

Franciszek Pabich — „THE MADONNA IN POMERANIAN WATER THREAD PAPER”

The author publishes some particularly valuable and so far unknown material concerning water thread paper in Pomerania. These materials are the result of ten years of toilsome work, studying both old notarial acts, mortgages, church and municipal records and municipal archives not studied from this point of view so far. The author's research also included the study of old price lists, calendars and chronicles, private letters and agreements and old prints and documents in the Voivodship State Archives. This research has today enabled the author not only to publish an extremely rich, unknown and interesting set of copies of the water thread papers, themselves, but also a lot of information of particular importance, for it has made it possible to establish the existence of 96 paper mills in Pomerania, among them, the oldest one in Gdańsk, dating back to 1420, and to identify the names of 200 paper makers, which in turn showed a large number of Poles among the founders and owners of the Pomeranian paper mills, and also the fact that the apprentices executing these water threads were largely recruited from the Polish element. And this enables the author to classify their work as Polish folk art. Water thread paper first made its appearance in Pomerania in the middle of the 15th century, and the earliest examples date back to 1454. Among the subjects specific to this area, the dominating one is the Madonna and Child. The set of illustrations accompanying the article show the rich variety of presentations of the subject, from very subtle ones to fundamentally different compositional types.

The set of copies is furnished with an information table giving their origin, the place where they are kept, their dimensions and a list of various kinds of water thread papers, according to the paper mills.

Jerzy Czajkowski — WEAVERS COTTAGES IN THE LOCALITY OF KROSNO

Research carried out on the folk architecture of Pogórze (Rzeszów region) has shown that in a few villages in the locality of Krosno there is a definite inter-dependence between the craft of weaving practiced there and the interior layout of the weavers'cottages. The examples that have been preserved, some of them dating back 100 and in some cases 200 years, justify the statement that a well developed layout plan is typical in the weavers' cottages. The author distinguishes three versions of the layout plan: 1) cottage with corridor in centre and rooms on both sides, 2) with lobby running halfway along one side with rooms opening out of it, residential plan, 3) with the same layout, workshop plan.

The author discusses various versions of interior layout within the framework of these plans, depicting them with the plates that have been included (the Polish abbreviations should be understood as follows: Wr — workshop, I — room, Ko — chamber, S — lobby, St — stable, B — quadrangle, I zim — cool room).

The simplest is the cottage built according to the layout of the lobby running halfway along one side with the rooms opening out of it, workshop plan. (Plate I/3), an older type dating back to 1809 is shown in Plate I/2, and one of 1860 in Plate I/5, and another version of it is shown in Plate II/5.

The cottage built according to the first layout where the corridor is in the centre and the rooms on both sides, comes in two versions: the first, very common in the locality under review, (Plate I/4, 6, 7, 8, II/1, 3) and the other, showing a cottage dating back to 1840 (Plate II/4), which is not met with so often in the villages in question. The weavers'cottages were built of fir wood, with a hipped thatched roof.

A characteristic feature of these cottages is that the ceiling is much higher in the living rooms than in the workshops. This is connected with the fact that the cottages were without chimneys and also with so-called „Polenie” for drying wood and as shelf running round the walls just below the ceiling (fig. 2). The Koczyńska weavers'cottages differ from those in the neighbouring villages by the number of windows, which can be explained by the need for proper lighting in the room used as the weavers' workshop. This also arises from the fact that the layout locates the front of the cottage facing south.

In the cottages discussed here, the second room is called the „workshop” despite the fact that it is a very long time since the workshop was located in the home. The term „workshop” is applied very widely, even in villages where weaving was not done. The appearance of a weaving centre in the villages under review and, in consequence, the building of weavers'cottages, is in the author's opinion connected with the arrival of a group of German settlers there in the 16th century. These settlers had a good knowledge of the craft of weaving. But they soon became polonized and did not introduce any foreign elements into the building of weavers'cottages. For the original type of cottage most certainly only had one living room and the expansion of the interior was linked with the process of development.

Buildings similar to those already described are also to be found in the region inhabited by the Lemkowie and occur sporadically in the Sanok and Brzozów districts.

Anna Damrosz — ARTISTIC FOLK WEAVING IN PORZĄDZIE (PUSZCZA BIAŁA)

This article is based on research carried out in the locality of Puszcza Biala (White Forest) in the Kurpie Region and embraces materials collected during the last 70 years.

The basic part of the material was collected in the village of Porządzie, which is one of the most important weaving centres of the Biala Puszcza area. The inadequate income brought in by the small farms and the existing possibilities of cultivating flax were essential factors influencing the development of weaving. Several techniques are found in the fabrics made in Porządzie, each of which contributes its own specific artistic effects: 1) linen weave, done on two-heddle looms, used above all for linen and dress fabrics, and also in making two-warp carpets; 2) the cotton rep weave, where the warp is almost invisible, used for making rugs, skirts, frocks and Sunday aprons; 3) twill weave, made on four-heddle looms, where the weft is almost invisible; this weave is used in making dress fabrics and linen for towels and sheets; 4) a very complex technique used in making rugs, done on four or six-heddle looms.

In the Puszcza Biala area, there are several characteristic types of fabrics which are outstanding for their specific arrangement of colours and ornamentation. They are, above all, bedspreads, striped

Kurpie rugs, the so-called „buronki”, mats, and carpets. As regards clothing fabrics, the only ones that are made here today are aprons worn on weekdays. Each of the kinds of fabrics has its own exclusive pattern. The fabrics belonging to one type only differ in the colour composition and not the pattern. In all the fabrics made in this locality, the following combinations of colours are dominant: green and red and green and pink. As a rule, the patterns are symmetric, with a strictly defined rhythm. In the ones known as „buronki”, the background is a red and green or green and pink check pattern and the border is of multi-coloured stripes, the centre of the fabric is filled with so-called „kwiaty z pazurkiem” (flowers with a claw) on a pink, red or green background and they are edged with a border of geometrical pattern. In the mats, the background is in one colour and the ornamental motif in another. In dress fabrics, known as „kiecki” (fig. 2, 5), the pattern is made up of broad green stripes, between which there are narrower stripes in three colours and some wider ones in red. In the aprons worn on weekdays, the fabric is usually of a dark colour with narrow stripes of a light colour. In the oldest Kurpie rugs, the whole surface of the fabric is covered with stripes of the same width. There are two basic ornamental motifs in the fabrics produced in the locality under review: the older type (check pattern as in the „buronki”) and the plant motif („kwiaty z pazurkiem” on the carpets). The authoress stresses the importance of the material used in attaining colour effects and discusses the magic rites once practiced in cultivating flax and weaving the fabrics. The tests applied by the authoress during her research in the locality under review (showing

coloured patterns of fabrics modified in various ways for evaluation) have proved that the most general criteria in evaluating them were economic and technical. This was particularly apparent in the evaluation of colour and ornamentation effects. If artistic criteria were applied at all they were more an expression of the local tradition than of individual tastes. Traditional and regional habits as regards composition and choice of colours were found to be very strongly rooted. But in spite of the pressure of tradition, there are signs of a gradual change in the development of weaving in the Kurpie region, and these changes can be seen both in the ornamental motifs used and in the choice of colours, and also in the kind of fabrics produced. The changes that can be observed in the patterns are largely due to the changes taking place in the techniques used. The traditional folk weaves of the Biala Puszcza area are gradually disappearing and giving way to factory produced fabrics. On the other hand, a new craft is developing, namely, the production of knitwear, which does not lend itself to the adaptation of the traditional patterns.

Józef Przyborowski — WAWRZYNIEC MAKUCH,
CARVER OF HOLY FIGURES FROM MIKLUSZOWICE (KROSNO DISTRICT)

Makuch is rather a folk carver of the past century, for he died in 1914, at the age of 70. In folk carving, his work is a unique phenomenon for, as a carpenter, he attained a perfection of carving technique which enabled him to achieve a precision in his carving that is seldom met with in autogenous art.

П О Л Ь С К О Е Н А Р О Д Н О Е И С К У С С Т В О

Францишек Пабих — „МАДОННА В ПОМОРСКОЙ ФИЛИГРАНИ”

Автор публикует исключительно ценные и неисследованные до сих пор материалы, касающиеся водяных знаков на Поморье. Материалы эти являются результатом 10 лет кропотливого изучения старых нотариальных, ипотечных и городских костельных актов, как и неисследованных с этой точки зрения сельских архивов на территории Поморья. Кроме того автор исследовал старинные цениники, календари, хроники, частные письма и договоры, а также старопечатные материалы и документы, хранящиеся в Воеводском Государственном Архиве.

На основе проведенных исследований автор статьи опубликовал исключительно богатое и интересное собрание неизвестных до сих пор рисунков филигранов, а также ряд очень важных информаций, из которых следует, что на Поморье существовало 96 бумажных предприятий, причем старейшее из них в Гданьске работало с 1420 г. Кроме того автор установил фамилии 200 бумажников; это в свою очередь дало возможность установить, что среди основателей и владельцев поморских бумажных предприятий было значительное число поляков, что многие подмастерья, выполнившие водяные знаки, также были поляками и это дает авторы основание рассматривать творчество, как польское народное искусство.

Филиграни появляются на Поморье в середине XV в. Самые ранние из них происходят с 1454 г. В тематике этого района преобладают характерные

изображения Мадонны с дитятей. Приложенная к настоящей статье таблица этих изображений свидетельствует о многогранности творческих решений, начиная с очень тонких, еле уловимых деталей вплоть до совершенно противоположных композиционных типов.

К рисункам приложена таблица, поясняющая их происхождение, место хранения и размеры, а также перечень филигранов отдельных бумажных предприятий.

Ежи Чайковски — ТКАЦКАЯ ХАТА В ОКРЕСТНОСТИХ КРОСНА

Исследования народной архитектуры Погужа (Жешовщина) показали, что в нескольких деревнях окрестностей Кросна отчетливо выступает взаимосвязь между распространенным там ткацким ремеслом и внутренней планировки ткацких хат. Сохранившиеся образцы, зачастую столетней давности, а порой и свыше двухсотлетней давности, указывают на то, что для ткацкой избы характерен развернутый план постройки. Автор выделяет три типа построек:

- 1) Хата по двухтрактному плану;
- 2) хата по полторатрактному жилому плану;
- 3) хата по полторатрактному хозяйственному плану.

В рамках этих планов автор рассматривает различные варианты внутреннего расположения хат, отображая их на приложенных таблицах. (Обозначения: Wr — warsztat (мастерская), I — izba (изба), Ko — komora (клеть), S — sień (сени), St — stajnia

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