Eight-pointed flower rosettes complement and restrain the multicoloured stripes. Karelian towels are unparalleled in Russian folk embroidery of the 18th and 19th centuries in terms of their monumental forms of pictorial motifs and geometric motifs, as well as in terms of their multi-colour and colourful colour. Russian Pudozhian embroidery, along with the use of red and white colours, is characterized by pronounced polychromy due to the use of dyed silk and wool threads. Pudozhian embroidery on traditional household items such as towels and valances are very interesting. The range of motifs on them is wider and more complex than on clothing. Decorative techniques are more diverse. Patterns on utilitarian and decorative products were made with various seams: double-sided sewing, set, grid stitching, tambour. All the embroidery techniques were used as in other regions of Karelia. However, Pudozhians had their own favorite embroidery techniques, among which the most popular was sewing everyday items using the set and tambour technique (Fig. 22). The originality was also shown in the colour solutions of Pudozhian embroidery. Along with monochrome (red or white) patterns, local craftswomen liked to embroider with multi-coloured threads – wool and silk. The use of multi-coloured threads made Pudozhian embroidery diverse, decorative, and elegant. As in neighboring areas, the utilitarian and decorative items of Pudozh region were mainly decorated by fine motives. Sometimes among the traditional subjects there are classic compositions of a female figure and riders on the sides. Such subjects, embroidered with a set technique, are more similar to Kargopol products, and not to Karelian ones, which were made only with a double-sided seam and, in comparison with Pudozhsky subjects, differ in graphic drawing and pronounced geometrized forms. According to the most common scientific point of view, these scenes of Russian embroidery depicted a pagan goddess – the life-giving mother earth with pribogami on the sides.

Such embroidery has undergone a significant evolution in the direction of decorativeness, as evidenced by the sample of the towel, where the tambour seam is filled with a human figure with very schematic birds and riders on the sides. Pudozhian embroidery on a towel with the image of a stylized male figure is unique for Karelia. A significant place on everyday products of Pudozhye is also occupied by the motifs of fairy-tale birds, most of which are represented by the repetition of their characteristic figures.

Made in the technique of a set and tambour, they are distinguished by rounded contours of the drawing, dense decorative cutting inside the ornamental figures, which gives them some weight.

Such embroidery was performed in the same artistic manner as the previous products, but along with a purely local stylistic interpretation of plant images, there are motifs that are very similar to Karelian and Vepsian drawings. They have strictly geometric outlines and are embroidered with a different technique—a line on the grid.

In the folk art of Pudozhye, gold and pearl embroidery were developed. There special festive and wedding women's headdresses were embroidered and decorated with pearls (Fig. 23, 24a, 24b). Regional peculiarities were mainly determined by the difference in natural and climatic conditions, the specifics of natural materials used in embroidery, as well as the ethno-cultural interactions of ethnic groups living in this region, which is typical for traditional applied art of the entire Russian North.

Colour perevit, a type of stitch sewing performed on a grid formed by threads of warp and weft pulled out of the fabric in a certain order, was found in Pudozhye in the village of Kuganavolok. It was used for finishing blouses, towels, tablecloths and napkins.

The grid, depending on the type of work, is always marked on the fabric in centimeters, and not by the number of fabrics, because due to the unequal thickness of the threads, the cells may turn out to be non-square. To perform a stitch grid, a fabric with a straight (linen) interweaving of threads (severe linen, linen with Dacron, matting) is needed.

For this work, the grid is formed in the same way as for white stitch embroidery. It is also performed on the stretched fabric. However, the grid is made denser than in the white line. To do this, less threads are usually pulled out, and the mesh is smaller. The colour pattern of intertwined previt is performed on the grid. The motifs of the coloured perevit ornament can be made with coloured threads: green, blue, yellow, pink, etc. The netting can be carried out diagonally, or in straight rows. In order not to see through the threads of the fabric when moving from one column to another, the threads are strongly pulled on the crosshairs diagonally closing all the

gaps of the columns. The edge of the mesh is reinforced with a smooth roller or a loop seam.

The colour contour of the pattern is induced in two steps: at the beginning, from cell to cell diagonally, vertically or horizontally, then from the face, then from the inside out, the working thread runs around the pattern ahead of the needle. In reverse, the working thread covers the missing places, making a rope. Festoon edges are made in the same way as in complex stitch sewing, only with coloured threads (Fig. 25, 26).

At the intersection of the vertical and horizontal columns of the grid, the wrapping thread runs along the wrong side 2 times. If the size of the cell is greater than 0,5 on 0,5 cm, wrapping is also performed diagonally 2-3 times.

Stitch embroidery often ends not with a straight line, but with festoons that form prongs in the embroidery of towels and napkins. When performing festoons, the grid in the form of a rectangle is pulled and the contour of the festoons along this grid is drawn according to the selected pattern, slightly wrapping the grid cells with a thread.

Such types of artistic embroidery as smooth, banners, earrings, cross-stitch on canvas are among the most recent types that were used in the embroidery art of Karelia. They appeared under the influence of urban fashion.

*Thus*, because of its remoteness of Pudozhye from St Petersburg, the old patriarchal peasant life was stronger felt. The folk culture of this region was more archaic and less subject to urban influences, as it is inextricably linked with the image of pristine unspoilt nature. The most ancient embroidery techniques and the most archaic types of ornaments have been preserved in Pudozhye. Proximity to the largest center of gold embroidery – Kargopol – determined the existence of this ancient technique on the territory of the Pudozhsky region. A distinctive feature of Pudozhian embroidery is the richness of colour solutions, specific ornamental motifs and plots, additional decoration with decorated details-narrow strips of calico or white lace. Pudozhian embroidery with the image of a stylized male figure on a towel is unique for Karelia.

## **5. History and theory of traditional Sholtozero embroidery**

Embroidery of the Vepsian population living on the territory of Karelia significantly differed from embroidery of the middle and southern Vepsians living in the Vologda and Leningrad regions.

In the late XIX and early XX centuries, Northern Vepsian women decorated mainly women's shirts and towels with embroidery. The main motif of Vepsian

embroidery is the theme of a tree, the remnants of which are still revered by the people. The embroidery technique, also used “vepsyanok lines”, made with white thread by “pulling out”, “simple cross”, “stalk seam” and “goat” (Fig. 27).

Traditional embroidery of Northern Veps is characterized by the same decorative techniques and colour solutions (red-white, white) as for southern and middle Karelians, as well as most Russians. However, here the most popular embroidery was tambour, cross and stitch on the grid. Double-sided embroidery “in many cases expressively conveys a pagan cult scene that has long been incomprehensible, but also traditionally retained in the iconography of folk art. In contrast to the widespread interpretation of these scenes throughout the North, the center of which, in most cases, is either a female image, or the merging of a woman and a tree” with two symmetrically arranged figures and paired birds with crests (“rooks”), on Vepsian embroidery, the tree is designed “in geometric forms with a rhombic figure in the center and peculiarly curved branches...” (Dintses & Bolsheva, 1939). As for products decorated with a double-sided seam, they were significantly inferior to other decorative items. The Northern Veps do not have any products made with the old technique of typing that was common among the Karelians and is very characteristic of the Russians of the Pudozhsky district (Fig. 28).

Ornamental motifs in decorative products are also specific for Northern Veps. Patterns of birds, animals, and clearly defined anthropomorphic figures as the main motifs of compositions in severovepsian embroidery are quite rare. The predominant part of the items was embroidered with various kinds of geometric and floral ornaments. Geometric embroidery here is equally characteristic of the ornamentation of shirts, the decoration of the ends of towels and bedside valances with images of a stylized bird and tree, made in calico with a double-sided seam with elements of the set (Fig. 29). At the same time, plant and wood patterns were mainly applied on towels and only occasionally they were found on shirts. Narrow strips of embroidery accentuated certain areas of clothing: the collar, the cut of the collar, the edge of the sleeves, the hem.

Feature of Northern Vepsian embroidery on clothing was the techniques of ornamentation. In addition to purely geometric motifs (eight-pointed stars, hexagons, bracket-shaped figures, stick-like figures, etc.), there are numerous compositions based on geometrized patterns (a double-headed skate, a horse’s underbelly, stylized anthropomorphic figures). Vepsian embroidery was mainly done with red thread on a white background.

As for the stylistic interpretation of compositions on Vepsian clothing, in contrast to the sewing of other groups of the Karelian population, they are

characterized by fine patterns of the main motifs of the ornament. Also, these embroideries differ in the density of the arrangement of motifs in the compositions, between the main patterns the embroiderers left only a small part of the background of the canvas.

Compositions with geometric embroidery on Northern Vepsian towels did not differ in principle from southern and middle Karelians, these were very large rhombuses with triangles at the corners, patterns of complex squares with small figures on the outer edges and corners, figures of eight-pointed stars combined with squares or small trees. Vepsian embroiderers were also known for tambour embroidery, which was characterized by curved, smooth lines combined with rosette forms. In general, the Veps have the same artistic tradition in ornamenting the ends of towels with geometric patterns as the Karelians: geometric figures vaguely resemble plant patterns.

Before the 20th century, the Northern Veps had preserved the tradition of depicting plant motifs on the ends of towels. Branches of plants grow from the torso of the female figure (this is determined by the dress in the form of a triangle); branches are also embroidered instead of hands. Another solution: a small tree is on the hem of the female figure, there are the branches of plants in the hands. The mythological essence of such images is beyond doubt. The Veps transferred similar plant motifs even to the later variety of embroidery – on towels-tambour sewing. In the main part of the composition of one of the towels on top of the plant there is a stylized image of a man with arms and legs spread out on the sides. In the ornamentation of the ends of Vepsian towels with geometric patterns, the same artistic traditions can be traced as Karelian: geometric figures vaguely resemble plant motifs.

*Thus*, traditional Sholtozero embroidery is characterized by unique techniques with rich ancient Vepsian ornaments, the genetic origins of which lie in ancient Russian art. Art historian L.A. Dintsess notes that phytoanthropomorphic motifs were borrowed by Veps from Russian embroidery in view of their close contacts with ancient Russian cities.

## **6. History and theory of traditional Pomor embroidery**

Embroidery art of Russian Pomors has long been characterized by commercial development. The production of various embroidered products for sale among Pomor women, who were not engaged in agricultural labor, is known since the beginning of the 17th century. Items of Pomeranian needlewomen, embroidered with gold, pearls, and thread, were exchanged at that time through the Solovetsky



monastery for overseas essential goods and bread. In them, as I.M. Durov wrote, “the Pomor people had a great need and penury,” (Kosmenko, 1989). And in later times, the Pomor ship-owners, who went to the Northern countries, bought their crafts from local women for a song and made a solid income from them. In Pomorze, even at the turn of the 19th and 20th centuries, according to the same researcher, there was no “village and village where girls and women would not sit at the embroidery frame”.

Sumy Posad, where at the beginning of our century all women were engaged in this work, was especially famous for its embroiderers.

Of the various embroideries, as in the more southern regions, decorative sewing with red and white paper purchased on the side was the most widespread in Pomorze. The edges of sheets and towels were decorated. Pomor women were embroidered with a double-sided seam, a line on a grid, which was called by ‘twining’ or ‘knitting’, and also a tambour (Fig. 30).

In Museum collections, samples of traditional embroidery with ordinary threads are presented from this area in single copies, so it is quite difficult to judge the local specifics of such products. It is known that the most common embroidery motifs were ‘Kabatsky eagle’ (double-headed eagle), ‘peacock’, ‘lynx’, ‘lion’, ‘star’, ‘tree’, etc.

At the turn of the 19th and 20th centuries, fashionable patterns appeared on Pomor products (published in the magazines of that time ‘Niva’ and ‘Rodina’), which indicates the gradual ‘destruction’ of the traditions of ancient embroidery. There ‘urban’ embroidery with a smooth surface, which Pomor women began to decorate calico shirts, napkins, pillowcases, handkerchiefs, even towels and sheets, spread. Gold embroidery and pearl business also began to gradually die out by the beginning of our century, although, as I. Durov wrote, “gold embroidery works, judging by the monuments of the gray antiquity of the Pomor experience, were the original works of Pomor needlewomen.” (Kosmenko, 1989) Ancient headdresses – women’s kokoshniks, girls’ headbands, masterfully executed by needlewomen in gold and pearls, were decorated with stylized patterns of a plant nature. Later, the famous Pomor kokoshniks were reborn into ochipoks, the so-called “Pomor circles”, i.e., traditional headdresses of young women, whose purpose is to cover their hair. According to ancient beliefs, the hair had magical powers. This power was given to women by the earth. Upon marriage, a woman became a member of a foreign city, and in order not to bring misfortune to her husband and his relatives, she had to carefully hide her hair. Pomor ochipoks (from the old believers) sewed in the form of a soft cap that completely covered the hair, braided in two braids and laid on the head. Ochipok is simple in cut: an oval crown, perpendicular to which the ‘band’ was

sewn, which bifurcated from behind, forming 'wings', to which laces (braid) were sewn, with which it was tightly attached to the head. Ochipok that was worn in everyday life, made of cheap fabrics like canvas, cotton, satin and calico.

Holiday ochipok was made of crimson or blue velvet, silk, brocade, cashmere. It was often decorated with gold embroidery, beads, pearls, bugle beads, and braid on the top (Fig. 31, 32, 33). In the 19th century, real gold and silver threads were replaced by gilded and silvered copper. River pearls were gradually replaced by cheaper beads and artificial pearls.

Motifs of gold embroidery on ochipok are fantastic flowers and stylized double-headed eagles, the tree of life, which was embroidered with pearls. The soft depth of the velvet and the matte gloss of the ornament enhanced the decorative effect and revealed the features of the drawing. Especially interesting Pomor ochipoks 'Latushki', decorated with river pearls from the Northern rivers of Karelia. In the 18th and 19th centuries, gold was sewed on the map (the basis of birch bark), later on cardboard, sheathing first with woolen threads, and then with gold, silver, pearls. The ochipok was always covered with a handkerchief, silk or cashmere during the holidays, canvas, calico, sateen weekdays. It was considered very indecent to go out in one's uniform without a scarf, or to be at home without it in front of strangers, and sometimes even at home. The methods of tying the scarf were different and depended on local tradition. One of the ways is this: the handkerchief was folded diagonally or twice around the perimeter, put on the head in such a way that part of the ochelie was visible. They pinned it or tied it under the chin. At the beginning of our century, the traditional handicrafts of Pomorze were lost.

*Thus*, decorative embroidery with a double-sided seam with red and white threads (paper) on canvas was the most widespread in Pomorze. The edges of sheets and towels were decorated. Pomor women embroidered with a double-sided seam, a line on the grid, which was called by 'twining' or 'knitting', a tambour. Common subjects were the double-headed eagle, the 'peacock' with a magnificent tail, 'lynx', 'lion', 'star', and 'tree'. At the turn of the 19th and 20th centuries, there was a gradual 'destruction' of the traditions of ancient embroidery, gold embroidery and pearl began to gradually die out, although it was the original work of Pomor needlewomen.

## **7. History and theory of traditional Kargopol embroidery**

One of the most protected cultural centers of the North is Kargopol. Researchers have repeatedly noted the variety of embroidery preserved in folk life, their connection with ancient Russian traditions. Among the ceremonial items that have preserved ancient motifs longer, there was most of the towels, whose

ceremonial role in folk life was significant. They were hung on sacred trees, decorated with red corner in the hut, icons, embroidered dozens of towels for the wedding, took a baby on a towel and lowered the coffin into the grave (Boguslavskaya, 2009). Wedding towels often featured peacock birds with lush tails on one and the other sides of the bush, which “symbolized love and the wish of good and happiness to the young” (Boguslavskaya, 2009). Most of the motifs in Kargopol folk embroidery are pictorial. These are figures of people, animals, birds, and plants. “In almost every district, embroidery had a local peculiarity in patterns, features of technique, colour, and the general nature of sewing.” (Boguslavskaya, 2009)

In Kargopol county of Olonets province needlewomen embroidered the image of the leopard when “the great beast raised a paw, snarling mouth filled with a whole end of the towel, where masters of folk embroidery were interested in the opportunity to decorate the surface of small geometric motifs embroidered with bright wool threads” (Boguslavskaya, 2009). The archaic embroidery plot of Kargopol goes back to the culture of Veliky Novgorod and has related roots with the local ‘animal style’. Kargopol needlewomen owned almost all known seams. Counting ‘blind’ seams are widely used: painting, set, cross, counting surface. The most ancient embroidery was bilateral seam-painting (dosulny). Later, they began to embroider a ‘set’, in which squares, rectangles, and triangles form ornamental chains. Stitch ones, i.e., “white on the pulled out”, white stitch and colour perevit, where embroidery is performed on a fabric with pre-threaded threads, were less common. Embroidery of a free contour – stalk and loop tambour seams – began to be used much later. Kargopol embroidery, unique in its beauty, appeared in the 16th and 17th centuries. In the second half of the 19th century, the brightness of the colour of embroidery increased, they were completely performed with coloured wool. In the ornament of the Kargopol area reflected the actual events and contemporary issues: double-headed eagles, medieval leopards, and birds of the Syrians coexisted with embroidery, on which ladies and gentlemen are in suits (Fig. 34, 35, 36, 37, 38).

The origin of the gold embroidery industry in Kargopol is attributed to the 18th century. In the census of property of the 18th century, women’s outfits kargopollag, zolotym decorated with embroidery, mention not once. So, in one of them, in March 1755, among other things, it is listed and “female kuney three-ear-hat, with an outfit, with beaver down, gold top” worth 5 rubles and “gold naboroshnik” in 1 ruble (Maslova, 1978).

The first goldsmiths were from the families of the clergy, from them this amazing craft went to the villages and counties. “The trade was widely known in Russia, merchants came to buy girls’ headbands decorated with gold and pearls,

women's kokoshniks and magpies, and then sold them at Novgorod fairs.” (Maslova, 1978)

In the century before last, wealthy Kargopol women sported gold-embroidered sundresses, belted low belts, and covered their heads with silk ‘veils’ that shimmered with golden flowers. At the same time, ‘Basque’ is also sewn on white fabric – a beautiful pattern of “golden platts’ (Fig. 39, 40). In the second half of the 19th century, they were in fashion, and the most remarkable examples have been preserved since then. They were mainly embroidered by village artisans who settled in six volosts located along the Arkhangelsk highway, on the road to Oshevsk and in the vicinity of this settlement. At the end of the 19th century, craftswomen worked exclusively on orders that came to them at the end of winter or in the spring. They worked on holidays and rainy days when it was impossible to go out in the field. The fabric was tucked into square corners, the motifs of the drawing were transferred to yellow paper (most often from an old handkerchief), these templates were laid out on top of the fabric and embroidered. Everything necessary for such work was bought in Kargopol. The cheaper shawls had a small embroidered corner, while the rich ones had the entire corner densely sewn up as if with a ‘forged seam’ stamped on metal. The decorations of the ‘golden platts’ are similar to each other: on some there is a large ‘sun’, around which sparkling ‘sparks’ and ‘leaves’ are scattered. On others, the ‘sun’ is drawn along the wondrous garden of Eden by horses in a team. Around curl flexible shoots ‘occur’, bloom with fabulous flowers. On the third, an unprecedented tree, spreading its branches to “all the free world”, grows from the ‘sun’. Golden Kargopol embroidery was brought to perfection, it always struck with its beauty and solemnity.

Some motifs of the pattern were made ‘in prikrep’’, others – with high relief. Some of the ‘golden boards’ were embroidered with the year of creation, the names of the owners, and gift inscriptions: “This is the handkerchief of the maiden Marya Andreyevna to wear happily, 1863, June 21”, or: “This handkerchief I wish to wear all diligently and favorably in love and in joy, 1879” (Nosan et al., 2011).

One of the reasons for the decline of the gold embroidery industry at the end of the 19th century was the impoverishment of the peasants. people began to buy cheaper, silk handkerchiefs instead of ‘gold’. By 1902, this fishery had disappeared almost without a trace, with great difficulty, only one gold mine was found in Volosovskaya volost. Pearl sewing was living in the region for a long time. Kokoshnik’s craftswomen created women’s headdresses, neck ornaments – ‘naboroshniks’, ‘gribatkas’, as if touched by frosty frost, and embroidered towels with pearls – ‘nabozhniks’ (Fig. 41, 42). Not every Kargopol woman could have a ‘soroka’,

i.e., kokoshnik with pearls patterned planted and smooth on the forehead with a grid – a ‘podnitsa’. In the 18th century there were kokoshniks at the price of a thousand or more rubles, while a good horse cost only ten.

Festive hats of the women of the Russian North at the turn of 18th and 19th centuries from the Kargopol district, Olonets province, despite a single form, different execution style. In the central counties of the Kargopol area, in addition to mother-of-pearl dice, freshwater pearls and white beads was used, embroidery was made golden filament (Fig. 43, 44, 45).

In the 19th century, the kokoshnik was a necessary part of the costume of a Kargopol woman, who passed it on to the wife of the eldest son, or if there were only one daughter, then to the eldest when she married. The poor woman had to borrow a ‘pearl’ kokoshnik from their neighbors for a certain fee during the celebration.

The name of ‘kokoshnik’ comes from the old Russian word ‘kokosh’, i.e., a hen. And the kokoshnik itself looks like a fluffed-up chicken with lowered wings. All the festive headdresses of Kargopol bear symbols of the sky. The top of the kokoshnik is embroidered with gold stars, and on the forehead, there is a ‘sun’, on the sides in the form of a Trident, there are signs of heavenly fire or six-ray ‘thunder signs’. In the late 19th and early 20th centuries, they began to embroider the initial letters of the names of the headdress owners in their places. ‘KA’ on the right and ‘AS’ on the left meant: Alexandra Savina’s kokoshnik. The forehead and ears were covered with small, matte shimmering pearls, among which large grains were whimsically scattered. There were kokoshniks and ‘beads’, i.e., beaded ones with large mother-of-pearl dies, and covered with one mother-of-pearl, sparkling and iridescent polychrome of delicate tones. With such headdresses on their heads, women behaved decorously, walked smoothly and majestically. By the beginning of 20th century, pearl soot was already in its last days (Nosan et al., 2011).

Folk arts and crafts of the Russian North are an integral part of Russian culture and have deep historical roots. Some types of folk art continue their historical life, others were born in our days claiming manual labor as a bright phenomenon of folk life. Not only original utilitarianism attracts in products of folk arts and crafts, but also an active impact on the aesthetic education of a person does this, too. This type of art is most understandable to the broad masses of the population and is particularly popular.

*Thus, Kargopol county of Olonets province is the richest region of Russian folk traditional embroidery. The State Russian Museum of Saint Petersburg has a great*

collection of masterpieces of gold embroidery art, which has preserved the best traditions of craftsmanship for our time.

### Conclusion

*Thus*, with the advent of new materials, the art of embroidery itself develops and improves, new techniques appear and the possibilities of performing various drawings and ornamental motifs that are inextricably linked with national culture and local traditions expand.

In the era of globalization of social and cultural processes, it is especially important to preserve and develop historical, regional, artistic and technological traditions that have historically developed and are passed down from generation to generation to ethnographic groups of the Russian people from Zaonezhye, Pudozhye, Vepsa, Pomor, and craftswomen of Kargopol living in Karelia. Mastering the art of embroidery was not only an aesthetic expression, passed down from generation to generation, it was a means of labor education, a school of skill that determined the prestige of the female population in the rural community. Folk fantasy has created an infinite number of options for story embroidery, characterized by extraordinary beauty and poetry. Life experiences gave rise to new solutions that were organically intertwined with the usual stories and scenes for this area.

Traditional embroidery of all the peoples of Karelia is a complex phenomenon, which includes various traditional ornamental embroidery techniques that reflect both ancient ideas and images, and later high artistic values that were developed by centuries of collective creativity and turned traditional embroidery of Karelia into a monument of historical and cultural value.

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## Appendix

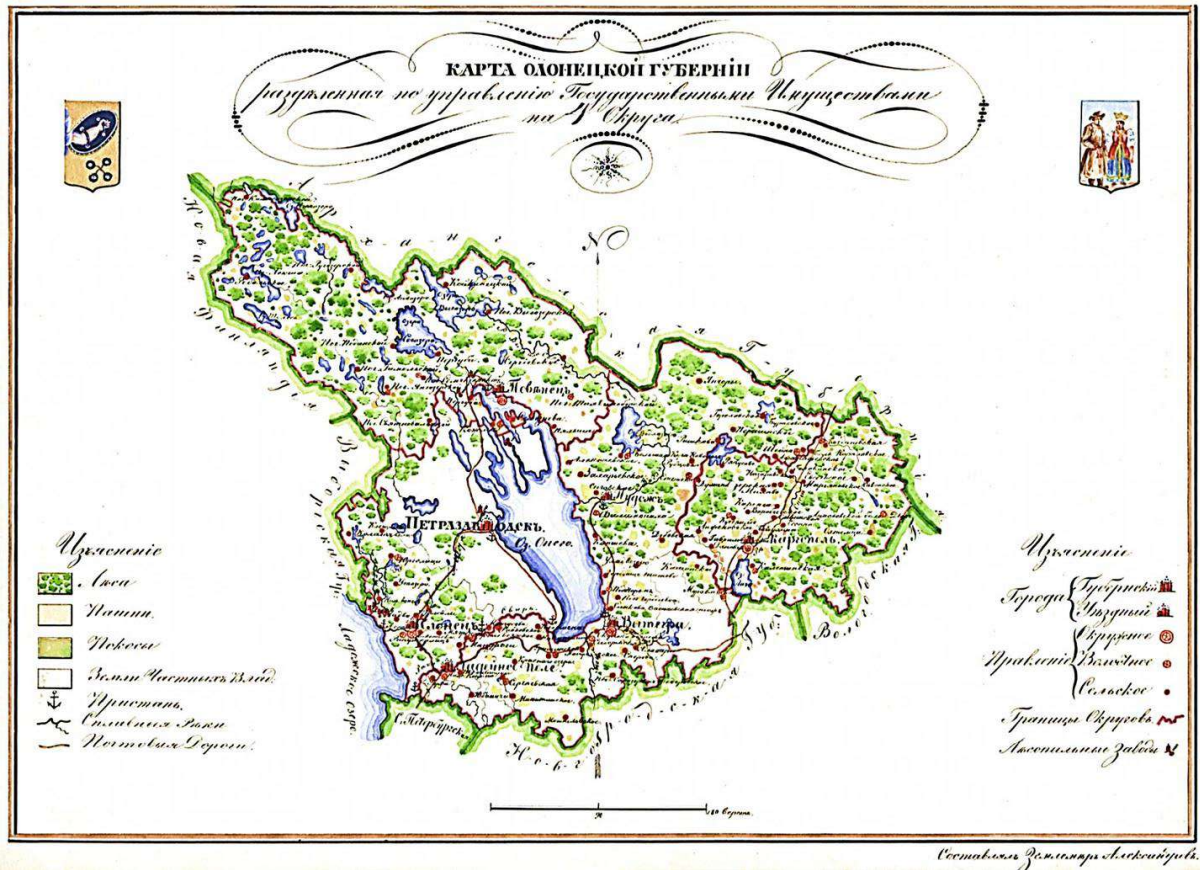


Figure 1. The map of Olonets province



Figure 2. Valance. The second half of the 19th century. Vershinino. Kenozero parish





Figure 3. Fragment of the valance. Embroidery on woven mesh 'poemetto'. Olonets



Figure 4. Fragment of the valance. Embroidery on woven mesh 'poemetto'. Olonets



Figure 5. Fragment of the valance. Embroidery on woven mesh 'poemetto'. Olonets



Figure 6. Fragment of the valance. Embroidery on woven mesh 'poemetto'. Olonets. Embroidery on woven mesh 'poemetto'

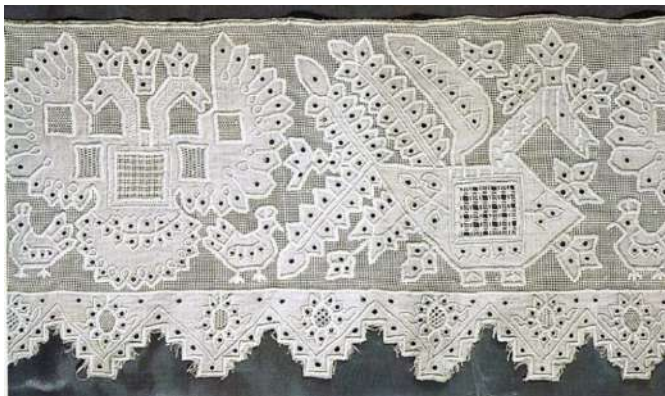


Figure 7. The valance. 1900-1920 gg. Embroidery: 'porch in fillet', 'set', white peregov. Linen canvas, white cotton thread. Medvezhiegorsk region



Figure 8. Fragment of a towel with the image of a bird Sirin. Embroidery in the technique of 'tambour on the grid', set, smooth surface. The 18th century. Olonets province



Figure 9. Kokoshnik. The late 19th century.  
Gold thread, beads, pearls, glass beads.  
Olonets province



Figure 10. The povoinik. 2nd floor. The 19th century.  
Gold thread, velvet, cotton fabric,  
cardboard, gold sewing. Olonets province. Kizhi  
Museum-reserve

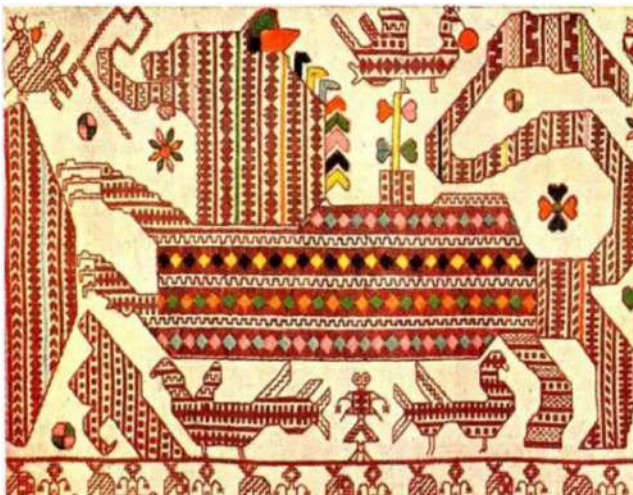


Figure 11. Fragment of a valance, embroidered  
with colored threads. Motif of the leopard. The  
late 19th and early 20th centuries. Olonets  
province



Figure 12. Fragment of a valance,  
embroidered with colored threads. Motif of  
the leopard. The late 19th and early 20th  
centuries. Olonets province



Figure 13. Fragment of the valance. The late 19th and early 20th centuries. Homespun linen fabric, cotton thread, home weaving, hand embroidery: half-cross, painting. Karelia

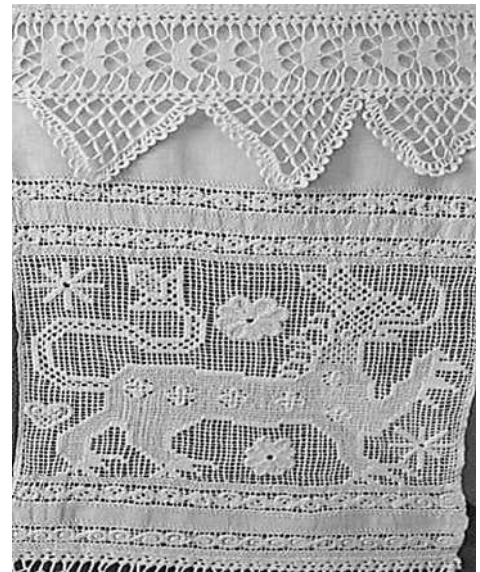


Figure 14. Fragment of the valance. The late 19th and early 20th centuries. Homespun linen fabric, cotton thread, home weaving, hand embroidery: half-cross, painting. Karelia



Figure 15. Towel. The late 19th and early 20th centuries. Homespun linen fabric, cotton thread, home weaving, hand embroidery (flooring by pulling). 240\*34 cm. Karelia



Figure 16. An old towel with a rare embroidery story and a touching inscription. “I will never forget you; you are dearer to me than anyone else.” The late 19th century. Homespun linen. Embroidery ‘flooring on a grid’, white cotton thread. Zaonezhye



Figure 17. End of the towel. The early 19th century. Linen canvas, white cotton thread. Embroidery 'tambour for fillets', previt, the accounting surface, hemstitch. Author: D.A. Kalinina. Vegoruksa. Medvezhiegorsk region. Zaonezhye (Olonets)



Figure 18. End of the towel. The early 19th century. Linen canvas. White cotton thread. Embroidery 'tambour for fillets', previt, the accounting surface, hemstitch. Author: W.I. Ananyina. Virasoro. Medvezhiegorsk region. Zaonezhye (Olonets)



Figure 19. Towel. Lokustrov. Pudozhsky district



Figure 20. End of the towel. The 19th century. Rodnikovskiyaya. Konevskaya parish. Olonets province



Figure 21. Fragment of a towel. The late 19th and early 20th centuries. Olonets province. Kargopolsky county



Figure 22. Towel. The early 20th century Linen canvas. Calico. Cotton colored threads. Tambour embroidery. Yershovo. Kolodozero region. Pudozh district



Figure 23. Girls' holiday headdress. The 19th century. Crown-gold thread, beads, glass beads, cardboard; net-podniz-beads, horse hair, ribbon. Pudozh district



Figure 24-a. Women's holiday shawl. The 19th century. Gold thread, cotton-paper fabric. Embroidery: gold embroidery. Pudozh region

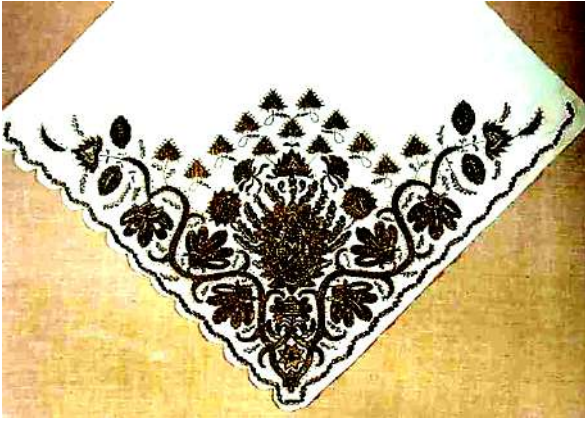


Figure 24-b. Women's holiday shawl. The 19th century. Gold thread, cotton-paper fabric. Embroidery: gold embroidery. Pudozh region

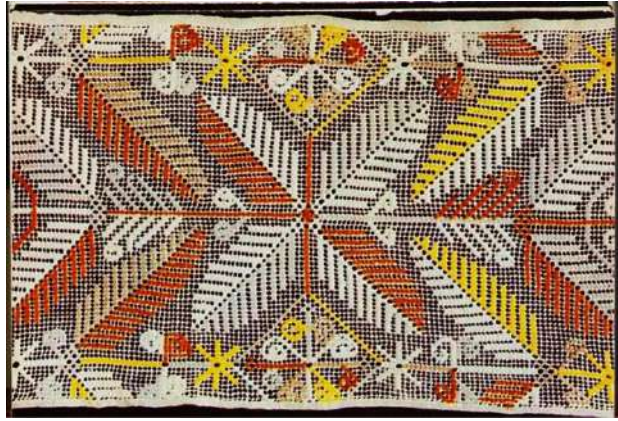


Figure 25. End of the towel. The early 13th century. A line on the grid. Kuganavolok, Pudozh Region. Embroidery: color to previt. Pudozh region, Olonets province



Figure 26. Stanuchka. 1930 linen Canvas, cotton thread and fabric. Embroidery, colored to previt. Kuganavolok. Pudozh district



Figure 27. The edge of the towel. The late 19th and early 20th century. Sheltozero. Linen fabric, color and white 'perevit', crochet 53\*31



Figure 28. Towel. The late 19th and early 20th centuries. Sheltozero district. Linen fabric, embroidery “set, tambour, smooth surface”



Figure 29. Towel. The late 19th and early 20th centuries. Petrovsky district. Linen fabric, embroidery “painting, surface, set”



Figure 30. Towel. The late 19th and early 20th centuries. Canvas, cotton thread, embroidery stitch on the grid, crochet. 300\*46 cm. From Sereznoe village. Kem County. Arkhangelsk province



Figure 31. Pomorze. Vintage povoinik from Soroka (Belomorsk). The 18th century. A piece of gold embroidery from the Ethnographic Department of the Museum



Figure 32. Pomorze. The product is gold embroidery of the ethnographic Department of the Museum (Pomor ochipok, the early 20th century, Virma). Belomorsk



Figure 33. Pomorze. The product is gold embroidery of the Ethnographic Department of the Museum (Pomor ochipok, the early 20th century)

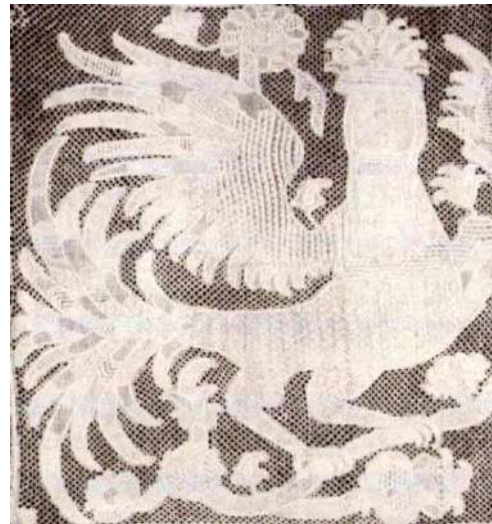


Figure 34. End of the towel (Sirin bird). The second half of the 19th century. Canvas, paper threads. Embroidery: set, smooth surface, painting. Olonets province, Kargopol district, Homanovska volost, Menshakovskaya





Figure 35. The camp of a festive women's shirt. Fragment. The early 19th century, Canvas, cotton and silk threads. Double-sided seam, set, smooth surface. 78\*190 cm.



Figure 36. Festive women's shirt. Fragment. Second half of the 19th century. Canvas, wool and cotton threads. Double-sided seam, set. Pogost



Figure 37. Outerlink wedding. The late 19th century Fragment. Canvas, wool and cotton threads. Double-sided seam, set. 230\*35 cm. Pogost

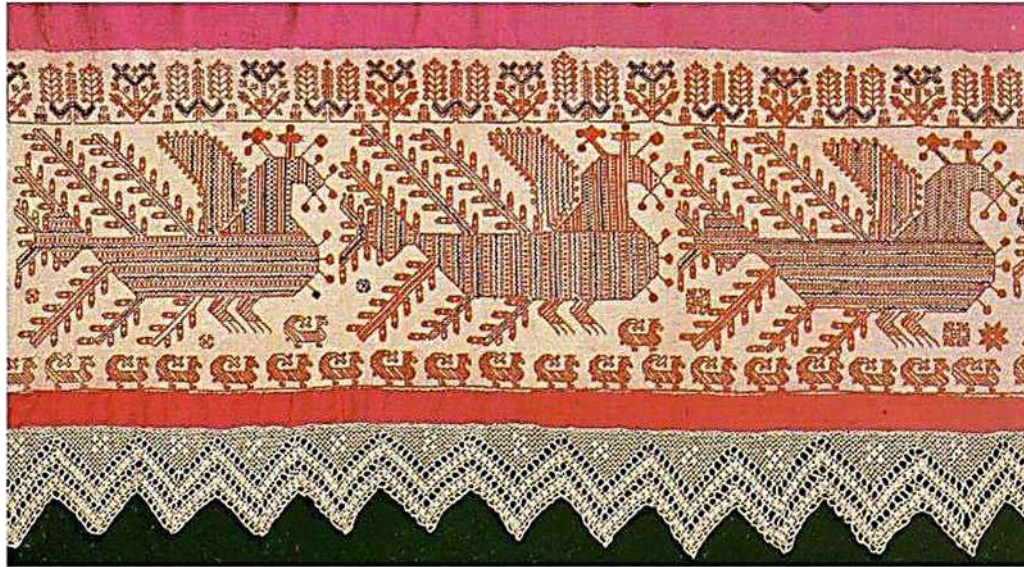


Figure 38. Dewlap. Fragment. The second half of the 19th century. Canvas, wool fabric, cotton threads, wool threads. Double-sided seam, set, crochet. 53\*151 cm. Kalitinskaya

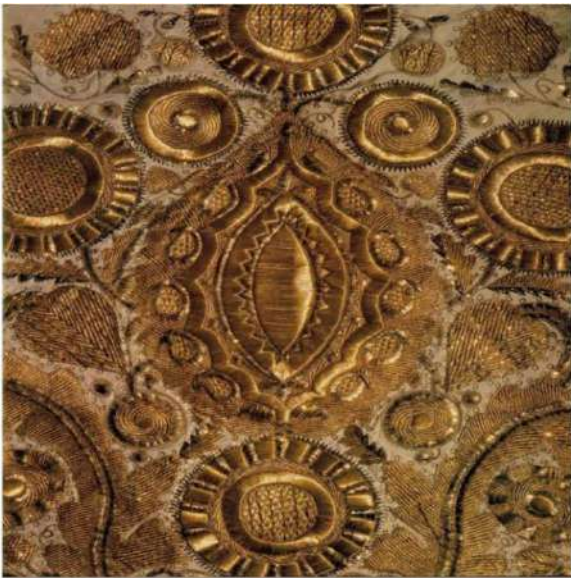


Figure 39. Golden board. Fragment. The second half of the 19th century. Mitcal, beat, gold and cotton threads. Sewing in the house, on the map and the tambour. Ivkino



Figure 40. Golden board. Fragment. The second half of the 19th century. Mitcal, beat, gold and cotton threads. Sewing in the house, on the map and the tambour. 107x100 cm



Figure 41. Soroka. Fragment. The second half of the 19th century. Brocade, cotton fabric, artificial pearls, gold and silver threads. Gold embroidery, fathoms. Krivtsy



Figure 42. Dressing. The second half of the 19th century. Braid, cotton fabric, mother-of-pearl, beads, gold threads. Gold embroidery and knitting. Sagene (Sobolevo)



Figure 43. Festive headdress of women of the Russian North. Turn of the 18th and 19th centuries. Beads, fabric. Embroidery, sewing. 12\*18.5 cm. Kargopolsky county, Olonets province (Arkhangelsk region)



Figure 44. The headdress of the pearl. The 19th century. River and artificial pearls, mother-of-pearl, beads, gold threads. Gold embroidery and knitting. Sobolevo



Figure 45. The woman's headdress: kokoshnik. The early 19th century.  
Olonets province

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