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## HISTORICAL ASPECTS OF THE TRAINING OF DECORATIVE AND APPLIED ARTS SPECIALISTS IN EDUCATIONAL INSTITUTIONS OF UKRAINE

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*The paper examines the historical aspects of the development specialists in decorative and applied arts training in Ukraine on the example of porcelain production (late 18th century – today) and its current state abroad. In line with the issue of introduction of this direction of decorative and applied art in our country, examples of its flourishing in the cities of Koret (production of baroque Meissen porcelain), Baranivka, Hrodnytsia, Dovbysh (Iliivskyi Manufactory, Markhlov Factory, Dovbysh Porcelain Factory, Polonsky Porcelain Factory); Poltava, Boryslav, Sumy, Ternopil (opening of porcelain factories in 1965) are characterized. It has been found that along with the foundation and development of porcelain industries there were professional schools focused on training skilled craftsmen to work in the factory, in particular schools in Kyiv, Lviv, Kharkiv; Myrhorod Art and Industrial School in Poltava region, etc.). The high-quality training of pottery and porcelain and faience specialists, teachers of graphic arts and drawing, masters of artistic decoration of products ready to perform significant amounts of physical work - making tiles, bulky dishes, decorating the facades of churches, houses, fireplaces, creating sculptures, interior and exterior decorations - was facilitated by the activities of famous artists and teachers S. Maslenikov, O. Slastion, and V. Krychevskyyi, who also supervised the production of outstanding works and participation in industrial exhibitions.*

**Key words:** *decorative and applied arts, ethnological training of specialists, porcelain production, domestic and foreign experience, ethnography.*

**Relevance of the selected problem.** Pottery is one of the oldest and most widespread types of decorative and applied art and artistic creativity. It is a kind of chronicle of not only the material but also the spiritual culture of mankind. The main foundations of the development of folk ceramics and pottery in Ukraine crystallized in the 19th century when the vision of the main pottery regions was formed: Kyiv region, Kharkiv region, Poltava region, Chernihiv region, Eastern Podillia, Western Podillia, Kherson region, Volyn, Galicia, Hutsul region. These regions had their unique signs of technology techniques, decoration, names, and forms of products. The specificity of each region was determined by the characteristics of local raw materials and traditions and the skill of creators who were able not only to produce a product but also to pass on knowledge to their students.

Pottery production in modern Ukraine exists and is in great demand, however, as in the situation with porcelain and earthenware, products made of lower-quality material have come to replace the classic samples. A large number of products imported from China are usually of low quality. Pottery production points are mainly small private enterprises located in the pottery centers of Ukraine. It has been observed that quite often ceramists start making and selling pottery products themselves, thus creating their brand. Unfortunately, small Ukrainian enterprises, due to the small number of products, cannot satisfy the needs of all consumers, yielding to imported manufacturers. The revival of pottery production will make it possible to restore the ancient traditions of the people, because it is well-known that today's artists often turn to authentic folk motifs, using them in their modern works.

**Analysis of sources and publications.** In the course of the research, the works of Ukrainian scientists were analyzed (O. Holubets, Yu. Laschuk, R. Motyl, O. Novytska, O. Shkolna, etc.). It has been found that the deep historical aspects of the issue were investigated by R. Motil (Ukrainian smoked ceramics of the 19th – early 21st centuries, works of professional artists who represented this type of decorative and applied art); O. Novytska (Ukrainian folk art the 1920-1980ss), O. Klymenko (development of Ukrainian pottery in the 20th century; history of decorative art of Ukraine), O. Shkolna (history of Ukrainian porcelain-faience production from the middle of the 17th century to the present day; the formation of the style of Ukrainian porcelain-faience dishes at the end of the 18th – the beginning of the 19th centuries; typology of forms of porcelain-faience products, etc.). Materials on the training of specialists in decorative and applied arts, in particular, pottery and porcelain production, were found in the State Archive of the Poltava Region, the museum and archive of the Myrhorod Art and Industrial College named after M. V. Hohol. They are quite widely represented in the electronic resources of this educational institution. At the same time, the conclusion about the growing demand in society for the revival and use of porcelain products caused research interest in the historical aspects of the issue. As a result, the **purpose of the**

**article** is to find the best Ukrainian achievements in training future specialists in decorative and applied arts in art centers and educational institutions of Ukraine during different periods.

**Presenting main material.** To study the chosen issue in the context of the problem of training specialists in decorative and applied arts in Ukraine, it is important to know that at the end of the 19th century, more than 650 centers of pottery production operated on its territory. Folk ceramics and pottery had nationwide dominant features. Their artistic techniques date back to antiquity. They are the following: emphasizing the shape of the product with decor, focusing the main emphasis on the central element of the composition, planar treatment of figurative motifs, and similar graphic motifs (Klymenko, 2006, p. 112); in terms of color, yellow-green and brown gamut on a light background dominated, in ornamentation – spiral elements and stylized plant motifs. According to researchers, this relates Ukrainian ceramics to the medieval Byzantine tradition, and through it to the ancient one. The main feature of Ukrainian folk ceramics is its hand-made nature, which determines the uniqueness of each ceramic work.

Ukrainian potters made mainly utilitarian products. The assortment of such things was diverse: pots and vessels for cooking, jugs, and containers for milk, mugs, jugs, corks, baklaks, kumanks and barrels for liquids, breadbaskets and supplies for baking breadbaskets, makitras for grinding poppy seeds, bowls, jars, crucibles, vases, etc. (Lashchuk, 1994, p. 34). Individual cells produced tiles, chimneys, and zoomorphic vessels; almost everywhere they sculpted toys, and fistulas in the form of birds, animals, women, horsemen, etc. A common feature of the Ukrainian ceramic tradition was a significant artistic and pedagogical potential, when each master taught his students, passing on his knowledge and experience.

Conditionally, according to the common features of the works, the territory of Ukraine is divided into large ceramic regions: Naddniproshchyna, Left Bank, Podillia, Prykarpattia, Transcarpathia (Beketova, 2013, <https://www.mundm.kiev.ua/COLLECTN/CERAMICS.HTM>).

Naddniproshchyna is the territory of the former Kyiv province (modern Kyiv, Cherkasy, Chernihiv, and partly Kirovohrad regions). Ceramics decorated with under-watering paintings were made by potters in the villages of Dybyntsi, Sunki, Hnylets, Zdorivka, Holovkivka, Tsvitna, the cities of Kaniv and Obukhiv (Beketova, 2013, <https://www.mundm.kiev.ua/COLLECTN/CERAMICS.HTM>).

In the village of Dybyntsi, Kaniv district, Kyiv province, products were painted in two ways – on a red and white background. Dishes were decorated with images of people, birds, fish, animals, leaves, buds, and fantastic flowers (Motyl, 2011, p. 47). The products required artistic painting and long-term visual education because the ornaments were made with smooth, rounded lines, and the palette was rich and saturated due to the neighborhood of bright contrasting colors. The works by Kalenyk Masyuk, who in 1908 created a potter's artille, are distinguished by the elegance of the line and the grace of the drawing. The traditions of the center continued in the works of outstanding masters and artists Mykhailo Tarasenko, Vasyl Masyuk, Herasym HarnaHa, and Ariyon Startsevov (Motyl, 2011, p. 47).

One of the oldest centers of pottery in the Dnipro region is the village of Sunky, Cherkasy district, Kyiv province. A sophisticated composition of plant ornamentation, saturation of the color range, and virtuosity of execution are characteristic features of these works. Most of the Sunky products were decorated with images of birds. They were painted in profile with a raised lush tail and a strip of necklace around the neck. The plot compositions of Sunkyv tiles impress with their virtuosity and dynamism. They were painted not only with floral ornaments, but also with images of soldiers, musicians, birds, double-headed eagles, and genre scenes. The works are characterized by a high culture of performance, clear drawing, and balanced composition (Novytska, 2003, p. 10).

Ceramics of the Left Bank are represented by interesting zoomorphic and anthropomorphic vessels: pot-bellied thin-walled teapots in the form of male figures, massive sculptures in the form of lions, and rams. The most prominent of the pottery centers of the Left Bank is the village of Opishne, Zinkiv district, Poltava province (Beketova, 2013, <https://www.mundm.kiev.ua/COLLECTN/CERAMICS.HTM>). Opishne ceramics are distinguished by a unique decorative system of under-watering painting with colored clays. The basis of ornamental motifs are variations of natural forms – flowers, leaves, buds, bunches of grapes, and images of fish. The drawings were given a special charm by flanderization and rich, warm coloring of the works. To maintain the strong educational and professional traditions of the region, the Poltava zemstvo opened a pottery school workshop, which existed for four years. At the turn of the century, forms of works and decorative modern elements, unprecedented for traditional ceramics, appeared. Talented craftsmen Fedir Chyrvenko, Ivan Hladyrevskiyi, and Vasyl Porosnyi were representatives of the innovative direction with elements of modernism (Beketova, 2013, <https://www.mundm.kiev.ua/COLLECTN/CERAMICS.HTM>).

Myrhorod Art and Industrial College named after M.V. HoHol (modern name) was opened on November 1, 1896. The institution has a long history and occupies an important place among Ukrainian institutions for the training of ceramists. The school aimed to train specialists in pottery production, as well as teachers of graphic arts. It was the first school in Ukraine that trained future ceramists, masters of art decoration, and drawing teachers (<http://mhpk.edu.poltava.ua/college/istoriya/>). The stages of the institution's existence are covered by L. Ovcharenko, T. Zinchenko, and other scientists.

The toy has gained great popularity in folk ceramics. It occupies an essential place between shaped dishes and decorative or table sculptures. Toys were molded in all pottery cells; mainly women and children were involved. The assortment of toys was large: grasshoppers, rams, tsapkas, bulls, fish, roosters, seagulls, cuckoos, deer, ladybirds, devils, lions, etc. The names of ceramic toy masters are well known in Ukraine and beyond Omelyan Zheleznyak, Oleksandra Selyuchenko, Mykola Pishchenko, Ivan Tarasovych Gonchar, Fedir Oleksienko, Stepan Katsimon, Yakiv Padalka, Paulina Tsvilyk, Oleksandra Pyrizhok, Anastasia Bilyk-Poshivaylo (Novytska, 2003, p. 10).

In the early 1920s, there was an educational workshop in Opishnoy (from 1926 – a vocational school). Artillery was created in 1929. In 1960, it was reorganized into the «Art Ceramics» plant. Its work was explored by T. Zinenko (Zinenko, 1999).

The production of figured zoomorphic ware made by Ivan Bilyk, Volodymyr Nikytchenko, Vasyl Omelyanenko, Hryhoriy Kyryachok, and Mykhailo Kytsh, became common. Traditional folk toys were created by craftsmen Oleksandr Selyuchenko and Anastasia Bilyk-Poshivaylo (Poshivaylo, 2000; Romanets, 1985, p. 75).

Northern Left Bank (modern Chernihiv and partly Sumy region) was famous for original pottery centers: in the cities of Ichna, Horodna, Nizhyn, Korop, Kozelka, and Novgorod-Siverskyi; in the villages of Ichni, Horodna, Berezna, Lyubechi, Ripkah, Sednev.

In the 17th-18th centuries, the production of tiles was widespread in the region (Beketova, 2013, <https://www.mundm.kiev.ua/COLLECTN/CERAMICS.HTM>). Tiles are one of the brightest pages not only of Chernihiv but also of national pottery in general. The flat front parts of the tiles were especially convenient for painting, they had side walls, which were used to mount them on the stove. The stove is an indispensable part of every Ukrainian house, and the tiles performed not only a decorative role (a stove lined with ceramics turned into a work of art) but also a practical and useful role. They retained heat for a long time. Kosiv craftsmen were famous for making tiles, but nowadays there are few craftsmen left who make them. One of them is Volodymyr Tulainov, who, together with two other craftsmen, is involved in the production of tiles. The craftsman has said that he started producing ordinary brown and painted Hutsul tiles with his friends in 2001. Making tiles is a rather long and expensive process, one set can be made for about four months. In addition to tiles, they also produce facing tiles (<https://gk-press.if.ua/malovani-kahli-znykayut-yak-promysel/>). The master himself teaches his students traditional folk techniques of decorative and applied arts.

A special phenomenon of folk pottery that impresses with a variety of technological methods and ornamental styles is the ceramics of Podillia (modern Vinnytsia, Khmelnytskyi, and partly Ternopil regions). The main centers are the villages of Kyblich, Bubnivka, Zherdenivka, Smotrych, Kryshchentsi, Zhornyshche, Adamivka, and the city of Bar. The most famous center is considered to be the village of Bubnivka in the Haysyn district of the Podilsk province (Beketova, 2013, <https://www.mundm.kiev.ua/COLLECTN/CERAMICS.HTM>). Its feature was the use of lotus-like motifs, bunches of grapes, pine trees, lush flowers, pigtails, and fan-like motifs in ornamentation. From the 19th century, the well-known dynasties of Bubniv potters were the families of the Honchars and the Gerasimenkos, whose descendants worked even in the 20th century. The products of the potters of the village of Smotrych of Kamianetskoï district of Podilsk province gained wide fame in Western Podilsk (Klymenko, 2009, p. 130). The center of the production of unwatered ceramics was the village of Adamivka, Letychiv district, Podil province. Products of ochre-brown color were decorated with opis: strips of geometric ornament were applied with gray-purple clay. Yakiv Batsutsa was the first to use this technique, and his daughter Oleksandra Pyrizhok continued the tradition.

The ceramics of Prykarpattia are valuable according to artistic traditions. Pottery production developed here at the end of the 18th century. in four localities: Kutakh, Kolomyia, Pistina, Kosiv. The role of the main center was initially played by the village of Pistin, but at the beginning of the 19th century, the city of Kosiv came to the fore. Ritual painting became the basis of the decorative system of Hutsul ceramics. The product was completely covered with a thin layer of white clay, the contour of the ornament was engraved with a pen on a dried background, and its surfaces were filled with brown engobe and fired for the first time (Klymenko, 2009, p. 135). After that, the product was painted with yellow and green ceramic paints, covered with water, and fired a second time. Carpathian ceramics are characterized by a peculiar ornamental style and color scheme. On a white festive background, the craftsmen laid geometric or plant ornaments mainly in green, yellow, and brown colors, which resembled the main colors of the Carpathian mountains. Mykhailo Baranyuk from Moskalivka, a suburb of Kosiv, was an outstanding master of painting.

The development of Kosiv ceramics and pottery in the third quarter of the 19th century was marked by the work of Oleksa Bakhmetiuk, whose ornamental compositions acquired a high artistic level. Among the decorative elements, the so-called Bakhmetiv flower became characteristic: its middle is an ellipse, filled with «inset writing» and surrounded by a «trap». The traditions of Kosiv ceramics were continued by the masters of the second half of the 20th century: Paulina Tsvilyk, Victoria Voloshchuk, and Nadiya Verbivska (Klymenko, Serzhant, Istomina, 2009).

Pottery in Transcarpathia was famous for a number of centers: the village of Vilkhivka, the cities of Khust, Vynohradiv, and Uzhhorod. Here they made small elongated pots with a wide neck and vessels with the ancient name - korchagy (Beketova, 2013, <https://www.mundm.kiev.ua/COLLECTN/CERAMICS.HTM>). Transcarpathia is the only region in Ukraine where, in addition to a horn, a brush was also used for painting. Works of folk art are

mostly anonymous. Only occasionally did the craftsman engrave his name, surname, place of manufacture, or date on the bottom of the dough. The tradition of signing works appeared in the 20th century under the influence of professional art.

An outstanding educational and professional phenomenon in Ukraine since 20th century was the establishment of Mezhyhirsk ceramic school-workshop in 1920 (since 1923 – a technical school with the rights of a higher educational institution, and since 1928 – the Mezhyhirsk Technological Institute of Ceramics and Glass). Its headmaster was Vasyl Sedlyar during the 1923–1930ss. His assistants and associates were colleagues from Mykhailo Boychuk's workshop. They were Oksana Pavlenko, Pavlo Ivanchenko and Ivan Padalka. Boychukists raised a whole generation of artists, and ceramic technologists, whose activities left a significant mark in the history of Ukrainian art (Klymenko, 2009, p. 137). In 1934, the Kyiv Central Experimental Workshop of Folk Art at the Kyiv State Museum of Ukrainian Art was founded on the territory of the Kyiv Pechersk Lavra (Beketova, 2013, <https://www.mundm.kiev.ua/COLLECTN/CERAMICS.HTM>). People's craftsmen from all regions and experts from various types of art studied, communicated, and created exhibits for exhibitions in Kyiv, Moscow, Leningrad. The work of the school became the basis for the establishment in 1938 of the Kyiv Republican Art and Industrial School (from 1962 – the Kyiv Art and Industrial Technical School). The brothers Yakiv and Yakym Gerasymenky, and Ivan Tarasovych Gonchar worked in the workshops. Maria Prymachenko and Paraska Vlasenko decorated ceramic products as originally as they did their paintings.

The educational and professional experience of combining the efforts of folk and professional masters, initiated in the practice of the Mezhyhirskiy Technical School and continued in the Lavra workshop, was creatively understood and enriched in the laboratory of architectural and artistic ceramics (since 1963 – at the Kyiv Zonal Scientific Research Institute of Experimental Design) under the guidance of the talented artist-technologist Nina Fedorova (Beketova, 2013, <https://www.mundm.kiev.ua/COLLECTN/CERAMICS.HTM>). The community of artists, architects, technologists, and folk craftsmen who worked in a small one-story house on the territory of the Sofia Kyivska National Reserve wrote a bright page in the history of Ukrainian art. The workshop became a generator of ideas and a defining center of architectural ceramics; a wide range of colored irrigations was created here. Black, red, shades of turquoise-silver, silver-pearl; the ancient art of painting with brilliant irrigations was revived. Frost-resistant and collective irrigations were developed. The middle of the 20th century is presented by the works of talented ceramists Oleksandra Gryadunova, Zinaida Okhrimovych, and Lyudmila Kiyanytsina. In 1970, People's Artist of Ukraine Dmytro Holovko was elected a member of the International Academy of Ceramics in Geneva.

A kind of modern continuation of the educational and professional line of Ukrainian pottery was created in July 2006 by the Public Organization «Kyiv Regional Association of Traditional Pottery Makers» as part of the project to revive ancient folk crafts of the «Real World» School of Pottery Art in Kyiv. Its founding teachers were brothers Ivan and Danylo Reshty, Honored Masters of Ukraine. The main goal of the school is the revival of ancient technologies of traditional Ukrainian pottery for the training of professional masters. The scope of the school's activities includes teaching pottery and educational activities related to the promotion of traditional Ukrainian art and spreading the culture of using pottery products not only as decorative but also as utilitarian. The school has published the first self-taught pottery textbook in Ukraine, which allows you to master this craft (Pottery self-taught textbook – «Pottery. Life Textbook», 2016).

**Conclusions.** Professional decorative and applied arts of Ukraine at the end of the 20th – and beginning of the 21st century is a huge stratum of national culture, which is formed within the framework of the pan-European artistic process of modern avant-garde trends. its main task has become not so much the decoration of everyday life, but rather the state of a person's soul, and his experiences. Artists create mainly abstract and associative images by revealing the expressiveness of the material, its texture, and plasticity, combining two artistic sources – painting and sculpture. Currently, the main centers of Ukrainian pottery are Opishnia, Khomutets, Bubnivka, Dybyntsi, Ichnia, Kosiv, Havarechchyna. They also correspond to these trends, but unfortunately, they need a revival of the educational and professional traditions of training qualified craftsmen.

Since pottery products in the 21st century are valued as authentic folk works, collected as souvenirs or works of art, then, considering the historical aspects and technologies of training specialists in decorative and applied arts on the examples of pottery production, we emphasize a deeper revival and renewal of currently existing training programs in institutions specializing in the training of craftsmen in the production of folk ceramics and pottery.

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## ІСТОРИЧНІ АСПЕКТИ ПІДГОТОВКИ ФАХІВЦІВ ДЕКОРАТИВНО-УЖИТКОВОГО МИСТЕЦТВА В НАВЧАЛЬНИХ ЗАКЛАДАХ УКРАЇНИ

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**Постановка проблеми.** У статті розглянуто історичні аспекти розвитку підготовки фахівців декоративно-ужиткового мистецтва в Україні на прикладі порцелянового виробництва (кінець XVIII ст. – нинішній час) та сучасний стан цього виробництва за кордоном. У руслі питання відродження цього напрямку декоративно-ужиткового мистецтва в нашій країні наведені приклади його розквіту в містах Корець (виробництво барокової мейсенської порцеляни), Баранівка, Гродниця, Довбиши (мануфактура Іллінського, Мархльовський завод, Довбишський порцеляновий завод, Полонський фарфоровий завод); Полтава, Борислав, Суми, Тернопіль (відкриття фарфорових заводів у 1965 р.). Встановлено, що поряд із заснуванням і розвитком фарфорових виробництв виникли професійні школи, спрямовані на підготовку майстрів для роботи на фабриці, зокрема школи в Києві, Львові, Харкові; Миргородське художньо-промислове училище на Полтавщині та ін.).

**Мета статті** – виявити найкращі українські досягнення в підготовці майбутніх фахівців декоративно-прикладного мистецтва в мистецьких центрах і навчальних закладах України в різні періоди. У дослідженні використовуються як теоретичні, так і емпіричні методи. Зокрема, методи аналізу, синтезу, абстрагування, систематизації, порівняльний метод і метод спостереження.

**Аналіз останніх досліджень і публікацій.** Вивчено праці українських учених (О. Голубець, Ю. Лащук, Р. Мотиль, О. Новицька, О. Школьна та ін.); з'ясовано, що глибинні історичні аспекти проблеми досліджували: Р. Мотиль (українська димлена кераміка XIX – поч. XXI ст., роботи професійних митців, що представляли цей вид декоративно-ужиткового мистецтва); О. Новицька (українське народне мистецтво 1920–1980-х рр.); О. Клименко (розвиток українського гончарства у XX ст.; історія декоративного мистецтва України); О. Школьна (історія виробництва фарфору-фаянсу України з середини XVII ст. до наших днів; формування стилістики українського фарфоро-фаянсового посуду наприкінці XVIII – на початку XIX ст.; типологія форм фарфоро-фаянсових виробів тощо). Матеріали з питань підготовки фахівців декоративно-ужиткового мистецтва, зокрема гончарного та порцелянового

виробництв, віднайдено в Державному архіві Полтавської області, музеї та архіві Миргородського художньо-промислового коледжу імені М. В. Гоголя.

**Виклад основного матеріалу.** Підготовка спеціалістів з гончарства та порцеляни, викладачів графіки та живопису, майстрів художнього оздоблення виробів тощо, які були готові виконувати значні обсяги фізичної роботи, а саме виготовлення кахлів, об'ємного посуду, оздоблення фасадів церков, будинків, проаналізовано каміни, скульптури, орнаменти та екстер'єр. Описано діяльність відомих митців С. Масленікова, О. Сластіона, В. Кричевського; охарактеризовано видатні роботи та участь у виставках. Визначено, що в сучасній Україні збережені краєві традиції підготовки фахівців, але виробництво порцеляни скоротилося і практично відсутнє; вироби, виготовлені на малих підприємствах, є сувенірами, їх не завжди можна зручно використовувати як посуд.

**Оригінальність статті** полягає в тому, що вперше в професійній освіті аналізується потенціал історичних аспектів підготовки сучасних фахівців декоративно-ужиткового мистецтва у формі фахової підготовки професійних шкіл, орієнтованих на підготовку кваліфікованих майстрів для роботи в умовах динамічних соціальних змін, що відповідає сучасним концепціям дуальної освіти.

**Висновки.** Професійне декоративно-ужиткове мистецтво України кінця ХХ – початку ХХІ століття – це величезний пласт національної культури, який формується в рамках загальноєвропейського художнього процесу та авангардних течій; його головним завданням стало не стільки прикрашення побуту, скільки стан душі людини, настроїв і почуття. Нині основними осередками українського гончарства є Опішля, Хомутець, Бубнівка, Дибинці, Ічня, Косів, Гавареччина; вони також відповідають цим тенденціям, але, на жаль, потребують відродження освітньо-професійних традицій підготовки кваліфікованих майстрів. Оскільки гончарні вироби в ХХІ столітті цінуються як автентичні народні твори, то, розглядаючи історичні аспекти та технології підготовки фахівців декоративно-ужиткового мистецтва на прикладах гончарного виробництва, наголошено на глибшому відродженні та оновленні існуючих навчальних програм у закладах, що спеціалізуються на підготовці майстрів з виробництва народної кераміки та гончарства.

**Ключові слова:** декоративно-ужиткове мистецтво, етнологічна підготовка фахівців, фарфорове виробництво, вітчизняний та зарубіжний досвід.

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