

# HISTORICAL OUTLINE AND MODERNIZATION: THE NEO-BAROQUE WITH NEO-RENAISSANCE ELEMENTS OF THE CZĘSTOCHOWA SANCTUARY

Izabela ADAMCZYK<sup>1,\*</sup>, Kinga JEŹ<sup>1</sup>

<sup>1</sup> Czestochowa University of Technology, Faculty of Civil Engineering, Department of Civil Engineering, Akademicka Street 3, 42-201 Czestochowa, Poland

## Abstract

*This article presents a selected religious building located in Częstochowa, built in the early 20<sup>th</sup> century. Częstochowa is considered the spiritual capital of Poland, with the Jasna Góra Monastery, the most important pilgrimage center for Christians, serving as the country's pilgrimage center. St. Joseph the Craftsman, whose name is dedicated to the Sanctuary situated on a rocky outcrop in the Raków-Częstochowa district, also has a significant impact on Christians' daily work and family life. Due to the unique character of the Sanctuary of St. Joseph in Częstochowa, which is designed in a neo-Baroque style combined with neo-Renaissance elements, this historical outline of the building is presented, along with the successive stages of its construction, as well as some of the renovation, modernization, and conservation work carried out over the years. The richly decorated interior, along with its furnishings, Baroque-style figures, Byzantine polychrome, exceptional details, and natural finishing elements of pink granite and golden travertine, create a unique atmosphere within the sacred building. Taking into account the fact that it is an architecturally interesting monumental object of local religious culture, which is constantly being adapted to current practical realities, an attempt was made to record it in literature.*

**Keywords:** Protection of religious heritage; Sanctuary; Modernization

## Introduction

The city of Częstochowa is located in southern Poland, at the junction of the Kraków-Częstochowa Upland, also known as the Jura, and the Woźnicko-Wieluń Upland. The Kraków-Częstochowa Upland is famous for its varied terrain, rich limestone rock formations, caves, and castles. Limestone, the primary rock in this area, was formed approximately 160 million years ago by the accumulation of marine organism remains on the seabed as sediment and, under pressure, transformed into rock. Due to its ease of access, it has been a primary building material in this region for hundreds of years, with its characteristic white color. In the Kraków-Częstochowa Upland, the fanciful shapes of white limestone rocks are the domain of this region, once used in the construction of castles, sacred buildings, manor houses, farms, and fortifications and today used in the construction of fences, building facades, and interior finishing [1], [2]. Limestone is one of the most versatile building materials. It is durable, easily processed thanks to its fine grain, and eco-friendly, as it is fully recyclable. It is also an industrial raw material used in the production of cement and construction lime. The continuous development of cement composites, including those modified with mineral additives and fillers, highlights the importance of limestone-based materials in modern construction technologies [3]. It is also frequently used

\* Corresponding author: izabela.adamczyk@pcz.pl

in the renovation of historic buildings [2], [4]. The Jasna Góra Monastery, considered the most important place of Christian worship in Poland and the spiritual capital of Poland, was built on the highest limestone hill in Częstochowa. It is considered the most important place of Christian worship in Poland and is the spiritual capital of Poland. The Jasna Góra Sanctuary was built of limestone quarried directly from the hill on which it stands, along with natural stones in the form of sandstone and bricks. The Sanctuary of St. Joseph in Częstochowa has historical and spiritual links with Jasna Góra. Although these are two different sanctuaries, their common roots date back to the Pauline Order. In the case of Jasna Góra, in 1382, Prince Władysław Opolczyk brought the Pauline Order from Hungary to Częstochowa, which initiated the establishment and construction of the Marian Sanctuary [5], [6].

In the case of the Sanctuary of St. Joseph, the activity and commitment of the Pauline Fathers also contributed to the creation of a place dedicated to St. Joseph, especially the Prior of Jasna Góra, Father Euzebiusz Rejman, who was very active at Jasna Góra [7] and who, in October 1905, was asked for guidance and advice in establishing a new parish. Due to the fact that St. Joseph was the spouse of the Blessed Virgin Mary, the Sanctuary of St. Joseph in Częstochowa is also a place of Christian pilgrimage, especially during August, when the faithful from all over Poland and the world arrive on their way to Jasna Góra [8]. The Marian Sanctuary of Jasna Góra is richly described in literature, for example, by Father K. Kunz and others [5] and T.P. Terlikowski [6], in which they presented the history, its reconstruction, and modernization. However, the Sanctuary of Saint Joseph in the Raków district of Częstochowa has few publications, so an attempt was made to describe this beautiful religious object, which is worth remembering and perpetuating in literature.

### **The history of the establishment of the parish of Saint Joseph the Craftsman in Częstochowa and its construction**

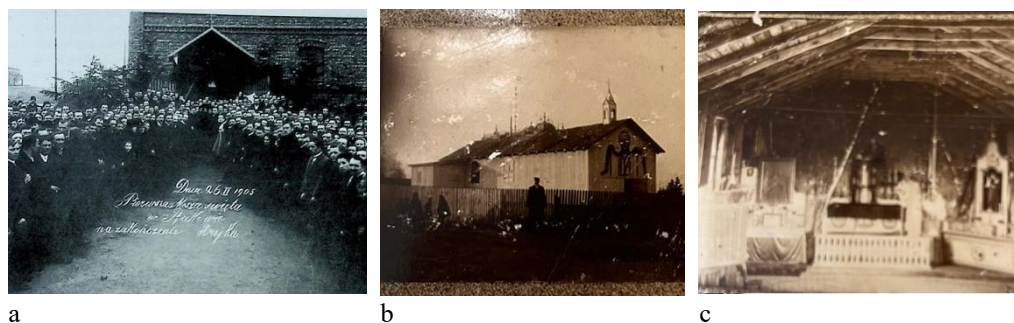
The history of the founding of the parish of St. Joseph in Częstochowa can be divided into two parts: the first is the wooden part, when the place of worship was a wooden structure, and the second is the brick part, when the structure we can still admire today was built of limestone and brick.

Raków, located on the Jurassic Raków Hill, 268 meters above sea level, was a small settlement near the village of Bleszno near Częstochowa at the end of the 19<sup>th</sup> century. Because the area contained rich deposits of iron ore and limestone, Warsaw industrialist Bernard Ludwik Hantke decided to build an ironworks in 1895. Construction of the steelworks began on March 6, 1896, and was expanded with additional branches until 1902. This had a profound impact on the development of Raków, its surrounding villages, and Częstochowa itself. The population grew, primarily among the working class. Small houses were built for the residents, the first apartment blocks were erected, and electricity was available in 1904. The village of Raków became self-sufficient, with shops, a police station, shoemakers' and tailors' workshops, restaurants, a library, and a company hospital and baths operated next to the steelworks, accessible not only to the steelworks workers but also to the entire Raków community [9], [11], [12].

Raków became an independent, largely Christian village. From that year, at the initiative of one of Raków's residents, Rita Mierzwińska, a small wooden chapel was built and placed against the wall of one of the factory buildings (Fig. 1a). The steelworks funded the materials for its construction, simultaneously issuing a one-year permit for its use. A painting of Our Lady of Częstochowa, modeled on the Jasna Góra icon, was placed in the small chapel. In May 1904, the residents of Raków began celebrating May devotions, and on February 26, 1905, Holy Masses were celebrated there [8], [9].

After a year, the steelworks authorities decided to demolish the chapel, but thanks to the repeated efforts of Rita Mierzwińska, this decision was reversed. In October 1905, Father

Bolesław Osadnik arrived in the village of Raków and, due to the large number of practicing believers, immediately began efforts to expand the chapel. Already in November of that year, the steelworks authorities approved its expansion. It was decided to move the small chapel to the factory square and expand it with the participation of parishioners, Raków residents, and funds donated by the steelworks. On December 24th, the first Midnight Mass was celebrated in the new large wooden chapel (Fig. 1b), which could accommodate up to 600 people [8]-[11]. In the large wooden chapel, the same image of Our Lady of Częstochowa was placed above the main altar, and two additional side altars were built with images of the Sacred Heart of Jesus and Saint Anthony (Fig. 1c).



**Fig. 1.** Wooden chapels: a) first small chapel, b) second large chapel, c) altar in the large wooden chapel [8].

As more and more people attended services, in February 1906, efforts were made to establish a new parish and build a new church. A Social Church Building Committee was established. These efforts were taken over by the new priest, Lucjan Nawrocki, who later became the first parish priest. Permission for a new Roman Catholic parish in Raków was not granted by the Russian authorities until 1910, and on February 9 of that year, a new parish was established, dedicated to St. Joseph, patron saint of fathers, families, and workers. Its grand opening took place on February 27, 1910 [8]-[11], [13]. A plot of land was then purchased for the new church and the planned cemetery. The area was fenced, materials were collected, and the architectural and construction design was commissioned to a renowned architect from Warsaw, a conservator of monuments, and architect of the Kujawsko-Pomorska Diocesan Curia—Jarosław Wojciechowski [9], [14].

The entire documentation for the new church in the Neo-Romanesque style was completed in 1913 and then sent to the Russian Governor in Piotrków Trybunalski for permits and then to the Governor General in Warsaw. In August 1914, World War I broke out, and all efforts for a new brick church were lost. The architectural and construction documentation, collected construction materials, and funds disappeared. All of Poland passed from the Russian Partition to German occupation. World War I prevented progress on the construction of the new church. The working-class community of Raków attempted to rise out of poverty only in the early 1920s. In July 1925, a new parish priest, Father Bolesław Wróblewski, was appointed, and after only a month, he revived the Church Building Committee. In December of that year, at the first parish meeting, it was decided that the ironworks workers would voluntarily donate 1% of their earnings to the church construction fund, and the ironworks management pledged to donate the steel products needed for its construction. This year, residents donated four bronze bells (made of a high-quality bronze alloy: 77% copper and 23% tin) weighing a total of 1,035 kg (highly durable and corrosion-resistant), cast in Kalisz at the Felczyński brothers' bell foundry: the Stanisław, Maria, Barbara, and Stefan-Antoni bells, which were hung on the wooden belfry (Fig. 2) [8], [9].

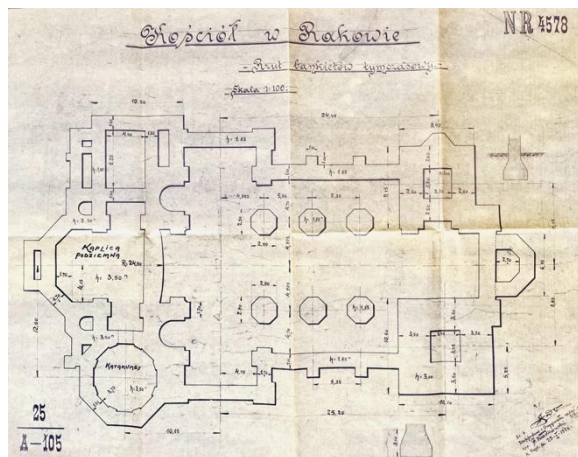


Fig. 2. Four bronze bells on a temporary wooden bell tower [7]

A new design for the church was also commissioned to two architects: Wiesław Kononowicz and Stefan Szyller, whose works were characterized by monumentality and neo-Renaissance and neo-Baroque forms (Fig. 3) [15]. The first construction works on the church began on January 12, 1926, and in early April the foundations were laid, while the cornerstone was laid in May [8].



a

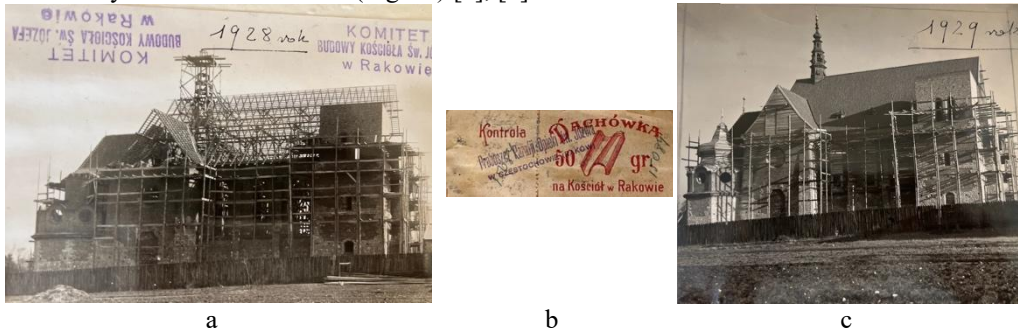


b

Fig. 3. a) view of the front elevation of the church, b) plan of the church foundations [8]

The foundations were completed in October 1926. The next six months saw the construction of church walls made of light limestone, mined directly from the area, interspersed with red brick, a characteristic combination of readily available building materials for the region. In 1928, the wooden roof truss could be erected (Fig. 4a), and the roof covering made of tiles, which, according to the idea of the then parish priest, were funded by the parishioners themselves, in return receiving a receipt for each donated tile in the form of coupons (Fig. 4b) [8]. The building was not yet ready, but on December 4, 1929, the first mass was celebrated there, introducing the painting of Saint Barbara, patron saint of miners and steelworkers, which had been ceremonially consecrated in the old wooden chapel and funded by the steelworks workers. The chapel's furnishings were transferred to the new church on December 21, 1929, allowing for the celebration of masses in the new church. In March 1933, the wooden chapel was dismantled. A

turret was built on the northern part of the new church's ridge, adorned with two gilded spheres and covered with copper sheeting, from which hung one of the four bells: Stefan-Antoni. Atop the turret was mounted one of the twin crosses designed by architect Wiesław Kononowicz and crafted by workers at the Częstochowa steelworks. The other was mounted on the peak of the roof directly above the main altar (Fig. 4c) [8], [9].



**Fig. 4.** a) stage of church construction from 1928, b) receipt for donation for roof tiles, c) stage of church construction from 1929 [8]

The neo-Baroque church with neo-Renaissance elements, partially basemented, was built in the Latin cross layout, the most popular of its time, which allowed for the separation of the nave for the faithful from the chancel (liturgical section). This allowed for larger congregations to be accommodated inside the church. The cruciform plan consists of three shorter naves and one longer one (Fig. 5) [16]. The chancel, with its two side alcoves, was connected to the sacristy on the right side and to an octagonal chapel on the left, while the central section contained an apse with the main altar.

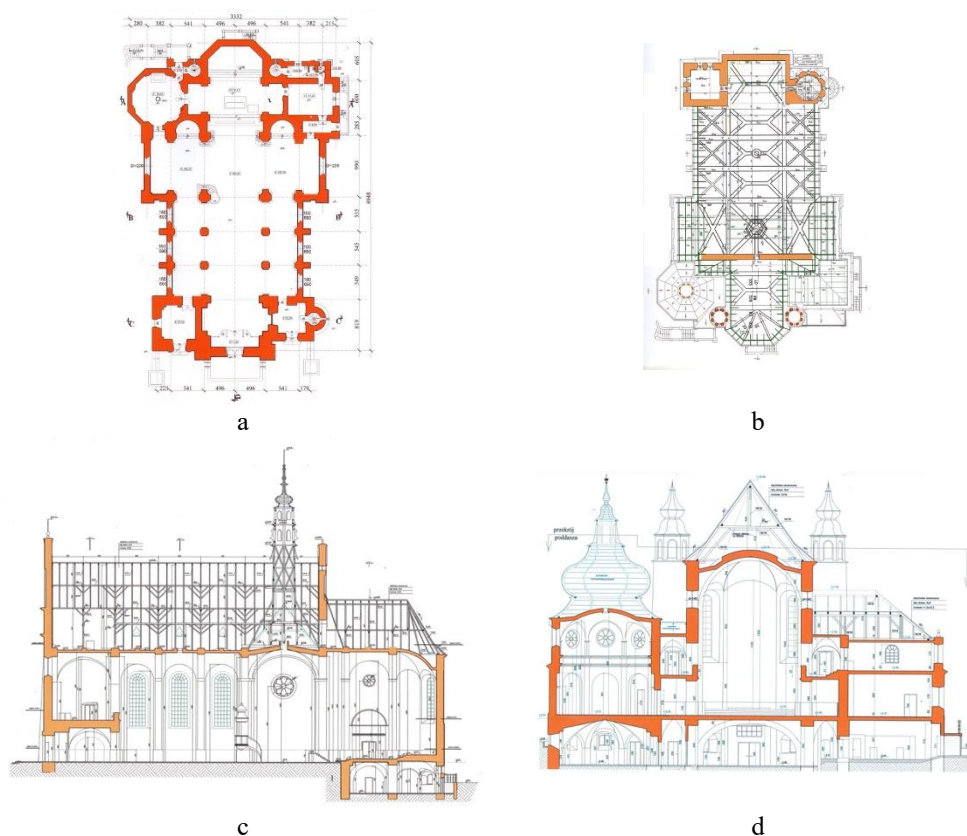
The chapel was supported by eight columns adjacent to the walls, and at its top were five windows and an exit to the church. The main nave, just under 38 meters long and almost 10 meters wide, was flanked by six columns, three on the left and three on the right, whose role was to support the church's vault. Along the sides of the main nave, left and right side aisles were designed, each over 26 meters long and over 5 meters wide. Apses terminating in altars were placed at each end.

In 1928, the village of Raków was incorporated into the city of Częstochowa, and the parish became the parish of the Protection of St. Joseph. Because the Raków district of Częstochowa was inhabited primarily by workers, it was not a wealthy district. Work on the church's construction was suspended until September 1931, when the entire vault over the main nave, two side aisles, and the chancel were completed within two months. Sealing was completed between the roof truss and the church walls, and a concrete floor was built inside the church, consisting of granulated slag, supplied by the Częstochowa Steelworks.

In 1932, the steelworks also donated cast iron for the windows and frames, which were installed in December of that year. The Częstochowa Steelworks continued to provide free electricity to the church grounds. They also modernized the electrical system for the first time inside the church and in the surrounding area, and parishioners Stanisław Romanek and Józef Błaszczuk donated a painting of St. Joseph in an oak frame, which hung above the main altar. In memory of the significant commitment of parish priest Stefan Niedźwiedzki, on July 9, 1933, the Church Building Committee donated a bell named "Stefan." The next parish priest attempted to furnish the church's interior, but the outbreak of World War II interrupted further development. From 1942, the church housed a free canteen for local residents. In 1943, the Germans confiscated all the church bells for melting down. At the end of the war, the church's interior was plastered, and immediately afterward, the exterior was plastered, the building's electrical system was expanded, and the organ was renovated. In 1948, the church began experiencing financial



difficulties when the Częstochowa Steelworks stopped funding electricity, significantly increasing its maintenance costs.



**Fig. 5.** Drawing part of the church inventory documentation, contemporary times: a) ground floor plan, b) attic plan, c) vertical longitudinal section, d) vertical cross-section [16]

Thanks to the generosity of parishioners, the church's interior could once again be painted for the first time. In 1949, parishioner Jan Frejtowicz decided to donate a bell, and the parish priest funded three more as a token of gratitude for his life being spared. Four bronze bells were commissioned in Kęty from the Felczyński family's bell foundry, each bearing characteristic floral ornaments. They were given the following names: Saint Joseph (the parish's patron saint), Saint Władysław (named after one of the parish priests, Władysław Pająk), Saint Francis (named after the then-parish priest, Franciszek Rapala), and Saint John (named after the parishioner who donated one bell) (Fig. 6). In 1950, the construction of the church gable and the tower known as the *baszta* (tower) was completed, and a statue of St. Anthony was purchased and placed on a temporary altar in the side nave. In 1951, a new floor was laid throughout the church in two colors (red and white), the chapel was renovated, a new altar with a painting of Our Lady of Częstochowa was installed, and a wooden bell tower was built (Fig. 7) [8], [9].

The following years, 1953-1960, saw the construction of a new neo-Baroque pulpit and baptismal font, both designed by the same architect, Wiesław Kononowicz, and the Frunczyński company from Włocławek built a new thirty-eight-stop organ with three manuals (hand keyboards) (Fig. 8). Due to the fact that the parish was located in a working-class district, in 1956 a decision was made to change the parish's name to Saint Joseph the Craftsman [8], [9].



**Fig. 6.** New bells for the parish: Saint Joseph, Saint Ladislaus, Saint Francis, and Saint John [8]



a



b



c

**Fig. 7.** View of the front elevation of the church: a) during the construction of the tower, b) after its completion, and c) wooden bell tower [8]



a



b



c

**Fig. 8.** a) view of the new pulpit, b) view of the new baptismal font, c) view of the new organ [8]

In 1961, preparations began for the polychrome in the main nave above the altar. Two painters undertook this work: Antonina Kozłowska and Zofia Szczerba. The entire work, in the form of a fresco, depicted the figure of Saint Joseph, with God the Father and the Holy Spirit above him, and the Holy Family with the prophets: Ezekiel, Isaiah, Daniel, and Jeremiah (Fig. 9).

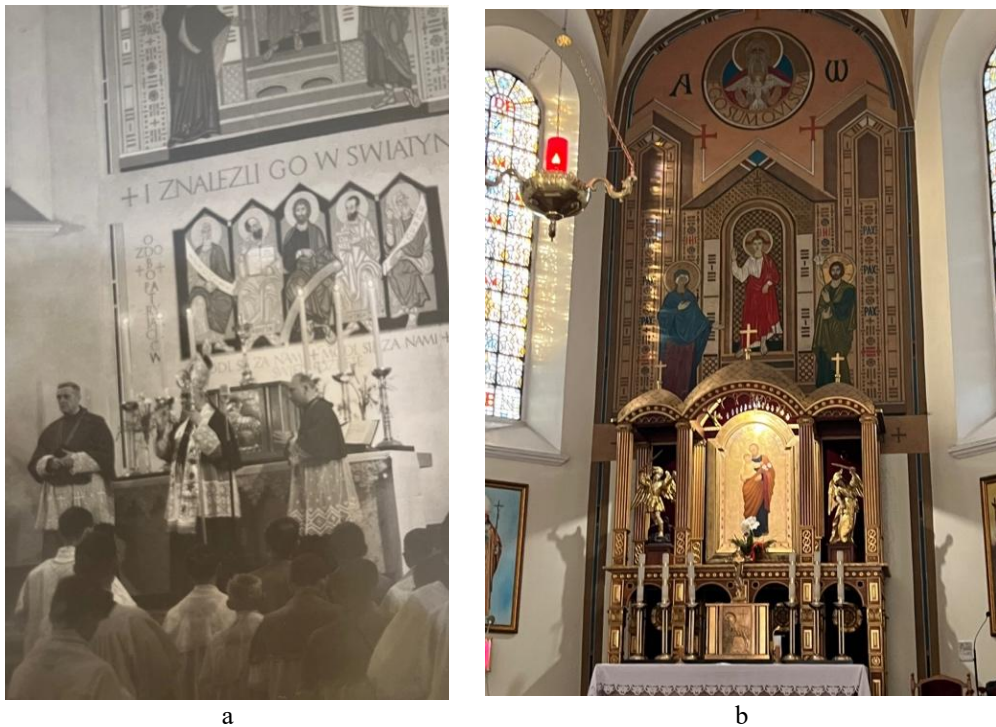


Fig. 9. a) View of the new fresco from 1961 [8]; b) View of the fresco today (its upper part)

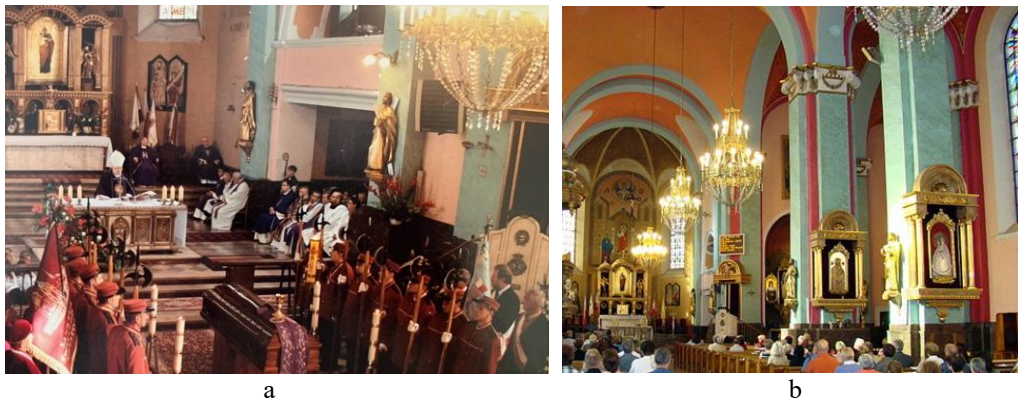
In the liturgical section, on either side of the fresco, two stained-glass windows in the shape of a Romanesque eye were added, and above the choir on the left side of the chancel, a single stained-glass window in the shape of a rosette was added [8].

The years 1964-1970 saw further modernization of the church and its adaptation to the contemporary needs. Furnishing began (oak pews and confessionals were purchased); the sacristy was modernized: a boiler room was built to heat the church, water was installed, and sanitary facilities were built. A new altar was built in the Chapel of the Virgin Mary, marble cladding and a marble balustrade were added to some of the chancel walls, and marble altars were added in the side aisles. In 1985-1987, the next parish priest, Zenon Raczyński, contributed to painting the interior of the church, restoring the frescoes in the liturgical part, renovating the organ, and, above the main entrance to the church, placing a bas-relief of Saint Joseph the Craftsman, designed and made by the famous sculptor from Krakow, Mieczysław Stobierski [8], [9].

### Sanctuary of Saint Joseph, Spouse of the Blessed Virgin Mary in Częstochowa

A new chapter in the parish's history began in 1996, when the new parish priest, Kazimierz Preder, modernized, improved, and beautified the church. Work was underway to paint the church's interior, which was decorated in aquamarine and pink (Fig. 10).





**Fig. 10.** View of the painted interior of the church: a) part of the presbytery, b) the main nave [8]

A new sound system was installed in the church, and gilded sculptures of the Twelve Apostles, each holding a Bible and a statue of St. Florian, were hung on its walls and pillars in the main nave. At the end of May 1999, the priority was the construction of cloisters within the parish plot boundaries on the street side, forming a front fence with three gates designed by Leszek Paperz. The cloisters were adorned with fourteen miniature paintings depicting the joys and sorrows of St. Joseph, known as "St. Joseph's Paths," modeled on the 16<sup>th</sup>-century paintings from St. Joseph's Church in Krzeszów by the painter Michael Willmann (a student of Rembrandt). The miniatures were created by Teresa Tarach-Ryczko, a painter well-known in the Częstochowa region, who often drew inspiration in her works from nature and the promotion of the Kraków-Częstochowa Upland. Between 1999 and 2001, the Chapel of Our Lady was modernized, transforming it into the Royal Chapel of Perpetual Adoration of the Blessed Sacrament. Designed by architect Leszek Papierz and parishioner Barbara Ogińska, the chapel's interior was painted: the columns were painted with a refined decorative technique—stucco, giving them a smooth marble effect. The walls were coated with wax, creating micro-cracks imitating marble. A pink-red granite floor was laid, and an altar supported by eight columns was constructed from golden travertine, combining Neo-Renaissance and Classicist styles [8], [9].

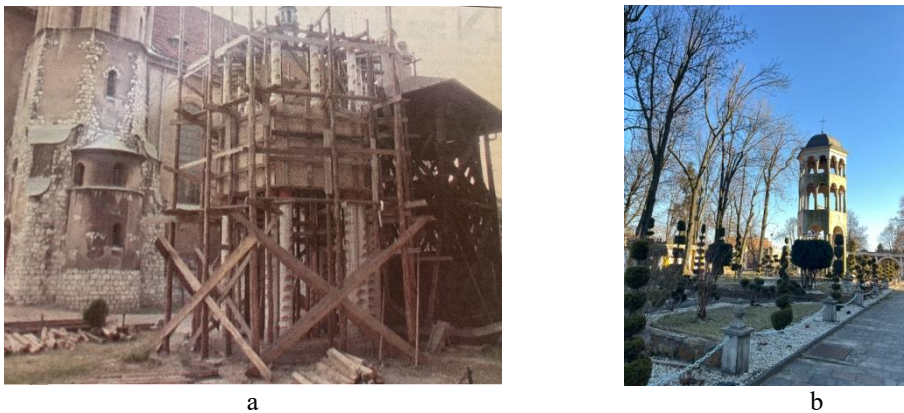
To most efficiently heat the interior of this large-volume historic church, radiant heaters with a total output of 100 kW were installed at the end of April 2000, in the form of heat reflectors, enabling zoned and rapid heating [8]. In 2002, a new retable (altar extension) was installed in the chancel above the main altar, featuring a 17<sup>th</sup>-century painting depicting St. Joseph with the Infant Jesus, the parish's patron saint. This painting was donated by the Piarist Fathers from St. Joseph's Church in Wieluń. Because the painting was so damaged, the then parish priest had the painting restored two years before it was hung. The entire background was gilded, and the figure of St. Joseph and the Infant Jesus was restored. Flanking the parish's patron saint were two sculptures from 1670, depicting the Archangels Michael and Gabriel, by the Polish Baroque sculptor Jan Garlicki, covered in thin gold leaf. The pulpit and baptismal font were also renovated and gilded. During this time, most of the paintings we can admire inside the church, depicting saints, were created by the painter Teresa Tarach-Ryczko. These include Saint Maximilian Kolbe, Saint Brother Albert, Saint Faustina, Saint Padre Pio, and Blessed Mother Teresa of Calcutta. The apses of the side naves were also completed (with multicolored paintings) (Fig. 11). Modernization of part of the fence around the church also continued, including the construction of brick fence spans with visible columns on which the fourteen Stations of the Cross were suspended [8], [9].

On November 19, 2002, by decree of the Metropolitan Archbishop of Częstochowa, the parish of Saint Joseph the Craftsman—the Sanctuary of Saint Joseph, Spouse of the Blessed Virgin Mary—was established.



**Fig. 11.** View of the apses in the side naves: a) left, b) right.

Back in 2002, architect Leszek Paperz was commissioned to design a new bell tower, reminiscent of the "leaning" Tower of Pisa. Construction work began in July 2003 and was completed 3.5 months later. The tower was named Little Pisa (Fig. 12). The twelve-meter tower was constructed of reinforced concrete, supported by twelve columns, and finished with yellow and pink granite, and the roof was covered with copper sheeting in the shape of fish scales. Three old bells were hung within it: Józef, Franciszek, and Stanisław. That same year, the next stage of construction began on the church grounds, in the form of the Way of the Lord's Resurrection. The fence consisted of fifteen stations with paintings by the painter Jerzy Sztuka, a long-time employee of the Faculty of Civil Engineering at the Częstochowa University of Technology [8].



**Fig. 12.** View of the new bell tower: a) during its construction [8], b) currently

In March 2005, work began on the church's stained glass windows, depicting scenes from the life of Christ the Victor as ruler and judge of the universe. They were completed in June 2006 (Fig. 13). Throughout 2005 and 2006, work was carried out in the garden, designed by Leszek Paperz, who designed the paths, fountains, and green spaces, especially popular in the summer, when young couples visit for photo shoots. That same year, silver-plated copper sheet cladding was created on three sides of the altars in the chancel and Royal Chapel, in the form of bas-reliefs depicting, among others, Jesus seated on a throne; Mary; John the Baptist; and the Apostles, designed by Leszek Paperz, Mirosław Flasz, and Andrzej Stanisławski. To protect them, the first

alarm system was installed. From May to November 2007, the church interior was painted, with red and green predominating. The years 2006-2009 were a time of work in the garden and the adjacent rectory. In November 2011, another rosette-shaped stained glass window depicting the Resurrected Christ was installed on the eastern side, followed a month later by a rosette-shaped stained glass window depicting the Lamb of God on the western side (Fig. 13). That same year, the first part of the monitoring system was installed inside and outside the church, completed in February 2012. In June 2013, roof renovations began above the chancel, which had been eliminated due to damage sustained during the previous winter [8].

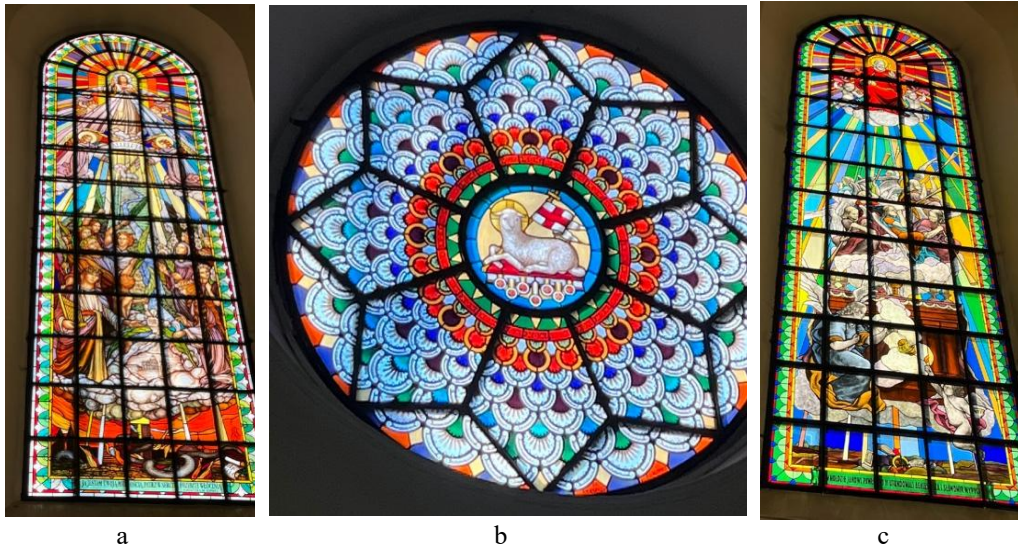


Fig. 13. View of some of the stained glass windows

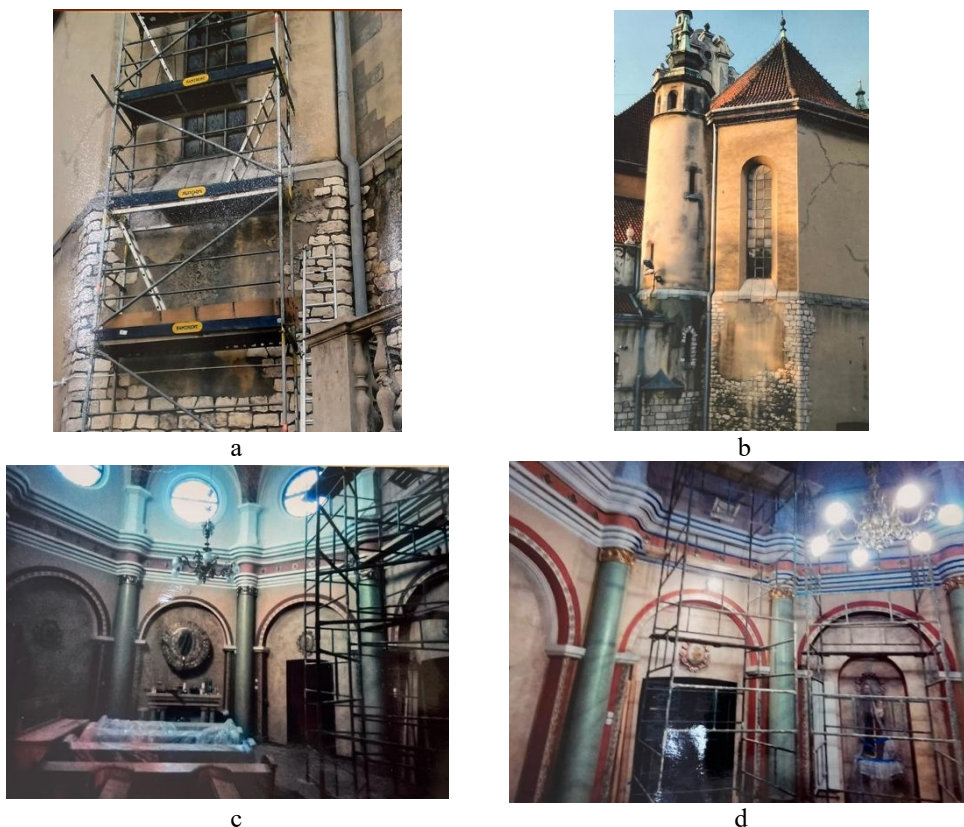
On September 15, 2014, the new, current parish priest, Father Marek Kundzisz, was appointed. He took over the parish and continued the work of his predecessor.

To improve heating efficiency, the church's radiant heating systems were modernized on December 14, lowering them by 3 meters. Renovation work continued in the rectory over the next two years. In 2015, from July to November, the church windows were renovated because the conservator refused to replace them (Figs. 14a, b). In 2016, the new parish priest commissioned an expert assessment of the church's technical condition and suitability for use. The building was found to be in satisfactory technical condition and capable of being used for its intended purpose. There were minor defects: leaks with water stains around the chimney at the roof level, visible water stains around the church building at the gutter level, and damaged interior plaster in the stairwells on the sides of the chancel, indicating surface moisture. The remaining part was in satisfactory condition; it was recommended that the church be revitalized if possible.

In 2019, the Royal Chapel was modernized, including the installation of new windows with double glazing on the interior (the old rose windows were retained on the exterior), painting of the entire chapel (Fig. 14c, d), and renovation of the missionary cross located on the right side in front of the main entrance to the church [8].

The end of 2020 saw painting work inside the church, where white predominated on the walls, providing an elegant way to display works collected over the years. A beautiful red and gold vaulted ceiling accentuates the interior, adding a touch of majesty (Fig. 15). 2023 will see the completion of plumbing and sewage work, which will involve replacing the existing installation. Subsequent years will see the repair of minor damage to the church, including replacing some rafters on the eastern part of the roof, which caused a roof leak [8].





**Fig. 14.** Renovation works of the church windows: a, b) from the outside, Installation works of the windows; c, d) from the inside [8]



**Fig. 15.** View of the vault: a) in the left-side aisle; b) in the main nave; c) in the right-side aisle

It should be mentioned that the Sanctuary of Saint Joseph, Spouse of the Blessed Virgin Mary, in Częstochowa is a unique object of the Christian religion, where the relics of saints are kept, including Saint Barbara, Saint Joan Beretta Molla, and Saint Padre Pio (located in separate reliquaries); Saint Jozefat Kuncewicz; Saint Rita; Saint Desiderius; and Saint Andrew Bobola (placed on the main altar).



The preservation of historic religious buildings requires an integrated approach combining preventive conservation, control of deterioration processes, protection of decorative and painted surfaces, and the use of compatible materials and restoration technologies capable of maintaining both the authenticity and long-term integrity of the monument [17]–[20].

## Conclusions

The Sanctuary of St. Joseph, Spouse of the Blessed Virgin Mary, in Częstochowa is a remarkable neo-Baroque structure with an elaborate structure and neo-Renaissance elements. It's not only the building's shape, based on a three-aisled Latin cross, that makes this place unique, but also the works of art it houses, collected over the years, donated by parishioners or workers, or brought by successive parish priests. Worthy of note here are the 17<sup>th</sup>-century painting of St. Joseph, the magnificent sculptures of two Archangels from the 16<sup>th</sup> century, and the extraordinary paintings and triptychs by local artists scattered throughout the church. The richly decorated neo-Baroque interiors are a delight not only for the faithful who flock here on pilgrimage, but also for lovers of sacred art in its broadest sense. We can admire paintings hanging on the columns around the main nave and walls, triptychs, extraordinary marble finishes, abundant gilding, and not only the details but also the unusually painted vaults and apses. The entire interior boasts an exceptionally rich décor that captivates the observer. Over the years, the parishioners and successive parish priests have maintained the building, thanks to whom we can admire it in all its splendor today. Due to the numerous works of sacred art and the exceptionally rich Christian architecture, it deserves to be recorded in literature.

## Acknowledgements

Thanks to the Parish Priest of the Sanctuary of Saint Joseph the Craftsman in Częstochowa, Father Marek Kundzicz

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