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Comparative analysis of compositions in Nizhny Tagil decorative painting as a method of developing the creative potential of future artists

Abstract. The article examines the method of comparative analysis of compositions as a factor in the creative development of future artists specializing in Nizhny Tagil decorative painting at the Russian university of traditional art crafts. Interpretations of the concept of “creativity” are presented. Special attention is paid to the role of designing products with Nizhny Tagil decorative painting in developing students’ skills in independent artistic and creative activity. The article analyzes the main types of compositions characteristic of this type of metal painting. The detailed description of the method makes it possible to use it in classes to identify the features of works by artists specializing in Nizhny Tagil decorative painting and to develop students’ creative skills.

Keywords: Nizhny Tagil decorative painting, artistic and creative activity, students, comparative analysis, composition.

For students of the Russian university of traditional art crafts enrolled in the field of study 54.03.02 Decorative and applied arts and folk crafts, profile: “Nizhny Tagil decorative painting”, an important part of their training is the development of art projects. This process includes not only the theoretical study of characteristic features of various composition types but also the selection of visual solutions that can later be applied in artistic-creative activity, which is an integral part of a professional artist’s formation [2, p. 9].

To comprehend the role of artistic-creative activity in student education, let us turn to existing interpretations of the concept “creativity”. According to S.I. Ozhegov’s dictionary, creativity is defined as “the creation of new cultural or material values by intention” [10, p. 1178]. In S.D. Bodrunov’s definition, “creativity is not merely a product of intellect, but the highest form of expression” [1, p. 15]. R.Yu. Rakhmatullin believes that creativity is “a type of human activity aimed at creating something qualitatively new in accordance with an existing ideal” [7, p. 76]. The authors’ views are similar in that the concept under consideration is interpreted as the creation of something new. In this sense, we find the following definition closer to our perspective: “Creativity [...] is generative activity producing something qualitatively new that has never existed before” [9, pp. 735-736]. T.A. Poskrebysheva offers a similar understanding of creative activity: “Human activity becomes creative when the result it generates turns out to be new not only for the subject of the activity itself but also socially new” [6, p. 3].

Based on the presented understanding of creativity as the creation of a qualitatively new result, one can trace how this concept is realized in students’

practical work. In the process of developing their own projects, students search for optimal compositional and color solutions based on an analysis of the artistic-stylistic and compositional features of works by Nizhny Tagil decorative painting artists, identifying common and distinctive traits.

The development of project compositions is carried out within the framework of the academic discipline “Design”, which is fundamental to the training of a future Nizhny Tagil decorative painting artist [3, p. 2]. T.V. Pavlenko emphasizes: “Design allows engaging the student in creating something new and forming skills necessary for their further independent artistic-creative activity” [5, p. 96].

Students study and develop the following types of compositions:

- bouquet, where the stems of flowers and leaves are joined at the bottom of the image;
- centric composition, in which all elements of the painting radiate from the center towards the edges;
- wreath, characterized by a circular arrangement of flowers;
- semi-wreath, where the forms of the painting are arranged in a semi-circle.

Mastering each of these listed composition types requires students to accumulate artistic experience. S.L. Rubinstein wrote: “The starting point for transformations carried out by imagination is experience. Therefore, the wider, richer and more diverse a person’s experience is – *ceteris paribus* – the richer their imagination will be” [8, p. 304]. Consequently, to create their own project, a student must enrich their perceptions with existing compositional solutions executed by established Nizhny Tagil decorative painting artists. However, creative activity, as opposed to reproductive activity, implies not merely the transmission of prior experience but its qualitative transformation and supplementation with innovative elements.

For the comparative analysis of works by Nizhny Tagil artists, students select several compositions according to the course assignment, creating graphic and color sketches of two or three artworks. The features of the compositions that learners should pay attention to when studying the artworks of Nizhny Tagil artists A.V. Afanasyeva (tray “Bouquet”) (Fig. 1¹²⁰) and E.A. Vardugina (tray “Blue mist”) (Fig. 2¹²¹) are presented in Table 1.

While analyzing tray compositions, students learn to create an expressive color palette, perceive nuances of color and distinguish between painting forms. Particular attention is paid to the technical execution of large decorative elements – specifically roses and daisies – as well as the ornamental solution of the tray borders.

¹²⁰ Fig. 1. Tray “Bouquet” TM-21073/1 M-329. – URL: https://xn----7sbjfsahgizjcjxb8o.xn--plai/catalog/5/190/?utm_medium=organic&utm_source=yandexsmartcamera (Accessed: 22.03.2026).

¹²¹ Fig. 2. Tray “Blue mist” TM-24599/19. – URL: https://xn----7sbjfsahgizjcjxb8o.xn--plai/catalog/6/744/?sphrase_id=4353 (Accessed: 22.03.2026).

Table 1

Comparison of color palette and painting style in the artworks
of A.V. Afanasyeva and E.A. Vardugina

Criteria for comparing the artworks	A.V. Afanasyeva (tray “Bouquet”)	E.A. Vardugina (tray “Blue mist”)
Color palette		
Variability	Bright and contrasting color palette; 5 main colors of the painting: yellow, red, pink, purple, green	Contrasting but more restrained color palette; 5 main colors: pink, red, purple, blue, and green
Nuances of color	Open colors	Complex colors
Reflexes	Pronounced red reflexes on yellow forms and leaves	Delicate soft violet reflexes on the pink rose
Forms of decorative elements		
Forms of roses	Painted with a small number of brushstrokes; the flower cup tapers towards the top	Painted with a large number of brushstrokes; the flower cup widens at the top
Forms of daisies	Not foreshortened; highly stylized depiction	Depicted in perspective; near-naturalistic rendering
Forms of leaves	Large leaves are rounded in shape; a large quantity of small leaves	Large leaves have an elongated shape with pointed tips; a small number of small leaves



Fig. 1. A.V. Afanasyeva.
Tray “Bouquet”. 1980s



Fig. 2. E.A. Vardugina.
Tray “Blue mist”. 1994

To teach the creation of a harmonious color palette, students are offered assignments aimed at studying color relationships: contrasting of tones with different lightness values and modification of saturation to achieve harmony. The

completion of these exercises contributes to refining the skill of using contrasts to achieve the desired effect when executing compositions in different color schemes, as well as mixing colors to create specific visual effects. These exercises expand students' knowledge of the artistic-stylistic richness of Nizhny Tagil decorative painting, which constitutes the first stage in forming professional competencies.

First-year bachelor's students analyze the works of Nizhny Tagil decorative painting artists with maximum participation from the instructor, who helps define comparison criteria, identify relevant features of the artworks under consideration and draw conclusions about their similarities and differences. Gradually, student activity becomes more independent. At this stage, the development of motivation for creative activity among learners is significant – a motivation based on analyzing works created by recognized/established artists.

Simultaneously, the analysis of approaches to depicting plant forms and their role in shaping the visual impression becomes relevant. The logic of the comparative analysis of artworks by Nizhny Tagil artists T.D. Binas (tray “Bouquet with Irises”) and L.A. Klochkova (tray “Bouquet”) (Figs. 3¹²²–4¹²³) is presented in Table 2.

Table 2

Comparison of color palette and painting style in the artworks
of T.D. Binas and L.A. Klochkova

Criteria for comparing the artworks	T.D. Binas (tray “Bouquet with Irises”)	L.A. Klochkova (tray “Bouquet”)
Forms of decorative elements		
Forms of roses	Painted with a large number of “ptichka” (bird-shaped brushstrokes, “birdie”); the flower cup is closed with several layers of petals	Painted using “heart-shaped” (serdechko) strokes; the flower cup is closed with a single layer of petals
Forms of pansies	Painted realistically using “heart-shaped” strokes at the bottom and “ptichka” (birdie) strokes on top	Painted stylized using “heart-shaped” strokes on top and “ptichka” (birdie) strokes at the bottom
Forms of leaves	Elongated leaves with a serrated contour and curling	Rounded leaves with pointed tips, without curling
Color palette		
Background color	Gradient from a black center to brown sides	Gradient from a brown center to black sides
Color palette of the main composition	Contrasting kolorit	Warm kolorit
Color scheme of floral garlands	Burgundy and gold	Red and purple

¹²² Fig. 3. Tray “Bouquet with Irises” TM-25443/2 M-4103. – URL: https://xn----7sbjfsahgizjcjxb8o.xn--plai/catalog/6/283/?sphrase_id=4349 (Accessed: 23.03.2026).

¹²³ Fig. 4. Tray “Bouquet” TM-20800 M-2914. – URL: https://xn----7sbjfsahgizjcjxb8o.xn--plai/catalog/5/307/?sphrase_id=4351 (Accessed: 26.03.2026).



Fig. 3. T.D. Binas.
Tray "Bouquet with Irises". 2014



Fig. 4. L.A. Klochkova.
Tray "Bouquet". 1983

Students conduct a comparative analysis of the painting forms and color schemes in the compositions by T.D. Binas and L.A. Klochkova. The instructor emphasizes the need to examine the pansy shapes in the work "Bouquet with Irises" and compare them with those on the tray "Bouquet". This allows students to draw conclusions about the variations in visualizing the same object within a composition and to assess the feasibility of using it in different situations. Comparing the color schemes of the artworks, students conclude that both paintings are executed on backgrounds of similar colors; however, T.D. Binas employs a color gradient from the dark center of the tray face to its lighter sides, combining this with a contrasting *kolorit*, the use of gold and other shades for creating floral garlands. This technique can be adapted by students for designing their own projects. In L.A. Klochkova's artistic solution, the background color gradient runs from a lighter center to a black rim. The painting's *kolorit* consists predominantly of warm hues. The floral garlands framing the main composition are executed without the use of gold.

Having studied the layout options for tray painting and gained experience with the set of expressive means used by Nizhny Tagil artists, students gradually learn to find successful creative solutions in their own projects.

The next aspect of the comparative analysis performed by students is the study of tray painting featuring a sector-based division. This activity contributes to improving students' creative skills: finding unconventional ways to solve project tasks, independently designing a project from known elements and applying means of artistic expression.

The results of comparing artworks with sectorized layouts by Nizhny Tagil decorative painters S.Yu. Kontur (tray "Evening of turquoise color") and T.V. Gulyaeva (tray "Ajouré") are presented in Table 3.

Comparison of trays with sector-based division
in the artworks of T.V. Gulyaeva and S.Yu. Kontur

Division of the tray painting into sectors	S.Yu. Kontur (tray “Evening of turquoise color”)	T.V. Gulyaeva (tray “Ajouré”)
Form of sectors	Triangular sectors with rounded/smoothed corners	Curved, wave-like sectors
Grid	Straight grid	Curved grid
Ornamentation	Thin ornament of semi-circles around the sectors	Ornament using color on the corners of the sectors



Fig. 5. S.Yu. Kontur.
Tray “Evening of turquoise color”. 2013



Fig. 6. T.V. Gulyaeva.
Tray “Ajouré”. 2014

In the process of comparing the sectorized compositions created by S.Yu. Kontur (Fig. 5¹²⁴) and T.V. Gulyaeva (Fig. 6¹²⁵), students explore variants for dividing the object’s surface into sectors, identify the specifics of segments in round and rectangular tray shapes and visually study straight and curved ornamental grids.

The comparative analysis used in class teaches future artists to show independence and draw conclusions. This method is applicable not only to working with complete works but also with their elements and details. Let us consider this using the example of depicting human figures.

The specifics of the decorative depiction of human figures in the artworks of Nizhny Tagil artists N.N. Koshkina (tray “Grushen’ka”) (Fig. 7¹²⁶) and I.G. Smykova (tray “Tea Party”) (Fig. 8¹²⁷) are presented in Table 4.

¹²⁴ Fig. 5. Tray “Evening of turquoise color” TM-25509. – URL: https://xn----7sbjfsahgizjcjxb8o.xn--plai/catalog/6/771/?sphrase_id=4348 (Accessed: 24.03.2026).

¹²⁵ Fig. 6. Tray “Ajouré” TM-25438 M-4100. – URL: <https://тагильский-поднос.рф/catalog/6/280/> (Accessed: 25.03.2026).

¹²⁶ Fig. 7. Tray “Grushen’ka” TM-24427/1. – URL: https://xn----7sbjfsahgizjcjxb8o.xn--plai/catalog/6/43/?sphrase_id=4354 (Accessed: 27.03.2026).

¹²⁷ Fig. 8. Tray “Tea Party” TM-24529/25. – URL: https://xn----7sbjfsahgizjcjxb8o.xn--plai/catalog/5/438/?sphrase_id=4355 (Accessed: 26.03.2026).

Comparison of the depiction of human figures
in the artworks of N.N. Koshkina and I.G. Smykova

Approach to depicting figures in compositions	N.N. Koshkina (tray “Grushen’ka”)	I.G. Smykova (tray “Tea Party”)
Faces	Close to anatomically accurate	Stylized depiction
Figures	Static figure with a hard silhouette	Soft silhouette, rounded elements of clothing
Human surroundings	Landscape	Interior
Spatial depth in the composition	Deeper space, closer to an academic depiction	Stylized space in three planes



Fig. 7. N.N. Koshkina.
Tray “Grushen’ka”. 2003



Fig. 8. I.G. Smykova.
Tray “Tea Party”. 1983–1985

By studying the works of N.N. Koshkina (“Grushen’ka”), where the depiction of a person is characterized by high anatomical accuracy but a lower degree of expressiveness of form, and I.G. Smykova (“Tea Party”), where the female figure is distinguished by a soft silhouette and greater plasticity, students master the specifics of depicting humans in Nizhny Tagil decorative painting compositions. Learners identify the variability in portraying human surroundings: the narrative composition can be depicted either against a landscape or interior background, as well as against a solid black or colored background. This enables students, firstly, to improve their skills in creating space within their own compositions; secondly, to acquire research skills.

The next stage of analyzing the works of Nizhny Tagil decorative painting artists involves studying the specifics and compositional techniques for arranging “wreath” floral compositions.

The results of comparing the corresponding artworks by Nizhny Tagil decorative painting artists A.N. Golubeva (tray “Rose holiday”) (Fig. 9¹²⁸) and T.V. Yudina (tray “Indian summer”) (Fig. 10¹²⁹) are presented in Table 5.

Table 5

Comparison of compositions in the artworks
by A.N. Golubeva and T.V. Yudina

Tray composition	A.N. Golubeva (tray “Rose holiday”)	T.V. Yudina (tray “Indian summer”)
Flower arrangement	A single, unbroken wreath	Wreath consists of four separate bouquets
Composition center	A flower is depicted in the center	Empty center



Fig. 9. A.N. Golubeva.
Tray “Rose holiday”. 1980



Fig. 10. T.V. Yudina.
Tray “Indian summer”. 1983

In the course of analyzing the works by A.N. Golubeva (“Rose holiday”) and T.V. Yudina (“Indian summer”), students learn that a wreath can be presented both as a single garland, where flowers are arranged in a circle creating an effect of image dynamics and as several bouquets placed along the edge of the tray’s face. Such a compositional structure creates an effect of lightness and airiness due to the division of flowers into four bouquets and the addition of light “privyazki” (auxiliary connecting elements) to the painting¹³⁰.

¹²⁸ Fig. 9. Tray “Rose holiday” TM-7554/9 M-1173. – URL: https://xn----7sbjfsahgizjcjxb8o.xn--p1ai/catalog/5/298/?sphrase_id=4357 (Accessed: 26.03.2026).

¹²⁹ Fig. 10. Tray “Indian summer” TM-24567/21 M-4455. – URL: https://xn----7sbjfsahgizjcjxb8o.xn--p1ai/catalog/5/719/?sphrase_id=4358 (Accessed: 26.03.2026).

¹³⁰ In Nizhny Tagil decorative painting, “privyazki” (auxiliary connecting elements) represent the final stage of work on the composition. At this stage, the already completed bouquet is supplemented with images of thin twigs, tendrils, sprigs and other small elements [4, p. 138].

A deeper understanding of compositional and coloristic solutions is facilitated by analyzing the approaches to arranging still lifes in the tray face, as well as the techniques for painting baskets and vases within those still lifes.

The specifics of still life depiction in the works of Nizhny Tagil artists V.P. Grobova (tray “Still Life”) (Fig. 11¹³¹) and E.L. Otmakhova (tray “Little basket”) (Fig. 12¹³²) are presented in Table 6.

Table 6

Comparison of the approach to still life depiction in the artworks
by V.P. Grobova and E.L. Otmakhova

Approach to still life depiction on trays	V.P. Grobova (tray “Still Life”)	E.L. Otmakhova (tray “Little basket”)
Space in the still life	Three-dimensional depiction (length, width, depth). Presence of a still life plane with a tablecloth; depth and spatial planes are evident	Two-dimensional space (length and width). Conventional/stylized space; the bouquet is depicted on a plane serving as a background and creating depth
Main compositional element	Bouquet in a vase	Bouquet in a basket
Placement of the compositional center	Compositional center is shifted to the left relative to the geometric center	Compositional center is located at the geometric center
Additional compositional elements	Depiction of fruits	Stencil ornament



Fig. 11. V.P. Grobova.
Tray “Still Life”. 1980s



Fig. 12. E.L. Otmakhova
Tray “Little basket”. 1987

¹³¹ Fig. 11. – Tray “Still Life” TM-24567/18. – URL: https://xn----7sbjfsahgizjcjxb8o.xn--plai/catalog/5/716/?sphrase_id=4359 (Accessed: 28.03.2026).

¹³² Fig. 12. – Tray “Little basket” TM-20816/2 M-2908. – URL: https://xn----7sbjfsahgizjcjxb8o.xn--plai/catalog/5/516/?sphrase_id=4360 (Accessed: 26.03.2026).

When comparing the artworks by Nizhny Tagil artists V.P. Grobova (“Still Life”) and E.L. Otmakhova (“Little basket”), students observe that in V.P. Grobova’s piece, the image includes a vase with flowers and fruits. The objects are depicted on a table covered with a cloth; the tray background features a color gradient from a dark center to lighter edges, which creates an illusion of shadow cast by the bouquet. In E.L. Otmakhova’s work, the still life is more stylized, as there is no table plane supporting the basket of flowers; the entire painting is executed against a plain background. The simplification of the space surrounding the bouquet is compensated for by a complex stencil ornament along the composition’s edges.

The results of the comparison allow students to reflect on the diversity of approaches to rendering space in Nizhny Tagil decorative painting. The acquired knowledge can be used by learners when developing their own projects, enabling them to create a sense of air and tangibility of the surrounding environment in their compositions. This will influence the viewer’s impression of the work and demonstrate the level of development of their creative skills. Before developing sketches for their own projects, students complete an exercise involving creating color drawings of sector-based compositions by Nizhny Tagil artists. A comparative analysis was conducted of trays by Nizhny Tagil decorative painters V.P. Poleva “Tenderness” (Fig. 13¹³³) and O.V. Maksimenyuk “Winter” (Fig. 15¹³⁴). Criteria for comparing the compositional features of these works are presented in Table 7.

Table 7

Comparison of compositional features in the artworks
by V.P. Poleva and O.V. Maksimenyuk

Criteria for comparative analysis of the artworks	V.P. Poleva (tray “Tenderness”)	O.V. Maksimenyuk (tray “Winter”)
Composition		
Central part	The compositional center consists of three large roses	The compositional center consists of two large roses
Main forms	Roses and five-petal flowers	Roses, daisies, bellflowers, five-petal flowers
Color scheme		
Background color	Light blue with a gradient towards the dark side	Dark green with a gradient towards the black center
Warm-cool balance	Cool palette	Cool palette with the addition of warm accents on bellflowers and daisies

Research aimed at studying the influence of contrasting warm shades on the perception of works executed in a cold color scheme allowed student D. Morozova,

¹³³ Fig. 13. Tray “Tenderness” TM-25054. – URL: https://xn----7sbjfsahgizjcjxb8o.xn--plai/catalog/6/125/?sphrase_id=4361 (Accessed: 28.03.2026).

¹³⁴ Fig. 15. Tray “Winter” TM-21919 M-4478– URL: https://xn----7sbjfsahgizjcjxb8o.xn--plai/catalog/6/545/?sphrase_id=4385 (Accessed: 28.03.2026).

based on her own drawings (Fig. 14¹³⁵, 16) of works by V.P. Poleva and O.V. Maksimenyuk, to examine the composition and color scheme in detail. She analyzed variants of dividing the object's surface into sectors and the painting's palette against a cool background.



Fig. 13. V.P. Poleva.
Tray "Tenderness". 2011



Fig. 14. D. Morozova, 2nd-year student.
Study sketch of the tray "Tenderness"
by V.P. Poleva. 2026



Fig. 15. O.V. Maksimenyuk.
Tray "Winter". 1991



Fig. 16. D. Morozova, 2nd-year student.
Study sketch of the tray "Winter"
by O.V. Maksimenyuk. 2026

The knowledge gained from the analysis of sector-based compositions on the trays "Zimushka" and "Tenderness" was applied by D. Morozova in developing her own design sketches (Figs. 17, 18). Two variants for dividing the tray face into segments were proposed – a lace pattern and a geometric one. Harmonious coloristic solutions against a cool background were developed, and some floral forms borrowed from the works of V.P. Poleva and O.V. Maksimenyuk were used.

¹³⁵ Fig. 14, 16-18, 20, 22-24. Photo by the author of the article.



Figs. 17, 18. D. Morozova, 2nd-year student. Sector composition sketches

Student E. Bedritskaya studied the artworks by V.P. Poleva (“Still Life”) (Fig. 19¹³⁶) and O.V. Maksimenyuk (“Roses and poppies”) (Fig. 21¹³⁷). The compositional features of these works are presented in Table 8.

Table 8

Comparison of compositional features in the artworks
by V.P. Poleva and O.V. Maksimenyuk

Composition features	O.V. Maksimenyuk (tray “Roses and poppies”)	V.P. Poleva (tray “Still Life”)
Sector division	Straight lines, geometric sectors	Curved lines, shaped sectors
Floral garlands	A single flower surrounded by leaves	Garland of large berries
Composition center	Center consists of two large roses	Center consists of two large fruits

The student studied the methods of dividing the composition into sectors, finding that the use of geometric silhouettes for segments creates a strict rhythm and harmonizes well with symmetrical floral compositions. In contrast, the use of curved sector lines provides an effect of lace-like quality and lightness. In such works, floral compositions featuring curved thin twigs look harmonious, as they emphasize the airiness/spaciousness of the bouquet.

Sketches of the trays “Still Life” (Fig. 20) and “Roses and poppies” (Fig. 22) enabled the student to comprehend the specifics of constructing compositions with berries and the layout of floral garlands within the sectors.

¹³⁶ Fig. 19. – Tray “Still Life” TM-21917 M-4477. – URL: https://xn---7sbjfsahgizjcjxb8o.xn--plai/catalog/6/544/?utm_medium=organic&utm_source=yandexsmartcamera (Accessed: 22.03.2026).

¹³⁷ Fig. 21. – Tray “Roses and poppies” TM-25916/2 M-4360 GK-9894495. – URL: https://xn---7sbjfsahgizjcjxb8o.xn--plai/catalog/6/792/?sphrase_id=4386 (Accessed: 22.03.2026).



Fig. 19. V.P. Poleva.
Tray "Still Life". 2011



Fig. 20. E. Bedritskaya, 2nd-year student.
Study sketch of the tray "Still Life"
by V.P. Poleva. 2026



Fig. 21. O.V. Maksimenyuk.
Tray "Roses and poppies". 2002



Fig. 22. E. Bedritskaya, 2nd-year student.
Study sketch of the tray "Roses and poppies".
2026

In the course of studying the material, E. Bedritskaya developed sketches for a sector-based composition, using a principle of division into sectors similar to that in the artworks by V.P. Poleva ("Still Life") and O.V. Maksimenyuk ("Roses and poppies") (Figs. 23, 24). The acquired knowledge is applied through the inclusion of berry images in artistic compositions and the placement of floral garlands in the side sectors.



Figs. 23, 24. E. Bedritskaya, 2nd-year student. Sector composition sketches

The conducted study allows us to conclude that the comparative analysis of compositional features in the artworks of Nizhny Tagil artists is a significant factor in shaping students' professional competencies, which are based on the development of their creative skills. The application of the considered method serves as a foundation for constructing successful compositional solutions in Nizhny Tagil decorative painting and acts as one of the approaches to developing one's own projects. The method of comparative analysis develops students' creative abilities and creates conditions for them to gain a deeper understanding of compositional and coloristic solutions. This contributes to improving the quality of training for future artists in this field.

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