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Overview of educational publications on Nizhny Tagil decorative painting

Abstract. The article provides an overview of educational publications intended for students majoring in 54.03.02 Decorative and applied arts and folk crafts, profile: Nizhny Tagil decorative painting. The content of textbooks on specialized disciplines is considered. The workbook offers exercises for independent work aimed at mastering the technique of Nizhny Tagil two-color brushwork painting.

Keywords: Russian university of traditional art crafts, Nizhny Tagil, folk art crafts, Nizhny Tagil decorative painting, trays, metal painting, wood painting, two-color brushwork painting, multilayer painting.

Art objects decorated with the Nizhny Tagil decorative painting represent not only items of utilitarian purpose but also unique works of art that preserve regional and historical traditions of painting originating in the era of Peter the Great.

The center of the Nizhny Tagil decorative painting is the city of Nizhny Tagil. The painting is executed in two techniques: two-color brushwork painting and multilayer painting.

Two-color brushwork painting is a technique in which items are painted in a single stroke: the brush is loaded with two paints simultaneously, which allows for creating two-coloured brushstrokes. This technique is characterized by free brushwork with an emphasis on graphic elements [3, p. 48].

Multilayer painting is a technique performed in several paint layers using glazes; each intermediate layer is dried and varnished [3, p. 50].

The works of the Nizhny Tagil decorative painting are kept in the collections of many museums across the country. Among them, a unique and the most complete collection is presented in the “Museum-Reserve ‘Gornozavodskoy Ural’”, where the works of contemporary masters – winners of the annual city competition “Master of the year” – are exhibited, as well as items created by serf artists and masters of the Tagil artels of the early 20th century.

Profile training in the Nizhny Tagil decorative painting is provided by the Russian university of traditional art crafts. For the core academic disciplines in this field, M.S. Kalmykova has developed textbooks and a workbook.

The textbook “Technology and materials science of the Nizhny Tagil decorative painting” [3] is intended for first-year students (field of study 54.03.02 Decorative and applied arts and folk crafts, profile: Nizhny Tagil decorative

painting), as well as lecturers and teachers of additional education (Fig. 1¹²²). For senior students, this material may serve as a foundation for in-depth study and systematization of knowledge on the technology of decorative painting.

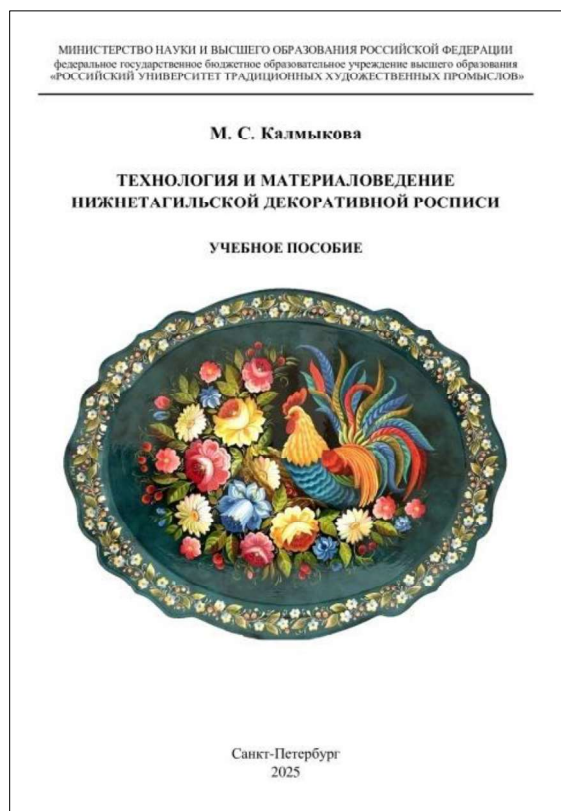


Fig. 1. M.S. Kalmykova “Technology and materials science of the Nizhny Tagil decorative painting”

The textbook consists of two sections: “Equipment, materials and tools” and “Technique of the Nizhny Tagil decorative painting”.

The first section examines three topics, including a description of the properties of oil paints, the principles of organizing a working palette, as well as the necessary equipment, materials and tools for performing the Nizhny Tagil painting.

The second section provides a sequential description and illustration of each stage of the technological process for creating the Nizhny Tagil decorative painting – both two-color brushwork and multilayer.

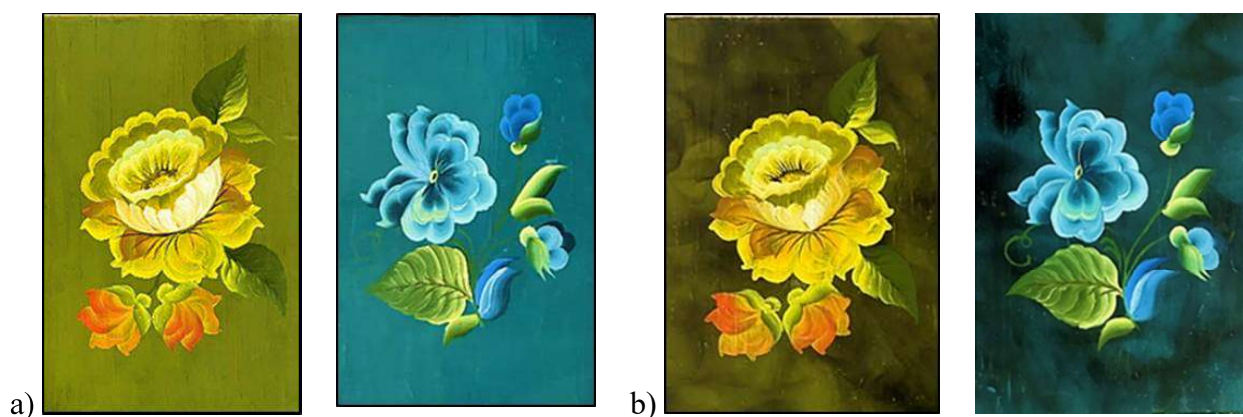
The following topic, “Decorative backgrounds for painting”, is dedicated to options for designing the background, which is an artistic element of the object. It details the technological sequence of all stages of processing metal blanks and wooden bases for painting. Examples of various

background design options are provided [3] (Figs. 2-5¹²³).

The educational material concludes with the topic “Types of ornaments”. In the Nizhny Tagil decorative painting, two types of ornaments are used: handwritten and stencil; the technologies for their execution are sequentially described and illustrated. The author emphasizes that the choice of ornament for a composition should correspond to the shape of the object.

¹²² Kalmykova M. S. Technology and materials science of the Nizhny Tagil decorative painting: a textbook for students enrolled in the field of study 54.03.02 Decorative and applied arts and folk crafts, profile: Nizhny Tagil decorative painting / M.S. Kalmykova; editor Yu.E. Lapina: Russian university of traditional art crafts. – Saint Petersburg : RUTAC, 2025. – 80 p. : ill. – ISBN 978-5-907569-80-5.

¹²³ Kalmykova M. S. Technology and materials science of the Nizhny Tagil decorative painting: a textbook for students enrolled in the field of study 54.03.02 Decorative and applied arts and folk crafts, profile: Nizhny Tagil decorative painting / M.S. Kalmykova; editor Yu.E. Lapina: Russian university of traditional art crafts. – Saint Petersburg : RUTAC, 2025. – P. 63. – ISBN 978-5-907569-80-5.



Figs. 2-5. Samples of painting on various backgrounds:

a) on a single-tone coloured background, b) on a coloured background with “koptyozhka” (smoking effect).

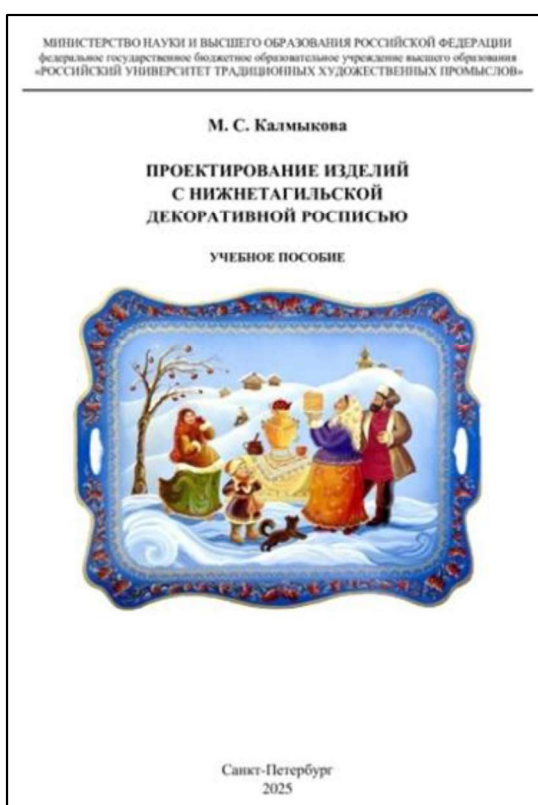


Fig.6. M.S. Kalmykova
“Designing items with Nizhny Tagil
decorative painting”

composition in the technique of Nizhny Tagil two-color brushwork painting”, “Designing the painting of a box in the technique of Nizhny Tagil multilayer painting”, “Studying the principles of creating painting for a set of items”. At the end of each section, self-check questions are provided.

The reference apparatus of the publication consists of lists of used and recommended literature.

The textbook “Designing items with Nizhny Tagil decorative painting” [2] is addressed to students enrolled in the field of study 54.03.02 Decorative and applied arts and folk crafts, profile: Nizhny Tagil decorative painting, lecturers of secondary and higher educational institutions, teachers of additional education, as well as a wide range of readers interested in traditional applied arts (Fig. 6¹²⁴).

The content of the textbook includes theoretical material and a set of practical assignments aimed at developing artistic skills in painting wooden and metal items.

The educational material on designing items with Nizhny Tagil painting is divided into six thematic sections: “Construction of the Nizhny Tagil traditional bouquet”, “Fundamentals of designing a complex floral-fruit composition”, “Designing the painting of a sectoral tray”, “Designing a narrative

¹²⁴ Kalmykova M.S. Designing items with Nizhny Tagil decorative painting: a textbook for students enrolled in the field of study 54.03.02 Decorative and applied arts and folk crafts, profile: Nizhny Tagil decorative painting / M.S. Kalmykova; editor Yu.E. Lapina; Russian university of traditional art crafts. – Saint Petersburg : RUTAC, 2025. – 103 p.: ill. – ISBN 978-5-907569-77-5.

The presentation of the educational material begins with the topic “Sketches of Nizhny Tagil bouquet variants”. Floral bouquet compositions are traditional images in the Nizhny Tagil decorative painting, the main element of which is the rose. A traditional bouquet composition includes three large roses, complemented by smaller flowers.

To develop skills in depicting a bouquet and designing a painting composition, the author proposes a set of practical assignments – creating sketches of several variants of a floral bouquet based on examples of artworks by Nizhny Tagil masters, as well as pieces from the methodological fund of the Russian university of traditional art crafts. For clarity, the textbook provides examples of individual plant forms, ornament sketches, as well as linear and colour sketches of bouquet image variants.

The section concludes with the topic “Constructing a personal variant of the Nizhny Tagil traditional bouquet”, which presents examples of artworks created by students based on their own designs for the composition of a traditional bouquet in the Nizhny Tagil decorative painting style (Figs. 7¹²⁵, 8).



Fig. 7. Yu. Koreleva. Art and graphic design of a tray painting with a traditional Nizhny Tagil bouquet. 2023.

Supervisor: M.S. Kalmykova



Fig. 8. D. Sumtsova. Art and graphic design of a tray painting with a traditional Nizhny Tagil bouquet. 2023.

Supervisor: M.S. Kalmykova

The following sections of the textbook present educational assignments for completing creative projects – trays with complex compositions. Future artists acquire skills in designing not only trays but also three-dimensional items.

The educational material on designing a box in the technique of Nizhny Tagil decorative painting is presented in the same sequence as in the previous sections dedicated to designing trays. The practical assignment for this section involves

¹²⁵ Kalmykova M.S. Designing items with Nizhny Tagil decorative painting: a textbook for students enrolled in the field of study 54.03.02 Decorative and applied arts and folk crafts, profile: Nizhny Tagil decorative painting / M.S. Kalmykova; editor Yu.E. Lapina; Russian university of traditional art crafts. – Saint Petersburg : RUTAC, 2025. – P. 19, 29. – ISBN 978-5-907569-77-5.

creating an item based on the student's own creative project, executed in volume and realized using the Nizhny Tagil multilayer painting technique.

The concluding section, “Studying the principles of creating painting for a set of items”, covers the content of four topics: “Designing the painting of a set of items”, “Exploratory sketches of painting variants for a set of items”, “Drawings of items and linear drawings of painting”, “Artistic and graphic project of painting for a set of items”. This thematic block encompasses the fundamental principles of creating painting, selecting a color scheme and developing an exploratory sketch. At the end of the section, practical and independent study assignments are proposed.

For the evaluation of students' artworks, the author has developed assessment criteria based on a point-rating system for each academic topic; these criteria are presented in Appendix A.

Figures 9¹²⁶ и 10 show an example of a set of art pieces created by M.S. Kalmykova, the author of the textbook, during her studies at the Russian university of traditional art crafts.



Figs. 9, 10. M.S. Kalmykova. Art and graphic design of painting for a set of items (panel and screen). 2019. Supervisor: A.N. Golubeva

The workbook “Mastery of the Nizhny Tagil decorative painting. Section: Technique of the Nizhny Tagil two-color brushwork painting” [1] (Fig. 11¹²⁷) is

¹²⁶ Kalmykova M.S. Designing items with Nizhny Tagil decorative painting: a textbook for students enrolled in the field of study 54.03.02 Decorative and applied arts and folk crafts, profile: Nizhny Tagil decorative painting / M.S. Kalmykova; editor Yu.E. Lapina; Russian university of traditional art crafts. – Saint Petersburg : RUTAC, 2025. – P. 82. – ISBN 978-5-907569-77-5.

¹²⁷ Kalmykova M.S. Mastery of the Nizhny Tagil decorative painting. Section: Technique of the Nizhny Tagil two-color brushwork painting: a workbook for independent work of students enrolled in the field of study 54.03.02 Decorative and applied arts and folk crafts, profile: Nizhny Tagil decorative painting / M.S. Kalmykova; editor Yu.E. Lapina; Russian university of traditional art crafts. – Saint Petersburg: RUTAC, 2025. – 46 p. : ill. – ISBN 978-5-907569-73-7.

intended for independent work of students to master the techniques of the Nizhny Tagil two-color brushwork painting.

The educational publication is addressed to students enrolled in the field of study 54.03.02 Decorative and applied arts and folk crafts, profile: Nizhny Tagil decorative painting, as well as lecturers of art universities and teachers of additional education institutions.



Fig. 11. Kalmykova M.S. Mastery of the Nizhny Tagil decorative painting. Section: Technique of the Nizhny Tagil two-color brushwork painting

The workbook lists and describes the tools, equipment and materials required for performing the Nizhny Tagil two-color brushwork painting. It also includes exercises designed to master the elements of two-color brushwork painting (Fig. 12¹²⁸), as well as brief descriptions of compositional solution options with illustrations of sample compositions of various types used in creating art objects – trays in the Nizhny Tagil painting technique.

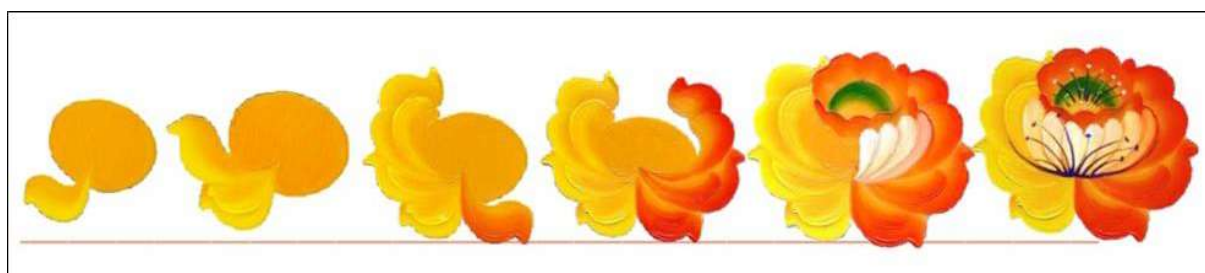


Fig. 12. Exercise 9. Elements of the Nizhny Tagil two-color brushwork painting. Stages of forming the element “Rose”

¹²⁸Kalmykova M.S. Mastery of the Nizhny Tagil decorative painting. Section: Technique of the Nizhny Tagil two-color brushwork painting: a workbook for independent work of students enrolled in the field of study 54.03.02 Decorative and applied arts and folk crafts, profile: Nizhny Tagil decorative painting / M.S. Kalmykova; editor Yu.E. Lapina; Russian university of traditional art crafts. – Saint Petersburg: RUTAC, 2025. – P. 34. – ISBN 978-5-907569-73-7.

The appendix of the textbook contains illustrations of the best final qualification works (Figs. 13¹²⁹, 14), as well as images of traditional bouquets in various color schemes: monochrome, contrasting, warm and cool.



Fig. 13. N. Morunkova. Tray “Summer in Nizhny Tagil”.
Final qualification work. 2019.
Nizhny Tagil two-color brushwork painting.
Supervisor: A.N. Golubeva



Fig. 14. A. Shevchuk. Tray “Autumn elegy”.
Final qualification work. 2022.
Nizhny Tagil two-color brushwork painting.
Supervisor: M.S. Kalmykova

In carrying out professional training in the specialization “Nizhny Tagil decorative painting”, the Russian university of traditional art crafts preserves and develops the traditional artistic traditions of the Nizhny Tagil decorative painting. The educational process is aimed not only at mastering the technological stages of design by future artists, but also at fostering a creative search for their own compositional solutions.

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¹²⁹ Kalmykova M.S. Mastery of the Nizhny Tagil decorative painting. Section: Technique of the Nizhny Tagil two-color brushwork painting: a workbook for independent work of students enrolled in the field of study 54.03.02 Decorative and applied arts and folk crafts, profile: Nizhny Tagil decorative painting / M.S. Kalmykova; editor Yu.E. Lapina; Russian university of traditional art crafts. – Saint Petersburg: RUTAC, 2025. – P. 44-45. – ISBN 978-5-907569-73-7.

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