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## EVOLUTION OF THE POLYCHROMY IN LVIV ARCHITECTURE OF THE SECOND HALF OF THE 19<sup>TH</sup> CENTURY

## EWOLUCJA POLICHROMII W ARCHITEKTURZE LWOWA DRUGIEJ POŁOWY XIX WIEKU

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### ABSTRACT

The article deals with the question of the evolution of the polychromy in Lviv architecture of the second half of the 19<sup>th</sup> century. On the base of field and historical research, the author considers the polychrome techniques, color palette and the main laws and peculiarities of polychromy use on the façade and interiors of Lviv buildings of the period of Historicism.

Key words: evolution of the polychromy in architecture, façades and interiors of Lviv buildings of the period of Historicism, polychromy techniques and laws of their use.

### STRESZCZENIE

W artykule analizuje się ewolucję polichromii w architekturze Lwowa w okresie drugiej połowy XIX wieku. Na podstawie historyczno-terenowych badań autor analizuje technikę polichromii, palety kolorów i podstawowe zasady i cechy wykorzystania polichromii na elewacjach i we wnętrzach budynków lwowskich okresu historyzmu.

Słowa kluczowe: ewolucja polichromii w architekturze, elewacja i wnętrza budynków lwowskich okresu historyzmu, techniki polichromii i zasady ich wykorzystania.

## 1. INTRODUCTION

As it well known, the history of the Ukrainian city of Lviv was quite complicated and can be divided into Ukrainian, Polish, Austrian, Soviet periods which were repeated in irregular order. That is why Lviv can be considered to be the city of many cultures and nationalities. In the period of the second half of the 19<sup>th</sup> century Lviv was appointed to be the capital city of Galicia (the province of Austrian Empire), which provoked its intensive all-around development. Artists of various nationalities and cultures created Lviv's architectural heritage including polychromy as its integral part.

Despite of the wide range of problems to research there is no comprehensive study of peculiarities of polychromy in Lviv architecture of the XIX century. Elements of the polychrome design of architectural and artistic details of the certain object or period have been considered in the special literature dedicated to Lviv architecture, certain periods, districts and architects [1-4, 21]. The polychromy can be analyzed in the context of research of style [1] or synthesis of arts [2]. Some scholars examine certain artistic methods and techniques, inherent in Lviv architecture of the 19<sup>th</sup> century. In particular, the author analyzed certain elements of polychrome decoration of Lviv buildings, namely brick masonry [7], plaster and stone textures [15], majolica tiles [12], wooden elements [11], terrazzo floors [14] etc. Many aspects of manufacturing and compositional features of stained glass [4, 5, 23], ceramic floor tiles [4, 20] in Lviv buildings of the 19<sup>th</sup> century have been considered. However, there is no work representing the evolution (or the sequential development) of polychromy in Lviv architecture of the second part of the 19<sup>th</sup> century.

Therefore, this article is the continuation of the series of the author's work concerning the evolution of polychromy in Lviv architecture (e.g., [6, 8-10]). The period of Historicism is not so distant in time such as Medieval Ages; therefore, we have a brilliant opportunity to hold the research based on numerous artefacts of Lviv architecture, which unfortunately are disappearing now one by one. Besides, one more motivational aim of the research is to argue with the popular idea of domination of the gray color in the architecture in Historicism style (e.g., [25]). Speaking about Historicism period, we mean Lviv buildings of the second half of the 19<sup>th</sup> century with the exception of the buildings in *Picturesque* style (1890-s) and *Rundbogenstil*, which should be considered in the separate article.

## 2. THE EVOLUTION OF FAÇADE POLICHROMY IN LVIV ARCHITECTURE OF THE SECOND HALF OF THE 19<sup>TH</sup> CENTURY

As it well known, the period of Historicism is marked with the strong wish of total study and following to the basic rules of world architectural heritage. It was also concerned with polychromy aspect. The architects of Classicism were sure in the absence of color in Greek architecture so it was revealed in the pure facades of their buildings. The research work of G. Semper dedicated to Greece architectural polychromy overturned the solid conceptions of the beginning of the 19<sup>th</sup> century and opened the way to the revival of architectural polychromy. This process was not fast and it lasted approximately for a half of the century. The development of architectural polychromy had started from interior spaces where all possible techniques and materials were used. At the beginning the peculiarities of the certain style polychromy were studied thoroughly, then they were transmitted with an archeologically accuracy to the interior space design. Both the architect and the client gained a great pleasure from the process of studying and copying artifacts of historical heritage in various combinations. Nevertheless, the facades of buildings in Historicism style were plastered and painted in the shades of gray or ochre imitating the color of the natural stone surface (fig. 1). There are mentions about complicated system of the painting of architectural façade decoration, which included a lot of shades of color and was based on the principle of lighter painting of relief elements (e.g. cornices) and darker painting of buried elements (e.g. tympanum). Unfortunately, no field research of polychromy of Historicism façades in Lviv was held.

In the 19<sup>th</sup> century, murals on the façade often served for the advertisement purposes (as we can see from soundings, archive photos and proposals in the address books of that time [17, 22]). People who made those advertisements, which should have an aesthetic value, were called honorably “malarze szyldów” (“paintists of storefronts”) (fig. 2).

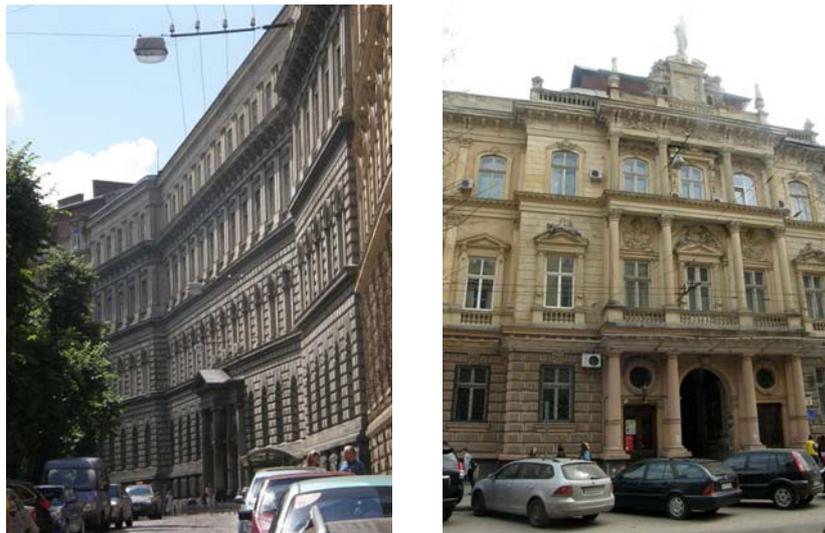


Fig. 1. The main law of façade polychromy of Historicism style is imitation (in colored plaster) of the color of natural stone surface (shadows of gray, ochre etc) – *Kostiushka Str., Sichovyh Striltsiv Str.* Source: photos by author



Fig. 2. The murals and inscriptions on the façade served for advertisement purposes – *37 Market Square, 23 Doroshenka Str.* Source: Serge Leonov [18, 22]

### 3. THE EVOLUTION OF INTERIOR POLICHROMY IN LVIV ARCHITECTURE OF THE SECOND HALF OF THE 19<sup>TH</sup> CENTURY

Therefore, as mentioned above, the architectural polychromy in Historicism style began to develop in interior spaces. Public and sacral buildings interiors, designed in historical styles, demonstrated the variety of polychromy techniques and materials according to their original: parquetry, supraporte and plafond murals, marble and wooden panelling, stained glass, colored wallpapers, marble and bronze details, terrazzo and ceramic floors etc. These polychrome interior designs are well restored and described in the special literature (e.g. Pototski's palace, Opera House, Polytechnic University, City Casino etc.); therefore, there is no need to pay them attention there. Such famous architects as J. Zachariévych, Z. Horholevskii, F. Fellner and H. Helmer worked out the polychrome design of interior spaces by themselves; later artisans implemented it. For example, Ju.

Zaharievich designed the vault murals of Lviv Polytechnic University and Flek brothers painted them *in situ*. Similarly, Z. Horhovevskii created the idea of rich polychromy interior of Opera House realizing the idea of arts synthesis with involving of the best artists of the time. Special art committee controlled the practical solution, namely they chose the painting technique (oil painting on canvas, which was glued on concrete walls). However, polychromy techniques and materials used in rental and residential houses of that period are mainly unknown and are in the state of disappearing. We need to determine these polychromy laws for better understanding of the Historicism style, namely the peculiarities of its polychromy. Unfortunately, we have not accurate information about the artisans. Archive research merely always could give us the data about the architect and the erection date of the rental building, but we never met information about finishing works held in it. For example, murals, stained glass, floor tiles, and brass elements decorate the interior spaces of ensemble of Kravchuk's street in Lviv (architect A. Bohokvaskii) [6]. Examined archive materials including author's drawings did not reveal information about architectural polychromy; obviously, those works were realized *in situ* according to oral agreement between the customer, architect and artisans. Another house interior in 28 Chekhov Str. (1893, arch. A. Holomb) was decorated with authentic many paintings and stained glass, which were not mentioned at all in its archive documents [24].

However, review<sup>1</sup> of Lviv address books of the second half of the 19<sup>th</sup> century [17] showed advertisements of painters and decorators named "malarze pokojowe" [19]. We can suggest that those painters were occupied only with architectural polychromy (wall and ceilings coloration), but some famous names made us to think opposite. There we meet with Flek brothers, M. Kroch, Z. Balko, J. Keller, J. Düll and other quite famous Polish, German and Jewish artists well known for their murals in Lviv buildings. In addition, one can observe a dynamic of artists' number that shows a dynamic of polychromy evolution. If there were only 2 painters in 1875, 8 in 1883, so there were already 20 in 1897 and 43 in 1910 (fig. 3). Analyzing the dates of buildings erection, the changes of cadaster buildings' number and the increasing of painters' number we can affirm that the main part of murals in Lviv Historicism buildings appeared in 1880-1890-s.



Fig. 3. The fragments of Lviv address books of 1875, 1883 and 1910 with advertisements of painters and decorators named "malarze pokojowe". One can observe the dynamic of painters' number from (2 to 43). Source: Serge Leonov [19]

Therefore, *painting* was a very important polychromy method of interior design. As we can see from European analogues (e.g. [16]) walls and ceilings with architectural decoration were painted (so called *architectural polychromy*), also murals were used (so called

<sup>1</sup> The author is grateful to Serge Leonov for his scrupulous historical and bibliographical search and systematization of gained results in the sphere of historical Lviv architecture.

*artistic polychromy*). In Lviv the only one research work of architectural polychromy of the second half of the 19<sup>th</sup> century was done (school in Konyshkoho Str.). According to the soundings all moldings were painted in delicate colors and in the center of the ceiling the grisaille illusive rosette was painted. The palette was very noble and delicate, consisting of shades of grey and ochre with orange (golden) accents. All these richness was replaced today with total white painting, which absolutely does not correspond with aesthetic views of the 19<sup>th</sup> century when white color was used only to emphasize certain details (fig. 4-6).



Fig. 4. The beginning of restoration of polychromy of vestibule with the sounding of grisaille rosette (school in Konyshkoho Str.). Source: photo by author



Fig. 5. The restored grisaille rosette (in Trompe-l'œil technique) on the vestibule ceiling (school in Konyshkoho Str.). Source: photo by author



Fig. 6. The restored vestibule polychromy with delicate color palette of architectural decoration and grisaille rosette (school in Konyshkoho Str.). Source: photo by author



Therefore, we can suppose that all Lviv interior spaces have such architectural polychromy, often combining with murals located on the ceilings of the vestibules and staircases. Architectural polychromy is still waiting for its field research. However, murals, obviously due to their artistic value, were appreciated by inhabitants and preserved until today. Not all of them are in good state of preservation, most of them need qualified restoration, besides the murals are disappearing one by one, being one of the most unstable polychromy methods, needing research and analysis. Therefore, we found more than 70 preserved paintings in interior spaces of Lviv residential buildings of the 19<sup>th</sup> – the first half of the 20<sup>th</sup> centuries. Among those paintings, there are merely 30 examples, which can be attributed to the 19<sup>th</sup> century. These unique paintings are characterized with precise copying of the methods and palette of historical styles in *al secco* technique.

Two preserved *paintings in New Empire Style* have central composition with ochre folded umbrella (resembling the tent above Colosseum) with red outline, brown ornaments on the light blue background (fig. 7).



Fig. 7. Early Historicism buildings with *al secco* paintings in New Empire Style. The ceilings of the upper store of the staircase (Malaniuka Sq., 5 Levytskoho Str.). Source: photo by author

The *New Renaissance style of murals* gained the most popularity (fig. 8-14). It was characterized with domination of light (merely white) background and use of arabesque ornament with inserts of intensive color (with blue, red and green colors). Those bright inserts obviously imitated gems or majolica inlay, popular in Renaissance Italy. Regularly, in the center of such plafond the rosette in *trompe-l'oeil* technique was depicted. Sometimes these murals were very similar in the peculiarities of their implementation, so they seemed to be executed by the same masters (Hlibova, Franka, Pekarska Str.). *Murals in New Baroque and Rococo styles* had more complicated color palette in golden shades with addition of green and ocher. The favorite themes of such murals were traditional open sky with angels (3 Chekhova Str.), clouds, flowers and swallows (39 Rynok Sq.), often with addition of *di sotto in sù* or *quadrature* techniques with *trompe-l'oeil* elements (16 Verbytskoho Str.). Often Rococo elements were added such as rocailles, masks, panels with trellis and climbing plants. In the late 1890-s the palette of these murals became lighter and brighter, with the use of thin outline that was the manifestation of the birth of New Style (Chechova, Verkhratskoho Streets). The most outstanding (and one of few restored) murals are located in interior spaces of the house in 9 Krakivska Street. The walls and ceiling of vestibule are entirely decorated with quadrature paintings (of Late Renaissance Style), there are big soundings of murals with putties in New Barock style in the rooms of the first floor and the staircase is covered with paintings imitating trellis with vine and illusive sceneries (the last one is not restored) (fig. 14-18).



Fig. 8. The location of *al secco* painting in New Renaissance Style on the ceiling of the pathway to the courtyard (15 Hlibova Str). Source: photo by author



Fig. 9. The location of *al secco* painting in New Renaissance Style on the ceiling of the staircase (40 Franka Str.). Source: photo by author

Fig. 10. Paintings of the ceilings of the pathway to the courtyard, of the staircase ceilings of all the stories (15 Hlibova Str.). New Renaissance Style: combination of light background with bright blue, red and green colors of small details and *trompe-l'oeil* technique). Source: photo by author



Fig. 11. Similar manner of *al secco* murals of the ceilings of the buildings on one street, obviously painted by the same author (15 Hlibova Str., 7 Hlibova Str). Source: photos by author



Fig. 12. *Al secco* paintings in New Renaissance Style (domination of light background) on the ceilings of the upper store of the staircase (48 Pekarska Str., 15 Hlibova Str.). Source: photos by author





Fig. 14. Al secco painting in New Renaissance Style (*quadrature*, turquoise background) on the ceiling of the staircase (9 Krakivska Str.). Source: photo by author



Fig. 13. Al secco murals in New Renaissance Style (arabesque, ultramarine background) on the ceiling of the staircase (4 Lysenka Str.). Source: photo by author



Fig. 15. Al secco mural of the upper store ceiling of the staircase in New Baroque Style (*di sotto in sù* technique - open sky, illusive architecture, *trompe-l'oeil* technique) in 16 Verbytskyj Str. Source: photo by author



Fig. 16. Al secco mural of the upper store ceiling of the round staircase in New Baroque Style (*di sotto in sù* technique - open sky, floral elements, playing angels-putti) in 3 Chekhov Str. Source: photo by author

Fig. 17. *Al secco* paintings in New Baroque Style in different color palette: green and golden (72 Herojiv UPA Str.), red and golden (27 Lysenko Str), red and green (11a Nechuja-Levytskoho Str.). All murals are in bad state of preservation, especially the first one with the middle repainted in white. Source: photos by author



Fig. 18. Early Historicism murals of the house in 39 Rynok Sq.: in the pathway to the courtyard (tempera painting on the wooden board) and on the upper store of the staircase (open sky with swallows). Nowadays the last one is destroyed during the reconstruction of the house for hotel. Source: photo by author



The *use of stained glass* in doors and windows was a quite popular method of polychrome interior design in the second half of the 19<sup>th</sup> century, which gained its highest growth at the beginning of the 20<sup>th</sup> century. In the XIX century Austrian firm “Tiroler Glasmalerei” and German „Mayersche Hafkunstanstalt Munchen” manufactured stained glass for Galicia cities and villages, namely Lviv. At the beginning of the 20<sup>th</sup> century, local stained glass firm appeared (e.g., fig. 40-41). Colossal splendid masterpieces in stained glass technique decorated windows and doors of public and sacral buildings of the Late Historicism period (eg. “George” hotel, Casino, Latin Cathedral etc.). In rental and residential buildings, the *imitation of stained glass* gained more popularity obviously due to its lower cost and faster realization. The ornaments in this stained glass were small and detailed, according to the Historicism style fashion. The colors often were quite vivid and bright. As a rule stained glass in the courtyard windows and doors often were painted in red, green, yellow, combining with patterned monochrome glass. This simple method magically transformed the perception of narrow, dark and wet courtyard (fig. 19-20). *Monochrome stained glass imitation* in the entrance door and courtyard windows often conclude the house’s number combined with cartouche and ornaments (fig. 20-22).

As usual, the chosen style of stained glass ornaments was consistent with the general style of interior space, in which New Renaissance, New Baroque or their combination prevailed (fig. 20).

Nowadays a very small percent of stained glass of the 19<sup>th</sup> century in Lviv rental and residential houses preserved. Probably many artistic stained glass compositions are lost, however in each interior space of the period we found at least the small fragment of patterned glass, which reminds us about lost essential polychromy element creating a special soft and color lightening of interior space.



Fig. 19. Red, green, yellow and patterned stained glass of the courtyard doors and windows - magic transformation of interior and exterior space (16 Verbytskoho Str., 15 Hlibova Str.). Source: photo by author



Fig. 20. Imitation of the stained glass in polychrome (23 Shevchenka Av., 43 Franka Str.) and monochrome versions (8 Shopena Str.). Source: photos by author

In early Historicism, the floors were mostly covered with oak *parquetry*, which continued the general *wooden theme* of the Historicism interior (fig. 23-25). The whole staircase construction including balustrades, floors, ceilings, wall paneling (*boiseries*) was made from wood, which was *varnished, painted in ochre palette with geometrical ornaments, or decorated with relief ornaments* (fig. 25-26). Only few examples of such decoration preserved (33, 44 Doroshenka Str.). Besides wooden interior elements (especially the doors, panelling and balustrades) were decorated by *graining* (imitating of precious wood texture), as we can see in Opera theatre, Casino or few rental houses (fig. 27).



Fig. 23. Domination of wooden elements in interior space (19 Chajkovskoho Str.). Source: photo by author



Fig. 24. Domination of wooden elements in interior space (33 Hmelnytskoho Str.). Source: photo by author



Fig. 25. Ornamental paintings of the wooden staircase (44 Doroshenka Str.). Source: photo by author



Fig. 26. Relief decoration of paneling (*boiseries*) of the staircase (5 Rylieieva Str.). Source: photo by author

Fig. 27. Decoration with graining of the wooden surfaces in the interiors of Historicism rental houses (balustrade and paneling in 60 Hmelnytskoho Str.; apartment door in 37 Pekarska Str.). Source: photo by author



During all the period of Historicism, *terrazzo floors* were spread as well [14]. This practice coming from ancient Rome was appropriate for public interior spaces of the buildings of the second half of the 19<sup>th</sup> century due to its aesthetic appearance, strength and durability. Often terrazzo technique was used only for covering of the pass to the courtyard and

the first floor, while the landings of upper floors were covered with parquetry (fig. 28-32). G. Żuliani factory of terrazzo floor is known in Lviv due to its advertisements (in 1894, fig. 39) and to inscriptions “G. Żuliani and syn” and “1911” made in terrazzo floors of Lviv houses of the beginning of the 20<sup>th</sup> century. However, we are not sure who manufactured terrazzo floors of Lviv Historicism buildings.

Made from stone chips terrazzo floors provided noble soft color palette, consisting from red (or ochre), black, grey and white, which was quite different from ochre shades of wood. Those stone chips were not equal in sizes, creating a contrast between the textures of various elements of the ornament. The composition of terrazzo floors reminded the carpet with borders and central element, round or elongated. That was not similar to metrical parquetry; often put in *opus spicatum* in 19<sup>th</sup> century interior spaces. Nevertheless, both terrazzo and parquetry floors provided soft opaque effect, without any luminescence, given by majolica tiles, which are going to appear a decade later.

Two types of terrazzo floors have been spread: 1) made only from small chips ; 2) combined from mosaic inserts and chips mixture. The second one was not so popular but it was more attractive and diverse (Dominican Monastery, 20 Lepkoho Str., 7 Ohijienka Str., 5 Hryhorovycha Str., 65 Doroshenka Str., 10-12 Levytskoho Str., 17 Krushelnytskoji Str., 3-5 Slovatskoho Str.). The appearance of mosaic on the floor obviously was connected with the ideas of the end of the 19<sup>th</sup> century, namely the objection of typical machine production and high evaluation of handwork (fig. 28, 30, 32).



Fig. 28. Terrazzo floor with the central round element (5 Hryhorovycha Str.) Source: photo by author



Fig. 29. Terrazzo floor with inscription of the erection of the building (40 Franka Str.). Source: photo by author



Fig. 30. The destruction of terrazzo floor in the vestibule in 20 Lepkoho Str. Source: photo by author



Fig. 31. The terrazzo floor with star ornament divided with later constructed wall. Source: photo by author



Fig. 32. Terrazzo floors in the interior spaces of buildings in the Historicism style (3 Romanchuka Str., 74 Franka Str., 65 Doroshenka Str.). Source: photo by author

In 1890-s the development of Jan Lewiński, Barta&Tichy (1889), Wyrób Rakownicki (1883), Henryk Eber (1896), Bracia Mund (1898) and other firms of building materials (fig. 39, 42) caused the spreading of *ceramic floor tiles*, which can have smooth or mosaic surface. At the beginning, this new floor covering material was designed in monochrome, two- or tricolored palette (fig. 33-35), which can be perceived as a new version of terrazzo floor due to using of the same colors. However, this loyalty to restrained palette could not last long, so more contrast combinations appeared. Especially, the combination of earth palette and blue gained the popularity (fig. 36), which provided also an illusion effect. Ceramic floor tiles created metrical carpet compositions surrounded with frieze, which could vary depending from the owner or architect's choice. In spite of the numerous quantity of ceramic tiles types, they cannot be unique (as plafond paintings or stained glasses) so the equal polychromy solutions had occurred.

Moreover, the transition of medieval or renaissance motifs to ceramic floor tiles became the new step in their development, which totally changed the restrained polychromy style of the Historicism interior (fig. 37). Various contrast color combinations appeared, which correspond to lighter and brighter palette of the murals. Therefore, the late Historicism interior was brighter and more luminescent due to multicolored ceramic floor tiles and the use of metal fences instead of wooden parquetry and balustrade, which gave soft ochre color without shine. The general shining effect was enforced with the use of mirrors, brass and bronze staircase details, which gain the wide popularity etc. (fig. 38).



Fig. 33. Mosaic monochrome ceramic floor tiles of the Early Historicism period (19 Lychakivska Str.). Source: photo by author



Fig. 34. Mosaic tricolor ceramic floor tiles of the Early Historicism period (44 Chuprunki Str.). Source: photo by author



Fig. 35. Simple two-colored ornament of ceramic floor tiles was popular in interiors in the Historicism style (35 Levvtskoho Str.) Source: photo by author



Fig. 36. More complicated ornament of ceramic floor tiles with illusionistic effect (40 Chuprunki Str.) Source: photo by author



Fig. 37. Original composition, diverse color palette of the ceramic floor tiles in the buildings in the late Historicism style (38 Doroshenka Str., 19-a Krushelnytskoji Str., 14 Kyryla i Mefodija). The appearance of such attitude depends from the activity of Ivan Levynskyj's factory from 1880-s. Source: photo by author



Fig. 38. Luminescent elements of the interior space of the rental houses of the 2<sup>nd</sup> half of the 19<sup>th</sup> century: mirrors, brass staircase details and latches) (7 Shopena Str., 5 Kyryla i Mefodija Str., 9 Dudaieva Str. Source: photos by author





Fig. 43. Polychromy design of the interior space of the house in the Early Historicism Style: murals of the ceilings of the first and upper stories, stained glass of courtyard doors and windows, parquetry and wooden staircase (28 Chekhova Str). Source: photo by author



Fig. 44. Preserved elements of typical polychrome interior design of building in Historicism style: multicolored mural of the ceiling and tricolor terrazzo floor (7 Stavropihijaska Str.). Source: photo by author

As a rule, the general darkness of interior space of the building of the 19th century allowed using all polychromy techniques simultaneously. In Lviv Historicism interiors stained glass were combined with murals on plafonds and polychrome floors decorated with terrazzo and ceramic tiles. Because of the location of stained glass in the courtyard windows, they were not lightened well and therefore did not effect on the general polychrome scheme of the interior (fig. 43-44).

#### 4. CONCLUSIONS

1. In Lviv architecture of the Historicism period (the second half of the 19<sup>th</sup> century) have been preserved numerous artefacts of architectural polychromy, which have to be analyzed in aim to understand the basic polychromy principles of the period and, in particular, to argue with idea of absence of color in that period. On the base of archive and bibliography analyses we can affirm that the main development of architectural polychromy of the Historicism in Lviv relate to the 1880-1890-s.

2. In the second half of the 19th century, Lviv architects began to imitate in colored plaster of façade the color of natural stone surface (gray, ochre etc.). The system of shadows graduation on facades was enough complicated but lost nowadays, requiring special field

research. Special artisans painted murals on the façades, which served mainly for advertisement purposes. G. Semper's discoveries of ancient polychromy opened the way to the revival of color use in architecture, which started gradually from interior spaces where all possible polychrome techniques and materials were used.

3. The interiors of public and sacral buildings in New Baroque, New Empire, and New Renaissance Styles demonstrated the variety of luxurious polychromy techniques and materials according to their original: parquetry, supraporte and plafond murals, marble and wooden panelling, graining, paintings, stained glass, colored wallpapers, marble and bronze details etc.

4. In the article, the most attention the author paid to the polychromy of Lviv rental and residential buildings interiors, because of the lack of its comprehensive research. Therefore, certain polychromy techniques and materials were spread, which combination can create polychromy laws of the period. Firstly, the very important method of interior design polychromy was painting, which means polychromy of architectural decoration and *al secco* plafond murals (merely 30 examples preserved). Secondly, stained glass in the courtyard windows (red, green, yellow and patterned stained glass of the courtyard window) causes transformation of interior and exterior space. Thirdly, all interior space (staircase, wall panels, doors, balustrades, and parquetry) was constructed from wood, which created a special palette of ochre shadows, additionally decorated with painting and graining. Fourthly, terrazzo floors (sometimes with mosaic inserts) were used simultaneously, which enriched interior palette with noble colors of stone chips. Fifthly, in the Late Historicism period, ceramic floor tiles were spread, which evolution developed from monochrome and tricolor patterns to multicolored ones. Sixth, ceramic floor tiles with the use of metal staircase fences (instead of wooden balustrades), bronze and brass details, and mirrors brought brightness and luminescence to the interior space of the Late Historicism opposed to general opaque and restrict palette of the period.

5. All mentioned polychromy techniques and materials were used simultaneously in Lviv Historicism interiors obviously due to the lack of light in the interior space and to the willing of the architect and the owner to use all historical methods in the building of the 19<sup>th</sup> century. Despite that intensive color use, in Historicism interiors architects in collaboration with artisans created harmonious and comfortable space, unfortunately not well preserved until our days.

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