

PalArch's Journal of Archaeology of Egypt / Egyptology

ABOUT THE IDENTITY AND ORIGINS OF WOODEN ART NOUVEAU IN THE URALS

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Mikhail V. Goloborodskiy. About The Identity And Origins Of Wooden Art Nouveau In The Urals-- Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(10), 2618-2632. ISSN 1567-214x

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ABSTRACT

At the end of the 19th – beginning of the 20th centuries, simultaneously with the Russian style, Art Nouveau is included in the architectural practice of Russia. Outside the metropolitan centers, the tradition of buildings made of wood is preserved. Not infrequently, new buildings represent a symbiosis of Art Nouveau and Russian style. The interaction of one and the other stylistic trends often leads researchers to inaccurate or even erroneous attribution of monuments.

The purpose of the work on this article identified the need to study the origins, development and formation of architecture of wooden Art Nouveau in the Urals. The article traces the trends and processes of the spread of new architectural stylistics in the Ural region, remote from the capital centers. By the methods of art history and comparative typological analysis of architectural objects and stylistic processes of the last decade of the nineteenth century and the first decade of the twentieth, the architectural features of the peculiar architecture of the wooden Art Nouveau of the Ural region were identified and determined.

The scientific novelty of the study is that characteristics of architectural buildings in the Urals and Central Russia are compared, the results of influence of metropolitan architecture on the processes that took place in the design and construction practice in the Urals are determined.

Keywords: architecture, wooden Art Nouveau, regional features, form, the “northern” version of the style, mansions, railway stations.

1. INTRODUCTION

Buildings and structures made in forms of architecture of wooden Art Nouveau make up a significant layer of historical development of the cities of the Urals. The subject of this article is the study of stylistic features of buildings of the last decade of the nineteenth century and the first decade of the twentieth, made in the

form of “wooden Art Nouveau” in the Ural region. One of the goals of this study is to gain the possibility of a wider and more reasonable choice of analogues for design and restoration works, and to adjust the training courses in the history of regional architecture.

In Europe and Russia, the architecture of the turn of the last quarter of the 19th century is represented by various movements and schools, united by a common anti-eclectic movement – national romanticism. It is generally accepted that one of the reasons for the current period of rejection of classicism and academism was the perception of these styles as carriers of official and aristocratic class art. Initially, the rejection of the artistic heritage by a large part of the architects was combined with the use of forms of various styles in their work that had become a thing of the past. Naturally, in Russia, various versions of the “Russian” style have been widely disseminated. At this time V.V. Stasov drew the attention of adherents of the “Russian style” to wooden architecture as the most talented, diverse and elegant of the past domestic trends in architecture [19]. As a continuation of the processes identified earlier in wooden architecture of the late XIX century. at the turn of the century, a separate architectural trend, “wooden Art Nouveau”, stood out. As a continuation of the processes outlined earlier in the wooden architecture of the late XIX century, at the turn of the century, a separate architectural direction “wooden Art Nouveau” was distinguished.

Ideological bias towards art of the entire period of the turn of the 19-20th centuries is known. It affected the preservation and study of objects of “wooden Art Nouveau”, which is one of the important reasons for the need to study it. Both in Soviet Russia and in Europe, success in this matter was hindered for a long time by a kind of distrustful attitude towards Art Nouveau, the tendency of some art historians to consider it as something frivolous and unworthy of special attention [13, 128]. Even less attention was paid to the study of specifics of wooden Art Nouveau in the country construction of central Russia and in the Ural and Siberian regions. For a long time, this specific architectural direction remained poorly studied, and buildings worthy of being protected as objects of cultural heritage were not put under state protection until the 1970s. In the Urals, this led to the fact that by the 1980s, most of the wooden buildings made in the Art Nouveau were lost, some buildings continue to be subject to arbitrary distortion.

The study of the Art Nouveau style in domestic art studies appeared only in the 1960-1980s in the works of such researchers of Russian architecture as E.A. Borisova, E.I. Kirichenko, G.Yu. Sternin, V.V. Kirillov [1, 12, 20, 21, 11]. Publications of these authors revealed the specifics of eclecticism and modern architecture in Europe and Russia. Many scholars note the pronounced national features of Russian Art Nouveau. According to the results of a comparative analysis of features of style, E.I. Kirichenko in his monograph “Russian Style” defines: “Up to the beginning of the 20th century, the domestic, distinct from Western European artistic tradition, reflecting the origins of Russian culture is associated with the Russian tradition, national identity [13, 8].” The interest in Art Nouveau that has grown in recent years and the demand for works devoted to the art and architecture of this period is explained by the key role of Art Nouveau for understanding and self-determination of the latest trends in architecture [5, 3].

Until recently, materials on objects made in “wooden Art Nouveau” in the eastern regions of Russia were found either in monographs on wooden architecture [7], on Art Nouveau as a whole [18], monographs on works of individual architects [16], or in a number of general studies in scientific collections and journals [17].

Materials and research methods

Teachers and students of the Department of History of Arts and Restoration of the Ural State University of Architecture and Art have been studying the objects of the Ural architectural heritage for many years. As a result of research expeditions of the 1970s–1200s, the scientific archive of the department collected the results of surveys of buildings of the 18 and 19th centuries that allowed introducing a significant number of unknown architectural objects into scientific use.

This article is the result of applying the comparative typological method and architectural analysis, which gave researchers the opportunity to study the regional characteristics of buildings of a certain type, in particular, objects of wooden modern, some of which, unfortunately, have been lost today.

In the process of researching the theme “The Origins and Development of Wooden Art Nouveau Architecture in the Urals”, part of the works of domestic and foreign authors on modern architecture was systematized, field surveys of preserved objects were conducted.

1. RESULTS AND DISCUSSION

1.1. The principles of formation in the architecture of European Art Nouveau

During the development of the Art Nouveau style in central Europe (1880-1914), its main qualities were clearly manifested: the commonality of planning, volumetric, spatial and constructive techniques, the desire to give each building a purely individual character, a memorable architectural look. One of the defining techniques of Art Nouveau is the plastic architectural form. Often, a deliberate composition revealed the real structure of the building: a spacious lobby or hall was marked by a large stained-glass window, the entrance by a portal or towers, rooms of various sizes and purposes – window openings of various sizes and shapes. The internal structure was clearly seen in the external appearance of buildings. An indispensable stylistic feature was the “elastic” curved cornices and window frames [18, 272–280].

A number of researchers note that the works of architects of Central Europe (the “core” of the style, as defined by E.I. Kirichenko), showed an unconditionally innovative, international attitude to historical experience. In areas remote from the “core”, regional and national versions of the “new style” became much more important [14, 11]. So at the international meetings of architects of Scandinavia and Finland, much attention was paid to historical issues related to current practice. Considerable interest was aroused by designing in wood – a traditional material, the most common material not only in rural areas, but also in small towns [25].

1.2. The history of Art Nouveau in Russia and its development

Established in Russia at the turn of the 19th and 20th centuries, the stylistic movement “Modern” in Western European art and architecture is called: “Art

Nouveau” in France, “Secession” in Austria, “Liberty” in Italy and “Jugendstil” in Germany. The main principle for the Art Nouveau style was stylization, but not in the sense of interpreting the forms of artistic styles of past eras, as it was in the period of historicism of the second half of the 19th century, but as a tendency to subordinate all elements of the composition to any one, formative principle. Such a beginning could be historical and national styles, natural forms, and geometric motifs. Architects were looking for integrity, harmony of ensemble solutions; hence this style is characterized by decorative and constructive elements. At the turn of the 19th and 20th centuries, buildings and structures made in the modernist forms constituted a significant layer of the historical development of Russian cities.

Russian Art Nouveau was fabulous and lyrical. Creative imagination determined the artistic appearance of modern buildings. One of his distinguishing features was its appeal to the national heritage. The emergence of a new aesthetics in Russia began in the 1880s and 1890s from the Abramtsevo circle and Talashkin art workshops – centers of Russian culture, where the trends of Russian art were formed. Characteristic of Art Nouveau in Russia was a desire for identity. It is the appeal of Russian artists to Russian wooden architecture and Russian folk ornament that underlies the birth of a new Russian style.



Fig. 1. S.V. Malyutin. Teremok in Flanovo, Talashkino (1900-1901)

The creative methods of modern architects and artists proclaim a rejection of copyism and imitation of eclectic times, and set the task of creating new architectural forms that are consonant with time.

New principles are widely used in the construction of mansions and apartment buildings. The change in the principle of harmonization of facades is parallel to the rethinking of the method of designing a building. The division of the building into functional volumes makes architects forget not only the traditional concept of “main facade” for architecture, but also the facade in general as a kind of undifferentiated plane. The picturesque volume of buildings is designed for long-term perception in time. The movement around it constantly opens up new

pictures, revealing again and again something unknown, enriching and complicating the appearance of the structure [15].

As a rule, in St. Petersburg, houses were built with several buildings of various heights and configurations, with windows differing in shape and size. The buildings looked monumental, had smooth curved lines characteristic of Art Nouveau, plastic and graphic decor and facade. In objects made in the forms of northern Art Nouveau, a stylization of the motives of medieval castle architecture appears.

Art Nouveau in the Urals

From the end of the 19th – the beginning of the 20th centuries, a significant amount of architectural monuments and historical urban planning fragments have survived in the Urals; they form the architectural appearance of historical quarters of cities. They are specific versions of typological architectural objects. This, for example, manor complexes with specific spatial and planning features or public buildings of the second half of the 19th century, whose style features are “delayed” in comparison with the capital’s architecture.

The richness of the Ural region with forest resources led to the widespread use of wood, not only as a constructive, but also as a decorative material. The well-known ideological bias in relation to the entire period of the turn of the 19th and 20th centuries, affected the safety of objects. A peculiar phenomenon in the architecture of the Art Nouveau era can be considered “wooden Art Nouveau”, which is practically absent in both Russian capitals. The term “wooden Art Nouveau” is a conditional one. Within this direction, local traditions of buildings of various functional purposes have been established. Meanwhile, the Art Nouveau style was expressed in the architecture of the turn of the 19th and 20th centuries, in almost all types of buildings existing at that time. In different fields of activity and at different levels of culture, new styles come to the fore with their own specific peculiarities, their own characteristic features.

Samples of the architecture of wooden Art Nouveau in Yekaterinburg

Art Nouveau, as an architectural style, has originated in Europe. But it developed individually in each country, incorporating elements of one or another national culture. In Russia, it became an independent, special direction, which influenced not only the formation of the architectural direction, but also other areas of art – painting, sculpture, and applied art.

The approval of Art Nouveau in Yekaterinburg dates back to the middle of the first decade of the 20th century. Art Nouveau in Yekaterinburg is quite diverse, but the most interesting for this city was “wooden Art Nouveau” [8, 254].

The style of architecture of Yekaterinburg has common sources and traditions of the Ural architectural school. Unlike the cities of central Russia, in the Ural region, the activities of architects of the mining department, who created the specifics of the architecture of the factory towns, were of great importance. One of the features of the formation of architectural styles in the architecture of Yekaterinburg is the stability of the previous style, and the delay in the development of a new style direction [8, 34]. Yekaterinburg manor houses also had local traditions that were different from central Russia in the composition of buildings and their spatial layout on the estate. So, the main entrance to the manor house, as a rule, was located on the side of the courtyard, around the perimeter of which outbuildings were located. The yard was connected to the street with a

gate. In the second half of the 19th century, the construction of residential buildings with traditional simple volumes of log cabins continued.

Windows were the initial and vivid manifestation of the building's belonging to the Art Nouveau style in wooden houses of Yekaterinburg at the turn of the 19th and 20th centuries. A special concern of Russian architecture has always been the decoration of windows. The Art Nouveau style corresponds not so much to the platband as the shape of windows and the recognizable, striking pattern of their binders. It is the leading role of window openings, larger than the traditional window, and the binding pattern, that is the most expressive and recognizable element of the modern style in this period. The decoration of the facade – the gaps, window frames often remained in the tradition of folk wood carving (Fig. 2).



Fig. 2. Yekaterinburg, Weiner Street, 19 Photo by N. Bochenin (<http://bochenin.com>)

Despite the commonality of features of Art Nouveau in Yekaterinburg, manifested in various buildings, they are all original and completely different from each other, even with the same functional purpose. This was facilitated not only by the subjective requirements of clients, but also by an individual creative manner of architects. The graphics of bindings of window openings have become more complex over time. The geometric pattern of bindings with small lattice filling in the upper part of large windows is supplemented or even replaced by rounded lines. The smooth linear pattern of Art Nouveau bindings begins to dominate the rectangular configuration of window openings. The illustration shows a detached house with a mezzanine, made of logs, as a typical blockhouse. But details of a log house, traditional for wooden architecture, are decorated with a rich overhead carving made in Art Nouveau. The design of window sashes is an expressive and recognizable element of Art Nouveau. Another area of application of Art Nouveau decorative details in this house is the roof parapet and the decoration of the main entrance. Overhead details were used to decorate doors and visors of the backyard. The canopy brackets were enlarged. Elements traditionally attached to metal are made of wood, and decorative motifs of Art Nouveau also began to prevail in their ornamentation.



Fig. 3. Yekaterinburg, Hungarian Communards Street, 56a. Photo by N. Bochenin (<http://bochenin.com>)

An important element of decor in the architecture of wooden Art Nouveau was the use of patterns in the cladding of a log house. Sheathing, as an element of wall decor, having its own drawing, created an additional artistic element of the facade (Fig. 4). Modern wooden design did not become a mass phenomenon. More often houses were built, made in the forms of traditional wooden architecture, but having elements and details inherent in Art Nouveau in the decorative design of facades.

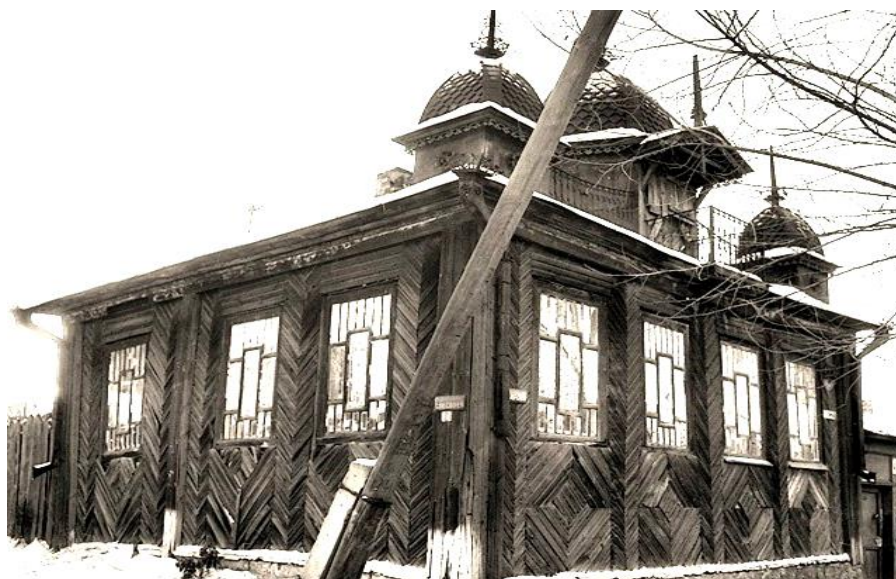


Fig. 4. Yekaterinburg, Kirov Street, 49. Photo by N. Bochenin (<http://bochenin.com>)

In the Fofanovs' estate (Yekaterinburg), in 1900 on the former Uspenskaya Street (Weiner), an interesting architectural building was built in the form of the so-called "pure" Art Nouveau style, in its classic "northern" version. (Fig. 5) The main distinguishing feature of the architecture of the Russian "northern" Art Nouveau was the combination of different textures and volumes within one project.



Fig. 5. Yekaterinburg, Weiner Street, 64b. Photo by N. Bochenin (<http://bochenin.com>)

The Fofanovs' estate, wooden with a stone basement, had a complex volume solution and an asymmetric plan configuration. The value of the mansion was not only in the originality of the architectural solution, but also in its spatial and planning location on the territory of the estate. This was the only case with the centric, rather than perimeter, composition of the estate in the buildings of Yekaterinburg, in which the mass of the mansion, made in the style of wooden Art Nouveau, was the organizing center of the estates. The main facade of the mansion has two-parts, and consists of two different-sized and different-height volumes. The main volume of the building is one-story, and the smaller mass is two-story, it has a tower type, being the main vertical accent in the composition of the mansion. The high front porch of the main entrance is located between them.

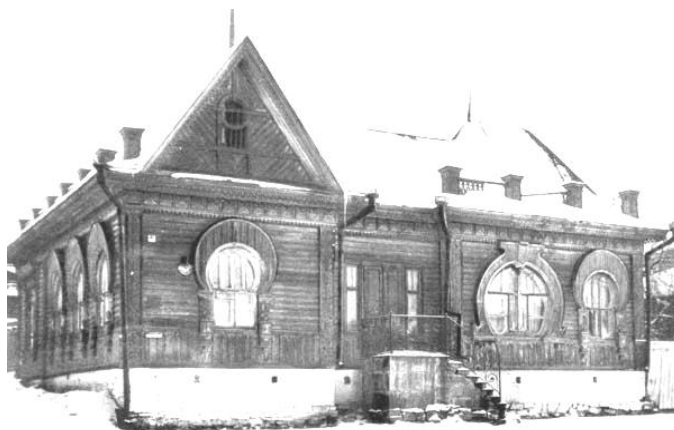


Fig. 6. The house of V.I. Ivanov, Kolobovskaya Street, 40. Photo by N. Bochenin (<http://bochenin.com>)

The house of attorney V.I. Ivanov, built in 1912 in Yekaterinburg on Kolobovskaya (Tolmacheva) street by the project of the city architect I.K. Yankovsky (Fig. 6).

It should be noted that in Yekaterinburg, buildings made in the forms of wooden Art Nouveau, with the use of tower-type elements in their architecture, were widespread. (Fig. 5, 7, 8).



Fig. 7. Efremov A.V. Painting “Spring nests. Yekaterinburg”. Personal album. 1990s <http://letopisi.org/index.php/Yekaterinburg>.

Art Nouveau developed mainly as the architecture of urban mansions, country villas and summer cottages.

On the shore of Lake Shartash, a favorite place of recreation for the townspeople, at the beginning of the 20th century, country merchants' dachas were built, made in the style forms of Russian wooden Art Nouveau. Most often these were samples of the “terem” type with Russian decorative patterns and wooden turrets, carved platbands with interpretation of Russian national motives.



Fig. 8. Yekaterinburg, Otdykha Street

Having examined a number of lost objects of Yekaterinburg, made in the forms of wooden Art Nouveau, it should be noted that they are all unusual and original in their own way. The peculiarities of Art Nouveau in Yekaterinburg include the independence of each building. Many buildings, unfortunately, have been irretrievably lost.

Wooden Art Nouveau in the architecture of railway stations in the Urals

In the architecture of the station buildings of the Ural railways, almost all stylistic trends characteristic of the second half of the 19th – early 20th centuries are represented, but they, as a rule, took on a peculiar shade. Particularly interesting are the works of “railway” Art Nouveau. Today, only a few objects of the Ural railways have the status of monuments. The rest are everywhere subjected to arbitrary distortions, or completely destroyed.

In the Urals, as well as in the cities of the Volga region and Siberia, decorative forms of wooden Art Nouveau often imitated the formal qualities inherent in stone structures of the “new style”. At the same time, the architectural decoration in the Art Nouveau style was carried out in a technique similar to folk wood carving, which combined folk traditions with the techniques of professional architecture. Some provincial buildings of amateurs were distinguished by their spontaneity, sometimes bordering on “kitsch”. In the projects of professional architects, the peculiarities of Moscow and St. Petersburg Art Nouveau were often intertwined with European techniques-characteristics of Vienna (Secession) and Northern (Scandinavian) Art Nouveau.

Thus, in the last decade of the 19th century, the figures of Russian architecture were greatly influenced by the artistic quest of colleagues from Scandinavia. Russian architects were familiar with the works of the Finnish architect L. Sonck (published in 1894-1904) and interpreted the “dragon style” of some of his wooden buildings in their projects (Figures 9 and 10) [24, 25]. At the same time, the “natural relationship” of the architecture of Finland and the Russian Empire was complicated by the political situation of the late 19th century [4, 99].



Fig. 9 L. Sonck, K. Halberg's villa in Mariehamn. Perspective, 1986 (Lisovsky V.G. Northern Art Nouveau)



<http://yandex.ru/clck/jsredir>

Fig. 10 The house in "Dragon style". Dacha of Olshamovsky B.G. in Vyritsa near St. Petersburg

Like European models of Art Nouveau, the works of Russian professional architects were characterized by the desire to demonstrate the fact of mastering wood as a new material and new constructive solutions, unconventional curvilinear forms of consoles, cornices, fences, window and door frames. An indispensable feature of the "new" architecture was the commonality of planning, volumetric-spatial, constructive techniques, while the authors strove to give each building a purely individual character, uniqueness, memorability of architectural appearance.

The introduction of Art Nouveau into the practice of the Ural architects was not one-step. From the 1900s to the 1910s, the development of Art Nouveau in the Urals was on the rise, with almost simultaneous existence of all its stylistic branches. Apparently, by this short historical period in the Urals, numerous factors had come together that caused an unprecedented flourishing of wooden architecture. Architects and builders with their wooden buildings showed a virtuoso mastery of composition, material properties and structures. The authors demonstrated rich possibilities of the language of this new style in the architecture

of residential and public buildings of various functions with spectacular techniques of the neo-Russian style, “northern” and international trends of Art Nouveau.

Later, the symptoms of Art Nouveau manifested themselves in the Verkhoturye and Nadezhdinsk stations of the Bogoslovskaya line, built around 1904 using one project (Fig. 11). The construction of volumes (a two-storey stone in the middle and wooden wings) retained complete symmetry. The tetrahedral “scaly” dome, into the stepped base of which something like lucarne tongs is cut on both sides, and “dormer” windows and fancy pipes on the other two, are associated with the French Renaissance and Baroque, while the porch pillars, especially their capitals with the Romanesque era. And yet, the nature of the processing of these styles and the drawing of eaves brackets speak of Art Nouveau. It is even more noticeable in the wings of the building built of wood. Similarities of such a complex system of elements supporting the peaks of pediments and resting themselves on the “hanging” arch, the “raggedness” of a wall will be repeatedly encountered in subsequent wooden train stations. The architect of the wooden station of the railway (1904-1909) passing through Kungur was a civil engineer Fyodor Evtikhievich Volisov [22].



Fig. 11. The Ural Mining Railway.

Verkhoturye

station

(http://ru.esosedi.org/RU/SVE/1000027669/zh_d_vokzal_verhoture/#lat=58881781&lng=60721334&z=18&mt=1&v=0)

Wood began to play a special role in the buildings of the Art Nouveau style in connection with its general attraction to natural forms, materials and the desire for the synthesis of arts. The architectural rationalism of the Art Nouveau era, in connection with the development of a new view of the functional and constructive aspects of architecture, received a certain development. These rational features of Art Nouveau were most fully realized in the architecture of wooden structures of railway complexes.

By the beginning of the 20th century, new trends were clearly realized in the architecture of railway stations. So, logs of blockhouses with the release “in the field” were replaced by felling “in the paw”. Constructive changes led to the emergence of larger log cabins and the compilation of more complex space-planning compositions from them. Now it has become possible to impart different heights to the log cabins that make up a single composition, and, therefore, introduce asymmetry in the layout and organization of facades. An important innovation that made it possible to create a kind of uniform for railway buildings was the use of cladding on the facades of the so-called wooden boards. The plank

sheathing hid the frame and created a background against which the applied decorative details were well read. In the picturesque and asymmetrical composition of stations, the most recognizable and leading role was assigned to door and window openings, which actively participated in the division of facades. Due to their size and location, the axes of symmetry were emphasized, or vice versa, the asymmetry of facade schemes.

The buildings of the Perm-Kungur-Yekaterinburg line reflect Art Nouveau to the full, both at the stone stations of the 1st and 2nd class stations: Perm-Zaimka, Kungur, Shalya, Yekaterinburg (New Station), and in wooden stations (Fig. 12, 13).

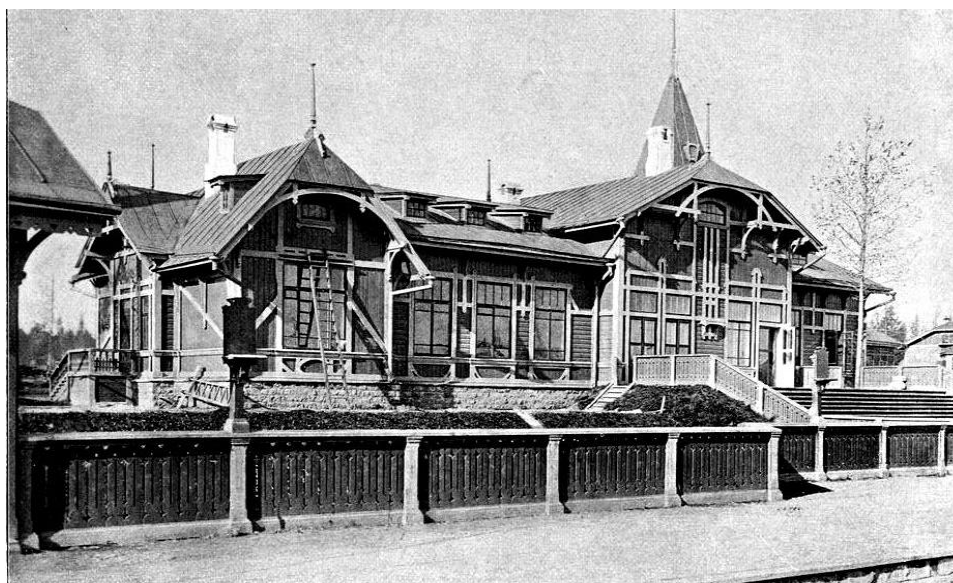


Fig. 12. Kourvka Station, class 4 with a buffet. Photo of the 1950s.



Fig. 13. Sabik Station, class 4 without buffet. Photo of the 1950s.

Wooden stations of the IV class of the Perm-Kungur-Yekaterinburg road were built on the basis of two standard projects: with a buffet – Kourvka and Kordon stations, and without a buffet – Khrustalnaya, Bilimbai, Sabik (Fig. 6), Sarga, Shamara, Kishert, Palkino [9].

CONCLUSION

For all the short duration of its existence, Art Nouveau, even in the Ural civil and railway construction, managed to go through a number of development phases and take on several varieties. Among the wooden buildings there are both early “picturesque” Art Nouveau, and late, “rationalistic”, almost cleared of décor.

The innovations introduced by Art Nouveau in the Ural architecture are recorded mainly at the level of organization of facade compositions, little affecting the spatial planning, volumetric and structural solutions of buildings. For these reasons, no prerequisites arise for overcoming spatial compositions of eclecticism. Having existed for a little more than a decade, Art Nouveau managed to leave its mark on the architectural appearance of many cities in Russia, including Yekaterinburg. If the romantic wave (eclecticism), which replaced classicism, was two decades late in the Urals, then architecture of Art Nouveau appeared practically simultaneously.

Today, not all objects built in the form of wooden Art Nouveau have the status of monuments. For example, the buildings of railway stations in recent years have undergone arbitrary distortions, and the service and residential buildings that make up the ensemble are being destroyed. In this situation, the preservation and study of wooden stations becomes extremely important. The selected topic of this article seems to the authors relevant both in a purely scientific and in a practical aspect.

In recent years, the number of works covering the issues of architectural heritage of provincial Russian cities and regions, the work of local craftsmen, the development of certain types of structures in the province has increased. Today there is a need for a more complete description of the historical picture of Russian architecture. The solution to this problem is impossible without attracting new, still little studied materials on the history of the construction of wooden buildings made in the form of Art Nouveau in the cities of the eastern part of Russia. In recent years, publications by Siberian and Ural researchers have been devoted to solving this problem: O.B. Chepurova. and S.G. Shleyuk in Orenburg, A.P. Gerasimova in Tomsk, A.N. Gumenyuk in Omsk, V.E. Zvagelskaya, A.Yu. Kaptikova, M.V. Goloborodsky, S. Chizhova, L.G. Mikhailova in Yekaterinburg [21, 23, 3, 6, 8, 9, 2, 22, 10, 15].

This article was written with the support of a grant from the Russian Academy of Architecture and Construction Sciences in the thematic area of scientific research of the section of the priority thematic heading – Theoretical and historical problems of architecture and urban planning.

The provisions and conclusions of the study, indications of individual objects may serve as a basis for classifying them as architectural monuments and taking them under state protection.

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