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METHODOLOGICAL FOUNDATIONS OF SHORT-TERM SKETCHING IN THE PROFESSIONAL TRAINING OF FUTURE PAINTERS

The article presents a theoretical and practical analysis of the methodology of short-term sketches as an effective pedagogical tool in the professional training of future artists. The importance of sketch practice for the development of basic artistic skills, the formation of students' observation, imaginative thinking, the ability to quickly and summarily capture a natural motif, as well as mastering technical techniques in limited time conditions is revealed.

Particular attention is paid to the structure of short-term sketches, which includes preparatory, practical and analytical stages. At the preparatory stage, the purpose of the task is determined, the nature is analysed, the compositional centre is chosen, the general creative idea and colouristic solution of the future work are thought out. During the practical execution, attention is focused on conveying the basic tonal and colour relationships, building a three-dimensional structure and capturing the general mood of the motif. At the final stage, a collective analysis of the completed sketches is carried out, identifying the main mistakes and successful artistic solutions, analysing different approaches to composition and colour rendering.

The article emphasises the importance of collective analysis of the results as a means of developing critical thinking, forming a culture of artistic perception, professional analysis of works of art and the ability to reasonably evaluate one's own and others' works. It is noted that the sketch practice provides not only technical training, but also contributes to the formation of students' individual artistic language, the development of their aesthetic culture, spatial vision and the ability to find the characteristic features of a natural motif.

The proposed methodological recommendations can be used in the educational practice of institutions of professional art education, as well as useful for teachers and students in organising and conducting classes in plein air and sketch painting

Key words: *painting, sketch, art, pedagogy, methodology, higher education.*

Statement of the problem. In the process of professional training of future painters, one of the priorities is the formation of a set of practical skills and thorough knowledge of composition, colour, drawing, as well as mastering a wide range of painting techniques and materials. A high level of mastery of these components is a prerequisite for the successful creative and pedagogical activity of specialists in the field of fine arts.

An essential component of the educational process, which ensures the systematic consolidation of theoretical knowledge and the development of practical skills, is the performance of short-term sketches. This type of painting exercise is not only a preparatory stage for creating a full-fledged easel work, but also an independent form of artistic work that has an important educational and methodological value. Due to the limited time limit, a short-lived sketch activates the perception of nature, requires the student to instantly analyse the object, highlight the main thing and build the compositional, tonal and colouristic integrity of the image.

The performance of short-term sketches greatly contributes to the development of observation, imaginative and spatial thinking, colour sense, and the ability to feel the harmony of colour and tone. In addition, this type of educational task is an important means of forming a student's individual artistic language, author's style and

figurative and plastic thinking. The regular practice of short sketches allows future artists to experiment with painting techniques, textures, and colour schemes, expanding the palette of expressive means and contributing to their professional growth.

Thus, the short-term sketch in the art education system is a universal methodological tool that ensures the comprehensive development of the artist's personality, forming his or her professional competence, creative mobility and ability to think quickly in real life.

Analysis of research and publications. Conducting a comprehensive literature review to study existing research, theories and best practices related to the use of short-term sketches to improve the quality of art education for students of fine arts provides a basis for understanding the theoretical and practical basis of the research topic. The methodology of teaching sketch painting today remains insufficiently researched in the national artistic and pedagogical theory and practice. This topic requires a more thorough scientific study, a systematic analysis of existing approaches and methods, as well as the creation of a holistic concept of teaching sketch painting as an important means of forming the professional skills of future artists. Given the significant importance of sketch practice in the development of observation, sense of colour, compositional thinking and individual artistic language, the issue of improving the methodology of teaching it requires extensive, structured coverage and further practice-oriented research.

In the textbook by M. Pichkur, the sketch is considered as a key stage in the formation of the artist's compositional thinking. The author emphasises that a sketch is not only a technical exercise or a copy of nature, but a tool for analytical understanding of form, space, light and rhythm. It is through the system of sketches that the student learns to select the main thing, identify the compositional centre and build the structure of the image in accordance with the artistic intention. The researcher emphasises that the sketch contributes to the development of observation and generalisation, allows experimenting with colour and tonal solutions, and looking for the most expressive compositional options. The role of a series of sketches is also important, as it helps to develop the theme in various aspects - from the emotional state to formal plastic solutions (Pichkur, 2021).

Chervatiuk, in her article 'Formation of Landscape Drawing Skills during the Summer Practice of First- and Second-Year Students of the Department of Graphic Design' (Chervatiuk, 2004), defines plein air as an effective means of educating students' artistic vision, observation and sense of colour, emphasising that working in natural light conditions forms the skills of instant response to changes in colour and light effects. According to the author's definition, a plein air sketch is a quick fixation of the general colouristic and compositional solution of the chosen motif. The author notes the expediency of using various teaching methods, including working on a series of sketches in variable lighting conditions, exercises to convey the state of the air environment, as well as exercises to harmonise local colours and find the colouristic centre of the composition.

The study also emphasises that plein air practice should be systematic and step-by-step: from making quick, short-lived sketches to creating more complex compositional sketches and completed plein air works. V. Chervatyuk emphasises the importance of preliminary analysis of the motif, creation of a sketch, determination of the compositional centre and basic planar relations as mandatory elements of the methodology of teaching plein air painting in art educational institutions.

Iryna Melnychuk in her research work 'Methods of Teaching Painting and Composition during the Summer Session' notes that 'This methodological work contains the development of the idea of sketch practice (in particular, composition, colouring) during the plein air training of future artists, in particular, the advantages of short-term sketches in the development of visual perception and technical skill' (Melnychuk, 2013).

The purpose of the article. The purpose of this study is to substantiate the theoretical foundations and develop practical recommendations on the methodology of short-term sketches in the process of professional training of future painters, as well as to determine their role in the formation of professional competencies, development of imaginative thinking, artistic vision, skills of compositional and colouristic solution of a natural motif in a limited time.

Presentation of the main material. In the current conditions of development of art education, the problem of improving the professional competence of students in the process of mastering the discipline 'Painting' is of particular relevance. A high level of professional training of future artists of fine arts involves not only the acquisition of theoretical knowledge and mastery of practical skills, but also the formation of complex artistic thinking, the ability to creatively comprehend nature and the environment, using various painting techniques and means of expression. In the context of a dynamic cultural environment, constant updating of pedagogical approaches and expansion of the practical component of the educational process, short-term sketches become an important methodological tool for professional training.

Etude practice not only contributes to the development of artistic vision, figurative and spatial thinking, but also forms the ability to quickly adapt to different conditions of working with nature, which is especially relevant in plein air painting. Nevertheless, the issue of teaching methods of short-term sketches remains poorly understood in the national art pedagogy and requires a comprehensive theoretical understanding and practical implementation in the educational process of art education institutions.

A special place in this process is occupied by the development of the ability to analytically and imaginatively perceive form, colour, chiaroscuro and spatial relationships, which are fundamental components of the artist's artistic language. At the same time, improving professional competence in painting contributes to the improvement of skills in various genres, techniques, lighting and space conditions, which is necessary for the professional development of students in both creative and pedagogical activities.

Modern trends in the development of art education require from the future specialist not only a perfect mastery of classical artistic techniques, but also the ability to creatively interpret artistic heritage, adapt to modern visual practices, and integrate traditional and modern means of expression. In this regard, the issue of improving students' professional competence in painting is a strategic area of professional training that requires systematic scientific understanding and implementation of effective teaching methods such as short-term sketches.

The sketch as a form of artistic practice is closely interconnected, which is determined by both the commonality of the thematic direction and the specificity of expressive means. Etude in painting, first of all, performs the function of direct fixation of observations from nature, reflecting the instantaneous states of nature, changes in lighting, colour and atmospheric shades. In the context of plein air painting, a sketch is an important stage in the preparation for the creation of large-format compositions, allowing the artist to experiment with colour and tonal relationships, compositional solutions and the transfer of spatial characteristics. At the same time, the etude is valuable as an independent work that reveals the artist's individual view of the natural environment. Thus, etude painting is not only an educational or auxiliary tool, but also a significant component of the development of the landscape genre, contributing to its evolution towards greater immediacy, sensuality and naturalness of the reflection of actions.

The etude is one of the key genres of European painting of the XIX-XX centuries, which became an important form of recording direct impressions of nature, light and colour. Unlike large easel paintings, the etude is distinguished by its speed of execution, expression and intimacy, serving both as a training exercise for the artist and as an independent work that conveys the instant emotional mood and state of the environment. This genre was especially developed in the era of active formation of plein air painting, when artists focused on the realistic reproduction of natural phenomena. Despite the popularity of the sketch in artistic practice, its history and significance as a phenomenon of creative experimentation and professional development still require a more thorough art historical understanding.

The steady demand for the genre of sketch in various spheres of artistic and intellectual activity necessitates a thorough understanding of its nature. According to most encyclopaedic sources, the word 'sketch' comes from the French 'étude', which means 'study', "learning", and has as its predecessor the Old French 'estudie'. In addition, the term is related to the Latin words 'studium' - 'diligence', 'striving', 'study' and "studere" - 'to work hard', 'to study'. These Latin roots are the origin of the concept of 'student', which is widespread in European languages as a definition of a person involved in the acquisition of knowledge. An in-depth linguistic analysis of the etymology of the word 'etude' allows us to trace its genetic connection with the Proto-Indo-European root "steu", which means 'to direct', 'to make efforts'. This etymological basis clearly demonstrates the long tradition of perceiving the sketch as a specific form of educational and creative activity that combines cognitive, research and artistic components, serving as an important means of developing skills in the visual arts (Danyliuk, 2011).

In most cases, students study the genre of etude during the summer, plein air architectural or botanical practice. Plein air (French: plainair, English: plain-air) is an outdoor painting that reproduces the colourful richness of nature, sunlight and airy environment (Danyliuk, 2011). Plein air works include works made in various forms and styles.

In the process of teaching short-term sketches, it is advisable to use a variety of methods and techniques: performing a series of sketches of the same motif at different times of the day; quick sketches of changes in lighting or colour environment; exercises to convey different spatial plans using colour and tone. Of particular value is the use of plein air studies, which allow students to interact directly with nature in natural conditions, which significantly increases the level of their professional training.

Thus, the methodology of teaching short-term sketches involves a combination of theoretical acquaintance with the peculiarities of sketch practice and active independent work of students aimed at forming a holistic artistic vision, developing skills of quick fixation of visual impressions and forming an individual style of painting.

In the process of performing a sketch, an important component is strict adherence to the fundamental principles of painting practice, in particular the correct ratio of light and shadow, balanced colour balance and Only under the conditions of harmonious interaction of these components is it possible to achieve natural pictorial authenticity, pictorial expressiveness and integral aesthetic completeness of the landscape sketch (Zorko, 2011).

The tonal and colouristic structure plays an important role in this process, because it is through the harmonious combination of colour, light and shadow that the artist is able to convey the illusion of the

materiality of nature, its atmospheric state and spatial depth. Otherwise, the surface of the canvas will remain only a carrier of pigment, and will not become an image of the real environment. Particular attention should be paid to tonal relations, since tone is a determining factor in the transmission of colour lightness, which largely determines the quality of a painting. Teaching short-term sketches is based on a phased organisation of the learning process, which includes the main stages.

The preparatory stage of a short-term sketch involves a set of activities aimed at familiarising students with the purpose of the assignment, the peculiarities of working in a limited time, as well as the basic techniques that allow them to quickly and summarily convey the shape, colour and spatial structure of the motif. At this stage, a thorough analysis of nature is carried out, including the determination of the compositional centre, the main planar relations, the constructive construction of the depicted plane and the colouristic solution of the future sketch. Of particular importance is the conscious choice of a motif, which should be compositional and characteristic, without random or secondary details that will distract from the main idea.

Before starting work, you need to formulate a general creative idea, imagine a complete image, think about the logic of placing elements and their interaction within the plane. It is advisable to perceive the motif as a whole, as a combination of several basic colour and tonal planes, without going into detail. At the same time, it is important to determine the ratio of the main plans, tonal contrasts and interpenetration of colours, which will further serve as a guide for building a single colouristic system of the sketch, allowing you to achieve the integrity of the painting solution from the first stages of work.

In the process of creating a painting, an important preparatory step is the creation of a sketch (preliminary drawing), which serves as a constructive basis for the future painting. The main purpose of the sketch is to determine the proportional, compositional and spatial relationships of the main elements of the motif on the plane, as well as to outline the compositional centre and characteristic plastic accents.

The process of creating a sketch involves a number of successive stages. The first step is to choose a motif that should not only meet formal requirements but also evoke an emotional response from the artist. It is worth noting that the search for a natural subject often requires more time and effort than its subsequent execution. The next step is to determine the point of view - the position of the observer in relation to the motif, which has a fundamental impact on the compositional structure of the image and the nature of the perception of nature. This is followed by the preparatory stage - making several sketches or drafts that allow you to test different compositional solutions, from which you choose the most expressive one.

Depending on the technique and the specifics of the sketch, a sketch can be made with different materials: a soft graphite pencil (for example, hardness B or 2B), charcoal pencil, sauce, sanguine or a thin brush moistened with highly diluted paint (most often ochre, grey or warm brown). The use of graphic material allows you to quickly and concisely convey the main contours, proportions and characteristic lines of an object, while a brush drawing immediately introduces you to the painting process, allowing you to define colour and tonal relations in a generalised way.

A sketch in a painting is made according to the basic proportional relations of objects and plans, taking into account the laws of linear and aerial perspective. At this stage, it is important to avoid excessive detail, focusing on the overall volumetric masses and structural structure of the form. The sketch should be as concise as possible so as not to limit the freedom of further pictorial interpretation. After completing the sketch, the compositional solution is refined, the ratio of planes, main spots and colour accents are determined, which will further form the pictorial structure of the sketch.

The next stage of the work - painting a sketch with oil paints on canvas or cardboard - focuses on the transfer of spatial depth. One of the key problems is to recreate the illusion of infinite space on a limited plane, which requires balanced scale relations between foreground and background objects and their coordination in a single atmospheric environment.

Of particular value is the practice of creating sketches in different weather conditions and at different times of the day, which allows you to observe and record changes in colour and tonal state. Thus, the morning light is characterised by cold pinkish-blue shades, the evening light - by warm golden tones with cool shadows and the overall saturation of colour relations. In sunny weather, sharp light and shadow contrasts, active reflexes and an expressive colour palette appear, while on a cloudy day, local colours become softer, contrasts are smoothed out, which contributes to a detailed study of the tonal nuances of the natural motif. Preserving the purity of colour and the accuracy of tonal ratios in all these conditions is the key to the convincing and expressive nature of a painting.

An important factor in achieving compositional integrity is the choice of the appropriate format and size of the sketch, which should take into account both the complexity of the natural motif and the dynamics of changes in natural light. In particular, during periods of short-lived natural phenomena - at dawn or at sunset - it is advisable to choose a small format that allows you to quickly capture the main visual impressions. Thus, the format and dimensional parameters of the sketch are an important means of compositional organisation and artistic expression of the author's intention (Shcherbyna, 2009).

The sketch occupies a significant place in the structure of the painting process, as it can perform both auxiliary and independent artistic functions. In cases where a sketch successfully conveys an emotional and figurative mood and captures the unique atmosphere of a particular place and moment, it acquires the status of a completed artistic work with an autonomous artistic value. Such a sketch can be quite self-sufficient in terms of compositional, colouristic and figurative solutions.

However, in the vast majority of cases, etudes are considered as a preparatory stage for the creation of large-format composite paintings, thematic paintings or figurative scenes. In this context, they play the role of an important educational and professional tool that helps an artist or student to master complex painting tasks - to capture the peculiarities of lighting, the state of the atmosphere, to harmoniously combine tonal ratios and colouristic nuances of a natural motif. The sketch allows you to quickly capture the initial impressions of nature, while serving as an experimental platform for finding a compositional solution, generalising forms and defining colouristic range.

An illustrative example of this artistic practice is the work of the outstanding Ukrainian painter Mykola Pymonenko, for whom the sketch played an important role in the process of working on plot and composition paintings. His numerous sketches of the main characters and fragments of future paintings were distinguished by a high degree of accuracy in conveying the colour and tonal characteristics of a certain time of day, lighting and weather conditions. Pymonenko skilfully conveyed the atmosphere of the scene, the characteristic features of national life and the psychological state of the characters, which allowed him to create paintings full of deep figurative content and convincing inspired realism.

The analysis and discussion of the results of the sketch work is the final and one of the most significant stages in the methodology of teaching painting. After the completion of the sketch, the teacher organises a collective review and discussion of the tasks completed by the students, which involves not only stating the results, but also a deep professional analysis of creative approaches, the level of technical performance, compositional solution and colouristic construction of each sketch.

In the process of collective analysis, the main mistakes, characteristic shortcomings and miscalculations made by students at different stages of work are identified: from the initial compositional sketch to the final painting solution. The teacher focuses on successful artistic finds that demonstrate the validity of colour and tonal solutions, the accuracy of spatial plans, lighting features and the mood of the motif. The lecturer also analyses various ways of organising the image plane, variable methods of arranging a natural motif on the plane and methods of achieving the integrity of the composition.

Of particular importance at this stage is the discussion of colour rendering methods: examples of a harmonious ratio of warm and cold colours, tonal contrasts, techniques for achieving an aerial perspective, revealing three-dimensional form and the interaction of colour spots are considered. The teacher explains the laws of colouristic generalisation of nature in a limited time, analyses the feasibility of using certain techniques and materials.

During the analysis, special attention is paid to the development of students' ability to reflect and self-criticise. Collective discussion creates the conditions for developing the skills to reasonably evaluate one's own and other people's work, identify the strengths and weaknesses of the completed task, and identify ways to improve the technical and artistic level. This format of work contributes to the development of critical thinking, artistic analysis and understanding of the laws of the pictorial language, which is a necessary component of their professional competence.

Thus, the final stage of the analysis and discussion of the completed sketches is not only a form of quality control of the performance of educational tasks, but also an important methodological tool for the development of creative, analytical and independent thinking of future artists, the formation of a culture of professional discussion and evaluation of the results of visual activity.

Conclusions. The analysis of the methodology of performing short-term sketches in the educational process of training future artists-painters allows us to assert that this type of practical work is an important means of forming students' professional competences. Etude practice promotes the development of observation, imaginative thinking, sense of colour and space, helps to master the technique of quick and generalised representation of nature, forms the ability to make quick artistic decisions in a limited time.

The preparatory stage of work on a sketch ensures that students are aware of the goals and objectives of their future work, introduces them to the peculiarities of working with nature and methods of organising a composition on the plane. The very process of making a sketch allows you to consolidate knowledge and skills in a practical way, develops the ability to find the characteristic features of a natural motif, convey its colouristic and tonal features.

Of particular importance is the final stage - collective analysis and discussion of the results of the completed sketches, which contributes to the development of critical thinking, the ability to reflect and professional analysis of artworks. This methodology fosters a culture of artistic vision, the ability to reasonably evaluate an artistic result and suggest ways to improve it.

Thus, the methodology of short-term sketches is an effective pedagogical tool that provides not only professional training for future artists, but also creates conditions for the formation of the student's individual artistic language, development of his or her aesthetic taste, analytical thinking and creative independence.

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САМОЙЛЕНКО А., БАСАНЕЦЬ О., ГОЛЕМБОВСЬКА Л., ЛИТОВЧЕНКО Н., МАКСИМОВА Л.

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МЕТОДИЧНІ ОСНОВИ КОРОТКОЧАСНОЇ ЗАМАЛЬОВКИ У ПРОФЕСІЙНІЙ ПІДГОТОВЦІ МАЙБУТНІХ ХУДОЖНИКІВ

У статті проведено теоретичний і практичний аналіз методики короткочасних замальовок як ефективного педагогічного засобу професійної підготовки майбутніх художників. Розкривається значення етюдної практики для розвитку основних художніх навичок, формування в учнів спостережливості, образного мислення, вміння швидко і стисло схоплювати природний мотив, а також оволодіння технічними прийомами в умовах обмеженого часу.

Особливу увагу приділено структурі короткострокових ескізів, яка включає підготовчий, практичний та аналітичний етапи. На підготовчому етапі визначається мета завдання, аналізується характер, вибирається композиційний центр, продумується загальний творчий задум і колористичне рішення майбутнього твору. Під час практичного виконання увага зосереджується на передачі основних тональних і колірних співвідношень, побудові об'ємно-просторової структури та вловленні загального настрою мотиву. На завершальному етапі проводиться колективний аналіз виконаних ескізів, виявлення основних помилок і вдалих художніх рішень, аналіз різних підходів до композиції і кольоропередачі.

У статті наголошується на важливості колективного аналізу результатів як засобу розвитку критичного мислення, формування культури художнього сприйняття, професійного аналізу художніх творів та вміння аргументовано оцінювати свої та чужі роботи. Зазначено, що етюдна практика забезпечує не лише технічну підготовку, а й сприяє формуванню індивідуальної художньої мови студентів, розвитку їх естетичної культури, просторового бачення та вміння знаходити характерні ознаки природного мотиву.

Запропоновані методичні рекомендації можуть бути використані в навчальній практиці закладів професійної мистецької освіти, а також корисні викладачам і студентам при організації та проведенні занять з пленеру та етюдного живопису.

Ключові слова: живопис, етюд, мистецтво, педагогіка, методика, вища освіта.

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