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## DECORATIVE ART TEACHING IN THE CONTEXT OF NON-FORMAL EDUCATION OF UKRAINE (XIX – EARLY XX CENTURY)

The article is devoted to identification of essential features and components of non-formal education, which are a significant part of art education in the field of decorative and applied arts in Ukraine during the XIX – early XX centuries. The purpose of the study is to analyze the features of non-formal education in the field of traditional crafts teaching in Ukraine during the specified period. To achieve this goal, the following tasks were fulfilled: as a result of the analysis of literary sources and materials, the initial features were grouped, which acted as informative factors for determining the properties of non-formal education in the field of traditional crafts teaching. A search was conducted in accordance with the most significant features of non-formal education, which had a significant impact on the content and structure of teaching crafts to both children and adults in the region. It is revealed that educational and cultural movement caused by rapid development of capitalist relations in the country and creation of a single nation-wide market provoked society's requests for qualified producers of high-quality artistic and aesthetically attractive things. This, in turn, led to the opening of newly created points of educational services provision in the field of teaching varieties of leading and most demanded crafts in the Northeastern regions of Ukraine such as pottery, weaving, weaving from natural materials (vines, rush, straw, corn stalks, pine root), etc. It is stated that non-formal teaching was initiated by public organizations and government institutions, which facilitated creation of art studios and circles, additional arts and crafts classes, stationary and mobile educational arts and crafts workshops, Sunday schools with traditional folk arts classes, additional classes of artistic orientation, courses of arts and crafts, courses of handiwork, educational points (stationary and mobile) in a specific kind of decorative art.

It is concluded that the need for skilled staff led to a shift in the system of arts and crafts education in the second half of the XIX and, especially, in the early XX century in the territory of Ukraine.

**Key words:** non-formal education, arts and crafts classes, arts workshops, handiwork courses, traditional crafts courses, circles, studios.

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## НАВЧАННЯ ДЕКОРАТИВНОГО МИСТЕЦТВА У КОНТЕКСТІ НЕФОРМАЛЬНОЇ ОСВІТИ УКРАЇНИ (XIX – ПОЧАТОК XX СТ.)

Статтю присвячено виявленню суттєвих рис і складників неформальної освіти, що виступають вагомою часткою мистецької освіти галузі навчання декоративно-прикладного мистецтва в Україні протягом XIX – початку XX ст. Мета дослідження – проаналізувати ознаки неформальної освіти в галузі навчання традиційних

ремесел на території України досліджуваного періоду. Для досягнення поставленої мети виконані такі завдання: внаслідок аналізу літературних джерел і матеріалів згруповано вихідні ознаки, що виступають інформативними факторами для визначення властивостей неформальної освіти у сфері навчання традиційних ремесел. Проведено пошук відповідно до найбільш суттєвих рис неформальної освіти, які вплинули на зміст і структуру навчання ремесел як дітей, так і дорослого населення краю. Виявлено, що освітньо-культурний рух, спричинений у країні бурхливим розвитком капіталістичних відносин і створенням єдиного загальнодержавного ринку, спровокував запити суспільства на кваліфікованих виробників художньо-ремісничих якісних і естетично-привабливих речей. Це, у свою чергу, спричинило відкриття новоутворених пунктів із надання освітніх послуг у галузі навчання різновидів провідних і найбільш затребуваних у північно-східних регіонах України ремесел, як-от: гончарство, ткацтво, плетіння із природних матеріалів (лози, рогозу, соломи, стебел кукурудзи, кореня сосни, лика) тощо. Констатовано, що неформальне навчання було ініційоване громадськими організаціями та державними установами, які сприяли створенню художніх студій і гуртків, додаткових художньо-ремісничих класів, стаціонарних і пересувних навчальних художньо-ремісничих майстерень, недільних шкіл із викладанням традиційних видів народної творчості, додаткових класів художнього спрямування, курсів навчання художніх ремесел, курсів рукоділля, навчальних пунктів (стаціонарних і пересувних) із конкретного виду декоративного мистецтва.

Зроблено висновки стосовно того, що потреба у кваліфікованих кадрах призвела до зрушення у системі художньої та художньо-ремісничої освіти у другій половині XIX й, особливо, на початку XX ст. на території України.

**Ключові слова:** неформальна освіта, художньо-ремісничі класи, художні майстерні, курси рукоділля, курси навчання традиційних ремесел, гуртки, студії.

**Introduction.** The period of the highest artistic flourishing of decorative and applied arts (which prompted the request for craftsmen preparation) coincided with the end of the XIX – beginning of the XX century, when hundreds of craftsmen were involved in teaching crafts, involved in mobile workshops, that worked directly in the villages. These facts facilitated improvement of techniques and introduction of new options of non-formal education for both children and adults. At the present stage of reforming art education content, it is important to appeal to the positive experience of teachers-artists of the past, which can provide a lot of interesting and useful information to enrich the theory and practice of modern scientific and pedagogical activity.

**Analysis of research.** The analysis of literary sources and materials on the history of introduction of decorative art teaching in the territory of Ukraine made it possible to conclude that attention of scientists and figures of culture and education of the XIX century to the development of traditional crafts of Ukraine and creation of conditions for their learning was manifested in the form of statistical surveys (Solonina, 1998), brief information notes (Courses of weaving, 1908), nonfiction articles in the press (Dolivo-Dobrovolskaia, 1894), reports (Bushtedt, 1896; Monetary report, 1900), reports at meetings of public and scientific bodies (Weaving, 1895; Weaving store, 1898; List of fairs, 1898; On maintaining handicrafts, 1895), etc.

The use of structural analysis has made it possible to establish that the end of the XX century, and especially the beginning of the XXI century, was marked by increasing attention of the scientific community to the history of arts and crafts education development in Ukraine. For example, modern scientists considered such related issues, as: historical

milestones of Ukrainian society development in the period under study (Tantsiura, Peresada, 2013); theoretical and practical foundations of vocational education development in the territory of the Russian Empire, which included the lands of Ukraine of the studied time (Serebriakova, Kravchenko, 2016); traditions of art and industrial education (Hulei, 2019; Zvenyhorodska, 2011). Important in the context of our study was the work of L. Nikolenko on modern scientific approaches in defining formal, non-formal and informal adult education (Nikolenko, 2016).

**The purpose** of the article is to analyze manifestations of non-formal education in the field of teaching decorative art in the territory of Ukraine in the XIX – early XX centuries.

**Main material.** Non-formal education (including arts and crafts education of vocational or general cultural orientation) does not envisage obtaining a state-standard educational document. However, it does not exclude the possibility of obtaining a certificate of attendance of courses, studios, a Sunday school, an art workshop, additional arts and craft classes, etc. (Nikolenko, 2016: 58).

The non-formal version of education in institutional forms of teaching decorative art in the second half of the XIX – early XX centuries in the studied region was carried out outside the clear educational space. The mentioned training was conducted in both public organizations and education institutions for different segments of the population, such as: training points on a specific artistic craft, mobile and stationary demonstration educational arts and crafts workshops, schools for the development of certain crafts, Sunday schools with studying different types of arts and crafts, additional classes, handiwork courses, crafts courses, circles, studios, clubs in relevant artistic fields.

We consider it necessary to focus on the possibility of obtaining non-formal education in the field of arts and crafts by the poorest peasant strata of the population of the region (both children and adults). From the second half of the XIX century, through the efforts of provincial Zemstvo establishments, more than ten educational workshops and schools for development of artistic weaving from straw and rush, as well as wickerwork workshops and educational points, were opened in Northeastern Ukraine to support financially impoverished peasants and to develop traditional handicrafts. Most of them were organized in the Chernihiv province, which at the beginning of the XX century occupied the first place in the distribution of this trade. In some villages, workshops on weaving from natural materials envisaged 3–5 years of study. Mobile training workshops that worked directly in villages were popular. The students who mastered the basics of crafts and local craftsmen later began to teach village residents and organize small handicraft weaving production of natural materials, whose training centers were located mainly in rural areas, near the places of harvesting vines, rush, straw, pine root, corn stalks. In the same way, in the early XX century, rural wickerwork manufactories were created in which craftsmen and their students made furniture, travel items, baskets, tools, toys, strollers, cots, cradles, sleds, and other wicker goods (Bobrishchev, 1994: 22). The reports of the provincial Zemstvo assembly of Okhtyrka 1911–1913 contain data on the functioning of weaving from natural materials in the village of Boromlia, specify information about the features of cultivation and harvesting of relevant raw materials, technology of making wicker things from the vine, straw and selling of ready products.

The urgent need for skilled personnel of industrial enterprises led to significant changes in the system of arts and crafts education in the early XX century: there were formed education institutions of new type – special artisan schools (including arts and crafts orientation) and courses for workers and artisans. It should be noted that in Kharkov, for the first time in Russia, courses were opened for workers and artisans in 1900, which initiated the so-called “people’s universities”. Organized on the initiative of the local intelligentsia, including university teachers and gymnasiums, they were subsequently transformed from regular Sunday courses into a 4-year institution with a wide range of subjects (Tantsiura, Peresada, 2013: 125). The role of the public in the formation of vocational education in Kharkiv is evidenced by the fact that teachers, on their own initiative, worked for free. From the beginning of the XX century, “scientific courses” were initiated. They were called so, because professors and

prominent public figures were lecturers. The content of these courses was defined and controlled by the Ministry of Education, and the structure included theoretical lectures and practical classes. In particular, in order to improve the mastery of the weaving craft, the Krolevets Zemstvo in the second half of the XIX century delivered to the masters and their students the best samples, methodological instructions, manuals, information about the improvement of recipes (dyeing of yarn). For the same purpose, in 1891, on behalf of the Ministry of State Property, V. Dolyvo-Dobrovolska visited Chernihiv province, which indicated the necessity of introducing production of Krolevets goods at more sophisticated and productive weaving machines, the so-called “machine-planes” (Dolyvo-Dobrovolska, 1894: 81). The machine-plane is a wide, two-bladed machine that needs more effort, that is why mostly men worked at them. Since November 20, V. Dolyvo-Dobrovolska organized training of weavers on machine-planes at an orphanage in Chernihiv. The provincial administration appealed to the provincial assembly in 1891 with a request to release at its disposal 500 krb for buying several machine-planes, as well as for invitation of a specialist-master who would teach weavers (About maintaining handicrafts, 1897: 317). Subsequent practice of spreading machines-planes showed that they were willingly used by weavers.

On July 1, 1895, a handicraft and industrial warehouse was opened in Krolevets (Weaving warehouse in Krolevets, 1898: 220). Taking into account the studies of Krolevets local lore scientists, it was found out that the handicraft and industrial Zemstvo warehouse performed the following functions: releasing raw materials and selling them to weavers for cash and credit, in exchange for ready products with a surcharge for labor; selling textiles (mainly woven towels) at close and distant fairs and exhibitions. In addition, with assistance of Krolevets handicraft Zemstvo warehouse, weavers were trained at weaving courses. By November 1, 1896, there were 18 students, namely: 12 – from Krolevets, 1 – from Andriivka, 2 – from Zemlianske (Glukhiv county), 1 – from Shylovykh (Borzensky county), 1 – from Oster, 1 – from Mglyn. Each student purchased improved weaving tools (Monetary Report, 1901: 92). Many of them maintained relationships with the warehouse after training. In addition, the warehouse did not refuse advice on the construction of a particular drawing and distributed the latter to many customers of the warehouse (Tkatsky, 1896: 131). The staff consisted of two full-time masters who fulfilled orders according to new drawings. The inspector noted that the warehouse could serve as a school for the study of weaving (Bushtedt,

1897: 65). At the end of February 1898, a member of the provincial Zemstvo Board P. Solonin wrote a report on the inspection of Krolevets warehouse. It was reported that at the warehouse operated an educational workshop, in which two students from different counties were studying, they were waiting for a third student – Zemstvo fellow. The author noted that systematic training of a large number of students is impossible due to the lack of a system of training and staff involved in warehousing (Solonina, 1898: 32). If in 1891 Krolevets weavers did not know what a machine-plane was and how to operate it, then in 17 years they taught others. For example, in 1908, in the town of Novi Basany, Kozelets county, Chernihiv province, in the spring and autumn, half-a-month weaving courses were held. In particular, in the spring of 1908, 12 students were admitted under the guidance of the Krolevets weaver instructor and three machines-planes were brought (Weaving Courses, 1908: 97). The Mglyn Zemstvo in 1895 sent a weaver to the Krolevets artisan warehouse to Holosov to study the best weaving techniques. In 1902, the head of the Krolevets artisan warehouse repeatedly pointed to the need to have his own training and weaving workshop, where anyone could at any time obtain knowledge of the production of more sophisticated goods. But the issue remained unresolved because opening of the training workshop required considerable financial resources (Serebriakova, Kravchenko, 2016: 122).

In 1896, the Ministry of Land Management, through a provincial assembly, decided to send an instructor, specializing in cannabis and flax cultivation, to Krolevets county for a long time to teach the local population the best methods of processing raw materials. In 1897, the Zemstvo Assembly decided on the need to invite the master-weaver to the Krolevets warehouse to teach the handicraftsmen the best ways of working (On support, 1897: 311). It should be noted that the Krolevets Zemstvo warehouse made 29 trips to fairs and exhibitions in Chernihiv, Kharkiv, Poltava, Kherson, Kyiv and Katerynoslav provinces from July 1, 1895 to November 1, 1896 (List of Fairs, 1898: 1).

Demonstration training workshops played a significant role in the formation of technical skills of mastering folk crafts in the Northeastern Ukraine in the period under study. For example, the non-institutional form of pottery teaching was opening, with assistance of the Zemstvo in 1899, of the Glynsk demonstration workshop (Guley, 2019: 9). According

to the reports, in 1896 500 krb were allocated for the opening of the Zemstvo workshop in Glynsk, and in 1897 – 1000 krb. According to L. Ovcharenko, Zemstvo documents stated that the purpose of the pottery workshop was to “improve the pottery technique...” (Ovcharenko, 2004: 120).

In 1898, the Kharkov Society for the Propagation of the People’s Literacy opened an arts and crafts workshop under the direction of L. Trakal, a graduate of the Prague Academy of Arts and Sciences, who studied, in particular, the history and theory of decorative art (Zvenyhorodska, 2011: 15). Upon graduation, the workshop graduates were awarded the title of “Decorative Painting Apprentice” with the right to be awarded, but not earlier than in three years, the title of “Master”, provided that they submitted to the Council a report on the completed three-year work on decorative painting.

**Results.** So, it should be mentioned that informal education of institutional forms of arts and crafts teaching in the territory of Ukraine of the XIX – early XX centuries was carried out outside the classical educational space at education institutions, public organizations, educational arts and crafts workshops, Sunday and evening schools, crafts courses for children and adults, that were funded by public or private organizations and were not included in the system of public education. The outlined changes significantly influenced the opening of vocational art schools and special institutions of arts and crafts education and continued to function both independently and in cooperation with institutional educational establishments and public organizations with the support of advanced intelligentsia, philanthropists, artists, craftsmen-teachers, Zemstvo establishments, public organizations, creative unions, private initiatives.

**Conclusions.** The specificity of non-formal education of institutional forms of folk decorative art teaching in Ukraine was manifested primarily in the fact that Ukrainian decorative art of the XIX – early XX century developed mainly in the countryside, where there were raw materials, labor resources and opportunities for selling products.

However, in this field of art education research it is equally important to analyze peculiarities of an individual form of education by an experienced master of decorative art, which may become a prospect for further scientific research.

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