

Halyna IVASHKIV

ORCID: <https://orcid.org/0000-0003-2359-6735>

Typology and décor of “roof tiles” from Western Ukraine

DOI: <https://doi.org/10.52603/arta.2025.33-1.29>

Rezumat

Tipologia și decorul țiglei de acoperis din Ucraina de Vest

Articolul examinează unul dintre cele mai răspândite tipuri de ceramică – țigla, care a fost utilizată în construcțiile religioase și laice. Studiul unui număr semnificativ de exemplare de pe teritoriul Ucrainei de Vest a permis determinarea principalelor grupuri tipologice și denumiri. Menționăm că, în sec. XV, țigla pentru bisericile și Primăria din Lvov era produsă de către olarii locali, mai târziu fiind o perioadă lungă de timp cumpărată peste hotare. Abia către finele sec. XIX s-a început producerea ei industrială, aici un rol deosebit avându-l cunoscutul arhitect din Lvov, Ivan Levinski, care a fondat în acest scop o fabrică. Împreună cu întreprinderile din Kolomeea, Dorohobici și alte orașe din Galiția, a furnizat produse pentru acoperișurile diferitor tipuri de clădiri. Tipurile de țiglă sunt determinate de tehnologia producerii, materii prime, forme și scopul funcțional. Culoarea acoperișului depinde de compoziția argilei și metoda de ardere – de la nuanțe galbene deschise la roși și negru. Țiglele uneori erau acoperite cu rășină, angobate sau smălțuite. Unele țigle au inscripții în relief în latină sau chirilică (se menționează locul fabricației sau numele proprietarului întreprinderii). Articolul prezintă exemple de clădiri laice și încăperi utilitare de la finele sec. XIX cu acest gen de acoperișuri, cercetate de autor în timpul deplasărilor și expedițiilor întreprinse la înc. sec. XXI.

Cuvinte cheie: ceramică arhitecturală, țiglă, tipologie, tipuri, decor, scop funcțional.

Summary

Typology and décor of roof tiles from Western Ukraine

This article explores one of the most widely spread types of architectural earthenware, namely roof tiles, which were used in constructing religious and secular buildings. Studying a large number of samples from the Western Ukraine has allowed the author to single out major typological groups and names of roof tiles. It has to be mentioned that in the 15th century roof tiles for churches and the city hall in Lvov were produced by local potters, and later they were bought abroad. Only in the late 19th century they started manufacturing roof tiles thanks to a renowned Lvov architect, philanthropist and businessman Ivan Levinsky who founded a special factory. Together with enterprises from Kolomyia, Drohobych and other cities in Galicia, he supplied his production for setting up roofs of various types. Types of roof tiles are determined by the technology, raw stuff, shape and functions. The color of roof tiles depends on the composition of clay and the method of its burning, so it differs from light yellow to red and black. The roof tiles were sometimes covered with tar, engobing or glazing. Some roof tiles have the stamped inscriptions in Latin or Cyrillic letters indicating the place of production or the name of the enterprise's owner. The given article provides some examples of secular and household buildings of the late 19th c. with roof tiles that were discovered during the author's trips and expeditions in the early 21st century.

Keywords: architectural earthenware, roof tiles, typology, kinds, décor, functions.

The roof tiles were a widely spread material in the construction of religious and secular buildings. In the past roof tiles (Polish *dachówka*, Belorussian *дахоўка*, German *Dachziegel*) were one of the most effective and long-lasting (over a hundred years) roof materials that seems to have been used in almost all countries of the world, but mostly in Belorussia, Greece, Spain, China, Germany, Portugal, Slovakia, Hungary, Ukraine, France, Czech Republic etc. This can be explained by qualitative characteristics of the

roof tiles, namely their heat- and frost-resistance, i.e. capability to withstand sudden changes in temperature, availability of simple materials and professionals for making them, as well as considerable demand. Of course, there are certain limitations in using roof tiles, in particular the height of the buildings (they should not be higher than one or two floors) and sufficient strength of the wooden construction, since the weight of a square meter of roof tiles could reach fifty or sixty kilos.

Types of roof tiles can be differentiated according to several parameters, namely raw stuff, manufacturing techniques and functions. The color of roof tiles depends on the composition of clay and the method of burning, so it varies from light yellow to red and black. In order to protect a building from precipitation roof tiles were sometimes covered with tar, oleoresin, engobing or glazing.

It proves interesting to trace chronological introduction of the roof tiles into construction sphere in various countries of the world and to compare it to their history in western Ukraine. Therefore, this construction material has been manufactured since the 7th c. in France, and it looked like fish scale, having an old and widespread type of a wooden roof called shingled roof as a prototype [Божко 2011: 43]. In Europe in the 11th c. there were roof tiles called “a monk and a nun” which spread in the Crimea over some centuries and got a name of “the Tatar roof”. Since the 15th c. the roof tiles arriving from China and Japan were called “Dutch” in different countries of the world. In the 1840s Germany was manufacturing roof tiles with grooves, whereas France was producing “Marseille roof tiles” and “Polish roof tiles” [Божко 2011: 43]. “Marseille roof tiles” are characterized by a sophisticated relief stamp on the back of them resembling a bee, a rooster, a lion, a horse, a turtle, a Maltese cross, a spade, a star, a card sign of spades etc.

Grooved roof tiles, or the so-called “Tatar roof tiles” were widely spread all over Ukraine and particularly in the west. These items had a shape of two halves of a frustum, which were arranged in two rows on a solid wooden base: the lower row roof tiles were set with the concave side up, while the upper row ones had the concave side down and covered the edges of the lower row roof tiles. Till the turn of the 19th and 20th cc. this type of roofs was produced with presses, but when mechanical production of the roof tiles of various shapes started in England, it spread to other countries as well.

According to “The Chronicles of Lviv” a constant threat of fires back in the 15th c. made the City Council take drastic measures in roof policy, i.e., to replace shingled roofs with safe roof tiles. Therefore, in 1491 city authorities signed an agreement with a local potter Mykolay to produce roof tiles for the city hall and other buildings [Gębarowicz 1957: 155]. There is evidence that for a thousand items the potter had to get “a

kopa and six groschens” [Zubrzycki 1844: 125]. In the same year not only the city hall, but also the Roman Catholic Cathedral was covered with roof tiles (1504), later – the Powder Tower, which is a monument of fortification buildings in Lviv (built in 1522–1537, reconstructed in 1556–1557), and some towers of the city walls. This smart decision proved a huge advantage of roof tiles over the shingled roof during the big fire in 1527, since the above-mentioned buildings survived in the city and so did some other residential houses like Jan Broda’s “tower house” [Zubrzycki 1844: 125]. At that time Lviv potters covered their ceramic roofs with multi-color glazing [Gajerski 1970: 75]. Thus, in the 1539–1540s the Magistrate ordered to use yellow and green roof tiles (the documents give us a name of a potter Jan Anioła).

There were several types of roof tiles on the Powder Tower, namely 1) big terracotta tiles in the shape of a rectangular plaque rounded at the bottom (39.7x17.5x1.9 cm); 2) similar smaller tiles (37.8x14.8x1.1 cm); 3) rectangular tiles with yellow glazing on the top half (32x15.5x1.3 cm); 4) similar tiles with the brown glazing; 5) similar tiles with one trapeze-shaped side and partial dark brown glazing; 6) frustum-shaped tiles, or the so-called “husaky” (male geese) (49 x 16.5 x 2.2 cm). Therefore, roof tiles were terracotta and polychromatic, i.e. almost half of the tile was covered with yellow, green or brown glazing (one can see them in MEC). On certain roof tiles one can come across stamped Latin numbers or Latin letters, double circles, “nets”, more rarely some indistinct inscriptions (MEC). It seems probable that in the first half of the 16th c. this roof material was arranged in the shape of sophisticated geometrical patterns. Fig. 1–3.

Roof tiles, also called “kiramida”, were used in 1559 to cover the Assumption church in Lviv. It is widely known that in around 1586 a potter named Ivan Liaska was producing roof tiles for one of Lviv Roman Catholic churches [Gajerski 1970: 74]. Roof tiles from the Bernardine Roman Catholic Church in Lviv (1600–1630) were also terracotta and glazed ones (among numerous fragments we can come across green, yellow and blue glazing (MEC). The Armenian church in Lviv was partially covered with green and yellow roof tiles as well.

The color of the chosen roof tiles sometimes gave a second name to the building, for example, due to red roof tiles the Theatine order monastery

(founded in 1524) was called “the red monastery”. It has to be mentioned that the majority of churches and residential buildings in Lviv were covered with shingled roofs. In the late 16th c. shingles got considerably more expensive and local pottery was not developed enough, so the authorities had to buy roof tiles abroad, particularly in the Czech Republic and Austria for quite a long time.

In the 16–17th cc. roof tiles were used in western Ukraine to cover castles as well. Light and dark blue roof tiles called “bobrivka” were covering the castle in Ternopil (founded in 1540; TRMLL). The bottom of such roof tiles is smoothly rounded, while the top was unglazed and had a special ledge for its safe arrangement on the roof. Fig. 4.

There are two types of roof tiles from Zhovkva castle (constructed in 1594–1606): 1) tiles with one part sharpened and resembling a spade, covered with thick green or yellow glazing; 2) trapeze-shaped tiles covered with dark blue glazing (MZCZ). Similar fragments of the roof tiles were found on the territory of the Vyshnevetski castle (the castle was first mentioned in the 15th c.) (VP NR “CTR”). Fig. 5–6.

Production of roof tiles in western Ukraine is closely connected with the corresponding construction business of Polish potters who were manufacturing such tiles in the 17–18th cc. [Kotula 1956: 81]. These roof tiles served as not only a necessary construction element, but also performed certain decorative functions. Thus, some data claim that in 1612 a large Bernardine monastery (1476) in Przeworsk was covered with flat green glazed roof tiles, and some roof tiles had a white background, tin-like glazing and blue-colored décor with motifs of the net and rosettes. It seems quite interesting that the roof tiles were arranged into patterns with large crosses. Some samples of roof tiles (“husaky”) from the same Roman Catholic church date back to 1610.

Flat roof tiles from the Reformers Roman Catholic church and monastery (1630) in Biecz had three types: terracotta tiles, green- and brown-glazed ones (later they were used to cover the posts of monastery walls). The original shape of “husaky” was underlined with small curved birds’ necks and their opened beaks [Kotula 1956: 61].

Similar to those from Biecz, fragments of flat 18th c. roof tiles have been found in former locations of synagogues and the Bernardines Roman Catholic church in Rzeszów, and those tiles could have been arranged in patterns on the roofs. The

workshop producing them in the second half of the 18th c. could have been located in Głogów, since many fragments were discovered on the territory of a former local brickworks, constructed in the second half of the 18th c. [Kotula 1956: 84].

For a long time, there were workshops producing flat roof tiles in Medyna. In 1820 such a roof appeared on the local Dominican Roman Catholic church [Kotula 1956: 87]. In the early 20th c. flat roof tiles were arranged on the roof of a Roman Catholic church in Urzejowice in Przeworsk district. They were of two types – narrow rectangular tiles with a triangular side or the tiles covered with green or brown glazing. In general, these roof tiles were “thick, heavy and very uneven”, and the workers needed a lot of time arranging them on a roof [Kotula 1956: 87]. Therefore, it was expensive and the roof tiles were rarely used.

In Halychyna roof tiles became widely spread in the 1880s, as expensive transportation expenses influenced high prices of the material (we know that in Wien it cost 4 cents, whereas in Lviv the price reached 85 cents) [Гранкін 2011: 67]. In 1888 the price of shingled roof and roof tiles almost equaled. A famous architect, professor and philanthropist Ivan Levynskyi (1851–1919) started manufacturing roof tiles in Lviv. In 1891 he founded a brick factory and also manufactured roof tiles and tiles from artificial stone (the factory was initially called “Levynskyi and company”, since 1900 – “The factory of artificial stone and roof tiles. A mortgage bank”). These roof tiles (33.5x18.5 cm) had different shapes (elongated and rounded on one side), colors (white, grey, black, red, dark red, green, and yellow) and structure (terracotta, multi-colored mat or covered with transparent glazing) [Івашків 2021: 18]. Fig. 7.

A Jewish hospital in 8 Rapoport street in Lviv can serve as a perfect example of combining colorful façade bricks on the walls with patterned polychromatic roof tiles on the dome. “Painted and burned roof tiles” from I. Levynskyi’s factory were represented on a construction exhibition (Lviv, 1892) and big local exhibition (Lviv, 1894) [Листи з вистави 1894: 1]. We can see roof tiles produced on that factory on many buildings in Lviv even now.

In the early 20th c. there were seven large and several dozens of smaller factories manufacturing roof tiles in Halychyna [Шмагало 2005: 174]. At that time they were also produced in Stryhantsi (Ivano-Frankivsk region) [Харитон 2012: 5], and

on A. Benchur's enterprise in Stryi (Lviv region) [Гранкін, 2010: 68–69]. Simultaneously there were two large manufactures for roof tiles: the First local roof tile factory and a network of H. Slavinskyi's enterprises and his industrial and development Union of steam factories in Drohobych (Lviv region; the inscription "DROGOBYCZ" on roof tiles), Horodok (Lviv region; there was a municipal steam brickworks that also produced roof tiles with the inscription in Polish "PAROWA CEGIELNIA MIEJSKA / W GRÓDKU JAGIELLOŃSKIM" (meaning "a municipal steam brickworks in Grodek Jagielloński"), Khodoriv (Lviv region; the inscription "K. V. CHODORÓW" on roof tiles) and Rzeszów (now Poland) [Spigel 1910: 588]. In the 1910s there was a discussion about building a large roof tile factory for five million pieces a year in Rohatyn in Ivano-Frankivsk region, since there were significant resources of good-quality clay [Korespondencya z Rogatyna 1911: 285].

The roof tile factory in Kolomyia was I. Levynskyi's biggest competitor in that sphere. At first, they manufactured smoked roof tiles with the inscription "FABRYKA DACHOWEK W KOLOMYI"; NMFANP). In the 1888–1890s the head of Kolomyia pottery school Valerian Krytsynskyi started producing multi-colored hand-made roof tiles and we can still see them on one of the villas in the city. A new head of the school Oleksandr Klimashevskyi continued V. Krytsynskyi's work. A bit later, in 1895 a roof tile factory was opened in the city right after the railroad crossing in Kosachiv, and it could produce up to five million red, white, yellow and green roof tiles a year [Баран, Олійник 2016: 244]. Fig. 8.

After 1910 two businessman's sons-in-law ran the factory and in 1929 they were even awarded for their work, but in time of WW2 both the factory and the family suffered a lot. In the 1940s there appeared Kolomyia union of roof tile and brick factories, while in 1957 all the three brickworks in Kolomyia merged into one large enterprise [Баран, Олійник 2016: 245].

On flat roof tiles (the so-called "beaver's tail") dating back to the late 19th-early 20th cc. one sometimes could come across stamps resembling a chicken leg, a triangle with "a tail" or letters "K. T" or "K. T. 1". The latter refers to the history of a roof tile and brick factory belonging to the owner of Sataniv (Khmelnysk region) Klymentyna Tyshkevych (1856–1921) [Полюхович: 2015].

In the 1930s, a renowned potter Osyp Biloskurskyi (1883–1943) tried to encourage amateur potters to make roof tiles. He even published a manual describing the techniques for producing hand-made roof tiles [Білокурсський 1930: 20–43]. The author of the book claimed that roof tiles production required "easily melted" clay. On the example of various types of roof tiles ("Tatar", "Dutch", "karpivka" and "stitchlike" ones) the ceramist not only described steps of making these items, but also paid attention to shapes, equipment and arrangement techniques.

In 1939, there were about 1700 roof tile enterprises in Ternopil region with almost 9,000 employees. When the village Ustia in Borshchiv district, Ternopil region was part of Poland they produced roof tiles with a Polish inscription "Tarnowianka", and now they still cover almost a half of village roofs. Roof tiles were also made in Buchach district in the same region. In the 1920s, Przemysl (now Poland) was another center for manufacturing roof tiles in Nadsiania region.

In the 1930s, in Boikivshchyna there was an enterprise manufacturing earthenware roof tiles at first and then concrete ones (Nyzhankovychi, Blaustein's brickworks; Strilky) [Івашків 2020: 1119]. In the 1960s roof tiles were made in Khyriv (potter Hradobenko), Voiutychi and Slokhyna. In Slokhyna this manufacture existed up till the 1990s [AEI ASU. F.1, c. 475, sh. 43].

In the 1930s people in Pokuttia bought roof tiles called "a skull" in Kolomyia [AEI ASU. F.1, c. 738, sh. 28–30]; and there are data about a house from 1935 in Pylypy. There still is a 1920s house with roof tiles in Myshyna [AEI ASU. F.1, c. 738, sh. 45], in Velykyi Kliuchiv it dates back to 1927–1928, a house of 1857 (?) with red and black roof tiles in Tyshkivtsi of Horodenka district and a house of 1877 covered with roof tiles that were manufactured in Kolomyia (as we know from the corresponding stamped inscription in Polish). In the early 21st c. the tiles are still in a good condition, and we can see them on henhouses, wells and oil mills (a house of 1927 from Hannusivka); [Івашків 2017: 652–653]. Fig. 9.

As mentioned before, roof tiles as a material for covering roofs was popular in many countries. In some of them (the Czech Republic, Hungary, Croatia and Romania) city and village councils still adhere to "a special roof tile culture". In 1910 there were whole streets in Old Taban (Hungary) with "Tatar" roof tiles covering the buildings

[Будапештские 1985: 146]. The city authorities in Dubrovnik (Croatia) still carefully observe an old tradition. In the northern part of Romania (Transylvania) old roof tiles (on some buildings there are combinations of various types) can be seen now on different religious and residential buildings.

At the same time unique roof tiles on single- and double-storied houses in Shanghai will very soon remain intact only in expositions and funds of museums, since old buildings are frequently demolished in the city center. The author herself witnessed such a tendency during her trips to China in 2015–2018. Chinese roof tiles have a long history and evolved during the reign of many dynasties. Their compositional structure, predominantly smoked ones, accentuated one of the sides. It was like “a mirror” reflecting vegetative and animalistic motifs (SM, HMSP) (Fig. 10)

The décor of Japanese 6th-8th cc. roof tiles is based on numerous variations of the motif of an immersed multi-petal rosette. The front of other forms, namely a large slightly curved tile and a flat one, is decorated with winding twigs with rosettes, leaves or rows of dots. On a fragment of one tile we can see an image of a beetle, on another one there is a fantasy creature. (Fig. 11).

Therefore, the given article analyzes major stages in the development and specificity of using roof tiles on buildings of various types in Western Ukraine. For a long time, the craft of roof tiles has been an integral part in constructing religious and secular buildings. In the 15th–18th cc. Lviv potters made roof tiles, but they were not able to produce enough of them, so shingled roofs dominated. However, a considerable increase in the price of this material and constant fires urged city authorities to order roof tiles from abroad. In the late 19th c. Ukrainian entrepreneurs started manufacturing roof tiles themselves. Thus, an architect and businessman Ivan Levynskyi opened a roof tile factory together with his colleagues in Lviv. The factory enjoyed great popularity in the city and the suburbs. In the late 19th – early 20th cc. roof tiles were also produced in Kolomyia, Drohobych, Stryi, Khodoriv, Horodok, Sataniv, Ustia and other cities and villages. In Soviet times this roof material was mostly made in kolgosp, radgosp and small municipal enterprises. In her business trips and expeditions in the early 21st c. the author of the article came across numerous buildings in the cities and villages in Western Ukraine that were covered with roof tiles dating back to the late 19th – early

20th cc. Moreover, it seemed important to analyze types of roof tiles, to single out major peculiarities of décor, stamped inscriptions etc. and to introduce roof tiles into research field. Analogies with roof tiles from other countries gave the author the opportunity to determine local and common features of this roof material.

List of abbreviations

AEI ASU – Archive of the Ethnology Institute at the Academy of Sciences of Ukraine

HMSP – Historical Museum of Shaanxi Province (China)

KHM – Kyoto History Museum (Japan)

MEC – Museum of Ethnography and Crafts at the Ethnology Institute at the Academy of Sciences of Ukraine

MZCZ – Medieval Zholkiewski castle in Zhovkva

SM – Shanghai Museum (China)

NMFAHP – National Museum of Folk Art of Hutsulshchyna and Pokuttia (Kolomyia)

VP NR “CTR” – the Vyshnevetski Palace at the National Reserve “Castles of Ternopil Region”

TRMLL – Ternopil Regional Museum of Local Lore

Archival sources

AEI ASU. F.1, c. 475, sh. 43.

AEI ASU. F.1, c. 738, sh. 28–30.

AEI ASU. F.1, c. 738, sh. 45.

Bibliography

Gajerski S. F. 1970. Garncarze na terenie Rusi Czerwonej w XVI wieku. *Rocznik przemyski, t. 13–14, s. 31–80*. Przemysł: Towarzystwo przyjaciół nauk wPrzemysłu.

Gębarowicz M. 1957. Z dziejów przemysłu budowlanego XVI–XIX wieku. *Księga ku czci Władysława Podlachy*. Wrocław: Państwowe Wydawnictwo Naukowe. 269 s.

Korespondencya z Rogatyna. 1911. *Przegląd ceramiczny. m. XI, nr. 18, s. 285*.

Kotula F. 1956. *Materiały do dziejów garncarstwa*. Rzeszów. 118 s.

Spigel J. R. 1910. *Skorowidz Adresowy król. stol. miasta Lwowa. Rok 1910*. Z drukarni A. Goldmana we Lwowie. Roc. II. 720 s.

Zubrzycki D. 1844. *Kronika miasta Lwowa*. Lwów: nakł. aut. 492 s.

Баран Р., Олійник Н. 2016. Генеза коломийського гончарства: народного і професій-

ного на промисловій основі. В: Народні художні промисли України: історія, сьогодення, перспективи. Збірник наукових праць за матеріалами Всеукраїнської наук.-практ. конф., 20 листопада 2015 р. / упоряд: Л. Білоус, С. Яценко; редкол.: Л. В. Строкова (голова) та ін. Київ: Пріоритети, 2016, с. 241–248 / Baran R., Oliynyk N. Geneza kolomyiskogo honcharstva: narodnoho i profesiynoho na promysloviy osnovi. V: Narodni khudozhni promysly Ukrainy: istoriya, siohodennia, perspektyvy. Zbirnyk naukovykh prats za materialamy Vseukrayinskoji nauk.-prakt. konf., 20 lystopada 2015 r. / uporiad: L. Bilous, S. Yatsenko; redkol.: L. V. Strokovna (holova) ta in. Kyiv: Priorytety, 2016, s. 241–248.

Білокурський О. 1930. *Глиняна дахівка та як виробляти її ручним та машиновим способом*. Харків: Державне видавництво України. 92 с. / Bilokurskyi O. 1930. Hlyniana dakhivka ta yak vyroblyaty ii ruchnym ta mashynovym sposobom. Kahrkiv: Derzhavne vydavnytstvo Ukrainy. 92 s.

Божко І. М. 2011. Застосування керамічної дахівки – традиція, перевірена часом. *Вісник Національного університету “Львівська політехніка” Архітектура. Ландшафт дахів історичного центру міста: проблеми збереження і регенерації*. 2011, 716, 43–50. / Bozhko I. M. 2011. Zastosuvannia keramichnoi dakhivky – tradytsiya, perevirena chasom. Visnyk Natsionalnoho universytetu “Lvivska politekhnika” Arkhitektura. Landshaft dakhiv istorychnoho tsentru mista: problem zberezhennia I reheneratsii. 2011, 716, s. 43-50.

Будапештские музеи. 1985. Погань-Берлатан, М., Каргинов, Г. [пер. с венгерского]. Будапешт: Кошут. 82 с.; 148 ил. / Budapeshtskie muzei. 1985. Pohan-Berlatan M., Karhinov H. [per. s vengerskogo]. Budapesht: Koshut, 82 s.; 148 il.

Гранкін П. 2010. З історії львівських дахів (XV–XIX ст.). Статті (1996–2007). Львів: Центр Європи. 2010. С. 65–69. / Grankin P. 2010. Z istorii lvivskykh dakhiv (XV–XIX st.). Statti (1996–2007). Lviv: Tsentr Yevropy, 2010. S. 65-69.

Івашків Г. 2017. Гончарство Покуття: осередки, майстри, типологія та художні особливості виробів. *Народознавчі зошити*. № 3. С. 646–676. / Ivashkiv H. 2017. Honcharstvo Pokuttia: oseredky, maistry, typolohiya ta khudozhni osoblyvosti vyrobiv. Narodoznavchi zoshyty. № 3. S. 646–676.

Івашків Г. 2020. Гончарство Старосамбірщини (майстри, особливості ремесла, збут виробів, традиції). *Народознавчі зошити*. № 5. С. 1108–1127. / Ivashkiv H. 2020. Honcharstvo Starosambirshchyny (maistry, osoblyvosti remesla, zbut vyrobiv, tradytsiyi). Narodoznavchi zoshyty. № 5. S. 1108–1127.

Івашків Г. М. 2021. Українська народна фігурна кераміка XIX–XX ст.: пластика декору та форми, концепція образів / Автореф. дисертації на здобуття наукового ступеня доктора мистецтвознавства. Львів. / Ivashkiv H. 2021. Ukrainiska narodna fihurna keramika XIX–XX st.: plastyka dekoru ta formy, kontseptsiiia obraziv. Avtoref. dySSERTatsii na zdobuttia vchenoho stupenia doktora mystetstvoznnavstva. Lviv.

Листи з вистави. 1894. *Діло, 20 липня (1 серпня)*, с. 1. / Lysty z vystavy. 1894. Dilo, 20 lypnia (1 serpnia), s. 1.

Полюхович Д. 2015. Антикварна “євро-дахівка” та її епігони. [Електронний ресурс. Режим доступу: <https://zbruch.eu/node/32457> (час доступу 23.05.2023)]. / Poliukhovych D. 2015. Antykvarna “yevro-dakhivka” ta ii epihony. [Elektronnyi resurs. Rezhym dostupu: <https://zbruch.eu/node/32457> (chas dostupu 23.05.2023)].

Харитон В. 2012. *Стриганиці: сторінки історії*. Івано-Франківськ: Лік. 99 с. / Kharyton V. 2012. Stryhantsi: storinky istorii. Ivano-Frankivsk: Lik. 99 s.

Шмагало Р. 2005. *Мистецька освіта в Україні середини XIX – середини XX ст.: структурування, методологія, художні позиції*. Львів: Українські технології. 528 с. / Shamahalo R. 2005. Mystetska osvita v Ukraini seredyny XIX – seredyny XX st.: strukturuvannia, metodolohiya, khudozhni pozytsii. Lviv: Ukrayinski tekhnolohii. 528 s.



Fig. 1–3. A roof tile. 16th c. (from the Powder Tower in Lviv). MEC.



Fig. 4. A roof tile. 16th c. (from the castle in Ternopil). TRMLL.



Fig. 5–6. A roof tile. 16th c. (from the castle in Zhovkva). MZCZ.



Fig. 7. Roof tiles. 19th c. I. Levynskyi's factory in Lviv.



Fig. 8. A roof tile. 19th c. Kolomyia pottery school. NMFHP.



Fig. 9. A house of 1935 and a well covered with roof tiles. Pokuttia (the author's photo from an expedition in 2013)



Fig. 10. Roof tiles. 5th – 8th cc. China. IMC.



Fig. 11. Roof tiles. 6th – 8th cc. Japan. KHM.