



# Pearls of Bielsko-Biała Architecture

The Artistry of Workmanship

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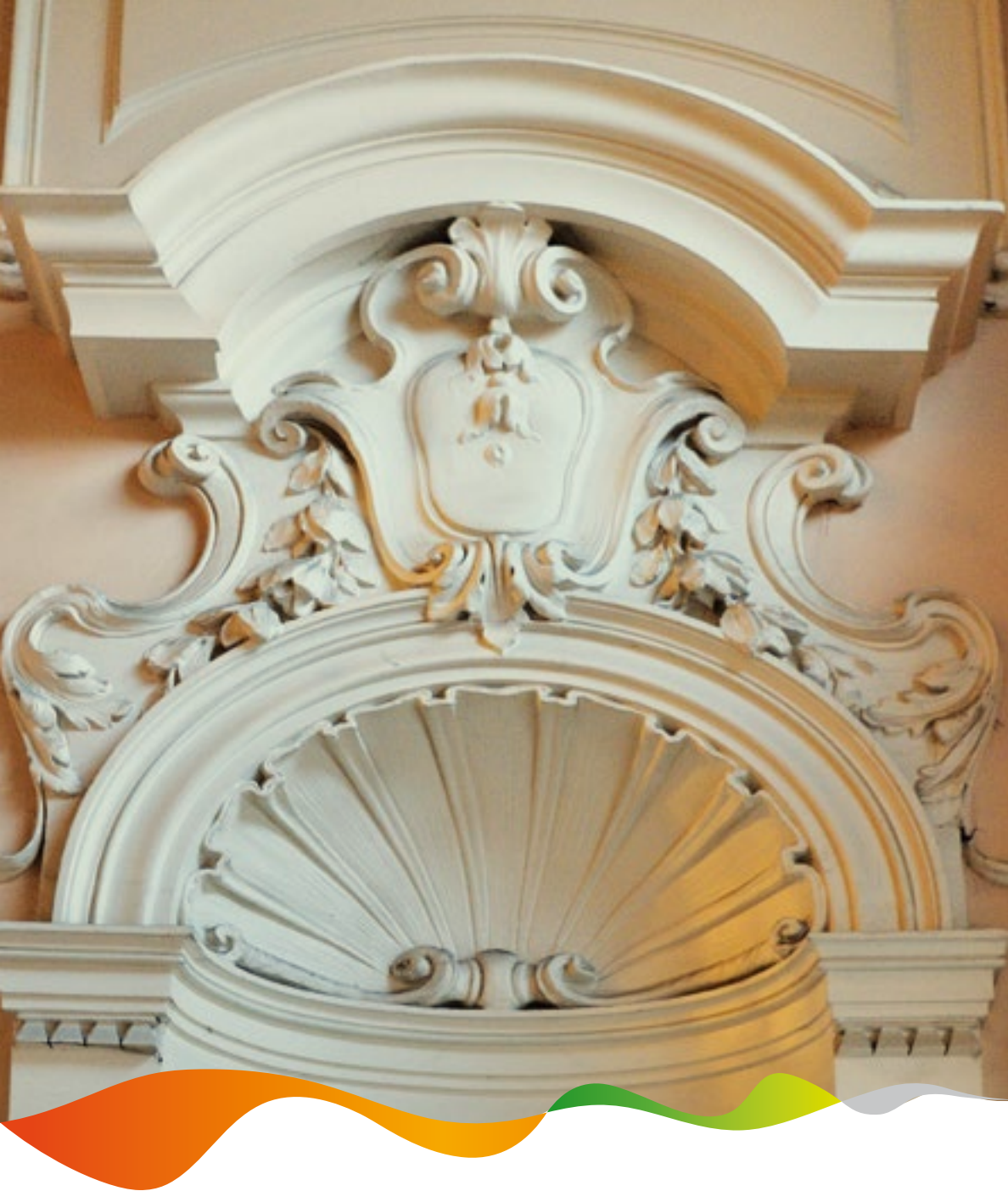
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You need not plunge into rocky depths of the city to find one of its pearls. It is enough to stop for while, take a scrutinizing look at familiar buildings, residential houses, villas, a walk through an open door into an unknown hallway and behold hidden contents of its interior, startling with unexpected richness. Architectural gems crafted in stone or in brick, buildings lining the street frontage like beads strung on a wire, villas nestled in gardens like cabochons in green setting, imposing edifices like solitaires adorning city squares and quarters. They are the epitome of aesthetics prevailing at the time of their creation and a testimony of the talent of their constructors. They express exquisite taste, a common feature of those times, supported by the affluence of their founders. Not only villas and residential houses are among the most beautiful structures in Bielsko and Biała architecture, but also hotels, schools, banks, the town hall and even factories. Almost all of these buildings were erected over a few decades – between the 80s of the 19th century and the end of the interwar period, confirming at the same time that those were the golden years in the development of the two cities, separated by the river.

If one could go back in time and stand in one of Bielsko or Biała streets in the mid 19th century, he would be struck by the simplicity and modesty of the architecture. The heritage of the late Baroque, embodied in heavy mansard or pitched roofs and arched doorways, conflated with the Classicistic appreciation of symmetry of the central avant-corps and subtle ornamentation. Tucked amidst residential houses, the factories of cubic shape, with spires of smoke-belching factory chimneys silhouetted against the background would deepen the impression of ascetic functionality, marking the rhythm of laborious day-to-day life in the industrial city. If you were to stand in the same streets at the end of the steam age, you would be overwhelmed by the ubiquitous stylishness of buildings delineating new roads, by elegant residential areas surrounded by parks, industrial quarters where the clatter of looms accords with the sounds of a steam locomotive and a tram. Twin towns boasted their prosperity, expressed not only through the number of bales of woollen fabric and machines sold, but also, and above all, through prosperity looked upon in their cultural and aesthetic aspect.

However, this wish to show the wealth hardly ever goes hand in hand with the intention to dazzle with excessive sumptuousness. Predominant in the architecture of most representative buildings is the Neo-Renaissance, the style combining harmony of form and a balanced use of ornament. Out of all references to Historicism, this was the style that appeared the earliest and survived, parallel to Neo-Baroque and Eclecticism, until the end of the 19th century. That was the style particularly cherished by Karl Korn, a Bielsko architect, who clad most of buildings designed by him in Neo-Renaissance attire, including his own villa at 21 Mickiewicza Street or a neighbouring Theodor Sixt's house (No. 24) with a tower, an attribute of power.

Since time immemorial villas have been hallmarks of status and splendour of their owners. In the town lacking in aristocratic palaces, where even the castle looked for many years like a large residential house, it was the villa which often took over the role of a palace, hence the word "palace" was attached to the names of homes of Karl Michel or Emanuel Rost, jr. The outer form of the city palaces might not look particularly imposing, yet, the interior decorations captivate with the artistry of workmanship and excellence of materials. Polychromies and stuccowork welcome visitors already in the hallways, lit up with multicoloured streaks of light cast by stained glass. Elaborately forged cast-iron balustrades along the stone staircase lead onto patterned tiles of flooring, sculptured entablature of double door holds cartouches with coat of arms and putti, whereas wooden coffered ceilings cover enfilades of rooms. The staircase hall in Carl Wenzel's villa is accessed via a spacious vestibule supported by antique columns and pilasters. Pompeian frescos adorn the vault in the hall of Karl Michel's palace, easily recognizable due to its eclectic form with a corner tower. The term eclecticism may be defined as a timeless tendency to combine elements from different historical styles, creating in effect a picturesque decorative whole. Hence a Neo-Baroque tower in Michel's villa at number 13, 3 Maja Street harmonizes with a Neo-Renaissance detail of the window framing. Eclectic spirit may be also traced in the shape of a stone, castle-like villa of Karl Wolf at 13 Lompy Street, erected much later, i.e. during the interwar period. Here, Mediaeval reminiscences exemplified by a Romanesque portal, rotundas and crenellation of the terrace coalesce with Baroque waviness of the roof line. Such amalgamation of elements of different origin was also

applied in suburban cottage-style villas with inseparable elements, such as wooden verandas or wood-carved ornaments. In Adolf Mänhardt's villa at 54 Laskowa Street in Cygański Las [Gypsy Forest] carved wooden latticework was put on a modest Neo-Renaissance façade.

The multitude of styles of the fin de siècle area combined traditional forms with the aesthetics of Art Nouveau, reigning mostly in the interiors. The idiosyncrasy of Bielsko Art Nouveau is its blend with Neo-Baroque motifs, best epitomized by the palace of the architect Emanuel Rost, jr at 48 Komorowicka St. This Neo-Baroque jewel does not conceal its Viennese inspirations in its outer form, vibrating with sculptured details. The interior is a finished work of art, comprehensively designed in respect of its décor, comprising intarsia inlaid into wooden panelling on the walls and ceilings, stained glass and ceramic facing, even the shape of fireplaces and radiators.

Neo-Baroque ornaments used to decorate the façade of Schneider's villa at 27 Mickiewicza Street, however, after their removal, a pure Art Nouveau form of the building with a corner tower remained.

The villa of the Deutsch brothers at 14 Piastowska Street, maintained in the aesthetics of early Modernism by Felix Korn's company, is accessed via a classical portico supported by columns. An arrangement of different forms of avant corps and a variety of shapes of massive roof slopes toned down the monumental look of this structure, embellished with the antique ornament.

Residential houses, just like villas, drew heavily on the same neo-style "attire", however, the contrast between the richness of the interior and a typical historicizing façade is much starker in the case of residential houses than in villas. The interior decoration of the hall in the house of the Perl family at 24 Krasieńskiego, incommensurate to the mediocre façade of this building, may come as an artistic shock. Visitors will be welcomed by the glances thrown by herms, embedded in the walls, with a frozen gesture, as if they were eternally holding up the stucco firmament.

A tower, an architectural attribute of splendour, has been substituted in residential houses with tall trapezoid tented roofs crowning the corners of buildings, noticeable in the Kwieciński's residential house at 13 Legionów Stret, or in an Art Nouveau house of Jakub Werber at 7 Młyńska Street. Similar element, although shaped as

an elliptical dome, adorns both houses of the Neumann Family at 27, 3 Maja Street and 10 Plac Wolności. Even a “Pod Żabami” [Under the Frogs] house – an architectural joke, imitates half-timbered construction of a rather short tower presented as an Art Nouveau variation.

The Art Nouveau style, quite often breaking traditional conventions in respect of the form and location of ornaments, has been spectacularly manifested by a frog portal and beetles crawling on the façade of a famous Nahowski’s wine bar. Its author, Emanuel Rost, jr, in another building designed by him, located at 11 Barlickiego Street, curbed his sense of humour and this time presented only dragonflies flying amidst bulrushes overgrowing loggias in oval oriel windows.

In its assumptions, an ideal piece of Art Nouveau work combines elements of all decorative arts and crafts, architecture with painting, sculpture and even with literature expressed through quotations covering façades. Within this vast array, a wide range of techniques was used, e.g. ceramic mosaic tiles, metalwork, stained glass, contrast between materials and their textures. It all came under a blanket German term “Gesamtkunstwerk”, which means “total work of art” or “comprehensive artwork”. Thus, this meticulous care for ornamental detail is not surprising when one looks at forged grating, eaves and small roofs, balustrades holding flower boxes, gutter ends, pinnacles or iron sculptures, forged or cast and mounted onto the wall, as in the Werber’s house mentioned above. Fancifully flowing division lines of window joinery, sculpted into strings of pearls and flowers are slowly disappearing from the windows, just like etched ornaments on glass infills of doors, ceramic tiles in hallways and staircases or wood-carved masterpieces of door joinery.

In Bielsko there were very few historical lifts and in most cases only lift shafts remained, protected by grating of very decorative shapes. That harbinger of modernity served the tenants of Karl Bachrach’s house at 31, 3 Maja Street, attracting attention with a huge stone vase embedded into a concave corner facing Matejki Street.

Purity of geometrical forms and excellence of materials are inherent features of works crafted in line with functionalism. Emblematic in this respect is the whole quarter of exclusive residential houses built in place of the duke’s garden, along the former Sułkowski Avenue. Walking down Bohaterów Warszawy Street or along one of its intersections you may admire façades filled with enormous glass panes and covered with quality plaster and facings or brass details and crystal glass infills in doors.

A number of municipal structures, seats of financial institutions, religious communities, hotels or schools dazzled with splendour of the city architecture. Undeniably among the most representative buildings was the town hall in Biała, constructed by Emanuel Rost, jr, as well and the municipal theatre designed by a Viennese architect Emil von Förster, the building of Municipal Savings Bank – the work of Karl Korn or the railway station crafted by the Schulz brothers. Already during the first two decades of the 20th century two impressive school complexes were built. The first one was erected in 1911 for the School of Industry, according to the design of a Viennese architect Ernst Lindner. The other complex, designed by Alfred Wiedermann for the Polish Gymnasium [secondary-level school], became a significant structure in the first years following the rebirth of Poland.

The overview of these buildings indicates artistic activity of quite a large group of local architects as well as architects from Vienna, Ostrava or Cieszyn and - during the interwar period - also from Katowice and even Warsaw. Inspirations derived from these cities set the architecture of our city somewhere between Historicism and the Art Nouveau of “little Vienna”, universalism of Modernist architecture and the “ship” style of Functionalism. In each of these styles an architectural pearl may be found, in search of which “plunging” into hectic city life makes it truly worthwhile.

Ewa Janoszek

*Villas*



## Karl Korn's Villa



One of the first works of the architect Karl Korn, who over thirty years' activity designed a number of buildings in Bielsko, was his own house. Situated at 21 Mickiewicza Street, the villa assumed the form reminiscent of Dutch Renaissance, with a characteristic portal of the main entry, on columns composed of rings. The dates of construction, 1882-1883, are inscribed high up on the pediment over two gables. As becomes a home of an artist, even the hallway was devoted to

Apollo and the muses assisting him, depicted in wall polychromies. The authorship of these paintings and ancientizing plafonds in ceiling coffers is attributed to R. Glücklich, a Bielsko painter. Artistically carved swing door on the ground floor forms a wooden portal wall. Mosaic flooring made of colourful stones leads to the staircase hall, on the walls of which putti painted on the medallions look around, while the stair flight line is delineated by a forged iron balustrade.







Designed in 1883 for a Bielsko financier Theodor Sixt, this imposing villa was erected at 24 Mickiewicza Street. Its designer, Karl Korn could look at his work through the windows of his own house located opposite. The most representative part of the façade faces 3 Maja Street, with the latticework of cast-iron arcades of the loggias. The façades do not dazzle with richness of ornamentation, which is limited to ancientizing cartouche bas reliefs, yet the form of this Neo-Renaissance structure with a corner tower, a loggia and a mansard roof is richly decorative in itself. In his charitable legacy, Theodor Sixt donated this building to the city, enriching in this way the city's architecture with a high class masterpiece.





Apart from a comfortable house in Bielsko, affluent burghers would build their summer villas outside city limits, in attractive suburban districts. Since the mid 19th century Las Cygański [Gypsy Forest] has belonged to such locations and it is where Adolf Mänhardt, a factory owner, had his second house built in 1890. Located in Laskowa Street, the villa is an example of the cottage style, popular in health spa resorts all over the Austria-Hungarian Empire, including Vienna itself. The structure enchants with its carved wooden latticework inside the gables, light, glass-filled structures of verandas or balcony balustrades supported by decorative corbels. All these elements have been put on a modest Neo-Renaissance façade of the building nestled amidst the lush greenery of the garden.



Located at 26 Krasińskiego Street, this imposing quadrangular villa with a mansard roof was erected in 1888 for a Bielsko merchant Karl Wenzel. It was designed by Emanuel Rost, Sr., hence this Neo-Renaissance form of the structure with only a modicum of ornament, an epitome of his style. Eastern façade has a much lighter look. Here a single-floor projection of the veranda between columns allows you to admire the garden with its valuable natural monument – a thirty-meter high beech. The interiors were given truly palace-like décor. A spacious vestibule on the ground floor welcomes its visitors. Then, a wide stone flight of stairs

supported by classical columns of composite order leads to the other floors. Architectural division of walls with fluted pilasters and deep ceiling coffers with ornaments of rosettes also draw on Antiquity. Sophisticated black and white checkerboard flooring perfectly harmonizes with arabesque patterns of the balustrade. Subtle beauty distinguishes glazed infills of apartment doors decorated with etched ornaments admitting light through translucent surfaces of small glass panes. The villa is separated from the street by a wire-mesh fence stretched on frames between decorative steel posts, broken by an artistically forged gate.





## Adolf Kunz's villa



This gracefully refined Neo-Renaissance residence was constructed in 1894 for Adolf Kunz, a Bielsko merchant trading in wool. It was built at 22 Św Anny Street in a quality residential area on a steep slope, south of Cieszyńska Street. A horseshoe plan of the building opens up into the garden. The landform gradient is skilfully taken advantage of and accommodates high ground floor. Particularly enthralling by their beauty is Neo-Renaissance stuccowork adorning the building, as well as impressive joinery of the main door with a stained glass fanlight. However, absolutely one of a kind is the hallway reflected ad infinitum in huge mirrors on the walls. Its splendour is further enhanced by frescos on coffered ceiling, stained glass and fine joinery of the swing door fitted with crystal glazing, complemented with a crowning cartouche.





When after the year 1889 development of a new just delineated access road (present 3 Maja Street) to the railway station commenced, imposing buildings, villas and even a synagogue were erected, transforming it into a representative promenade. One of the most picturesque buildings in this street is an eclectic palace of a notary Alfred Michel, PhD, located at number 13, dating back to the year 1896 and constructed – as most of the buildings lining this street – by Karl Korn. The villa stands out from a distance due to its semi-circular tower embedded in the corner of the building, crowned with a tented roof on the dome. Besides the tower, among decorative elements of the palace are portal-like framing of windows, cartouches containing coat of arms with putti sitting next to them and the contrast between brick façade, stone details and artistically forged grating. A small dome forming the vault over the hall contains ancientizing paintings of delicate tendrils and birds, aged by imitation of old cracks. Patterned flooring made of tiny tesserae (mosaic cubes) and sculptured sopraportas over the doors leading to rooms testify to the former splendour of this hall.





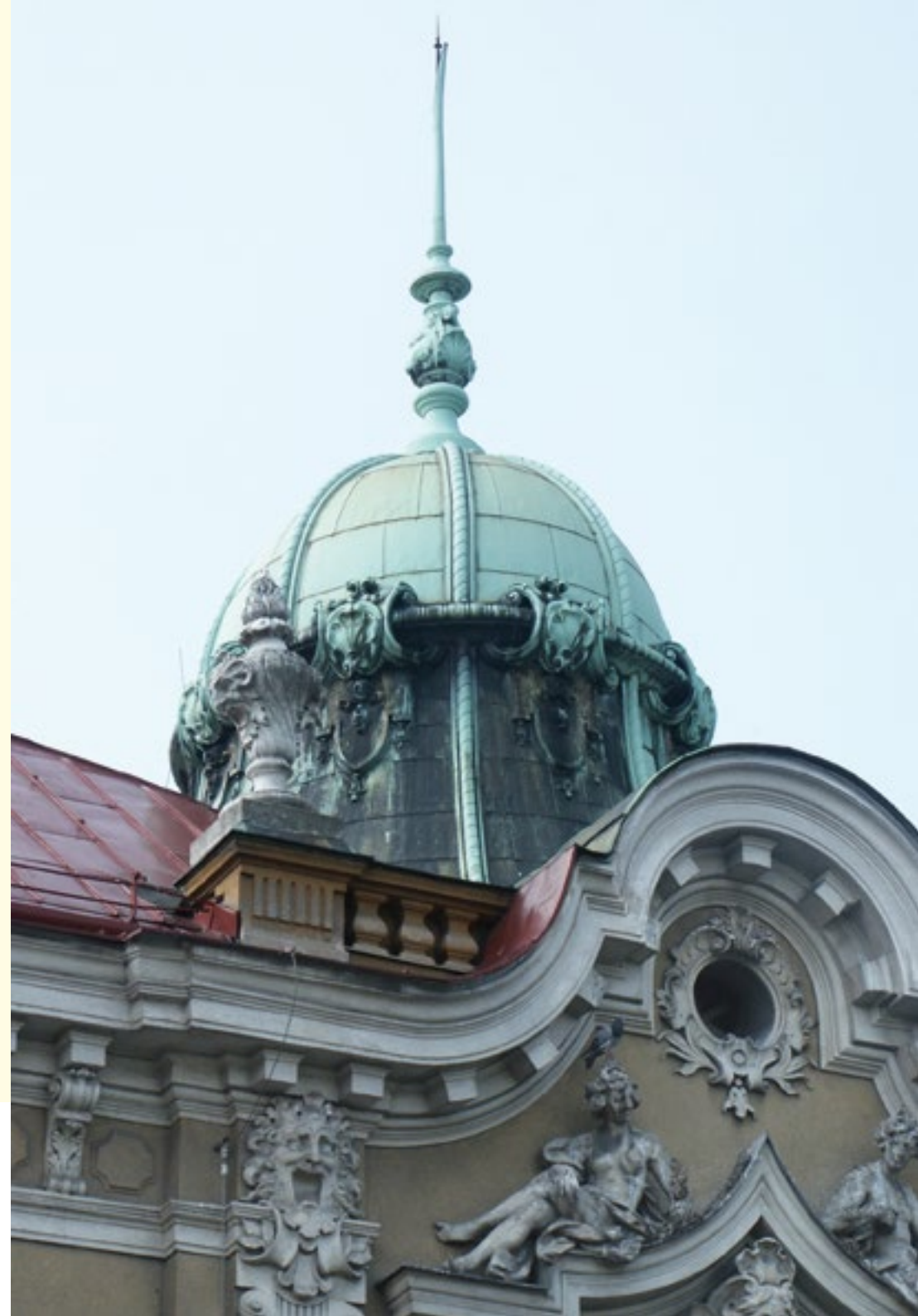


48 Komorowicka St.

Palace of Emanuel Rost, jr



An architect's own house is usually a hallmark of his professional craft, an epitome of the taste unrestrained by the client's requirements. In his palace located at 48 Komorowicka and completed in 1903, Emanuel Rost manifested his predilection for ornate style, drawing heavily upon the abundance of Neo-Baroque forms. The corners of the villa, one of the most outstanding structures on this bank of the Biała river, are crowned with two domes, projecting above a continuous line of the cornice. A multitude of stucco ornaments on the façade enlivens the surface with figures sitting on cornices or holding up the portal. There are Baroque cartouches combined with mascarons, vases, pinnacles, pediments over windows and there is even a glazed veranda of the former conservatory from the side of the garden. References to emblematic palace forms of Baroque and Neo-Baroque Vienna in the context of this quite moderate in size structure produce an impression of intended grandeur, ennobling the owner of the palace.



## The interiors of the palace of Emanuel Rost, jr

These quite well-preserved interiors of the Rost's palace give an idea of what many of Bielsko villas and residential houses could look like, had their décor fully survived until present times. While the façades are maintained in homogenous Baroque style, the interiors hold works of Art Nouveau, the style at its peak at the time of construction of the palace. In the hallway, glazed parts of Art Nouveau door display etched ornaments when looked at against the light. The visitors are dazzled by the lavishness of stuccowork on the walls and ceilings, massive corbels and palace-like door entablature with Neo-Baroque sopraportas. A griffin with open jaws protects the balustrade, beautifully forged in cast iron. The architect's studio captivates with its unique décor. Here intarsia on wood panels forms landscape pictures, complemented with fleshy leaves carved in wood. Refined stained glass may be admired in arcade bay windows. The fireplace covered by repoussed brass hood, with latticed grate protecting the hearth and ceramic tiles is an excellent example of Art Nouveau craft. It is not the only fireplace in this building, though, as there have survived a few others, maintained in the same style. Intricate intarsia on some elements, a coffered ceiling in the largest room and the door joinery made of different kinds and colours of wood bewitch with the artistry of workmanship.







This is a truly “one of a kind” structure in the whole city, erected entirely of stone, resembling a small castle. It was not built in ancient times, though, but barely an age ago – in 1920 at 13 Lompy Street for Karl Wolf, a factory owner in Bielsko. Local architects – the brothers Carl and Friedrich Schulz were the authors of the design. Apart from Mediaeval reminiscences in the form of notched, crenellated towers and semi-circular profiles of the portal, the architecture of this eclectic villa also draws on Baroque and Art Nouveau solutions noticeable in a wavy roof line and decorative steel anchors. The whole building, almost like a fortress, is surrounded by a stone wall, descending stepwise towards Sikornik Street.



An exclusive residential area located parallel to 3 Maja Street was filled with magnificent villas in gardens. One of the most beautiful villas is a residence of Hermann Schneider, a manufacturer of jute products, which has been embellishing Mickiewicza Street since 1904. Designed by a Bielsko architect Andreas Walczok, the structure conflated the Art Nouveau form with Neo-Baroque elements, best exemplified by the tented roof of the corner tower. Sculptured details, which originally covered the facade of the building or an iron awning covering the terrace, are known only from old pictures.

Until quite recently, the building also featured exceptional artistically carved Art Nouveau window joinery. Real artistry and craft are exhibited in sculptured metalwork of forged steel doors, balustrades in the arcade loggia and the fence facing Mickiewicza Street with a rose element entwined into it. The same motif reverberates in the pattern of floors, terraces and stucco friezes in the staircase hall.



14 Piastowska St.

# Oskar and Julius Deutsch's Villa





A vast garden surrounds the villa of two factory owners, the brothers Oskar and Julius Deutsch, in case of which Felix Korn exhibited his style of construction. Slightly off Piastowska Street, the building was erected in 1922 and its main entrance is accessed from a short street named in memory of the father of the creator of this residence. The façade facing this street owes its monumental look to a classical porch supported by double columns on each side, forming the entrance to the building. The main door is in itself a fine example of wood carving craft, complemented by the artistry of grating. The whole structure combines classical elements so willingly used in early Modernism, with artistically shaped Neo-Baroque body of the building and high mansard roofs. The frieze below the eaves, as well as balustrades, cartouches and volutes (spiral scroll-like ornaments) on the pediment of Baroque origin are decorated with the antique meander. High rusticated wall base, block-like shape of avant-corps, multi-light window joinery and steel balcony balustrades are crafted in line with the aesthetics of Modernism, prevailing at the time when this representative villa was constructed. The interior of a spacious staircase hall conflates classicistic pilasters and portal-like framing of doors with modernistic terrazzo on the floors and forged grating of the balustrade with oval loops.



*Residential  
houses*





Despite its average, historicising façade, the building standing on the corner of Krasińskiego Street at number 24 and Dąbrowskiego Street stuns with its interior decorations. Erected at the end of the 19th century, since 1904 this residential house had been the property of a broadcloth factory owner Moritz Perl and his wife Flora, who remained its owner until the threshold of War War I. Having crossed the doorway, you will find yourself in the palace-like hallway, decorated with sculptured herm pilasters. These figures shown with only the upper part of the body are holding up the ceiling decorated with mouldings and equally ornate stuccowork. A four-leaf door leads to the staircase with ceramic flooring arranged in colourful patterns. The light comes through the windows featuring unique wooden joinery with a portal-like small window embedded in the middle of glazing.





The erection date of the house owned by Viktor Burda, an Emperor's councillor, can be found on a flag crowning the turret. In 1893 the architect Karl Korn completed this stately building towering on the border between Bielsko and Biała, by the bridge at 11 Listopada Street. The building seems to have emerged from the midstream of the Biała river, exposing its representative façade to the east, towards Biała. Two columns on each side, extending over two storeys, enclose a three-sided oriel window corbelled out from the wall surface above stonework of high ground floor. Behind arched ground floor windows protected by decorative grating there used to be a well-known delicatessen run by a Viennese called Julius Meisl. The elaborate entrance door gives access to the interiors, which may boast beautifully-patterned mosaic flooring. The signature "Mosaik-Fabrik Rakonitz" marking the tiles informs that they were manufactured in the factory located in Rakovník near Prague. Cast-iron forged stair balustrade and refined stucco on the corbels enchant with their finesse.





On a Neo-Baroque cartouche placed over the entrance door leading to the residential house at 13 Legionów Street initials "M.K." are inscribed. The letters commemorate Maciej Kwieciński, a physician from Biała, for whom Emanuel Rost, jr constructed this imposing building ca. 1900. The main embellishments of this Neo-Baroque structure applied by the architect are herm pilasters with herms holding up window pediments. Slightly later the architect would apply them in his own villa already described. Although the façade of the building still

bears traces of the 1945 battles, the interiors retained their original splendour. The groin vault in the hall is adorned with polychromies depicting various attributes of science and art, interwoven with a tangle of floral ornaments. A cast-iron griffin at the bottom of the staircase gives the start to the balustrade with ornate posts and forged balusters. Over apartment doors, installed in deep jambs are sopraportas with a shell motif and putti holding up the cornice. In the back of the garden one may admire the art of woodcarving – a wooden lattice gazebo.







The building owes its nickname “Under the Frogs” to its unique entrance door with two frogs lounging on the lintel. With this 1903 structure, its creator Emanuel Rost, Jr. exhibited his sense of humour and esteem for Art Nouveau architecture. At the beginning of the 20th century the building, owned then by Rudolf Nahowski, held a wine bar, well-known in Biała, that is why these dandy frogs are leaning against an ancient wine barrel, smoking a pipe, drinking and playing the mandolin. Here and there on the façade facing Targowa street one may notice beetles competing with the coat of arms in cartouches. A rather short tower catches the eye with an imitation of half timbering adorned with floral ornaments entwining the frames. A cylinder structure corbelling out above the ground from the corner of the building, decorated with a festoon is a kind of joke about the aesthetics of Classicism. The framing of semicircular ground floor windows was given flowing shapes, characteristic of Art Nouveau style. The swing door in the hallway, forged balustrade and refined floral ornamentation on the floors are maintained in the same style. The interiors of the former wine bar have also preserved a subtle floral frieze in the moulding below the ceiling.







## Michael Neumann's Residential House



The building standing on the corner of 3 Maja and Sixta Streets was put up for the owner of the steam mill in Biała – Michael Neumann. However, this 1899 structure often changed its owners, as already in 1908 it belonged to Berta Mikesch and four years later it was acquired by a factory owner Georg Schwabe. This Neo-Baroque edifice is attributed to Karl Korn, who designed a number of buildings standing in this street. The architect who usually worked for the Neumann family was their relative, Alexander Neuman, who designed another building for this family described below, located at number 10 Plac Wolności. However, the building in 3 Maja Street is older and the décor of its interiors is richer in stuccowork. The building proudly exposes its corner dome and oval lucarnes on the roof with a motif of lion heads and paws. The Lion attributes also crown the door portal, displayed in the place usually intended for a cartouche with a coat of arms. The staircase hall, light and bright, is adorned with white and orange ceramic tiles. Etched glass in arched windows exhibits sophisticated ornament, while whirling pattern on the tiles makes the floors dance. Exceptionally beautiful are sopraports with faces of angels gazing around and forged elements of the cast-iron balustrade.

## Jakub Werber's Residential House



The property of Jakub Werber, a mill owner, located slightly off the beaten track in the industrial section of Młyńska Street, is among the most beautiful Art Nouveau buildings in the city. An interesting detail about the structure is the fact that it is actually composed of two buildings featuring the same façades, constructed six years apart, combined behind the line of the main door. The part to the left of the entrance door was erected in 1904,

whereas the other part with southern exposure and with the corner at the entry of Batorego Street was constructed in 1910 by the architect Ignatz Ungwer. Kidney-shaped attic windows with Art Nouveau wooden joinery with radiating tracery deserve particular attention. Three-dimensional metal flowers perform the function of corbels supporting cornices between the windows. Embedded in the plaster, they form festoons, bouquets and

wreaths. A real masterpiece of the Art Nouveau style is the entrance door with flowing shapes of glazing, leafy ornaments and wavy stems of flowers which form the grating. Over the door there is a mill wheel, an attribute of the owner. Full-blossom spring reigns in the hallway with its stucco buds and leaves scrolling on medaillons with figures of children. Entwined into the stair balustrade are iron sculptures of sunflowers, cast with naturalistic accuracy.



## Bianka Jakobowicz's Residential House

Although the building at 11 Barlickiego Street was built in 1904 for a merchant-woman Bianka Jakobowicz, it was already in 1912 that Emanuel Rost, Jr., the designer of the building, became its owner. The building is embellished with Art Nouveau foliage patterns. One may notice flying dragonflies among the bulrushes overgrowing loggias in oval oriel windows. Bunches of sunflowers form bouquets between windows, the arches of first floor windows are crowned with tangled ribbons and the shape of semicircular attics is emphasized by vertical lines of oriel windows. The facade also features a wide range of applied materials, a hallmark of that era, combining clinker bricks with plastered parts and forged elements of grating. The elegant look of the staircase and hallway was attained by laying black and white checkerboard floor tiles with the signature "Fabrik Themenau", a factory based in Poštorná close to southern Czech Břeclav. However, geometric shapes of the iron stair balustrade manifest early Modernism. The entrance door is an example of true artistry in metalwork in the form of forged grating protecting glazed parts and the fanlight.

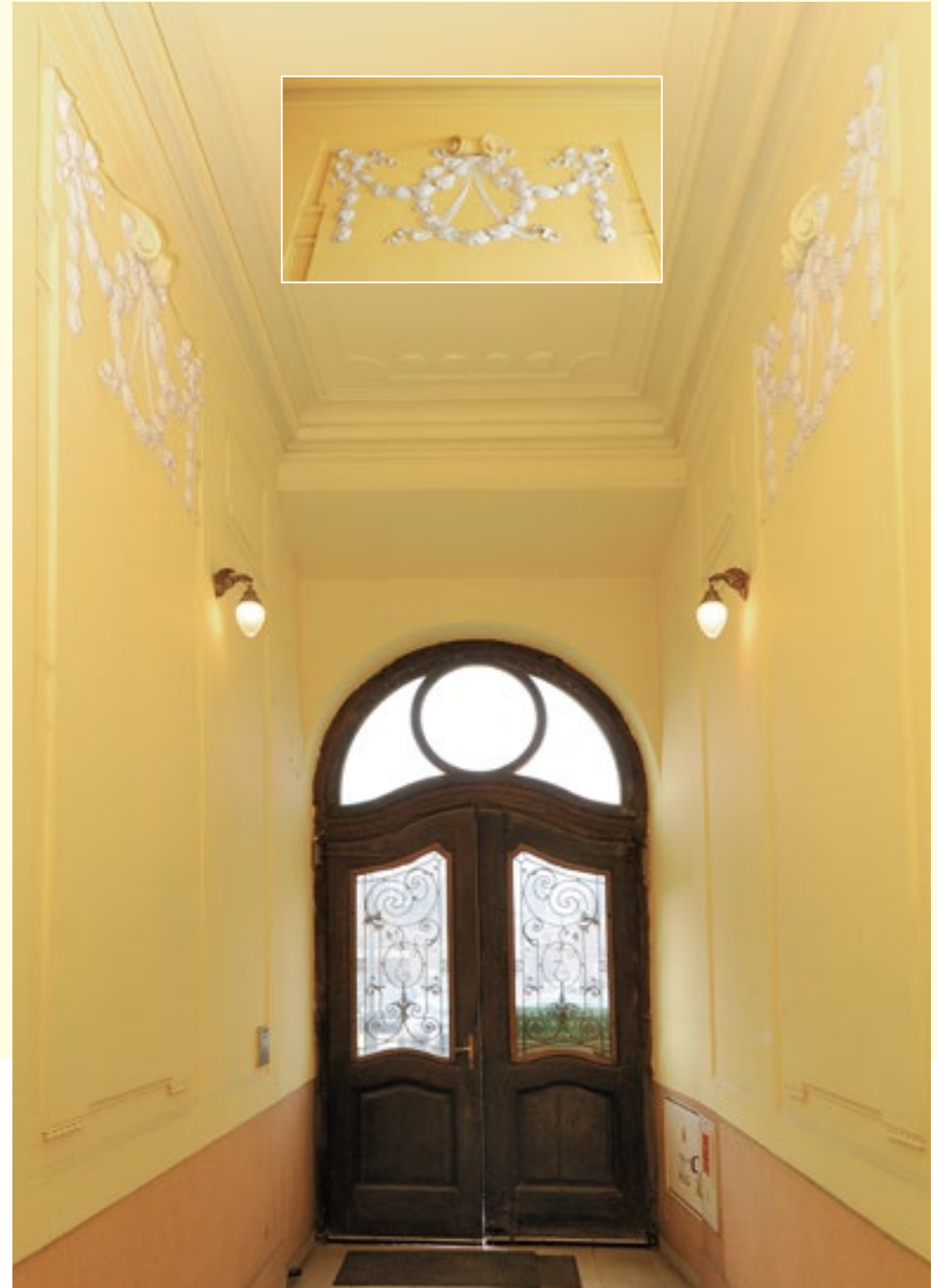






This is the second residential house put up for Michael Neumann, this time in Biała at 10 Plac Wolności. It was just five years before that his first house had been completed at number 27, 3 Maja Street and in 1905 a neighbouring building at No. 29 was erected, also for the same investor. This 1904 building in Biała was designed by already mentioned Alexander Neumann, born in nearby Jasienica, who ran his design office in Vienna. The building, which for many years housed a famous Tanewski's chemist, with modicum of ornament compared to its predecessor at 3 Maja Street, received, however, similar form. Also here a rounded corner of the

building is crowned with a dome resting on a tambour with Neo-Baroque lucarnes. Almost twin-like is the shape of entrance doors of both buildings with flowing line of the transom bar and the same division of fanlights. The patterns dancing on the floors are also very much alike. The elegant hallway of the Biała building is decorated with classical garlands and festoons. The staircase is in accord with the Art Nouveau taste due to floral patterns of the balustrade and stylized rose bushes etched in mat window panes. Leaf shoots sprouting from fancifully curved stems of plants seem to grow on wooden lintels fitted over fluted door jambs.











A dozen or so years after the erection of his first residence, Viktor Burda had another house built. This time he employed a Viennese architect Titus Neugebauer. The new 1905 building, adjacent from the west to the older building described above, fills the corner between Cechowa and 11 Listopada Streets. The letters "V.B." – initials of the owner – are inscribed on the cartouche over the door of a well known Bielsko pharmacy called "Pod Koroną". A representative portal with a yelling mascarón is a true embellishment of this part of Cechowa Street. A wide door with the same identifying initials on forged grating leads to the hallway painted pastel tones of beige and yellow. Such hues emphasize the elegance of this interior, subtlety of ornamentation, framing of wall panels, corbels and cartouches. Black and white checkerboard tiles cover the floors in the hallway and long corridors of upper storeys, the flight of stairs "draws" a spiral ornament, best noticeable from the top floor. One may also admire forged grating with wavy lines, characteristic of the Art Nouveau style, installed in glazed parts of internal doors and windows.

## The Officer's House

The location of the building that customarily goes by the name of the "Officer's House" is by no means accidental, as it used to stand next to the barracks, now occupied by the hospital in Sobieskiego Street. The design of this building was commissioned by the Military Lodging Fund in 1928 by inviting entries to an architectural competition. Although the main award did not go to Alfred Wiedermann, an architect from Cieszyn, it was his concept that was executed. This imposing building, best exposed when viewed from the roundabout, stretches its wings along the frontage of Strzelców Podhalańskich and Sobieskiego Streets. Diversified body of the building features aesthetics of Expressionism, exemplified by oriel windows in triangular bays, various bends and varied line of the façade. There also appears a favourite Wiedermann's motif in the form of narrow arched windows forming arcades. Zigzags and checks fluted in the plaster forming portals are a favourable gesture towards Polish Art Deco, reigning during the interwar period. The author also designed grey and beige colour scheme highlighting particular parts of the building. The apartments inside featured high standard and quality of finish as for those times.



*Other*





The seat of the Municipal Savings Bank in Bielsko was completed in 1889, according to the design of Karl Korn. As becomes a public institution, the Bielsko coat of arms is displayed in the central place, while a clock in the attic extends its protective arms over the whole building. The entrance door between ring-encircled columns resembles the portal leading to Korn's own villa. The Neo-Renaissance façade is in line with the function of the building connected with finances, alluding to the epoch

of merchants and their frugality. The interiors facing Wzgórze Street, until quite recently, always housed elegant restaurants, starting from the first Viennese "Café Allegri" and finishing with still well-remembered "Patria" restaurant. These interiors extend into the neighbouring building designed by Max Fabiani, adjacent from Barlickiego Street. The problem of difference in floor levels was solved by adding a flight of stairs leading from the entrance hall and a former cloak room in the Korn's building to the café rooms on the first floor of the Fabiani's building. Here, one may admire elements of the former furnishing, embossed wallpaper on the ceiling imitating stuccowork, or a mirror in a carved wooden frame. Original polychromies on the ceiling painted by Rudolf Glücklich are now in the section occupied by offices. Paintings created by Elżbieta Bińczak-Hańderek, dating back to the 70s of the 20th century, ideally harmonize with the wall paintings.



The oldest production hall of the former Adolf Mänhardt's factory manufacturing teasing machines was erected already in the year 1869 in the present Partyzantów Street. In front of the factory, in 1878 two identical villas of the factory owners arose. The villas have modest Neo Renaissance facades, made even more modest after the removal of porticos in 1974. The factory building itself looks like a large residential house rather than the place where textile machinery used to be manufactured. Cornices separate particular floors, corners of the building and avant-corpses are emphasized by rusticated quoins. Only a row of windows closed with segmental arches testify to the industrial nature of this edifice. Concealing functions of a building was a feature characteristic of industrial architecture, especially in the second half of the 20th century; however, in Bielsko and Biała this type of building retained its utilitarian simplicity.





Although the Bielsko Castle is among the oldest buildings in the city, its present shape is the result of restoration carried out between 1855 and 1864. Today you may view fragments of Mediaeval and Renaissance structure, even polychromies covering the walls embedded in the present interiors. A woodcut from 1801 depicts the home of Sułkowski dukes as a quadrangle with a narrow square tower in the western part of the structure. Such shape of the castle did not survive long, as already in 1836 it was devoured by fire. More substantial reconstruction works commenced in 1855 when a Neo-Romanesque St. Anna's chapel was erected, adjacent to the castle from the south. In the same year a Viennese architect J. Pötzelmeyer added a hexagonal tower in the eastern part and a number of arched arcade windows on the northern façade. A massive crenellated tower, today the most predominant element in the architecture of the Castle, was erected almost ten years later as an early work of Emanuel Rost, Sr. The castle interiors, accessed through a representative vestibule, are maintained in the styles prevailing throughout the whole 19th century, from Classicism to Biedermeier.





1, 1 Maja St.

Municipal Theatre







Completed in 1890, the Bielsko theatre is a thoroughly Viennese structure. Emil Ritter von Förster, the creator of this “Melpomena’s Sanctuary” was among the foremost architects of the second half of the 19th century, and worked in the capital of Austria. A famous company F. Fellner & H. Helmer, which undertook the task of reconstructing the theatre interiors in 1905, had erected a number of buildings of this type in Central Europe. The façade of the building is not lavish with decorations and is limited only to the statue of Apollo on top and two muses – Thalia and Melpomena standing in niches. Over the arcade window on the front façade there are two winged genii holding a cartouche with a coat of arms. A valuable element of the decor is the curtain displaying a procession of dancing figures, originating from Viennese Hofburgtheater, designed by a Viennese painter and interior decorator Francesco Angelo Rottonara. The cast-iron fountain, a copy of which embellishes the square in front of the theatre, was a gift presented by Karl von Schwarz, the builder of the Bielsko water supply facilities.



The present building of the railway station, ceremonially inaugurated on February 21, 1890, is the second facility of this type. It replaced the older 1855 building, which is standing until today, slightly closer to the city centre, on the way leading to Wałowa Street. The newer building was erected according to the design of Karl Schulz and its construction was executed by Karl Korn and his company. In no way does the railway station building give way to other similar facilities located along the rail route of the Emperor Ferdinand Northern Railway. The whole facility consists of three two-storey buildings, connected with each other by single storey wings. It features a row of arched arcade windows. The brick

façade has been diversified by an architectural detail emphasized by the paler colour of the brick. On both sides of the entrance arcade the following words are inscribed: "K.u.K. Privilegierte Kaiser-Ferdinands-Nordbahn". The main hall is embellished with polychromies created by a Viennese studio Wild & Weygand, painted on the ceiling and walls. Classified as belonging to the most beautiful in the city, the polychromies are maintained in the ancientizing style. Among candelabras and the motifs of grotesque and arabesque one may notice the coat of arms of Bielsko displayed over the entrance to the side hallway. The platform roof is supported by a number of cast-iron pillars with historicizing capitals and fluted consoles.







This imposing edifice initially was to house the Municipal Savings Bank, however, its splendour caused that it soon was used as the Town Hall for Biłgoraj. Erected according to the design of Emanuel Rost, Jr., the building was completed in 1897 and soon the city authorities moved in here from the previously occupied town hall at No. 38, 11 Listopada Street. The palace-like, horseshoe shape of the building is formed by three massive avants-corps, jutting out toward the greenery of the park. The corner tower with a lattice gallery on the top emphasizes the importance of municipal authorities by reference to its ennobling symbols. The front avant-corps with three arcade doors is particularly

rich in Neo Renaissance ornaments. It is crowned with a crow-stepped gable of the Dutch type, from the top of which Eirene, goddess of peace, standing with an infant Plutus and holding a horn of plenty takes a glance. A symbol of industriousness for the benefit of the common good is epitomized by a bee sitting on the uppermost pediment of the attic. Arcade windows and a number of oculi admit the light into a huge council hall, covered with a cloister vault with lunettes. Although restoration of wall paintings to their original form was not possible, the renovated architectural shape of the hall retained its former splendour.





# Building of Israelite Religious Community



The Israelite Religious Community had its seat erected in 1904, just next to the synagogue in Bielsko in Mickiewicza Street. This street was mainly lined by residential houses and villas owned by rich Jewish society, hence this kind of facility could not be missing along such frontage. The design was conceived in a Viennese design office of two architects – Ernst Lindner and Theodor Schreier, who marked their presence in the Bielsko landscape by designing a few significant projects. The building erected for a religious community conflates, in an eclectic manner, references to the aesthetics of the Orient with features of the Neo-Roman and Neo-Gothic style. The brick façade contrasts with white stone architectural detail, exuberantly ornate. Ornamentation densely covers the whole surface of the entrance portal and arches over windows filled with motifs of fleshy grape leaves and Celtic knots. Window joinery also matches the whole in respect of ornamentation with its carved muntins and crenated transom bar. Crow-stepped gables as well as the interior of the hall with the groined vault convey references to the Gothic style.





MEMORIAL PLATE  
TO THE  
MEMBERS OF THE  
SOCIETY OF  
MUSICIANS  
AND  
COMPOSERS  
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Before the year 1905 the building of “Pod Czarnym Orłem” Hotel [Under the Black Eagle Hotel] looked like its older part, housing the Redoubt Hall. It was only after that date that Jacob Gross, a manufacturer from Białá, invested in this Neo Baroque edifice of high standard, equipped mainly by Viennese companies. Its designer - the architect Alexander Neumann, whose works have been described above, was also from Vienna. The name of the hotel is justified by an image of an eagle hovering in the attic, above which two putti sitting over a classical vase are drinking a toast. The motifs of vases, characteristic of Neumann, embellish the façade maintained in the modest Neo-Baroque style. The interiors hide true works of art of Viennese Art Nouveau exemplified by a repoussé plaque of the fireplace in the vestibule, created by Georg Klimt (brother of the famous Gustav). The flooring is marked with the signature “Wienerberger Mosaikplatten Wien”, the windows are embellished with subtle pattern on the stained glass, whereas lattice lift shaft betokens high standard of the former hotel. Undoubtedly, the redoubt hall forms an exceptional interior, enchanting with its bas reliefs and paintings on the ceiling and a light arcade loggia. On cast-iron pillar plinths one may notice an embossed name of Waagner Company, obviously from the capital of Austria.







## School of Industry

The erection of a new school building commenced in 1909, according to the design of Ernst Lindner, a resident of Skoczów, living and working in Vienna. The building complex, completed three years later, included the main school building situated along Sixta and Słowackiego Streets and workshops arranged in a horseshoe shape, closing the block from the side of Krasińskiego and Piastowska Streets. Monumental architecture of the school building complex conflates a modernist form with clear allusions to the Baroque and Art Nouveau styles. Rich in symbols sculptured decorations on the façade of the main building draw attention. The entrance portal with the late Art Nouveau grating features attributes of technical and mechanical sciences. They are repeated in stained glass windows and may be admired from the two-flight staircase in the internal hall. Glazed parts with motifs from coats of arms were changed after 1945, as initially they had been related to the national status of Bielsko at the time of erection of the school buildings.







The erection of the Polish Gymnasium [secondary-level school] building was one of the most substantial investments of the Province in the reborn Poland, the matter of prestige in the Second Polish Republic. In 1924 a competition was announced for the design and the award went to a three-member team composed of Alfred Wiedermann, an architect from Cieszyn, Robertl Gieler, a civil engineer and Jan Raszka, a well-known sculptor. The buildings are grouped around an internal yard, forming a quadrangle along Listopadowa, Piastowska and Lubertowicza Streets. The staff building is connected with the school building via a communication passage in the form of an arcade loggia. The architecture of the school complex draws upon neoclassical forms, alluding to the style immediately preceding the partitions of Poland, thus evoking reminiscences of the Stanisław August Poniatowski epoch. The entrance to the building leads through a portico supported by columns. Above the portico huge windows and oculi admit natural light to a representative auditorium. The whole structure is guarded by the national emblem of Poland on the attic. The interiors follow Art Deco style, in fashion at that time, exemplified by geometric shapes of stuccowork on the ceilings and patterns on the floors, toothed forms of capitals, resembling young leaves of ferns and crystal-cut ornaments on the backboard of shell-like drinking fountains. The colour scheme comprises hues of white, yellow and brown, filtered through warm light passing through yellowish glass panes. Polished artificial stone imitating marble, natural marble and sandstone were used to decorate the interiors. It is worth mentioning that local companies were responsible for equipping the school rooms with high standard equipment.







The corner of Sixta and Krasińskiego Streets is filled with a rounded line of the building of the former Polish Bank, whose name has remained on the original grating over the main entrance door. Erected between 1928 and 1931, the building was designed by Warsaw architects – Stanisław Filasiewicz and Jan Klimaszewski and its interiors were the work of interior decorators from the capital city of Warsaw, who designed all the elements of furnishing and fittings, starting with furniture, through lamps and ending with door handles. The façade of the building features the simplicity of functionalism. Here, classical forms of fluted lesenes determine the rhythm of divisions. The interior, on the other hand, is an excellent example of so-called crystal style exemplified by geometrical stylization of deeply cut angular decorative motifs, best expressed in the shape of capitals of columns supporting the hall upstairs and in stuccowork on the ceilings. Intrinsicly connected with functional aesthetics is the principle of applying noble materials, manifested by marble cladding of walls, marble flooring, steel stair balustrade with wooden handrail, or brass radiator screens.



## Municipal Savings Bank and Kałuża's Residential House



In 1935 the management board of the Municipal Savings Bank announced a competition for the design of its seat, which was put up three years later in the present Chrobry Square. The main award went to a Bielsko citizen, Paweł Juraszko, already recognized as the creator of the municipal swimming complex. The cubic form of the building is adorned only with smooth strips of lesenes separating windows. The façade is finished with sandstone cladding. Its most distinctive feature, however, is the lower glazed part with a vestibule and a staircase. The façade of this part is adorned with stained glass depicting an allegory of prosperity of Bielsko city, whose panorama is quite faithfully reproduced. This stained glass, produced in the Cracow studio of Stanisław Żeleński, was created by Wolko Gartenberg. Just like in the case of the Polish Bank, also here all the elements of interior decoration were designed in a comprehensive manner, paying utmost attention to high standard and exquisite materials. Until today visitors to the bank hall may admire marble cladding of walls or chandeliers with milk glass shades and brass light fittings. Adjacent to the vestibule, on its left, stands a Baroque building, erected at the end of the 18th century for Johann Bartelmuss, popularly known as the house of Karol Kałuża, although this bookbinder from Bielsko was to become its owner much later - at the turn of the 19th and 20th centuries. The building with a wavy line of the gable is today the only exemplification of what Bielsko residential houses used to look like.





*The national coat of arms of Poland with the coat of arms of Bielsko and Biała in the attic crowning the corner of the former Bank Gospodarstwa Krajowego at 23 Stojałowskiego Street. This 1923 building was designed by the Landau brothers.*



*The portal adorning the entrance door to the residential house erected in 1912 at 14 Słowackiego Street, owned and designed by the architect Otton Walczok. The tympanum, rich in sculptural ornamentation, shows the horn of plenty abundantly overflowing with fruit.*



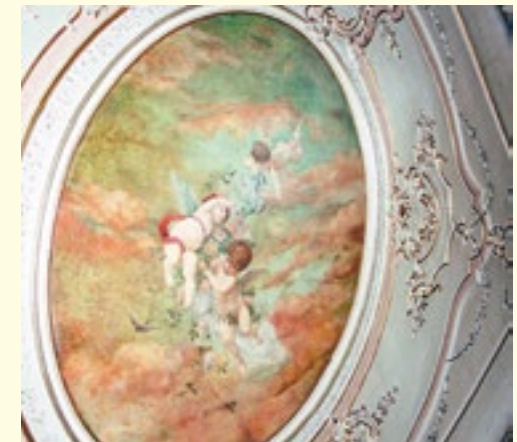
*The effigy of goddess Iris, standing at the bottom of the dome of the Polish Postal Service building at No. 2, 1 Maja Street. In her hand she is holding a caduceus, the symbol of peace and commerce, as well as a messenger's attribute. A milestone and a circle lie at her feet.*



*A relief depicting a train coming out of a tunnel on the façade of a residential house at 31 Cechowa Street. The building used to belong to a forwarding company of Moritz Löbel, hence a railway and a steam boat – symbols of transport in those times.*



*A fragment of a herm pilaster decorating first floor balcony windows in a 1898 building owned by Bernhard Serog, standing at 3 Dąbrowskiego Street. This pilaster depicts half of a human body surmounting the pedestal tapering downwards.*



*Neo-Rococo polychromies on the ceiling in the interiors of the former Café de l'Europe, later transformed into Patria restaurant at 19-21 Wzgórze Street, created by Rudolf Glücklich, a Bielsko painter.*





*This charming figure of a little sower may be spotted above the entrance door to the Karl T. Förster's residential house at No. 3, 3 Maja Street, standing in the niche sculptured in the wooden entablature over the front door arcade.*



*A fragment of decorative elements adorning the Jakubeckis' residential house dating back to 1903, standing between 51 Stojalowskiego Street and Głęboka Street, designed by Leopold Bauer. Mosaic squares complement Art Nouveau flowing lines.*



*Stuccowork adorning the house at No. 25, 11 Listopada Street, originating from the end of the 18th century. Decorations on the façade, window cornices and a frieze under the eaves, however, are newer and originate from the time of restoration in ca. 1860.*



*A fragment of a window pediment decorating the façade of a 1896 building of Moritz and Ida Strenger, designed by Karl Korn, located on the corner of 3 Maja Street (at No. 25) and Sixta Street.*



*Polychromies on the ceiling of a funeral home at the Jewish cemetery in Bielsko at 92 Cieszyńska Street. The building was designed by Karl Korn. Stylized floral ornaments are the main theme of the painting.*



*A plafond and ceiling stuccowork adorning the hall of former Eduard Zipser's villa at 52 Bystrzańska Street.*



*Neo-renaissance stucco decorations embellishing the front façade of the former Protestant Teacher's College at Plac Lutra 8 (8 Luther's Square), erected by Emanuel Rost, Sr. in 1863.*



*A fragment of etched decoration on the glass infill of the door in Karl Wenzel's villa at 26 Krasieńskiego Street. The surface of the pattern remains transparent and contrasts with the mat background of the glass pane.*



*A cast iron griffin ending the forged stair balustrade, fitted at the bottom of the staircase in a villa of Emanuel Rost, Jr., located at 48 Komorowicka Street. It guarded the entrance to many residential houses and was used as a handle.*



*Ceramic cladding of the window recess with an image of a pigeon and a fragment of a stained glass window with the same motif – elements of Art Nouveau interior decorations of the villa of Emanuel Rost, Jr. at 48 Komorowicka Street.*



*A flying dragonfly amidst tangled bulrush covering an oriel window in Bianka Jakobowicz's residential house located at 11 Barlickiego Street, designed by Emanuel Rost, Jr.*



*Neo Baroque framing of the door and a decorative lintel with a fanlight above in a building that used to belong to the Morawitz family, situated on the corner of 23 Rynek and 1 Wzgórze Street. In the doorway forged grating made of cast iron.*



Forged cast iron balustrade with a subtle motif of acanthus leaves, adorning the staircase in Victor Burda's residential house at No. 10, 11 Listopada Street, designed by Karl Korn.



A fragment of stucco decorations on Franciszek Polaczek's residential house at 5 Barlickiego Street. This early modern house was put up in 1910 by a partnership of architects Georg Weinzettel & Wilhelm Riedel.



Ornamentation of one of four keystones above windows on the ground floor of the former District Council and Court at 11 Wojska Polskiego Square and 1 Staszica St. A winged putto is holding a hammer and a plane.



A floor tile in Johann Sabella's residential house at 19 Mickiewicza Street dating back to 1881, designed by Karl Korn. Although associated with Jewish symbolism, the pattern on the tile depicts the trademark of the ceramic products manufacturer "Dziewulski and Lange" from Opoczno.



A fragment of Art Nouveau decorations on the 1905 house located at 7 Plac Ratuszowy with a motif of a cartouche, embedded in the wall faced with the clinker brick and decorated with reliefs depicting laurel leaves.



A stone lintel of a Baroque-Classical residential house dating back to the 18th century, located at 2 Stojałowskiego Street. The relief depicting the Eye of Providence is a part of original decorations embellishing this house.



The coat of arms of Bielsko, placed over a balcony window of the former Komunalna Kasa Oszczędności [Municipal Savings Bank] at 19 Wzgórze Street.



A relief depicting Mother of God with Baby Jesus over the entrance to the house at 22 gen. Grota Roweckiego Street. This functionalism-subjected building was erected in 1935, as part of development of the former castle garden.



A sculpture depicting Gertruda Dawidowicz, a swimmer from Bielsko, placed by the entrance gate to the outdoor swimming pool in Konopnickiej Street. Created by I.R. Glücklich in 1936, the sculpture shows a 100-metre freestyle champion of Poland.



The attic in a residential house of David Feiner, a merchant. The building has stood at 1 Plac Wolności since 1902. The Asclepius wand depicted on the cartouche refers to the oldest pharmacy in Biała named „Pod Białym Orłem” [“Under the White Eagle”] that used to stand in this place.



Two children sitting over the portal of the entrance door to Bielsko School of Industry at 20 Sixta Street. The figure on the right, sitting on an anvil, is holding a hammer.



A fragment of ceramic mosaic floor in the interiors of Gustav Jnkner's residential house at 3 Mickiewicza Street. Erected between 1901 and 1905 this Art Nouveau building was designed by Andreas Walczok, a Bielsko architect.



*Stained glass in the staircase hall of Gottlieb Klusak's residential house at 25 Słowackiego Street. This Modernist building was erected in 1914 according to the design created in the company of Karol Korn, run by his son Felix.*



*Art Nouveau medaillon embellishing the facade of the house at 6 Wyspiańskiego Street. The building used to hold a photo studio of Robert Krischke.*



*Gable decoration in Maria Hähnel's villa dating back to the 80s of the 19th century, situated in Cygański Las [Gypsy Forest] at 77 Olszówka Street. Ornate lacy wood carvings adorn the first floor and the veranda of the building.*



*Cast-iron balustrade in the staircase hall of the house at 14-16 Barlickiego Street. The balusters draw on ancient motifs, especially the central medaillon with the head of a Roman and two winged griffins.*



*Portal recess in the house standing at 3 Plac Smolki in the place where the former Guild House used to be located. The corner emblems depicting a spinning wheel and a toothed wheel with weaving shuttles allude both to trade and industry*



*Stone portal and the door made of floorboards in the house standing at 47 Stojalowskiego Street, dating back to the turn of the 18th and 19th centuries. Apart from floorboards arranged in herringbone and lozenge pattern, the door is embellished with a column-like astragal.*

# Glossary

**Ancientizing** – drawing on motifs from classical Antiquity, imitating Antiquity.

**Art Déco** – a style in decorative arts dominating in Poland in the twenties of the 20th century, using elements of folk art and geometricized, so called “crystal” forms of ornaments.

**Attic** – an element of a building extending above the façade and concealing the roof, in the shape of a balustrade, low wall or a triangular gable.

**Avant-corps** (*risalit* in German, also known as projection or wing pavillion) is a part of a building of rectangular or semi-circular cross-section, projecting out from the main mass of a building either over the full height along the axis of the building or at its ends, forming wings.

**Cabocho** – a polished gemstone.

**Caduceus** – an attribute of Hermes, the messenger of the gods, in a form of a staff entwined by two serpents and surmounted by wings, the symbol of peace and commerce.

**Capital** – the topmost decorative member of a column

**Cartouche** – ornamentation in scroll form applied to elaborate frames around coats of arms, emblem, written text or painting, or a decorative shield.

**Cottage style** (also known as Swiss-chalet style) – a style used in villa construction, dating back to the end of the 19th century and beginning of the 20th century, combining architectural elements of a health spa and a suburban cottage, with carved gables and porches, window shutters and balustrades decorated with wooden elements.

**Crenellation** – the crowning part of the rampart or

tower with a series of indentations or loopholes called crenels, a battlement

**Cubic block** – geometrical shape of a cube

**Door knocker** – a decorative element in the shape of a lion’s head placed on doors and gates, a symbol of a guard and protector of the house

**Half-timbered framing** – a wooden lattice-type structure of a wall with brick infills fitted in rectangular or triangular fields. A wooden frame projecting on the façade forms a decorative element.

**Herm pilaster** – a sculptured element applied to the face of the wall, composed of a half of human body (with the head and torso), surmounting a tapered pedestal.

**Lesene** – a vertical pilaster-strip rectangular in form, slightly projecting from the face of a wall

**Lucarne** – a type of vertical or round dormer window on a roof, admitting light to the attic

**Mascaron** – a sculptured ornament in the shape of a mask, human face or animal head, fancifully transformed.

**Meander** – a classical decorative element in a form of a continuous line curved at the right angle, recalling the windings of a river, applied to ornament friezes.

**Moulding** – rounded or bevelled corner profile covering transition between wall and ceiling.

**Oculus** – a skylight, a round or oval window in a wall, dome or roof admitting some light to the interiors.

**Pilaster** – a low-relief, flattened column applied to the face of a wall, surmounted by a decorative head – capital.

**Pinnacle** – a slender upright structure in the form of a spire, pinnacle or obelisk surmounting gables, pillars or cornices.

**Portal** – architectural framing of the doorway or gate.

**Putto** – a figure of a nude male child, often depicted as a winged angel.

**Repoussage** – a metalworking technique in which metal is ornamented by hammering from the reverse side to create a design in low relief.

**Rustication** – finishing an exterior wall with large squared masonry blocks or with quoins (corner stones) that are separated by deep joints.

**Solitaire** – a large gem that is set alone; a beautiful tree growing all alone, particularly conspicuous in the landscape.

**Sopraporta also known as an overdoor** – a decorative bas-relief placed over a door, quite often in the form of a cartouche.

**Stucco** – fine plaster composed of gypsum, limestone, sand or marble particles, applied to make sculptures, reliefs and ornamentation on façades and in the interiors.

**Transom bar** – A horizontal member in the subdivision of a window opening into smaller panes of glass – lights.

**Tympanum** – semi-circular or triangular decorative wall surface over a door or window reveal, either plain or filled with a sculpture.

**Vestibule** – in palace and villa architecture it is a spacious, imposing entrance hall or passage between the outer door and the interior of a house.





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