

The stimulus to undertake work on the digital reconstruction of the stove with dark blue stripes which in the eighteenth century stood in the present-day Hunting Room on the first floor of the south wing of the Wilanów Palace came in 2009, when a set of tile shards decorated with dark blue stripes on a white background was discovered during excavations on the grounds belonging to the Wilanów Palace.¹ The description of this tile stove was known from the surviving inventory of the Wilanów Palace entitled *Inwentarz Palacu Wilanowskiego y Wszystkich w nim znajdujących Meblow Obrazów e.t.c. Diebus Septembris 1793 spisany*.² The passage concerning the stove in question is found in the section of the inventory describing the ‘Third Room’ in the south wing, which today is called the Hunting Room: ‘Tile stove, white with dark blue stripes on the Arcade’.³

This description, although modest, permits a clear identification of the discovered tiles, dated to the eighteenth century – that is, the time when the inventory was compiled – on the basis of their stylistic features, the way the thrown body was shaped, and the technology of decoration.

A digital reconstruction of the stove was created by Jakub Kaniszewski following the design by the author of this article and is available on the Museum of King Jan III’s Palace at Wilanów website.⁴

DIGITAL RECONSTRUCTION OF THE TILE STOVE WITH DARK BLUE STRIPES IN THE HUNTING ROOM OF THE WILANÓW PALACE

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1 Artefact card numbers with field inventory numbers and the location of the find:

Fb-1 PW/09/P/2479 – 3 shards: trench: 34/09/P, sector/are: IV/1,2,11,12, layer: 1554 (backfill of structure 1500)

Fb-2 PW/09/P/2477: trench: 34/09/P, sector/are: IV/1,2,11,12, layer: 1554 (backfill of structure 1500)

Fb-3 PW/09/P/2478: trench: 34/09/P, sector/are: IV/1,2,11,12, layer: 1554 (backfill of structure 1500)

Fb-4 PW/09/P/2478: trench: 34/09/P, sector/are: IV/1,2,11,12, layer: 1554 (backfill of structure 1500)

Fb-5 PW/09/P/2479 – 2 shards: trench: 34/09/P, sector/are: IV/1,2,11,12, layer: 1554 (backfill of structure 1500)

Fb-6 PW/09/P/596: trench: 14/09/P, sector/are: II/78,88, layer: 559 (levelling/demolition)

Fb-7 PW/07/4715: sn.: 112, sector/are: XVIII/32, layer: 1030 (fill of trench 1275)

Fb-8 PW/09/P/596: trench: 14/09/P, sector/are: II/78,88, layer: 559 (levelling/demolition)

2 *Inwentarz palacu Wilanowskiego księżnej Izabeli z Czartoryskich Lubomirskiej spisany w 1793 r.* [An inventory of the Wilanów Palace of Princess Izabela Lubomirska née Czartoryska, compiled in 1793] (AGAD, AGWil., Zarząd Muz. w Wilanowie, old signature 166, new signature 171). In the English-language version of the article, the cited descriptions have been rendered in modern English spelling.

3 *Ibid.*, p. 186, formerly p. 187.

4 *Rekonstrukcja wirtualna pieca kaflowego w pasy granatowe z XVIII wieku z palacu w Wilanowie*, www.wilanow-palac.pl/rekonstrukcja_wirtualna_pieca_kaflowego_w_pasy_granatowe_z_xviii_wieku_z_palacu_w_wilanowie.html (accessed 25 Feb. 2024).

The decision to attempt the reconstruction of any tile stove depends not only on the state of preservation of the artefact itself or, more often, of the set of tiles and other ceramic elements which once formed its parts, but also on the knowledge of where it was originally located. A tile stove is first and foremost a heating device, which in many cases presents a high level of craftsmanship in the areas of pottery making and stove fitting. The stove's place in an interior was determined by the chimney system that allowed for the discharge of flue gases and by the methods of fuel supply and ash removal. Several solutions have evolved over the centuries, so, in the case of a given stove, familiarity with those specific to the period is essential. It is also important to be aware of the changing levels of thermal comfort acceptable to inhabitants of heated interiors over the centuries. In the past, lower interior temperatures were considered sufficient for daily functioning.

Another important aspect of research into the possibility of reconstructing a tile stove is the knowledge of the technological limitations resulting from its internal construction and the requirements of the art of stove-fitting. Several types of tiles were used for constructing of tile stoves, but it is only theoretically that they could be put together in various combinations in an actual stove. It is fundamental to correctly recreate the original bond, that is the pattern in which tile courses were laid, as this influenced their arrangement in the wall. Most often it was an offset of half the width of a tile in relation to the lower course; an arrangement without the offset was much rarer (this relates to walls made of panel tiles).⁵

The shape and type of a stove's foundation are very difficult to determine.

In many cases these elements have not survived. Stoves laid in stone masonry have most often been lost irretrievably. Others, such as ceramic stove foundations or foundations carved from wood, conformed to the style of the period, but at the same time their decorations had a distinctive, singular character. In an analysis of tiles, their dimensions can be determined with some accuracy, but correctness of these measurements can be verified only if the location of the stove's foundation is known.

It should also be noted that with the start of factory production of tiles in the nineteenth century and the ground-breaking application of the hydraulic press for tile forming (1839),⁶ the amount of archival material preserved to our times, including catalogues, as well as the examples

5 Examples can be found in Polish museum collections: M. Sacha, W. Wojnowska, 'Piecie kaflowe w pałacu w Krokowej koło Pucka', in: *Piecie kaflowe w zbiorach muzealnych w Polsce. Materiały konferencji naukowej zorganizowanej w Muzeum Mikołaja Kopernika we Fromborku w dniach 5–7 września 2008 roku*, eds M. Dąbrowska, J. Semków, W. Wojnowska (Frombork, 2010), Figs. 8, 9, p. 117; E. Leszczyńska, J. Nowak, 'Piecie kaflowe w pałacu rogalińskim', in: *ibid.*, Figs 26, 27, p. 240.

6 B. Fekecz-Tomaszewska, 'Wrocławskie piecie kaflowe', in: *Piecie kaflowe w zbiorach muzealnych w Polsce*, p. 189.

of these heating appliances still in existence today, puts researchers in an immeasurably better position. Suffice it to mention the production centre at Velten near Berlin, where before the First World War there were forty-three factories. In 1905, being at the height of their development, they supplied Berlin alone with tiles for the construction of 100,000 stoves.⁷ Pre-industrial tile stoves, however, are very difficult to reconstruct, and the tiles themselves are usually obtained through archaeological work.

Yet on its own, the fact that dark blue-striped tiles had been discovered at Wilanów would not have been enough to undertake the reconstruction. The decisive factor in this case was the unique connection between them and the archival description of the stove, as well as the fact that the room mentioned in the inventory is still in existence in the palace. This was one of the few opportunities that just had to be seized.

Being aware of the many changes that have taken place in the interior design of the Wilanów Palace since the eighteenth century, it seems most appropriate to attempt this reconstruction in a digital form. Alternative visualisations of this kind have by now become a common form of research presentation⁸ and, importantly, technical possibilities in this area are rapidly developing. However, the visual appeal of this method should not obscure the scientific basis that underlies it. The course of multi-track analysis presented below makes it possible to trace various aspects of the research leading up to the final reconstruction of the appearance of the dark blue-striped stove from the Hunting Room.

The area of the research carried out on the appearance and location of the tile stove decorated with dark blue stripes covered the following issues:

- an analysis of the characteristic features of eighteenth-century Pomeranian tile stoves, which bear a strong resemblance to the surviving historic material;
- an analysis of the 1793 inventory of the Wilanów Palace;
- a study of plans, engravings and paintings depicting the Wilanów Palace and restructuring works carried out therein;
- an analysis of the surviving shards of tiles with dark blue striped decoration and tiles reconstructed during conservation works carried out between November 2013 and February 2014;
- a comparative study of eighteenth-century tiles with analogous decoration in the Museum of Warsaw collection.

7 M. Dittmar, '100 000 Kachelöfen für Berlin', in: *Märkische Ton-Kunst Veltener Ofenfabriken* (Berlin, 1992), pp. 12–57.

8 In the case of tiles obtained during excavations, more than twenty design studies for stove reconstructions are known to have been developed by 2005. A significant proportion of these projects have never been carried out. After M. Dąbrowska, 'Kilka uwag metodycznych o rekonstrukcji pieców', *Archaeologia Historica Polona*, vol. 15, 2005, no. 2, p. 335.

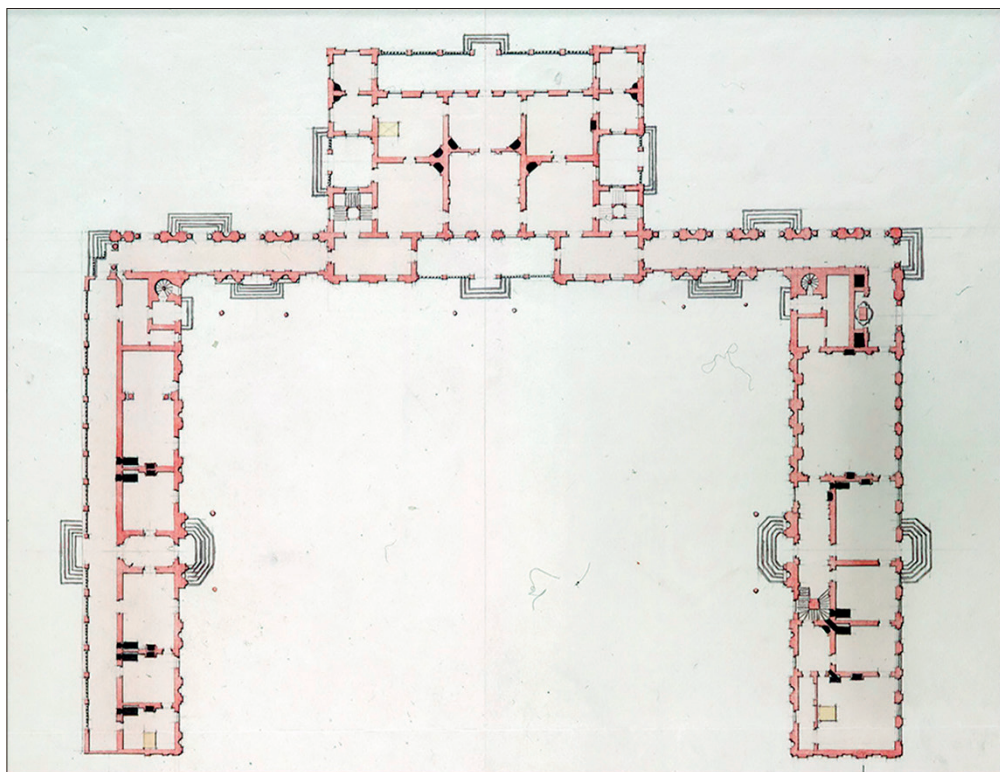


Fig. 1

J. Z. Deybel, *Wilanów Palace, projection of the ground floor, 1732–1733, detail, Dresden Archive*

The conclusions of the research concern the location of the stove in the Hunting Room, the appearance of the stove's body, and the decoration with the dark blue stripe motif. Details of the analysis and conclusions are presented below.

The location

The 1793 inventory indicates the location of the stove in today's Hunting Room, marked on the present-day plan of the palace with the number 71.⁹ No plans of the first floor showing the layout of the rooms in the eighteenth century are extant. However, two ground floor plans are known: one by J. Z. Deybel, dating from 1732–1733,¹⁰ showing the projection of the ground floor (Fig. 1), and the other drawn ca. 1740 (Fig. 2) to serve a garden enlargement project.¹¹ Both these plans show the

9 Zarządzenie nr 8/2022 z dnia 21 lutego 2022 r. Dyrektora Muzeum Pałacu Króla Jana III w Wilanowie w sprawie numeracji pomieszczeń w pałacu wilanowskim i ich nazw [Regulation no. 8/2022 dated 21 Feb. 2022 r. issued by Director of the Museum of King Jan III's Palace at Wilanów concerning the numbering of rooms in the Wilanów Palace and their names], p. 9.

10 J. Z. Deybel, *Wilanów Palace, projection of the ground floor, 1732–1733; Dresden Archive, sign. S.VII,F.87,9 Bl.a (Makro 9293).*

11 Plan of the Wilanów gardens, ca. 1740, Bibliothèque nationale de France, sign. Vd.29 T.6 Ft.6.

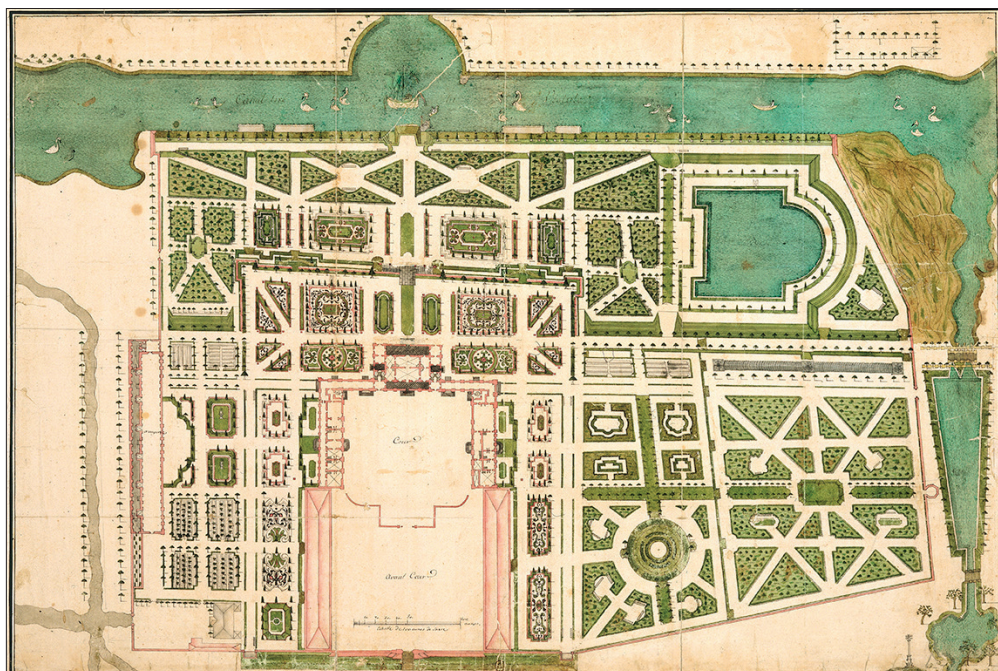


Fig. 2

Plan of the Wilanów garden,
ca. 1740, Bibliothèque
nationale de France

palace's heating system, consisting of tile stoves and fireplaces. Some of the fireplaces in the south wing have survived to the present day. The earlier plan indicates the existence of a tile stove in the north-east corner of the room directly under the Hunting Room, while the later one shows a stove in the north-west corner of that room. Both stoves were fueled through a stokehole located in the Grand Vestibule. Consequently, it must be assumed that the flue ducts existing in that period allowed the first-floor tile stove to also be connected to the flue system at one of the above locations.

Another source of information are two paintings of the Wilanów Palace by Bernardo Bellotto, known as Canaletto. In the first, showing the view from the main gate,¹² four chimneys are visible on the roof of the south wing. On the second, with a view from the south,¹³ Canaletto depicted only two chimneys, located closer to the west side. Although there is a discrepancy as to the number of chimneys, their shape and location indicate that the chimney flues of tile stoves and fireplaces were connected (under the roof slope). Archive materials from the nineteenth and twentieth century indicate that the roof and chimney system in the south wing of the palace underwent several alterations.

12 *Wilanów Palace from the Driveway*, Bernardo Bellotto known as Canaletto, oil on canvas, 1776, Royal Castle in Warsaw, inv. no. ZKW/447.

13 *View of the Wilanów Palace from the South*, Bernardo Bellotto known as Canaletto, oil on canvas, 1777, Royal Castle in Warsaw, inv. no. ZKW/448.

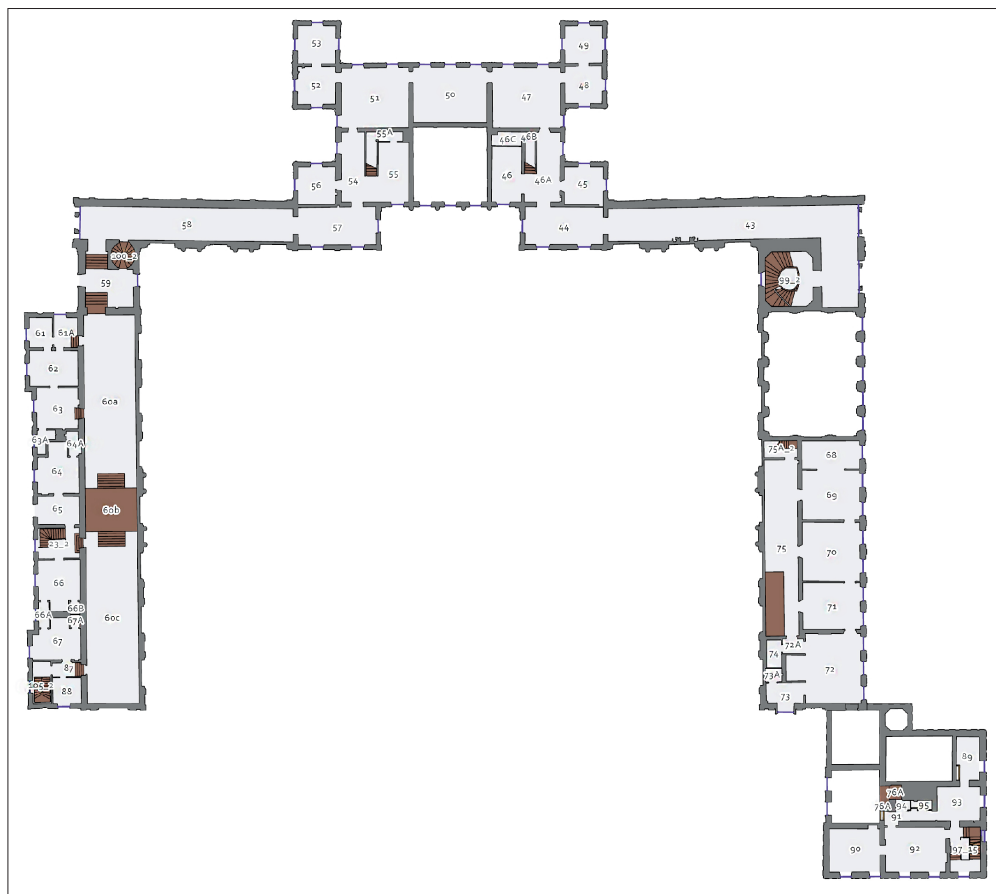


Fig. 3

Plan with the numbering of rooms

The question of identifying one of the two corners in the Hunting Room as the location of the dark blue-striped stove clearly required further confirmation. An analysis of the 1793 inventory made it possible to conclude that at that time, the ground floor of the south wing did not have a partition wall that would be located below the east wall of the Hunting Room. This conclusion springs from an analysis of the description of the windows in each room: their number on the ground floor corresponded to that on the first floor. Moreover, the windows on the first floor were situated directly above those on the ground floor, as confirmed by a painting by Canaletto, showing the south elevation of the palace as seen from the side of today's rose garden. The Hunting Room is lit by the fourth and fifth window, counting from the west. The information relating to the number of windows in the various rooms thus makes it possible to determine the location of the partition walls. The inventory states: 'Great Room / Newly restored ... / Number of double windows: 4'.¹⁴ This room was located below the Hunting Room and the

14 *Inwentarz palacu Wilanowskiego księżnej Izabeli*, p. 159, formerly p. 160.

Chinese Room II (currently rooms numbered 70 and 71) (Fig. 3). This means that between 1740 (the garden expansion plan) and 1793 (the inventory), a partition wall was demolished to create the 'Great Room'. Given these conclusions, it seems more likely that the tile stove was sited in the north-west corner of the Hunting Room due to structural conditions of the place, that is, the fact that the ceiling was supported by the wall located in the room below.

An inventory of the interior of the palace taken in 1955 contains a photograph which confirms the existence of a ventilation duct at this location; this duct most probably made use of the former chimney flue.¹⁵ A photograph taken in September 1962, after the completion of the conservation works in the Hunting Room, shows that this place had been bricked up and painted over with a faux wood decoration.¹⁶ A trace of this opening was discovered during subsequent conservation works, carried out between 2005 and 2007.¹⁷ A photograph taken during the recent conservation works in the Hunting Room shows the west wall as having a circular cavity in the north-west corner. This connection may also have been used at a later date, after the dark blue-striped tile stove had already been dismantled. The chimney in this location can still be seen (as the only surviving chimney in the south wing) on an aerial photograph taken in the period 1929–1939.¹⁸

The analysis resulted in the conclusion that it was more likely that in the eighteenth century, the stove in the Hunting Room was sited in its north-west corner.

The shape of the stove

In this case, the location of the stove determines, first and foremost, the height of this heating device. The height of the room is 298 cm. The stretch of wall from the door leading to the hallway has the width of 275 cm and is sufficient to accommodate a stove of less than 3 m in height.

An analysis of the surviving tile shards, all having a fireclay body of reddish-beige colour, makes it possible to assess their original dimensions. Particular pieces may vary in size within the range of a few millimetres

15 The Wilanów Palace Museum, Scientific Documentation Centre, no. 155, South Wing, 1st floor, Hunting Room, photo no. 004576, negative no. PKZ 5999.

16 The Wilanów Palace Museum, Scientific Documentation Centre, no. 156, South Wing, 1st floor, Hunting Room, photo by J. Szandomirski, no. 004598, negative no. PKZ 58090.

17 The 'Restauracja wnętrza pierwszego w Polsce muzeum sztuki – Muzeum Pałacu w Wilanowie' project was carried out in the years 2005–2007. The photograph was made available to the author by Prof. Andrzej Mazur, the coordinator of conservation works in the Hunting Room.

18 The Wilanów Palace Museum, *Aerial view of the palace and part of the park, 1929–1939*, sign. 1-U-7530, owned by National Digital Archive.



Fig. 4

Corner cornice tile obtained during excavations at Castle Square, backfill of the Plochocki Tenement, Museum of Warsaw

owing to the technology of tile production in the eighteenth century, so the dimensions below are approximate.

The following types of tiles were identified:

- central tile – h. 20.9 cm, w. 16.6 cm
- corner tile – h. 20.6 cm, w. of the shorter side 8.4 cm
- corner frieze tile (lower and upper) – h. ? cm, w. 8.8 cm
- frieze tile – h. 10.8 cm, w. 19.5 cm
- cornice tile (smaller) – h. 19.8 cm, w. 7.5 cm
- cornice tile (larger) – h. 19.8 cm, w. 8.6 cm
- tile moulding (single) – h. 3.2 cm, w. ? cm
- tile moulding (double) – h. 6.2 cm, w. 21 cm
- openwork crown tile – h. 7.2 cm, w. ? cm

An analysis of eighteenth-century tiles decorated with dark blue stripes from excavations carried out at Castle Square made it possible to conclude that their method of decoration is very similar to that of the Wilanów specimens.¹⁹ In addition, comparative research undertaken in the Museum of Warsaw storage rooms made it possible to analyse the technological structure of the tiles and, most importantly, to identify the corner cornice tile, the dimensions of which (height and width of the longer side) are similar to those of the Wilanów cornice tile (Fig. 4).²⁰ This made it possible to reconstruct the missing element of the set of tiles from which the Wilanów stove was constructed.

Dimensions of the corner cornice tile held by the Museum of Warsaw are: height 9 cm, widths: the longer side 20 cm, of the shorter side 10 cm.

¹⁹ M. Dąbrowska, *Kafle i piece kaflowe w Polsce do końca XVIII wieku* (Wrocław, 1987), Fig. 239–243, no pagination. Z. Różańska-Tuta, 'Kafle piecowe', in: *Między miastem a dworem, badania archeologiczne placu Zamkowego w Warszawie w latach 1977–1983*, part 2, *Archeologia dawnej Warszawy* series, vol. 4 (Warszawa, 2017), no pagination, Plate 5, Fig. 12.

²⁰ Tiles obtained during excavations at Castle Square. They are identified solely by field numbers: MH/83/1512/PZ, MH/83/1542/PZ.

In her article 'Kafle warszawskie', Aleksandra Świechowska presents an example of a dark blue-striped tile obtained during the excavations at the Royal Castle in Warsaw, dating from the second half of the eighteenth century.²¹ She also notes that archival descriptions of stoves found in Warsaw tenements indicate that stoves built from tiles painted with blue flowers or stripes were valued more highly than those built from the more common green-glazed tiles.²²

Furthermore, shards of tiles decorated with dark blue stripes on a white background were discovered during archaeological works carried out at the Czapski Palace, the current headquarters of the Academy of Fine Arts in Warsaw, which lasted from November 2018 to March 2019. The works included several rooms in the building's basement, which had not been opened when the palace was being rebuilt after the Second World War. The excavations yielded remnants of the original floor heating and, among others, tile shards. The central tile with dark blue stripes found in the north-west alcove was subjected to conservation and restoration procedures, which resulted in the reconstruction of the tile's face and thus restored its original dimensions: h. 22 cm, w. 15.8 cm. These dimensions are similar to those of an analogous type of tile from the Wilanów excavations, but the tile's face is here decorated with four rather than three dark blue stripes.²³ Nevertheless, it can be concluded that in the eighteenth century, an interior in the Czapski Palace boasted a tile stove constructed from tiles decorated with dark blue stripes similar to those yielded by the Wilanów excavations.

Shards of frieze tiles from the Wilanów excavations do not allow for a clear identification of the corner frieze tile type. However, the presence of this tile type among the set of tiles forming the dark blue-striped stove can be assumed with high probability.

The described set of eighteenth-century tiles decorated with dark blue stripes shows a clear stylistic similarity to tiles found in Pomeranian stoves of the period. Towards the end of the seventeenth century, under the influence of Dutch faïence, opaque white lead/tin glazes began to be used for glazing tiles.²⁴ This provided a background for monochrome decoration, usually made as a drawing. Paints based on cobalt oxide or manganese oxide were used for this decoration, which after firing gave

21 A. Świechowska, 'Kafle warszawskie', in: *Szkice staromiejskie*, eds O. Puciata, H. Szwankowska, E. Szwankowski, S. Żaryn (Warszawa, 1955), Plate 47, no pagination.

22 Ibid., p. 172.

23 The tile is on display at the permanent exhibition presenting selected historical objects discovered during the excavations. The exhibition is located in the basement of the Czapski Palace, in front of the entrance to 'Gallery -1'. The tile has not been assigned an inventory number by the Museum of the Academy of Fine Arts in Warsaw. Two shards found during the excavations were marked with field numbers PO.19/4 J and PO.19/5 A.

24 E. Kilarska, M. Kilarski, *Kafle z terenu dawnych Prus Królewskich* (Malbork, 2009), p. 113.

it, respectively, a blue (cobalt blue) or purple (manganese purple) colour. Tile decorations made in cobalt blue were more popular than those in manganese purple. The sources of inspiration for this type of decoration should be sought in the highly popular Dutch tiles,²⁵ mainly ones produced in Delft; intensive trade contacts between Gdańsk and the Netherlands facilitated familiarity with those. It is worth noting that tile stoves from Gdańsk workshops became famous as early as in the seventeenth century, thanks to King John III, who placed numerous orders for them, to be installed in his residences at Jaworów and Kukizów.²⁶

For this reason, the basis for the adopted solution for the reconstruction of the Wilanów stove was an extensive analysis of various characteristic features of eighteenth-century Pomeranian stoves, such as, for example, stove plinth in the shape of an elongated rectangle, chamfered corners of tiles, sometimes additionally decorated with shafts of spiral half-columns, or the use of white opaque glaze as a background for the drawn decoration made with ceramic cobalt paints. These features must be considered a source of inspiration for the products turned out by pottery manufactories in other regions of Poland.²⁷

Despite the maximum height of a stove being predetermined (as resulting from the height of the room), several variations in the shape of this heating device are possible, while the description in the Wilanów inventory does not allow a clear reconstruction of the shape of the specimen in question. As a result of the analysis of the surviving Pomeranian stoves, and stoves inspired by their style,²⁸ two specimens were selected to provide a point of reference, even though not a direct one, for the development of the overall shape of the reconstructed stove in the Hunting Room. Their choice was based on the proportions of the site, i.e. the dimensions of the potential location of the stove's foundation in the north-west corner of the Hunting Room, delimited by the doorway on the north

25 P. Oczko, *Holenderskie flizy na dawnych ziemiach polskich i ościennych*, vol. 2: *Mody i wnętrza* (Malbork, 2018).

26 B. Pospieszna, 'Piece i kafle gdańskie w XVIII wieku', in: *Średniowieczne i nowożytne kafle. Regionalizmy – Podobieństwa – Różnice*, eds M. Dąbrowska, H. Karwowska (Białystok, 2007), p. 163.

27 Discussing the Warsaw tiles, A. Świechowska points to their being inspired by a decorative technique of Dutch provenance, with the pattern produced with cobalt on white glaze, as mentioned above, see note 25. A reconstruction of an eighteenth-century stove from tiles found in Lublin is presented by M. Dąbrowska, *Kafle i piece kaflowe*, p. 168 and Fig. 37 on p. 169. Discussing the tile stove, inv. no. Wil. 3763/1-189, and a set of eighteenth-century tiles, inv. no. Wil. 3762/1-74, from the collection of the Museum of King Jan III's Palace at Wilanów, B. Szelegajd does not exclude the possibility that the tiles were made at Sieniawa; B. Szelegajd, 'Przyczynek do badań nad historią pieców w pałacu wilanowskim', in: *Piece kaflowe w zbiorach muzealnych w Polsce*, pp. 244–245.

28 Typical shapes of Pomeranian stoves are presented by Pospieszna, 'Piece i kafle gdańskie', Figs 18a, 18b, pp. 170–171.

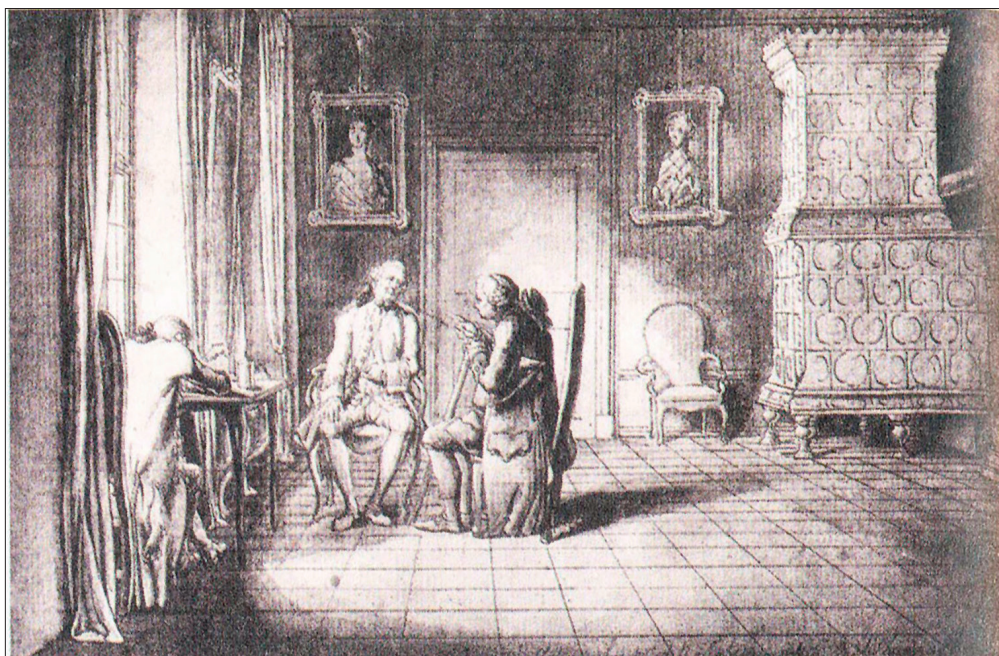


Fig. 5

D. Chodowiecki, Tile stove
in Henryk von Rosenberg's
house

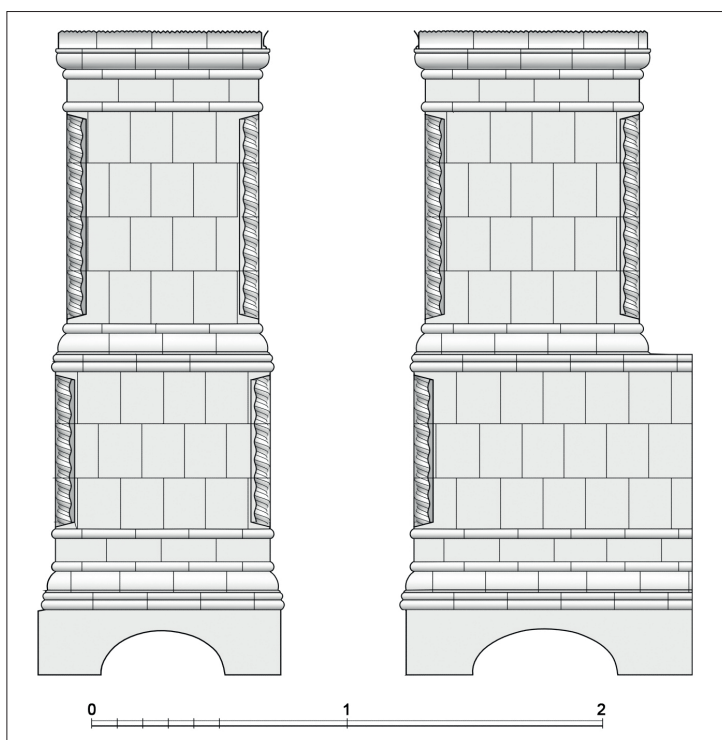
side and the height of the room. These specimens were the tile stove held by the Museum of King Jan III's Palace at Wilanów, inv. no. Wil.3763, dated to the mid-eighteenth century, and a tile stove known from an engraving by Daniel Chodowiecki (Fig. 5) showing the interior of Henryk von Rosenberg's house.²⁹

The reconstructed stove consists of two segments: the lower one, i.e. the firebox, containing the fire chamber with a shallow section linking it to the wall behind, which is constructed of three courses of tiles laid in an alternating pattern, and the heat-emitting upper segment, i.e. the tower, constructed of four courses of tiles, with a row of frieze tiles edged by tile moulding and with outward-facing cornice tiles crowned with openwork. The two segments are separated by a row of cornice tiles having double tile mouldings at the bottom and single ones at the top. The bottom of the firebox is also decorated with a row of cornice tiles, analogously delimited by double tile mouldings at the bottom and a single ones at the top, and, additionally, a row of frieze tiles delimited on its upper side by a row of single tile mouldings. The whole is set on a masonry plinth in the shape of an arcade. The corners of central tiles in both segments are chamfered and decorated with spiral columns. The stove's proportions are formed by a compositional arrangement consisting of the tower and the firebox with the firebox segment being taller than the tower, and by the characteristic ground plan in the shape of an

29 *Daniela Chodowieckiego dziennik z podróży do Gdańska z 1773 roku*, ed. M. Paszyłka (Gdańsk, 2002), Fig. 85, p. 39.

Fig. 6

Tile stove with dark blue stripes, reconstruction



elongated rectangle. The height of the stove is 253 cm (including the height of masonry plinth 25 cm). The dimensions of the firebox are 84 × 110 cm, the tower, 76 × 84 cm (Fig. 6).

Decoration of the tiles: dark blue stripes

Each type of tile belonging to the set forming the reconstructed stove is decorated with three parallel dark-blue stripes on a white background. The stripes run at an angle to the vertical axis of the tile.

The analysis involved subjected to conservation treatment and single shards for which it proved possible to establish their placement in the body of the stove.³⁰ These were the following:

- twelve shards of central tiles, of which eleven were marked with field inventory number PW/09/P/2479 and one with number PW/09/P/1994;
- two shards of a frieze tile, marked with field inventory number PW/09/P/2479;
- four shards of larger cornice tiles, marked with field inventory number PW/09/P/2478;
- four shards of smaller cornice tiles, three of which were marked with field inventory number PW/09/P/2478 and one with number PW/09/P/596.

³⁰ In the case of the shards of central infilling tiles, the point of reference were the extant remnants of the tile chamber with an installation hole, which was located on the horizontal, shorter sides of the tiles.

In addition, a small shard of a corner tile was found, subsequently marked with field inventory number PW/09/P/2479, which once belonged to the corner of the tile marked with field inventory number PW/09/P/2477, with artefact card number Fb-2. This shard permits this tile to be identified as a left-hand corner tile, which originally closed (from below or above) the chamfered corner of the stove decorated with a spiral column.

Valuable comparative material was also provided by the already mentioned dark blue-striped tiles from the collection of the Museum of Warsaw.

The following conclusions can be drawn from the analysis:

- The basic decoration consists of central tiles with a rectangular face, its base being the shorter side. They are decorated with three parallel dark blue stripes on a white background.³¹ The middle stripe runs along the diagonal line of the rectangle. Parallel stripes on both its sides are painted in such a way that they divide the shorter sides of the tile into two equal parts. Measurements taken on the above-mentioned shards show the deviations from the geometric centre of the tile's side to be within 10 mm. This is also related to the varying thickness of the duct of the brush with which the decoration was painted. This, however, does not change the principle of the composition of the tile decoration. The other tile types are derived from this division and relate to the layout of the dark blue stripes.
- Stripes painted on tile faces have two variants: leaning towards the right in relation to the vertical axis of the tile, or leaning towards the left. These variants are present in all the types of tiles, including the mouldings.
- In the case of the corner cornice tile from the Museum of Warsaw collection (cf. tile types), it was discovered that the dark blue stripes on each side ran in an opposite direction (Fig. 4). This arrangement accentuates, also optically, the convexity of the cornice. As has already been mentioned, no corner frieze tile has been identified among the Wilanów tiles. For the reconstruction, assumption was made to have the arrangement of strips identical to that on the corner cornice tile.

The arrangement of the stripes on the tiles makes it possible to achieve three variants of the decoration on the sides of the stove: diamonds formed by four tiles, the herringbone pattern, and stripes running along the entire wall of the stove. Taking into account the description of the stove in the inventory, which refers to a stove with dark blue *stripes*, the last variant should be considered correct. It was also assumed that the stripes on the stove's tower would run in the opposite direction to those decorating the firebox. It is worth noting here that the arrangement of the stripes creates the optical illusion of a slight inclination of the tower.

³¹ It is probably a decoration in cobalt paint on lead/tin glaze in the maiolica technique.



Fig. 7

A rendering of the tile stove with dark blue stripes in today's Hunting Room

It is difficult to say conclusively whether this illusion was also observable when looking at the actual stove inside the room. The arrangement of the stripes on the cornice and frieze tiles creates a different angle than on the walls and even, in the case of some of the sides, has the opposite slope. This additionally accentuates the division of the stove's solid into the firebox, the tower and the crown.

The interior

Based on the description in the inventory, only two of the many elements of eighteenth-century furnishings of the Hunting Room can be identified as still extant. Those are the painting *A Satyr with Horns abducting a Woman, below those a Hare pierced through [and] a Dog biting a Leopard, a second Dog coming to its aid*³² and perhaps the stools from a set of six: '2 old-fashioned stools on 4 lion feet upholstered in tapestry work'³³. The inventory description does not specify where exactly the painting was positioned on the wall. The wooden flooring 'of planks'³⁴ and the door leading to the vestibule: 'Door on the right-hand side, to the vestibule, chamfered, on 6. hinges, with an iron lock and brass bar,

32 *Inwentarz pałacu Wilanowskiego księżnej Izabeli*, p. 186, formerly p. 187, Wil.1480.

33 *Ibid.*, p. 187, formerly p. 188. Two stools out of six, inv nos from Wil.925 to Wil.930.

34 *Ibid.*, p. 159, formerly p. 160 – these page numbers refer to the Grand Room, p. 178, formerly p. 179.

painted ash grey³⁵ were reconstructed on the basis of the same inventory.

While the resulting 3D rendering of the stove with a part of the interior is only one of the possible variants, it is a very probable one (Fig. 7).

The above reconstruction is, according to the author's knowledge, the only attempt at a digital representation of a tiled stove with an extremely modest decoration in the form of dark blue stripes. Only an examination of the entire body of this heating device reveals the entire aesthetic intent that accompanied its design. Identified tiles of this type coming from the Royal Castle in Warsaw, the Wilanów Palace, the Czapski Palace and the Płochocki Tenement in Warsaw entitle us to add this interesting, even though modestly decorated, piece, the stove with dark blue stripes, to our picture of the interiors of the era.

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³⁵ Ibid., p. 187, formerly p. 188.

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