

Features of the Severodvinsk murals and the history of their origin

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Purpose of the work – to describe all the paintings in a single resource. **Research methods and objects:** Severodvinsk murals, classification of Severodvinsk murals and their history. **Results: study** of the origin with icon painting, as well as book miniature; story about compositional techniques, themes and manner.

Abstract: The goal of the article is to describe all the paintings in a single resource (many scattered sources) and highlight the most important thing. In addition, tell about the peculiarities of the Severodvinsk murals and the history of their origin with icon painting, as well as book miniatures; about compositional techniques, themes and manner.

Keywords: Severodvinsk painting, folk art, Boretskaya, Rakulskaya, Permogorodskaya, Toymorskaya, Puchugskaya, Uftyugskaya.

Introduction

Russian folk paintings are known all over the world. The murals were passed on from a family of craftsmen to a family. The followers, opening artels, passed on the skill of the folk fine applied art of painting.

The most impressive among them are "Severodvinsk paintings". The term denotes the general name of folk Russian wood painting dating from the late 18th century in villages and towns along the Northern Dvina River (fig. 1). In the Vologda and Arkhangelsk Oblasts in the North-West of Russia, craftsmen created wooden household items and decorated them with northern paintings.

Each painting has a unique character and style. Geographically, they are located in the Northern Dvina, Permogor, Upper Uftyuga, Rakulka and Barok. V. Vasilenko pointed out stylistic differences; an expedition of the Historical Museum carried out work on typification in various areas in the North of the Dvina.



Fig 1. On the map, the main villages along the Sev. Dvina

Outwardly different, the Northern paintings are similar in theme, composition, and pen drawing.

Scientifically, painting began to be studied from the end of the 50s, the organizer of the expedition was the Zagorsky Museum, which sent an expedition to the Northern Dvina. The most reliable sources are described in the works of Kruglova and Arbat. They established classifications of three types of painting: Rakul, Permogorsk, Severodvinsk (Boretskaya - the richest, Puchugskaya - openwork). Severodvinsk painting is subdivided into directions: Puchugskaya, Boretskaya, Rakulskaya, Permogorskaya, Uftyuzhskaya, Toymuskaya.

In the 16th century, the Northern Dvina was a major cultural, trade and transport junction, and the neighboring towns along the riverbed were its centers (fig. 1). All-Russian culture was spread by the cities of the north of Belozersk and Kargopol, as well as monasteries. Architectural monuments wear the same style from the 16th to the 17th centuries, which formed the basis for peasant paintings in the north.

The painting was formed in the 18th -19th century in a natural way, under the influence of the posad culture in the 18th century. Products are created in the same style, which served as the basis for all peasant paintings and further developed the peasant culture of the north [1].

Products are varied: chests, spinning wheels, boxes, tues, household utensils and many other household items (fig. 2). The predominant theme was scenes of folk life and festivities in symbiosis with natural motives (fig. 2).



Fig 2. Severodvinsk spinning wheels and a painting element.

Let's take a closer look at each of the directions, structuring them, highlighting the unifying factors, masters, as well as the features of each painting of the North:

Boretskaya painting



Fig 3. The tree of Life

Fig 4. Composition of Boretz Painting

Fig 5. Spinning wheels of the Amosovs

Description of the painting: Boretskaya painting is recognized as the most elegant and richest. The most famous products are Boretsky spinning wheels (fig. 5). They consist of three compositional parts. A typical composition consists of a window located at the top of a spinning wheel, a tree of life in the middle and below - young lovers on a sleigh or a charioteer (fig. 4). The plots are taken from folklore, from folk songs. The most famous masters in this direction are the Amosov family. Their works have survived to this day (fig. 5).

Characteristic elements: shamrock, branch with berries, tulip, tree, birds, horses, geometric ornament. The early works traced the school of northern icon painting in Novgorod, the roots go deep into ancient Russian art. Bork's art includes the moments of the census, book design, popular prints, northern writing of icon painting (clothes embroidered with pearls, hats, outerwear, bright coloring of painting, horseman). It is the composition of the spinning wheels that is compared with the iconostasis. The icon painting is inspired by the presence of some signs, while the painting itself is original. Instead of saints, birds and rays of the sun are depicted. The windows show a unicorn and a lion.

Color spectrum: In addition to traditional green, yellow and red, wood painting is supplemented with a gold color, making it festive and elegant. The background usually remains white. The images are distinguished by the grace of lines and the whiteness of the background, the floral pattern stands out in color, gilding with gold leaf created a festive look and an elegant, expressive mood.

Compositional features and themes: The characteristic features of the painting of the spinning wheel are the patterns on its stem. The shamrock extends on a straight stem along the entire leg, ending with a rosette with a very lush tulip. In the uppermost compositional circle, a bird or a beautiful flower could also be placed. The legs themselves had a certain configuration: they were cut out in the form of 4 or 5 circles, connected by wavy transitions. The compositional subjects reflect the everyday scenes of the peasants of the north. Characterized by a rider on a horse (from one to two), plant motifs - red bushes with buds and curls, petal rosettes, solar symbols. On the visible side of the spinning wheel is the wedding scene of the departure of the bride and groom, princess or merchant family. Red clothes with gold belts, with gold trim with pearls.

Tulip-shaped flowers are characteristic of the paintings of the chests of the 17th and 18th centuries, all the characters are dressed in festive boyar outfits - the influence of Novgorod schools. New compositions and a trace of old Russian themes constantly appear, each master introduces his own small character of painting, having fallen in love with depicting birds more and more elegant, colorful and with richly decorated tails. The symbol "Tree of Life" depicting birds is the favorite of the folk painting masters of the north. The symbol of the power of nature, happiness and human well-being is depicted by a solid, strong and at the same time graceful tree with roots - the "Tree of Life" (fig. 3). This part of the spinning wheel is therefore called STAVO WITH WOOD. A favorite image - a village sleigh, transport, relevant at any time of the year and in any weather, for any holiday and fair, for a wedding - this object is present in all characteristic scenes.

Materials and tools: wood base, gouache, tempera, ink, brushes, feather, varnish, sandpaper and primer.

Permogorsk painting



Fig 6. Products with household compositions



Figure 7. Permogorsk spinning wheel

Description of the painting: The main center is Arkhangelsk Oblast - several villages of Permogorye. This painting is called solemn. As with all northern paintings, the most famous works of the masters are the spinning wheels. Spinning wheels are painted according to certain patterns. Famous craftsmen are the Khripunov brothers. There is a certain character in their manner: a cold color for the father, the main red color for the older brother, and bright colors in the works of the younger brother. O. Kruglova clarifies: "she was inspired by the fact that (the older brother) studied like his father, as well as the craftsmen - E. Yarygin" [6]. Yarygin's style is distinguished by a detailed elaboration of plot patterns. The master Alexander Misharin of the 19th and 20th centuries succeeded in this. His skill is characterized by a well-padded, free hand, naive art, slightly spontaneous. The master studied with his father. V. Yurkin was famous in Permogorye, who adorned the decoration and doors in the huts. Some of his works have survived to this day, as O. Kruglova writes about in her books [6].

Color spectrum: Typical color scheme: red patterns are depicted on a white background, green and yellow colors are only complementary.

Be sure to apply black contouring, feather or hair.

Compositional solutions and features: As is typical for northern paintings, the painting of spinning wheels is subordinated to the scheme: in the central composition, among the plant shoots, a bird was placed and depicted in a medallion, in the lower part there is a traditional scene of horseback riding, a wedding scene, and gatherings (Fig. 7). Everything underfoot is decorated with rich and delicate, fabulous, curls and floral elements.

Spinning blades are distinguished by their narrowness. They are cut in the form of several circles, mainly 4 or 5. Horses are laconic, without details - popular naive is characteristic here, unlike Toyma and Bork. The special character is emphasized by openwork herbal red curls.

Signs and influence of the Ustyug school are also noticed. The master writes curls with black, red and white teeth, fills the entire plane of the plot. The image is not limited only to scenes with a bird and horses, there are also many other thematic everyday and holiday compositions (fig. 6).

Arbat in his book mentions a spinning wheel, on which there is a scene at a table with tea - but not a couple, newlyweds and a father (a man with a beard). An example of a custom composition (according to the researcher). They also depicted the craftsmen and forest subjects - for example, deforestation [2].

Materials and tools: wood base, gouache, tempera, ink, brushes, feather, varnish, sandpaper and primer.

Puchug painting



Figure 8. Puchug spinning wheel Fig 9. Composition of the charioteer in armak Fig. 10 Kuznetsovskaya spinning wheel

Description of the painting: The characteristic spinning wheels amaze with their splendor and intricate ornamentation: stylization of plant elements, borders, frames, corners.

Puchug openwork - rich painting, originated in the Northern Dvina in the village of Puchuga near the village of Borok. To this day, paintings on spinning wheels have survived, the graphic drawing on which is striking in its openwork. The famous craftsmen who left their mark are the Kuznetsovs, their spinning wheels have been preserved in the museum to this day (fig. 10).

Typical compositional solutions and features: The spinning wheels are made in the traditions of the north, the blade was divided into three parts (fig. 8). As in all northern paintings, scenes of festivities, weddings, everyday scenes, and folk festivals are characteristic. The spinning wheels of the Puchuga are very similar to

the Boretzkys, but there are also differences: a driver on a spinning wheel, a carrier, wears a black hat in a peasant sheepskin coat, and there are lapels on the hat - characteristic features of the painted composition. Horses with a beautiful posture, painted in gold and green, are harnessed to a covered golden cart, and the characteristic figure of a man in a village army jacket (fig. 9). The back side is decorated with a skating scene, everything is framed by a trefoil and several plant elements, surrounded by geometric triangles. The shamrock is especially different - it has a thin part of the leaf, at the top turning into a round berry. Also, a distinctive feature is the painting on the spinning wheel's leg: the stem is decorated with curly leaves from the base to the very top of the rosette. A six-pointed star, an ancient symbol, was located on the legs of the spinning wheels. Scenes of peasants' labor are typical for painting: spinning peasants, feeding animals, birds, hunting, caring for animals, working in the field, sawing wood. Also wine drinking, rest. In addition, the compositions could be accompanied by inscriptions - both with moralizing and with sayings.

Color spectrum: The painting was carried out on a white background, the main color is red with elements: green leaves, white droplets and dots, let's say blue.

Materials and tools: wood base, gouache, tempera, ink, brushes, feather, varnish, sandpaper and primer.

Rakul painting



Fig 11. Rakul composition with a bird



Fig. 12 household utensils

Description of rakul painting: Not far from Permogorye in the Arkhangelsk Oblast on the Rakulka River (flows into the Northern Dvina) there is the village of Ulyanovskaya - the progenitor of the Rakul painting. The Rakul painting is characterized by a large ornament, due to decorative leaves, bushes, birds. Famous masters of the 19th century - the Old Believer family of Vityazevs, who painted utensils: spinning wheels, baskets, boxes, - passing on the skill to their descendants, from family to family (fig. 12).

Characteristic features of the composition: The pattern of paints is similar to enamel inserts, the northern scheme is used for painting the spinning wheel, the division into 3 sectors inherent in these paintings. The first section consists of a branch with large leaves, a bird takes the place in the middle, and a branch takes the last lower part (fig.11). The shrub leaves are dyed in several colors (2 or 3 colors), creating a sense of colorful variety and richness. The basis of the painting is floral ornamental elements, decorative leaves, combined into bunches, branches and bushes. The birds were executed in black and outlined in black, green and red colors were also present (fig.11). In the manner of painting - unusual patterns, on a red background

the box is girdled with scallops. In the ornamental motifs there are circles in the center, roosters flaunt on the side parts. All elements are graphic, made with a contour, all elements of the product are made in the same style.

The main element in spinning wheels is a curved stem, with large rounded drops of different colors running on both sides. The background color of the spinning wheel is yellow, in ornamental frames on a white background there are graphic images of birds consonant with a rooster.

Color spectrum: The color scheme is made up of ocher-gold, red colors and additional: blue, white, green, brick-red. There is a characteristic black outline of northern paintings, it is also used to apply other details: antennae, veins and curls. The background has a yellow-gold flavor.

Ulyanovsk spinning wheels are solved very boldly, brightly, using local colors: red, white and green. The shape is unique, as is the painting - a wide blade with four heads, the leg is made of semicircles, tapering towards the bottom of the spinning wheel base.

Materials and tools: wood base, gouache, tempera, ink, brushes, feather, varnish, sandpaper and primer.

Toym painting

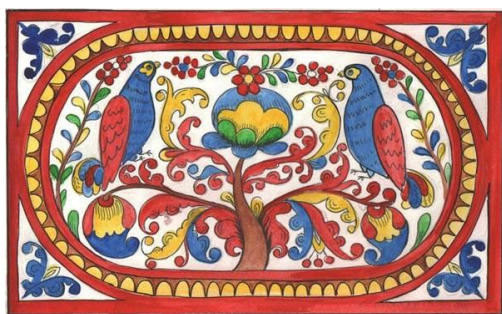


Fig 13. Tree of life with birds



Fig 14. Toym spinning wheel

Description of the painting: In the villages of the North near Toyma in the 19th century, folk Toymaskaya painting of home decoration and walls prevailed. The painting is called lush. The most famous products are spinning wheels (fig. 14). Old Russian patterns prevail, based on stylized red herbs, frames, corners. The most famous icon painter, the master of this Oblast - Tretyakov Sr. and his brother, also noted his uncle. They created carved and painted spinning wheels - elegant, neat, in the icon-painting style. They tried to make each painting unique, not repeating the previous one. They depicted details by hand, without using a stencil. The master E. Menshikov is famous in the village of Abakumovskoye. Like Tretyakov, he is a native of the icon-painting school - all glorious masters who left their unique products to their descendants [3].

Typical composition: The cavity was made from one piece of wood, from a single piece with a root. The cavity was wide, divided by the master into three sections, similar to the canons of icon painting. At the very bottom, there was an image of a wedding ride on horses.

Male lonely image: with a primitive cart with a window. Behind them they could portray a bride. In the middle, she painted with a patterned ornament of the "tree of life", with birds - as if from fairy tales (fig. 13). The upper part with windows on the sides and stylized images of flowers on the windowsill. In the center, between the windows, a tulip-shaped flower, or a tree, or birds was depicted.

Color spectrum: Products were painted with red and gold flowers on a snow-white background, yellow, blue, brown, a little green, or a gold background predominated.

Materials and tools: wood base, gouache, tempera, ink, brushes, feather, varnish, sandpaper and primer.

Uftyuzhskaya



Fig 15. Typical composition



Fig 16. Uftyug spinning wheel

Description of the painting: Another of the brightest crafts of the North is the Uftyug painting. From the 18th to the 20th century, the inhabitants of the North created birch bark, wooden products, decorating them with carvings and paintings.

Mastery was born in Uftyug, in Arkhangelsk Oblast. Due to its remoteness, the village was a center of religion and trade. The old Russian art of icon painting and miniature had a strong influence on the masters. Household items developed into painting: tues, which were painted by the master, were used in the household. The products were signed both for sale and for gifts to friends and relatives. Famous masters - A. Kuvakin, who worked with slightly noticeable strokes and pastel shades. F. Bestuzhev adhered to the graphic outline and compositional dynamics. The Novinsky family passed on the craftsmanship of the mid-20th century. [5]. The works of the described masters, especially the spinning wheels (fig. 16), adorn museums in Russia.

Typical compositions and features: The scenes of the compositions are a peasant life intertwined with nature. On products: spinning wheels, platbands, boxes - vegetation, birds (swans, chickens, doves, peacocks, mythical birds) are depicted (fig. 15) in nature under trees. This painting is characterized by a geometric ornament, a pattern, a circle - a solar symbol. The six-leaved flower in this painting is a symbol of fertility. The rosette symbol is the princess of all plants. Tulip is a symbol of beauty and youth. Krin is a symbol of the transformation of spring.

Color spectrum: The technology is consistent: first, light paint was applied, then dark, then the outline and other subtle details were drawn. The color palette consists of pink, terracotta and blue, blue, as well as bright green and white. The structure of the product was emphasized by a light background.

Materials and tools: wood base, gouache, tempera, ink, brushes, feather, varnish, sandpaper and primer.

Conclusion: In Northern paintings, everything is subordinated to the shape of the object - both decor and painting are individually selected based on this rule. Each product became a work of folk art. Old Russian art influenced the development of painting in the north, monumental painting, book miniatures, icon painting, ornamentation of books can be traced in them. The Narodnik masters transferred book motives and miniature techniques to painting. The principle and manner of depicting clothes, colors and characters in the drawing are laconic and simplicity. Techniques in composition are typical for icon painting and book miniatures (combination of composition and narrative scenes of different times). Dyes and techniques are taken from the miniatures of Ancient Rus. We primed the product, painted with a contour, ink, then filled everything with color. The paints were diluted with egg yolk, and later they switched to dyes. Although it is borrowed from the influence of books, the nature of the painting is different.

In the Northern paintings, plant motifs are visible among the components - a wriggling shoot with located sharp shamrocks and tulip-shaped flowers. Typical and popular compositions: sleigh rides, triplets, weddings and festive gatherings, the Sirin bird or fish was placed in the center. The symbiosis of nature and man is inherently present in every plot.

In the paintings of the North, story compositions were created in which everyday scenes, hunting scenes are common, everything has a symbolic meaning, especially when painting spinning wheels. In addition to a happy prosperous life, wedding skating, scenes of peasant labor - scenes of a fight between two warriors, a figure of horsemen, a hunting scene (fig. 17). As an example, a hunting scene: the figure of a hunter-groom, a bird-bride. Confirmed by folklore research: before the wedding ceremony of lamentation, in words the bride compares herself to a bird, and the groom acts as a hunter [4].



Fig 17. Characteristic compositions

Images of a unicorn, lion, horse, deer, bird gamayun, sirin, alkonost, peacock, swan, duck, chicken, herbs, flowers (tulips), bushes, berries, geometric signs and circles of the sun are frequent (fig. 17). A separate symbol is the tree of life - a symbol of the power of nature, the well-being of mankind and happiness. The color palette consists of shades of red against a contrasting white background. The paintings are inherent in carpet compositions; in earlier samples they resemble arabesques. Shades of green and yellow sound like additional shades in the painting. A characteristic feature is the outline, made in black paint and with a fine goose feather or fine hair. Many northern artists painted household items and came from icon painting schools, participated in painting church walls and facades. The murals are both traditionally pagan and have Christian content. All these are the unifying motives of the Northern painting, which over the years becomes

more relevant and interesting to study. Shows its relevance in the modern interior, household items find their place, thereby preserving the traditions of the craft. Northern folk painting is a bright and distinctive art. Each master of the North in painting brought some of his own specific character and style, worthy examples of art will always be relevant.

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