

The revival of the traditions of artistic woodworking in the Russian school

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Annotation: In the 21st century, our contemporaries have a rather weak interest in decorating houses and cottages, due to the lack of craftsmen, loss of the sawing and false woodworking skills, lack of desire to decorate a residential building, which leads to depersonalization of the settlement, to the lack of a stable connection with experience and technology of previous generations. In Russian education there is an experience of immersion in the historical reality of today, the deliberate preservation and development of the art of propl wood carving, reflecting the mentality of the Russian woodworker, wood carver. The algorithm of working with the younger generation is reduced to the organization and conduct of a well-thought-out system of ethnographic expeditions in Russia.

Key words: wooden hut, woodcarving, propl carving, sacral meaning of carved embellishment, architectural language of generations, mentality of the Russian master, ethnographic expeditions, algorithm of work with the younger generation

From time immemorial, the tree has played a huge role in the life of the Russian people. Not by chance, as early as the 20th century, the predominantly Russian village was mostly made of wooden houses. They say this: Moscow was white-stone, Orlovschina - mud, Urals and Siberia - wooden. From a tree it was built, from a tree it was decorated.

Traveling in Russia, you unwittingly peer into architectural buildings, you are looking for distinctive features in them. Now fashionable siding and other artificial materials like brick house, foam concrete house, decor with fiber cement boards and panels, use of clinker and cement-sand slabs, polyurethane foam and gypsum products, etc. have closed the charm of pine logs. But all this is an ordinary landscape, not reflecting the color of the Russian village. But the old Russian hut, under a sloping roof, with carved platbands, valances, porches, edging the roof. And something it stops, attracts a better view, all these leave in memory the intricate entries of the wooden patterns of our ancestors.

Numerous beliefs associated with the tree have deep roots. The usual birch, which is secretly considered to be a symbol of Russia, was once the totem tree of the Eastern Slavs. Couldn't we get the memory of our sacred tree and such an incomprehensible love for it? It was believed that the tree retained its magical powers during any treatment and could transfer them to carpenters. Carpenters had their beliefs and omens that came to us in folk tales and village stories. Each tree had its own power, and not every tree could be used to build a house. For example, it was impossible to take trees for construction of houses that grow at intersections and on abandoned old roads. Only in a certain period it was possible to take a tree for construction.

The symbol of the tree, originally completely pagan, organically fit into the system of Christian ideas about the world. Whole groves and individual trees could also be sacred - on these trees they found the manifested miraculous icons. Until now, in the Republic of Udmurtia in Russia there are such sacred groves. The belief in the sacred power of the tree did not disappear with the passage of time, it changed, weaving into the consciousness of man, and came to us in the form of house carving. The platband on the window in the Russian hut is materialized with magic spells, rooted in deep antiquity. Can we understand the meaning of these spells? [1]

"The musician has seven notes. The painter has seven colors of the spectrum. The ABC of

architecture is the shortest alphabet of all: support and overlap. With this shortest alphabet, humanity created one of the most interesting annals in the world - the chronicle of architecture", - N.N. . Shaikhdinova, an employee of the Museum of Fine Arts, the author of the album-research "Wooden carving of Tyumen.

In cities, it is rare to build mansions from wood, preferring brick and stone. But the village is a village that is wooden, in the villages wood is still an important building material. For decoration, however, the time today is not too disposed of villagers, and if anyone dares to order a beautiful outfit for their dwelling, it is often limited to cheaper and less characteristic sawn lace carving. The unique sculptural carving remains in the last century, and if it moves to the next, it is only thanks to the restorers. [2]

The intensive growth of modern residential construction in cities and villages, the historically inevitable emergence in rural areas of many so-called "unpromising" and "dying" villages leads to the rapid disappearance from our surroundings of the old buildings, which have vivid examples of decorative furniture made of sawn threads.

It is noteworthy that in such a monumental work as the "History of Russian Art" (I.V. Makovetsky, author's note), the saw cut found partial rehabilitation. In the chapter "Folk architecture", placed in the ninth volume, its author, I.V. Makovetsky, already recognizes, although in a cautious form, "some interesting improvisations of the most talented carvers who were able to create expressive patterns of folk art in the forms of thread cutting." [3]



The sawing carving is the main form of decoration of the people's dwellings of the second half of the nineteenth and twentieth centuries (Foto 1). But there is still no firmly established definition of it. It is called the "cutting", the "lace cut", the "openwork", the "silhouette" or "through-thread." With all the differences of these names, they always have the same meaning, which consists in the fact that sawing is at the heart of such a thread. [4]

By the second half of the 18th century, by the time the sawing thread appeared, the Russian masters had a wealth of artistic experience in creating works in the slotted technique. It is natural

that in the newly born form of decor, the techniques of the past have found a creative reinterpretation and further development. There has been a turn to the new principles of building a decorative form, which, as it were, absorbed all the main achievements of the Old Russian through-carving.

It is clear that the skill of propyl carving could have arisen only where there were favorable conditions for this, where carpenters first of all began to use saws, where a lively interest awakened to the new thread. These were places of intensive logging, areas where sawmills were concentrated and large construction works. These were the big cities and their suburbs. From here carpenters carried around the area new methods of carving.



But technical progress in the second half of the 18th century affected other aspects of the construction industry, especially in the cities (Foto 2). Covering the roof with iron or shingles, the introduction of wall cladding and pediment boards significantly changed the appearance of buildings. The spread of iron nails led to the appearance of overhead decorations. Rangs, valances and other details began to take a more complex character. The construction of stoves with chimneys and the extensive production of glass significantly influenced the increase in the size of windows, and first of all the medium, so-called "red", which was framed by a carved platband. [4]

Being planar in nature, propyl carving has determined the flatness of the decor. It subordinates the other elements of the decoration and reduces them to artistic consistency and completeness: the patterned trim of the frame further flattens the facade, the white lace of the thread becomes even more inseparable from the monochrome coloring of the trim, the openwork cutting iron not only closely adjoins the forms of sawing thread, but also stylistically fused with her. And all this is interconnected into a single decorative ensemble. [4]

In the works of folk art, created for themselves or their environment, directly expressed the thoughts and feelings of the people, especially its life and the natural environment in which the people lived and worked. That is why the works of folk artists, created for themselves, are distinguished by their special spontaneity and artistic integrity.

Woodcarving as a form of artistic and aesthetic activity was purely utilitarian in nature and, gradually acquiring spiritual and theoretical coloring, it began to be an organic unity of the subject-practical and spiritual-theoretical activity.

Wood carving, as noted by E. Mezentsev, as a kind of art has its own geographic and

national-ethnic features, but at the same time a number of common properties can be distinguished:

- the presence of a connection between the artistic form and technological properties, methods of wood processing;
- respect for the unity of the artistic and expressive form and practical purpose of the subject;
- unity of material and artistic benefits with the spiritual needs of people who create and for which carved objects are created;
- the ratio of the shape of the carved product to other objects, interior, purpose, spiritual needs and aesthetic preferences;
- the disclosure of the artistic image of carved products at the external (practical) level (the design and shape of the object, the material and methods of processing, the expressive means and the principle of the ornament), and at the internal level, expressing the spiritual and substantive side of the object;
- close connection of a separate carved element with the ensemble as a whole, which allows to create a total artistic image determined by the architectural decision of the building or ensemble;
- materiality, materiality of the decorative form (unlike other types of art), the purpose of which is organic fusion with the material environment (surrounding architecture, landscape of the area, interior of the room);
- a special pictorial language, limiting the choice of themes and plots (except for carved panels), guiding the construction of an artistic form in accordance with the functional purpose, architectural environment, spatial environment, perception conditions, and so on;
- stylization in woodcarving acts as the main expressive means in creating an artistic image.

It should be noted the special role of wood in the process of development and formation of man. In this regard, wood acted as a launching pad at which a person learned to be human. In wood, a person practiced the skills and abilities needed later for the development of new materials. It was in wood that a man learned to express his thoughts and feelings, thereby creating the prerequisites for the birth of art. [5]

The cutting thread bears on itself the stamp of characteristic cheerfulness, fabulousness, emotional fullness. It contains the specific understanding of the ornamental form, which is characteristic of all Russian folk art. [6]

The sawing thread is a living and underdeveloped form of folk art at the present time, although it is considered to be very technological in execution.

In Russian education there is an experience of immersion in the historical reality of today, the conscious preservation and development of the art of propl wood carving, reflecting the mentality of the Russian master woodcutter, wood carver and conveying a kind of architectural language of previous generations.

For example, in the school number 1828 “Saburovo” of the city of Moscow, this educational activity fits into a sound algorithm of pedagogical work and is divided into field work and the processing of the data obtained in the design workshop of the school

1. Organization of the ethnographic expedition of schoolchildren to one of the most colorful regions of Russia (Yaroslavl Region, Ivanovo Region, Kostroma Region, Arkhangelsk Region, etc.);
2. Conduct an open-air, which reflects the current state of the appearance of wooden ukras;
3. Photographing the entire object as a whole and its individual fragments (creating an archive of photographs);
4. Drawing up a description of the village and its location;
5. Making a drawing of a fragment of a thread in an educational workshop;
6. Production of a template of this fragment from a hardboard or a dense cardboard;

7. Making a thread pattern pattern;

8. Reflection of the work carried out in the published reports of the expedition.

The open-air in this algorithm of pedagogical work is an important component of ethnographic expeditions. The content of the “Plein Air” program is aimed at shaping a culture of a creative personality, at introducing students to the world of arts, human and national values through their own creativity. Drawing a fragment after a fragment, peering into this intricate handwriting of our ancestors, you read on a wooden ornament and think the language of a skilled master joiner.

In August 2018, an ethnographic expedition was conducted with pupils of the Children's Academy of Russian Culture of School No. 1828 “Saburovo” in the Ryazan Region.

The content of the work was divided into three stages (see Table 1). The first stage represented the elaboration of the material on the research problem - before going on an expedition. The second phase of the study was the period in which the route itself was carried out from the village of Bolon to the city of Spas-Klepiki. At this stage, 19 villages were covered. The third phase consisted in processing the collected materials and systematization.

Table 1

<i>The research agenda (the sequence of execution).</i>	
Date (dates)	Activity content
Stage 1: Moscow, Ryazan	<i>Implementation of the search for material on research issues in scientific literature, journalism and the Internet;</i>
	<i>Definition of fragments of research on a general group topic</i>
	<i>Development of questionnaires for interviewing local residents, old-timers, tourist groups and scientific intelligentsia;</i>
Stage 2: On route	<i>To make a survey of scientists in historical and regional museums, tourist groups for awareness to the problems of research on the route;</i>
	<i>Identification of additional information from the old-timers and local residents</i>
	<i>Preparation of materials for the final conference at the end of the expedition.</i>
Stage 3: Spas-Klepiki-Moscow	<i>Analyze and ordering the collected material;</i>
	<i>Make a plan for the preparation of the report and methods of popularization in school. Prepare material for publication in local history journals</i>
	<i>Prepare a photo presentation and a video of the expedition.</i>

The biggest difficulty is that children aged 10-12 years do not know how to conduct a dialogue and simultaneously record information. For this reason, the practice of research work in twos was introduced - two people each. While one interviews the respondent, the other records the information.

The second difficulty arises due to the lack of desire to process and systematize all the material on the day it is received. This is especially related to those who work with the recorder.

The third difficulty is typical for all ages working with sources. And this complexity is

connected with work in the local library (in the town of Spas-Klepiki, in the village of Kaldevo. Klepikovskiy district, Ryazan region), where the local history literature, monographs, and articles in journals have already been selected. Not all participants can quickly choose the most important and arrange this information properly. However, in this case we recommend copying the material in order to consider it further and logically include it in the report on the general research topic.

At the same time, the main goal of the expedition was achieved. The developed ethnographic map identifies three distinctive distinctions in color: a unique place on the expedition's research issues, a characteristic place of central Russia and a dacha settlement that does not represent the interest of researchers on the problem of carved patterns in home decoration. These differences will help future expeditions to focus on substantiating the preparation of the route, according to the intended topic and purpose of the study.

On August 25, 2018, the final conference "Studying the Peoples of Russia, Culture and History of the Country. Homeland springs are alive. Wooden Patterns", which was attended by local historians, employees of the local history museum and library in Kaldevo, employees of the House of Culture of Spas-Klepiki.

Messages of the expedition members were listened with great attention, search activities were approved, recommendations on the further development of materials were made.

At the end of August of this year, an article about an ethnographic expedition was published by the Press, "News of the Districts of the Ryazan Region". The name of the article: "Moscow schoolchildren conducted an ethnographic expedition in the Klepikovskiy district" (follow the link: <https://clck.ru/Ebub2>). This article provides basic information about the route, members of the expedition and their impressions. An important recommendation in the article was the inclusion of a statement by one of the conference experts, Tatiana Ivanovna Klyukina, in her address to the guys: "What you are doing is priceless. You plunged into the history of our region and explored a sprig of a large tree. It is very interesting that you have different directions and each has its own research topic. We will be happy to meet you again in Ryazan land!"

Received an official review of the expedition and its results from local ethnographers, presented at the final conference on August 25, 2018, which reflects the best practices of students of the Academy and the positive aspects of the organized expedition.

Every year in December, the Scientific-educational Assembly "Man. Culture Tradition. Craft", in which the program fits the story of the many days of travel in 2018. Parents, students and school administration, our good friends from the Arkhangelsk Children's School of Folk Crafts, the folklore team from Novaya Monya (Republic of Udmurtia), the editorial office of the Teacher's Newspaper, the staff of the Central Regional Library of Spas-Klepiki (Ryazan Region) are invited to the Assembly.

It should be noted that the scrupulous work of teachers directly helps to strengthen the representation of the younger generation about true folk art, its finest techniques and technologies, necessary tools, ideas and preferences of our ancestors, who managed to convey the entire palette of their own feelings and preferences through the architectural language. Thus, this figurative language will not only be remembered, but will lay a solid foundation for the perception of the culture of the native Fatherland.

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