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Basic department at an enterprise of traditional art craft: results of the first experience in professional training of artists specializing in Zhostovo decorative painting at the higher education level

Abstract. The article examines the process of training artists in Zhostovo decorative painting at the basic department created by the Fedoskino institute of lacquer miniature painting at the leading enterprise of the craft – LLC “Zhostovo Factory”.

The research material was the final qualifying works of the first graduation cohort of part-time education (2026), united by the topic "Interpretation of traditional "flowers and fruits" motifs in Zhostovo painting". Based on the analysis of the works, approaches to the interpretation of traditional flower and fruit motifs were identified: stylistic, figurative-symbolic and coloristic. It is shown that students' mastery of the classical technology of multilayer writing in Zhostovo decorative painting, formed in the conditions of interaction between higher education and artistic and creative activities of the traditional art craft enterprise, becomes the basis for the development of individual artistic style of future artists. It is noted that students' immersion in the production environment of LLC "Zhostovo Factory" and access to museum collections allow students to fully master the traditions of Zhostovo decorative painting and simultaneously stimulate creative search. Using the example of the basic department of Zhostovo artistic painting, not just training of personnel for a specific enterprise is demonstrated, but an effective model of personnel reproduction in the field of traditional art crafts, which confirms its significance for modern pedagogical practice.

Keywords: Zhostovo decorative painting, basic department, higher education, traditional artistic crafts, educational environment, final qualification work.

Introduction

Relevance of the study. The article analyzes the experience of professional training for artists specializing in Zhostovo decorative painting at the basic department of Zhostovo artistic painting, operating within LLC “Zhostovo factory”. It examines a novel model for training full-time and part-time students at the Fedoskino institute of lacquer miniature painting, which is based on the systemic interrelation between specialized higher education and artistic-creative activities within a successfully functioning enterprise of traditional art crafts. Based on the analysis of final qualification works from the first graduating cohort of the basic department, the study identifies students' approaches to interpreting traditional motifs such as “flowers” and “fruits” while preserving the technological techniques

of Zhostovo painting. It is demonstrated that integrating students into the professional environment of the enterprise fosters the development of individual artistic styles. The obtained results allow considering the basic department as an effective institution for the professional training of personnel for enterprises engaged in traditional art crafts.

Of particular scientific and practical interest is the analysis of the results – the creative outcomes of the first graduating class of the full-time and part-time department, which took place in 2026. The final qualification works, united by the theme “Interpretation of traditional motifs “Flowers and fruits” in Zhostovo painting”, represent unique material that allows tracing how theoretical knowledge and practical skills are transformed into independent authorial artistic solutions.

State of research on the topic. The theoretical aspects of Zhostovo decorative painting are discussed in the works of I.Ya. Boguslavskaya and B.V. Grafov [2], B.I. Koromyslov [8] and A.I. Krapivina [7]. The issues of training artists for this type of traditional art craft are addressed in the research of M.A. Saltanov [13; 14] and D.V. Piliper [12].

In a broader context, the problem of the interrelation between higher education and the real sector of the economy is a subject of active study in contemporary professional pedagogy and the sociology of education. The general principles, models and mechanisms of such interaction are examined in the works of I.V. Vyatkina and L.R. Khannanova-Fakhrutdinova [4], as well as in the research of G.V. Osipov and F.E. Sheregy [11].

As rightly noted by I.V. Vyatkina and L.R. Khannanova-Fakhrutdinova, to ensure successful interaction, “a comprehensive approach and the determination of principles for organizing the educational process are required, which take into account the specifics of each field and actively involve industrial partners in the training of sought-after specialists” [4, p. 320]. The researchers identify the key principles of successful cooperation as: interdependence of the parties, active partnership, functionality and compatibility of educational and production processes.

Building on these general principles, Russian universities are actively developing the practice of establishing basic departments, especially in the technical sphere (e.g., Omsk state technical university, St. Petersburg state marine technical university, Kuban state university, and others). However, for analyzing the specifics of training artists in the field of traditional applied arts, a more nuanced tool is required, such as the concept of the educational environment proposed by V.A. Yasvin.

The research hypothesis is based on the assumption that the interaction between specialized higher education and real artistic and creative activities at the specialized enterprise LLC “Zhostovo factory” ensures a high quality of training for future artists of Zhostovo decorative painting. This interaction contributes to the formation of variable approaches to the interpretation of traditional motifs such as “flowers” and “fruits”, while maintaining a unified technical and technological foundation for the creation of artworks.

Materials and methods.

The research materials included:

- final qualification works of 2026 from full-time and part-time students of the Fedoskino institute of lacquer miniature painting: A.V. Kovyrshina (“Dutch still life”), E.V. Lesovaya (“Aromas of an autumn garden”), G.S. Moshta (“Palette of happiness”), N.A. Solomatina (“Summer garden”), N.E. Frolova (“Northern Venice”), T.N. Sholokhova (“Flowers and birds”);

- the working curriculum for the field of study 54.03.02 Decorative and applied arts and folk artistic crafts (full-time and part-time form, admission 2021);

- review of the main professional educational program of higher education in the field of study 54.03.02 Decorative and applied arts and folk crafts⁸.

The study employed methods of historical-cultural, technological and comparative analysis. An analysis of artistic solutions in the final qualification works was conducted, focusing on composition, color palette, symbolism and stylistic references. The technological aspects of realizing the author's intent were evaluated and the degree of mastery of classical techniques of multilayered Zhostovo painting was assessed. The outcome of the research was the identification of dominant approaches to interpreting traditional motifs such as “flowers” and “fruits” in the students' final qualification works.

Results.

Zhostovo decorative painting is one of the most renowned traditional art crafts of Russia (Presidential Decree No. 1847 of 08.11.1993). In this regard, the management of LLC “Zhostovo factory” faced the task of finding a training model that would combine academic education with direct immersion of students into the production-related artistic and creative process of creating works.

The response to this request was the opening on February 27, 2021, of the basic department of Zhostovo artistic painting at the Fedoskino institute of lacquer miniature painting – a branch of the Russian university of traditional art crafts [9, p. 11].

The conditions created at the basic department can be interpreted as a purposefully designed educational environment. According to V.A. Yasvin, an educational environment is “a system of influences and conditions for the formation of personality according to a given model, as well as opportunities for its development contained in the social and spatial-material surroundings” [17, p. 14]. The key concept in this definition is opportunity. It is precisely the range of opportunities provided to students – mastering technology under the guidance of enterprise artists, working in production workshops, studying museum specimens and participating in the real artistic process – that determines the developmental potential of the educational environment.

The process of student training was based on a harmonious combination of the stability of the technical and technological traditions of Zhostovo painting and

⁸ Review of the main professional educational program of higher education in the field of study 54.03.02 Decorative and applied arts and folk crafts. – Text : electronic // Fedoskino institute of lacquer miniature painting : website. – URL : https://fedoskino-vshni.ru/images/articles/documents/recenziaOPOP/Recenzia_opop_hrm_VO.pdf (date of access : 02.03.2026).

the freedom of artistic exploration, as reflected in their completed final qualification works.

Freedom of creative self-expression was ensured by the absence of template-based assignments, the encouragement of individual artistic and creative solutions and the opportunity for students to choose themes and subjects within the unified framework of the final qualification work. An active professional stance among students was fostered through immersion in the real production process, solving specific artistic and technological tasks, interacting with enterprise artists and focusing on creating works that are in demand in the contemporary market of decorative and applied arts.

As noted in the introduction, this experience is part of the all-Russian practice of establishing basic departments; however, the specificity of the basic department of Zhostovo artistic painting lends particular value to this experience for the sphere of culture and art. As emphasized by S.V. Lebedev, “a factor of the Russian cultural code has always been and remains Russian traditional applied art” [10, p. 92]. In the training of artists in this type of traditional applied art, an important place is occupied by the transmission of the cultural code of Zhostovo decorative painting, which is ensured by the activities of the basic department located directly at the enterprise.

The curriculum for the full-time and part-time form of study, developed in 2021 in accordance with the Federal state educational standard of higher education – bachelor’s degree in the field of study 54.03.02 Decorative and applied arts and folk crafts (No. 1010 of 13.08.2020), provides for the study of specialized disciplines: “Performance skills”, “Mastery improvement”, “Design”, “Technology and materials science” and “Prototyping of Zhostovo decorative painting products”.

The combination of technological training with work in a real production environment contributed to maintaining a high level of student motivation, which ultimately resulted in the high quality of their final qualification works. The opportunity to observe the work of enterprise artists and consult with them became an important support factor for students when tackling complex creative tasks.

A comparison of artistic solutions in the final works allowed the identification of stable creative approaches to the interpretation of traditional motifs. While sharing a common technological foundation, the students’ final qualification works demonstrate a wide spectrum of individual artistic solutions. The analysis enables the distinction of three dominant approaches to interpreting the traditional motifs of “flowers” and “fruits”: stylistic, imagery-symbolic and coloristic.

Stylistic interpretation is characterized by a deliberate reference to historical forms, styles and techniques, as well as their creative reinterpretation within the context of a contemporary authorial task. This approach is most vividly represented in the works of A.V. Kovyrshina “Dutch still life” (Fig. 1⁹) and N.E. Frolova “Northern Venice” (Fig. 2).

⁹ Figs. 1-6. Photo from the methodological fund of the Fedoskino institute of lacquer miniature painting.



Fig. 1. A.V. Kovyreshina. Tray “Dutch still life”.

Final qualification work. 2026.

Fedoskino institute of lacquer miniature painting

A.V. Kovyreshina chose the figure-eight shape of a “Petersburg” tray for her composition, which traces its origins to the pseudo-Rococo style of the 1830s–1840s. This choice is not accidental: it establishes a historical framework within which a dialogue with the tradition of 17th-century Dutch still life unfolds. The author consciously synthesizes the decorative conventionality of Zhostovo painting (dense, body-colored flower strokes) with a realistic manner of depicting fruits, characteristic of European masters. The introduction of symbolic elements into the composition – a goldfinch, a butterfly and an open pomegranate – also alludes to the allegorical language of Dutch still life, where each object carried a hidden meaning. Technically, this idea is supported by the use of “see-through” painting over a gold ground for depicting leaves and pomegranate seeds, creating an effect of inner illumination.

A different variant of stylistic interpretation is demonstrated by N.E. Frolova’s work “Northern Venice”. The author’s concept was determined by the choice of the figure-eight “Petersburg” tray shape. The associative connection between the tray’s form and the city of Saint Petersburg set the coloristic and emotional tone of the composition. This idea is embodied through a complex palette: the burgundy background is decorated using the “smoking” technique, which lends depth and nobility to the painting. The composition presents a bouquet of garden flowers and fruits, executed in a mixed painting technique that combines dense and “see-through” brushwork. Central to the composition is the rose – the traditional “queen” of the Zhostovo tray – and the dahlia, a flower that, according to legend, originates from the imperial garden. Surrounding them are lilies, irises, tulips, nasturtiums, pansies,

morning glories and buds, as well as smaller flowers such as “cinquefoils”, primroses and lily of the valley. The leaves are rendered in the classic “see-through” technique over gold leaf, creating a precious shimmer, while depictions of birds and insects bring dynamism and life to the composition. The rococo-style gold ornament frames the painted field, enhancing the association with palace luxury.



Fig. 2. N.E. Frolova. Tray “Northern Venice”.
Final qualification work. 2026.
Fedoskino institute of lacquer miniature painting

The analysis of the works by A.V. Kovyrshina and N.E. Frolova shows that the appeal to historical prototypes becomes not merely a stylization technique, but a foundation for the creative reinterpretation of artistic heritage. The authors do not simply borrow ready-made forms, but enter into a dialogue with artistic tradition, creating original works of art. This approach can be characterized as stylistic interpretation.

Imagery-symbolic interpretation presupposes the construction of a composition around a philosophical or poetic idea, revealed through the interaction of traditional motifs, as exemplified in the works of N.A. Solomatina “Summer garden” (Fig. 3) and T.N. Sholokhova “Flowers and birds” (Fig. 4).

The composition of the tray “Summer garden” by N.A. Solomatina is built on the principle of an asymmetrically organized floral and fruit bouquet, set against a deep black lacquer background. Light, large flowers form the central pictorial accent, around which more saturated elements are arranged – red and orange flowers, clusters of berries, leaves and shoots.



Fig. 3. N.A. Solomatina. Tray “Summer garden”.
Final qualification work. 2026.
Fedoskino institute of lacquer miniature painting

The depiction of birds gives the work an imagery-symbolic resonance, revealing themes of the life cycle, fertility and family origins. Thus, the traditional decorative bouquet in N.A. Solomatina’s work takes on the character of an extended artistic statement, in which natural motifs are combined with allegorical content. The translucent gooseberry symbolizes the first fullness of summer, the ruby cherry – passion and maturity and the blueberry with a bluish bloom – the approach of autumn. Light-and-shadow transitions in the rendering of petals, foliage and berries create a sense of spatial depth and internal movement within the composition, characteristic of the classical tradition of Zhostovo decorative painting.

T.N. Sholokhova, in her work “Flowers and birds”, actualizes the philosophical problem of the captured moment, the dialectic of the eternal and the fleeting. The dynamic plot – a bird hunting a dragonfly – unfolds against the background of a classic floral bouquet. The bird symbolizes the active principle, time and life; the dragonfly represents fragility, the moment and its transience. The culmination is a water droplet, ready to fall – a visible metaphor for stopped time.

The author employs a contrast between static elements (large flowers in the center) and dynamic elements (flying figures, open space around the bird) to convey the tension of the moment. Technically, this idea is supported by the meticulous rendering of the bird’s plumage and the dragonfly’s wings (“detailed line work”), as well as by a light, transparent “anchoring” technique that does not overload the composition, preserving a sense of airiness.



Fig. 4. T.N. Sholokhova. Tray “Flowers and birds”.
Final qualification work. 2026.
Fedoskino institute of lacquer miniature painting

The presented works convincingly demonstrate that the artistic language of Zhostovo decorative painting is capable of containing complex philosophical and poetic content that goes beyond mere decorative function. N.A. Solomatina addresses the theme of the life cycle, while T.N. Sholokhova explores the problem of the captured moment. In both cases, the traditional bouquet becomes not just an ornament but an extended artistic statement, which allows these works to be considered examples of the imagery-symbolic approach to the interpretation of traditional artistic motifs.

Coloristic interpretation lies in the fact that the main expressive means becomes the color solution of the composition – its contrasts and harmony. The artistic image is born directly from the color palette, which is vividly demonstrated by the works of E.V. Lesovaya “Aromas of an autumn garden” (Fig. 5) and G.S. Moshta “Palette of happiness” (Fig. 6).

E.V. Lesovaya creates the image of “Indian summer” – a warm, yet fading time of year. The emotional nuance is conveyed through contrast: against a cool, deep burgundy-purple background (a metaphor for evening twilight), fruits and flowers of warm tones – yellow apples, orange pears, red and pink roses – stand out brightly and vividly. The light falling on the fruits appears especially warm and rich precisely due to the surrounding cool background. This technique, characteristic of Zhostovo decorative painting, in this case works to create a specific mood – a bright sadness and admiration for the last gifts of the departing summer. The depictions of

birds fluttering among the flowers introduce dynamism and enhance the feeling of a living, vibrant garden that already senses the approach of coldness.



Fig. 5. E.V. Lesovaya. Tray “Aromas of an autumn garden”.
Final qualification work. 2026.
Fedoskino institute of lacquer miniature painting

G.S. Moshta, in the work “Palette of happiness”, sets the task of embodying a state of joy, abundance and celebration through an extremely rich, polychromatic color palette. The emerald-green background, with a smooth transition to darker shades, creates an effect of precious depth, associated with an emerald. Against this background unfolds a riot of colors: scarlet, crimson, pink, burgundy, white and cream hues, enriched with touches of violet and blue, which enhance the composition on the mirror surface of the tray. The golden centers of the flowers and clusters of grapes, executed on gold leaf, lend the work a festive brilliance. Bright golden-orange birds, butterflies and a dragonfly become color accents that enliven the composition.

In both cases, color acts not merely as a means of decorative design but as the primary expressive medium, which confirms the authors' deep understanding of the principles of the coloristic culture of Zhostovo decorative painting.

The high level of professional training is also evidenced by the fact that the final qualification works of the first graduating students were selected for publication in authoritative industry catalogs “Zhostovo. Defiantly beautiful” and “Traditional art crafts of the Moscow region” [15, pp. 39–44]. This signifies that even at the stage of training, their creative output meets the standards of the professional community.

All six final qualification works are united by strict adherence to the technology of multilayered Zhostovo painting. Each work was executed on a metal tray that underwent the full preparation cycle for painting: priming, enamel application and polishing. In some cases, traditional background decoration techniques were employed; for instance, N.E. Frolova used the “smoking” technique with a candle for the tray “Northern Venice”, which imparted additional depth and a shimmering effect to the burgundy background.



Fig. 6. G.S. Moshta. Tray “Palette of happiness”. Final qualification work. 2026.
Fedoskino institute of lacquer miniature painting

All works were executed following the stages of multilayered painting: “underpainting”, “shading”, “laying-in”, “highlighting”, “detailing” and “anchoring”. For example, in A.V. Kovyreshina’s work “Dutch still life”, “shading” was performed with cold glazes to “sink” the elements into the background and create a foundation for volumetric perception, while “highlighting” with titanium white completed the modeling of forms, creating an effect of moist shine on the fruits. In T.N. Sholokhova’s work “Flowers and birds”, during the “highlighting” stage, illumination and materiality were worked out, while “detailing” and “anchoring” were used for intricate detailing and the integrity of the composition.

The students used traditional materials: oil paints (whites, cadmiums, madder lakes, umbers, ultramarine), linseed oil as a binder, turpentine or “thinner” as a diluent, as well as squirrel-hair brushes of various sizes. A special place was occupied by the use of decorative materials: gold and bronze leaf, metal powders and gold paste. In the work of N.E. Frolova, leaf was applied for ornamentation and “see-through” painting of leaves; in A.V. Kovyreshina’s work – for depicting an open pomegranate; and in T.N. Sholokhova’s work – for rendering details of bird plumage.

These examples demonstrate mastery of a wide range of expressive means characteristic of Zhostovo decorative painting. Virtuoso command of the tools opened the way for the students not to copying, but to independent creative exploration.

Thus, the final qualification works of the students from the first graduating class became a convincing demonstration of the effectiveness of the systemic interconnection between academic education and production-related artistic and creative activities, carried out within the framework of the basic department. This experience confirms that the implemented model for training artists ensures the successful preparation of artists who not only preserve but also creatively develop the traditions of Zhostovo decorative painting.

Discussion

The approaches to interpreting traditional motifs that emerged in the final works are not accidental: their formation is directly linked to the specifics of the educational process organized at the basic department of Zhostovo artistic painting. A decisive role in this was played by the technological training of the students. A significant number of hours allocated to the disciplines “Performance skills” and “Mastery improvement” allowed students not just to become acquainted with, but to master all stages of multilayered painting, which is especially important for those who did not have a background in specialized secondary professional education. Impeccable mastery of the technology of Zhostovo decorative painting – “shading”, “laying-in”, “highlighting”, “detailing” and working with leaf – unified all six works and provided that degree of creative freedom where technology ceases to be an end in itself and becomes a flexible tool for realizing the boldest artistic concepts.

Immersion in the production environment provided students with a unique experience that is impossible to obtain in a regular classroom: the opportunity to daily observe the work of leading artists, participate in discussions of techniques, adopt their mannerisms through direct communication and collaborative work. Of great importance was also the study of exemplary samples in the tray museum at LLC “Zhostovo factory”, which contributed to a deeper understanding of the evolution of painting motifs. The production atmosphere, where unique works are created, stimulated students to engage in independent creative experiments.

Thus, the successful completion of final qualification works by the students of the first graduating class is a natural outcome of the activities of the basic department at the Fedoskino institute of lacquer miniature painting, operating within LLC “Zhostovo factory”. The key elements of this success were rigorous university-level training, students’ mastery of the classical technology of Zhostovo decorative painting and immersion in a real artistic and creative production environment.

Conclusion

The conducted research allows us to formulate a number of concluding statements.

1. The establishment of the basic department of Zhostovo artistic painting at a specialized craft enterprise has proven to be an effective mechanism for training artists capable of both preserving and creatively developing the traditions of Zhostovo painting. Rigorous university-level training, combined with immersion in

the live artistic and creative production environment of the specialized enterprise, interaction with leading artists of Zhostovo decorative painting and access to unique museum specimens ensured the formation of deep professional competencies and a special “feeling for the material” among the graduates.

2. All six final qualification works demonstrate the students’ impeccable mastery of the classical multilayered technology of Zhostovo painting. The consistent adherence to all stages of painting, skillful handling of traditional materials and the use of traditional techniques for product decoration are a direct result of the high-quality professional training conducted within the production environment of LLC “Zhostovo factory”.

3. Alongside a high level of technological mastery, the students demonstrated individual approaches to interpreting the traditional motifs of “flowers” and “fruits” while creating their final qualification works.

4. The experience of the basic department of Zhostovo artistic painting, in correlation with the all-Russian practice of establishing basic departments, demonstrates high effectiveness in the preservation and actualization of cultural heritage. Moreover, it holds significance not only for the practice of personnel training but also for the development of the system of traditional art crafts as a whole.

The obtained conclusions open up prospects for further research. These may be related to monitoring the professional and creative development of graduates from the basic department of Zhostovo artistic painting in their artistic and production activities, as well as to a more detailed study of the influence of artists from LLC “Zhostovo factory” on the formation of the individual style of young specialists.

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