

Moscow State Stroganov Academy of Design and Applied Arts



АКАДЕМИЯ
ИМЕНИ С.Г. СТРОГАНОВА
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Moscow State **Stroganov Academy** of Design and Applied Arts



The Chancellor
of the Stroganov Academy
Full member of the Russian
Academy of Arts
Doctor of Art History, Professor
S.V. Kurasov

Stroganov Academy: Foundation of Traditions and Innovative Search

Moscow State Stroganov Academy of Design and Applied Arts (Stroganov Academy) is the oldest applied and industrial art university in Russia. **Stroganov Academy** was founded in 1825 by Count Sergey Stroganov, who supported the development of national art and industry. It was named Drawing School in Relation to Arts and Crafts, where children from different estates could be trained. In 1873 the school was renamed Stroganov School for Technical Drawing after being transferred to the state (1843). During this period, the director of the school, V.I. Butovsky, actively pursued the idea of reviving national traditions in the industry.

In the 1890s, the school establishes relationships with manufacturers and industrialists and holds annual drawing contests for the art industry. The school's Board of Trustees, which included St. New Martyr of Russia, Grand Duchess Ye.F. Romanova, Grand Duchess M.P. Romanova and Grand Duke M.P. Romanov, as well as the industrialists V.S. Alekseev, S.I. Mamontov, S.T. Morozov, M.P. Ovchinnikov, S.I. Prokhorov, P.I. Shchukin, and others, also contributed to the all-round development of educational process.

During the heyday of Stroganov School in the early 20th century, the school's director, N.V. Globa, brought up a series of talented artists who went down in the history of Russian art. Among them were sculptors N.A. Andreev and S.S. Aleshin, theatrical artists V.E. Egorov and F.F. Fedorovsky, scientist and educationalist A.P. Baryshnikov. Among the teachers at the school in those years were such prominent architects as I.V. Zholtovsky, F.O. Shekhtel, L.N. Kekushev, A.V. Shchusev, D.P. Sukhov, F.F. Gornostaev; artists M.A. Vrubel, K.A. Korovin, S.I. Yaguzhinsky; sculptors N.A. Andreev, S.S. Aleshin; architect, artist and architectural historian S.G. Noakovsky; art expert and artist N.N. Sobolev.

In 1918 Stroganov School was reorganized into **First Free State Art Workshops** (SVOMAS), and in 1920 by the decree of the Council of People's Commissars First and Second SVOMAS were merged into **Higher Art and Technical Studios** (VKHUTEMAS).

Among world-famous teachers of VKHUTEMAS-VKHUTEIN (Higher Art and Technical Studios-Higher Art and Technical Institute) were architects A.A. Vesnin, M.Ya. Ginsburg, I.A. Golosov, N.A. Ladovsky, K.S. Melnikov and A.V. Shchusev; artists S.V. Gerasimov, P.V. Kuznetsov, A.V. Kuprin, N.A. Udaltsova, R.R. Falk, D.P. Shterenberg; sculptors A.S. Golubkina, I.S. Efimov, V.I. Mukhina, I.M. Chaykov; graphic artists P.V. Miturich, N.I. Piskarev, V.A. Favorsky; pioneers of design G.G. Klutsis, L.M. Lisitsky, A.M. Rodchenko, V.E. Tatlin.

In 1930, VKHUTEIN was disestablished, and the faculties were distributed to separate departments and institutes. Moscow Architectural Institute was created on the basis of the Faculty of Architecture and the Faculty of Architecture and Civil Engineering of MVTU.

The painting and sculpture faculties were transferred to Leningrad and became part of the Academy of Arts. The Polygraphic and Textile faculties were

transferred to the established Polygraphic and Textile Institutes.

In 1945 Stroganov School was recreated. S.P. Markelov, graduate of the Stroganov School, and Z.N. Bykov, graduate of VKHUTEMAS-VKHUTEIN, revived the structure of art and industrial education based on the priority of artistic processing of various materials. Moscow Central School of Arts and Industry (formerly Stroganov) opened on October 1, 1945.

The teachers invited were V.E. Egorov, N.N. Sobolev, G.I. Motovilov, P.V. Kuznetsov, A.V. Kuprin, F.I. Kozlov, V.P. Komardenkov, V.F. Bordichenko, etc. Since 1949, the teachers who have taught here were A.P. Baryshnikov, E.F. Belashova, V.A. Vasilyev, V.A. Vatagin, S.V. Gerasimov, V.G. Helfreich, B.V. Iordansky, V.I. Kozlinsky, N.H. Maksimov, G.A. Schultz.

In 1956, responding to social procurement, the school opened a new specialty – IDB (Interior Decoration of Buildings), which became the prototype of the Faculty of Interior. As at the end of the nineteenth century, Stroganovka demanded outstanding teachers-architects: L.M. Polyakov, G.A. Zakharov, V.P. Kalmykov, Z.N. Nesterova, N.P. Grishin came to teach there. Since that time, a new stage in the development of the school has begun, which coincided with the move to a new building on Volokolamskoye Highway. In 1958 some specialties which existed in the Old Stroganovka School were introduced: Art Ceramics, Art Glass (head of the subdepartment V.A. Vasilyev), Artistic Design of Fabrics and Fabric products (head of the subdepartment N.F. Bavstruk) and new specialties as well: Industrial Graphics and Packaging (M.A. Markov), Plastic Artwork (G.M. Ludvig), Art Design (G.V. Kryukov). The Stroganov School, like a century ago, strengthened its ties with the industry. In 1970, the institution became the leading university among similar higher educational institutions and faculties in the country.

In 1992, the school was renamed **Moscow State Stroganov Institute of Design and Applied Arts**. In 1996 – **Moscow State Stroganov University of Design and Applied Arts**. In 2009, the status of “academy” was confirmed.

At present Moscow State Stroganov Academy of Design and Applied Arts is the most multidisciplinary art university in Russia. It trains specialists in 3 faculties: Design, Monumental and Decorative Applied Arts and Restoration with 17 specializations.

At the Faculty of Design specialists are trained in the departments: Communicative (Graphic Design and Multimedia) Design, Industrial (Product) Design, Environmental Design, Transport Design, Interior Design, Furniture Design and Textile Design.

At the faculty of Monumental and Decorative Applied Arts there are the following departments: Interior Design, Monumental and Decorative Painting, Monumental and Decorative Sculpture, Art Ceramics, Art Glass, Art Metal, Graphics and Book Illustration.

The Restoration Faculty includes Metal Artwork Restoration Department, Furniture Restoration Department, Monumental and Decorative Painting Restoration department and History and Theory of Decorative Art and Design Department.

Moscow State Stroganov Academy of Design and Applied Arts is one of the largest research centres in the field of art history by the number of scientific and scientific-methodological publications, annual scientific conferences, participation in international scientific and educational programs. The Academy has postgraduate and doctoral studies. The Academy has a Dissertation Council for the defense of dissertations for the degrees of Candidate and Doctor of art. The Academy participates in the development of state educational standards of all generations in the directions of Design, Decorative and Applied Arts, Monumental and Decorative Art, Interior Art, Painting, Graphics, History and Theory of Fine Arts, Sculpture, Fine Arts (Painting, Graphics, Sculpture), Decorative and Applied Arts and Folk Crafts.

The pride of Stroganovka is also its museum of decorative applied and industrial arts, founded in 1868. At the same time as preserving traditions, new innovative laboratories and workshops are being created at the academy, and new approaches to teaching are being sought. The Academy conducts an active exhibition activity; it participates in international projects and biennales of contemporary art.

Moscow State Stroganov Academy of Design and Applied Arts is an entire educational complex, which also includes College of Design and Decorative Arts, additional professional and pre-university education, several branches: Ural branch, Krasnoselsky branch, Kungursky branch, Abramtsevsky branch. A wide range of specialties allows university graduates to work practically in all main spheres of artistic creativity, create all the variety of the subject world, forming the environment of human habitat, work and rest.

Digital Technologies in Art Education

In 2020, Stroganov Academy, like other educational institutions, found itself under new conditions. The need to combine traditional education with distance learning required the development of innovative approaches and methods. There was a need for educational material that would allow mastering practical creative disciplines in a new format.

The Digital Technology Laboratory, which is a part of the Office of Scientific and Information Projects, has expanded the scope of its activities in accordance with the new requirements. Along with works on photo-digitization of the Stroganov School heritage in the departments and divisions of the academy, the laboratory staff now conducts work on preparing video courses, lectures, and master classes. Today, it is a professional team that includes directors, video operators, editing operators, and sound directors.

A special role in the creation of new educational forms is played by teachers at the Stroganov Academy, who are distinguished by their high professionalism and inimitable charisma. Using the tremendous experience accumulated over the years within the walls of the academy, they demonstrate in the frame the high skill of artists and designers.

Lecture material recorded in the academy's departments is also used in the teaching process. It helps students to master educational programs, broaden their horizons, and improve their professional competencies.

The creation of the academy's digital portal made it possible to post educational content in all its diversity. The user-friendly interface of the platform helps students and trainees to obtain the highest quality knowledge when they are studying outside the academy. An electronic admissions committee is functioning, which allows applicants to submit documents and take exams remotely.

The hybrid form of education makes it possible, along with classical education, to provide distance education services for all categories of students. Professional equipment and team skills allow the academy to produce educational products that meet the highest standards. Modern methods of transmitting information make it possible to popularize the Stroganov School not only in Russia, but also far beyond its borders. The whole range of educational projects developed within the walls of the academy is now available to the widest audience of students and listeners.



Design Faculty

Communicative Design (Graphic Design and Multimedia) Department

The most important task of graphic design is to form a visual environment. Graphic design is responsive to the emergence of new demands in the field of communication of the information environment.

Nowadays graphic designers are engaged not only in print publications, but also in various types of visual arts: TV and multimedia projects, animation, digital media (web-periodicals, websites, and applications). Graphic design suggests new opportunities and means of presentation. It is becoming more and more in demand in related fields of art and design as well. Designing the space of public buildings, exhibitions, shopping malls, and presentations is no longer imaginable without graphic design.

The department has been in existence for more than forty-five years. Its creation was due to the increased need of the industry to design a variety of printed materials. Professor M.A. Markov headed the Department of Industrial Graphics and Packaging. In those years, they designed trademarks, packagings, posters. Further development of the department was related to the search for the specifics of the profession. Professor S.I. Smirnov introduced a specialized course in font. The department established contacts with businesses, editorial and publishing houses, and advertising agencies. An essential step in existence of the department is associated with the name of K.A. Kondratyeva (1937–2001). Doctor in Art History, a professor, an excellent teacher, a design theorist, she moved the specialty from the field of arts and crafts to the field of design activities. During this period such disciplines as typography, photography, and illustration emerged.

The search for stylistic associations and the re-thinking of the significance of the concept of “descriptiveness” became the conceptual basis of artistic and imaginative solutions.

The name of the department – Communicative Design – wasn’t accidental.

Not only has the approach changed, but also the scope of a graphic designer, expanding the traditional range of objects of design. It was decided to abandon the declaration of subject matter in the name of the department and denote specifically the approach to design.

The teaching methodology created in the department is now a coherent system. Practical and lecture classes, including summer practices, are inextricably linked. The main task in the preparation of the designer is the formation of the project thinking of the student.

The task of the first courses is to teach sensuality of perception, associativity of thinking, pictorial metaphor, disclosure of ways of graphic generalization and stylization techniques.

Then students master the methods of designing graphic series, search for expressive means of creating programs of visual identification and design multi-band publications. Diploma project fixes the modern notion of the complexity of solutions in graphic design.

The graphic designer is probably the most dynamic profession in contemporary art.



Industrial (Product) Design Department

Industrial (Product) Design Department was established in the early 1960s to train specialists in the design of industrial equipment, vehicles and cultural and household items. Z.N. Bykov, G.V. Kryukov, A.E. Korotkevich, G.B. Minervin, A.A. Karhu, L.M. Kholmyansky, D.A. Betonyan, V.I. Maslov, N.D. Mikhailov and others took part in creating curricula and programs.

Stroganov School laid the foundations for a large-scale and promising direction, industrial design, which has become one of the leaders in modern manufacturing. In addition to practical work, there was an active theoretical justification of the new profession. Particularly noteworthy are the courses "Architectonics of Industrial Forms" by G.B. Minervin, "Functional Analysis" by Yu.M. Somov, and "Design and Modelling of Industrial Products" under the general editorship of Z.N. Bykov. The course creators believed that it was much more important to teach the method of thinking than bare rules.

Today the program of the course "Design" reflects the complex understanding of the nature of the designer's activity: unity of theory and practice (at the senior courses the discipline "Basics of theory and methodology of design" is studied), simultaneous development of functional matters, designs, ergonomics and aesthetic tasks. Only in their close relationship it is possible to achieve a wholesome project, where imaginative creativity, creative idea and expressive compositional solution would be in harmony with the engineering solution. Besides the main discipline "Design", following the world trends, the department pays much attention to the so called "propaedeutic" disciplines, which include "Bionics", "Basics of composition", "Colour theory and chromatics", "Basics of design graphics", "3D Modelling", "Modelling", "Ergonomics", "Material science and technology", "Information technology", "Sketching", "Typography" and "Graphic media in industrial design".

The process of working on the training project is close to the working process of a professional designer. Approaching the final stage of training, a student has a large arsenal of professional tools: the ability to conduct comprehensive pre-project research; the ability to clarify and develop professional tasks at all stages of design; the ability to correctly solve the full range of sociological, economic, aesthetic, functional, structural and technological problems; the skill of visualization of their design ideas.

Diploma project is a serious qualification work, which includes pre-project research, a large volume of graphic and layout execution with deep detailing of the implemented object, presentation using multimedia technologies. The purpose of training is to develop creative abilities, imaginative thinking and imagination; improvement of color sense, composition, spatial thinking; development of basic research skills; search of alternative approaches and non-standard solutions in the process of work on design projects.



Transport Design Department



Certificate
Red Dot

The Red Dot is the award for high design quality. The international jury for the Red Dot Product Design only awards this award after an in-depth analysis of the product's form, function and sustainability design. In 2019, it is awarded to:

Russian Railways Second-Class Night Train

Design: NAMI

Manufacturer: NAMI

Manufacturer: NAMI

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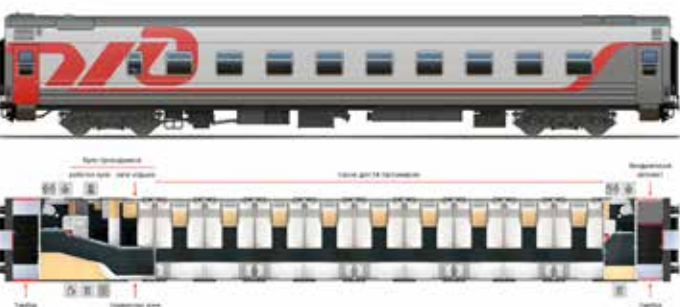
Manufacturer: NAMI

Manufacturer: NAMI

Stroganovka has been designing vehicles (cars, motorcycles, water and air transport) since the 1960s. University graduates traditionally worked with Ilyushin and Kamov: at ZIL (Likhachov plant), AZLK (Automobile Factory in honour of Komsomol Leninist Communist Youth Union), NAMI (The Central Research and Development Automobile and Engine Institute), VISKHOM (All-Union Research Institute of Agricultural Engineering) and later – at AutoVAZ (formerly VAZ – Volga Automotive Plant) and Kraz (Kremenchuk Automobile Plant) designing special-purpose, construction, agricultural and military equipment. The creation of Transport Design Department, using experience of training artists for industry, was the demand of our times. The workshop “Transport Design” was organized in 1992, and in 2002 it was transformed into a department. Since then a team of teachers teaches one of the most complex specializations in industrial design in the field of dynamic design objects: cars, motorcycles, water, air, rail and special vehicles. There are strong links with representatives of world automobile companies. That is why special attention is given to design and style of cars, which more fully combine the diversity of special requirements for the design of dynamic objects.

Today in the sphere of secondary and higher design education in Russia there are about a dozen educational institutions which use the subject “Means of Transport” as an educational assignment, and only one – Moscow State Stroganov Academy of Design and Applied Arts – has a department specialized in this field. During the work of the department a course structure has been formed which is aimed at preparing professional designers beginning with the tasks for propaedeutics and ending with the performance of the graduation project. In the process of training students get knowledge of basics of aero- and hydrodynamics, general arrangement and constructive safety, they listen to lecture courses and fulfill tasks in the fields of “Ergonomics of transport means” and “Work places ergonomic design”, learn specificity of graphic means of design in this field, get familiar with world history of automobile, aviation and shipbuilding design. In the summertime, they have internships at design studios in the Russian Federation: NAMI, MSZ, Aeroprojekt, AutoVAZ, and also abroad: in Germany (Volkswagen), Italy (Mazda, Alfa-Romeo, Lancia, Fiat), Sweden (Volvo), France (Citroen, Renault) and Japan (Nissan).

One of the real boosts of the department’s creative potential is its participation in international and domestic design contests. The high potential of the profession is also evidenced by the quality products of Russian design studios made by Academy graduates, which regularly appear on the domestic market of design services, at the world air and auto shows.



Environmental Design Department

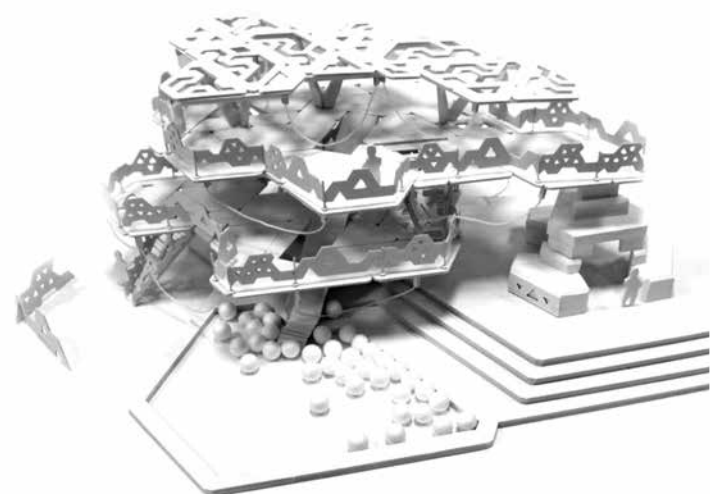
Environmental Design Department has existed since 2002. Over the years independent creative methods of teaching design and propaedeutic disciplines have formed, and due to the correctly chosen development strategy the department managed to find its niche in the academy system. The department trains multi-discipline specialists, competent in a wide range of design techniques, capable of creative work in different areas of environmental design practice: urban environment and museum space, representational environment and advertising costume, thematic interiors and architectural landscape design, extreme environments of inaccessible geographic regions and theatrical scenography.

The structure of design tasks and special courses of the department is based on the methodology of the environmental approach, based on a comprehensive systematic understanding of the object-spatial relations of a person in all the variety of forms of life. Students comprehend the basics of their future profession, beginning with the development of traditional graphic techniques and finishing with the most complex digital project models. The methods of conceptual and scenario-based modeling used in design allow taking into concern figurative and associative possibilities of form making. In implementing such a program, the department tries to combine two aspects in the educational process: academic art and special, applied, functional and constructive (the major subject "Design" and the original propaedeutic disciplines: "Basics of Composition", "Form Making in Environmental Design", "Fundamentals of Design Graphics", "Colour theory and Chromatics", "Basics of Environmental Design" and a number of others).

The composition of diploma projects indicates their interdisciplinary nature: object-spatial solutions include the development of light and graphic design, elements of advertising clothing, landscape, etc. Particular attention should be paid to projects that actively use modern multimedia technologies: digital museums, theatrical scenography, business presentations and holiday shows. Most diploma and coursework projects are focused on real orders of the city and regional authorities.

A number of projects of the department received high awards of international and domestic competitions: the International Academy of Architecture, the International Forum "High Technologies of the XXI century", "Design + debut" SD Russia, etc. Many students have become recipients of scholarship programs of creative professional unions, as well as continued their education as postgraduates in the Academy.

The modern direction of environmental design is built into the professional practice of design. The knowledge acquired during their studies at the department helps students to solve complex problems at the intersection of specializations of environmental design and architecture, allowing them to work in leading design firms and architectural design institutes, to engage in research activities.



Textile Design Department

Textile design at Stroganov Academy can boast of almost two centuries of history. In 1958, the department of Fabrics under the management of a professor N.F. Bavstruk, a graduate of the pre-revolutionary Stroganov School, resumed its work. The Department of Furniture and Decorative Fabrics was supposed to train artists to work in production, at the same time being able to design all kinds of fabrics for the architectural environment. Often diploma works were performed for one object by graduates of several departments – Interior, Furniture and Fabrics. Teachers and students tried to implement the idea of “synthesis of arts”. Traditions of training specialists of a wide profile with an orientation on architecture, on the connection of educational design with the environment, on the “straight-through” ensemble approach were formed. It was an “architectural core” in Stroganovka which helped to revive the art of monumental tapestries, which were performed at the request of organizations. For the first time in the university principles of teaching the basics of composition and fundamental form formation as applied to the design of artistic fabrics were developed.

The new name Art Textile reflected the change in the orientation of training. It was necessary to develop programs for the training of universal specialists. The real architectural situation and environmental design aspects became the core of the curriculum. Methods of compiling training tasks imply that education of a specialist is going through understanding and tracking the interaction of a very different nature: figurative, environmental, ensemble, utilitarian and domestic, technological, etc.

Based on today's practice, the department considers that design (and textile design as one of its components) cannot be integrated into society without substantial, figurative, aesthetic characteristics. One of the most pressing imperatives are problems of ecology, which are refracted by artists in the projects of art textiles and manifested in the creation of ornament, organic and nature-appropriate forms and motifs.

During the learning process, students design and perform decorative fabrics for interiors, furniture fabrics, fabrics for landscape architecture, textile compositions for architectural objects, stage curtains, thematic and decorative tapestries and panels, carpets and floor coverings, bedspreads and tablecloths, curtains, stoles, shawls, scarves, shirts, textile plastics, patchwork, etc.

The practice of the last decade has actually formed a new name for the Department of Textile Design, which meets global standards of universal training in this field. School of education with a bright national character, a glorious historical past and a huge potential for the future, established at the department is recognised both in Russia and in foreign design schools.



Furniture Design Department

Department of Artistic Woodworking (headed by B.A. Sokolov) emerged on the basis of the department of the same name, created back in 1945 under the leadership of M.A. Markov to train artists-designers in the field of carpentry interior decoration. The creation of dwelling furniture and other items in the production workshops was traditionally preceded by a stage of making life-size models with subsequent adjustment of shape and design. Intensive construction of dwelling houses caused a turn to the industrialization of furniture production. There was a process of technological specialization: in the field of bent and bent glued furniture, metal furniture, panel furniture, etc. To meet the needs of industry and construction qualified personnel was needed – artists-designers of furniture. The department has consistently updated programs, introducing tasks related to specific objects of construction, orders of furniture companies and design and engineering organizations. The search for furniture forms of various functional purposes for mass production and individual design of furniture and interior elements began. Later Furniture Design Department was headed successively by an architect V.A. Golubev and a professor A.M. Shevchenko, the holder of the title “Honorary Furniture Engineer of Russia”.

At the beginning of the XXI century it became obvious that a serious adjustment of the programs is needed, taking into account the requirements that a modern furniture designer must meet: possess knowledge of the basics of furniture and architectural composition and be able to apply it; have the skills to design modern pieces of furniture; have the skills of furniture style design; have the skills to design public and residential interiors of different functional purpose and style affiliation; have the skills of detailed design development of basic types of furniture from different materials; be fluent in questions of technology and assortment of modern furniture fittings; be fluent in world history of furniture, styles and interiors; have graphic sketching skills and be able to work in modern graphic programs; have the necessary knowledge of ergonomics in the field of furniture and object environment of residential interior; know basics of carpentry and have experience in making furniture samples on their projects.

Furniture Design Department leads an active exhibition activity and takes part in many international trade shows, exhibitions and contests, many project authors were awarded diplomas of laureates and winners. Among the graduates of the department there are highly qualified artists of applied arts and crafts, furniture designers, cabinet-makers, restorers and multi-discipline specialists.



Monumental and Decorative Applied Arts Faculty

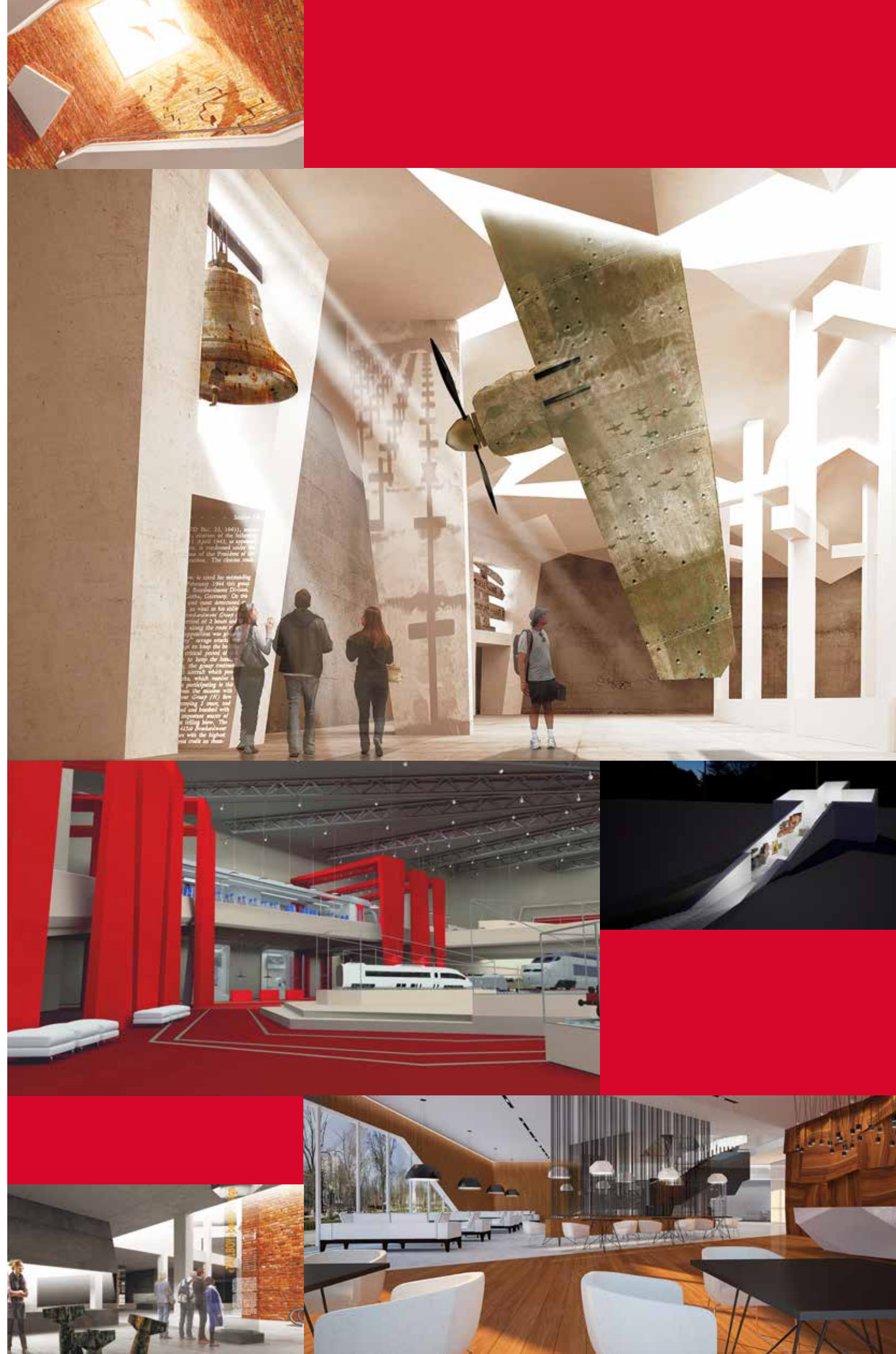
Interior Design Department

Interior Design Department was created in 1956 at the initiative of Chancellor Z.N. Bykov. Despite the differences in departments' names, the common thing was the desire to study and strengthen the architectural basis of interior design. Much attention has always been paid to the development of compositional thinking and students' understanding of the peculiarities of constructing the internal spatial structure of various buildings and structures. The foundations of the architectural and artistic approach to the design of interior spaces were laid by outstanding masters of Soviet architecture architect L.M. Polyakov, G.A. Zakharov and his student A.I. Sviridov, who led the department until 2001.

During their studies students acquire the culture of architectural design, learn to analyze the function of the future object and understand the morphology of its environment, how it is formed, of what materials, according to what principles. The program of the course "Design" is constructed according to the principle of consecutive complication of tasks: from graphic exercises, design of spatially and functionally simple constructions and the simplest interiors to creation of projects of complex architectural or exposition ensembles. The peculiarity of the course "Design" is its complex structure, wide coverage of many problems: architectural constructions and finishing materials, furniture and lighting fixtures, synthesis of arts and landscape architecture, etc. Design tasks always have a geographical and urban address; architectural and artistic image of the interiors should be in unconditional connection with the social, climatic and historical features of the city for which the building is intended.

Before specialists in interior design is a specific complex task, because it is also necessary to take into account the architectural composition of the volumes of rooms, their purpose and common architectural style. Consequently, interior design is a synthetic art, which combines many types of material and spatial environmental culture.

Thus, in interior design, the main thing is to work on the creation and vivid expression of the artistic image in the interior space. Its basis is the strictest and deepest functional organization of the interior space. Active participation in the artistic formation of the interior of specialists in monumental and decorative painting and sculpture, as well as artists in metal, glass, ceramics, furniture and textiles is assumed. In direct connection with this fact, the teaching program at the department is traditionally built on getting the students acquainted with the work of various production workshops of Stroganovka. All this allows them to successfully meet the important challenges of identifying and achieving a synthesis of the arts in the interior.



Monumental and Decorative Painting Department

Monumental and Decorative Painting Department since 1945 (the first head of the department was P.V. Kuznetsov) and to this day is one of the essential basic disciplines.

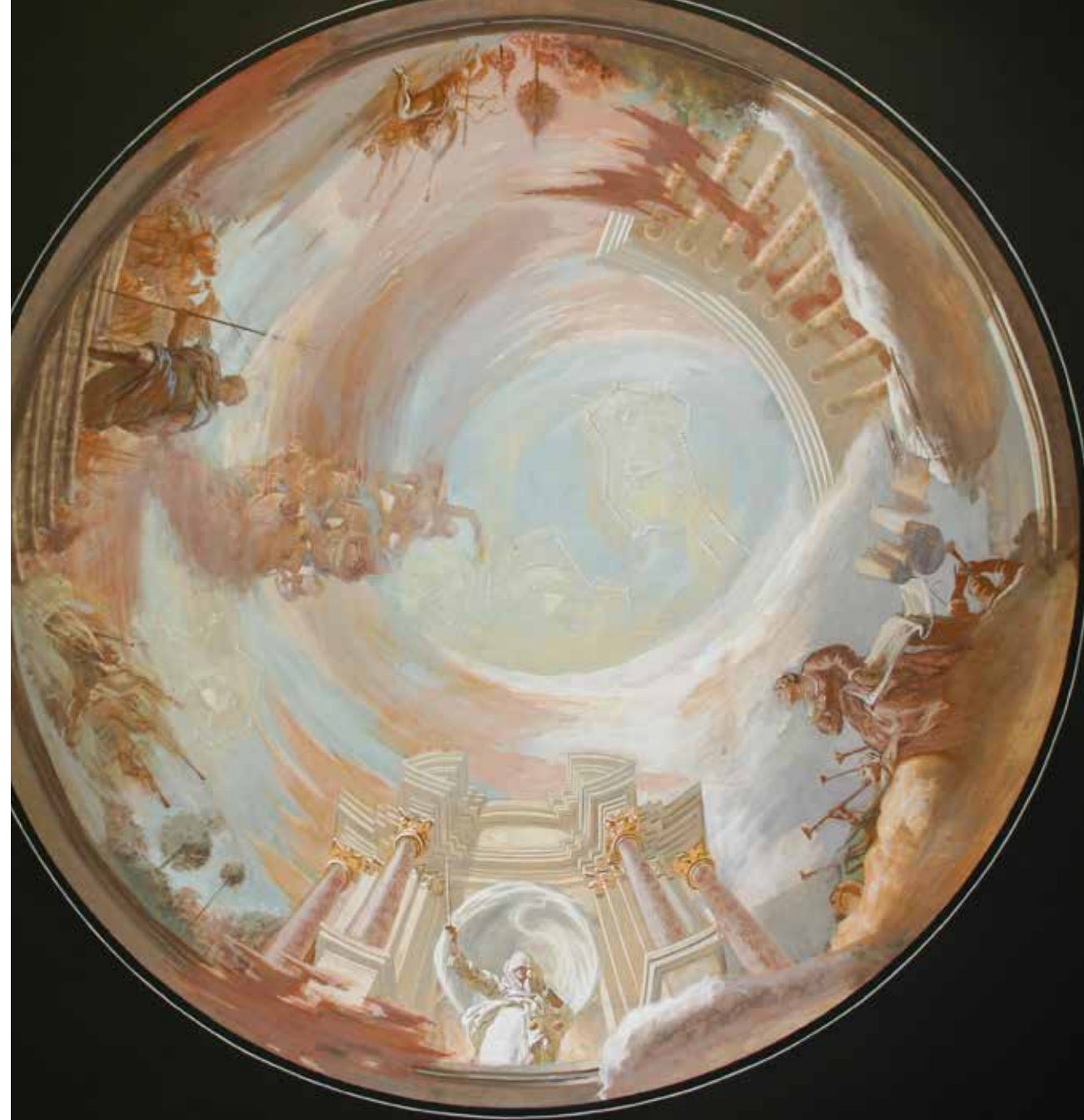
Stroganov School of monumental painting is a historical fact, an established layer of Russian culture, uniting muralists of different generations. Both graduates and teachers of the pre-revolutionary Stroganov School (later the Institute – University – Academy) were distinguished by special methods and approaches to teaching art disciplines to students, unique methods of constructive modeling of form and decorative interpretation of color.

The period of the 1960s and 70s is associated with the name of G.M. Korzhev, who taught not the academic construction of paintings from separate elements, but integral compositional thinking. In the 1980s, O.P. Filatchev managed to create his own school of monumental painting.

Monumental painting, unlike easel painting, has at all times been associated with the architectural environment. The architectural style dictated conditions and limits of existence to painting. It is also important to note the features of spatial perception, typical for each style of monumental painting separately, the general laws of space for monumental painting in general. The task of Monumental and Decorative Painting Department is training and graduation of qualified young artists who are well aware of the possibilities and features of all techniques and materials of monumental and decorative painting, allowing them to perform any work in the interiors and exteriors of modern public and private buildings.

Work in the material is carried out in the department's production workshops: al fresco and mosaic. The program provides assignments in all basic materials and techniques of monumental painting, including Florentine and classical mosaics, frescoes, onglaze enamel, sgraffito. Most of the training tasks are devoted to current themes of our contemporary life, the historical past of our country, military and patriotic subjects, the themes of national Russian culture and art. Each academic year ends with a work-study practice. During summer practice times students of the department made a huge number of different murals, mosaics and sgraffito in the interiors and exteriors of public buildings and places of worship.

For many years the department has prepared hundreds of specialists in one of the in-demand at all times specialties, repeatedly proving its effectiveness and vitality. There is no doubt that further development of the department will depend on the ability to respond competently to the trends of development of architecture and culture as a whole, but at the same time preserve and increase the knowledge accumulated by many generations of muralists of Stroganov school.



Monumental and Decorative Sculpture Department

The Architectural and Decorative Plastic Arts Department was re-established in 1945 on the basis of artistic concepts and creative methods developed in the first quarter of the 20th century by a number of outstanding sculptors, whose creativity and teaching methods formed the basis for the independent and unique program of Stroganov School of Architectural and Decorative Plastic Arts. The dialogue between architecture and sculpture became its main principle. The department was headed by G.I. Motovilov, an outstanding sculptor, intellectual, connoisseur of ancient literature and art, and a remarkable teacher. For several years he had created the methodological basis of the curricula for composition, sculpture, architectural and decorative plastic arts and other specialized disciplines. This work was based on the experience of his predecessors, the years of research, the discoveries in the field of form construction, innovations in acquiring a plastic art language, new artistic imagery. The main concept of all assignments was the synthesis of architecture and sculpture, which determined the specific and creative face of Stroganov school of plastic arts. Programs and teaching methods covered almost all types of sculpture.

Stroganov school of sculpture, originally aimed at a dialogue with architecture, was one of the first to adopt the new plastic language of large spaces, which appeared in the architecture of the 1960s and 70s. A special issue was the relief, which had become from an auxiliary form of sculpture, usually placed on the secondary importance of the place of architectural construction, practically the leading form in the art of monumental sculpture. At that time G.I. Motovilov managed to combine the lofty traditions of the principles of formation of antique relief with the modern artistic plastic language and stylistic system and developed the basic principles of a new understanding of this kind of sculpture, thus making monumental relief a distinctive feature of Stroganov school of architectural and decorative plastic arts.

Among graduates and teachers of the department there are outstanding sculptors and architects F. Shekhtel, I. Zholtovsky, A. Schusev, L. Vesnin, V. Krinsky, L. Polyakov, G. Zakharov, N. Andreev, I. Chaykov, V. Mukhina, B. Korolyov, E. Belashova, S. Rabinovich, G. Shultz, A. Burganov, V. Sidur, Yu. Orekhov, M. Smirnov, Yu. Aleksandrov, G. Frangulyan, S. Scherbakov, A. Kovalchuk, V. Korneev, A. Matveev and many others.

Currently, the department works practically in all genres and types of sculpture art, giving its students a fundamental basis not only in the field of figurative art, but also in the format of free plastic and abstract art. The programs of the department of Monumental and Decorative Sculpture are unique not only because they cover basically all kinds of sculpture, from small forms to large monumental ensembles. Their peculiarity is their universality as applied to any stylistic construction, since the basis of the method and concept of Stroganov school of sculpture is not to follow the superficial expression of a recognized handwriting of the era, but to solve the problems of synthesis of architecture and sculpture on the basis of the general laws of architectonics and spatial structures, which condition the plastic language and the artistic image.



Graphics and Book Illustration Department

Graphics and Book Illustration Department, founded in 2002, trains artists in three fields: "Book Art", "Poster Art" and "Easel Graphics Art". The expansion of the department was dictated by the demands of modern life.

The foundation of Graphics and Book Illustration Department was based on the principle of not borrowing programs and teaching methods from existing art schools, but going a unique way, developing the whole learning process individually, from scratch. All the curricula are aimed at educating and training young artists in the broad field of the use of their creative abilities.

All of the department's courses are targeted at accomplishment of this objective. The first two courses introduce students to all specializations: "Book", "Poster", "Easel Graphics", "Etching", and "Engraving". Then students choose their further specialization and from the third year continue their studies in three workshops: book, plate, or easel graphics. At the same time, students improve their skills in either engraving or etching. Diploma works represent a series or a cycle of graphic sheets in the genres of book, poster, easel graphics. Diploma students have the opportunity to perform their diploma work in one or two genres, depending on the creative solution.

All teachers of the department are regular participants in art exhibitions of various directions and levels. The creative and exhibition activity of teachers is the basis for their successful teaching. Upbringing of creative people, who have an independent view of things, who have their own artistic handwriting, and also high professional qualities and the perfect mastery of materials is the core task of teachers of the faculty. In this regard, there is an active training of students, who in the early years of study are involved in exhibitions, as in Moscow State Stroganov Academy of Design and Applied Arts, as well as in other exhibition halls of Moscow.

Graduates are ready to fulfill a wide variety of creative commissions in both graphics and painting. Their works are demanded by young publishers, book and advertising directions. Graduates are able to create unique graphic works for various interiors and exteriors.



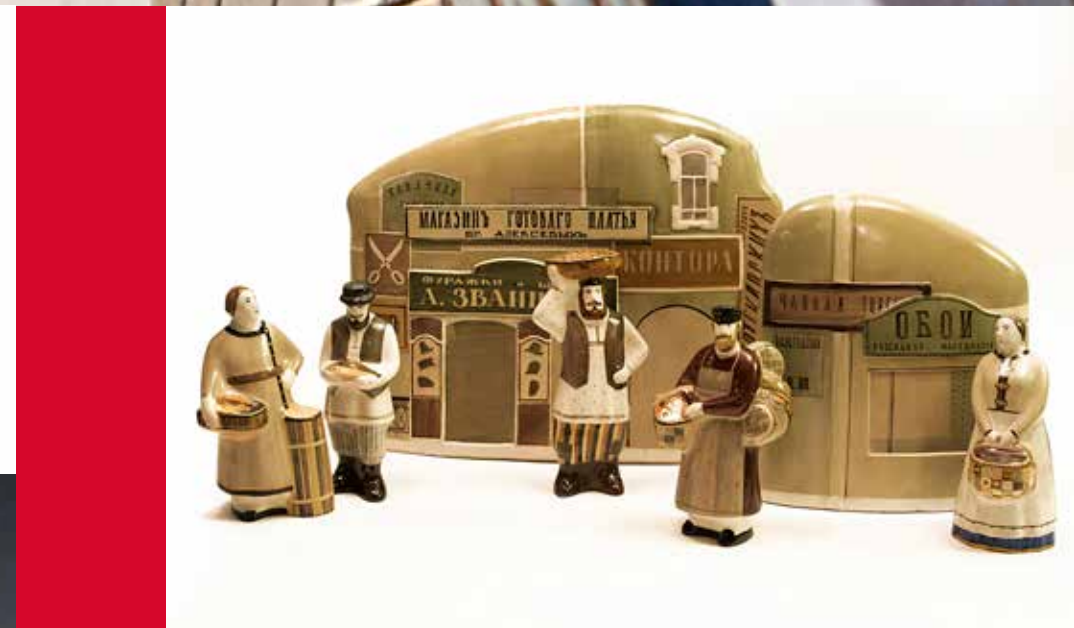
Art Ceramics Department

The Ceramics Department appeared only 12 years after reconstitution of Stroganovka in 1945. In 1952, with the arrival of MIADA (Moscow Institute of Applied and Decorative Art) graduates N.S. Seleznev and Z.S. Fyodorova, the school organized a ceramics club, which later became a separate department. Young teachers, new building, in which the school moved, the ancient art of ceramics, which suddenly became so young and modern – all this promised to give a fundamentally new direction in training ceramists. On the basis of the existing department of ceramics in 1957 the Ceramics and Glass Department was created. The department employed such famous artists and teachers as V.A. Vatagin, P.M. Kozhin, N.S. Seleznev, S.M. Beskinskaya, G.A. Antonova and T.P. Shabanova. The first head of the department (1958-1965) was V.A. Vasiliev, a great artist, which instilled pictorial culture in students. He was succeeded by G.E. Lukich (1966-1981). From 1982 to 2002, the department was headed by a multifaceted artist, professor Yu.P. Sergeev. In 2002, on the basis of the Department of Ceramics and Glass were created two independent departments: Art Ceramics and Art Glass. The emphasis in training was made on designing products for industrial production. Students studied the basics of composition and molding, samples of folk art, embodying projects in the material: clay, porcelain, faience. At the senior courses the attention was mainly paid to architectural and decorative ceramics. Permanent practice at the leading porcelain-faience and majolica factories of Russia introduced future specialists to the real industrial production. The same system persisted in the 70-80s.

A great influence on the development of Stroganov school of ceramics was exerted by an outstanding Soviet sculptor-animalist V.A. Vatagin who taught at the department. In the late 70s and early 80s, the department was joined by teachers who were themselves fruitful in ceramics: Z.S. Fyodorova, N.S. Seleznev, T.P. Shabanova, and A.M. Belashov. Later their pupils V.P. Diakonov, V.A. Maloletkov, G.N. Antipova, O.N. Kolokoltsova, continued training young ceramists.

In the 1990s, the training of ceramists was gradually shifting towards easel or, in modern terminology, “studio” ceramics. Students created diploma works, conceived as full-fledged works of art.

The first decade of the XXI century for Art Ceramics Department becomes the period of renewal of plastic language, the introduction of new original teaching methods, active penetration of new ideas and trends of modern art. Training received in the department allows young artists to work not only in ceramics, but also in other areas of art and design after graduation from the Academy. At the same time academic traditions of teaching are carefully preserved and the creative and pedagogical experience of many years of work is taken over by the new generation of teachers and masters. During the period of studies students get an opportunity to study with all the teachers of the department, get the whole range of knowledge about classic and modern world ceramics, choose their own direction in this multifaceted kind of art.



Art Glass Department

Art glass is becoming one of the most promising materials in contemporary art space. It embraces more and more spheres of human activity – decorative art, architecture, design, and science.

Stroganov Glass School is inextricably linked with the history and traditions of glassmaking. In 1959, on the basis of the existing Ceramics Department, students enrolled on the first course of Art Glass Department. The head of the department, V.A. Vasilyev, attracted famous artists V.A. Vatagin, G.A. Antonova, S.M. Beskinskaya, M.L. Nesterenko, V.P. Statun, N.I. Levitskaya, N.S. Seleznev, A.G. Lanzetti, Z.S. Fyodorova. They became the first mentors of the following generations of teachers and artists, such as Yu.P. Sergeev, I.G. Frantsuzova, L.I. Savelyeva, M.S. Yakusheva, F.A. Ibragimov, L.G. Groshkova, B.V. Fyodorov. Nowadays the department employs the best teachers, artists O.A. Chistyakova, A.V. Afinogentova, E.A. Shushlyakova, G.A. Krivolapova, M.M. Ovakimov, E.A. Semenova, I.N. Paymushkin, who selflessly love creativity and their work.

The modern vector of development is a synthesis of the cultural traditions of the heyday of Soviet industrial art with current trends in the global artistic space.

A unique approach to organization of the educational process of the department lies in the synthesis of design and practical classes in production workshops, each of which is a mini-production in all possible directions in the processing and decorating glass. Students master a wide range of technologies, allowing them to work in different areas in the future. Students get acquainted with the specifics and equipment of modern glass enterprises during annual visits to international symposiums and student internships at Russia's leading production workshops.

The program of training in Moscow State Stroganov Academy of Design and Applied Arts is based on the academic school and has a unique base of traditional tasks developed in the workshops of VKHUTEMAS–VKHUTEIN. By instilling in students creative thinking, Stroganovka teachers continue to educate competent specialists. One of the main criteria for a successful project is an innovative design solution, corresponding to modern artistic trends, and maybe even ahead of it. An integral part of learning is a constructive vision of both the objects themselves and the situation being designed. Today, teaching in the department is associated precisely with projects of the future. The whole process involves research, anticipation, development, creation, and implementation of art objects. Research is consolidated into a separate subject in the master's programs. In the master's program the research of modern technology and design in the field of art glassmaking, as well as current exhibition strategies is the number one concern.

The department is actively involved in international, all-Russian and regional exhibitions, competitions, symposiums, festivals of art glassmaking. Diploma projects of graduates of the department often become part of public interiors.

In 2017, the department opened a master's program in Art Glass Restoration. Graduate students master all areas of museum restoration: conservation, scientific restoration and object restoration, working with museum exhibits from major domestic collections.

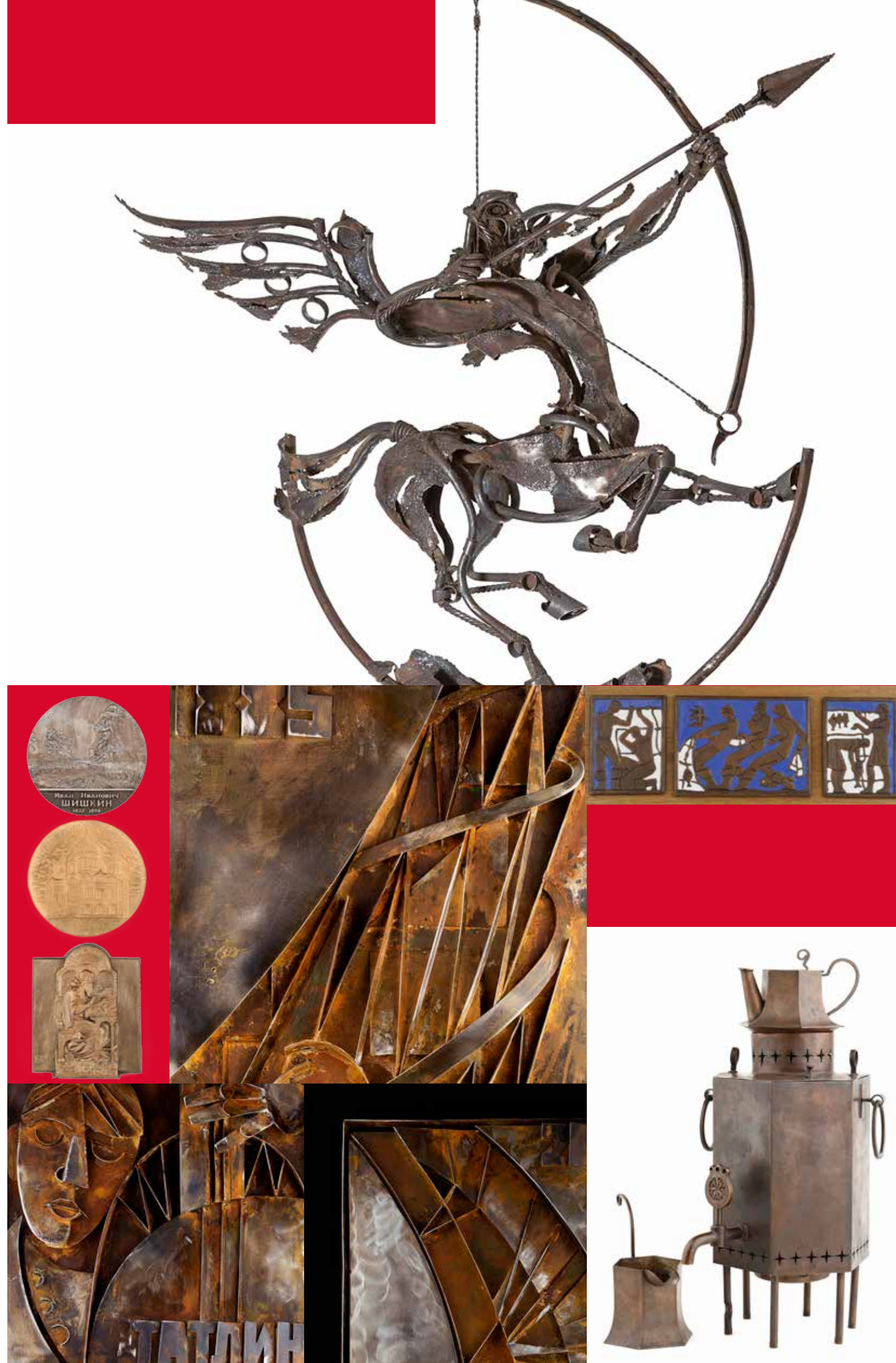


Art Metal Department

The artistic processing of metal has traditionally been one of the leading specifications of Stroganovka graduates. The activity of Stroganov school during the whole period of its existence was closely connected to the artistic industry of Russia. Students undertook summer practice in the factories of the Moscow region, graduates became artists and masters of the enterprises (House of Fabergé, Olovyashnikov firm, etc.), and teachers combined pedagogical activity with creative work in large jewelry firms. In 1945, after Moscow State Stroganov University of Design and Applied Arts was reconstituted, Art Metal Department was among the first to be revived in Stroganovka. Since that time the training of multi-discipline specialists in the field of the artistic processing of metal, from jewelers to monumentalists, has been undertaken.

The first head of the department of metal was Z.N. Bykov (later the Chancellor of Moscow State Stroganov University of Design and Applied Arts), a graduate of Imperial Stroganov School. He collected methodical materials, developed the first curricula, carried out the selection of highly qualified teachers and masters. Many former pupils of Imperial Stroganov School were involved in pedagogical work: Professor F.Ya. Mishukov, associate professor F.P. Kozlov, who had once worked as a painter at the House of Fabergé; associate professor L.Kh. Rapnik. The department employed such prominent specialists as senior lecturer V.P. Petrov and professor A.V. Flerov. Continuing the traditions of Stroganov School, for practical industrial training of students there were organized embossing, engraving, mounting, electroforming, casting and forging workshops.

The formation of the artist of metal work begins with the study and analysis of the design of works of Russian, Western European, or Eastern art metal (wrought iron, crockery, jewelry) from the collection of Stroganov Academy Museum of Decorative and Applied Arts. Measuring the museum exhibits, students learn the basic principles of graphic representation, composition, transfer of volume and materiality of the objects, as well as drawing, layout and writing. Simultaneously with the study of heritage, students begin to design products made of metal. A wide range of topics is covered – from badges, plaques, medals, candlesticks – to monumental designs for interior and exterior decoration of buildings, freestanding park compositions in a given architectural space. The department trains its students on the basis of the connection between practical work in the workshops and theoretical courses of lectures on “Propaedeutics”, “Technology”, “Construction”, “Material Science”, “History of Art Metal”, “History of Ornament”, “History of Applied and Decorative Arts”. The tendency to update artistic language, unexpectedness of decorative solutions, novelty of technical methods are inherent features of the term and graduation works of the students of Art Metal Department. These works are later exhibited at the university, Russian and international exhibitions, and the best works are sent to Stroganov Academy Museum of Decorative and Applied Arts.



Restoration Faculty

Monumental and Decorative Painting Restoration Department

The department was organized in 1983 in accordance with the decree of the RSFSR Council of Ministers. Its main task is to carry out educational, scientific, methodological and production work related to the training of artists-restorers of monumental and decorative painting. The first head of the department (1983–1988) was a professor P.G. Redechkin, after that from 1989 to 2009 the department was headed by V.P. Buryi – a professor, PhD in Art History, a restorer of the highest category. In 2009–2018 the head of the department was L.A. Efremova – an associate professor, PhD in Art History. For more than 35 years of existence of the department about two hundred and seventy artists-restorers of monumental and decorative painting graduated it. Professional training of students is carried out in the department's workshops and on the basis of the leading restoration organizations in Russia, first of all GosNIIR (State Research Institute of Restoration), MNRHU (Interregional Scientific and Restoration Art Department) and STG (State Tretyakov Gallery) should be mentioned. Graduates of the department, among whom there are already many artists-restorers of the second, first and highest qualification categories, work on unique objects of monumental and decorative art in the teams of leading restoration institutions of the country or independently. In addition to purely restoration work, they also paint the walls of old and newly built churches, paint icons for iconostases, decorate mansions and estates. Some of the graduates simultaneously teach at the department, have completed their research degrees, and have successfully defended their PhD and doctoral theses.

The main sets of special disciplines mastered by students are as follows: materials science, study of different techniques of monumental and decorative painting, restoration methods of monumental and decorative painting, restoration of easel tempera and easel oil painting, a group of special disciplines of history and culture and art history cycles, disciplines of scientific and technical support of restoration activity. A characteristic feature of the educational process at the department is systematic and full-fledged artistic training throughout the entire period of study. In the beginning it is the basics of academic drawing and painting, and then the tasks obtain the characteristics of mastering the pictorial language and painting techniques of different artistic schools and methods. Industrial practice students pass in professional teams of artists-restorers, working on unique monuments of monumental and decorative painting, or in restoration departments of museums and research institutes.

Diploma works completed by students of the department in the 6th year usually consist of three tasks: restoration of a single fragment (or section) of wall paintings, restoration of works of easel tempera or oil paintings, copying works of easel or monumental painting.

The department develops new methods and techniques for the restoration of monumental paintings. Employees and students of the department regularly take part in restoration competitions and exhibitions, becoming laureates or taking leading places. They systematically publish articles containing the results of their research work or reports on the scientific and restoration work they performed on ancient painting monuments. In the scientific and methodological profile of the department teaching aids and monographs were published.



Furniture Restoration Department

In 1999 on the basis of the Department of Carpenters, Cabinetmakers and Carvers Training with a three-year term of study the direction of higher professional education Art of Restoration with a bachelor-master system of training was created. Stroganovka was the first educational institution in Russia where furniture restorers were trained for the bachelor's and master's degree programs, corresponding to international standards of higher education. Furniture Restoration Department was opened in 2003. During the process of training graduates get complex education, mastering not only professional skills of restoration, but also mastering such theoretical courses as "General History of Art", "History of Furniture", "History of Interior", "History of Ornament", "History of Fabrics", "Museum Studies", "Philosophy of Restoration" and, finally, the research work on the study of historical furniture items is the major in this course. Furniture art is a significant part of the material culture of humanity. It embodies not only all the best achievements of technology and development of production processes, but, above all, the artistic images of the era. The task of furniture restoration is to preserve this image in its original form.

The basis of the curriculum is formed by the disciplines that are basic for a furniture restorer. Students master the basics of carpentry and cabinetmaking art, create copies of historical furniture items with carved decorations according to available samples. Complex relief and sculpture carving is performed during the process of training only by hand with observance of traditional methods and technologies, reproducing the historical authenticity and techniques of material processing. The second group of disciplines allows to form professional thinking, artistic taste and broad artistic outlook of students: "Academic Drawing", "Academic Painting", as well as "Composition", which in furniture art assumes transfer of integrity of the form of the art work, a harmonious unity of its elements. For in-depth study of structural and stylistic features of objects of historical furniture in the curriculum a course "Research design" was introduced. The basis of the research design is to measure the restored object, since the graphic study of different historical forms of furniture helps students to learn its compositional features.

In the process of training, teachers of the department consider it their duty to instill in students ethical standards appropriate to the profession of restorer. During the period of the department's existence, many course and diploma works have been completed, which were added to the expositions of various museums.

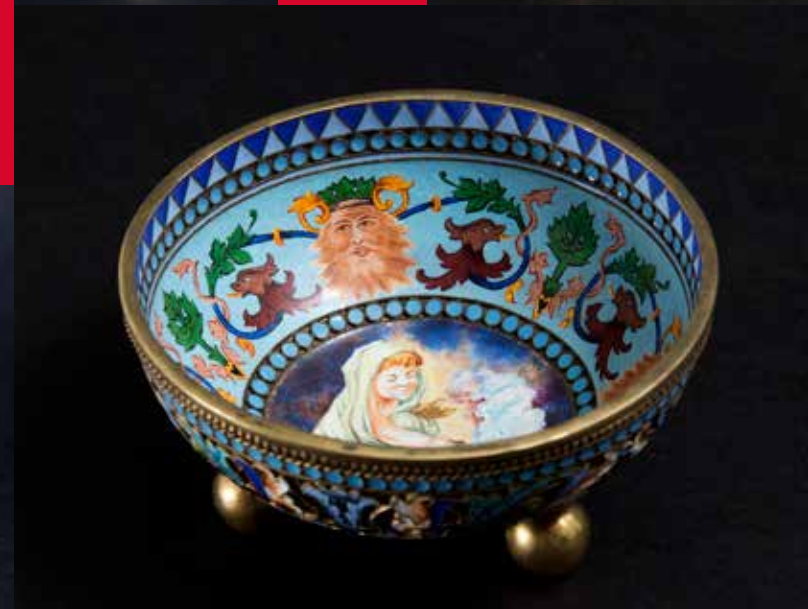
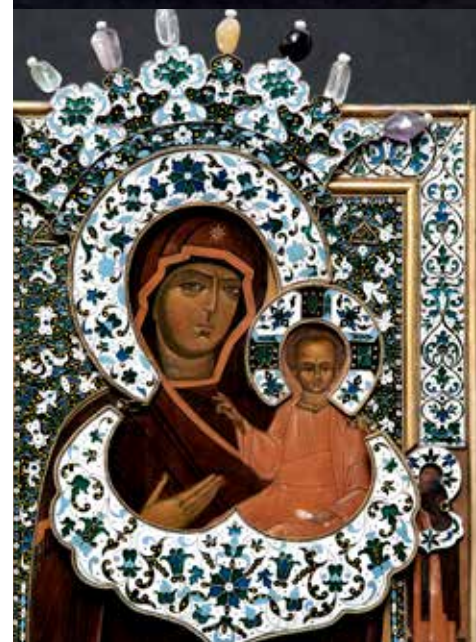


Metal Artwork Restoration Department

Metal Artwork Restoration Department was established in 1999 and was focused on training specialists in the field of museum and archaeological restoration. The result of this activity is a comprehensive, truly scientific research aimed at establishing, revealing and substantiating all cultural, temporal and technological aspects related to the origin of a given monument and, consequently, to its historical and artistic value.

Conducting a comprehensive study of a monument requires the restorer to be deeply immersed in various fields of art history, to possess knowledge of many physical and chemical processes, to have understanding and practical mastery of all the techniques of working not only with different metals, but also many other materials, often accompanying a piece of metal. In addition, a restorer must also be an artist capable of perceiving the idea of another master, who is often unknown to them, whose work is often separated from them by many centuries. Education in the department is structured in a specific way to develop multi-discipline specialists. Department's graduates are artists, researchers, and restorers who can perform the full range of work involved in the cleaning, conservation, and reconstruction of monuments. Besides they are also good art critics: in addition to the academic art history course they are taught "History of Ornamentation", "History of Styles in Art", "Museology", and "Art History Expertise" – all these subjects are directly connected with work in a museum. At the same time students master a variety of technologies of jewelry art, not only modern, but also those which were used in ancient times.

The department has introduced a two-stage education system: the bachelor's and master's programs. The bachelor's program provides students with a set of basic knowledge, without which master's programs are simply impossible. Importantly, future bachelors work at the restoration workshops of the State Historical Museum, where they use actual monuments to study methods of work-clearing and conservation. During their master's program, students continue to polish their knowledge and practical skills and generally engage in scholarly research that is related to the study of monuments. In the process of master's training, the emphasis is on theoretical subjects that reveal the essence of restoration philosophy, as well as introduce the latest restoration technologies and materials. The two-stage training system is attractive because students who have completed the bachelor's degree get complete education and can proceed to independent practical work in their chosen specialty or in another related specialty. The knowledge acquired in the bachelor's program allows them to work not only as restorers, but also as artists and art historians. The future activities of those who defended their master's thesis are largely related to the organization, provision and management of the restoration process.



History and Theory of Decorative Art and Design Department

Since 1994 the department has been training historians and theorists of art, art critics, art managers, specialists in gallery business and art tourism. The department's activity is based on the newest achievements of native and foreign art history science and on 140 year experience of teaching art history at Stroganov school, institute, university, where at the academic department History of Art taught such outstanding scientists, as N.N. Sobolev, S.V.V. Noakovsky, D.E. Arkin, M.A. Ilyin, K.A. Solovyov, I.E. Danilova, A.K. Chekalov, P.A. Teltevsky, and the most influential Russian historian and theorist of design, fine and decorative art N.V. Voronov actively participated in the establishment of the new department. The training of artists and designers in Moscow State Stroganov Academy of Design and Applied Arts is inseparably connected with the study of the history of their specialties, and the training of art critics, in turn, is based on a deep understanding of the creative and technological specificity of the work of designers in various fields of art and design.

Future art historians studying at Stroganovka receive everything they need to see art not only in museums, galleries, or exhibitions and perceive it from a cultural perspective, but also to study it at workshops in Stroganovka.

Art students have the opportunity to learn the laws of art "from within" the profession, and to learn to look at art objects through the eyes of artists and designers. Stroganovka is also unique because future artists, designers, and art historians study together in the same building; they attend common lectures, communicate with each other, take part in the work of the Student Scientific Society, and hold scientific conferences. Besides general lectures on the history of decorative-applied and folk art, the program includes special courses on the history of interior, furniture, fabrics, costume, monumental and decorative painting, monumental and decorative sculpture, art glass, ceramics and metal. Course and diploma works of the department's students are devoted to a wide range of art history problems in the fields of fine arts, decorative-applied art, architecture and design. Many of these works are scientific researches in the field of art history, which are often continued in the postgraduate studies of the Academy.

History and Theory of Decorative Art and Design Department provides great opportunities for the realization of professional knowledge. Graduates of the department work in leading art museums and galleries, libraries, and as editors of magazines. They teach at art universities, are engaged in expert work, restoration and conservation of works of art, art management and art tourism, and some art historians, thanks to art education received at Stroganovka have become designers. Many of the department's graduates went on to take postgraduate courses at the Academy.



Common Departments, Museum and Library

Academic Drawing Department

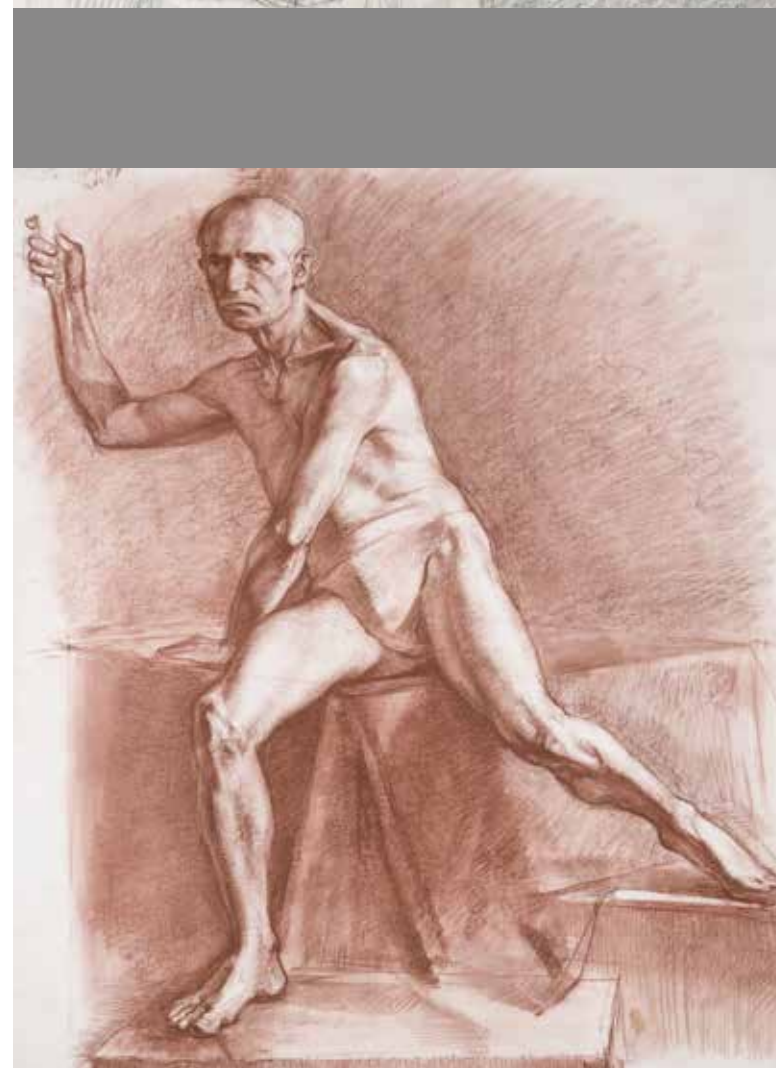
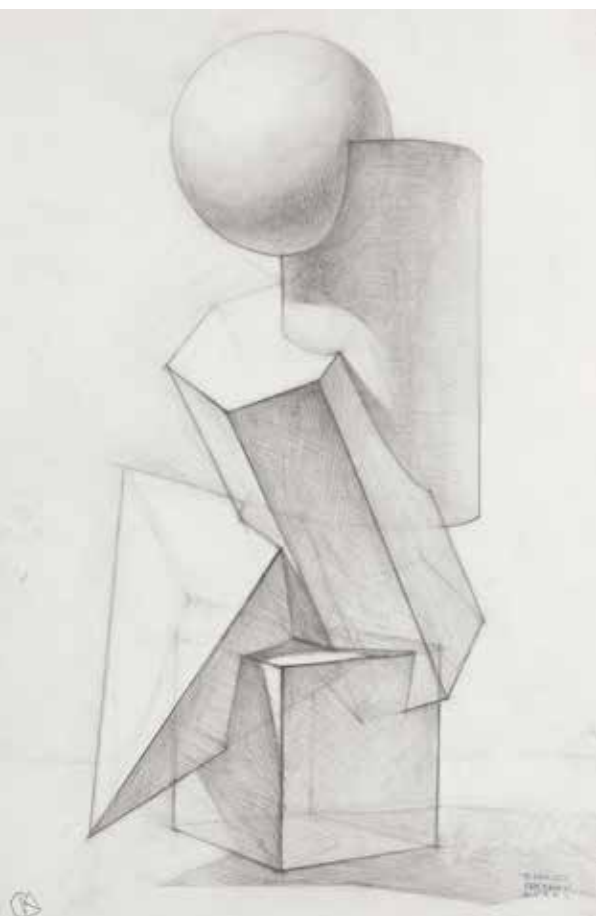
After reconstructing Stroganovka in 1945, specialized faculties and departments were founded, including the Department of Drawing. The aim of the department was to teach students to competently and confidently depict the world around them using graphic means, to apply this knowledge in future specializations in various branches of arts and crafts. This is the direction that distinguishes the Department of Drawing at Moscow State Stroganov Academy of Design and Applied Arts in terms of tasks and teaching methods. One of the main tasks of this discipline in higher education institutes of design and applied arts is to form professional substantive perception and thinking of future artists.

The applied concept of teaching drawing at the academy has deep historical roots. Although the Department of Drawing is a little older than 60 years, the formation of "Stroganov" style of drawing dates back to the middle of the 19th century. During the existence of teaching drawing in the university, four approaches to teaching were distinguished: copying, full-scale, inventive and three-dimensional. The development of these approaches was determined by the orientation of the school at training a whole range of specialists in different spheres of artistic and industrial production. The understanding of the fact that drawing becomes not only a graphic means of designing something, but also a means of quick fixation of a design idea and image, led to an increase in the number of hours for sketches and short-term drawings in drawing programs at the beginning of the twentieth century. This novelty was then used in the drawing program at VKHUTEMAS and later in 1970s–80s at Moscow Higher School of Art and Industry.

Now the department carries out serious scientific, methodical and research work connected with both general and individual problems of teaching drawing.

On several occasions the department participated in all-union exhibitions of student drawings, carried out by the scientific-methodical personnel of the Academy of Arts of the USSR; it also organized and conducted interuniversity conferences on drawing.

For many years the department has been providing methodical assistance to higher education institutions of art and industry, art colleges and schools in the development of drawing programs and organization of mobile exhibitions. The department pays constant attention to the teaching program on drawing, developed by a professor F.F. Voloshko, which is improved for the fullest conformity with the nature of training artists of decorative-applied and industrial art. Compositional techniques used in the tasks for drawing the human figure from different angles with different horizon lines, help to improve the technique of graphic skills of future graduates of the Academy.



Academic Painting Department

Academic painting was in demand as a discipline directly affecting the formation of the personality of the artist-creator. The department was established on the basis of the department of Monumental and Decorative Painting in the 1960's on the wave of transformations in the preparation of artists for industry. The basis for the department work is the experience and work of such masters as A. Deyneka, P. Korin, E. Lanceray, V. Bordichenko, as well as B. Talberg, Yu. Korolev, A. Vasnetsov, I. Pchel-nikov and others, among whom there are many pupils of the university and Academic Painting Department.

The main purpose of the department is an in-depth study of professional skills and abilities, which should help students in the learning process and in further independent creative activity. At present the teachers of the department teach classes at the faculties of "Monumental and Decorative Applied Arts", "Design", "Interior Art".

The methodological basis of education is to follow the classical samples of Russian and world art. The task is to teach students to see and convey the world around them in all its diversity, not just copying nature, but re-thinking and embodying it in artistic ways and means.

Teaching programs are designed to increase general artistic culture of students, to develop skills necessary in the work of designers: spatial thinking, the ability to create a composition, to achieve coloristic expression. Assignments of decorative character develop skills of stylization, promote active work with colour, and help with the transition from three-dimensional to planar solutions. The course gradually becomes more complicated: first there is still-life, then a clothed and after that a naked model. The main requirement is to study and analyze models, approaching their imagery. In the decorative solution experimentation with form, texture, colour is offered. Students paint in watercolour, gouache, tempera, acrylic; use paper, cardboard, canvas and other materials.

In its work the department strives to ensure that each student who has passed the course of academic painting not only mastered it and used the knowledge in the diploma project, but that the training has become a reliable basis for their further creative and professional development.

In the 1980s, under the guidance of Professor D.K. Tegin, the department developed "Illustrated program on academic painting", a number of manuals and individual tasks were written, a methodical fund was created, and there is a permanent exhibition of student works. Cultivation of a versatile creative personality is an essential task. Many students participate in exhibitions and receive prizes, diplomas and certificates. One of such projects was an exhibition of nine best art high schools of the country "Artist-Teacher", organized by the Creative Union of Artists of Russia together with the Russian Academy of Arts.



Academic Sculpture Department

The Department of Sculpture was opened in 1945, its founder and first supervisor was an outstanding Russian sculptor, Professor G.I. Motovilov, who united talented sculptors and architects, who were attracted to the same goal – the creation of Stroganov school of monumental and decorative sculpture. In 1957, when the discipline “Sculpture” was introduced in the curricula of all specialties, two new departments were formed on the basis of the department of Architectural and Decorative Sculpture: Architectural and Decorative Plastic Art and Academic Sculpture. The first heads of the department were the People’s Artist of the USSR, a corresponding member of the USSR Academy of Arts, a professor E.F. Belashova and a professor, the Honored Artist of the RSFSR R.R. Iodko. Today sculptors with a long pedagogical record of work at Stroganov Academy, who themselves graduated from it at different times, teach at the department. “Academic sculpture” is one of the most important academic disciplines, which forms the basis of training artists of wide profile in the field of monumental, decorative-applied and industrial art. The methodical principle of education at the Academy is based on the profound study of Russian and world classical heritage of realistic school.

The aim of the course “Academic Sculpture” is to develop the ability of truthful and profound perception of reality in future artists and designers, to bring up professional skills and true artistic taste. The goals of Academic Sculpture Department are to teach students volumetric-spatial thinking, to develop their perspicacity, sense of proportion, scale, rhythm, plastics, harmony, i.e. qualities which are part of the notion of “mastery”. To see an object in volume, to be able to analyze, compare separate parts, connecting them into a harmonious whole, – this is the purpose of the program of teaching sculpture in the round. All lessons are built on the principle of consecutive complexity of tasks: from plaster head to the figure of a dressed person. The course program, in addition to volumetric-spatial tasks, mandatorily includes the study of the construction of relief on the plain surface. For example, the first task “Object Still-Life” consists of a vase, a cube and drapery. This is how multidimensionality is comprehended, the reduction of volume to depth. The department has a methodical fund, there is a new illustrated program on the discipline “Academic sculpture”, which is annually updated and replenished with new materials. The teachers of the department work actively and creatively, participating in numerous exhibitions. It is essential for them to follow traditions and work enthusiastically with students, and they give hope for the preservation and development of Stroganov school of sculpture

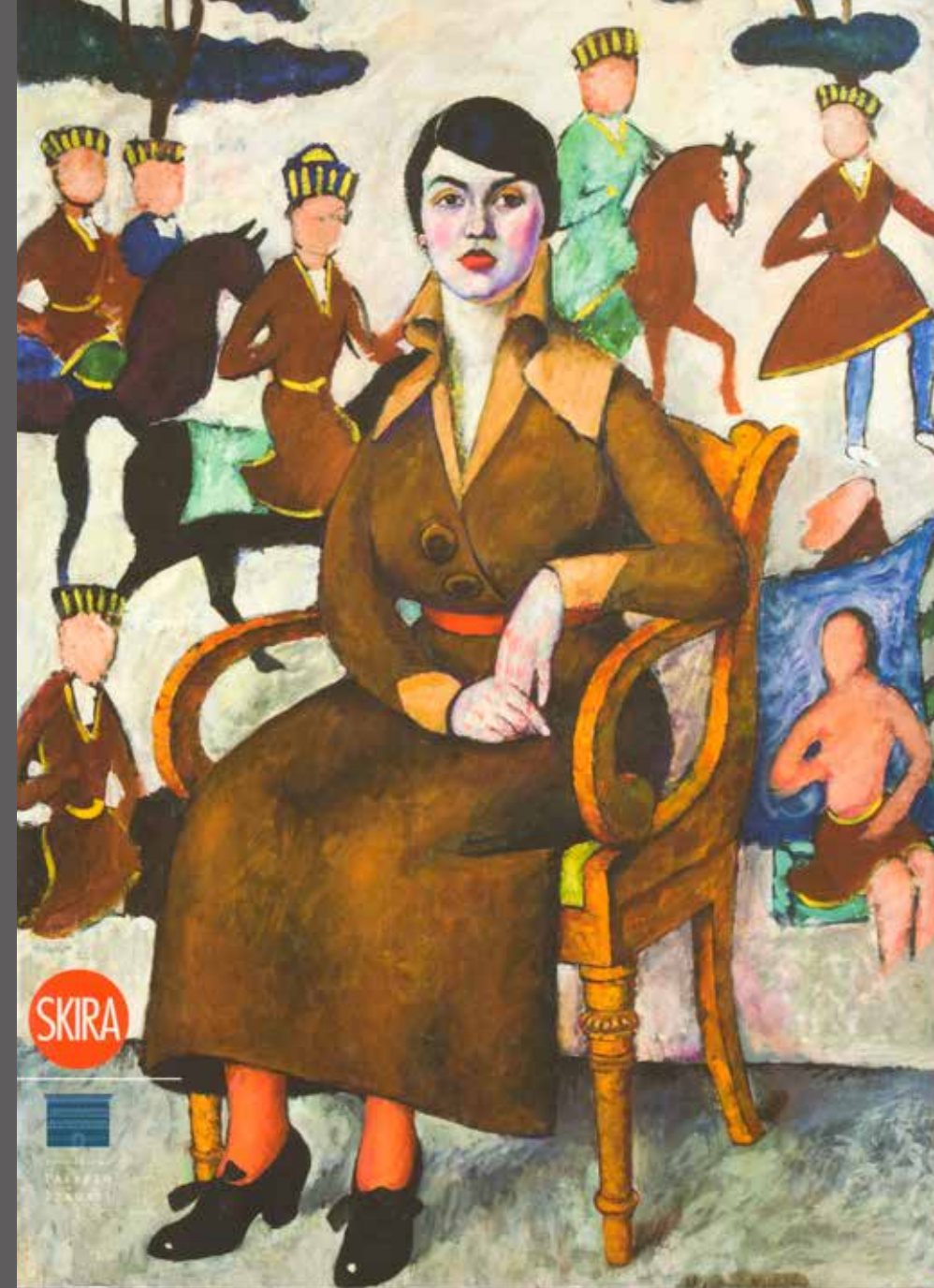


History and Theory of Decorative Art and Design Department

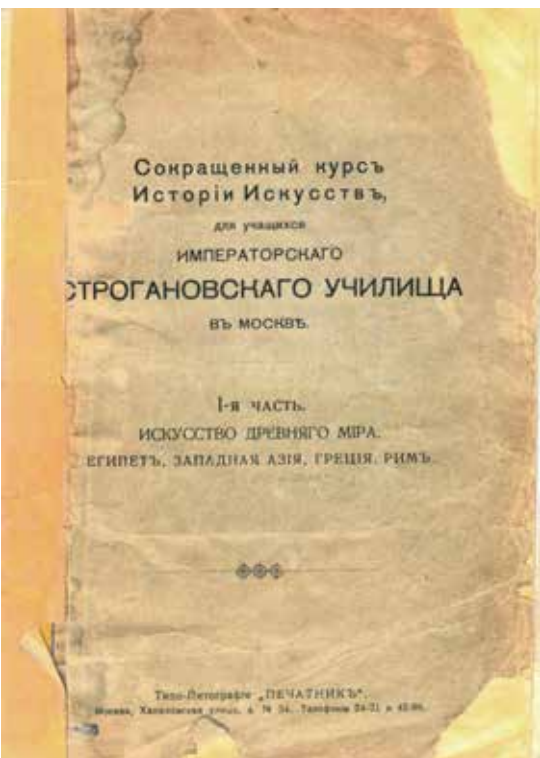
The study of the subject "History of Art" in a creative university is an integral part of the process of formation and development of a full-fledged artist. The Department of History of Art, founded in 1945, can be called one of the oldest in Moscow State Stroganov Academy of Design and Applied Arts. Its history goes back to the XIX century. The true founder of art history in its walls might be V.I. Butovsky (1815–1881), under whose management the School of Drawing and Painting, founded by Count S.G. Stroganov, acquired a higher status as a school. Butovsky, who shared the patriotic ideas of the famous critic V.V. Stasov, for the first time paid attention to the importance of studying the history of national art by future artists, which contributed to the formation of the so-called "Russian style" in the development of which Stroganov school played a vital role. The school published a number of fundamental scientific works: the publication of "Stroganov iconographic originals (late XVI – early XVII century)", "History of Russian ornament", in which the first systematization of Russian ornamental motifs was carried out. The 1890s–1910s were the period of flourishing of the school when teaching the history of art became systematic. The textbook "Abridged course of art history for students" published in early 1900s was one of the first art history textbooks in Russia based on the theses of S.V.V. Noakovsky's lectures. F.F. Gornostaev taught a lecture course on the history of Russian art. As early as the 1870s, a unique research school was formed at Stroganov School, focused on the study of Russian and foreign art.

In the 1960s, the Department of History of Art attracted young specialists. A.K. Chekalov, who developed the "museum-cognitive" approach in Stroganov school of art history, headed the pleiad of brilliant teachers and art historians. As a specialist in the artistic processing of wood and, above all, wooden sculpture, he regularly organized student expeditions to the Russian North. The result of these trips was the famous monograph "Folk Wooden Sculpture of the Russian North" by A.K. Chekalov, published in 1974. The activities of prominent specialists in Italian art I.E. Danilova and V.D. Dazhina were also connected with the department. The result of the lecture course on the art of the Renaissance read by Danilova was a remarkable monograph "Italian Monumental Painting of the Early Renaissance" (M., 1970).

The generation of talented "sixtiers" was also represented by a remarkable scholar O.Ya. Kochik (1934–2006). The result of her scientific zeal were the monographs "The Painting System of V.E. Borisov-Musatov" (M., 1980) and "The World of Gauguin" (M., 1991). In 2014, the Department of Historical and Philosophical and Humanities and the Department of Art History were merged into the Department of History and Theory of Decorative Art and Design.



The Russian Avant-garde Siberia and the East



Department of Physical Education

The Department of Physical Education began its work in 1945 and has been successfully operating throughout the history of the renovated Stroganov Academy. The main emphasis of the department is on professional-applied physical training of students of all faculties.

Department sets itself the task of forming a harmonious personality of students with an active civic position, moral qualities, a sense of responsibility, independence in decision-making, initiative, tolerance, ability to successfully socialize in society and the ability to use various forms of physical culture and sports in everyday life and further professional activities.

Students of the Academy take an active part in major student competitions and friendly games in various sports every year. Twice a year the team of Moscow State Stroganov Academy of Design and Applied Arts takes part in the Ready for Labour and Defense race. There are sports sections in table tennis, volleyball, basketball, chess, mini-football, fitness.

Under the guidance of faculty members and coaches of the Department of Physical Education students win at large-scale sporting events such as: All-Russian district competitions "Cross-Country Race of the Nations", successfully perform at the Moscow Championships in athletics, participate in sports festivals and events organized by the Department of Sports of Moscow.

The department works in several areas - teaching, educational and methodological, sports and recreational work. The process of physical education in higher educational institutions is carried out in accordance with the federal state educational standards of higher education, which impose requirements for the mandatory minimum content and level of training of graduates in the discipline "Physical Education and Sports".

Elective disciplines are the following:

1. Aerobics;
2. Athletics;
3. General physical training with the elements of sports games.

New physical education programs have been prepared and implemented for students in basic and preparatory groups as well as for students with health specifics. Along with the educational, sports and recreational work, the department carries out a great deal of scientific and methodological work. Scientific and methodical materials, textbooks and scientific articles, including those in journals reviewed by the State Commission for Academic Degrees and Titles (VAK) and SCOPUS are prepared for publication and published.



Stroganov Academy Museum of Decorative and Applied Arts

The main purpose of the museum, founded in 1864 under V.I. Butovsky, was to collect works of Russian national art. Later, the collection was enlarged by collections of Western European applied art. Emperor Alexander II Museum of Art and Industry was one of the few publicly accessible repositories. By 1917 its collection included more than 8,000 exhibits.

The museum was reopened in 1945 after Stroganov School was restored. The museum's pride is its unique collection of Russian, Western European and Far Eastern porcelain and ceramics. Russian porcelain of the XVIII century is represented by the works of the Imperial Porcelain Factory and Gardner's factory, as well as samples of the XIX century production of numerous private Russian factories: Popov, Batenin, Markov, Gulin and Kornilov brothers, and the "porcelain monopolist" M. Kuznetsov. Collection of fabrics in the museum consists of numerous samples of embroidery, sewing, lace-making, weaving and facing of almost all major periods and countries. The museum has beautiful examples of artistic metal, including typical for Russia of the XVII-XVI centuries varieties of dishes: winebowls, large goblets, chalices, flagons made of copper and tin, decorated with engraved and stamped ornament. The museum's collection of furniture is represented by examples of almost all styles and eras, from the Renaissance onwards. Along with authentic pieces of furniture there are copies made according to the best examples of Russian, Western European and Eastern furniture that fill the gaps in the museum's collection and show the main stages of development of furniture art.

The museum's exposition includes authentic fragments of Russian frescoes of the XVII century and first-class copies of works of monumental and easel painting by masters of the Italian Renaissance; samples of miniature lacquer painting of China and Japan of the XIX and XX centuries. The Paintings and Graphics Fund possesses a unique collection of drawings and sketches of famous Russian artists and architects of the early XX century: M.A. Vrubel, S.-V.V. Noakovsky, S.I. Yaguzhinsky, F.O. Shekhtel. The significant group of exhibits is represented by the works of students of Stroganov Art School at the end of the XIX – beginning of the XX century. The value of these works lies in the fact that they represent certain requirements for education process at Stroganov School at different stages of its development and allow one to trace the evolution of artistic and industrial education in Russia.

The museum exposition is the basis for teaching and research work of students, graduate students and teachers. Along with teaching, the museum carries out profound research work, as well as extensive practice on the popularization of artistic and industrial art. In general, the activity of Stroganov Academy Museum of Decorative and Applied Arts is aimed at preserving and multiplying the fine traditions of the oldest educational institution in Russia.



Library

The Library of Moscow State Stroganov Academy of Design and Applied Arts has a unique multidisciplinary collection of literature. The first mention of the library dates back to 1838. It is known that by that time its funds contained illustrated editions in Russian, English, French and German. They were actively used for copying in the classroom. The creation and replenishment of the library's collection at that time was carried out directly by Count S.G. Stroganov.

In 1843 he transferred the school to the state. Along with it – the library, whose holdings, in addition to books, contained 12,000 drawings of various artists and 733 notebooks with anatomical tables and sketches. By 1917 the library consisted of two departments, one fundamental and one artistic. The fund had about 68,000 books, and the number of visits was up to 24,000. The library mainly served students and teachers of the school. The head of the library at the time was a famous architect and graphic artist S.-V.V. Noakovsky.

The newest history of the library began in 1957, when it occupied its premises in the new building at Volokolamskoye Highway, 9. At present, as one of the main divisions of the Academy, the library takes an active part in the educational, scientific and artistic life of the institution. It provides qualified assistance to students, lecturers, post-graduate students and trainees of the Extended Learning Faculty in selecting educational and scientific literature for preparing their project, diploma and research papers.

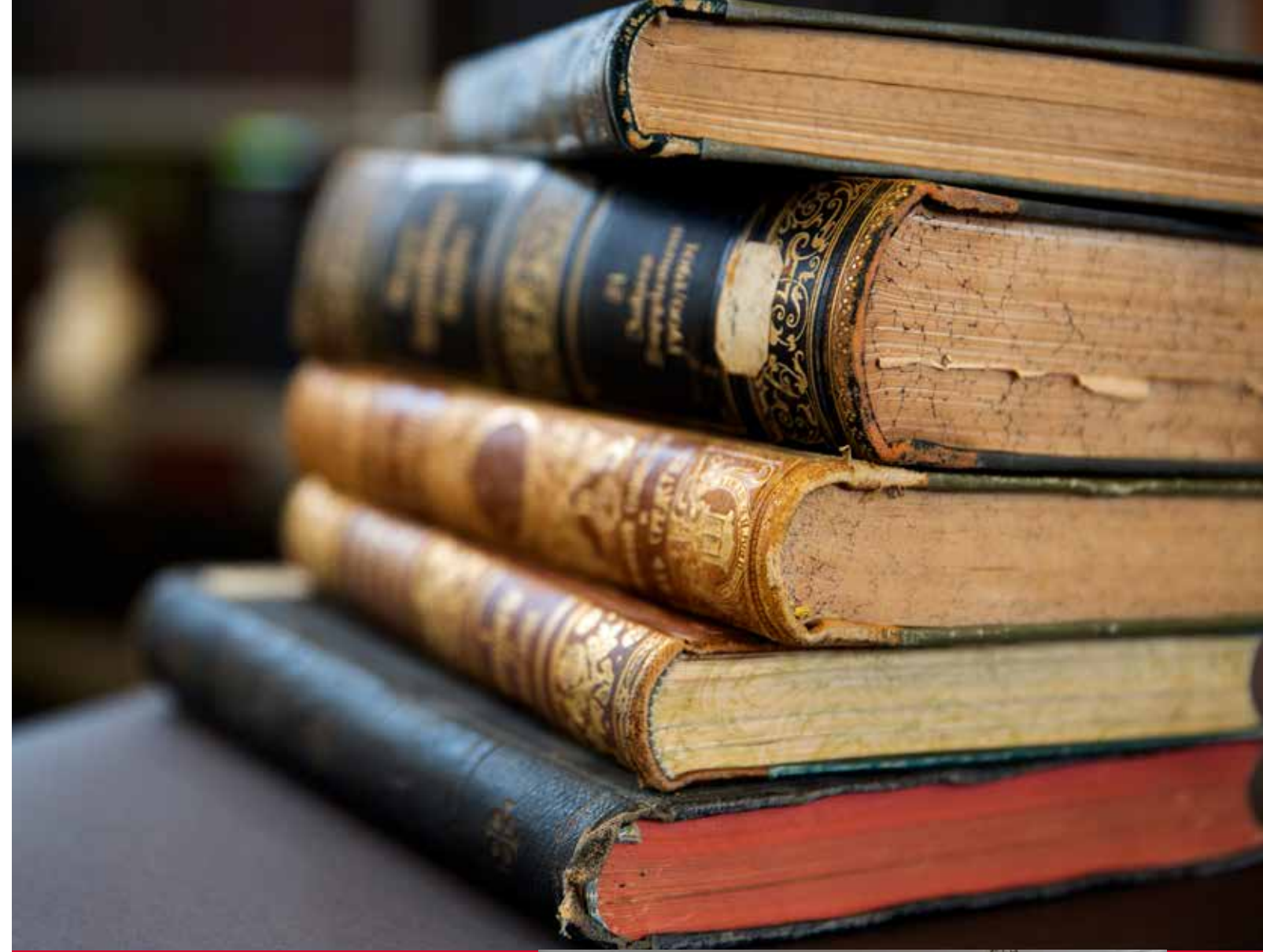
Today the library actively cooperates with the Moscow branch of the Library of the Russian Academy of Arts and Moscow Museum of Modern Art, which allows it to promptly receive new collections and monographs on classical and contemporary art and design. There are also regular exhibitions: thematic, educational, personal, and new acquisitions. There is a monthly review of new literature in the reading room.

The library takes an active part in regular library classes with first year students, the aim of which is not just to introduce readers to the library catalogs and card catalogs, but also to explain to the students the basics of analytical and synthetic thinking, as well as to develop their ability to navigate the information flow.

The library takes an active part in university, inter-university and international conferences, organized by the Academy. There is a systematic scientific processing of book collections, the result of which is the discovery of valuable factual and illustrative material for a wide range of readers.

Innovation has also penetrated into the work of the library. In the reading room there are computer places and free Internet access for students.

Every year the library renews subscription to periodicals, coordinating it with the heads of departments and university administration. In addition to modern periodicals the library fund has a rich retrospective of domestic and foreign magazines. There are also periodicals, educational and scientific literature. At the present time the collection of the library counts about 160,000 units.



Extended Learning Faculty

Career Broadening Programs

The structure that implements additional professional programs was created in Moscow State Stroganov Academy of Design and Applied Arts in 2010. In 2012 it was transformed into Career Broadening Programs (CBP).

The purpose of CBP is to meet the needs of students in obtaining additional general professional and specialized knowledge in the field of visual activity, design, restoration, theory and history of art in addition to basic education. CBP implements the following training programs:

- short-term advanced training courses of up to 72 ac. h;
- professional development courses of 72 ac. h. and above;
- professional retraining courses from 250 ac. h.
- general developmental educational programs in the field of fine arts from 36 ac. h;

Professional development is carried out within the framework of educational programs of Career Broadening Programs and internships. Educational services are oriented to academic employees, administrative and managerial staff, auxiliary educational staff of art colleges and universities, and academic staff of Moscow State Stroganov Academy of Design and Applied Arts and its branches. Regular advanced training courses, internships are an important link in the competence component of specialists' skills, implementing educational programs in the field of the enlarged group of directions of training 54.00.00. "Fine and applied arts", restoration, theory and history of art.

Professional retraining is oriented to listeners who have higher or specialized secondary professional education (training of senior students of profile educational institutions is possible) and experience of graphic activity in the chosen direction of training. Mastering professional retraining programs guarantees trainees the acquisition of professional competences, knowledge and practical skills. Career Broadening Programs implement professional retraining programs in the following areas of training: artistic design of interiors, graphic design, monumental painting, restoration of monumental painting, illustration, art ceramics, theory and history of art. Since 2018 the programs of professional retraining "Teacher of Higher Vocational Education", "Teacher of Secondary Vocational Education", and "Teacher of Further Vocational Education" are being implemented.

General educational programs are aimed at the widest range of students who wish to develop their creative abilities, to acquire knowledge and skills, to master new technologies, techniques and methods of professional activity in the field of visual art, design, decorative-applied art, restoration, history and art theory.



Children's Design Academy

The Children's Design Academy at Moscow State Stroganov Academy of Design and Applied Arts, which opened in October 2010, was created to teach children general enrichment programs: "Basics of Design", "Creative Design", "Basics of Drawing in Design", "Basics of Painting in Design", "Art History".

The Children's Design Academy teaches 4 age groups: preparatory (6–7 years), junior (7–9 years), middle (10–13 years), and senior (14–16 years).

At present about 400 children study at the Children's Design Academy.

During summer vacations, the Children's Design Academy holds Summer Creative School for different age groups, where children learn water color techniques, drawing with soft materials and charcoal, modelling, etching techniques, constructive drawing and many other things.

Training at the Children's Design Academy contributes to the harmonious and comprehensive development of a young talent's personality and acquisition of professional skills.

The priority task of training in the Children's Design Academy is the development of design thinking and abilities for artistic realization in different techniques and types of art.

The modern approach in teaching children gives students not only the opportunity to master classical disciplines, but also allows them to demonstrate their imagination and individual artistic qualities.

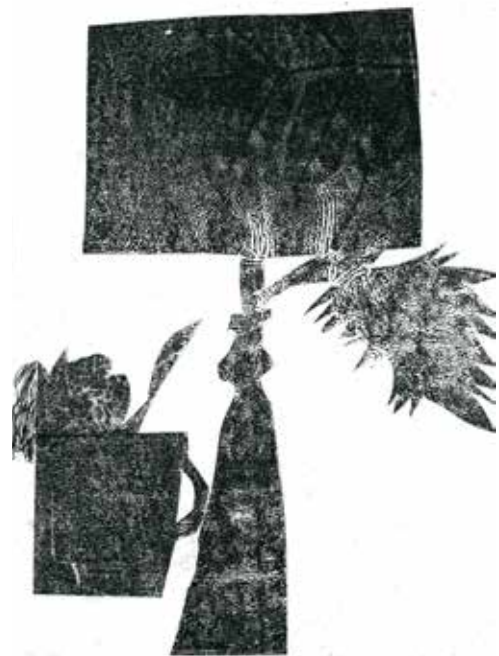
Modern methods are used in the process of training young designers, allowing children to fully immerse themselves in the world of creating works of contemporary art.

Moscow State Stroganov Academy of Design and Applied Arts annually holds "Report Exhibition of Children's Design Art". During their studies, students participated in various creative exhibitions and contests, where they became winners and diploma holders.

More than 30 graduates of the Children's Design Academy joined the ranks of students, having successfully passed the entrance examinations to Moscow State Stroganov Academy of Design and Applied Arts.

The complex and innovative character of classes at the Children's Design Academy helps students to make a conscious choice of their future profession.

The pedagogical staff includes leading teachers of Moscow State Stroganov Academy of Design and Applied Arts: N.V. Bryzgov, E.G. Inozemtseva, N.Yu. Krasnoselskaya, T.V. Luksht, and others. All teachers are professors, associate professors, practicing specialists and members of the Union of Artists and Designers of Moscow and Russia.



Art Academy “Stroganov Traditions”

Art Academy “Stroganov Traditions” (AAS) was established in 2014 as a subdivision of additional education of Moscow State Stroganov Academy of Design and Applied Arts.

The objectives of the educational process are to create the necessary educational environment that contributes to the preservation of academic traditions in learning; increasing the general level of culture and art; formation of artistic literacy and aesthetic taste.

Tasks: identification of artistically gifted children and youth; providing appropriate conditions for their education and creative development; formation and development of artistic skills of students; increasing the level of knowledge in the field of culture and art.

Art Academy “Stroganov Traditions” has the following areas of training: “Art School”, “Class Workshops”.

The aim of the art school is to develop abilities and skills in the field of academic art education; art education and exhibition activities.

Art school curricula are designed for one year (basic skills), two years (advanced level) and four years (advanced study). The curriculum includes the following subjects: academic drawing, academic painting, composition, sculpture, history of fine arts. Students from 6 to 18 years old are accepted to study.

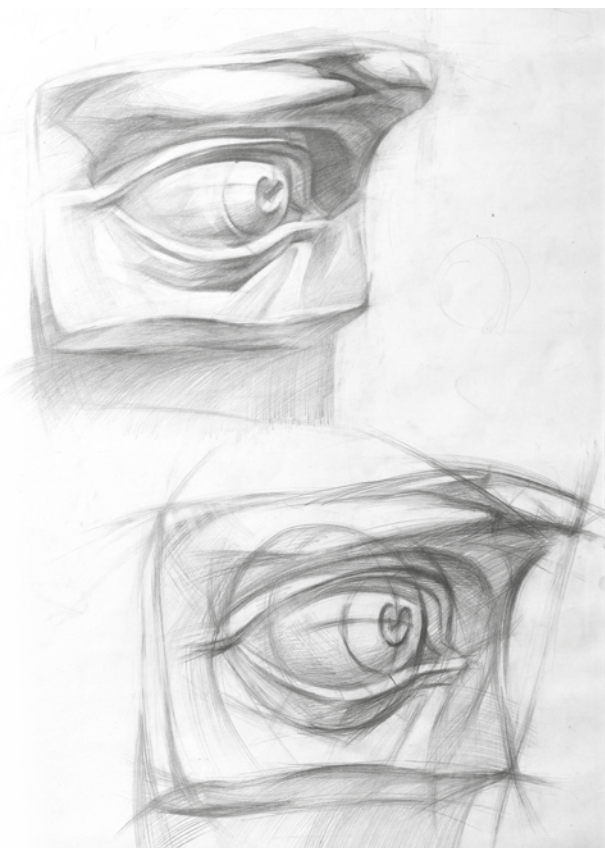
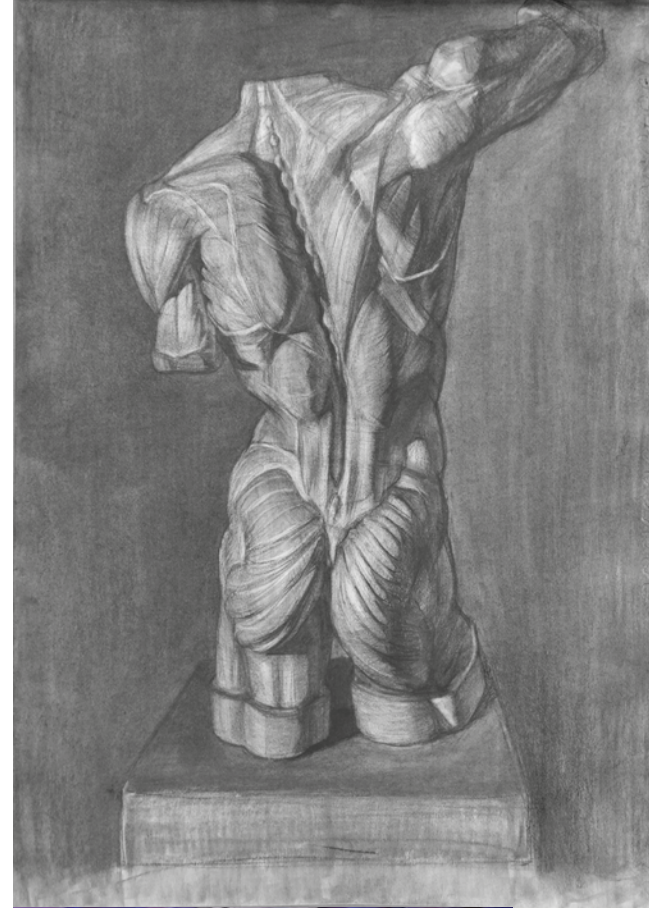
The training programs of the Class Workshops are designed for 3 years. The Class Workshops accept amateurs of fine art of all ages who wish to master the following techniques of fine art: oil, watercolor, pastel, tempera, acrylic, sepia, charcoal, sanguine, sauce-crayon, etc.

Within the framework of the programs of the Class Workshops the following subjects are taught: academic drawing, academic painting, portrait painting, genre painting, still-life, landscape, copying, easel and book drawing.

Teaching staff in Art Academy “Stroganov Traditions” consists of experienced and qualified teachers who have basic art education and many years of teaching experience. They are teachers and graduates of Moscow State Stroganov Academy of Design and Applied Arts, members of the Russian Academy of Arts, People’s and Honored Artists of Russia, Doctors of science, winners of international, national and regional competitions, participants of exhibitions of fine arts at various levels.

Teachers use modern teaching technologies based on the academic school of fine arts, taking into account specifics of full-time education. Studying many general professional and special disciplines is carried out with wide use of audio-, video- and electronic equipment. The video library of films on the history of world fine arts is very popular among students.

Art Academy “Stroganov Traditions” has workshops and classes with special equipment: easels, tablets, supports for painting supplies, casts, still-life stock, visual aids, etc.



Academy Preparatory Courses

Academy Preparatory Courses are designed to teach applicants the basic academic disciplines necessary for fundamental preparation for admission to the higher art and industrial educational institution.

The methodical principle of this course is based on the consecutive acquaintance of the students of Academy Preparatory Courses with the laws and means of drawing, with the stages of work with the picturesque formulation and the principles of composition building; as well as the acquaintance with the specificity of the graduate departments within the subject "Introduction to Specialty" and "Composition". Students master the laws of the construction of still-life and the human figure in space, the basics of plastic anatomy, various graphic and pictorial means of representation, the rules of the construction of a coherent composition on a given format of the sheet. Step-by-step educational structure is aimed at preparing students for the entrance exams to the Academy.

The advantageous characteristics of the implementation of this program are:

- flexible structure of training, selected in accordance with the level of training of students, as well as their age, abilities and needs;
- the Academy teaching staff involved in the implementation of programs of Preparatory Courses, has a high level of professionalism, which ensures high quality of educational services;
- rich artistic traditions of Stroganov school and extensive educational-methodical fund help to increase the efficiency of development of artistic skills of students;

The first level "elementary" is created for students with no artistic training. During the year, students are introduced to the basic principles and general concepts of the three basic disciplines: "Academic Drawing"; "Academic Painting"; and "Basics of Composition".

The second level "basic" is created for students with the basic artistic training (graduates of the art schools). The course is designed for consecutive preparation of the entrant to entrance creative and professional examinations, as well as for further successful studying in Moscow State Stroganov Academy of Design and Applied Arts. During the study at this level, the applicant chooses the specialty (department).

The third level "advanced" is created for students with basic art training (graduates of art colleges and schools). The course gives the opportunity for in-depth study of creative and professional disciplines and is aimed at preparation for entrance examinations to the Academy. All basic courses are subdivided according to the chosen profile; the programs are organized according to the specificity of this or that department.

At the third level, students study in detail the principles of Stroganov School in main disciplines: "Academic Drawing"; "Academic Painting"; and "Composition". Programs are built on the basis of analysis and performance of examination tasks. Additional disciplines, "Subject of Choice", are also included: "Drawing"; "Introduction to Specialty"; "Short Drawing"; "Etudes"; "Sketching"; and "Composition No.2".

Preparation courses have an extensive methodical fund. The number of students is about 250 people a year.



College Preparatory Courses

College of Design and Decorative Arts Preparatory Courses are not only professional preparation of applicants for admission to college, but also an alternative to city art schools, giving applicants an opportunity to get a basic art education within the walls of one of the oldest educational institutions. Classes are held according to the programs developed by the leading teachers of the college, designed for different levels of knowledge and training of students.

PREPARATORY LEVEL OF TRAINING

First preparatory level, 1 year: for trainees from 13–14 years old (7th grade) with no artistic training who have 3 years before enrollment. After completing the preparatory level trainees move on to the basic level of training.

The program includes classes in three disciplines:

- Basics of Academic Drawing: (drawings of individual geometric bodies – cube, prism, cylinder, cone, 4-sided pyramid, etc.).
- Basics of Academic Painting: (introduction to painting techniques, exercises on color techniques, etc.).
- Basics of Art History: (educational subject, which gives knowledge of world art culture. Classes are held in the lecture form with the obligatory involvement of visual media).

BASIC LEVEL

The basic level of training, for students from 14–15 years old (8th grade) with elementary art training.

The program includes classes in three disciplines:

- Basics of Academic Drawing: (drawings of separate geometric bodies – linear and structural arrangement and light and shade development, etc.).
- Basics of Academic Painting: (short sketches of fruits and branches, still-life of two or three objects of plain shape with light draperies, still-life in a cool colour range, still-life in a warm colour range, etc.).
- Introduction to Decorative and Applied Art and Design (by branch): (the course introduces students to the theory and practice of all specialties offered at college).

PREPARATORY COURSES (basic level 2nd year)

The course is designed for students with basic art training – art school and basic level graduates.

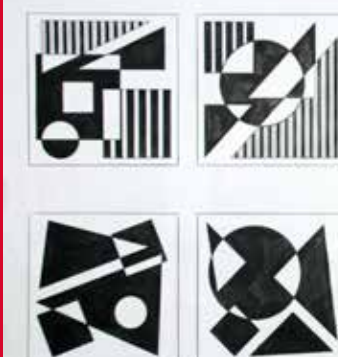
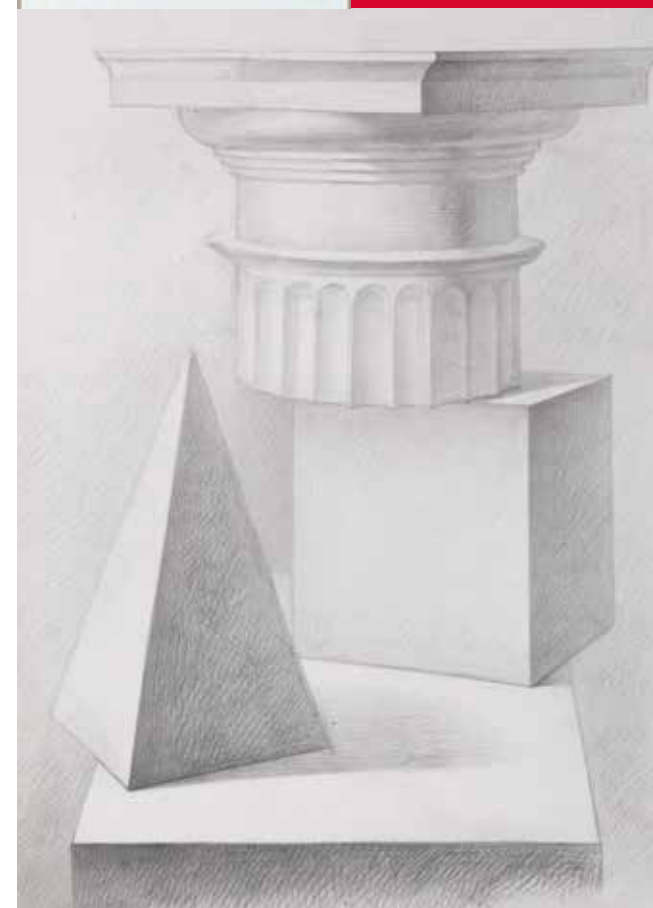
The program includes classes in three basic disciplines:

- Academic Drawing;
- Academic Painting;
- Composition.

EXPRESS COURSE

Intensive program of preparation for entrance exams for 3 weeks in the major subjects:

- Academic Drawing.
- Academic Painting.
- Composition.



Branches of Stroganov Academy

College of Design and Decorative Arts



The educational museum at the College of Design and Decorative Arts is a unique phenomenon. Its uniqueness lies at least in the fact that this museum appeared before the college itself. Of course, at the time of its emergence, it was not yet an educational museum, but even then, in the early 20th century, it was called a school-museum.

The Crafts Museum (under this very name it was known for decades) was opened in 1885 in the very centre of Moscow, near the Nikitsky Gate. Twenty years later, thanks to the generosity of a famous philanthropist S.T. Morozov, a building in Leontievsky Lane joined the museum grounds.

The collection of the Crafts Museum was expanding more and more, requiring painstaking research and methodological work. Close attention was also paid to practical work with folk craftsmen, artisans. That is why the Crafts Museum was the first (and for a long time the only one) institution in Russia which provided a comprehensive approach to folk art. So, the opening of the Museum's Crafts Industry College was quite logical.

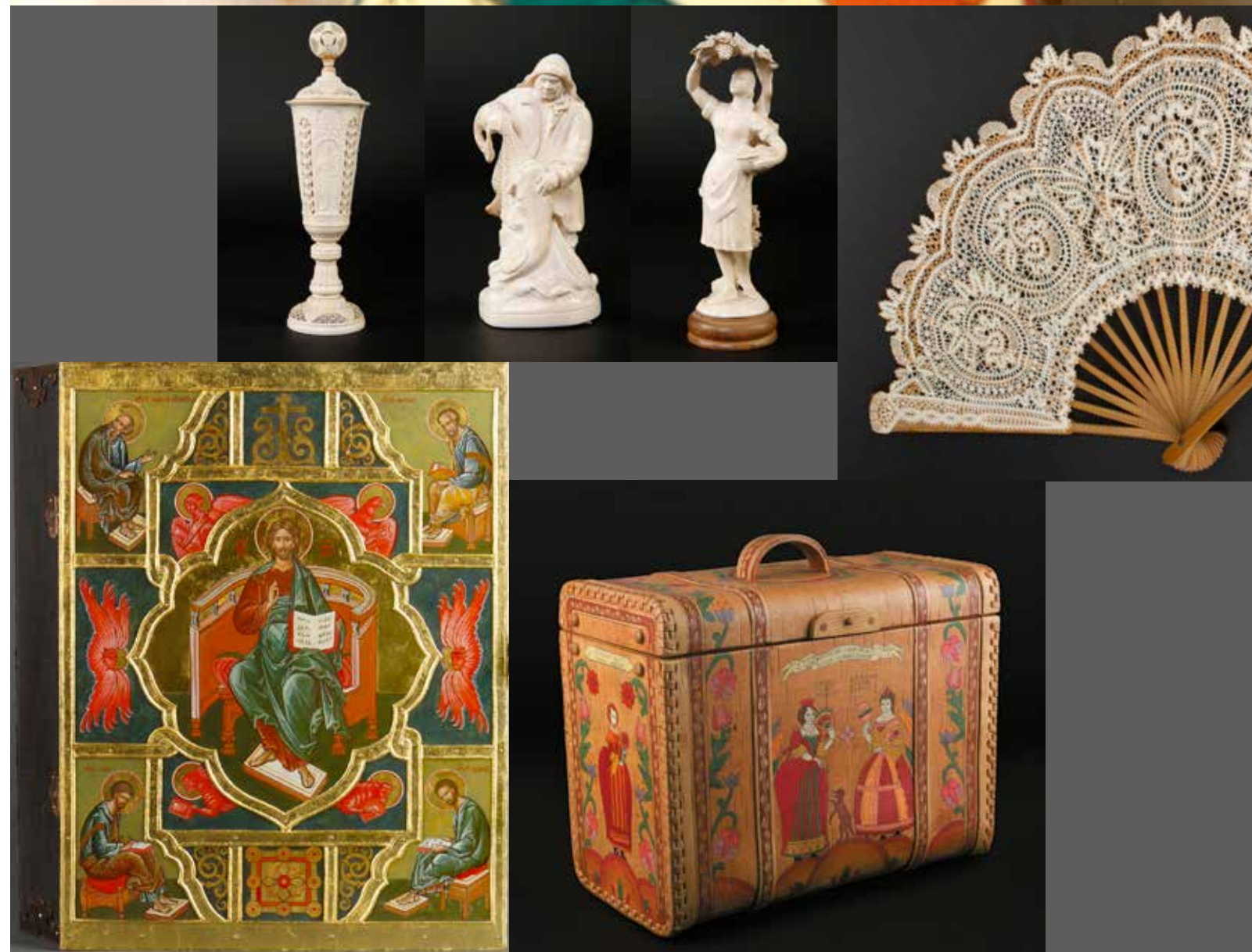
For the first time this idea came across S.T. Morozov's mind, who in 1910 attached two floors to the left wing of the museum building specifically for the future college. The need for a close relationship between the college and the Crafts Museum seemed obvious to him, and the immediate proximity of the school to folk art was seen by S.T. Morozov as a practical aid to students.

Unfortunately, S.T. Morozov didn't manage to carry out his plan, but his idea was not lost in vain. In 1920, despite the revolutionary changes, the college was opened. It was called Moscow Crafts Industry College, and from 1922 to 1939 it was located on the territory of the Crafts Museum. Later the school changed its name and address several times, until it settled on Streletskaya Street under the name of College of Applied Arts of Moscow State Stroganov Academy of Design and Applied Arts.

The main activity of the college, as it was once intended by S.T. Morozov, remains the orientation on study and development of artistic traditions in historically established centers of folk art in Russia. Hence the specializations that the college offers to its students: artistic wood painting, ancient Russian painting, artistic metal, artistic woodworking, artistic weaving and carpet weaving, artistic embroidery, artistic lacemaking, design.

The museum, which has existed for decades within the walls of the school, constantly replenishes its holdings with the best student works. Today its collection, the foundation of which was laid during the days of the Crafts Museum, counts more than 4,000 items. There is also a methodical fund of drawing, painting and composition with more than 50,000 items.

The works kept in the museum funds regularly participate and often win numerous exhibitions, among which there are many international ones. Perhaps the most notorious victory was at the Paris World's Fair, where the college received the Grand Prix and three gold medals for its works.



Abramtsevo Arts and Crafts College named after V. Vasnetsov

For 130 years the Abramtsevo Art and Crafts College named after the great Russian artist Viktor Mikhailovich Vasnetsov has been training talented artists and craftsmen who determine the development of traditional arts and crafts in Russia.

The history of the college dates back to the Abramtsevo estate near Moscow, which once belonged to Savva Ivanovich Mamontov, a patron of arts, a true connoisseur of Russian art. In 1870, an art circle appeared here, where such prominent Russian artists as V.M. Vasnetsov, I.E. Repin, V.A. Serov, M.A. Vrubel, V.D. Polenov and others worked.

Works of folk art, collected by the participants of the circle in the surrounding villages, became the basis for the creation in Abramtsevo a Museum of Folk Art and several art workshops – carpentry, pottery and women's handicraft workshop.

Owing to E.G. Mamontova and E.D. Polenova, the carpentry workshop, set up in 1885, developed greatly and this laid the foundation of the Abramtsevo College.

In the 1890s–1910s, the activities of the Abramtsevo workshop were greatly influenced by the Crafts Museum and the Stroganov School. The Museum supervised the organization of exhibitions and the sale of goods produced by the Abramtsevo and Sergiev Posad workshops.

Konstantin Vasilyevich Orlov, a Stroganov graduate, the director of the Abramtsevo Arts and Crafts Workshop (1918–1930), defended the preservation of the basic principles of training craftsmen.

In the 1920s, K.V. Orlov created the “Cabinet of Art Patterns” in the school, which is actually a museum that now contains over 2,500 exhibits, including works by Elena Dmitrievna Polenova, Viktor Mikhailovich Vasnetsov, leading craftsmen and the graduates’ diploma works. Every year the collection is replenished with new works by young artists who have finished a strong school with traditions and rich history.

Today, there is also a permanent exhibition featuring furniture sketches made by E.D. Polenova; a cabinet made after a sketch by V.M. Vasnetsov with his personal signature; furniture samples made in the carpentry workshop in the 1920s, and, of course, the best examples of the graduates’ diploma works. The entrance to the study is decorated by a massive oak door with a cat's hole, made after a sketch by E.D. Polenova.

Visitors of the museum, looking at the exposition, can trace not only all the stages of development and formation of Abramtsevo Arts and Crafts College, but also the development of crafts in Russia as a whole.

A great influence on the work of future crafts artists has an opportunity to study works of traditional folk art in the college museum. Students can make sketches, measurements and use all exhibited items for copying. Exhibits of the museum constantly participate in Russian exhibitions and receive high awards.



Krasnoselskoe College of Art Metal

Krasnoselskoe College of Art Metal dates back to 1897, when a class of technical drawing was founded in the village of Krasnoye, Kostroma Province, on the initiative of the villagers themselves and the district authorities. Such an undertaking was not accidental: the jewellery craft had been known in Krasnoye since the XVI century, and the goal of the new school was to raise the level of jewellery making in Krasnoye to a higher artistic level.

A graduate of the Stroganov School, S.G. Monastyrsky, was appointed head of the technical drawing class. Seven years later the Artistic and Crafts Training Workshop was soon established on the basis of this class. Among the teachers here was another graduate of the Stroganov School, K.A. Apukhtina, as well as an artist and a master of scanning technique I.A. Deryabin, whose name is associated with the birth of the Krasnoselskoe filigree work. In pre-revolutionary years, students of the Artistic and Crafts Training Workshop repeatedly exhibited their work at international exhibitions, where they received well-deserved awards and appreciation from connoisseurs. It was then that the workshop, and later the school, became the true keepers of the traditions of artistic metalwork: enamel, engraving, filigree, embossing, casting, cut-in inlay – all these techniques have been taught at the college to this day.

Even today, the works of Krasnoselskoe College of Art Metal students and graduates still win numerous competitions and participate in jewellery exhibitions. Most of these works take a worthy place in the collection of the cabinet of art samples of Krasnoselskoe college. The history of the existence of this educational institution to some extent began with a collection of art and crafts training workshop. It contains silver jewellery with natural inlays in the Art Nouveau style, typical for the early XX century. Tableware, stationery, and interior items created in the techniques of embossing, engraving, and casting deserve the most careful study, and the true gems of the collection are the pieces made in the technique of “casting into the ground” and casting on “model”.

The pride of the school is a collection of teaching aids, which was acquired during the formation of the art and crafts training workshop. These include plaster reliefs, metalwork, embossing, artistic ceramics from the funds of the Stroganov School, ornaments on vases, ornamental tables, works by students, copies of works by famous artists from Saint Petersburg Stieglitz State Academy of Art and Design, Kasli iron sculpture, and an 1892 album “Byzantine enamel” by A. Zvenigorodsky. In later years, the collection was enriched by bone carving, stone-carving, wood painting, embroidery, and articles of metalwork and enamel art. A special place in the collection belongs to products of Krasnoselskoe craftsmen – masters of jewellery, made in the period from XVI to early XX century. Among the exhibits are chests, jewel-boxes, castings, embossing, engraving and works related to Orthodox religious art, including wooden carved diadems. The museum's collection also includes items from the Proftech School, which was organized in 1934. Here, the traditions of folk crafts and the Artistic and Crafts Training Workshop have found their continuation in jewellery, interior products and crockery.



Kungur State Art and Design College

Kungur State Art and Design College is one of the unique educational institutions of the Kama region. The preservation of many years of artistic traditions attracts students not only from all over Russia, but also from other countries to this small town in the Urals. After all professionals in unique specialties are trained here: stone-cutters, ceramists, masters of woodcarving, masters of artistic metal processing, specialists in the field of artistic weaving and carpet weaving, specialists in artistic enamel painting. A special pride of the college is the department of artistic stone working.

Throughout the eighty years of the college's existence, the best student course and diploma projects, as well as the works of teachers, have been carefully collected here. These works have always been kept in the art specimen room. Due to this collection, the college has rightfully become a kind of methodological and educational center for teachers of schools, heads of art studios, and teachers of aesthetics not only of Kungur, but also of the entire Perm region.

The collection grew steadily, and ten years ago it became clear that such works should not be hidden from public view. In 2006, it was decided to open a permanent exhibition, "Music in Stone", in the college's exhibition hall.

This exhibition introduces visitors not only to the current state of stone-carving in the Urals, but also to its history, reflecting the development of the trade from the twenties of the XX century to the present day.

The exposition has a chronological character. The earliest works presented here date back to the beginning of the last century, when deposits of ornamental stone were discovered on the Iren River. However, for the most part stone articles of that time had not so much artistic as utilitarian value (buttons, belt buckles, photo frames, and inkpots). There was no perfect technique to speak of, and those first stone-cutters did not pay much attention to the nature of the material itself. This is why the result, as seen from today's perspective, has more historical than aesthetic value.

With the opening in 1936 of the Kungur stone-cutting school, with the arrival of new artists, the approach to creating items from stone changed, a new range appeared. Graduates of the school developed samples of items using new technologies (Florentine mosaic, incrustation). Over time, the original material organically resonated in the products, their decorative qualities improved, and their artistic value increased.

The items in the collection are the best examples of a special style, developed over many years of the Kungur stone-cutting school. Many items in the museum were successfully exhibited at various union and international exhibitions.

The college museum is a source of inspiration and keeper of precious traditions for new generations of students. The museum expositions are annually replenished with new exhibits, causing great interest among the visitors.



Ural College of Applied Arts and Design

Nizhny Tagil was a historically established place of Russian artisanal crafts. Artistic iron casting of the Urals, which reached brilliant success in the middle of the XVIII century, owes much to Nizhny Tagil. Here were formed, and then flourished art trades and crafts for processing metal, stone, artistic painting on metal. For example, the production of painted lacquerware – trays, ladles, chests lined with iron were covered with lacquer paintings.

The fame of these products was promoted by the good qualities of Nizhnetagilsky iron, distinguished by its softness and malleability, and, in addition, by the oil varnish, known as “Tagilsky”. The invention of the recipe for this varnish and the creation of a workshop for painting trays belongs to A.S. Khudoyarov, who founded an entire dynasty of artists Khudoyarovs. Unfortunately, at the end of the XIX century this craft ceased to exist and by the beginning of the XX century the secret of the famous oil varnish was lost.

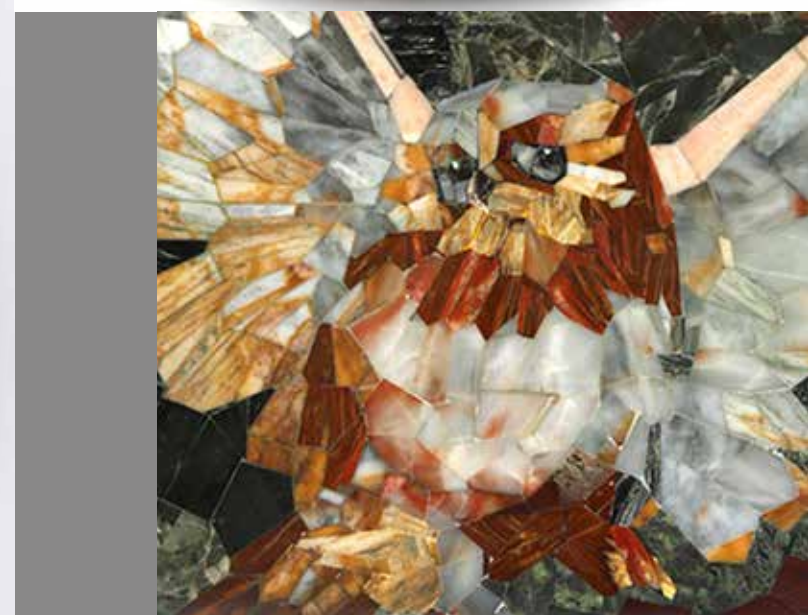
A new surge of artistic life of the city happened in the pre-war years. So, in December in 1936, an art studio was created at the Art Department of the Nizhny Tagil Museum of Regional Studies. Among students was the future director of the Nizhny Tagil Art College, A. Ya. Kravchenko.

During the Great Patriotic War artists from different cities were evacuated to Nizhny Tagil and actively joined the creative work in the city. This association of artists was so essential that in 1942 a branch of the Union of Artists of the RSFSR was founded in Nizhny Tagil, as well as regular numerous exhibitions were organized. By the way, works exhibited at these exhibitions formed the basis of the Museum of Fine Arts opened in September 30, 1944 in the former May Day Club.

Soon after the opening of the museum, the Art and Industry School (now the Ural College of Applied Arts and Design) appeared in the city. The school continued the traditions of Nizhny Tagil School of Painting, established back in 1806 by N.N. Demidov for the training of artists of decorative and applied profile.

The first intake into the school was only for two departments – painting and sculpture, but a year later they were joined by the sculpture, stone-cutting, lapidary and molding, casting and engraving departments. The school's exhibition activities were also actively developing. Less than two years after its founding, the first exhibition of student works took place. Later, this practice became a good tradition, and the museum funds of the school began to be replenished with more and more exhibits.

At the present time, the college's production workshops provide training at professional skill programs. The workshops have a sufficiently powerful equipment base with the help of which diploma projects are created in the material. Students present their creative works at city, regional and all-Russian exhibitions: “Tagil skilled worker”, “Metal, stone, idea”, “Master of the year in arts and crafts”, “Young talents of Russia”, “Rook”. Since 2004 the college together with the museum “Mining and Metallurgical Ural” is an organizer of research and practice conference “Khudoyar Readings” which purpose is studying and preservation of traditions of the Ural artistic crafts.



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МГХПА им. С.Г. Строганова
125080 г. Москва, Волоколамское ш., 9
Тел.: +7 (499) 158-7071; e-mail: info@mghpu.ru; www.mghpu.ru

MGHPA (Stroganov Academy)
Russia, 125080 Moscow, 9 Volokolamskoie highway.
Tel.: +7 (499) 158-7071; e-mail: info@mghpu.ru; www.mghpu.ru

Колледж дизайна и декоративного искусства
127018, г.Москва, ул. Стрелецкая д.2
Тел.: +7 (495) 689-4338; www.mghpu.ru

College of Design and Decorative Arts
Russia, 127018 Moscow, 2 Streletskaya street
Tel.: +7 (495) 689-4338; www.mghpu.ru

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