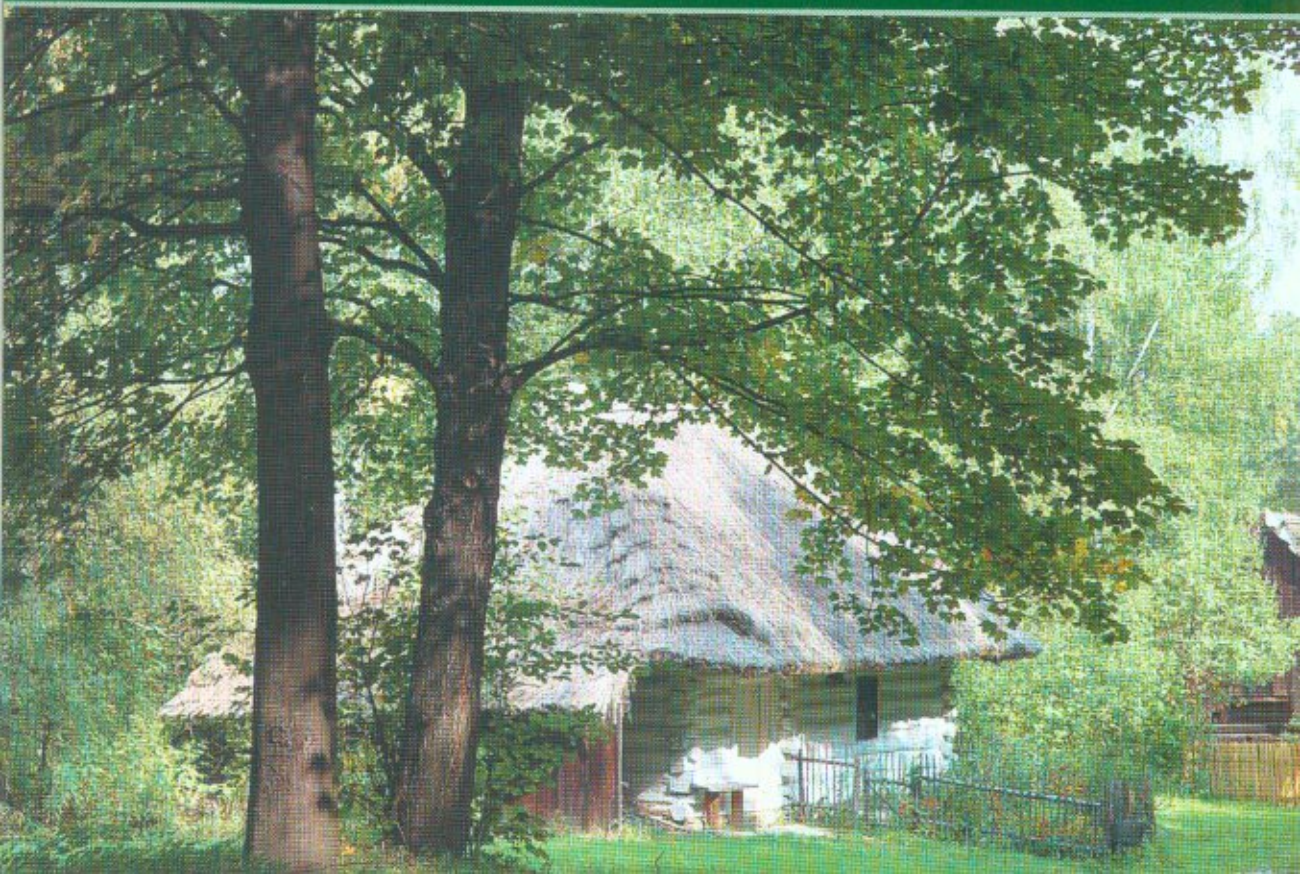


Magdalena Kroh

A Guide to
The Sącz
Ethnographic Park

The District Museum in Nowy Sącz 2003



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The Sącz
Ethnographic Park



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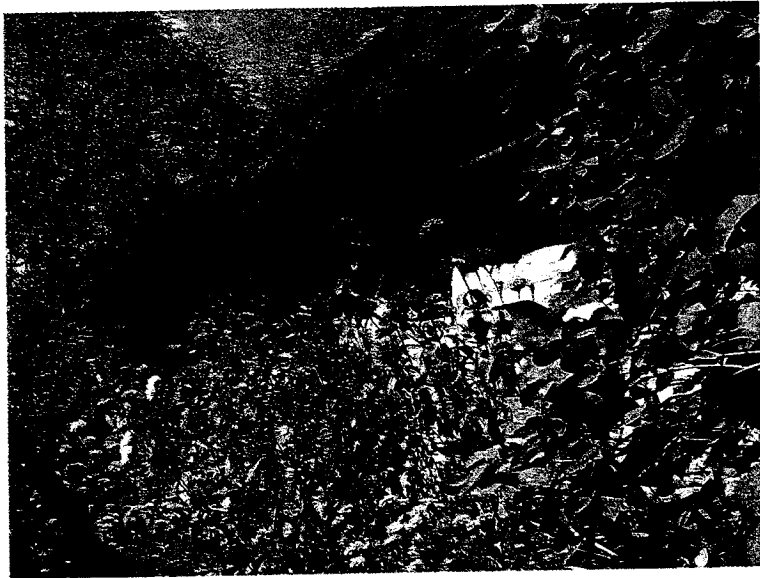
The Sącz Ethnographic Park is a regional skansen illustrating folk culture of the historical Sącz Region. The region covers part of the Carpathians with the adjoining Pogórze and is situated in the Sądecki Beskid range; in the west and the north-west its boundaries extend to the Gorce and Wyspowy Beskid ranges, while in the east the Niski (Low) Beskid range. For centuries Nowy Sącz has been the economic and cultural centre of the region.

The historic Sącz Region includes the present districts of Nowy Sącz, the eastern part of the Limanowa district, part of the Gorlice and a small fraction of the Brzesko districts, all of which are situated in the southeastern part of the Małopolskie Voivodeship.

The Sącz Region, strongly differentiated in terms of its cultural identity, was inhabited by four ethnographic groups: Sącz Lachs, Sącz Highlanders (from Łącko, Kamienica and Piwniczna), Pogórzanie (western part) and Sącz Łemkos. Two of them lived in the Beskid range (Highlanders and Łemkos) and belong to mountain people. Their cultures were shaped by various influences, among which the most important were the natural environment of the mountain region and the Wallachian migrations which took place in the 14th-16th centuries throughout the entire Carpathians. This culture was characterised by occupations such as sheep-herding and highland farming, and the cultural features typical of the Carpathian area, which was reflected in the architecture, costume, household utensils, ornaments and folklore.

A special place in the ethnographic picture of the Sącz Region is held by the Łemkos. This group belongs to Ruthenian highlanders and was formed as a result of the mixing of the Ruthenian/Wallachian settlements with the earlier Polish local population in the 16th c. The Łemkos have preserved their distinct identity – Greek Catholic or Orthodox rites and a language similar to Ukrainian. After WWII the Łemkos were resettled to the western and northern territories of Poland. During recent decades some of them returned to their native Beskid.

Two other ethnographic groups – the Sącz Lachs and the Pogórzanie, were settled in the northern part of the Sącz Region which is more friendly to agricultural activities with more fertile soils and a slightly milder climate. The Sącz Lachs had a strong sense of belonging, a different culture, their own dialect, music, dance and costume. Originally they were settled only in the centre of the Sącz Valley. Due to the expansion of their culture, certain elements, such as the Lach costume became popular



mainly to the north and north-east. Sącz Highlanders, a group which was present in the entire Carpathian Pogórze extended to the eastern frontier of Poland. The Sącz Region contains the most westerly part of Pogórze, which, through the interrelations of the neighbouring areas had

an influence on the cultural changes which took place within this group which cannot be underestimated.

The culture of the Sącz Lachs and the Pogórzanie combines elements of highlander culture with those pertaining to the agricultural culture of Małopolska, and especially of eastern Cracovians. This transient character is manifested in various fields, from architecture similar to that of central Małopolska, through costume, in which the elements of both cultures blend harmoniously, to the distinctly different folklore.

In the late 18th c. the Germans settled in the Sącz Region. They were brought here by the Austrian authorities and settled in the areas gained though the secularisation of religious community properties. For more than two hundred years (until 1945), they lived in more than a dozen German and German-Polish villages, mostly within the Lach territory, creating a different culture.

The Sącz Region was for centuries a place of settlement for numerous Jewish communities, who found favourable conditions here; their main occupation, as over the whole of Galicia, was trade. Another group present in the Sącz Region, distinctly different both ethnically and culturally, were

Carpathian Gypsies, whose settlements had existed on the outskirts of villages of Podkarpacie at least since the 18th c.

The Ethnographic Park spares no effort to re-create the old Sącz village to the fullest extent possible, and aims to present architecture, everyday life and other aspects of culture of all the population groups creating the culture of the Sącz Region treated as one geographic, historical and cultural unity.

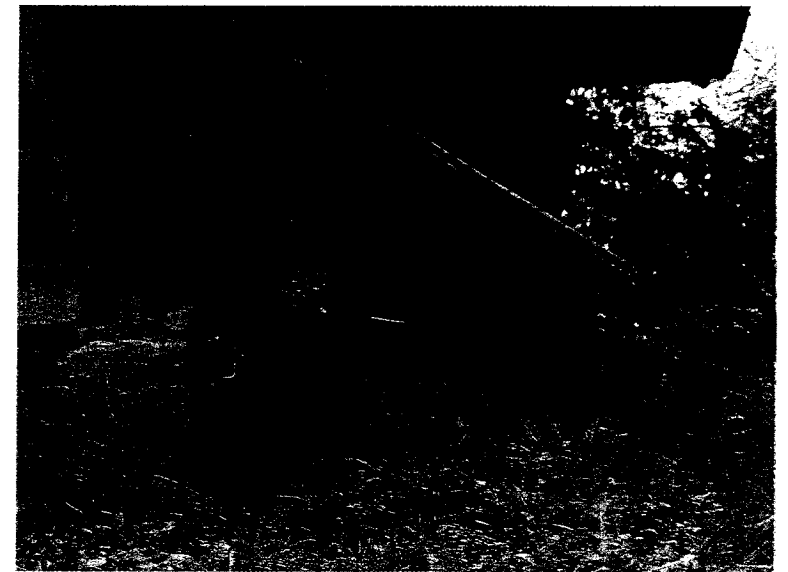
The spatial layout of the Park has been modified several times. The exhibition area (approx. 20 ha) is divided into four main sectors in which architecture of the relevant ethnographic groups is displayed. Additionally, in the centre of the rural architecture, a nobleman's manor is situated, along with a manor park, an access road and auxiliary buildings. A complex of buildings of water-powered traditional folk industries (sawmill, mill, fuller) is planned on the stream in the northern part of the Park. A street of a German colonists' village will run nearby. Four sacred buildings will also be included – a Greek Catholic church within the Łemko architecture; two Roman Catholic churches neighbouring the Pogórzanie group (including parish buildings) and in the Lach sector; and the Evangelical church in the sector devoted to German Josephite colonists. The impression of an old village will be completed by a small Gypsy settlement. It is also planned for

a Jewish inn to be built within the Lach sector, an old village school in the Highlander's sector, and a group of shepherd shelters from Sącz Beskid will be built in a clearing in the woods.

A separate complex planned consists of the market square of a small Galician

town with adjoining streets, separated by the small Łubinka river from other parts of the exhibition. It will be situated near the main entrance to the skansen and will display small-town architecture, at the same time providing service functions.

Almost all structures within the Sącz Ethnographic Park are original – they were disassembled in their home village, then transferred, subjected to conservation and re-assembled in the skansen. In only one case was the



historic stable architectural complexes reconstructed following earlier documentation, due to the fact that the building itself had been destroyed. Buildings transferred to the Park are assembled creating complexes of buildings, sometimes composed of buildings from various farms or even various villages (conventionally, the farm is named after the village from which the main residential building was taken.) The principle is to maintain consistency with the ethnographic group, the status of the owner and the type of the structure. Further development of the skansen (a small town, colonists' village) envisages the construction of copies of existing buildings.

The staff of the Sącz Ethnographic Park aims to present fully the riches of the traditional folk culture of the Sącz Region, taking into account the spatial, property, social and occupational differences which existed in Sącz villages. Here we can find a small cottage of a country worker – low, dark, full of the smoke emitted by open fireplace, furnished only with the most essential pieces of furniture, as well as a farmstead belonging to a wealthy farmer, consisting of several buildings in which, in addition to a cottage with several rooms, are a large barn, a stable with a pigsty, a cart-shed and a granary. There is a single-room hut of a lone healer who treated sick people and animals using herbs and other folk medications. There is also the extensive farmstead of a peasant Member of the Parliament in Vienna during the times of the Austro-Hungarian rule – illustrating the social promotion of outstanding personages reflected in the buildings and their interiors with a distinct touch of the owner's bourgeois taste. Cottages of Carpathian Gypsies (*kbery*) astonish by their shabbiness and plain furnishings. On the other hand, there is the impressive farmstead of a wealthy cattle trader, allowing visitors to appreciate the skills of peasant builders – the quality of construction skills, joinery and fine building structures.

Next to typical crofts which display the varied property status of the owners, one can see workshops of various industries and crafts - a blacksmith's forge, an oil-mill, weaver's, carpenter's and wheelmakers' workshops and the machinery for shingle manufacturing. A potter's workshop and kiln are being constructed. In addition, the shows of traditional folk crafts and arts are offered in the skansen during the summer.

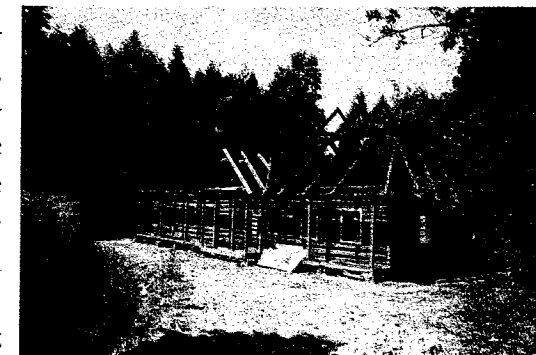
The cottages and, to some extent, also the auxiliary buildings are equipped with old furniture, utensils, vessels, elements of costume, paintings and other artefacts, illustrating the rich traditions of our region. In addition to historic objects associated with material culture, there are exhibits illustrating the spiritual and social aspects of rural life – rites, magic, beliefs and folk medicine

The Sącz Ethnographic Park pays special attention to the quality of landscaping in the skansen so as to re-create the landscape of a Sącz village. The environment of each farmstead follows local traditions. There are flower, herb and vegetable gardens, agricultural crops, orchards, assorted trees and bushes, and such elements as wells, drinking troughs and hives. The yards

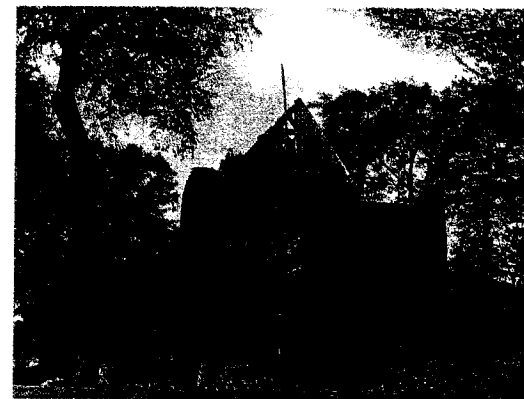
and farm buildings are surrounded by old fences, with wayside shrines and crosses.

Various folklore events presenting traditional farm occupations, crafts and industries, annual and family rites, singing, music and dance of all local ethnographic groups, the folklore of ethnic minorities and the neighbouring countries are held in the skansen during the summer.

The initiative to establish the Sącz Ethnographic Park, was launched in the 1960s by Dr Hanna Pieńkowska – at the time the Voivodeship Chief Conservation Official in Kraków. The Park layout was prepared by Wojciech Szczygieł MSc (Eng) who was responsible for its architectural design, and Tadeusz Szczepanek MA, responsible for ethnographic aspects. The author of the concept of the outdoor exhibition of the "town and village" type is Maria Brylak-Zaluska MA. Zygmunt Lewczuk MSc (Arch Eng) was the first person responsible for the implementation of the project, for many years the director of the skansen, who later supported its development as the Voivodeship Chief Conservation Official.



Construction of the skansen – the parish from Szlachtowa



Disassembly of the church from Łososina Dolna










The development of the Sącz Ethnographic Park has continued since 1969; in 1975 it was open for visitors. Currently more than 60 structures have been transferred to the Park. The reconstruction of the church from Łososina is in progress. For the years to come, intensive development of the northern part of the Park is planned, envisaging the construction of a Galician town, folk-industry facilities and the street of a Josephite colonists' village.

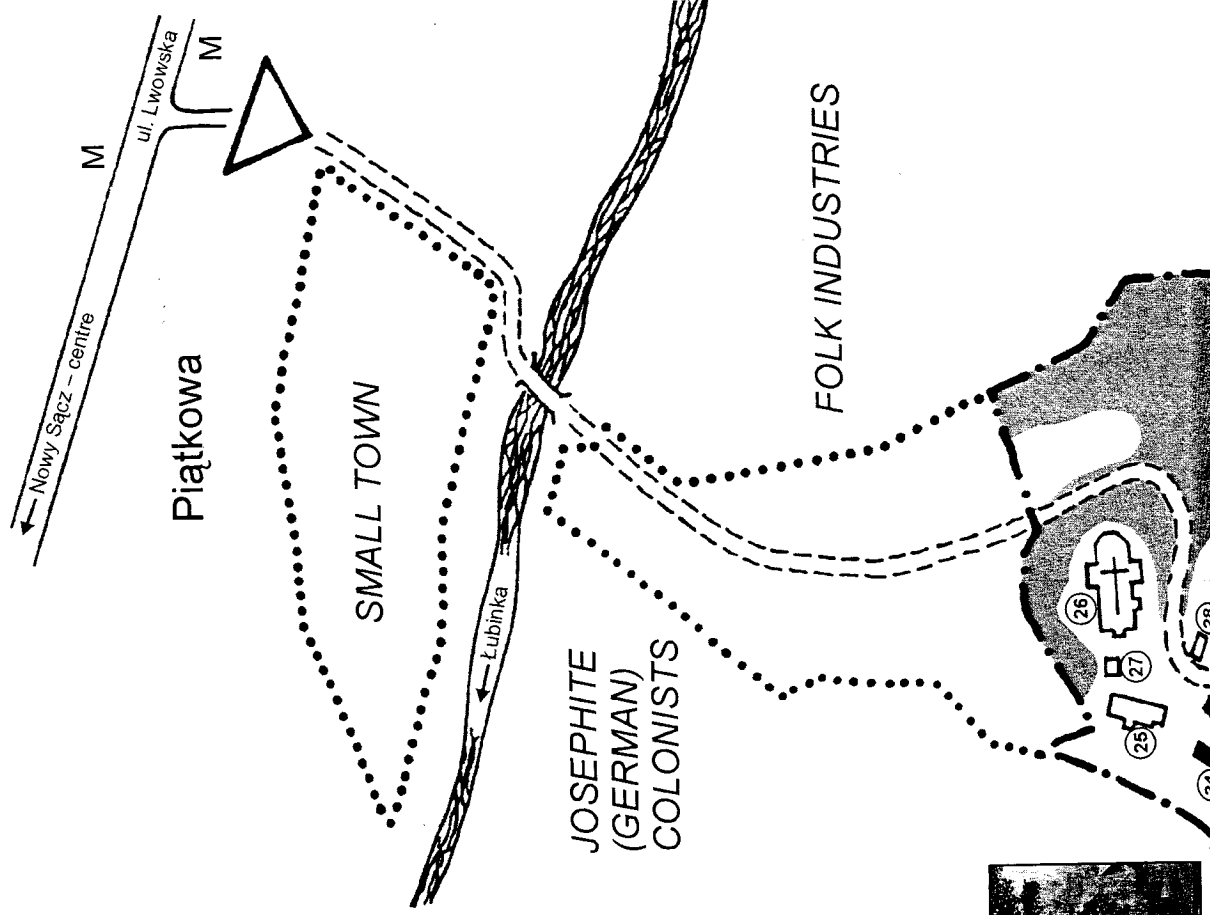
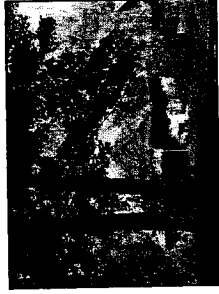
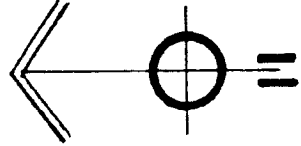
NUMBERS OF LANDMARKS ON THE MAP AND IN THEIR DESCRIPTION CORRESPOND TO THE NUMBERS ON BUILDINGS IN THE SĄCZ ETHNOGRAPHIC PARK

SMOKING IS STRICTLY PROHIBITED IN THE ENTIRE AREA OF THE PARK

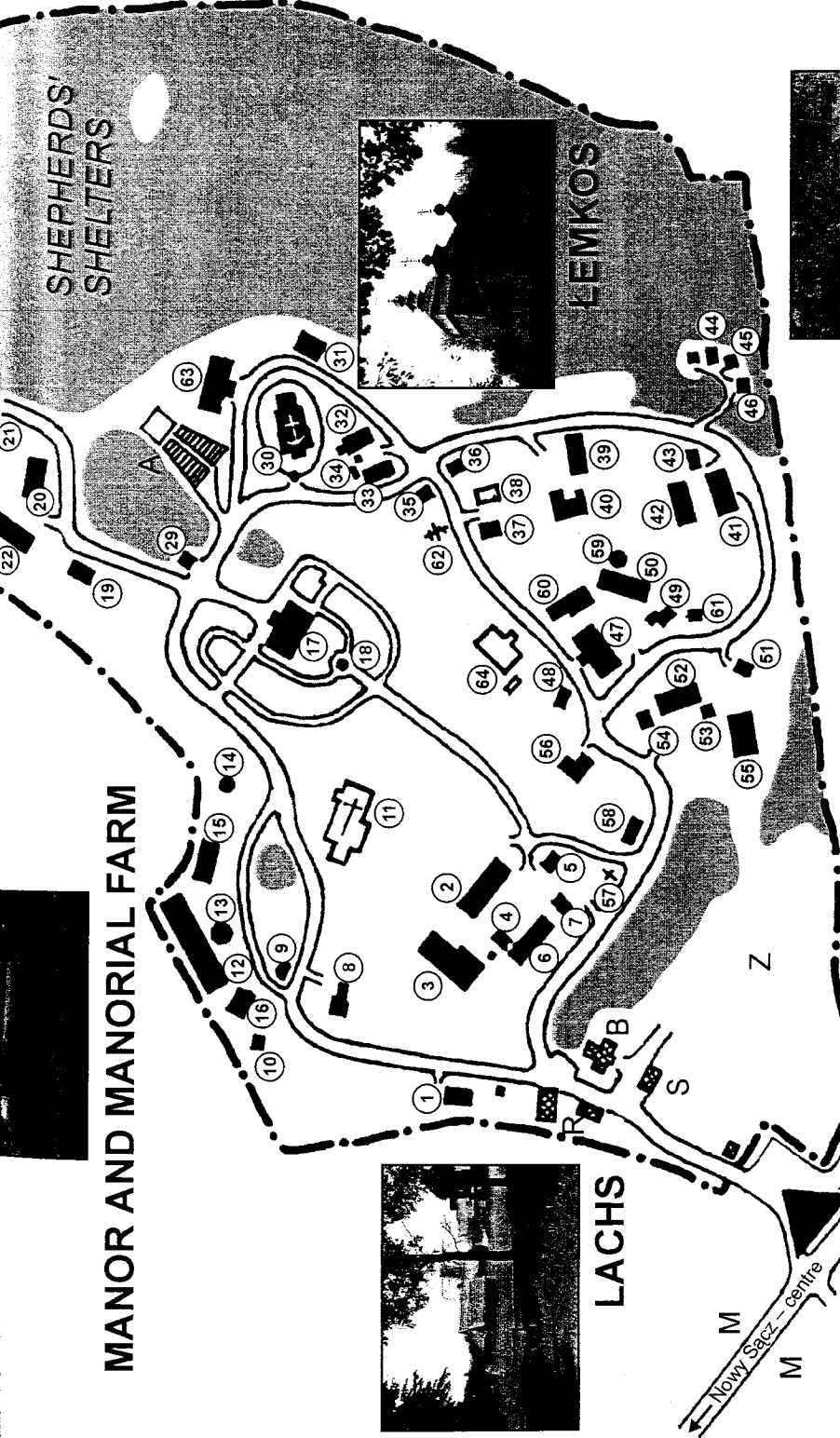
SACZ ETHNOGRAPHIC PARK

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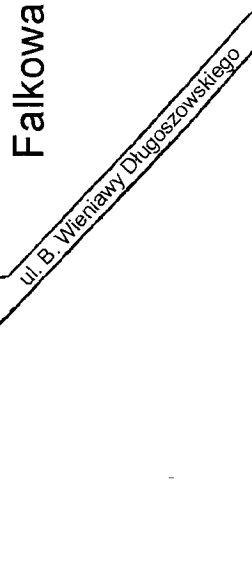
-  Entrance (present)
-  Planned main entrance
-  Present SEP enclosure
-  Boundaries of SEP planned development
-  Roads and exhibition trail
-  Planned exhibition trail
-  Forested areas in SEP
- LACHS**
- SHELTERS**
-  Existing structures
-  Planned structures
- R** Reception (ticked-office, snack-bar)
- B** Offices
- Z** Construction and conservation facilities
- S** Souvenir shop
- A** Amphitheatre in the forest
- M** Municipal transport – stops



MANOR AND MANORIAL FARM



Falkowa



GYPSIES

HIGHLANDERS

List of exhibits:

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- A cottage of a wealthy farmer from Gostwica 2
- A barn from Biegonice 3
- A pigsty from Gostwica 4
- A granary from Gostwica 5
- A stable from Mokra Wieś 6
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THE SĄCZ LACHS

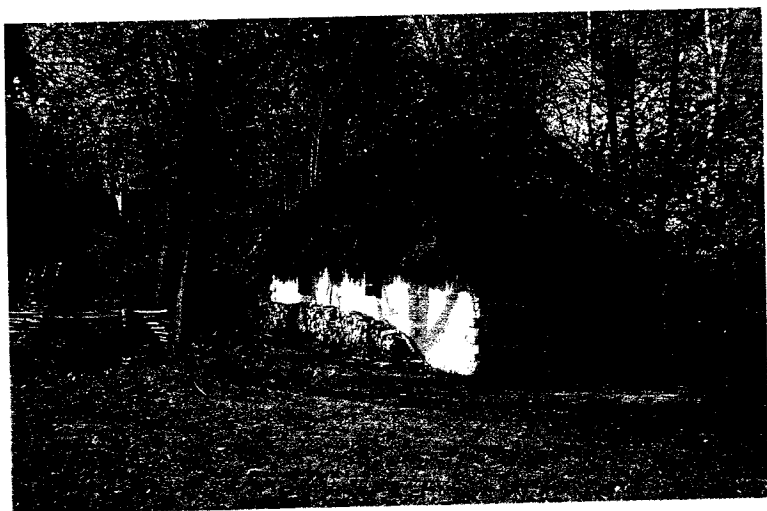
1. A cottage from Podegrodzie – a chimneyless cabin of a peasant labourer, representing narrow-front architecture. i.e. with an entrance on the gable end, a relic of old times in the Sącz Region. It was built in 1846 (last owner: Ludwika Matyjaszek). It is a wooden, log-cabin structure. Gaps between the logs are sealed with moss and clay. The walls are lime-washed. A hip rafter roof, thatched. The cottage consists of three tiny en-suite rooms: the corridor, the kitchen (*chalpa*) and the dwelling room. The cellar is under the corridor. Over the entrance door are crosses from Easter palms which were believed to protect the house against thunder stroke and fire and to ensure good luck and prosperity of its residents.

The interior furnishings are typical of the village poor from the early 19th c. All rooms have clay floors. The walls are whitewashed (except for the corridor). A very primitive stove in the kitchen is combined with the heating stove in the dwelling room. The stove was built from stone and clay, with the *nalepa* (a platform containing the fire). Pots were put on iron trivets (*dynarki*). Kettles with legs were also used as cooking utensils. There is no oven for baking bread, even a small one. Smoke spread throughout the entire kitchen; a thick haze of smoke lingered in the upper part of the room and went out to the attic through a hole in the ceiling called the *woźnica*. The hole was always far from the *nalepa* so as the sparks could not set the thatched roof on fire. Characteristic elements of chimneyless rooms are *polenia*, i.e. parallel beams running under the ceiling, on which wood to be used as fuel was put to dry.

The kitchen was also used as a cowshed, which was a normal practice in the Sącz Region, no matter how wealthy the farmer was. Only one cow was kept in the Podegrodzie cottage. The cow-stand, lined with wooden planks, covers almost a half of the area of the kitchen.

The manger is made from wooden boards, and contains a rack for hay.

On the opposite side are simple kitchen utensils – a few wooden, clay and cast-iron vessels, a basket for potatoes etc. The room, which was chiefly used as a bedroom



A cottage of a poor peasant from Podegrodzie

contains two beds, a bench on which the child slept and a chest in which clothing was kept. Everyday clothes were hung on a pole under the ceiling. On the opposite side to the entrance hang the holy icons – chromolithographs dating from the end of the 19th and the early 20th c. Ornaments painted on the walls of the bedroom imitate the motifs embroidered on Lach clothing. Such ornamentation was locally used in Podegrodzie in the early 20th c. and may also be seen in cottages of poor people, if the woman of the house had artistic skills and made her living by adorning the rooms of the better-off farmers.

2–7. A farmstead of a wealthy farmer from Gostwica represents the architecture typical of the wealthiest group of Lach village residents in the second half of the 19th c. The farm buildings include a cottage from



A peasant cottage from Gostwica

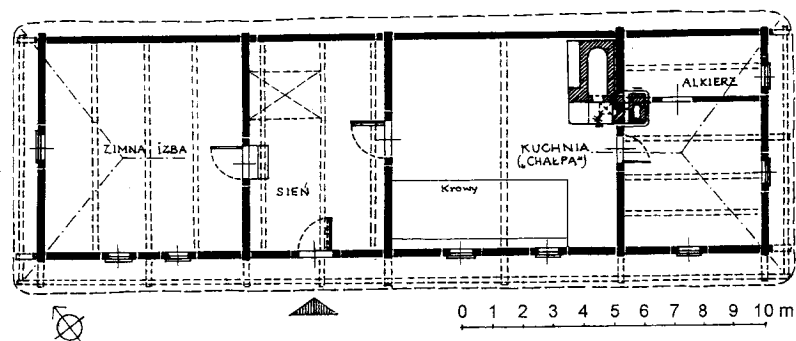
Gostwica, a barn from Biegonice, a stable from Mokra Wieś, a pigsty from Gostwica, a cart-shed from Mokra Wieś and a granary from Gostwica. The buildings are set on a quadrilateral plan, surrounding an extensive yard.

All buildings are log-cabin structures; they have rafter roofs, thatched; the thatch is bound in bunches (*kiczki*), which gives an effect of “stepped roof”, or in “sheaves”, in which case the surface of the roof was smooth.

The cottage, the stable and the pigsty are whitewashed. The gable of the cottage, and partially the gable of the granary, have characteristic ornaments

– ranges of large patches painted in lime. A box-like shrine on the wall of the house dates from 1884 and contains the wooden figure of the Sorrowing Christ. Next to the cottage are flower and vegetable gardens, a well with a water-trough within the farmyard and a few box-shaped hives.

The cottage (2) was built around 1850 (last owner: Kunegunda Żelazkowa). It consists of four en-suite rooms: a central large corridor; to the left is the so-called “cool room”, to the right the kitchen, a dwelling room and an alcove, transversely partitioning the room. Inside are the typical furnishings

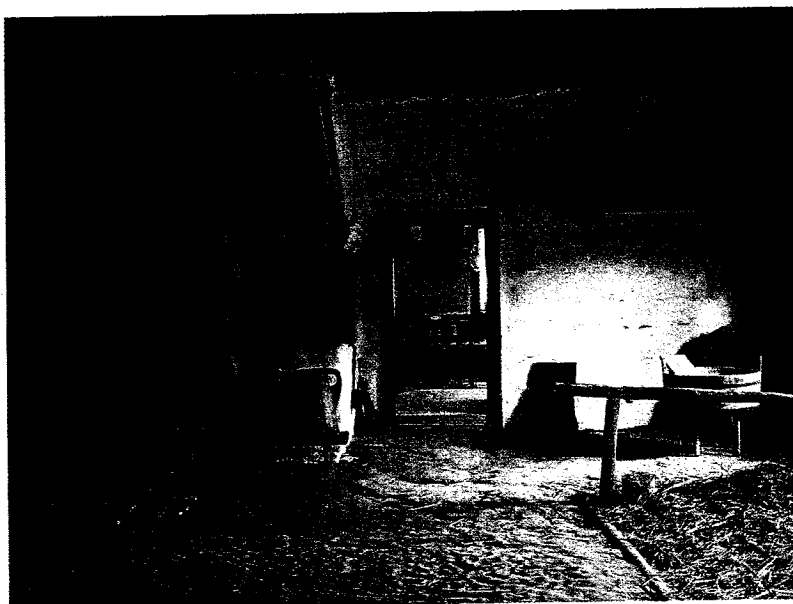


A cottage from Gostwica – ground floor plan 1:200

of a wealthy farmer from Gostwica in the first years of the 2nd Republic. At that time the originally chimneyless cottage already had a stove with a sheet-metal hob and an outlet for smoke running to the chimney from a large baking oven. The kitchen and the corridor have clay floors. By the windows

there was a place for a few cows, with a long hand-carved manger and a rack for hay. In the corner is a suspended bed for the farm-hand. On the left is a bed, also for hired labour, a small table and kitchen utensils.

The living room was a show-room in which the wealth of the owner was



The kitchen in the cottage from Gostwica

clearly displayed, and which additionally served as a bedroom. It already has a floor made from wooden panels. The pieces of furniture are arranged in a typical way – beds on the sides, between them a bench and a table. Next to them is a typical Lach dowry chest with painted floral ornament and a wardrobe made by a local furniture maker, imitating models of manorial or bourgeois furniture, of the style which began to be popular in Sącz villages in the early 20th c. The cradle, with its painted subtle floral ornaments, originates from a village near Kraków, and was brought to the Sącz Region by a girl who married a local. A few years later it was sold at a fair in Stary Sącz. It is displayed in the



A small room in the cottage from Gostwica

cottage from Gostwica as it is an example of the migration of folk products. The beds are made in a typical way – straw is spread on the boards, covered with a thick home-made piece of cloth and a feather bed-quilt, which was folded in half during the day. The part of the bed sheet which was visible during the day was covered with thin, white canvas sheet “to show off”. On the wall opposite the entrance hang the holy icons richly adorned with tissue-paper flowers. Paper cut-outs in the windows imitate curtains. The few old photographs were taken by Wojciech Migacz, one of the first Polish rural photographers, who was born in this village.

An alcove forms a separate part of the living room and served as the bedroom for one or both older parents, who had made over their farm to their adult children. The transverse wall which was built in a later time does not abut the stove for fire-safety reasons. In the skansen, the alcove has been arranged as a room of an old woman. It contains a bed covered with a linen bed-covering, two dowry chests and a pole on which hang garments from a traditional woman's attire. On the table is Christ's Passion, a prayer book and a rosary.

In the large corridor is a big barrel for sauerkraut with hoops made from juniper roots. On the barrel is a breadboard; next to it a closet in which food was kept (*spyrnik*). Near the door is a typical quern for milling grain and a

characteristic chest with carved geometrical ornaments. Such chests were popular throughout the Carpathian Region; in the Lach group they initially served for storing clothes; in the late 19th and 20th c. painted wooden dowry chests came into fashion, so the former dowry chests began to be used to store food products. Smaller appliances for the preparation of food may be seen near the walls; they consists of a cheese-press, a churn with a crank handle, a grain crushing mill serving for making grits etc.

"The cool room", a room without a heating stove, is across the corridor; in the summer it served as a bedroom for the entire family, while in the cooler months it served as a storeroom. It was also used during more important family events. In the skansen it is a **wedding room**.

It is richly decorated: a range of holy icons, adorned with garlands of colourful flowers, hangs under the ceiling along the entire wall. The windows are framed with fir and spruce garlands and adorned with flowers. Small colourful flower wreaths and a finely plaited round harvest wreath hang on the walls. A decoration made from flowers and beans painted in gold (*pajak*) hangs from the ceiling.

Long tables on trestles stand along three walls, covered with white linen and decorated with fir and spruce branches. A bench for the musician's band stand a little higher at the side. Traditional Lach musical instruments are arranged on it: two violins, a trumpet, a clarinet, and a bass nearby.

The traditional wedding is shown at the moment when the bride and the groom return home after the wedding ceremony and their parents greet them with bread and salt. This takes place after the elder best-man has already given a ceremonial speech (*obigrowka*), greeting all the guests, to honour each of them according to his/her status. The band plays for each of them, and one after another, the guests enter the wedding house. The bride and the groom are seated in the centre. A spruce twig, beautifully plaited with tissue-paper flowers, is placed before them as an essential element of the ceremony. The traditional food consisted of tripe, meat cooked with cabbage and broth with potatoes, and was eaten with wooden spoons. Several people shared one bowl. Girls served cheese cakes (*kolacz*), *kuchy* (yeast-raised cakes) and *stuliny* (a mixture of chopped liver, meat, goose-meat, cheese and bread). A compote from dried fruit, ersatz coffee or beer were drunk from clay mugs. The Master of Ceremony and the bridegroom raised toasts with vodka to the wedding guests.

Facing the entrance to the wedding room, a newly wed couple are seated behind the table, with the Master of Ceremony and his consort on the right, the best-man and the bridesmaid on the left the mother of the bride near the entrance. All of them dressed in traditional folk attire from the late 19th and the early 20th c. typical of Sącz Lachs, with rich adornments and carefully selected colours.

Men wear *blękiecie* – trousers made from navy-blue cloth with red stripes, embroidered with *secówka*, a heart-shaped ornament similar to the *parzeni-*

ce worn by the Tatra highlanders. The young men (the groom and the best-men) are in jackets, also made from navy-blue, industrially manufactured woollen cloth, with a slit back, richly adorned with appliqué work, colourful cord, tassels

from colourful thread, rows of brass buttons and embroidery in coloured thread, beads and sequins. The patterns are varied, but the most typical are bouquets of flowers in the corners. The Master of the Ceremony has a decorated waistcoat and a long brown jacket (*gurmana*) of coarse woollen cloth, also richly embroide-



„The wedding room” in the cottage from Gostwica

red. It differs from highlander's jackets only in its embroidered motifs. The shirts are from coarse linen and are embroidered in red or white thread. The neck is fastened a *ciosek* – a half-round ribbon ornament, rimmed with tinsel or tassels. The men wear broad belts such as those of the highlanders, fastened by several buckles or narrower, double *srosy* with two buckles. Such belts had special hidden place for keeping money. The belts are adorned with impressed ornaments, buttons or brass sequins. The ruffled knee boots are called *karbiaki*. Hats are of black felt, with a narrow rim. The groom's hat is adorned with a bouquet of flowers. The best-man has a red four-peaked cap with a peacock's plume (which is a Cracovian influence), and rattling axes, the symbol of his function.

Women's dresses are rather less adorned, but also quite richly. Married women wear unpatterned woollen skirts with aprons, white or colourful, adorned with various types of embroidery. Both are in *katanas* – the mother in a *wizytka* with appliqué and embroidery in beads; the consort of the Master of Ceremony has a jacket with *organki* plaited coat-tails. The shirts have richly embroidered collars, in the front and on cuffs. Coral necklaces were essential adornments. The headdress of the woman consists of a traditional bonnet-type kerchief with beautiful red embroidery. In her hand she has another kerchief, as she is going to dress the bride's head with it during the ceremony called *oczepiny*, thereby admitting her to the circle of married women.

The bride has a bright costume. The bridesmaid wears a skirt called a *różowiak*, an element of the traditional Lach costume. The bride has an older and more interesting bodice (with sequins and some beads in brass and of more traditional cut). The women wear laced boots.

During the winter season, the cottage from Gostwica is **decorated in the style of Christmas**. The table in the dwelling room is laid for a dinner at Christmas Eve. It is covered with a white tablecloth. In the centre, sprinkled with oat grain or four basic grains, stands a clay bowl, which is shared by the participants in the meal. Next to it are wooden spoons. In the corners of the table are colourful wafers baked in an old mould dating from 1891 and brought from the parish of Podegrodzie. Over the table hangs a *podłazniczka*, a garland from fir branches, adorned with nuts, apples, a chain from beans, linen and tissue-paper, and, above all, artistic cut-outs made from wafers - typical ornaments used by the Lachs. The central part of the *podłazniczka* consists of a hung ornament made from glued colourful or white wafers (*świat*). Hay was placed under the table and sometimes also on the table. In the corner of the room a sheaf of rye was placed to ensure good crops in coming years. In the window there is a set serving to tell fortune, that is, to predict the weather for the year to come. It consists of 12 bowls made from onion, filled with salt and a needle stuck in the window frame.

In the kitchen are *kopy*, a custom believed to predict the crops. Traditionally, the farm-holder threw straw taken from the Christmas Eve sheaf to the load bearing beam; It was believed that he would harvest as many heaps of grain as many pieces of straw remained stuck behind the beam. These straws were left behind the load bearing beam until the New Year. Then they were dislodged by with batons carried by carollers called "The New Year's Ruffians", to ensure good crops. The rest of the straw from the Christmas Eve sheaf was laid on the floor - children used to roll on it, which was believed to endow them with good health throughout the year.

A barn from Biegonice (3), dating from the first half of the 19th c. has two sections for storing straw (mows), with a threshing-floor between them. The husk-shed was built by the southern corn bin. A cross and the date "1808" are carved on the interior part of the eastern door, but it probably originates from another, older barn.

A stable from Mokra Wieś (6), from the second half of the 19th c., has been partly reconstructed. The buildings consist of a shed for oxen, a chaff-cutter, a stable for horses, a cart-shed in which farming tools were also kept (*okół*), and three pigsties. A pigeon-house is situated under the ceiling.

The floor in the stable is partly deal, and partly of stone slabs. On the left is a hanging bed for a farm-hand who helped with the horses; over the bed a shelf with a few chattels, a chest with farm-hand's belongings below the bed. In the central room stands a chaff-cutter with a wheel and a device for cutting straw. In the background is a wooden box for chaff. The stable is

connected at a right angle with a passageway (*podokół*) with a detached **pigsty (from Gostwica) (4)**, which later was used as a poultry house.

A cart-shed from Mokra Wieś (7) (ca.1890). The cart-shed as a separate building was built only in the wealthiest farm holdings. It served to keep carts used for farming, with adaptable appliances (to transport manure, for sowing etc.), and those serving to transport people, e.g. a basket-work trotting cart plaited from wicker. Farming tools, such as a plough, harrow, listing-rakes for potatoes etc. were also stored here. Hay was stored in the roof-space.

A granary from Gostwica (5), called *sotek*, from 1861. A stylised cross is painted on the wall with arms pointing upwards; at the time it was a magical sign - it was believed to protect grain,

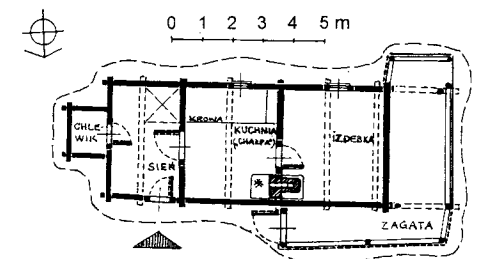
the greatest wealth of the peasant, against thunder strokes, fire, thieves and any other misfortune. Inside are large wooden boxes (*szafarnie*) and mows (boxes built from shingles) in which grain, flour and grits were kept, and sometimes beans, vetch and broad beans. Behind the door is a



A granary from Gostwica

large *spycarnia* used to store fatback, lard and other meat products. Under the ceiling was a shelf for bread, which was usually baked once a week. The granary also served as a storeroom for valuables, such as harnesses used on holiday, saddles, canvas, ells of linen, the tools for linen processing, as well as miscellaneous bric-a-brac. Damaged holy icons were also hung there, as traditionally they could not be thrown away.

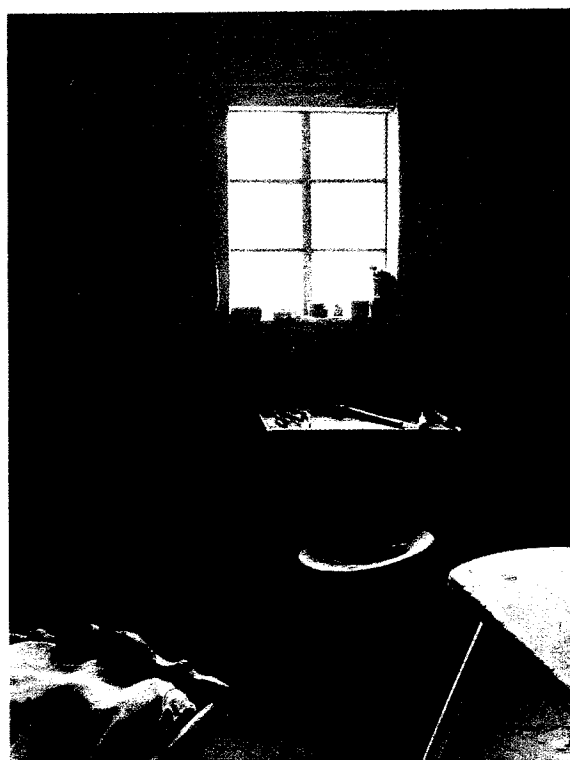
8. A cottage from Rogi (the last owner: Katarzyna Plata), built in the first half of the 19th c. by the estate owner for a manorial baker. Later, its dwellers were families of other country craftsmen - a tailor and a shoemaker. The layout and furnishings of this cottage are similar to those of the cottage from Podegrodzie.



A cottage from Rogi
- ground floor plan 1:200



A cottage of a poor labourer from Rogi



Shoemaker's workshop from Rogi

once served for sewing shoes, cardboard patterns of various parts of shoes etc. On the shelf are several wooden lasts and boot-trees, leather cut from patterns, calfskin for shoe-tops etc. Near the workshop stand boots left to be repaired.

A district architectural difference lies in that the *zagata*, i.e. a hay-shed, built on the northern side, a log-cabin pigsty at the gable of the cottage, accessible through a corridor, and the entrance in the wide wall of the house. Inside is the chimneyless stove with an oven for

baking bread oven in which four loaves could be baked at a time, unusually situated under the *na-lepa*; in the corner hen-roosts are fixed over a cow strand.

The room contains the workshop of a rural shoemaker from the early 20th c., who manufactured customised knee-boots (including Lach favourites, „*karbiak*”), laced booties and spats, and repaired shoes. Tools are arranged on a low workshop: hammers, knives (*gnypy*), tongs, rasps (files for pegs), boxes with pegs, nails, hand-formed clits, pieces of wax and a hank of twine. Above the workshop hang nails, awls, all kinds of shoemaker's irons for welting, knives for levelling soles, twine with wild boar's-hair, which

9. A roadside shrine from Gołkowice Górne, a reconstructed chaplet from the late 19th c., in brick, plastered with clay and whitewashed, covered with a shingle roof. Inside is a 19th-century chromolithographs: “The Transfiguration of our Lord”, an interesting painting of St John the Baptist as a child with Christ as a lamb, a steel-plate etching “St Veronica's Veil” imprinted on canvas, and an old wooden sculpture of Sorrowing Christ.

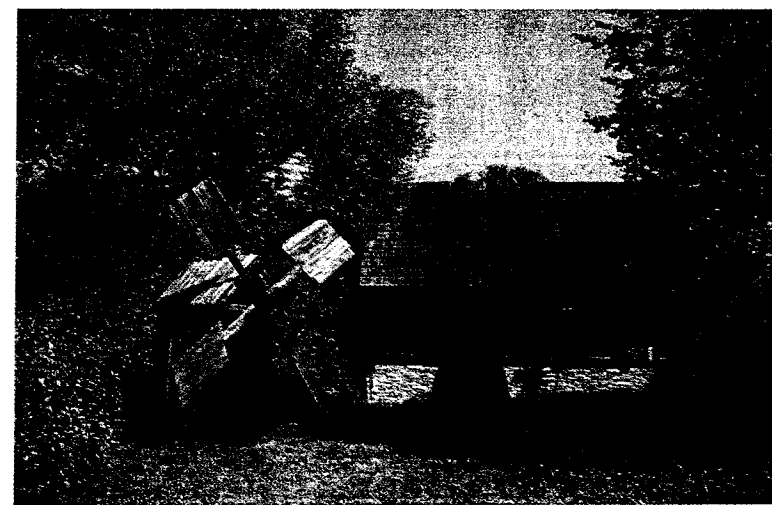


Roadside shrine from Gołkowice Górne

10. A windmill from Biczycze Górne, from the early 20th c., serving for milling grain for the farm's own use. The windmill of a *koźlak* type is placed on a wooden post, so the entire structure rotated depending on the direction of wind.

The four wings of the mill have an archaic rectangular shape.

Some small windmills appeared in the Sącz Region in the late 19th and the early 20th c. Mills using water power of mountain springs were generally used.



Wind-mill from Biczycze Górne

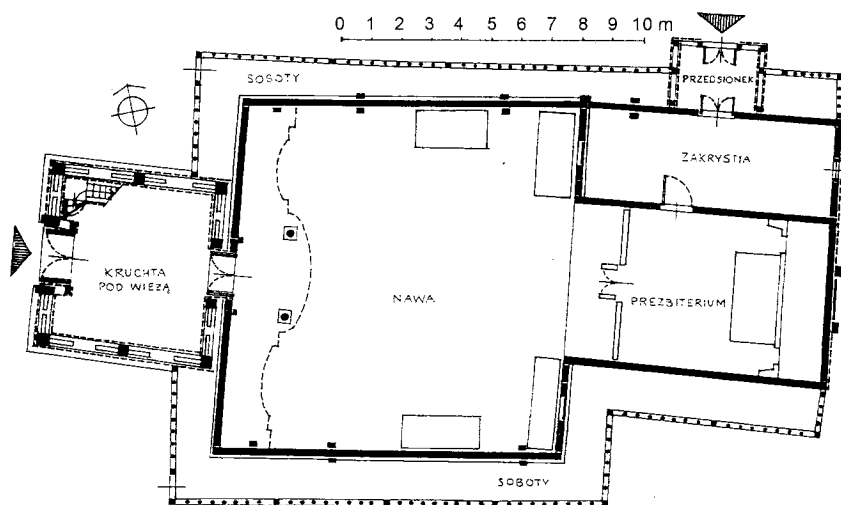
THE CHURCH

11. The wooden **Roman-Catholic Church** of SS Peter and Paul, from **Łososina Dolna**, is now being transferred to the Sącz Ethnographic Park. It was built in 1739, with the chancel facing east (also in the skansen).



The church from Łososina Dolna in situ

It is a log-cabin structure, with external timbering running around. Elements of older structures were used as lintels. It is a single-aisle church; the plan of the nave is almost square, with the narrower chancel enclosed by a straight wall. A later tower of a post construction and inclined walls were added on the west side. The nave and the chancel have rafter saddle roofs; the roof over the nave is higher than the roof over the chancel. The tower is surmounted with a dome. Over the nave is a Baroque ave-bell turret. The chancel and the nave are surrounded by *soboty*, low arcades supported on posts and timbered at the bottom, with openwork turned balusters. On the northern side of the chancel are the sacristy and the church porch.



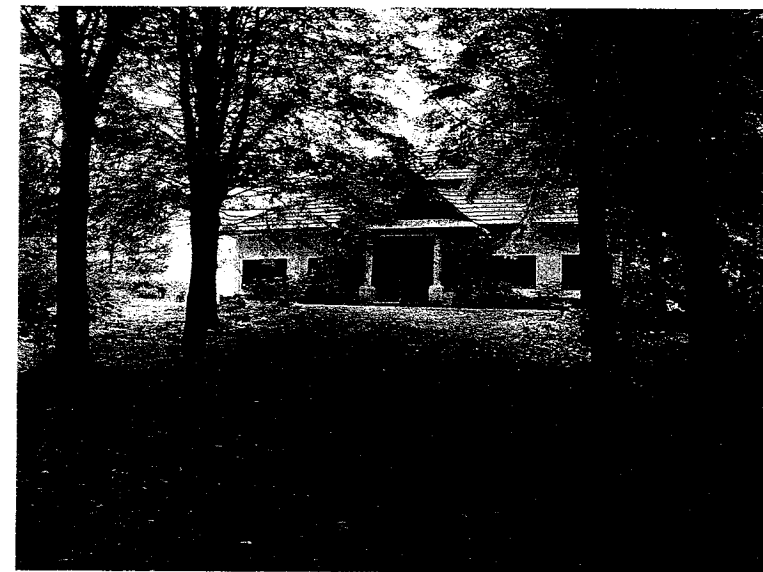
The church from Łososina Dolna – ground floor plan 1:200

The walls in the church interior are adorned with polychromy dating from 1966, a work by Tadeusz and Zofia Knaus made to Maria Ritter's design, and partly surviving wall paintings from the second half of the 18th c. The high altar and two side altars are late-Baroque and date from the second half of the 18th c. Movable interior furnishings, dating from the 18th c. and the 19th c., have also survived.

THE MANOR AND THE MANORIAL GRANGE

17. A manor from **Małopolska, Rdzawa near Bochnia**, from the

early 18th c. Built on a rectangular plan, single-storied, with plastered and white-washed walls. It has a gable Polish-style roof, covered with shingles. It has two lucarnes in the south part of the roof and pinnacles on the edges of the roof ridge. On the northern side is a reconstructed porch with four columns and pitched roof. On the axis of the porch is the corridor and the main room. On the left side are three rooms, on the right two rooms serving as living quarters.

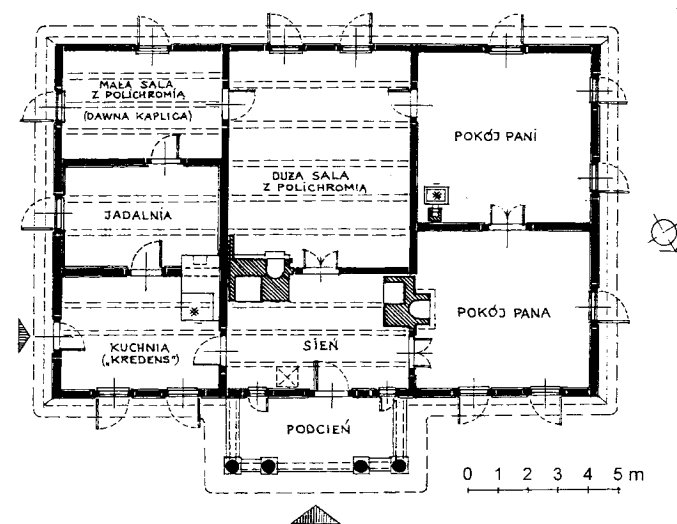


A manor-house from Rdzawa

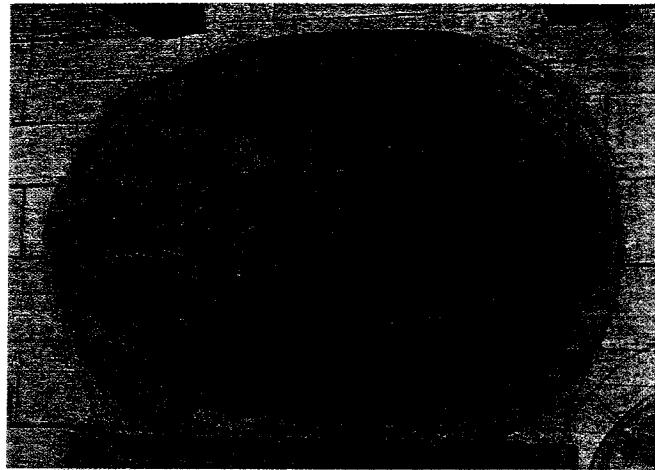
The architectural form of a manor evolved for four centuries, assuming various styles. The method of construction of the manor in the Sącz Ethnographic Park refers to its state in the second half of the 19th c.

Two rooms of the manor contain unique polychromies on sacred themes.

Two rooms of the manor contain unique polychromies on sacred themes.



The manor-house from Rdzawa – ground floor 1:200

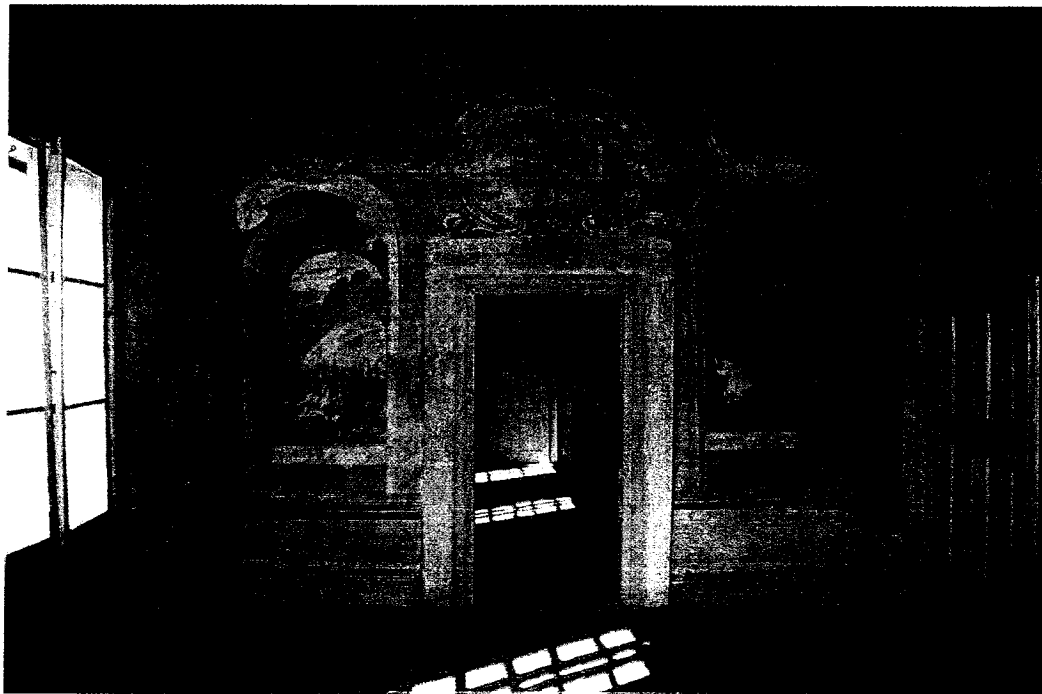


Polychromy in the manor-house from Rdzawa – the main room

They date from the period when the manor was used by the order of Regular Canons from the nearby locality of Trzciana, when the manor was made available to them after the monastery and the church had been destroyed during wars in the 17th c. The canons lived in the manor from Rdzawa for approx. 50 years and the paintings which refer to the history,

tradition and the nature of the order were created at that time.

Polychromies in the main room were probably painted from 1654-55 to 1657. They depict saints in adoration of the Holy Cross, and are placed in niches and medallions containing pictures of St Augustine, St Andrew the Apostle, St Anthony of Padova and St Louis. The painting over the entrance is 50 years younger and depicts St Sylvester the Pope against a background of the architecture of Rome with St Peter's Basilica in the foreground. Both landscape paintings also date from a later era.



Polychromy in the manor-house from Rdzawa – the former chapel

The second room contains paintings of an ornamental and allegoric nature (1693-1703), with illusion-painting of architecture and scenes modelled after the volume of Herman Hugo's religious poetry "Pia desideria" (Pious wishes) from the 17th c. The poems refer to the Old and the New Testaments and tell the story of a human soul in pursuit of God. The illustrations show the Soul and the Betrothed as two children, of whom one is winged. The scenes show the "adventures of the soul among worldly perils". The Latin quotations from the Song of Songs, the Psalms, other books of the Old Testament and commentaries by the Father of the Church supplement the pictures.

In the 18th c. the manor was returned to its secular owners – the Baranowski family; its last owners were the Wesolowski family. In 1945, after the agricultural reform, the manor was transferred to the State, and served as a school and housed other institutions. In 1969 it was to a large extent dilapidated and was transferred to the Sącz Ethnographic Park to carry out its thorough renovation.

Soon the manor is planned to be refurbished. The rooms with polychromies will not be changed from their style of 18th-century monastery interiors. Other rooms will be furnished in the style of a living space typical of a noble residence in the late 19th and the early 20th c. On the right there will be a study of the owner and the room of the lady of the house, on the left a manorial kitchen and a dining room. Coats-of-arms of the secular owners of the noble residence - the Baranowskis and the Wesolowskis — will adorn the corridor.

The manor is surrounded by a park with typical vegetation. Behind the manor, on its axis, is a garden manorial well in the form of a summer house, originating from Nawojowa (18), dating from the late 19th c.

12–16. Adjoining the manor is **the complex of manor farm buildings**: a granary, a barn with numerous sections, a treadmill shed, a stable for horses with a pigsty and cart-shed and a poultry-house. A stable for cattle is to be added.

A granary from Męcina (16) from 1838; wooden, log-cabin construction, with "fish-tail" joints, and in some places, "saddle-joints". The roof is of rafter and collar-beam construction, covered



Manorial farm buildings

with shingles, and forms a broad arcade supported on two wooden pillars on the gable walls. The building has a cellar made from broken slabs and river stones, fixed together with clay. Inside the granary are partitions for keeping grain (mows).

A barn from Kamienica (12) (19th c.), more than 40 m long, tripartite, with two threshing-floors and wooden construction. Pillars are made from broken stone; between them are wooden post-and-beam walls. The gable roof is thatched; on one side its surface is smooth (where the winds are stronger), while on the other sides it has "steps". The simple gables are made from wooden beams.

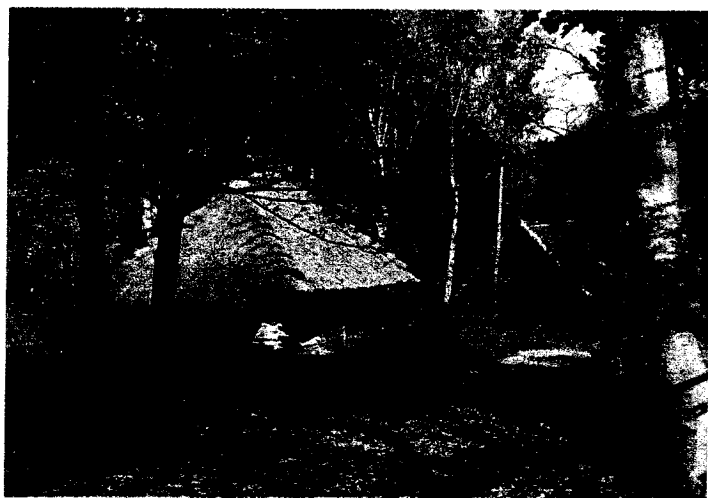
A 19th-century octagonal **treadmill shed from Krużłowa (13)**, the so-called "manage", is functionally connected with a barn and used to accommodate a horse-driven treadmill to power farm machinery, such as threshing-machine, chaff-cutter, a mill for cleaning grain etc. The building of post-and-beam construction, has vertical timbering and the steep roof, thatched.

An octagonal **manorial poultry from Tymbark (14)** (19th c.) Wooden, of log-cabin construction, covered with a shingle roof, has an upper storey and four rooms for various kinds of poultry.

A stable with cart-shed from Lipnica Wielka (15), built ca. 1860 r. Its construction is similar to the barn. It has stone pillars and wooden walls. It has a rafter gable roof, covered with shingles. At the front it has a broad eaves. The endings of the rafters and the load bearing beams are ornamentally carved. It has a room for several horses and three large separate pigsties. On the left is a large cart-shed paved with flat stones. In the left corner is a pantry, used sporadically, mainly after pigsticking.

POGÓRZANIE

19. A cottage of a poor peasant from Lipnica Wielka, dating from the second half of the 19th c. It was built for a manorial janitor who did not possess any land. The cottage has a typical layout and architecture of dwellings of the poorest residents of Pogórze villages in the late 19th and early 20th c.



The cottage of a poor peasant from Lipnica Wielka

The cottage has a log-cabin construction, is whitewashed, has a hip roof, thatched. A shed with its rear wall plaited from withies was built onto

the gable. The interior of the cottage consists of one room and a tiny corridor with a separate part for a cow. Originally, this was probably a place for a goat, which was kept in the living room. A primitive, archaic chimney has been reconstructed. It was built from wooden poles, plaited with straw ropes, thickly reinforced with clay inside and outside. Such a chimney was called "a mud chimney" in the environs of Lipnica. As it was used the clay turned into brick, and unlike its original structure, it was very durable. In the room is a large stove with a hood, a small baking part and a separate heating duct.

The cottage from Lipnica is furnished as the room of a single woman who practiced herbal treatment and healing. The furnishings are plain – a low bed lined with straw and covered with a blanket, two simple



Interior of the cottage from Lipnica Wielka

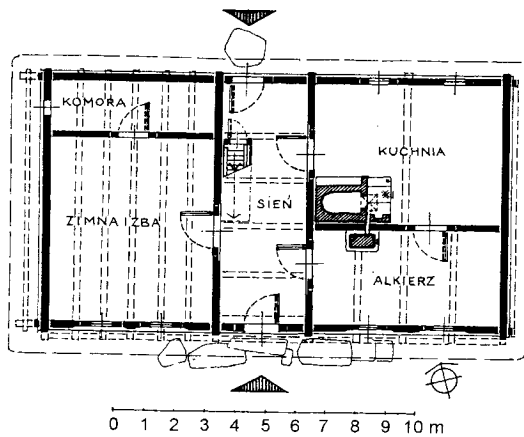
benches and a table with a drawer, a shelf and a short bench for vessels. In the corner a hen-coop for a hen and chicken. In the attic and in the room are bunches of herbs and accessories used in folk medicine and believed to have magical qualities. There are her popular herbs such as *zwonki* - St John's-wort for stomach upsets, tansy for cows after calving and to get rid of worms, *centoria* for stomach-aches and lime flower for cough, as well as more rarely used herbs, which required special knowledge, such as "the strong herb" giving rise to abortion. There is also birch tar to treat hooves and the wounds of farm animals, linseed used to "burn down rubella", linseed oil for burnings, white lilies in syrup to heal wounds and treat heart diseases. Villagers could find all kinds of folk medications at the herbalist's. She also treated unhappy lovers and helped in other difficult situations.

A garden with flowers and various medical herbs adjoins the cottage. Further on is a tine, fenced vegetable garden. A roadside shrine with a 19th-century of Our Lady on the gable wall.

20-22. A cottage of a wealthy farmer from Pogórze, originating from Mszalnica, consists of a residential house, a stable for horses and a barn.



A cottage from Mszalnica



The cottage from Mszalnica – ground floor plan 1:200

the kitchen and a chimney was built. The place behind the stove served as a sleeping place for children or the elderly family members who needed more warmth to sleep. On the shelves are cooking vessels, a few plates and fadencé mugs from Slovakia, an earthenware jar manufactured in Bochnia and

other kitchen utensils. The alcove contains typical pieces of furniture: beds, a table, a wardrobe, a chest, a recruit's coffer, and a folding bench also serving as a place to sleep (*ślufanek*) behind the table. Paintings on glass from Podhale, Orawa and Silesia (copies) adorn the walls, although this was not the local custom. There is no tradition of painting on glass in the Sącz Region. The farm holder brought the paintings which hang in this room from his business tours.

He had a farm holding of approx. 30 *morgas* (approx. 17 ha), which he expanded systematically as he grew rich through trade, and bought additional 200 *morgas* for his children. In his trade routes he travelled to Kraków, to Silesia and the former Slovak and Hungarian territories. According to family stories, he conducted business with the imperial court in Vienna.

The cottage (20) built in 1834, is a fine example of traditional rural carpentry. The framework is built from mighty spruce, fir and larch beams. The building has a pitched roof covered with stepped straw thatch on its crest, with lower parts covered with shingles. The walls are not whitewashed.

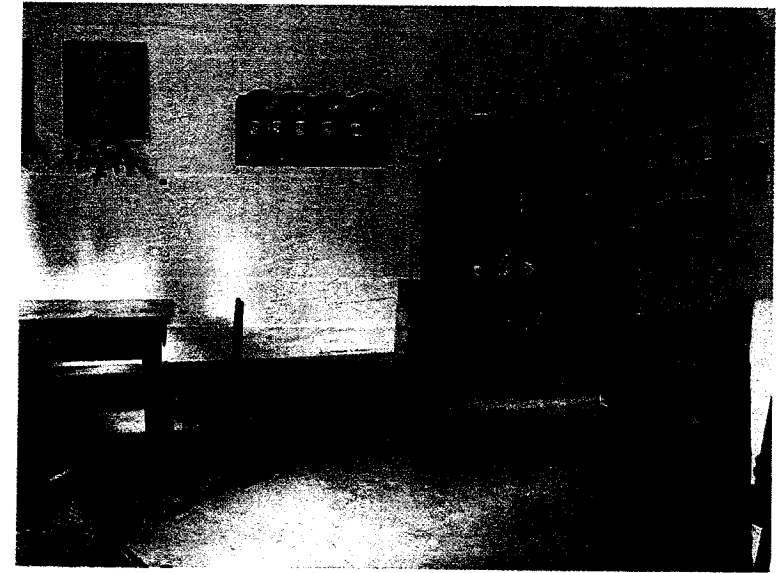
The house consists of a transit corridor, a kitchen and an alcove on the right, and "the cold room" and a storeroom on the left. Its interior reflects the appearance of the house in the last years of the owner's life. It is modest and, despite the wealth of the owner, arranged following local traditions.

Until 1910 the house was a chimneyless cottage. Later the stoves were refurbished, a hood was added to

other kitchen utensils. The alcove contains typical pieces of furniture: beds, a table, a wardrobe, a chest, a recruit's coffer, and a folding bench also serving as a place to sleep (*ślufanek*) behind the table. Paintings on glass from Podhale, Orawa and Silesia (copies) adorn the walls, although this was not the local custom. There is no tradition of painting on glass in the Sącz Region. The farm holder brought the paintings which hang in this room from his business tours.

An interesting example of rural inventions are quern with two cranks in the corridor. In addition there is farm equipment, a device for making straw-ropes and a large hen-coop for a hen with chickens.

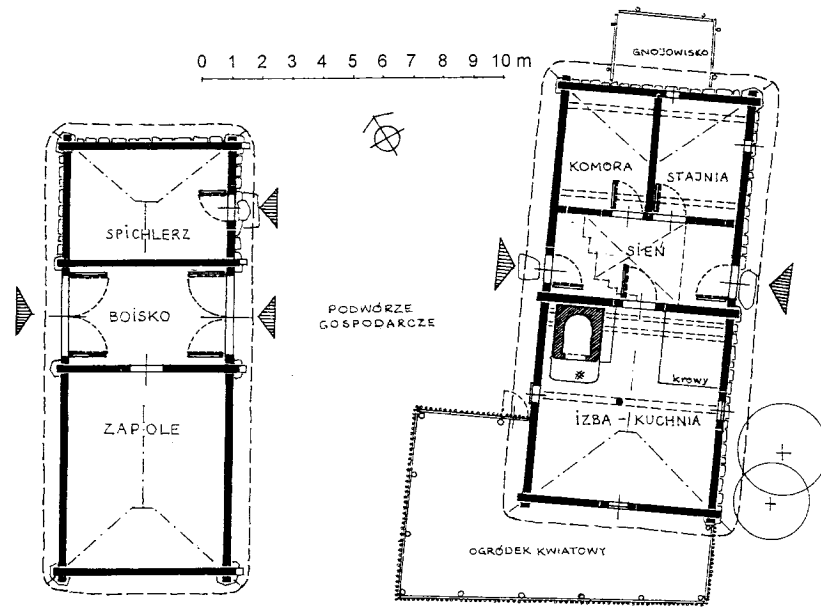
In the left part of the house a workshop of a carpenter and a wheelmaker is arranged, illustrating the two crafts once very popular in old Sącz villages. Noteworthy elements are huge old-style carpenter's workshop, two turning lathes (one big, professional and another of a more archaic construction; there is also a device for



The kitchen in the cottage from Mszalnica

making wooden wheels (*kobylica*) and a *dziad* — a kind of old vice for making elements of wheels, shingles, handles etc. A complete set of tools used by a carpenter and a wheelmaker may be found here: more than a dozen planes for various uses (*listewnik*, *gzymsownik*, *rąbanek*, *fugownik*, *kanthybel* etc.), turning and carpenter's chisels, draw-knives, spoke shaves, measures for spokes and for measuring the wheel circumference, *tyżnie* for drilling holes in the naves of cart-wheels, a *klupa* for measuring diameters of logs, tongs, various saws, axes, compasses, drills and cranks, markers, rasps and many other tools. On the side there are semi-finished products and bulks of various types of timber. On the walls is the holy icon of St Joseph, the patron saint of carpenters (chromolithograph), a kerosene lamp and a lantern with a candle, ropes and a few necessary utensils.

A large **stable (21)** is from the same farm and was also built by Kielbasa. It is a large, double-room building for his own animals and the oxen for trade. An open cart-shed is between the two parts. The farm is completed by **a barn from Wojnarowa (22)** dating from the second half of the 19th c., bipartite, with a transit threshing-floor in the middle and a shed at the gable.



A farmstead from Niecwia in Pogórze (cottage and barn) – ground floor plan 1:200

23-24. A typical farmstead of a medium wealth farmer from Niecwia, built ca. 1840 r. (the last owner: Ludwika Kawka). It consists of two buildings: the cottage and the stable under one roof and a single-room barn with a granary. Log-cabin buildings, hip roofs, covered with stepped straw thatch, the logs of the house whitewashed. The only room in the right side of the residential building is entered from a transit corridor. The left side of the building is transversely partitioned – on one side is a stable for oxen for a separate place for the pigsty; on the other side is a dark storeroom with a large mow for grain, a pole on which working clothes used to be hung and various household utensils.

The cottage has no chimney. In the room the stove is a large *nalepa* with bread – oven for 6 loaves and a kettle hunk over the flame. Additional poles are affixed to *polenie*, on which heaps of faggots were placed. Cows used to be kept in the living room. They were kept on the left side (usually the cows were moved from kitchen to the stable after the reconstruction of the stove and construction of the chimney). Part of the room has clay floor. The room is furnished with common pieces of furniture, household utensils and vessels from the early 20th c., including a bed and a provisional bed, shelves for vessels, a table, a chest for clothing, adorned with a waving ornament and a quern for grinding grain to make flour.

The manufacture of shingles, one of the most popular occupations outside agriculture in sub-Carpathian villages is shown in this cottage. It was popular due to a relatively easy access to the raw material and large demand. In the middle of the room of the cottage from Niecwia a pillar fixed to a load bearing beam has an archaic vice for cutting shingles (*wilk*) installed on it. Inside the room, next to the

quern, are carpenters' tools in the axe-container and in a wooden box. *Polenia* for heating wood serve for drying newly made shingles.

CHURCH AND PARISH

25-28. A complex of church buildings is planned to be built near the Pogórze buildings. It will consist of the 17th-century **Roman Catholic Church of St Laurent from Cerekiew, with a belfry**, and **the parish building and a granary from Lipnica Wielka**.

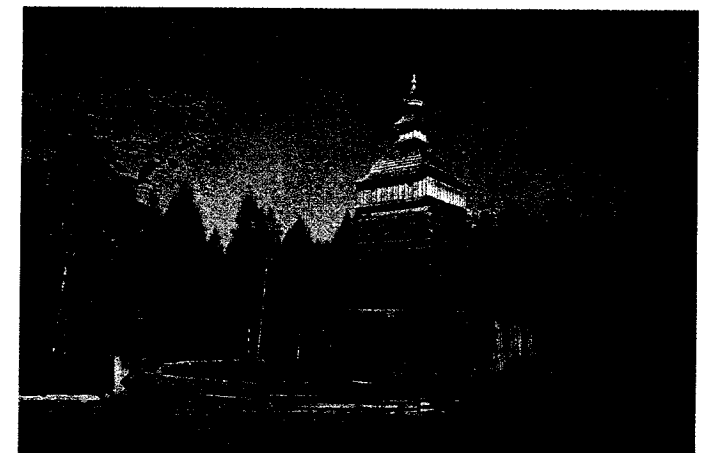
The building is an interesting example of a small, towerless, single-aisle church, with gable roof, higher over the aisle and lower over the chancel, surrounded with arcades, called *soboty*. Part of the interior furnishings have survived, including the high altar and two side altars, the pulpit, and the choir, as well as traces of polychromy dating from 1879. A detached four-sided belfry, of rib construction, is lined with wooden beams.

The parish from Lipnica Wielka (ca. 1860.), is a wooden log-cabin structure, with two passageways forming a transit corridor, and several rooms. It is covered with gable roof a gable roof, with fine arcade along the front wall and a small porch with the entrance on the other side of the building. The granary is also of a log-cabin construction, built on the slope; it has a porch supported on low pillars with baluster on the front wall. The hipped roof is thatched. A cellar under the granary is accessible from outside.

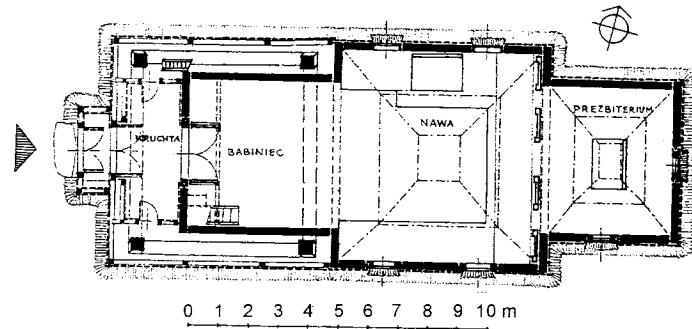
ORTHODOX CHURCH AND PARISH

30. Orthodox Church of St Demetrius, from Czarne, (Greek-Catholic) – a typical wooden church of the Western Łemkos. It was built

in 1786, oriented (the chancel facing east), which was repeated when the church was being transferred to the skansen. A tripartite church, consists of a chancel, the main nave and a women's section with a church porch and a vestibule. Over the church porch and the vestibule is an overhanging belfry. Timbered



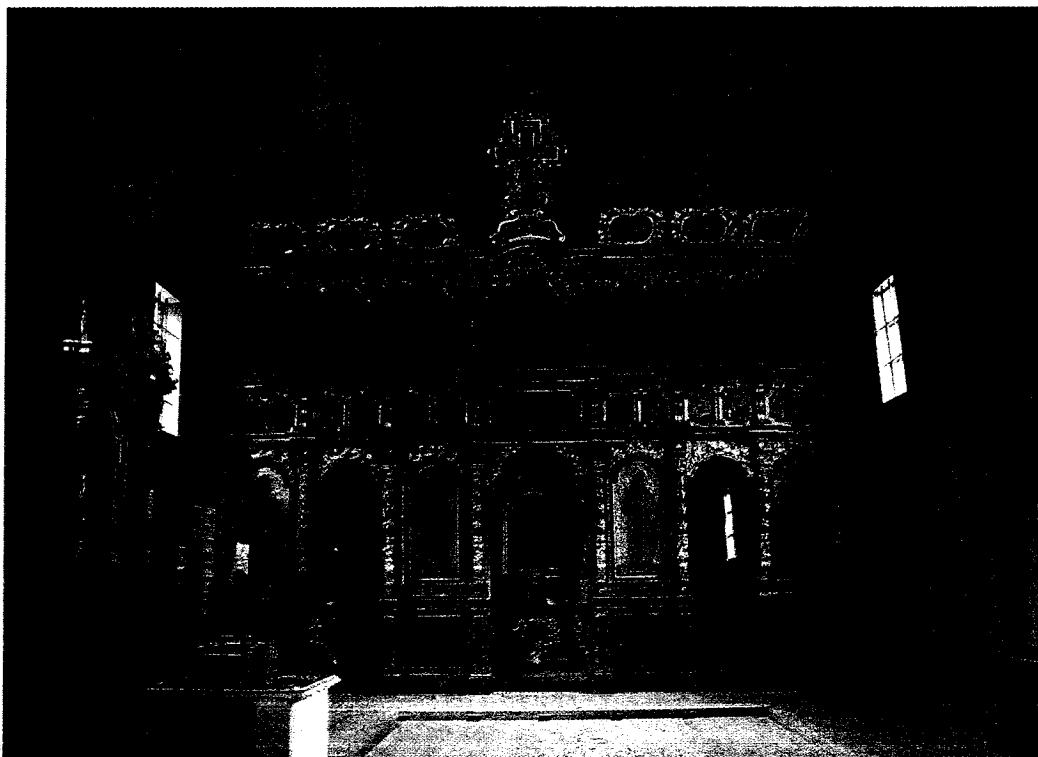
Orthodox church from Czarne



Orthodox church from Czarne – ground floor plan 1:200

soboty were built at the sides of the tower. The main body of the church has log-cabin construction, while the belfry has post-and-spandrel construction. The tower with its slightly inclined walls is surmounted with a false top room (*izbica*), covered with an onion dome, on which there is a pseudo-lantern and a small onion dome with an ornamental iron cross. The roofs over the nave and the chancel are pavilion two-level roofs, also topped with pseudo-lanterns and small onion domes (*makowiczki*) and wrought iron crosses. The roofs are made of shingles.

A noteworthy element of the church interior is the iconostasis, a richly carved wall with ranges of icons which separates the nave in which the faithful gather from the chancel – a sanctuary with an altar at which liturgy is held is not accessible to the public.



Interior of the Orthodox church from Czarne – iconostasis

The iconostasis from the church from Czarne, carved by Jakub Szajcer in 1801, is in the Baroque-rococo style. It is a wooden structure, gilt and silver-coated with earlier icons painted in tempera technique. In 1895 it was renovated and repainted by Jan Bogdański. At that time the renovation consisted of an almost complete replacement of the bottom rank and installation of icons painted on canvas by Jan Bogdański on the original icons in the higher ranges, except for the Lord's Last Supper and the Crucifixion for which new versions were painted directly on the original icons.

After the Lemkos were resettled, the church was abandoned and a great part of the furnishings were stolen. Almost all Bogdański's canvasses were also destroyed.

The iconostasis consists of four ranges of icons, forming four levels with a clearly indicated central vertical axis. The lowest level consists of four icons in plinths (*namiestne*), between which are three arcaded passages (the central is called "the Tsar's Gate"; and side-passages are called Deacon's Gates). On the left is the icon of St Nicolas, particularly venerated in the Lemko region. To the right are the icons of Our Lady with Child, Christ and the patron of the church, St Demetrius. Of the latter three icons only the traces of silhouettes have survived. Also the richly carved and painted Tsar's Gate is missing, but this element will be replaced.

The second level consists of twelve icons (*prazdniki*). These are small icons representing the most important holidays in the liturgical year, with the central icon of the Lord's Last Supper. The icons (beginning from the left) are as follows: the Annunciation, the Presentation of the Virgin Mary in the Temple, the homage of the Three Mages and the Presentation of Jesus in the Temple, Christ's Baptism and the Transfiguration on Mt Tabor, the Entrance to Jerusalem and the Resurrection, the Descent to Abyss and the Descent of the Holy Ghost, the Assumption and the Elevation of the Holy Cross by SS Constantine and Helene.

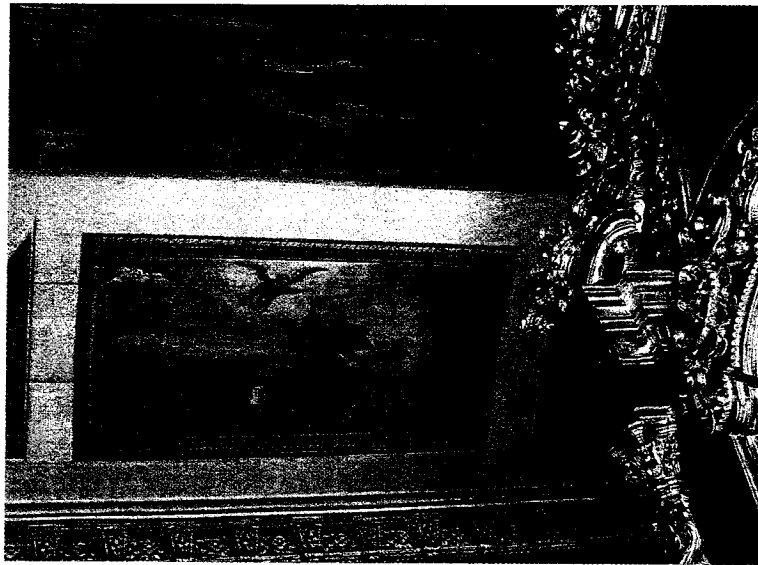
Above the *prazdniki* is the rank devoted to the Apostles, called Deesis, which in Greek means a prayer for intercession. The central icon depicts Christ as the Great Priest (Christ *Archirej*); there are three icons on each side. They represent two Apostles (from the left): Thomas and Matthew, John the Evangelist and Mark, Andrew and Peter, Paul and James the Elder, Simon and James the Lesser, Bartholomew and Phillip.

The iconostasis is surmounted with a cross with a painted figure of Christ; on its sides are six reconstructed medallions with the Prophets (now only locations marked).

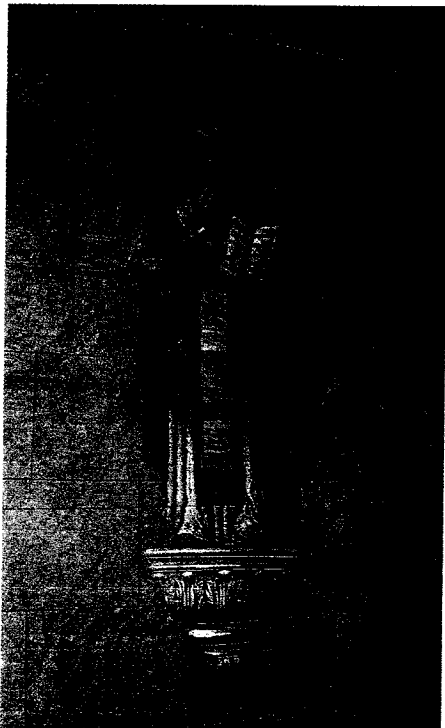
The Baroque-rococo altars (the high altar and side altars) date from the 18th c. They date from the 18th c. The main icons are missing (they were also stolen and will be replaced). The main icon in the high altar in which the original scene of Christ's baptism on the River Jordan has survived, contained the icon of Christ.

The icon of "the Pure Virgin Mary, the Mother of God" was stolen from the side altar in which the icon of Michael the Archangel survived in the finial.

The interior walls of the church are covered with polychromy painted by



Polychromy on the vaulting in the chancel of the Orthodox church from Czarne



Polychromy with figural scenes in the women's section of the Orthodox church from Czarne

Jan Bogdański, Paweł's son, during the renovation in 1893-95. The paintings are in oil on whitewash foundation and clay plastering covering the beams. The walls are covered with paintings of stone blocks imitating marble, plant ornaments and figural compositions in rectangular fields with illusion-painting framing.

The ceiling over the chancel and the nave has the form of a log-cabin style cupola with four inclined surfaces. In the lower part of the ceiling in the chancel are four scenes of offerings from the Old Testament: the offering of Cain and Abel, Abraham's offering of Isaac, the offering of Melchisedec and the offering in the Temple of Jerusalem.

The paintings in the nave contain scenes from the New Testament: Jesus in the house of Mary and Martha, Jesus twelve-years' old in the Temple, Jesus blessing children. On the fourth, eastern part of the facette is a panorama of Jerusalem and, symmetrically, two kneeling angels in veneration of Christ on the cross which crowns the iconostasis.

The polychromy in upper parts of the ceiling with angels kneeling among the clouds, imitates the skies sprinkled with stars (metal, gilt starlets). In the upper parts

there are paintings on canvas: God the Father in the chancel and the Ascension of Christ in the nave.

On the southern wall of the nave facing the side altar, another illusionary side altar is painted. It is in the Baroque style with empty spaces for paintings. The windows are framed with floral ornaments and draped curtains. In the corners there are columns and plant ornaments.

The walls of the women's section are adorned with polychromy with figural scenes. They represent the Pope (probably Clemens VII) and an Orthodox hierarch, who are tied by the Brześć Union. The flat ceiling of the women's section is adorned with a scene of the Transfiguration on Mt Tabor. A cross is painted on the ceiling of the church porch.

The church from Czarne is enclosed by a reconstructed wooden log-cabin fence, with wide-open corners supported on stones (*pecki*). The enclosure is covered with a shingle roof. The entrance gate has the form of a chaplet with pitched shingle roof topped with a small onion dome with a cross.

Near the church is a **Greek-Catholic parish from Szlachtowa (63)**. It is a double-passage building with several rooms. It has fine proportions, a large hipped shingle roof and an arcade passage running along the entire front wall.

A **lumber-room from Wierchomla Wielka (31)**, built in the first half of the 19th c. complements the parish buildings. Originally, it served as a granary in which grain and other products were kept, later as a lumber-room in which old furniture, unused church furnishings and liturgical objects were stored. It is a log-cabin-type building, with walls from semi-circular logs, and saddle-joint corners. It has a hipped shingle roof and wide arcaded passage at the front wall. The building has a vaulted ceiling.

LEMKOS

29. The Lemko forge from Czaczów is situated on the border between the Lemko, Pogórzanie and manorial sections. It was a village farm forge, which provided blacksmithing services to the farm, and maybe also to neighbours. It was built in 1899 (date on the lintel over the door) on a square plan. It is a log-cabin structure with protruding joints. It has a pavilion shingle roof and the entrance with an arcaded passage. The cut marks on log-cabin poles are interesting curiosities, as they served the carpenter to mark the sequence of logs when the forge was



Lemko forge from Czaczów

transferred from its original location in a flooded area to another location within the farmstead. Interior furnishings typical of a village forge from the early 20th c. – a stone furnace with leather bellows, a stump with an anvil, and various blacksmith's tools along the walls. In front of the entrance is a high stump for fixing a drill-borer.

32-34. A farmstead from Wierchomla Wielka consists of several farm buildings originating from the western Łemko region, dating from the end of

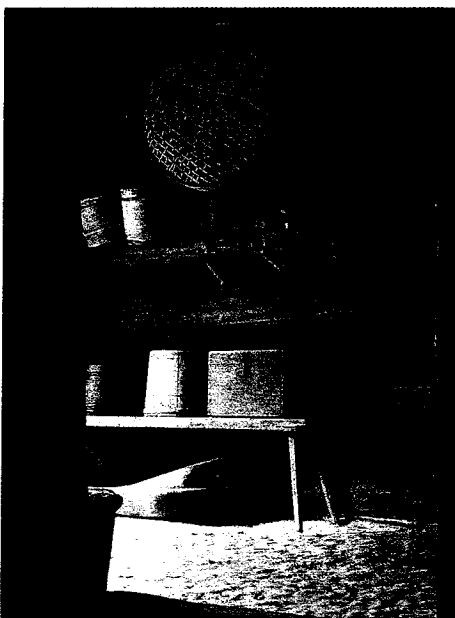


A cottage from Wierchomla Wielka

19th and the early 20th c. It illustrates a better-off agricultural and breeding holding. The farm buildings create a rather compact rectangle with a yard in the middle and include: a cottage (*chyża*), a farm building and a detached pigsty. In the yard there is a traditional well with a hoist and a fruit-drying structure in

which prunes were dried, situated on the slope. A garden with flowers, vegetables and herbs adjoins the cottage.

The cottage (32) (the last Łemko owner: Stanisław Królak) was built in 1899 (date carved on the load bearing beam in the main room). It is a log-cabin structure from fir-tree round logs, with fish-tail joints. Gaps between the beams are sealed with moss. It has a high rafter triangular roof, covered with shingles. The gable from the side of the living room is vertical, timbered, with a small eaves. The top of the gable is adorned with the so-called *koszyczek*, protecting the smoke hole.



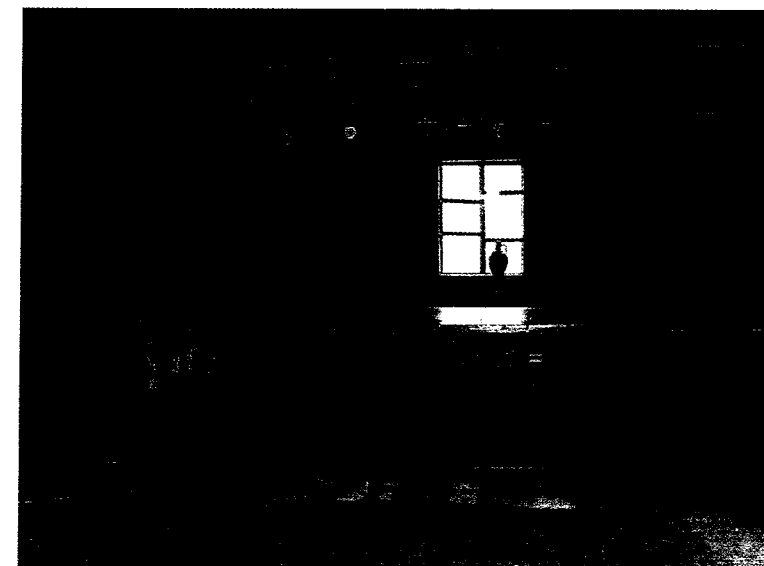
The corridor in the cottage from Wierchomla Wielka

The cottage consists of four rooms: a corridor, situated centrally, and two rooms – a chimneyless kitchen — *pekarnia* (left) and the representational room called *świthycia* (right). A storeroom was constructed later behind the bakery room.

The interior of the cottage from Wierchomla has furnishings typical of a better-off farm holder from the Łemko sub-region of the Sącz region from the first years of the 20th c. The walls are plastered with clay and are not whitewashed. The corridor, the bakery and the storeroom – have clay floors. The main room has a wooden floor. The main room, serving for both residential and household functions is a bakery. It contains a large, chimneyless stove, built from stone and clay. On two walls under the ceiling there are *polenia* for drying fuel, linen, herbs etc. Close to the stove is a kitchen corner with a number of household utensils, and a cupboard (*miśnik*). A low, broad bench (*stulec*) replaces the table, on which one bowl with food was placed for all residents. On the opposite side of the bakery is the part of the rooms serving as a bedroom, over which hung a cradle and a pole for everyday clothes. Behind the bed is a place for a cow or a calf, which sometimes were kept in the house during the severe winters. The storeroom behind the kitchen served as a store-room for small tools and for food storage, so the gaps between the beams are sealed with moss.

Another room (*świthycia*) has a representational character. The heating stove was stoked in the corridor, to prevent the entry of smoke into the room. The layout of furniture is traditional – in the corner diagonally to the stove are benches along the walls and a table. On one side there is a bed behind a bench and dowry chests on the other side. The furniture in this room is a fine example of old rural furniture-making skills. A large, heavy table reminiscent of Renaissance furniture;

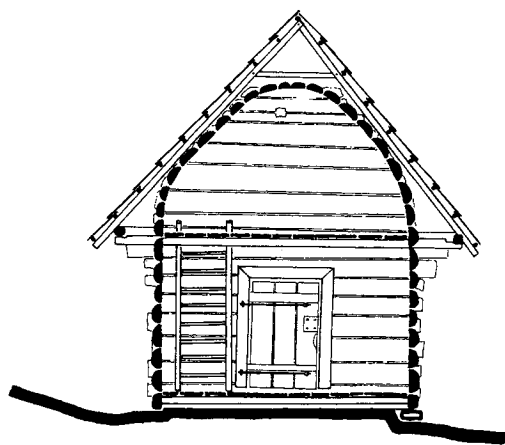
a decorative bench near the bed has a movable back which may serve as additional space for sleeping; an ornamental *ramik* — a shelf for bowls and pots (dated 1900); and painted dowry chests. The chest dated 1906 was manufactured locally and the blue one, from 1886, originates from Stara Lubownia (Slovakia) and illustrates



The main room in the cottage from Wierchomla Wielka

numerous contacts of the Sącz Łemko with the Ruthenian people on the other side of the Carpathians. A small case, archaic in form, ornamentally carved, served to hold documents and other valuables. On the pole over the bed hang bed-linen owned by the daughter of the house, in navy-blue pillow-covers from printed canvas, popular in highland regions at the time, along with skirts, aprons and the like. On the wall facing the entrance hangs a range of chromolithographs with religious scenes typical of Eastern Christianity.

Farm building from Wierchomla Wielka (33) from the early 20th c.; a log-cabin structure, with a very steep, gable roof, almost reaching the ground at the rear side. The building houses a timbered "leaf-room", a cowshed, a threshing-floor with its gate protruding from the line of a log-cabin wall (typical of the Łemko region) and a sheep-fold. Along the rear wall of the building is a narrow, dark storeroom for chaff (*pelewnyk*). **The pigsty (34)** has two rooms and a storeroom for farming tools in the attic.



Granary („sypaniec”) from Muszynka
– cross-section

35-36. Łemko granaries (sypanice), from Muszynka (19th c.), typical of the borderland region in the Slovak frontier. They are of archaic construction (*slegowa*), in which log-cabin walls run upwards to form a barrel vault, covered with a rafter gable roof, covered with shingles. The vaulting and sometimes also the walls, were thickly plastered with clay, reinforced with wooden pegs, densely hammered into the log-cabin walls. Clay gave protection against fire. If necessary, in case of fire the roof which was not tied into the log-cabin structure could be dragged using grapnels.

62. Roadside Orthodox cross from Bodaki; made in stone (light-coloured limestone), and set on a plinth. The cross has two horizontal arms (the higher is shorter) and an inclined board under Christ's feet. The Saviour on the cross has his head inclined to the right, widespread, a little inclined arms, and one foot on another, pierced with a single nail. Over Christ's head is a tablet with an inscription in Cyrillic lettering which reads "INCJ" (*Isus Nazorianen Tsar Judeiskij*), under his feet is a skull and crossed bones. The name of the donor may be read on the plinth.

The cross was made in Bartne in Wasyl Gra-coń's workshop, in 1900-1910. From the early 19th c. Bartne was a large centre of Łemko stonemasonry. Originally, stone farm equipment was manufactured here (milling-stones, querns, whetstones etc); from the mid-19th c., roadside and grave crosses, roadside shrines and figural sculptures of characteristic, easy to identify stylistic features were also made here.



Roadside cross from Bodaki

37-38. A cottage from Łabowa, the 19th-century farmstead of a poor peasant, consisting of a chimneyless cottage from Łabów and a farm building from Szlachtowa.

The cottage from Łabowa (37) dating from the mid-19th c. is an archaic Łemko hut (*chyża*) with only one dwelling room. It consists of three rooms: a tiny corridor with a separate small storeroom and a chimneyless dwelling room. It is a log-cabin from fir-tree logs; ground sill is joined "na zamek", other logs have "fish-tail" joints. The walls of the corridor are of post-and-beam construction. Gaps between the beams are sealed with clay and white-washed. It has a steep roof with protruding ends, covered with shingles.

The cottage was used unaltered until the 1990s. In the skansen its furnishings from the 1960s were reconstructed, as used by Adam Chowaniec, the last owner, who lived there his entire life.

All rooms have clay floors. The room to the left of the entrance has a large stove constructed from sto-



A chimneyless hut from Łabowa

nes and clay, with a *nalepa*, a baking oven and a bench fixed on the side, under which a small shed for hens was arranged. In the corner of the room (diagonally to the stove) is a ditch in the ground in which potatoes and Russian turnip used to be stored, covered with a large flap from wooden boards. It is a type of a cellar which was common in poor Lemko cottages. The upper part of the walls, the ceiling and the *polenie* used for fuel are blackened by smoke. A primitive rosette is carved on the load bearing beam. Below the load bearing beam, parallel to it runs another beam connecting the opposite walls, called *siestrzan* – an archaic construction element which may be seen in highland architecture.

The interior furnishing is very simple. At the wall facing the entrance is a wooden bed (straw covered with a piece of cloth, a feather bed-quilt and a pillow), adjoining a three-level shelf with pots and pans, placed on the bench. Above are two simple shelves from wooden boards on which clay and earthenware pots, bottles, jars, small bags with grits and flour are arranged. Next to the bed is a chest and a simple table. A wide bench is fixed to the wall on the right. The quern stands near the door, further on is a hanger for clothes. Only three pictures on religious themes, a rosary and a pectoral plate hang on the wall facing the entrance.

In the corridor and the storeroom one can see small household utensils and farming tools, such as a chest, a device for making straw-ropes, cards for wool, a barrel, a wooden churn, baskets, wood used as fuel etc.

38. Farm building from Szlachtowa (which will be constructed soon), a log-cabin structure, built from round logs joined using “swallow-tail” technique. It has a gable roof with slightly inclined gables, covered with shingles. The building contains three rooms: a stable, a threshing-floor in the middle and a small barn. The front wall of the stable, a little recessed, is similar to the farm building from Wierchomla. On the side is a cow-stand and a separate place for pigs. Over the threshing-floor is a suspended bed made from loosely arranged wooden boards (*wyzka*). Hay was additionally stored in this part of the building. The barn is accessible by a “window” from the threshing-floor.

39-40. A tallow-maker’s cottage from Łoś near Gorlice, dating from the first half of the 19th c. It consists of a residential building and a farm building. Both are log-cabin structures. The cottage has protruding arch-shaped corner joints. Gaps between the beams are sealed with moss, and in some parts of the cottage plastered with clay, whitewashed and create characteristic stripes on the log-cabin walls.

The cottage (39) houses a central corridor (*siń*) with a separated small storeroom; on the left are the “cool room” and “*kunata*”; on the right are the kitchen (*chyża*) and the dwelling room (*komirka*). Interior lintels over the door are ornamented with a “donkey’s back” motif. A narrow porch was built on the gable side over the entrance to the cellar. A stone earthen bench is in front of the house.

An exhibition of **the tallow-making industry** is arranged in the room.

Łosie is a Lemko village, whose residents’ traditional occupations was trade in tallow and grease. Originally, it was the grease used to lubricate wheels (*kołomaz*) from the process of dry distillation of pine



A Lemko farmstead from Łosie near Gorlice

fall-outs and was also used to lubricate axle-trees of wooden carts. As the petrol industry developed, residents of Łosie began to trade in industrial grease and oil derivatives. From the mid-19th c. until WWII this occupation was the primary source of revenue for almost all the inhabitants of Łosie. There were two categories of tallow-makers: small traders - peddlers, walking from one village to another in the Carpathians and the neighbouring Pogórze, and tallow-makers who set off on long circuits with especially adjusted heavy carts.

The area and the trails changed depending in the political situation. Before WWI residents of Łosie traded chiefly with what are now Slovakia and Hungary, reaching as far as Transylvania, as well as in the territory of the Polish Kingdom. Some also travelled to the Ukraine, Lithuania and Latvia. During the 2nd Republic, trade focused on the area of the Polish state. After WWII the trade broke down, although a few persons still conducted it until the 1960s.

The profitable occupation and ac-



The kitchen in the cottage from Łosie

companying migrations caused significant cultural changes in all areas of life. The exhibition illustrates these changes.

The interior of the other part of the cottage is furnished as a tallow-maker's family dwelling in the 1920s. The entire furnishing may serve on the one hand as an evidence of the wealth of the household; on the other hand, it reflects occupational migrations – there are numerous utensils which were definitely not manufactured locally, and were purchased during the travels in the tallow-trade.

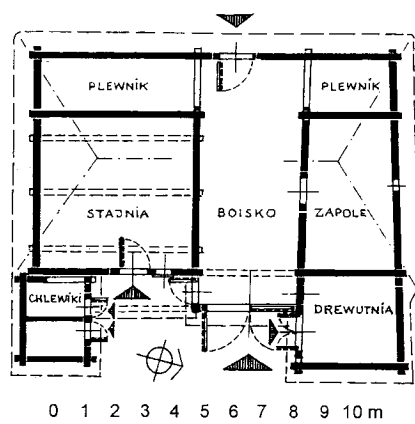
In the 1920s, the corridor, the kitchen and the storeroom had whitewashed walls. The corridor and the kitchen had clay floors. The stove, in addition to *nalepa*, also had an oven covered with sheet-metal, a hood with a smoke outlet from the baking stove. The main structure of the baking stove was partly in the storeroom, occupying its entire width.

The interior furnishings of the *chyża* were arranged in a traditional way – diagonally, consisting of the stove and the table with benches at the walls. The table had a form reminiscent of Renaissance furniture (similar to the cottage from Wierchomla), two beds with ornamental backs, covered with linen *porty*, woven in an intricate weave, with a large number of pillows on it. Under one of the beds is a child's bed (*postilka*) in the form of a low chest on wheels, which was moved out for the night. On shelves and benches near the entrance and near the stove are pots and pans, both for everyday use and adorned to show off.

On the walls hang pictures on religious themes, typical of a Greek-Catholic household. These are chromolithographs with icons of Christ, Virgin Mary and the saints against the background church architecture. Over one of the beds are photographs of the owners (Ewa and Wasyl Jewusiak) and painting from Austro-Hungary (an 18th-century steel etching, hand painted and adorned with an ornament made from paper ribbon and beads, with "relics" of saints). Under the paintings are decorations from simple, single-coloured paper cut-outs, typical of Łemko villages from the Ropa River valley.

The narrow storeroom with a *chyża* served mainly as a bedroom. It contains a child's bed, put near the wall, and bedding for children made on the structure of the baking stove. On the hanger are a few elements of clothing, manufactured in towns and typical of tallow-maker's families.

The farm building (40) contain: a stable, a place for hay storage, a threshing-floor, a corn bin, a chaff-shed, a wood-shed and a pigsty. On the side is a dog's kennel and a manure container is situated at the gable of the stable. A fully equipped tallow-maker's cart stands in the threshing-floor.



Farm building from Łosie – ground floor plan 1:200

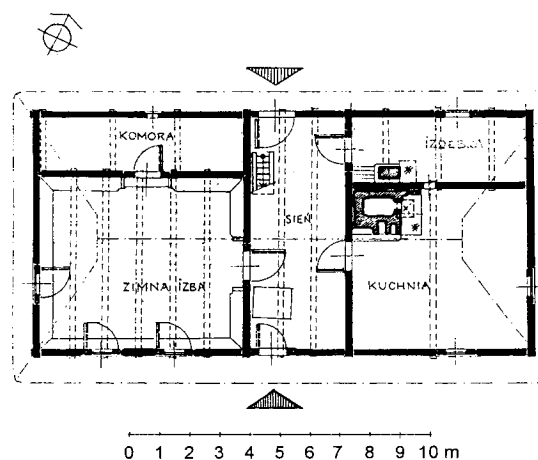
Near the cottage, there is a flower garden, enclosed in a wooden fence. The entire complex of farm buildings is enclosed in a typical fence plaited from fir-tree branches.

41-43. A cottage from Królowa Ruska (currently called „Górna”); is a typical example of a wealthy Łemko household. It consist of a cottage, a farm building and a granary. The south-western corner of the house is surrounded with a flower garden. As an additional occupation of the owners of the farm was work in the woods and wood processing, the de-barking of poles is displayed in the courtyard.

The cottage (41) (*chyża*) (the last Łemko owner: Tomasz Rać) illustrates Łemko high carving and carpentry skills. It is noteworthy for the fine proportions of the building architecture. It



A Łemko cottage from Królowa Ruska



The cottage from Królowa – ground floor plan 1:200

is a log-cabin structure consisting of two separate parts linked by a corridor of post construction. The walls are from solid fir-tree logs, squared in the interior side of the house. The ground sill have “*na zamek*” joints, while other beams have “fish-tail” joints. The roof is large, rafter- and-beam, hipped, with a steep surface, and is covered with shingles. The cottage has two passages and contain five rooms: the central corridor, the cool room and a storeroom (dated to 1843) on its one side, and the bakery and the alcove from 1872 on the other (dates on load bearing beams). The corridor has steps leading to the attic and stone steps leading to the cellar covered with a flap. The cellar is under the cool room. It is built from stone and has barrel vaulting.

The kitchen has a clay floor; wooden panels in the corridor are placed directly on the ground. Other rooms have wooden floors. Originally, the cottage did not have a chimney; later, heating devices were reconstructed,

creating an oven under a sheet-metal hob, a *nalepa* next to it, a baking stove with a hood a broad place behind the stove. The kitchen stove is combined with a small heating device in the alcove, also with a furnace and a sheet-metal hob.

After the stove was refurbished, the kitchen, the alcove and the corridor were plastered with clay and painted with the so-called "grey clay", by which the walls acquired a greyish colour and specific smell.

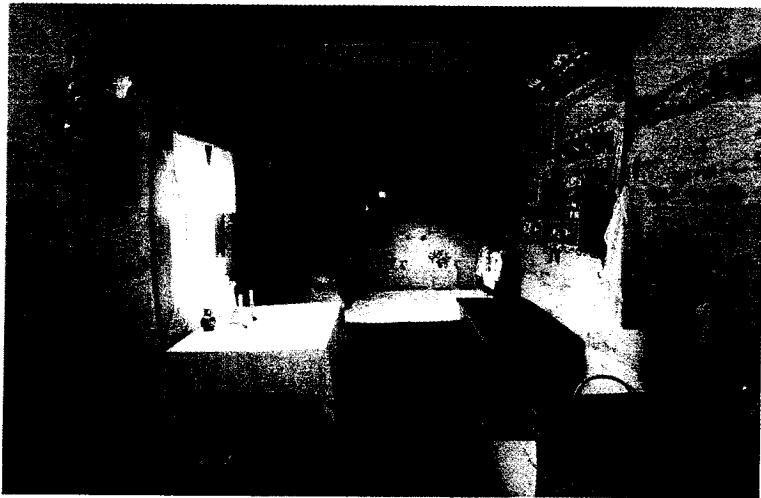
The furnishing is aimed to illustrate a typical dwelling of a better-off Łemko family in the 1930s. A large kitchen, which also served as a bedroom, has two beds with ornamental backs, covered with a piece of cloth on the straw mattresses, a feather bed-quilt and pillows. Along the wall behind the stove runs a large, two-level bench, on which is a large shelf for bowls, pots and pans. It faces a cupboard with plates, mugs and other everyday utensils. A wooden wash-basin with an enamelled bowl stands near the entrance. Diagonally to it is a corner with two benches (one of them served as a sleeping place and was called *szlufanek*) and a large, solidly-built table with straight, carved legs. Over the bed hang small tapestries

with deer and peacocks, above which are chromolithographs on religious themes, typical of the Orthodox Church, adorned with tissue-paper flowers.

Places for sleeping (the bed and the *szlufanek*) are also sited in the alcove, which additionally contains a dowry chest (*tada*), and a multi-level

rack for mugs and bowls; near the window stands a small table with a china figurine of the blessing Child Jesus, decorated with tissue-paper flowers. Facing the entrance is a large, impressive chromolithograph depicting St Michael the Archangel fighting Satan in the form of a dragon. Between the alcove and the kitchen, near the stove is a small window through which food was served.

Large and broad benches made from semi-circular logs run along the walls of the cold room, which was typical of archaic interiors of peasant cottages. The windows have blinds inside. In the summer the room served as a bedroom. It also served as a storeroom and has a very long chest for keeping grain. A similar chest may be seen in the granary. There is also a wooden coffer. On a long pole fixed to the right wall hang spare bed-quilts, pillows and garments. Spare vessels, bottles, herbs and the like were kept in the cupboard placed on the bench. At the wall



Dwelling room in the cottage from Królowa Ruska

facing the entrance stands a table with turned legs, a bed with ornamented back. Under the ceiling hangs a dense range of pictures on religious themes, adorned with tissue-paper flowers, although less ornamental than those in the kitchen. Due to its large size, the cool room was a venue for weddings, meetings at work (*weczirky*) and various village events.

The dark storeroom with a small, glassless grated window (*przezior*) served as a storeroom for various pieces of furniture. A wardrobe, a fine chest with carved geometrical ornaments and a *sąsieczek* chest served for keeping clothes, canvas and various small items; tools for the processing of linen and wool were also kept here.

The farm building from Królowa Ruska (42) is a reconstructed facility from the same farm. It is a log-cabin structure from slightly squared fir-tree logs, with fish-tail joints. It has a steep roof, rafter-and-beam, hipped, covered with shingles. In the centre is a transit threshing-floor (*boiszczce*) at the rear, on both sides are narrow chaff-shed (*petewnyki*), over which is a "wyżka". Right of the threshing-floor is a stable, at which a small pigsty was built in the corner. On the right side of the threshing-floor is a corn bin ("susik"), which served as a barn, further on is a cart-shed.

A granary from Królowa Ruska (43), from 1892 (date on the load bearing beam), is set on the slope. A log-cabin structure with a gable, covered with shingles. The entrance is from the gable side through an arcade supported on low posts. The cellar under the granary is accessible from the bottom, from the other gable side. Above the door to the cellar is the carved date "1882". Inside are mow partitions and boxes for grain.

THE CARPATHIAN GYPSIES

44-46. A complex of Roma people's architecture was planned to illustrate a contemporary settlement of Carpathian Gypsies. It is situated at a certain distance from the village, which is the general practice. The settlement consists of dwelling houses, poultry, various sheds etc. and a forge.

The layout is typical of Gypsy settlements – chaotic and temporary and their furnishing is rather primitive.



Part of the Roman settlement

Two dwelling houses (*'kbery*") from Maszkowice (44-45) have been transferred to the skansen and a forge from Czarna Góra in the Spisz Region (46) has been reconstructed. One building is a log-cabin structure; another was built from wooden industrially manufactured boards, used for building barracks. The gable roofs are covered with roofing paper. The forge is timbered and covered with a shingle roof.

The interior furnishing of the Gypsy dwelling is extremely poor. The walls are plastered with clay and whitewashed, the ceiling lined with packing paper. A primitive stove has a hob from sheet-metal and a pipe running to the roof. Iron beds with straw mattresses and blankets or old bed-quilts. A piece of cloth hanging on the pole served to keep clothes and was also used as a cradle. A primitive shelf and a bench from a wooden board complement the furnishings. The walls are adorned with postcards and newspaper cut-outs. Traditionally, the vessels used for cooking were rigorously kept separate from those used for washing and laundering.

The popular occupation of the Gypsies from Podkarpacie was ironwork; sometimes even the word "blacksmith" was used as a synonym of a Gypsy. They chiefly manufactured small farming tools, such as potato diggers or hoes, iron elements of ploughs, axes, chains etc.; usually they did not shoe horses.

The equipment of a Gypsy forge is a little poorer than that of a peasant forge. The furnace is rather primitive, made from wooden boards, filled with earth and topped with a stone; a heart-shaped bellows bag is situated diagonally; next to it is an anvil on a stump and the necessary blacksmith's tools. There is also an archaic portable bellows from rabbit skin, a portable anvil with an elongated kiln which was sunk into the ground, and the tools once the Gypsy blacksmiths used in other people's farms, rather than in the forge.

SĄCZ HIGHLANDERS

47-50, 59-61. A farmstead from Zagorzyn is a farm of a wealthy highlander family from the late 19th and the early 20th c. It consists of a large dwelling house, a stable, a treadmill, two granaries and drying-house for prunes. It is enclosed by a fence. In front of the porch is a flower garden, a vegetable garden lies behind the house. The cottage is surrounded by an orchard.

A cottage from Zagorzyn (47) from 1884. (the date on the load bearing beam in the dwelling room), reconstructed in 1922. It is a log-cabin structure, not whitewashed; on the windows are framed with a thick layer of clay and are painted with lime, in the traditional style of Sącz highlanders. In 1922, an ornamental porch was added at the front wall, the house was reconstructed and the roofing replaced (originally thatched hipped roof, after the reconstruction a gable, tile roof), a room on the attic, a balcony and an ornamental gable were added. Such openwork ornamental motifs reflect the

influences of health resort architecture which became popular in the 1920s and 1930s imitating the houses of the nearby Szczawnica resort.

The cottage has a central transit corridor, the kitchen and a dwelling room on one side and a large dwelling room and an alcove on the other side. From the gable side is a storeroom accessed from the yard.

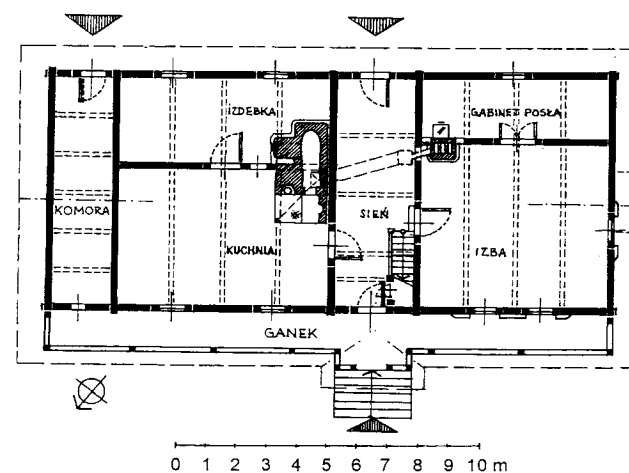
The cottage belonged to Wincenty Myjak, a wealthy farm holder, the head of the village. In 1908-1913 he was a Member of the National Parliament in Lvov, and in 1911-1918 a member of the Parliament in Vienna.

Myjak was an outstanding personage, controversial, but certainly dominant among his peers. Having completed a local school he attended a high school in Nowy Sącz, then another school in Jasło. He probably began law studies at the Lvov University. He began his political and social activity very early. Like his father and grandfather he was the head of the village in Zagorzyn. He became involved in the peasant movement and for a few years was a member of the Chief Council of the Polish Peasant Party (PSL), and later

PSL-Piast. He was not a very active MP but he helped a lot his compatriots on various occasions, especially during WWI. During the times of the 2nd Republic he was active as a businessman, managing a wood-trade company in Skrudzin. He was also actively involved in project in river regulation, construction of roads and bridges in the environs of Łącko.



The cottage of a peasant MP from Zagorzyn



The cottage from Zagorzyn - ground floor plan 1:200

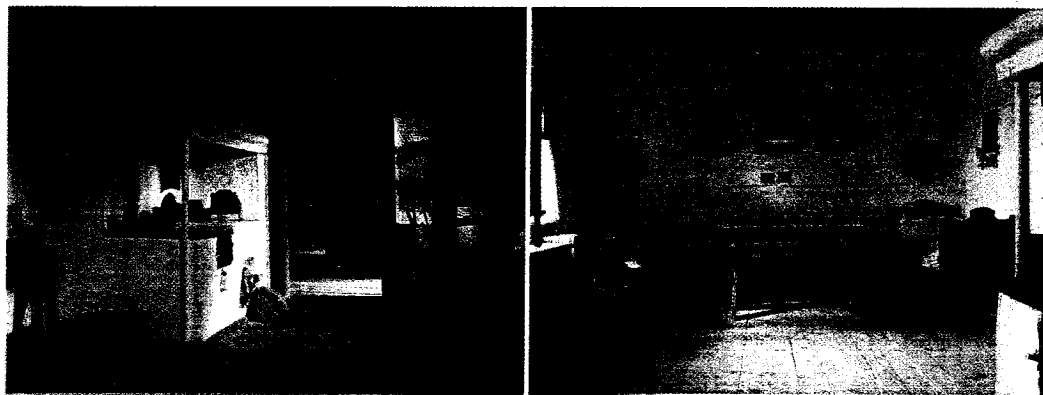
The cottage in the skansen is furnished as a house of a Member of the Parliament 1922-1927 (after its reconstruction when W. Myjak was still alive). It contains characteristic elements of interior furnishings which may not be seen in typical peasant cottage interiors, so it is an example of the combination of bourgeois and rural interior.

The dwelling room is a representational room in which Myjak received his guests, arranged village meetings etc. Children were not allowed to this room. The room is furnished with a set of furniture Myjak commissioned at a cabinet-maker's workshop in Kraków in the early 1920s. This set in the bourgeois style is made from ash-tree and larch wood. It consists of two wardrobes, two beds, two bed-closets, a table, two coffer, a mirror with a small table and a cupboard (standing in the office).

The neighbouring recess, is Myjak's office with a desk and armchairs made in Kraków in the early 20th c. and Viennese chairs also from the same period. Interior decorations in both rooms also are in the bourgeois style. Landscape paintings in oil, a clock, the contents of the cupboard (e.g. a china coffee set manufactured in Ćmielów and a silver-plated brass tea set), a book-shelf, oil lamps, bed coverings, a large travelling coffer and a smaller coffer used by Myjak during his numerous journeys. The garments in the wardrobes are also typical of town residents of the time.

In the kitchen there is a stove with a hood. It has a complex system of chimney ducts. On the other side of the kitchen is a place for washing, preparing meals, washing dishes etc. Because of the risk of spillages, the floor in this corner is laid in brick. Various vessels are kept in the cupboard, chiefly from faienceware. One of the beds and a chest in which clothing was kept (an old-type wheeled chest with a drawer) belonged to a poor woman, who lived with the Myjak family, helped in the farm and took care of the children.

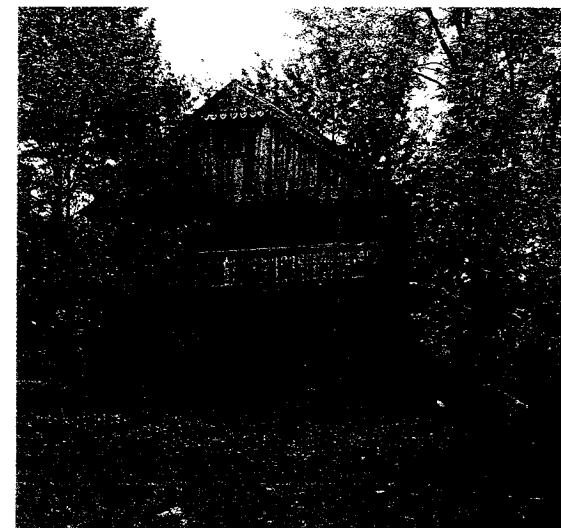
The smaller room, also combines the elements of town and village furnishings. The chest of drawers and the table are in the bourgeois style, while the wardrobe and the beds are in rural style. By the way, the beds, with their turned



The kitchen in the cottage from Zagorzyn - the corner with the stove, and with the table

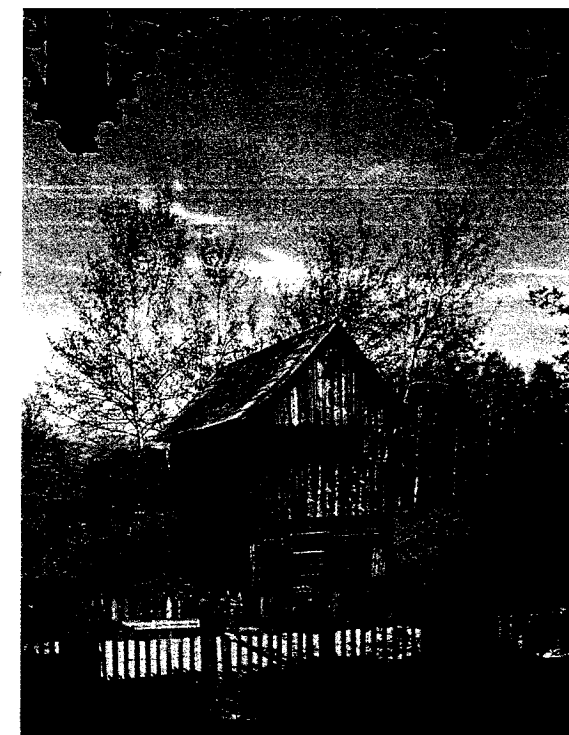
ornamental elements also allude to town fashion. Bent-wood chairs are from a factory in Jazowsko. The small room served as the bedroom for Myjak's daughters, who adorned its interior with pictures, postcards and family photos.

A granary from Kicznia (49) was built in 1870. It is a stone structure. In the area inhabited by Łącko highlanders, farm buildings (stables, granaries) were often enough built from stone, mainly due to the abundance of this construction material. The wooden upper floor with a gallery which surrounds its two sides was added in the 1920s. It served as a summer residence of a priest, who was a family member and spent his summer holidays here. Stone steps timbered with wooden boards lead to the upper floor. The granary is richly decorated, following the model of Szczawnica architecture, has an openwork gallery and ornamented gable beams.



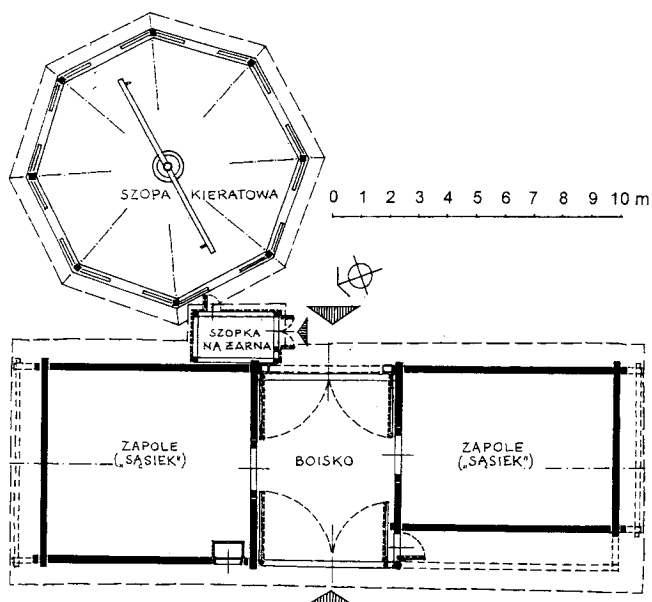
Brick granary from Kicznia

Another **granary - from Zagorzyn (48)**, is situated across the road to a cottage. It is a wooden structure, built in 1880 r. In 1921 the upper floor and a porch with openwork ornamental detail were added. The cellar is under the granary. Grain and flour were stored on the ground floor (in mow partitions and other storage areas), along with lard and fatback (in the *spyrnik*). Feather, dried fruit, beans and linseed were stored on the upper floor, along with tools for linen and wool processing, a device for making strawropes, measures of spooled thread etc. In the summer, the room on the upper floor served as a bedroom for children and other members of the family.



Granary from Zagorzyn

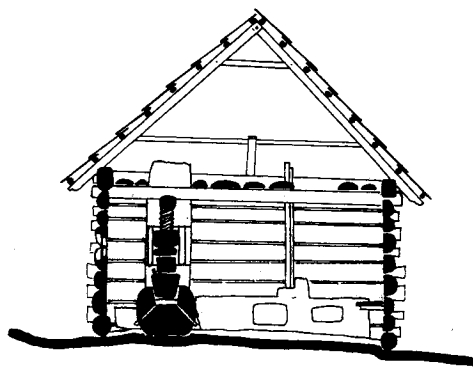
A barn from Kamienica (50), built in 1860-70, with a double corn bin, and a transit threshing floor. One corn bin is a little recessed behind the face of the front wall. A quern-shed was built at the rear, with a horse-powered



Part of the farmstead of a peasant MP (a barn from Kamienica and a threshing mill from Maszkowice) – ground floor plan 1:200

floor in the centre served as a cart-shed; on the left is a room for cows and bulls; on the right a shelter for calves and sheep.

The farmstead also contained a **fruit-drying room (61)** for drying prunes or other fruit (reconstructed), typical of the majority of farms in the vicinity of Łacko, where the cultivation of orchards developed in the late 19th c. reaching the peak of its development in the first half of the 20th c.



Oil-mill from Stópnice – cross-section

treadmill for two horses, which is housed in a **treadmill shed from Maszkowice (59)**. The shed was built in the early 20th c. and originates from a wealthy farm. It is an octagonal structure, supported on posts, from the very beginning covered with red roof-tiles, not timbered. The side of the prevailing wind, the two sides of the octagon are sheltered by the gate.

A **stable from Kamienica (60)**, built in the late 19th c. (after 1885), a log-cabin structure covered with roof-tiles. A transit threshing-

51. Oil-mill from Stópnice.

The oil-mill was built in the first half of the 19th c. as a forge. It is a single-room log-cabin structure, with “fish-tail” and saddle-joints. It has a gable roof with protruding gable ends, covered with shingles. In the mid-20th c. devices for oil-pressing were added and the furnace reconstructed by adding a low kettle for roasting linseed and another kettle for water. A wooden oil-press completely made of oak-

wood with screws made from ash-wood is a unique exhibit. A *lisica*, a horizontal block of wood with a container for crushed, roasted linseed (*prażmo*), is from an older oil-mill. Linseed oil was once popular in villages as fat to flavour food, especially during the Advent and Lent.



Oil-mill from Stópnice – oil pressing

52-55. A highlander's farmstead from Obidza near Jawzowsko. A farmstead consisting of several buildings, typical of a better-off holding in a small agricultural and breeding settlement. It consists of a chimneyless cottage

from Obidza, a barn from Obidza (the same farm), a sheep-fold from Zagorzyn and a granary from Kicznia. In the future a stable for horses and oxen will be added to the farmstead. Nearby is a meadow with a separate enclosure for sheep (*koszar*) and a night shelter for the shepherds (*ko-*



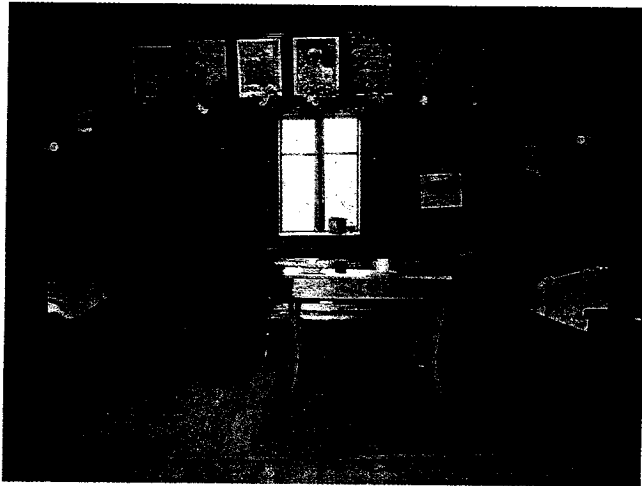
Highlander's farmstead from Obidza

liba) – typical for shepherding on pastures situated near the farmstead, which was a common practice in the Radziejowa range within the Sącz Beskid area.

A **cottage (52)** (last owner: Władysław Babik) built in 1890 (date on the load bearing beam). A log-cabin cabin building from round logs, covered with a thatched rafter gable roof, with shingles on the crest and lower ridge. The cottage consists of four en-suite rooms; a wide, centrally situated corridor with bipartite gates on both sides, to give passage to a cart with hay. Hay was stored under the roof or in the

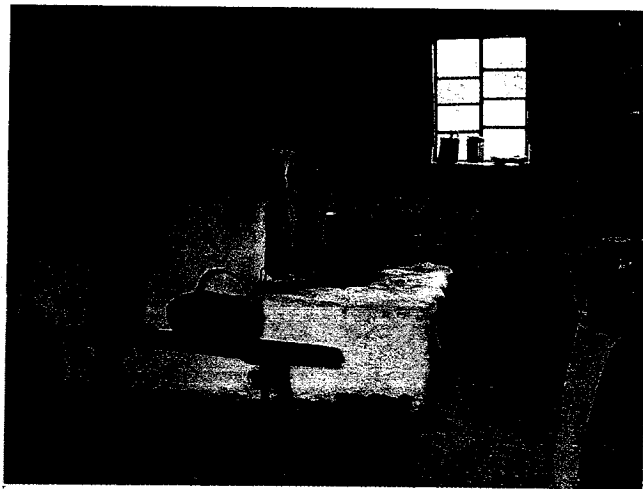
cellar where potatoes were dumped through a hole in the corridor. On the left is a dwelling room, on the right is a chimneyless kitchen (*piekarnia*); behind are the stable for cows. The house of the Babik family was the first cottage in the village to have a separate “stable for cows”; in the highlander villages of the Radziejowa range the cows usually were kept in the *piekarnia*, like was the case with the Lachs. The interior of the cottage in the skansen illustrates its appearance in 1935.

Originally the dwelling room was used on festive occasions and as a bedroom, and later was used also as a kitchen. It has a heating and cooking



The main room in the cottage from Obidza

stove with an outlet of smoke to the corridor through a metal pipe. The corner adjoining the stove is a kitchen area. Everyday clothes and linen sheet hung on the pole under the ceiling. By the wall facing the entrance are beds, a bench, a table, chairs from the bent furniture factory in Jazowsk, a pedal sewing machine and a chest for festive garments, painted with a plant ornament typical of Sącz Highlanders – twigs on a dark background. There are numerous paintings on religious themes on the walls – chromolithographs, devotional pictures, mementoes of the First Communion, crosses, and rosaries, and a photograph of Prague, a souvenir of the farm holder who served in the Austrian army in 1914. On a wooden hanger by the door hangs everyday outer garment (jackets, fur coats), batons and measures of linen.



The kitchen in the cottage from Obidza

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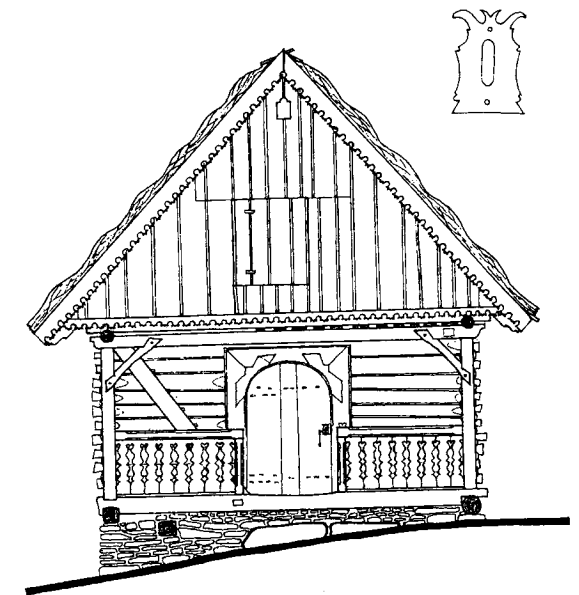
The *piekarnia* is different than the dwelling room, with a clay floor, blackened walls and ceiling and a large chimneyless stove with a kettle hanging over the *nalepa*. The *pole-
nia* for drying wood, sheep cheese and elements of wooden wheels (*dzwona*)

run under the ceiling, reinforced with additional transverse poles. A popular side occupation of peasants from Obidza was wheelmaking, so carpenter's and wheelmaker's tools are also stored here. Everyday household utensils and tools for processing sheep-milk into cheese are also in the kitchen corner. There is also a *wyrek* – a simple bed with a straw mattress, covered with a coarse linen sheet and a blanket, on which maids and adolescent daughters of the house used to sleep. In the adjacent cowshed there is a suspended simple bed made from wooden boards on a rack from rods, where the farm-hand or an adolescent son of the family used to sleep.

A barn from Obidza (55), built ca. mid-19th c. originates from the same farm as a cottage. Its special value as an ethnographic exhibit lies in the fact that its construction was adjusted to its location on a steep slope. The building consists of three rooms, each on a different level. The upper “little barn” with a separate entrance was used for rye straw storage, the central transit threshing-floor with the gate consisting from tow uneven parts; the lowest is a barn for barley and oat straw, clover, and hay storage, accessible from the threshing floor through a “window”. Over the threshing floor is an upper floor in which rye straw for making straw thatch was stored. Also in the skansen, the barn was constructed at a right angle to the slope, imitating the original layout of the entire structure, which allows to show the ingenious architectural project.

It is a log-cabin structure, with a rafter-and-beam, smooth thatched saddle roof; below the roof crest it is reinforced by a trestle from poles and rods. The cottage has a simple gable from wooden boards.

A granary from Kicznia (54) dates from 1791, which is testified by an inscription running along the load bearing beam: “*Ten budinek wystawił Wojciech Miiak woyt w cerwcu 1791 D Bóg nadzieia moia amen*” (This building was built by Wojciech Myjak, the Village Head, in June 1791 AD. The Lord is my hope, Amen.) It is a log-cabin structure with protruding corner joints, a hipped roof, thatched. The corners of the door have ornamental braces (*pieski*) typical of highlander's cottages. The roofing structure and the porch with an ornamental baluster date from the 1920s. The boards protecting from wind are also ornamentally carved.



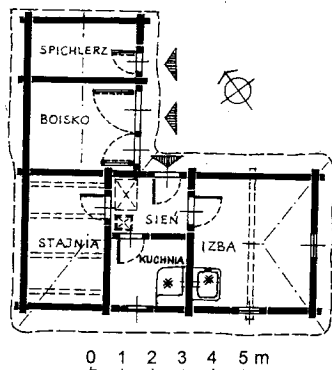
Wooden granary from Kicznia - front wall (on the side, a wrought-iron lock element)

A sheep-fold from Zagorzyn (53) – a small log-cabin structure with a gable roof, thatched. In addition to a place for sheep it houses two pigsties with a separate entrance from the gable side and a porch, timbered to the level of half of its height.

56. A single-house, very small farmstead of a poor peasant from Kamienica, from 1869. (last owner: Jan Kuziel), on an L-letter shaped



A farmstead of a poor peasant from Kamienica

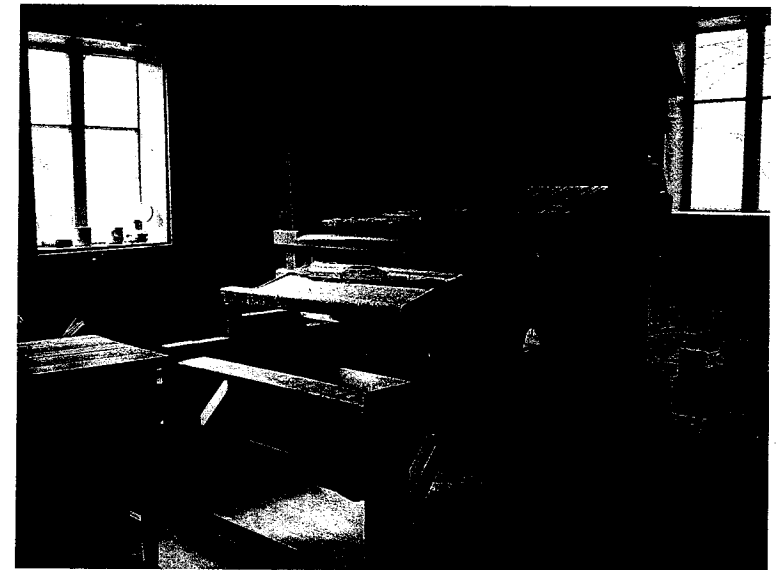


The farmstead from Kamienica – horizontal plan 1:200

plan; its one part contains a dwelling house for people and animals (the dwelling room, the kitchen, the corridor and the stable with the pigsty); on the second part it has farm facilities (a threshing-floor with an upper floor and a small granary). It has log-cabin walls with gaps sealed with moss and, in the dwelling part, also with clay. The logs inside the room are whitewashed. It has a gable roof, thatched; both the eaves and the roof-ridge have one range of shingles each. From the gable side the cottage has a garden with flowers, vegetables and herbs, and a roadside-shrine on a wooden post, surmounted with three turrets with crosses, which is a typical element of the Gorce Kamienica valley. The cottage has a particular heating system, with a heating stove in the dwelling

room, and an outlet of smoke to the chimneyless kitchen through a hole over the *nalepa*. The smoke from the kitchen goes through a hole in the wall, which is different from the typical cottage which has such a hole in the ceiling, running a primitive chimney made from wooden boards in the corridor, sticking out over the surface of the roof.

Inside is a dwelling of a country weaver (*knap*) from the period after WWI. Weaving was a popular side non-agricultural occupations, practiced by the poorest and more better off inhabitants of villages in the region. In this region, weaving was a typically male occupation, but sometimes also the wife, daughters or



Weaver's workshop in the cottage from Kamienica

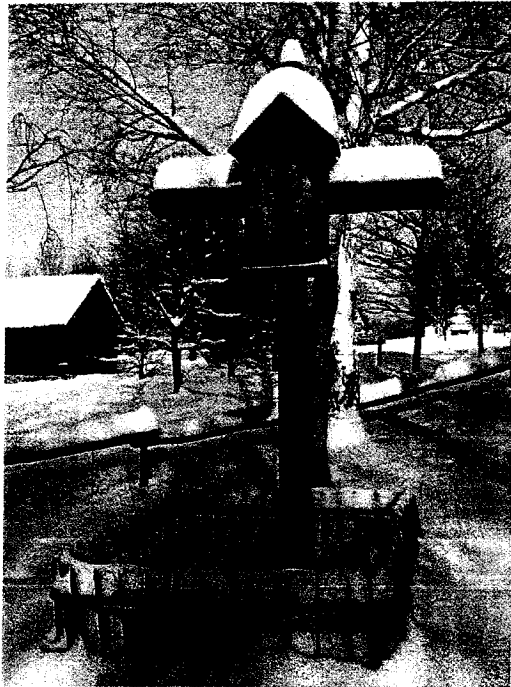
sisters of the weaver also worked at the workshop. Generally women helped in the process in various ways, e.g. with reeling off or spooling.

Various types of linen canvas were manufactured, sometimes with some hemp added. The fabric had a simple wave and was used for shirts and other elements of garment, as well as bags. Sheep-wool was also processed; after felting it in a fulling-mill, the cloth for making trousers, *gurmana* jackets and blankets was obtained.

A typical weaving workshop was installed in the room, with warp and all the necessary tools. By the entrance us a *serwat*, i.e. a rack for reels (*falfy*), from which a weaver spooled the thread onto warping machines before the warp was woven on the workshop. The warping machines was placed in the middle of the room. After the work was finished each time the warping machine was hung outside, on the protruding logs of the cottage or a barn. By the bed are *wijatki* and a spooler, serving for spooling the thread on reels, as well as coils for shuttles for weft. On the shelf under the ceiling and in the corner spare elements of the workshop and harnesses are stored, as elements replaced depending on the type of the fabric. Measures of thread for weaving and a ready woollen fabric hung on the load bearing beam, and a linen sheet nearby.

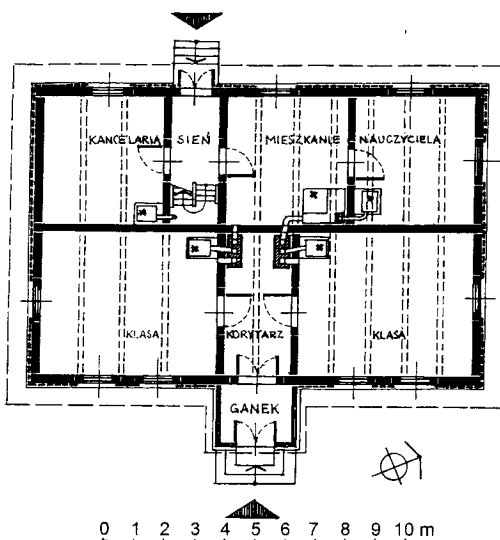
58. A barn from Zarzecze, dating from the second half of the 19th c. A small, but with fine proportions. A log-cabin structure with protruding

"swallow-tail" joints ; a rafter hipped roof, with a stepped thatch. It houses a threshing-floor (with no transit) and one corn bin. It has a bipartite door.



A roadside shrine on the cross from Kamionka Wielka

Sącz villages had similar architectural style. The school from Nowe Rybie was built in 1926-1932. It is a single-storey, wooden building of a log-cabin construction, timbered. It has a gable roof with protruding ornamental gables. It has an entrance with a porch supported on two posts.



The school from Nowe Rybie – ground floor plan 1:200

57. Box-shaped roadside shrine on the cross, from Kamionka Wielka (late 19th c.), of the type very popular in the Sącz Region. Inside a wooden sculpture of Our Lady with Child, dating from the 19th c.

VILLAGE SCHOOL

64. An old village school from Nowe Rybie will soon be built in the Sącz Ethnographic Park – will complement the complex of rural architecture, while at the same time being a document of educational efforts of the 2nd Republic. In the 1920s and the 1930s many schools in Sącz villages had similar architectural style. The school from Nowe Rybie was built in 1926-1932. It is a single-storey, wooden building of a log-cabin construction, timbered. It has a gable roof with protruding ornamental gables. It has an entrance with a porch supported on two posts.

The school has two large classrooms symmetrically situated on both sides of a narrow corridor. The rear entrance leads to a teacher's apartment and the school office. All rooms have furniture and other furnishings typical of a rural school before WWII. Only one room illustrates the school from the period after WWII. Here the lessons are planned to acquaint local children and young people with various aspects of the life of an old Sącz village and the traditional teaching methods.

THE DEVELOPMENT OF THE SKANSEN

The area of the Sącz Ethnographic Park will soon increase by approx. 3.5 ha in the north. Three new complexes will be created: a Galician town, a sector of Josephite colonists, and a sector devoted to folk crafts. The main entrance to the skansen will also be there, on the road from Nowy Sącz to Krosno, with reception rooms.

Near the Łubinka river, a complex of original historical water-powered industrial facilities will be built along the stream. These will include: a sawmill from Młody, a sawmill from Zasadne, a mill from Jelna and a fulling-mill from Krościenko. They will be put in operation on certain occasions, illustrating traditional methods of using the power generated by rapid mountain springs for industrial purposes, and the rural technologies dating from the past century. Water-powered overshot wooden wheels served to put in operation circular saws in sawmills, large milling stones in the mill and rammers in the fulling-mill. The fulling industry was once popular in the entire mountain region to felt sheep-wool cloth for trousers, jackets (*gurmany*) or blankets.



Folk industries complex – visual presentation

Another sector planned to be built is devoted to German colonists. It will provide documentation of yet another ethnic group which once lived in the Sącz region, along with the Łemkos and the Gypsies. The Germans were settled there after the first Partition of Poland pursuant to the decree of Austrian Emperor Joseph II (therefore they are known as Joseph's colonists). They came from various German lands, mostly



A street in the settlement of German colonists – visual presentation

from Svabia, Palatinate and Hestia. Approximately 40,000 Germans settled in Galicia at the time. The community lived here for almost two centuries. After WWII they were resettled to Germany and Austria.

They brought here a different culture which was also apparent in their architecture. The colonists' sector will consist of three large brick farmsteads from Gólkowice near Stary Sącz (reconstructed), originally dating from the late 18th and the early 19th c. A great asset of this complex will be its layout – the buildings will be situated along the road as was in the original village of that type. Each farmstead (including houses and granaries) will form an enclosed yard with a wall and an entrance gate. One of the buildings will be furnished to illustrate a typical household of Sącz Germans.

The Germans who were brought to the Sącz region by the Austrian authorities were Protestants. They left a wooden Evangelical church in Stądły, built in 1786. After WWII it was transferred to Świniarsk, transformed into a Roman Catholic church, extended and remodelled. As a result of a thunderstroke it was partially burnt in 2003, but the old part of the building survived. The church will be transferred to the Sącz Ethnographic Park and installed in the German colonists' sector, in its original form.

A Galician town will be built on the other side of the Lubinka River. It will be different from other parts of the skansen, as it will additionally perform tourist and commercial services. A service complex will be created there, while at the same time the picture of 19th-century small town's Galician architecture will be given.

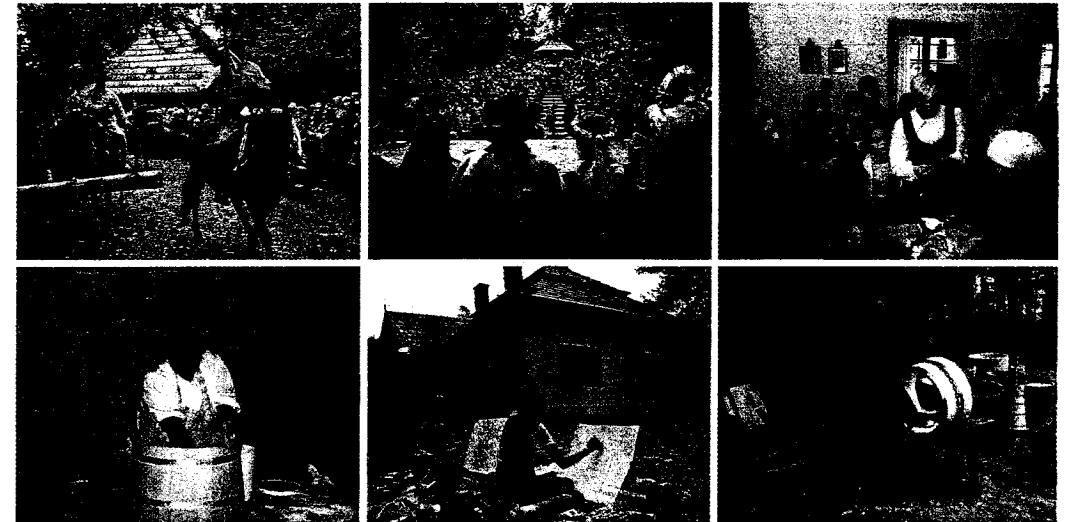
The complex will include 17 examples of typical buildings of a small town market square, including reconstructed buildings from Stary Sącz, Krościenko, Zakliczyn, Ciężkowice, Czchów and Lanckorona. The most representational buildings include the town hall from Stary Sącz (which will house hotel facilities and a fully equipped conference room, an inn from Orawka and a manor-house from Łososina Górna (which will serve as an office building).

The existing part of the Sącz Ethnographic park will also be complemented with a number of exhibits necessary to present a comprehensive picture



A Galician town - visual presentation

of traditional folk culture of the Sącz Region. A Lach cottage of a better-off peasant with a potter's workshop and a kiln for making clay pottery will be installed, a mountain stable from a farmstead in Obidza, a cattle-shed from a manorial farmstead, a Jewish inn and a village school. In addition, a few roadside shrines, an apiary, wells and other elements of rural architecture will be added.



Folklore and educational events in the Sącz Ethnographic Park

Sącz Ethnographic Park

ul. B. Wieniawy Długoszowskiego 83 b, 33-300 Nowy Sącz
tel (0-18) 441 44 12, 441 81 91
a branch of the District Museum in Nowy Sącz
ul. Lwowska 3, 33-300 Nowy Sącz, tel 443 77 08, 443 78 65

Welcome to the Park:

In the summer season – from May to 30 September:
Tuesday – Sunday: 10.00 am – 5.00 pm
During other months:
Monday – Friday: 10.00 – 2.00 pm

Access from railway and Bus Stations (PKP and PKS) by MZK buses, lines "14" and "15" (destination: Falkowa)

Tours of the Sącz Ethnographic Park:

1. One-hour tour: Lach cottage from Gostwica - highlander's cottage from Obidza - Łemko cottage from Łosie or Wierchomla - Orthodox church - forge from Czaczów - folk healer's cottage from Lipnica;
2. One-and-a-half-hour tour: Lach cottage of a poor peasant from Podegrodzie or Rogi - peasant cottage from Gostwica - highlander's cottage from Obidza or Zagorzyn - Łemko cottage from Łosie or Królówą - cottage from Wierchomla or Łabowa - Orthodox church - Manor - one building from Pogórze: from Lipnica, Mszalnica or Niecwia - one rural industrial facility: oil-mill, forge or weaver's workshop;
3. Three-hour tour: Lach area: cottage from Podegrodzie, Rogi and cottage from Gostwica - from the Highlander area: cottage from Obidza, cottages from Kamienica and Zagorzyn, oil-mill - in the manorial sector: manor and manorial farm buildings (from the outside) - from the Łemko area: cottage from Królówą, cottages from Łosie and Wierchomla, Orthodox church, forge from Czaczów - Roma settlement: „kher” from Maszkowice, forge from Czarna Góra - from the Pogórze area: cottage of a healer from Lipnica, cottage from Mszalnica and Niecwia.

In the skansen you will also be informed about **the trail of wooden architecture of the Małopolskie Voivodeship** promoting a few dozen most interesting wooden heritage buildings from Małopolska, and about **industrial trails in Małopolska**, covering the most interesting industrial heritage sites.

THE DISTRICT MUSEUM IN NOWY SĄCZ
OFFERS A **SPECIAL TOUR OF THE SĄCZ ETHNOGRAPHIC PARK**
FROM MAY TO SEPTEMBER

Groups are invited to participate in a special tour of the skansen

Programme: a tour of the skansen by a small horse-drawn carriage; a show of traditional crafts or rural occupations (optional: blacksmith's, wheelwright's, basket-maker's, potter's or other occupations); bonfire and meal (outside the exhibition area). The event takes about 3 hours (3.00 pm - 8.00 pm). Planned for a group of 50 (1 coach). Cost: PLN 1,500 (gross).

The programme may also include additional attractions at agreed rates:

- horse-riding with lunging-rein,
- music by the bonfire (accordion, violin),
- folk ensemble performance.

The order should be placed a week before the date of the event at the latest - by fax: (0-18) 443 78 65, e-mail: edukacja@muzem.sacz.pl or by mail to the address: Dział Edukacyjny Muzeum Okręgowego w Nowym Sączu, ul. Lwowska 3, 33-300 Nowy Sącz, marked additionally „Bryczką po skansenie”. Additional information may be obtained by phone: (0-18) 443 77 08 (Maria Marcinowska, Anna Wideł). The acceptance of the order will be confirmed by fax, e-mail or letter. Cancellation of the event is accepted three days before the event at the latest - by fax, e-mail or letter to the above address of the District Museum in Nowy Sącz.

If the group does not appear at the event which was commissioned and not cancelled, the Client shall cover 50% of the cost of the event.

Particulars of the organiser of events:

Muzeum Okręgowe w Nowym Sączu, ul. Lwowska 3, 33-300 Nowy Sącz
tel. (0-18) 443 77 08, fax (0-18) 443 78 65
NIP: 734-11-38-068, REGON: 000282122

Welcome to the Sącz Ethnographic Park!

The Sącz Ethnographic Park

Planning concept of the Park

opr. mgr inż. arch. Wojciech Śliwiński

