

OLENDER ETHNOGRAPHIC PARK IN WIELKA NIESZAWKA: ASSUMPTIONS AND IMPLEMENTATION

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What has proven the most effective and durable form of the preservation of rural historic buildings in Poland is their translocation to open-air museums. Despite numerous attempts, their preservation in situ did not yield the expected results.¹

The decision to locate the Olender Ethnographic Park in Wielka Nieszawka² was made in 2011.³ It had been preceded by field research in the Lower Vistula Valley allowing to define the state of preservation of Olender buildings and to identify the facilities for translocation,⁴ but it also confirmed that the efforts to preserve them in situ had proven fruitless.

The main assumption of the Olender Ethnographic Park (below referred to as the Park or the Museum) was to recreate the cultural landscape of a village on the Vistula from the Lower Vistula Valley at the turn of the 20th century with linear village spatial layout, most typical of the Olender colonization. The proposed location in Wielka Nieszawka was ideal for the purpose, since a five-hectare terrain allowed to compose three planned farmsteads into it, while also encompassing the preserved in situ Evangelical-Mennonite cemetery. Each farmstead was allocated respective parallel field strips separated with drainage canals and with planted rows of willow trees. The main rural road was marked out along the Vistula and the existing floodbank. All the homesteads had small architecture elements recreated: small cellars, wells, and fences. High greenery typical of Olender settlements was developed and connected with ruderal species and the greenery in farmstead gardens and orchards.⁵

What proved a real challenge to the Torun museum curators was the actual translocation of respective architectural facilities to the Park. Although the principles of such actions in Polish open-air museums were formulated almost 50 years ago, any new implementation that goes beyond the set 'standard' causes problems which need to be solved by museum curators here and now. The results of these practices have been subsequently presented in conference papers⁶ or published in museum-related periodicals.⁷

Let us recall here that the translocation of an architectural facility to an open-air museum is a complex process made up of several stages.⁸ It is launched by the selection of the facility, the process complying with the criteria adopted beforehand, the most important of which being unquestionably the facility's architectural and historic 'worth' as well as a typical character: representative of a given area. The state of preservation in the field constitutes another major factor, since advanced decay often jeopardizes the possibility to dismantle and reassemble the facility. However, any rigid limits in this respect cannot be defined, since in many cases it is the architectural qualities, historical value, and particularly the uniqueness of a facility, once widespread, that are decisive for the decision on the translocation to a museum. Prior to the dismantling, an inventorying and measurement documentation is prepared, this allowing the disassembly documentation which helps to mark out structural elements of the facility.⁹ The next stage is the disassembly of the structure in situ. Each of the disassembled elements is assessed as for its preservation state.

This preliminary selection allows to divide the elements into those which have to be essentially kept and reused, through those which need to be preserved as models, those which can be useful for wood inserts, up to those whose decay does not permit the reassemble. In the course of the reconstruction of a museum facility the principle to use as much of the historic wood as possible is followed. Therefore, losses in the decayed fragments of elements are replaced resorting to inserts with the disassembly wood from other elements. If this proves impossible, new wood is used; it has to come from the same species as the old fragment, feature the same moisture content, as well as the same number and layout of rings; furthermore, attention is paid to recreating every detail, such as traces of working with a hatchet or axe, or a hand plane. In certain cases, in the event of the lack of alternative facilities in situ similar in their type and volume to the decayed structures, the decision is made to entirely reconstruct the facility.¹⁰

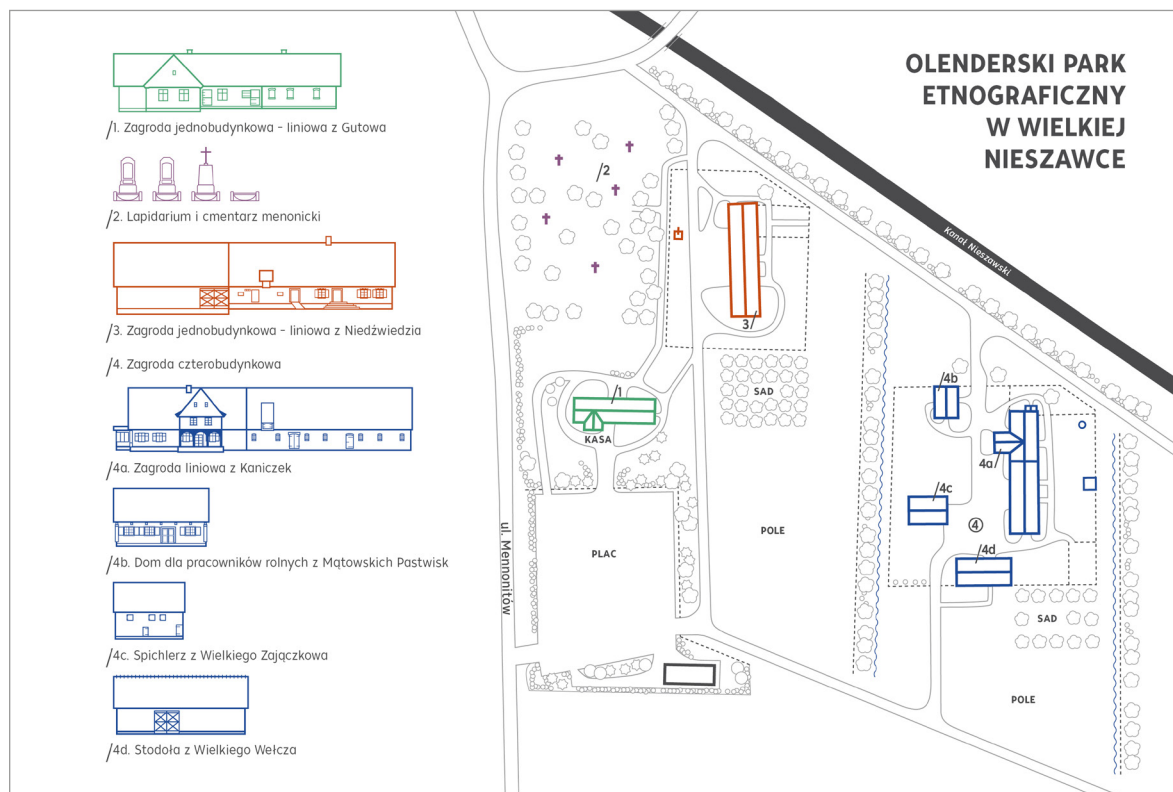
All the above-described principles were strictly followed in the translocation of the facilities to the Park conducted in 2012–2015.¹¹ Six residential, farm, and livestock structures dating from the 18th and 19th centuries, being the most precious preserved examples of architecture connected with the Olender colonization, were transferred. In the field, the majority had been in a deplorable technical state, having actually fallen into ruin due to insufficient permanent care.

In view of this the procedures and forms of preparing the documentation required exceptional due diligence.¹²

Each facility had the necessary measurement and drawing inventory prepared as well as the disassembly documentation.¹³ The residential buildings underwent a thorough architectural study which allowed to analyse all the existing carpentry joints and the system of assembling signs, the type of the used timber and the ways of its working.¹⁴ Thanks to the analysis of this material it was possible to trace the whole process of raising the building and identify its alteration stages.

It was only after such documentation had been completed that the concept conservation design was conceived, the latter serving as the grounds for a detailed design. The development and spatial layout of the open-air Museum had been previously commissioned from an architect.¹⁵ Furthermore, what proved extremely useful was the mycological study of the structures, which allowed to define the degree of decay of their respective elements in detail, pointing to those which essentially needed to be replaced.¹⁶ The recommendations also included the guidelines related to the methods of their preservation and the proposed insecticidal and fungicidal preparations, as well as those meant to consolidate the wood's structure. Thanks to all this documentation it was possible to assess well before the disassembly works the percentage of wood necessary for the reassembly at the Museum.

Moreover, what proved of utmost importance during the disassembly and the reassembly of each building at the Museum was labour organization. It was decided to



1. Land Development Plan for the Olender Ethnographic Park in Wielka Nieszawka, drawing K. Rosik, after the Building Permit and Detailed Designs of the Olender Ethnographic Park in Wielka Nieszawka by the arch, J. Nawrocki



2. Kaniczki homestead (1757) before the translocation to the Olender Ethnographic Park in Wielka Nieszawka, state as in 2011



3. Farmhands' cottage from a homestead at Mątowskie Pastjwiska (1827), state as in 2008

follow the good practice in open-air museum operations, namely to secure the availability of the carpenters' team which worked on the dismantling for the reassemble that followed at the Museum.¹⁷ This allowed the craftsmen to thoroughly become acquainted with the facility during the disassembly, which inevitably later facilitated the reassembly works. The preliminary selection of the elements of each structure was performed at the first stage of the dismantling works. The elements which had been well preserved and the wood allocated to serve as wood inserts were transported to the construction site. The mouldy and insect-destroyed elements were instantly isolated from 'healthy' pieces already at the stage of the structure's dismantling. With no undue delay the destroyed and useless elements were utilized if other elements of the kind, which could serve as models to be duplicated had been preserved. The genuine bricks filling the walls and the underpinning as well as the roof tiles were manually cleaned already during the disassembly, to be reused during the reassembly. The fragments of the walls and roof with missing bricks and tiles were completed with similar ones in a similar colour, acquired in the field from other previously dismantled structures.

The buildings assigned for the translocation to the Museum had been essentially altered over the years. The introduced innovations were to improve their aesthetics and functionality. The elements most commonly altered were

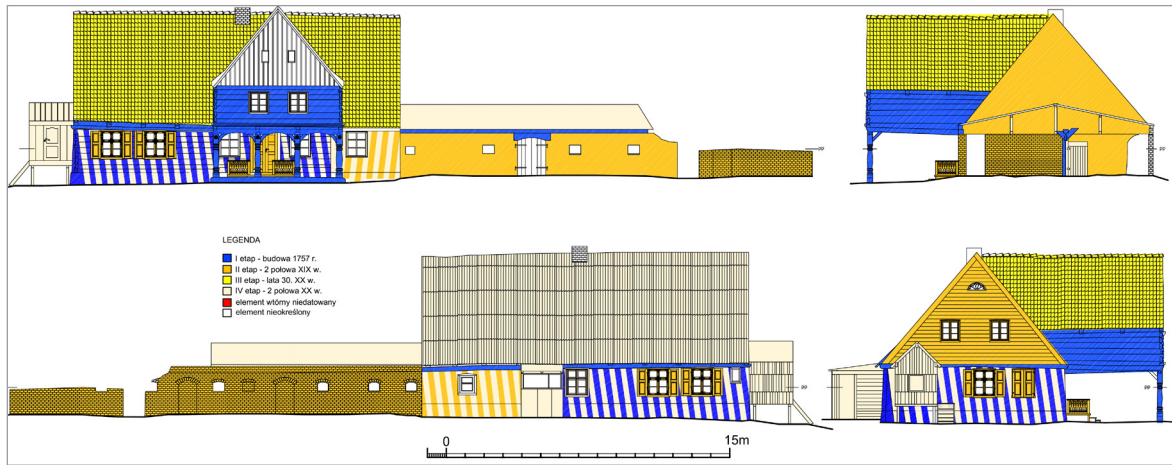
the interiors and the chimney-heating systems, however alterations also affected the roofing and structural roof elements, as well as window and door joinery. In the outside walls porches were often walled off. Therefore during the buildings' translocation to the Museum, at the stage of the technical design of each building, decisions were made which architectural elements and details were to be left unchanged, and which were to be recreated so that they would correspond with the period assumed for the display of the interiors.¹⁸ The decision on the harmony of the chronological aspect of the building with its furnishing after the disassembly is one of the canonical open-air museum practices. Let us add that this image needs to be synchronized and coherent with the assumptions for the whole museum display, i.e. with the facility's surrounding, landscaping, yard greenery, kitchen gardens, and high greenery.¹⁹

The first homestead was transferred to the Park from the Gutowo village (Zławieś Wielka Commune, Toruń County, Kuyavian-Pomeranian Voivodeship). Dating back to the turn of the 19th century,²⁰ it represents a linear homestead encompassing a residential log structure and a brick section for livestock, all under one roof. What distinguishes this type of facility from other Olender ones is the built off additional room from the front and rich furnishing of the main room, whose interior features a fitted wardrobe, a tile stove with a decorative crown, and an ornamental door portal. The walls are lined with painted wooden panelling, while around the whole room, close to the ceiling, there are painted planks with inscriptions: quotes from the *Luther Bible* (*Lutherbibel*), as well as different sayings and proverbs.

The alteration connected with the exchange of the roof truss was performed in the late 19th century. It may have been around that time that the interior was altered too, while the building's surface extended by having been added an extra room from the front. It is likely that the décor of the main room was changed, the walls were lined with the panelling and the planks featuring the inscriptions were added, the wardrobe was fitted, and the door portal placed. The materials from the disassembly suggest that the brick section of the building for the livestock replaced the original log structure. It is also possible that there used to be a barn placed behind the cowshed. Interviews and preserved photographs of the homestead show that the building used to be thatched, and in the 1980s the roof was covered with corrugated asbestos cement sheets. Additionally, it was possible to find out that in the first half of the 20th century the farmstead also featured a separate timber-framed barn and a brick pigsty.²¹

Prior to launching the reconstruction works on the homestead in the Park, the decision had been made to restore it to its form from the early 20th century. This allowed to expose in the dwelling section the main room with the preserved panelling together with the planks featuring the inscriptions, the fitted wardrobe and the door portal, as well as the tile stove with the ornamental crown.

In the case of the additional room, it was possible to preserve its layout recreating the blue colouring on the walls whose fragments had been uncovered during the dismantling. Furthermore, the decision was made to entirely reconstruct the section for the livestock, preserved only in a small fragment at the moment of the disassembly. Its interior was



4. Historical and architectural research into the Kaniczki homestead: chronological stratification, elevation, scale of 1: 150, in: *Architectural Research into the 1757 Homestead at 21 Kaniczki, Kwidziń County, Toruń 2011, M. Prarat (comp.), MET Archive*

adapted for administration and office purposes. Genuine old bricks were used for the fragments of external walls found at the point of the disassembly. New bricks, of the same size and resembling the old ones as far as the colour was concerned, were applied for the reconstructed walls of the building. The recreated windows echo the shape of windows that could be found in brick cowsheds, however they have been enlarged due to the construction standards and regulations specifying the illumination for office interiors.

The second homestead was transferred from the village of Niedzwiedź (Świecie Commune, Świecie County, Kuyavian-Pomeranian Voivodeship).²² It dates back to the second half of the 18th century, this confirmed during the disassembly when the inscription featuring the construction date: 179? and the name: Etrman Zarske, possibly of the house owner, was found on the door lintel in the main room. It represents a linear homestead in which the log-structure residential and livestock sections are linearly placed under one roof with a timber-frame-structure barn boarded with planks.²³ It is the last example in the whole strip of the planes on the Vistula of a wooden homestead preserved in its unaltered form. This definitely decided that it was to be translocated to the Museum, all the more so as in the field no other alternative buildings were found. Additionally, the historical and architectural investigation of this homestead showed that many of its historic elements came from the time of its construction.²⁴ These include e.g. the perimeter wall in the log structure of the house and cowshed, the 'black' kitchen,²⁵ the bottle oven of adobe brick, and fragments of the timber-frame structure and roof truss in the barn section of the facility. A tile stove with an ornamental crown was preserved inside the main room.

The materials obtained in the course of the disassembly showed that in the 19th century the homestead underwent several alterations. The essential changes affected the interior, these followed by the replacement of structural elements. And so the entire window joinery and partially the door joinery in the dwelling section were replaced. The corners in the residential part, after the external beam endings had been cut off, were covered with decorative pilasters. In



5. Interior of the main room in the Gutowo homestead, Olender Ethnographic Park in Wielka Nieszawka, 2018

the attic a room was built, this connected with the alteration of the building's gable elevation, and the introduction of the frame and fan-type windows to illuminate this attic level. The walls in the room were covered with decorative paneling sectioned with pilasters. The spatial and functional layout of the lower part of the residential segment was altered through the introduction of secondary partition walls. The main room was also covered with panelling, while the ceiling was covered with planks. Additionally, a new spatial division was introduced into the farm section of the building: the interior arrangement was altered, and a storage space was added between the cowshed and the barn. Furthermore, the most badly decayed fragments of the wooden external walls in the log structure of the cowshed and of the timber-frame structure of the barn were underpinned with bricks. Archival research demonstrated that in the second half of the 19th century close to the discussed homestead, but within the limits of the farmstead owned by Johan Barz, there was another barn with a pigsty, a granary with a coach house, and a garden house.²⁶

The guidelines worked out for the reconstruction assumed



6. Interior of the main room with an authentic tiled stove in the homestead from Niedźwiedź, Olender Ethnographic Park in Wielka Nieszawka, 2018

the restoration of the building's appearance as from the late 19th century. Therefore, inside the dwelling section, following the removal of the secondary partition walls, the two-bay layout with a centrally located 'black' kitchen, adjacent to which there are two rooms separated with a chamber and a passage hallway, was restored. When the facility was being dismantled, in both rooms remains of several layers of wall paper were discovered, these, regrettably, too destroyed to be recreated. That is why during the reconstruction both rooms were given blueish and greenish wall colouring reconstructed according to the models from other Olender houses. The painted inscription uncovered during the disassembly on the lintel over the door leading to the main room was covered with panelling in the late 19th century; in order to obey the faithfulness principles, the panelling should be covered. However, in this case exceptionally, in view of the high profile of this particular detail, the decision was made

to display it. It remains an unquestionable fact that the bottle oven and the 'black' kitchen constituted the facility's original elements. The kitchen's vaulting together with the smoke flute were introduced in the course of the 19th century; regrettably, it has been impossible to decide at which stage of the alterations. In view of the fact that in the Park the next homestead was to be recreated in a slightly later style, namely from the 1910s–1920s, where such a kitchen vaulting was to be exposed, in the case of the Niedźwiedź homestead it was decided that the kitchen was to be restored together with the vaulting. In the farm section the original layout with the barn and cowshed was recreated, thus eliminating the storage space. The passage double doors in the barn were moved and located on the dirt floor axis. The homestead was founded on a high stone underpinning and on an artificial elevation, a so-called *terp*, to demonstrate the ways of protecting buildings against floods.

The recreated homestead furnishing gives testimony to the life of a modest Mennonite family from the turn of the 20th century.

The next homestead was translocated from the village of Kaniczki (Sadlinki Commune, Kwidzyń County, Pomeranian Voivodeship). It was built in 1757, this testified to by the inscription preserved in the porch. The facility was selected for the Park not merely because of the preserved inscription with the construction date accompanied by initials, possibly of the builder, and the owner: Martin Petzke, but owing to a pillar porch from the front of the building. This homestead is one of the last porch houses preserved along the strip on the planes on the Vistula.²⁷ It has the residential part raised as a log structure land inearily connected with the livestock section.

The historical and architectural research into the building demonstrated, this having been confirmed in the course of



7. Niedźwiedź homestead from the late 18th c., Olender Ethnographic Park in Wielka Nieszawka, 2018



8. Interior of the main room in the Kaniczki homestead, Olender Ethnographic Park in Wielka Nieszawka, 2018

the disassembly, that the homestead had been altered on several occasions.²⁸ The first alterations took place in the second half of the 19th century: at that point, the interior of the hallway in the residential section was altered. The large space was divided with a brick partition wall, this leading to creating two hallways: an elegant and a farm one. The original entrance leading to the 'black' kitchen was bricked in, and a new one was made on the other side. The kitchen's interior was given a vault, while a smoking chamber was placed in the attic in the chimney part. Over the same time also the window and door joinery was entirely replaced in the dwelling section. In the late 19th century, the decayed wooden walls of the cowshed, originally raised as a timber-frame structure, were supplanted by brick walls. This is documented by a pillar with struts that had constituted an element of the structure, the only one preserved in this part of the building. After the timber-frame part of the farm section had been dismantled, a brick cowshed was raised in its place, with a brick fire wall being introduced to separate the house from the cowshed. The latter together with the residential section were about 60 m long. It is likely that at the end of the enfilade there was also a barn. As it has been confirmed, in 1876, when the farm was owned by Gustaw Worm, there already was a large freestanding barn.²⁹ The next essential alterations were introduced in the 1930s when the homestead was owned by Helena Becher, and later her son Albert.³⁰ These included mainly the reconstruction of the roof truss over the residential section. At that point the light thatched roof was replaced with heavy ceramic tiles. This required strengthening of the roof structure by introducing a roof frame roof trusses.

A different arrangement of roof lath was used allowing the replacement of the genuine thatch with roof tiles. The cowshed roof remained shingle-covered. Owing to the alterations of the roof truss an additional room was introduced in the attic.

The historical and architectural study of the building proved that all the wooden walls of the residential section were genuine. Due to their decay they were covered with plaster at least twice: in the interwar period and following WW II.³¹ At that point the quoins were cut off in the corners. Immediately prior to the disassembly the residential section of the homestead featured an entirely altered spatial and functional layout adjusted to face the need of several families occupying it in separate flats. Additionally, the window and door joinery was partially exchanged.

When the guidelines for the reconstruction of the homestead were being worked out, its appearance was the subject of quite a number of controversies. Finally, the decision was made to reconstruct it in its version from the 1920s. This allowed to retain a number of innovations and the subsequent layers which were created following that caesura.³² And so, in the interior of the main room the genuine wall paper with an openwork pattern was discovered in fragments during the disassembly. In the course of the dismantling works numerous documents belonging to the pre-WW II owners, namely the Becher family, were found (e.g. the invoice for the wallpaper issued in 1910). During the conservation works, fragments of the wallpaper were taken off the walls and joined together in such a way so as to display its original appearance on one of the walls. The remaining walls were decorated with the



9. Preserved fragment of painting decoration on the hallway wall in the Kaniczki homestead, Olender Ethnographic Park in Wielka Nieszawka, 2017



10. Reconstructed stencil pattern on the hallway wall in the Kaniczki homestead, Olender Ethnographic Park in Wielka Nieszawka, 2018

wallpaper's copy featuring a slightly different colour-range from the original.

In the main room a ceramic stove with an ornamental crown coming from a different Olender house was placed. The genuine colour-range of the walls with decorations preserved in the latter allowed for it to be copied in the small room of the discussed homestead. On its walls in the kitchen and the farm hallway traces of painting decoration were uncovered. Thanks to the well-preserved fragments it was possible to restore its old colour-range and reconstruct its stencil pattern. Left in a small fragment, the pattern has been preserved in its genuine form as the 'testimony' to the past.

In order to make the original entry to the 'black' kitchen visible (bricked in when the partition wall in the hallway was raised) it was decided for its contour on the wall to be left discernible. The interior of the 'black' kitchen was vaulted. After the plaster had been taken off, it turned out that on the elevation walls in the residential section as well as on the porch pillars, traces of the old colour-range of the house were preserved, so it was decided to recreate it. In the gable wall a porch from another residential building was added; it is similar in shape to the one the Kaniczki house boasted

still in the 1990s, but which, however, did not survive until the disassembly date. The assumption was for the furnishing of the residential section of the homestead to illustrate the life style of a wealthy Evangelical farmer from the interwar period.

In the direct vicinity of the Kaniczki homestead a cottage for farmhands was placed.

Having served its purpose in a large Olender farm at Mątowskie Pastwiska (Ryjewo Commune, Kwidzyń County, Pomeranian Voivodeship),³³ this only preserved example of timber buildings for farmhands in the Lower Vistula Valley was built in 1827, as shown in the inscription with the date preserved on the door lintel over the main elegant entrance. The building's walls were raised as a log and a post-and-plank structure, while the roof was covered with pantile. The two-bay interior was composed of two rooms, a small hallway, and a kitchen. As much as the genuine layout of the rooms and the hallway does not arouse any doubts, the kitchen and mainly the applied stove-chimney solution suggest that this space was created secondarily. The interior may have been introduced in the late 19th century at the earliest or at the turn of the 20th century. The fact that previously there had been no 'black' kitchen in the building permits the below hypothesis: the cottage was located close to the main homestead, which may suggest that it was rented seasonally to farmhands who used to have their meals with the hosts. It may be supposed that subsequently the need arose for permanent farmhands to be employed at the farm, and at that point the decision to introduce the kitchen was made. As can be judged by the photographic documentation, the chimney was removed in the mid-20th century.

In 2009, when the building was donated to the Museum, it was in ruin. The roof truss damaged earlier led to a complete collapse of the roof, and the facility's owner started its dismantling. The team of the Olender Ethnographic Park in Wielka Nieszawka, who were in the course of designing the Museum, aware of the worth of the facility, inventoried the preserved walls with drawings and measurements.³⁴ Following the conservators' guidelines, the elements transported to the construction site were deposited protected under a shelter awaiting their reassembly in 2015. While the building was being reconstructed the consensus was reached for the facility to be restored to its form from the early 20th century, thus harmonizing with the timeframe adopted for the whole farm displayed in the Park. And thus the chimney, removed earlier, was reconstructed, and so was the damaged roof truss covered with old historic roof tiles. The farmstead already featuring the homestead and the farmhands' cottage was also added two other detached farm buildings: a barn (1841) from the village of Wielkie Wełcz (Grudziądz Commune, Grudziądz County, Kuyavian-Pomeranian Voivodeship) and a 19th-century granary which came from the village of Wielkie Zajęczkowo (Dragacz Commune, Świecie County, Kuyavian-Pomeranian Voivodeship). In the course of their usage neither of the latter two facilities had undergone any essential alterations in the structure of the walls or roof, and thus at the designing stage it was decided to leave the two featuring their genuine solutions. The preservation state of both was satisfying to the degree that they did not require any major conservatory treatments.



11. Farmhands' cottage from Mątownskie Pastwiska (1827) and the residential section of the Kaniczki homestead (1757), Olender Ethnographic Park in Wielka Nieszawka, 2018

Launched in 2018, the Olender Ethnographic Park in Wielka Nieszawka is the first open-air museum in Poland that was created as entirely dedicated to the Olender and Mennonite colonization in the Lower Vistula Valley. Not long after, another Open-air Museum of the On-the-Vistula Colonization was created to display wooden and brick facilities connected with Mazovia. In other Polish open-air projects the Olenders and Mennonites' presence is merely signalled with single homesteads or buildings.³⁵

It goes without saying that the preservation of wooden architecture carried out by open-air museums constitutes quite a challenge. In many a case the translocation of timber facilities is the only effective means of their preservation and survival. What remains of vital importance is an appropriate approach to a historic building based on scientific grounds, supported with expertise, experience, and reliable documentation. Regrettably, more and more frequently some alarming practices in this respect can be

observed. The procedures of proper conservation of an architectural building are repeatedly violated, while all the principles aimed at preserving the facility are overlooked. The basic conservation rule, namely the preservation of the historic object's authenticity, and thus its historic worth, is neglected. More and more frequently the traditional building techniques are rejected. We can observe poor craftsmanship; the facilities are recreated using new contemporary materials, with no appropriate building supervision or proper design documentation. The faster, the cheaper, the easier: the better. Alas, as a result the recreated buildings irrevocably lose their historic value so important in open-air museums.

The above-presented documentations, methods, and means of reconstruction involved in the translocation of buildings to the area of the Olender Ethnographic Park represent the highest standards of open-air museological practice. What results this approach has yielded remains for fellow museum curators and 'Muzealnictwo' readers, who are most welcome to visit Wielka Nieszawka, to judge.

Abstract: What has proven the most effective and durable form of the preservation of rural historic buildings in Poland is their translocation to open-air museums. A branch of the Maria Znamierowska-Prüffer Ethnographic Museum in Toruń, the Olender Ethnographic Park in Wielka Nieszawka was opened to visitors in 2018, and it is the first open-air museum in Poland entirely dedicated to the colonization of the Olenders and Mennonites in the Lower Vistula Valley. Following the decision on the Park's location in 2011, the construction works were conducted for several following years. They had been preceded by fieldwork allowing

to identify six buildings for translocation: residential as well as farm and livestock structures. Constituting the most precious preserved examples of architecture related to the Olender settlement, they date back to the 18th and 19th centuries. Their deplorable technical condition found in the field was most commonly due to the lack of continuous care and to improper preservation of the buildings. Therefore the facilities' translocation to the Park was the only chance of securing their effective preservation and survival. Owing to the varied structures, substantial alterations over the years and varied preservation state, the historic facilities transferred to the Park

posed new conservation and ethnographic challenges. It goes without saying that any relocation of a building sets difficult conservation tasks, that it is a complex multi-stage process which requires contribution from representatives of various professions and trades, while its fulfillment goes well beyond any generally known 'standards', revealing new mysteries and problems which have to be solved in real time. What matters a lot in such projects is an appropriate attitude to a historic

building, scientifically grounded, and supported with expertise, experience and reliable documentation.

The methods and reconstruction means used in the translocation of the edifices to the Olender Ethnographic Park in Wielka Nieszawka described in the paper display the highest standards of open-air museology, owing to which the basic conservation rule, namely securing the historic monument's authenticity, and thus its historical value, has been obeyed.

Keywords: Olenders, Mennonites, Lower Vistula Valley, architecture, homestead, settlement, Wielka Nieszawka, translocation, open-air museum, ethnographic park.

Endnotes

- ¹ E. Tyczyńska, *Muzea in situ w zamierzeniach prof. Marii Znamierowskiej-Prüfferowej planowane w dawnym woj. Bydgoskim* [Museums in Situ in the Plans of Prof. Maria Znamierowska-Prüffer for the Former Bydgoszcz Voivodeship], 'Materiały Muzeum Etnograficznego w Toruniu' 2014, No. 3, pp. 173-194.
- ² The Olender Ethnographic Park in Wielka Nieszawka is a branch of the Maria Znamierowska-Prüffer Ethnographic Museum in Torun opened to the public in May 2018. The village of Wielka Nieszawka (Wielka Nieszawka Commune, Toruń County, Kuyavian-Pomeranian Voivodeship) is distanced 11 km from Torun, Road No. 273 (towards Bydgoszcz).
- ³ The idea and the project to create an open-air museum dedicated to Olenders and Mennonites implements the concept put forth in the 1990s by the Ethnographic Museum in Torun assuming the extension of the Kaszczorek Ethnographic Park by adding several examples of buildings of the colonization in the Lower Vistula Valley, see R. Tubaja, *Park Etnograficzny Oddział Muzeum Etnograficznego w Toruniu* [Ethnographic Park Branch of the Ethnographic Museum in Torun], 'Biuletyn Stowarzyszenia Muzeów na Wolnym Powietrzu w Polsce' 2003, No. 6, pp. 97-106.
- ⁴ The field research in the Lower Vistula Valley was conducted by the employees of the Torun Museum's Department of Architecture of Ethnographic Parks: Maciej Prarat and Ewa Tyczyńska.
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