



# Decorated Farmhouses of Hälsingland

Swedish World Heritage Nomination 2011



*Front page: Kristofers in Stene. The festivities room  
for special occasions, decorated with free-hand wall  
painting in the year 1854.*



# Decorated Farmhouses of Hälsingland

Swedish World Heritage Nomination 2011



*Investing in your future*



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Preparer: Lena Landström  
Authors: Ingela Broström, Andreas Hagman, Lena Landström,  
Erik Nordin, Elsa Röing, Anna Sundberg  
Photos: Jakob Dahlström, Lars Lööv, et al.  
See appendix 1 for complete list.  
Translation: Anne Cahling, Sue Glover Frykman, Hugh Whinfrey  
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Contents

1. Identification of the Property.....4

1a. Country..... 5

1b. State, province or region..... 5

1c. Name of property ..... 5

1d. Geographical coordinates to the nearest second ..... 5

1e. Maps and plans, showing the boundaries of the nominated properties and buffer zones ..... 6

1f. Area of nominated property (ha.) and buffer zone (ha.) ..... 15

2a. Description of property.....17

Kristofers..... 18

Gästgivars ..... 26

Pallars ..... 32

Jon-Lars..... 38

Bortom åa ..... 44

Bommars..... 50

Erik-Anders ..... 56

2b. History and development..... 60

Economic-historical background ..... 61

Building traditions in Hälsingland..... 69

The nominated sites ..... 91

3. Justification for Inscription ..... 107

3a. Criteria under which inscription is proposed ..... 108

3b. Proposed Statement of Outstanding Universal Value.....112

3c. Comparative analysis ..... 114

3d. Integrity and/or authenticity ..... 125

4. State of Conservation and factors affecting the Property ..... 127

4a. Present state of conservation..... 128

4b. Factors affecting the property ..... 136

5. Protection and Management of the Property.....140

5a. Ownership ..... 141

5b. Protective designation ..... 142

5c. Means of implementing protective measures ..... 146

5d. Existing plans related to municipality and region in which the proposed property is located (e.g. regional or local plan, conservation plan, tourism development plan)..... 149

5e. Property management plan or other management system ..... 150

5f. Sources and levels of finance ..... 152

5g. Sources of expertise and training in conservation and management techniques..... 153

5h. Visitor facilities and statistics ..... 155

5i. Policies and programmes related to the presentation and promotion of the property ..... 158

5j. Staffing levels..... 160

6. Monitoring .....161

6a. Key indicators for measuring the state of conservation..... 162

6b. Administrative arrangements for monitoring property ..... 164

6c. Results of previous reporting exercises ..... 166

7. Documentation ..... 167

7a. Photographs, slides, image inventory and authorisation table and other audiovisual materials..... 168

7b. Text relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property..... 168

7c. Form and date of most recent records or property inventories..... 184

7d. Addresses where inventories, records and archives are held..... 186

7e. Bibliography ..... 187

8. Contact Information of Responsible Authorities..... 189

8a. Preparer..... 190

8b. Official Local Institution/Agency ..... 190

8c. Other Local Institutions ..... 192

8d. Official web address..... 192

9. Signature on behalf of the State Party ..... 193

Appendices..... 194

Appendix 1. Photographs, slides, image inventory and authorisation table ..... 195

Appendix 2. Legislative extracts..... 245

Appendix 3. Decorated Farmhouses of Hälsingland – Management plan ..... 261

Appendix 4. Letter from Jon Braenne 11/11/2008..... 273

Appendix 5. Conservation plans..... 276



# 1

## Identification of the property

### 1a. Country

Sweden

### 1b. State, province or region

The province of Hälsingland, Gävleborg County

### 1c. Name of property

Decorated Farmhouses of Hälsingland  
Serial nomination encompassing 7 objects, numbered 1 – 7, with the farm name and location in the Parish / Municipality according to the table below.

### 1d. Geographical coordinates to the nearest second

No.	Site, village	Parish/ Municipality	Area ha	Area incl. buffer zone, ha	Lat.	Long.
1	Kristofers, Stene	Järvsö/ Ljusdal	0.86	47.74	N 61°42'30"	E 16°11'56"
2	Gästgivars, Vallsta	Arbrå/ Bollnäs	0.75	116.30	N 61°31'59"	E 16°22'14"
3	Pallars, Långhed	Alfta/ Ovanåker	2.94	278.80	N 61°23'55"	E 16°2'55"
4	Jon-Lars, Långhed	Alfta/ Ovanåker	1.97		N 61°23'27"	E 16°3'18"
5	Bortom åa, Fågelsjö	Los/ Ljusdal	6.36	37.91	N 61°47'50"	E 14°38'11"
6	Bommars, Letsbo	Ljusdal/ Ljusdal	1.72	2.98	N 61°55'52"	E 15°52'51"
7	Erik Anders, Askesta	Söderala/ Söderhamn	0.24	53.04	N 61°16'23"	E 16°59'49"
Total			14.04	536.77		

Pallars in Långhed.  
Decorated guest  
house with wall  
paintings from 1853.



# 1e. Maps and plans, showing the boundaries of the nominated properties and buffer zones

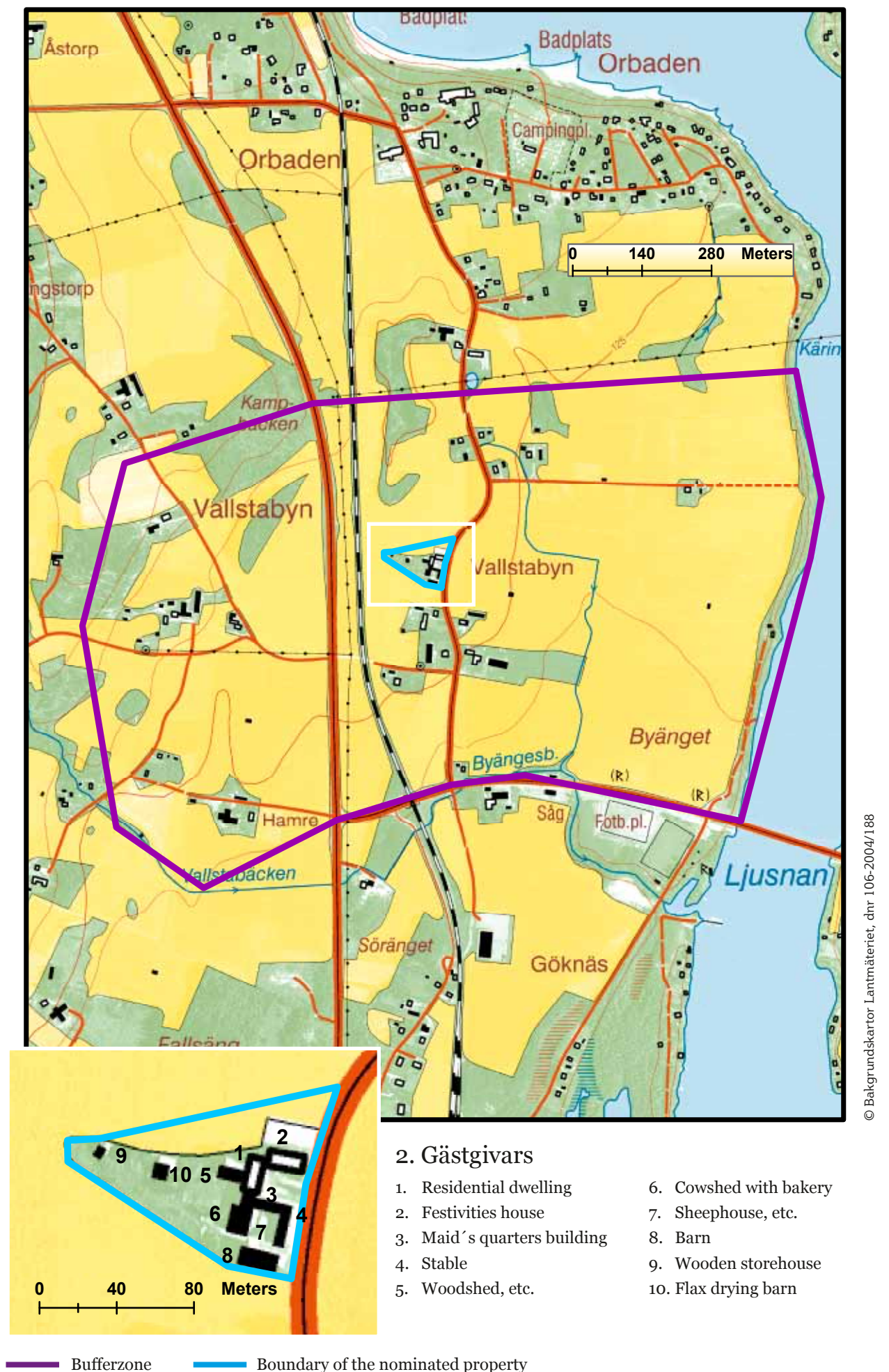
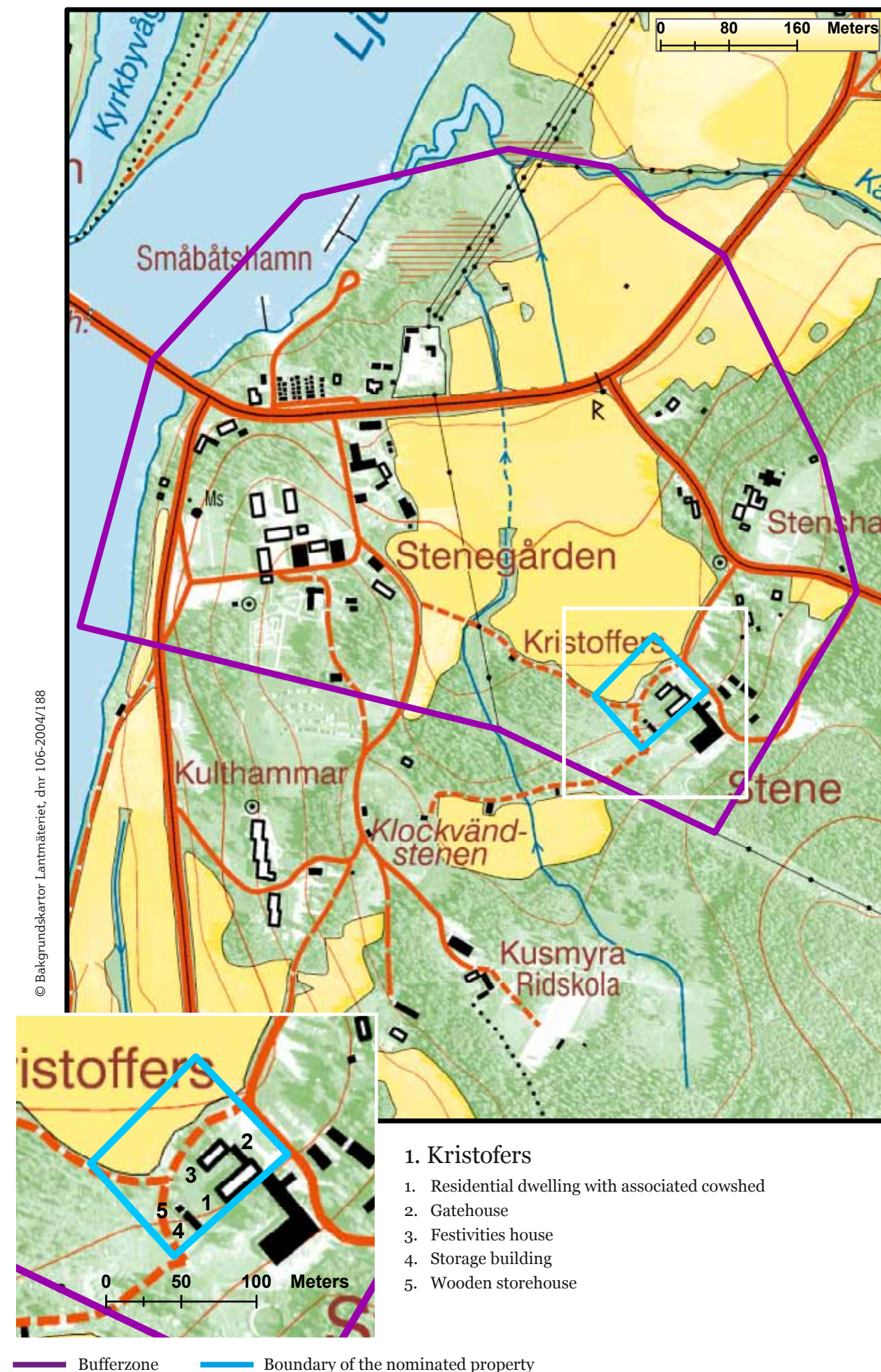


Map showing the province of Hälsingland and the nominated properties

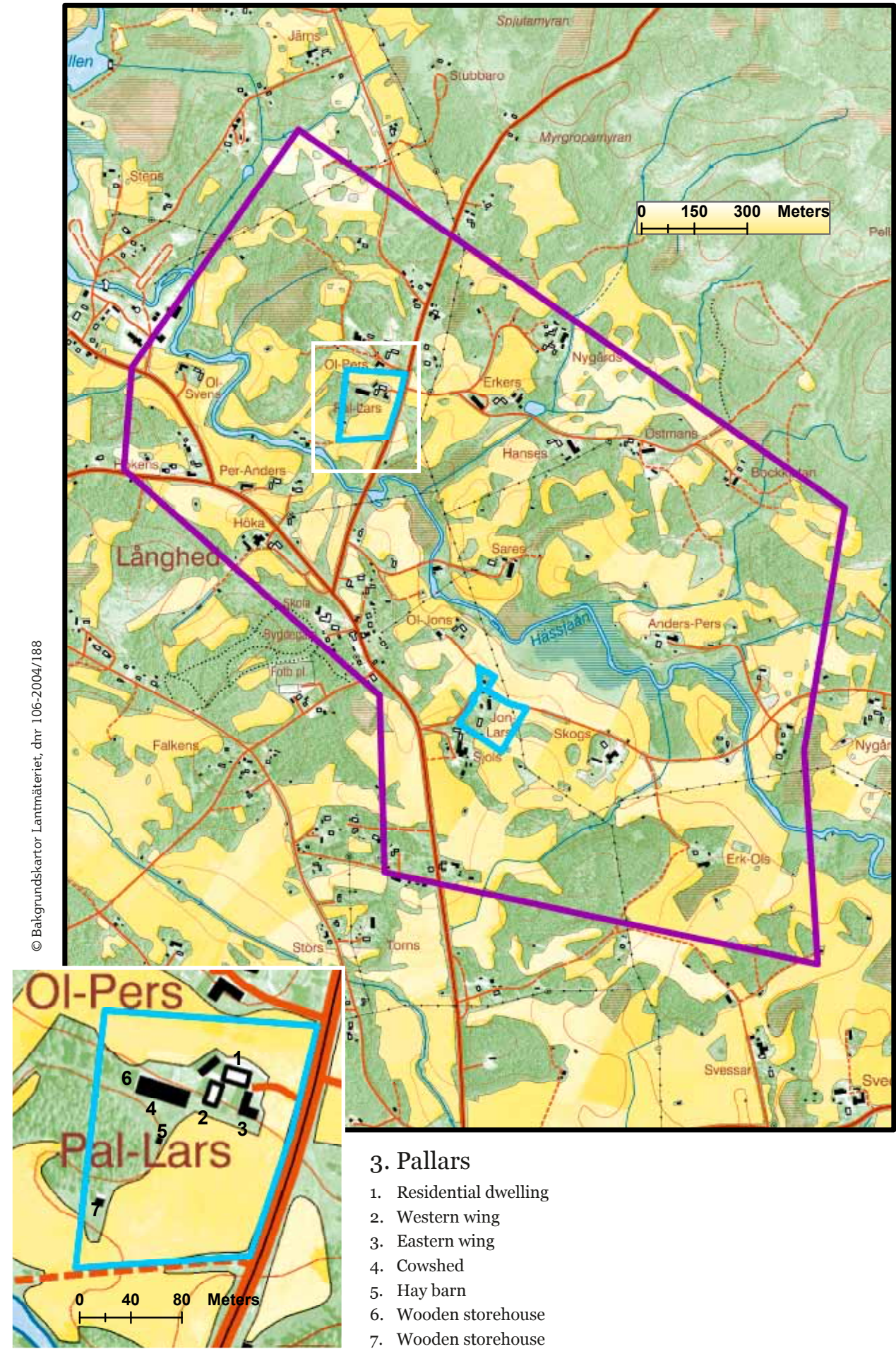


- |               |             |              |                |
|---------------|-------------|--------------|----------------|
| 1. Kristofers | 3. Pallars  | 5. Bortom åa | 7. Erik-Anders |
| 2. Gästgivars | 4. Jon-Lars | 6. Bommars   |                |

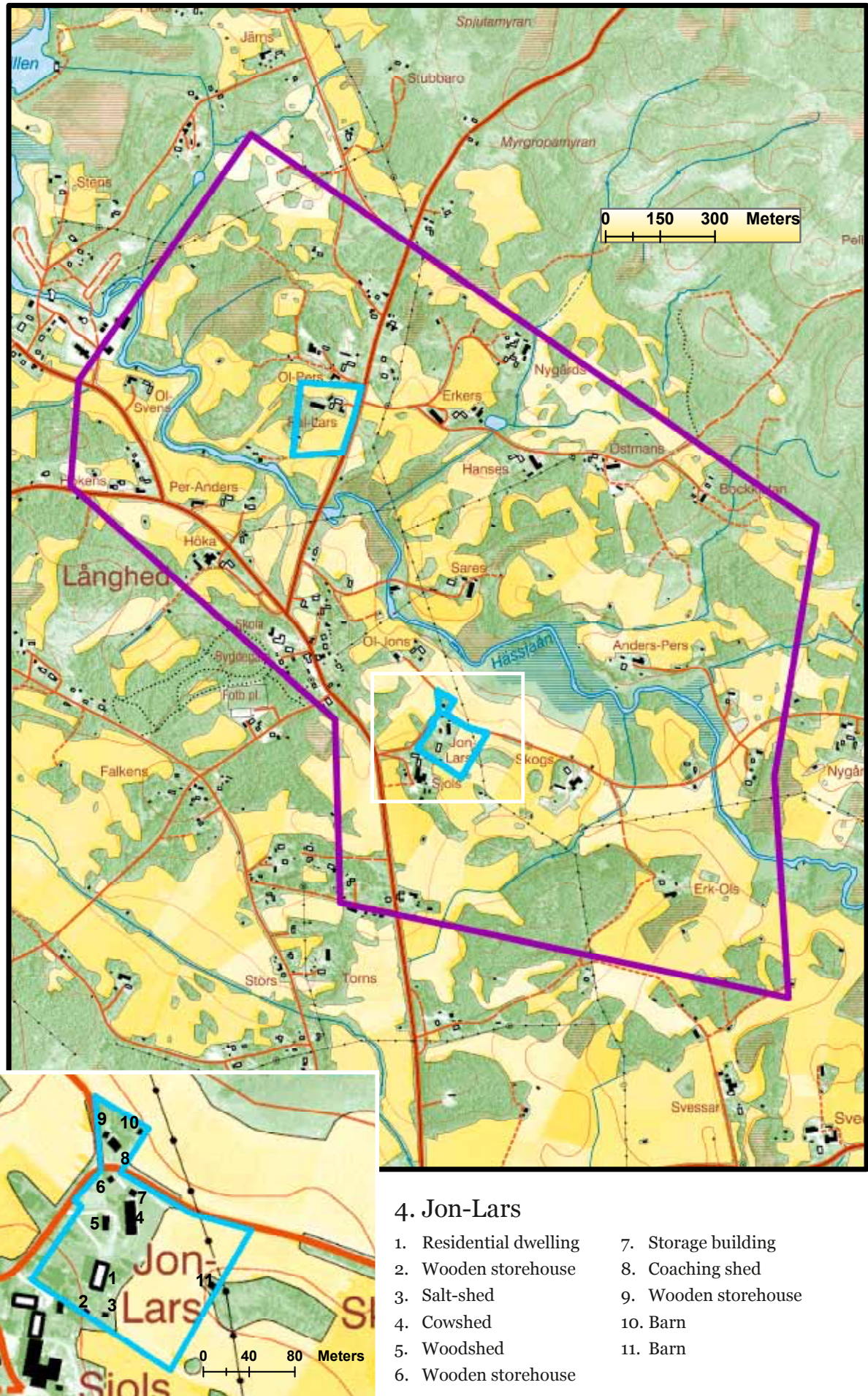






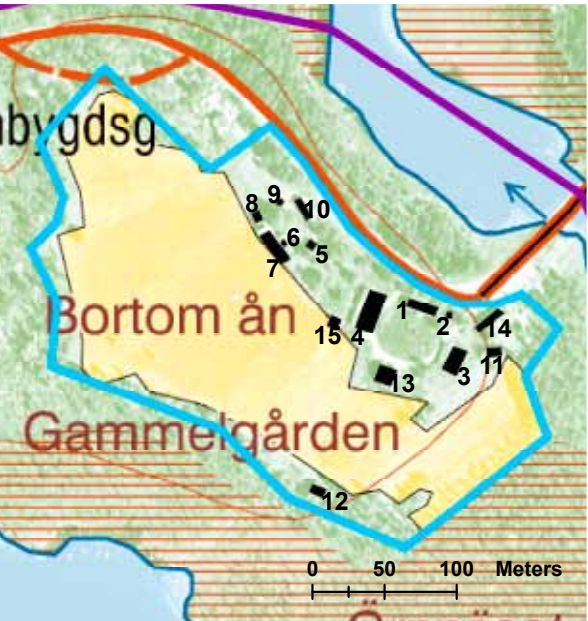
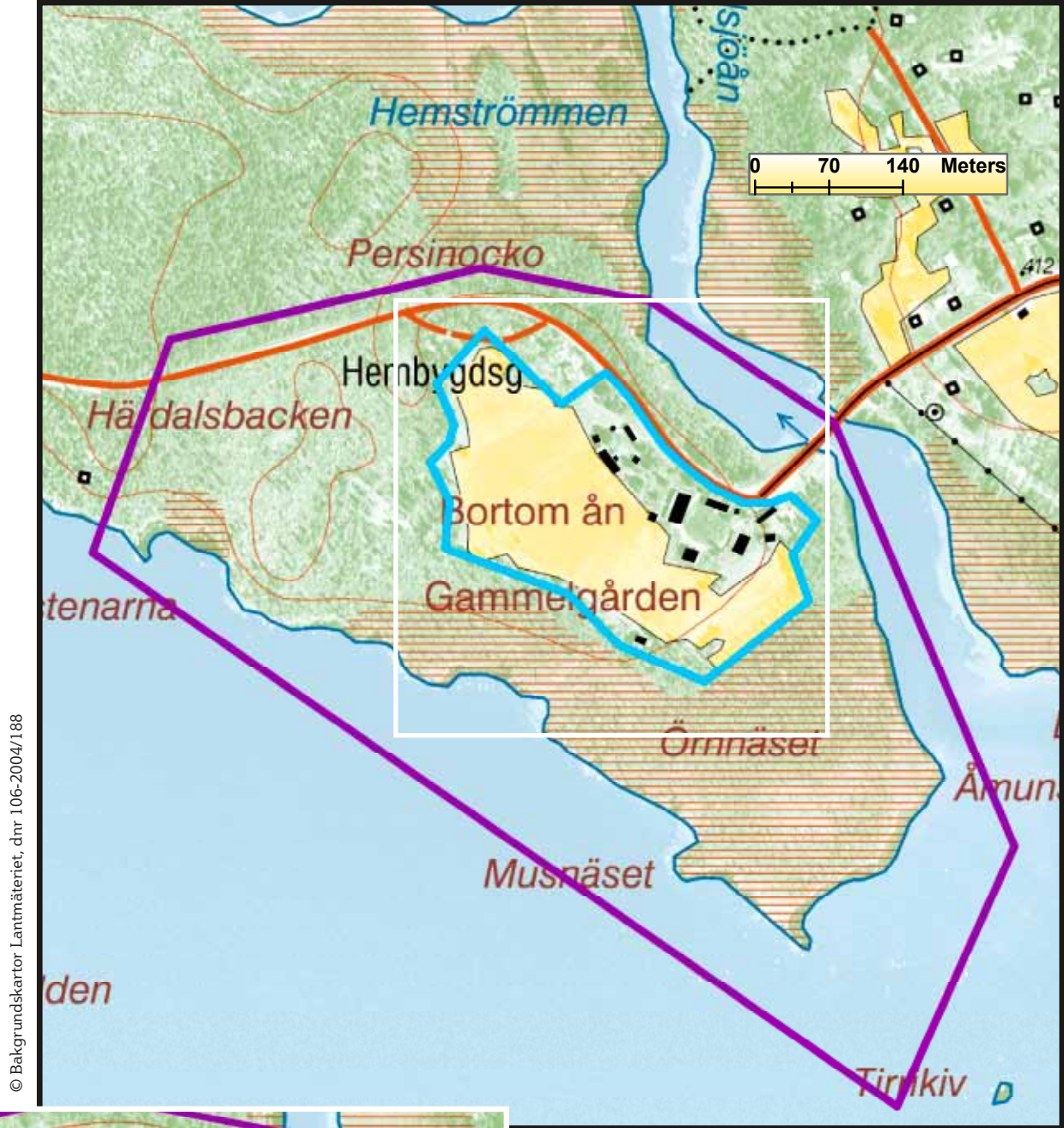


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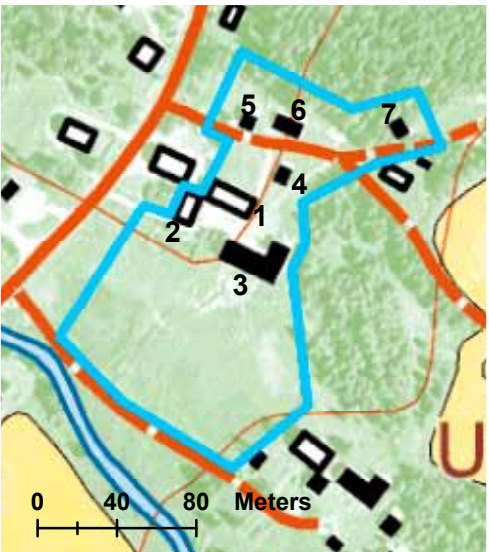
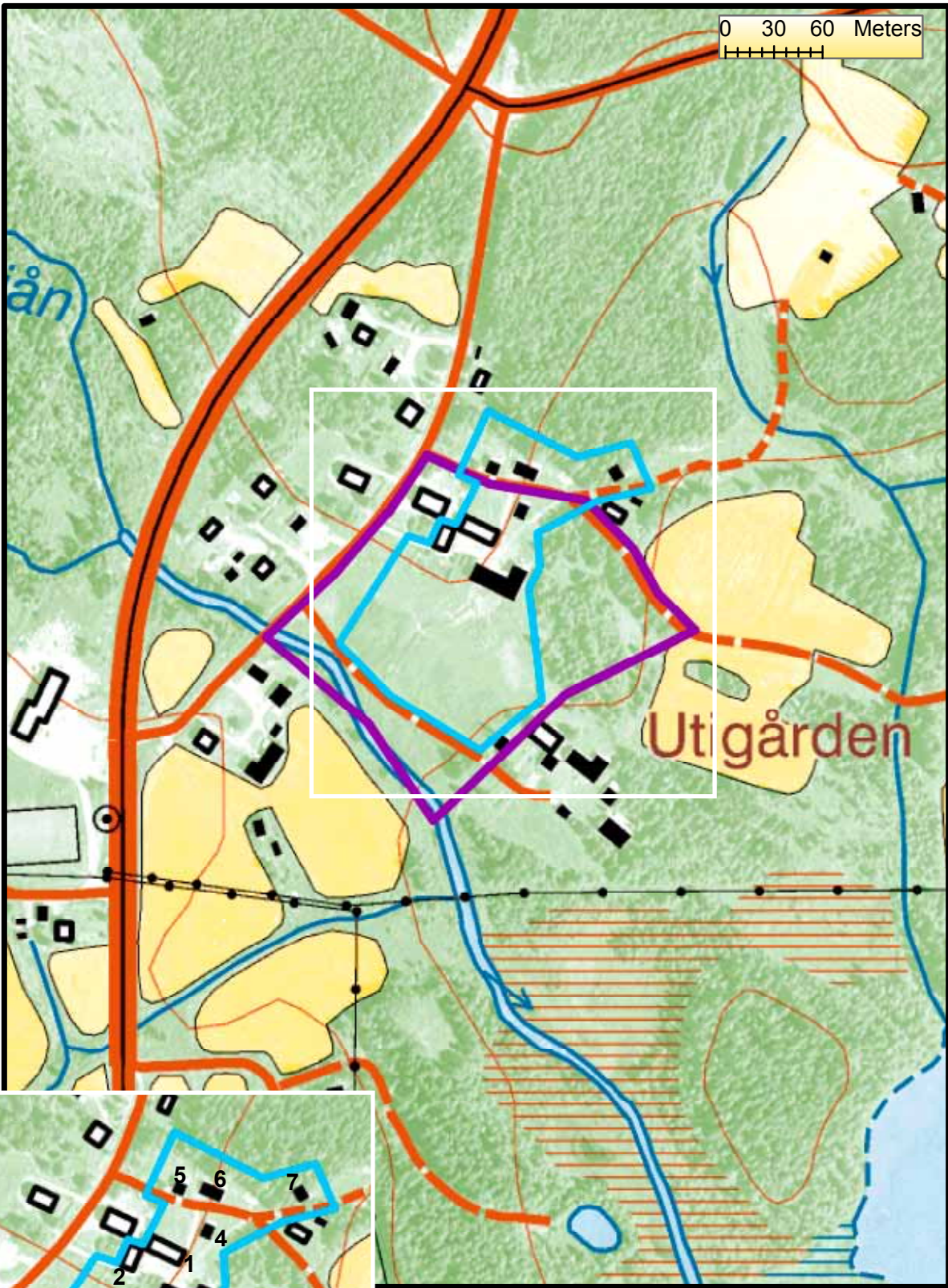




5. Bortom Åa

- 1. Old residential dwelling
- 2. Cellar
- 3. Storage wing
- 4. Cowshed
- 5. Food wooden storehouse
- 6. Grain wooden storehouse
- 7. Grain barn
- 8. Small threshing barn
- 9. Sauna
- 10. Hired farmhand's house and bakery
- 11. Smithy with woodworking shop
- 12. Barn
- 13. New residential dwelling
- 14. Office building
- 15. Barn

Bufferzone Boundary of the nominated property

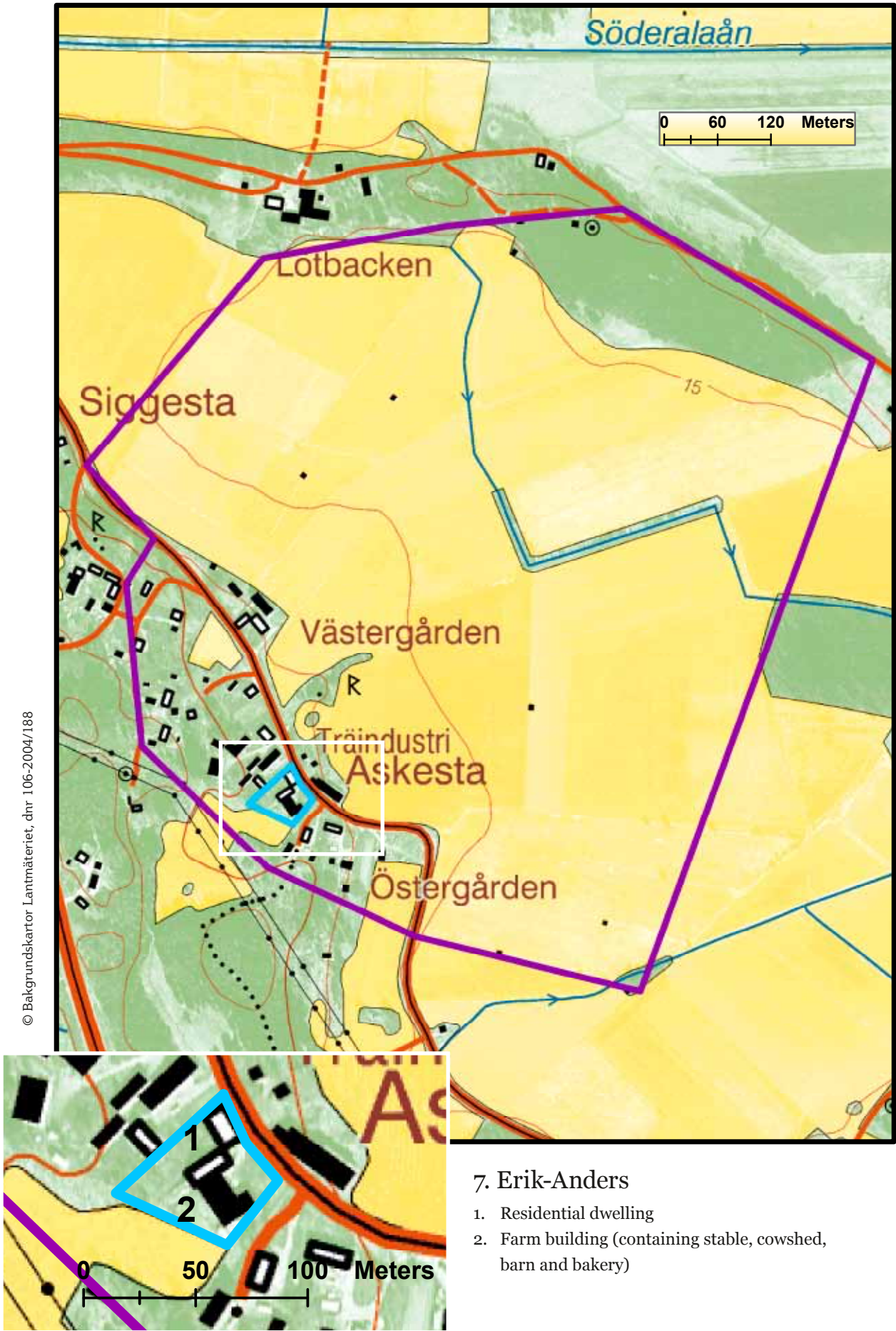


6. Bommars

- 1. Residential dwelling
- 2. Summer house
- 3. Cowshed
- 4. Woodshed
- 5. Wooden storehouse
- 6. Summer cowshed
- 7. Smithy

Bufferzone Boundary of the nominated property





7. Erik-Anders  
1. Residential dwelling  
2. Farm building (containing stable, cowshed, barn and bakery)

# 1f. Area of nominated property (ha.) and buffer zone (ha.)

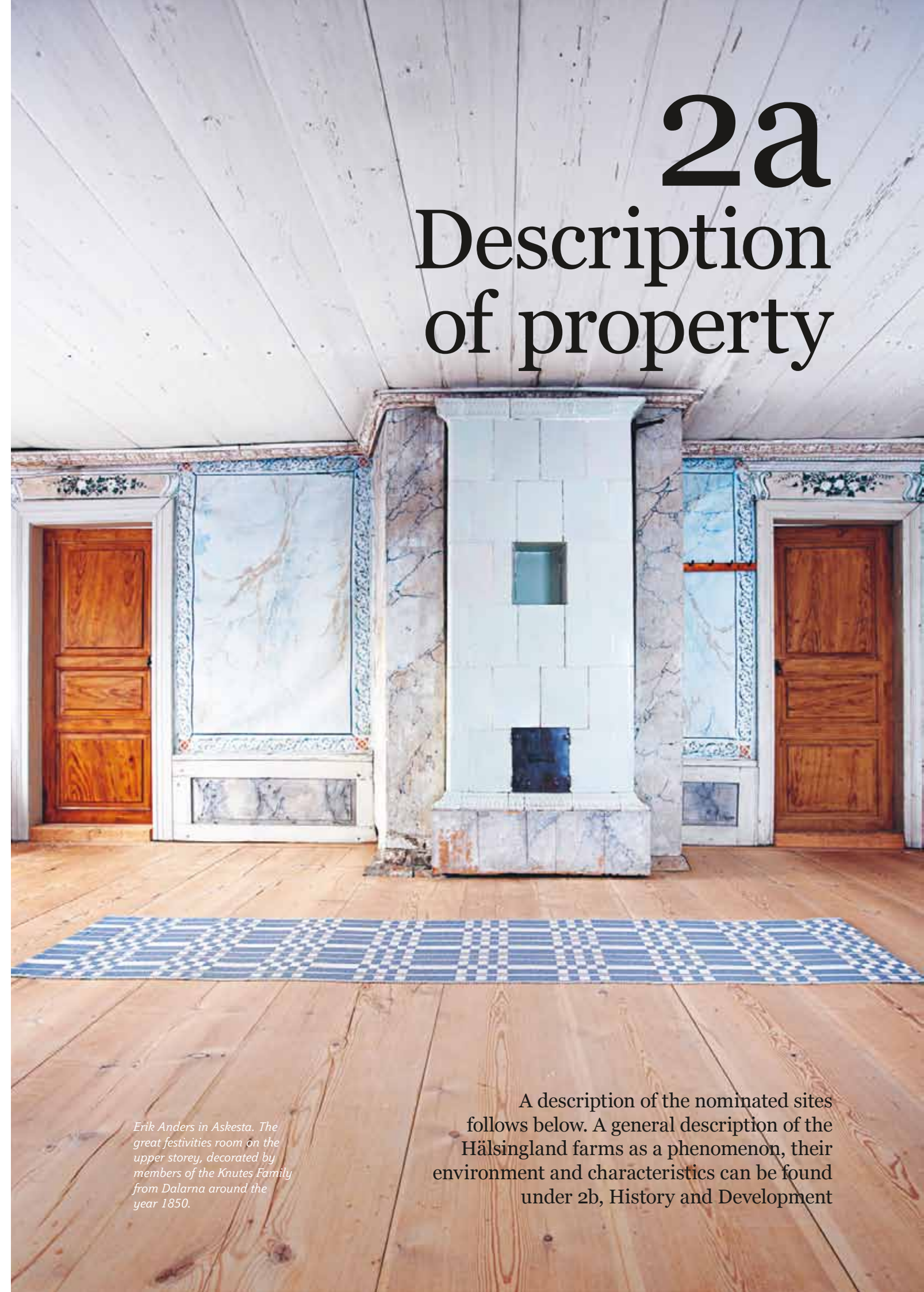
The total nominated core area is 14.04 ha; including the buffer zone/village environments the total is 536.77 ha. Detailed information is provided in the table.

No.	Site, village	Parish/ Municipality	Area ha	Area incl. buffer zone, ha	Lat.	Long.
1	Kristofers, Stene	Järvsö/ Ljusdal	0.86	47.74	N 61°42'30"	E 16°11'56"
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Total			14.04	536.77		



# 2a

## Description of property



*Erik Anders in Askesta. The great festivities room on the upper storey, decorated by members of the Knutes Family from Dalarna around the year 1850.*

A description of the nominated sites follows below. A general description of the Hälsingland farms as a phenomenon, their environment and characteristics can be found under 2b, History and Development



*Kristofers in Stene. The festivities room for special occasions, decorated with free-hand wall painting by Anders Ådel from Hälsingland in the year 1854.*

# Kristofers

Kristofers is located in the village of Stene in the upper valley of the Ljusnan River, near Järvsö Church. The location is secluded, at a distance from the other farms of the village, and with an expansive view of the river valley's fields and meadows. The farm was moved here some years into the 1800s from a location in the centre of the village where it is presumed to have been located since the Middle Ages.



*Top: Kristofers in Stene. Modern agriculture and animal husbandry are conducted on the farm.*

*Bottom: Kristofers in Stene. The festivities house with its porch, typical for Järvsö parish.*

**AS SO MANY** other Hälsingland farms, the settlement at Kristofers is grouped around a narrow, grass-covered farmyard, ringed with buildings on three sides. Entry to the farm is through a gatehouse on the eastern side. On the north side of the farmyard stands the festivity house and on the south side the residential dwelling. Originally, the farmyard was enclosed on all four sides by buildings, however the western wing was moved a bit to the south-east in order to let light and air into the yard. This more open layout of the settlement became common in Hälsingland around the middle of the 1800s.

*For maps see chapter 1e, page 8.*





## The farm's buildings

The gatehouse structure was probably built in 1805. It is the first building visitors see when they come to the farm. A large drive-through gate here leads to the farmyard. In general, the building has had several functions. It contained stables and a mangle house on the ground floor, and in the attic there were some simple living quarters where servants lived.

At an angle to the gatehouse stands the festivities house. It was built with two full storeys in 1807 or immediately thereafter, and dominates this area of the farm through its size. This building was not intended to be a residential dwelling, but was built primarily for use in festive occasions. It is still used today for the same purpose, in other words for festive occasions and for different types of gatherings. In contrast to the other buildings around the farmyard, it has panelled facades, which is a way of indicating that the house has a higher status than the other buildings. The entrance is furnished with a porch with scroll-sawn side supports in softly curved shapes. The shape of the porch is typical for Järvsö, as is the low, panelled outer door without any openings for light and a decoratively designed wrought-iron door handle. Despite the house having been built some years into the 1800s, the entire exterior is marked by the design idioms of the 1700s.

Standing directly opposite it is the residential dwelling of the farm, built in the year 1887 with one full storey and a low, furnished attic. This has been the family's year-round residence ever since it was built. The house adjoins the somewhat lower cowshed in a manner that was common in Hälsingland during the greater part of the 1800s.

The residential space and the cowshed have an internal connection through an intervening wash-house, which was also used for baking bread. The new residential building coalesces well with the older settlement through its low height and its red-painted timber facades. A veranda in a historically oriented style was later added, an adaptation to the festivities house and an older local building tradition.

The moved fourth wing, a storage building, now stands a bit to the south-east of the residential dwelling. It has an attic storey that is significantly lower than that of the gatehouse, since there is no living space here. Instead, both floors contain storage areas.

Next to the storage building is the farm's traditional wooden storehouse, a two-storey storage shed for grain and other provisions. It is placed on posts in order to prevent mice and other pests from getting in. Storage buildings of this type are a characteristically Swedish type of building and particularly common in northern Sweden.

It is these buildings at the centre of the original farm environment that jointly comprise the nominated site. With the exception of the newer residential dwelling, all are from the time the farm was built in its present location. All buildings are of pine timber with red-painted facades and have tile roofing.

Outside the central farm settlement, in the buffer zone, there are a number of farm buildings from the turn of

*Kristofers in Stene. The fourth wing of the farm, a storage building, was moved in the 1800s and now stands a bit to the south-east of the formerly enclosed farmyard. Beside it is a wooden storehouse with two storeys.*

*Kristofers in Stene. Room for festivities with walls decorated with stencilling. This indicates that the room was of somewhat lower importance than the other rooms for festivities on the ground floor.*

the century 1900 and later. They represent agricultural operations during a later time at the farm. Farthest to the east, there is a large threshing barn, built of timber with red-painted facades and a tile roof. A machine room has later been added on at the gable of the barn. Situated somewhat closer to the centre of the farm are a coaching shed and woodshed with red-painted panel facades and tile roofs.

Immediately to the south-east of the residential dwelling lies a conglomeration of buildings built in an attached style for animal husbandry, dating from different times, which has grown in stages as the number of animals at the farm has increased. The oldest part is a stable from 1918 with its bottom storey of plastered stone and red-painted panel facades with decoratively shaped window carpentry in white. A cowshed section of concrete brick and wood was later attached to this. The most recent addition is a new cowshed for free-range grazing cows, which with its low height and flat roof slope is typical of modern agricultural architecture. However, at the same time it has been adapted to the existing farm environment through its red-painted wooden facades and a decorative gable window that takes its form from the residential dwelling. This entire building complex has a roof of red, corrugated sheet metal.

## Interiors of the festivities house

The festivities house has a long and narrow design, with five rooms on each floor, a so-called *parstuga* (known in English as a "double house" i.e. with a basic design of one room on each side of an entryway and an associated small room in the middle), extended by an additional small room on the eastern side. The present interior of the house was created in the 1850s, when the rooms were decorated by the peasant painter Anders Ädel (1809-1888).

The vestibule, which is the first room a visitor enters, has stencil-painted walls and is fitted out in a slightly simpler manner than other rooms on the floor by the dado not being comprised of wooding but rather being painted on pasteboard. The range of colours was also more subdued, in grey, white and blue with only one red colour composition.

To the west of the vestibule is the house's foremost room for special occasions, the festivities room. In the festivities room, the most important meals for celebrations were served, for example wedding dinners. The dancing also took place here. Consequently, the room also had the most advanced wall painting in the house, a colourful free-hand painting with landscape vistas, done by Anders Ädel in the year 1854. The walls are divided up into panels, which are framed by columns, wreathed by drapery in red and blue. The motif was characteristic for painting in the upper Ljusnan valley during the first half of the 1800s and was inspired by baroque church art. The room's focal point is a motif in the middle of the end wall in the





*Kristofers in Stene. The festivities room for special occasions. The central motif of the cross with a wreath of flowers marks the place of honour.*

shape of a cross, adorned with a wreath of flowers and crowned with an eye, which in Christian art is a symbol of God's all-seeing eye. The motif marks the place of honour, for example where the bride and groom were placed during a wedding. Even though the motif shows religious symbols, in this instance they are not deemed to have had any connection to religious practices, but rather have been used for purely decorative purposes. The model is believed to be the altarpiece in the nearby parish church. The woodworking fitting out the room is painted in a light grey colour as was customary in Hälsingland during the first half of the 1800s and which approaches an imitation of stone.

On the other side of the vestibule, there is an equally large room, but with a more modest interior. The open fireplace here was of a type that was intended for preparing food or at least heating up food. This was however no everyday kitchen, but rather had a use that resembles that of the festivities room's, but with a somewhat lower importance. At large festive occasions there was a need for a second dining room, where certain elements of the festivities could take place, and where less significant guests, such as youths, were placed. This type of room could also be used in order to serve up meals when the festivities room was occupied with dancing. The difference in status is also evidenced by the room being decorated with stencilling, in contrast to the festivities room which was adorned with free-hand paintings. Some of the colours are highly faded today, and the room must have initially given a significantly more colourful impression. Here, the woodworking has been painted in two colours: the dado in mahogany graining, whereas the woodworking for the doors, windows and chair rail are painted in the same light grey shade that is used in the festivities room.

The small room in the middle is equipped with a tiled oven, which was also installed during the redecorating of the house in the 1850s. At that time, tiled ovens began to become common in more lavish rooms of the Hälsingland farms, usually in smaller rooms whereas the larger rooms for the most part continued to be furnished with open fireplaces. The glazing of the tiled oven goes *en suite* with the yellow background

colour on the walls. The pattern for the stencilling consists of bouquets of flowers in many colours. The woodworking is painted in the same manner as in the festivities room.

The outer room is furnished with both an open fireplace and a tiled oven, an arrangement that was common in palaces and manor houses in Sweden during the first half of the 1600s and 1700s, but which is seldom seen on farms. The tiled oven is from the time the house was constructed, that is from around 1810. The fireplace arrangement suggests that the room could have had a function as a guestroom for overnight stays even during the colder time of the year. The woodwork is painted in the same combination of grey and imitation mahogany as in the preceding room. The single-coloured light yellow walls had woodgrain wallpaper pasted over them at the end of the 1800s, but the stencilled ceiling edging has been spared.

On the upper floor, the landing is decorated with stencilling in light colours on a white ground. Just as in the lower floor's vestibule, the dado is painted on pasteboard.

The interior of the room to the right of the landing is significantly more lavish; judging by the decorative painting, this is the house's next-finest room. It is a *guest room* where the most honoured guests were permitted to spend the night in connection with different festivities. Such rooms had finely made beds with the best the house owned in terms of woven and



*Top left: Kristofers in Stene. The guest room on the upper storey is the house's second-finest room, with paintings of flowers on the walls and luxuriantly made beds.*

*Top right: Kristofers in Stene. At large, festive occasions there was a need for a second dining room. The room to the right of the vestibule could be used for this purpose.*



*Bottom left: Kristofers in Stene. The vestibule with its stencil-painted walls is the first room a visitor enters.*

*Bottom right: Kristofers in Stene. A small chamber with a tiled oven and walls decorated with stencilling.*





embroidered textiles. The warm pink background colour of the walls is the same as in the corresponding room one storey below, but up here the walls are divided up into panels with stencilled edging. In the middle of each wall panel, a lavish flower arrangement has been painted, and over the doors, a bouquet of flowers, mounted in a tuft of ribbons. The lively flower paintings and the light touch with very fine brushes is typical of the interior painting in the upper Ljusnan valley during the period of 1800-1860. The woodwork is painted in the same combination of grey and wood graining as in the corresponding room downstairs, but here the wood being imitated by the panels is alder veneer.

Only these two rooms on this storey were fitted out during the 1800s. The other rooms were left with just timber walls and unpainted doors and woodwork, something that indicates that they were probably first and foremost intended to be storage rooms.

The large room to the left of the landing has rods in its ceiling for hanging up clothing and other textiles, which was clearly the primary function of the room. Such a storage room for clothing was found on the upper floor of most of the Hälsingland farms. There is also an open fireplace, which indicates that the room could also be used for other purposes, for example as a room for young people to spend the night in during festive occasions.

The outer room on the eastern side of the house also has no interior decoration, whereas the walls of the room in the middle are now cardboard-lined and painted white. This was done however during the 1900s, and underneath the cardboard there is absolutely no trace of any older decoration. Both of these rooms also lack a fireplace.

In summary, it can be maintained that the house was decorated in a context, in the middle of the 1800s, when the construction of buildings as well as the festive customs had reached their most opulent differentiation in Hälsingland. One of the most well-known painters in Hälsingland was behind the fitting out of the interior. With the use of varying decorative techniques – on the one hand the more simple stencilling and on the other hand the more lavish and more fantasy-filled free-hand paintings – the significance of the different rooms has been highlighted. The exterior of the house also contributed to the festive impact, where the decoratively shaped porch itself comprises a prelude to the festivities.

*Left: Kristofers in Stene. The guest room on the upper floor, where the most-honoured guests were permitted to spend the night.*

*Opposite page: Kristofers in Stene. The ground floor vestibule and the panelled outer door with its decoratively designed wrought-iron door handle.*





# Gästgivars

Gästgivars is located in Vallsta, one of the villages in the Ljusnan River's central valley that has its origins in the Iron Age. The farm stands next to a village street on an open plain with a view over the fields to the river. The core of the village is densely built-up, however Gästgivars is located a bit apart from the other farms in the northern outskirts of the village.



*Previous page: Gästgivars in Vallsta. The house was decorated by Jonas Wallström from Hälsingland around the year 1840.*

*Top: Gästgivars in Vallsta. The upstairs room for festivities is the house's finest room, with a freehand-painted landscape motif in the centre. This marks the place of honour.*

*Bottom: Gästgivars in Vallsta. The festivities house.*

*For maps see chapter 1e, page 9.*

**TODAY, THE FARM** has the three-leg shape that is so common in Hälsingland, but in the 1860s the farmyard was still completely enclosed. The fourth wing was subsequently torn down and the farmyard opened so that it now has a view eastwards towards the river Ljusnan. Since that time, more and larger outbuildings have successively been built, which are grouped today so that they form a separate cattle yard to the south of the farmhouse. The cattle yard is reached through a narrow gate in the southern building, which contains a stable and storehouses.





## The farm's buildings

At Gästgivars, there are two dwelling houses of two storeys. The westernmost of them has functioned as the family's daily residence, whereas the northern building has only been intended for festivities.

The residential dwelling is reckoned to have been built during the first half of the 1800s. The elongated basic shape, a double house extended by an outer chamber, is typical for buildings of this era. The house received its present exterior though in 1882, in connection with a rebuilding when the facades were covered in wooden siding. It had been painted for a time with oil paint, but is currently painted red like the other buildings. The windowcasings have a decorative shape that also appears at other farms in the village. The roof is covered with tile.

The festivities building sits at a right angle to the residential dwelling. It is a double house with two storeys, built in 1838. The building's eastern section is longer than the western, in order to devote greater space to the finest rooms, the festivities rooms. The house originally had visible timber facades, but is now covered with red-painted wooden panelling and furnished with a tile roof. The entrance is protected by a small canopy that was added around 1950.

*Gästgivars in Vallsta. The farm with three wings around a farmyard is a pattern for buildings typical for Hälsingland during the first half of the 1800s.*

On the south side of the farm there is a wing that contains a stable, storage sheds and on the upper storey, quarters for maids and farm-hands. Its age is unknown, however the details of its interior suggest an origin in the 1700s. The aforementioned cattle yard is reached through a narrow gate. The facades are red-painted and the roof is covered with tile. The quarters for maids and farm-hands are provided with windows, whereas above the stable there are only openings with hatches.

The cattle yard is completely enclosed by buildings and is hidden from the village street by a sheep house that is connected to the stables on the eastern side. To the south there is a large barn and to the west a cowshed, which was built of plastered brick around the year 1900 and has an internal connection with the residential dwelling through a bakery. The roof of the cowshed is covered with red-painted sheeting, whereas the other buildings have tile roofs.

There is also a woodshed with an attic storey intended for drying wood that is built together with the residential dwelling. This also has a tin roof. Together, all these adjoining and closely grouped buildings give the farm a complex shape.

Outside this central group of buildings, there is a wooden storehouse and a barn intended for drying flax. Both of them have tin roofs and unpainted facades.

## Interiors

The building for festivities has been fitted out in its entirety by the painter Jonas Wallström (1798-1862), but certain differences in the execution shows that both the storeys have not been decorated simultaneously, but rather that some years probably elapsed between the different decorating stages.

On the ground floor, there is a festivities room to the east of the vestibule in its original state, whereas the other rooms have undergone different changes over the years since around 1950.

The walls of the vestibule are marbled in yellow tones, with divisions that resemble stone blocks. A printed wallpaper border ends the wall at the top. The wallpaper border is from the time the house was built and is preserved in its original condition, the same for a section of the wall under the stairs, but in general the walls received new coverings around 1950. They were painted with marbling by a restorer in a manner that accords very closely with the original.

The small room in the middle has been fitted out as a kitchen. The large room to the west of the vestibule has panel-covered walls, but has otherwise been preserved intact with its original wallpaper border and woodworking as well as the fireplace from the time the house was built.

To the east of the vestibule is the lower of the house's two festivities rooms. In contrast to the other rooms on the storey, it has been preserved in its original state. The walls are painted directly on linen fabric, without the affixed layer of wastepaper that comprised the usual substrate for wall paintings in Hälsingland in the 1800s. The walls have a vertical stencilling pattern that imitates silk. The range of colours is restrained, with grey as a base and in general primarily tertiary colours, in other words light interrupted with black. This is characteristic of Jonas Wallström's stencilling. The printed wallpaper border has a rose pattern characteristic of the period in many colours. Traces of wear at sitting level along the walls indicate that this room has been used more frequently than the others in the house. The woodworking is painted in limestone grey.

The rooms on the upper storey are the most well-preserved in the house. All are stencilled, here with wastepaper affixed to the linen fabric. In contrast to the interiors on the ground floor, the ceiling borders in the rooms of the upper storey are handpainted throughout, even though they are attempting to imitate printed

wallpaper borders. All the rooms have grey-painted woodworking, with the exception of the undecorated room for clothes to the west of the landing.

The walls of the landing are decorated with laurel wreaths in grey on a grey-white base. The cornice is decorated with an intricate greek maze border (meander) in the same range of colours. Below it, painted directly on the wall's stencilling pattern, is another border of tiny, red spatter.

The upper room for festivities, to the east of the landing, is the house's finest room. Its walls are divided into panels, framed with edging that imitates the burnished and gilded baguettes that are used to frame silk wall hangings. Above the windows there are half-moon-shaped lintels, with ornamental painting that also resembles burnished wood ornamentation

*Gästgivars in Vallsta. The small room in the middle on the upper storey, decorated with a vertical stencilling pattern that imitates a brocaded silk.*







*Gästgivars in Vallsta. The upstairs room for festivities.*



or possible gilded bronze. The door lintels in the room differentiates itself from them by being freehand painted in several colours instead. The motif depicts a flower arrangement with white roses, bluebottles, lilacs and poppies. The squinches are ornamented with trophies of sheaves of wheat and different agricultural implements that go back to the decorative art in France of the time of the revolution. The wall panels have a stencilling pattern that occurs nowhere else in Hälsingland. It consists of flower medallions, painted in light broken pastel colours on a pale pink base. The strong stylisation suggests that the painter had desired to imitate a silk wall hanging. The entire section between both windows on the eastern wall is taken up with a round arch panel with a freehand painted landscape motif in the form of a waterfall with a mill and some fishermen. The panel is surrounded by a double oak leaf border and palm branches in the squinches. The centre panel is crowned by two neo-classical winged figures in white on a blue base, an arrangement that imitates the popular blue and white English Wedgwood porcelain, *jasperware*. The walls in this room were also completed at the top with double borders. The ceiling edging has an acanthus motif in grisaille, which resembles the stone friezes of antiquity. Below it, there is another border painted directly on the wall's stencilling pattern. This is a garland of white roses with green leaves, painted with many stencils in order to produce the rich shading.

Like the festivities room on the ground floor, the small room in the middle has a vertical stencilling pattern, but with lighter pastel colours here. The richly shaded pattern resembles a brocaded silk. The ceiling edging, which depicts a drapery, is a hand-painted copy of a printed wallpaper border. The yellow-glazed tiled stove is harmonised with the background colour of the walls.

To the west of the vestibule, there is an undecorated room for clothes, which has been left with bare timber walls. The open fireplace indicated however that the room was able to be used for purposes other than for storing clothes, for example during celebrations.



*Top: Gästgivars in Vallsta. The lower of the house's two festivities rooms.*

*Bottom: Gästgivars in Vallsta. The vertical stencilling pattern imitates a silk wall hanging. This pattern was copied throughout the 1850s by painters in Hälsingland and Dalarna.*



*Pallars in Långhed. Decorated guest house with paintings from 1853, made by an unknown Dalecarlian peasant painter. Typical for his painting is the use of ultramarine blue, instead of the Prussian blue colour that many other painters used.*

# Pallars

Långhed, in the Voxnan valley, is the village that has the very largest farmhouses in Hälsingland. The enormous, white-painted main building of the farm known as Pallars is the village's foremost eye-catcher where it stands tall and detached on a terrace, flanked by two older, red-painted wing buildings. Pallars is also the farm in Hälsingland that has the most porches, a total of four on the dwelling houses around the farmyard.



*Pallars in Långhed. The main building with its two wings dominates the landscape.*

## The farm's buildings

Pallars represents the time when the construction of large residential dwellings had reached its zenith in Hälsingland. The main building is two and a half storeys tall and quite wide, with three tiers of windows in the gable. Its imposing impression was reinforced by the mansard roof, a form of roof that was modern among the peasants in Alfta Parish during the decades around the middle of the 1800s. Today, the roof is covered with imitation tile sheeting, which has replaced a tile roof from the beginning of the 1900s. The panel-covered facades are white-painted with grey outer reveals. The clearly classical facade architecture, with its lavishly profiled moulding at the foot of the roof and its corner plasters, contrasts with the rich carving of the purely folk idiom expressed in the design of the porch. The porch is dated 1858, which is when the house was completed. It has a form that is typical for Alfta, but it is significantly larger than most other porches in the area. The area's rich carpentry tradition is also expressed in the doors with their typically local carvings.

The western wing is larger than the eastern, and was according to available information the main building at the farm until the new house was built. The wing contains habitable rooms and a bakery. It was built with one storey, with a low, furnished attic. Instead of the traditional low windows on the sides, the attic storey has a row of circular windows around the facades, an arrangement that has no counterpart elsewhere in Hälsingland. The building has red-coloured timber facades and the roof is covered with the same type of imitation tile sheeting as the main building. The porch is dated 1819, which is possibly also the year the house was built.

The eastern wing actually consists of two different buildings, both with two storeys and placed gable-to-gable. Both these buildings are deemed to be from the

1700s. The northern building, the guest house, was built for this purpose, whereas the southern building was a stable before it was rebuilt in 1853 to be a residence for an older generation on the farm. Both of the buildings each have a porch in somewhat different styles. The softer design style of the guest house's porch indicates an older age than that of the southern house, which is typical for the middle of the 1800s. Both houses have a similar design with three rooms on each storey. At an angle to the southern house, there is a stable, built adjoining the dwelling. All three of the buildings have red-painted timber facades and tile roofs.

Of the farm's older farm buildings, only two wooden storehouses remain, both of which have tin roofs. The large cowshed complex of buildings, immediately to the west of the main building, was built in 1931-32 and has room for cows, horses, smaller animals and fodder management. The cowshed part itself was built of concrete brick, whereas the rest of the building is covered with red-painted wooden panelling. The roof is covered with eternite. In addition, there is also one house for agricultural machines from 1958.

*For maps see chapter 1e, page 10.*



*Pallars in Långhed. The eastern wing consists of two buildings with porches in somewhat different styles.*





## Interiors

### The residential dwelling

In the main building there have been a number of rooms for festivities distributed across two storeys, however there are only two rooms with preserved wall decorations today. These are a prior living room on the bottom storey and a large landing on the attic storey. The landing is decorated with stencilling in distemper. The walls of the living room have been painted with landscape vistas by the Dalecarlian peasant painter Svärdes Hans Ersson. The paintings were done in oil paint and depict a contiguous landscape with trees and bushes, without the division into panels that is usual in these environments.

### The guest house in the eastern wing

The guest house at Pallars is Hälsingland's best-preserved example of an independent building intended for overnight stays in connection with festivities. The interiors here have been preserved without any changes. The entire house was decorated in one context in 1853, by an unknown Dalecarlian peasant painter whose characteristic style is known from a number of farms in the district. What was typical of his painting was the profusely abundant use of ultramarine blue, when other contemporary painters used Prussian blue instead.

The vestibule is decorated with marbling, which is a common decoration technique on the Hälsingland farms. The vestibule at Pallars differentiates itself however from other farms by the walls resembling marble incrustation. The marble is combined with imitation mahogany on the dados and doors.

As at so many other places in Alfta, the painting in the main guest room depicts landscape vistas. Its division into arched panels, separated by columns, is also traditional. However, in contrast to other contemporary landscape painting in the parish, it is not purely a fantasy landscape that is being depicted. Instead, one sees well-known Swedish towns such as Stockholm, Västerås and Gävle. On the wall nearest the entryway door, there is a unique motif from Lapland (Sápmi). It depicts a view from the region with Sami huts and people being pulled by reindeer in the traditional Sami sleigh, the 'ackja'.

*Pallars in Långhed. The guest house, decorated in the year 1853. In contrast to many other landscape paintings, it is not purely a fantasy landscape, but depicts well-known Swedish towns such as Stockholm, Västerås and Gävle.*



*Pallars, Långhed. The chamber on the ground floor featuring walls decorated with bouquets of roses in bright colours on a ultramarine blue background.*



*Top: Pallars in Långhed. The vestibule is decorated with marbling, a common decoration technique for vestibules and staircases in Hälsingland.*

*Bottom: Pallars in Långhed. Detail from wall painting showing Stockholm, with the Royal Palace to the right.*





The motif has no counterparts in Swedish wall paintings in general, and scarcely elsewhere in the other Nordic countries. The door lintel is decorated with the initials of the peasant Jonas Nilsson (JNS) and the year (1853). The woodworking in the room has been painted in limestone grey, like the four beds that stand beautifully made with silk coverings.

The blue colour from the guest house is also reused in the interior of the chamber, where the walls have been decorated with bouquets of roses in clear colours on a light ultramarine blue background.

The upper storey is completely undecorated, with bare timber walls and unpainted woodworking. Above the main guest room, there is a corresponding room with four beds. This room is also intended for overnight stays, but not for honoured wedding guests but rather for casual labourers such as hired haymakers and itinerant tradesmen. The people who have stayed here have left various inscriptions behind on the walls and roof. Both of these rooms reinforce the experience of

the other one and illustrate in an outstanding manner the large distance between daily life and festivities in Hälsingland's peasant culture.

**The southern dwelling in the eastern wing**  
The small residential dwelling furthest to the south in the eastern wing was decorated by the same painter as the guest house. The landscape vistas here are significantly simpler than in the guest house. There are only bushes and trees in the wall panels here, which are surrounded by drapery-wrapped columns. The walls are embellished with the initials of the former owner Nils Jonsson (NJS) and the date when the work was completed: 17 October 1853. The room was changed significantly in the 1930s, when the floor was torn up and an opening was made in the wall to the new stable. All the pieces that were dismantled are however still preserved and the room can be restored to its earlier state.

The vestibule/landing on both storeys are decorated with stencilling and marbling respectively. The marbled panels in the second storey's landing are surrounded by a trellis wrapped in grapevines, a variant of the popular grapevine motif in Alfta. The woodworking in this room is also mahogany grained. The large room on the upper storey is fully fitted out but completely unpainted.

#### The western wing

The western wing contains three habitable rooms and a bakery. The most important room is the living room, which since the middle of the 1800s has only been used during the summer. The room is plainly decorated with oil paint, and richly furnished in a manner typical of the 1800s with beds, a grandfather clock, various small pieces of furniture and a corner sideboard. Documentation of the room from 1959 shows that nothing has been moved during the past 50 years. Finding such a well-preserved room intended for daily use from the 1800s is extremely unusual in Sweden. The bakery has also been preserved intact with baking implements and cases for flour and bread. This room is completely undecorated, with only timber walls. With its simple, practical interior the western wing of the house stands in stark contrast to the lavishly decorated guest house.

*Left: Pallars in Långhed. The upstairs landing of the southern dwelling in the eastern wing. This house was decorated in the year 1853 for an older generation on the farm.*



*Pallars in Långhed. Wall painting with motif from Stockholm.*



*Jon-Lars in Långhed. Strong turquoise blue is the dominant colour in the guest room on the upper storey, decorated by the painter Svärdes Hans Ersson from Dalarna in 1862.*

# Jon-Lars

Jon-Lars in Långhed has the very largest residential dwelling of Hälsingland's peasant farms, a grandiose structure on two and a half storeys with seventeen rooms. This imposing main building differentiates itself from most of the others in the province, in part by it being intended for two families, and in part through there only being just one dwelling house containing all the farm's residential functions all under one roof.



*Top: Jon-Lars in Långhed is the largest farmhouse in Hälsingland, with seventeen rooms.*

*Bottom: Jon-Lars in Långhed. One of the upstairs guest rooms with walls decorated with landscape views, framed by the grapevine-wreathed columns that are characteristic of the wall painting in the Voxnan valley.*

**SINCE THE WING** buildings are lacking, Jon-Lars stands as a main building completely by itself on a grass-covered farmyard, surrounded by a fence. At a certain distance from the residential dwelling there is an unusually well-preserved group of farm buildings, most of them from the middle of the 1800s.

*For maps see chapter 1e, page 11.*





## The farm's buildings

Construction of the present main building at Jon-Lars began in 1853, two years after the previous residential dwelling was destroyed in a fire. The new house appears to have been completed externally in 1857, when the porch is dated. It has red-coloured timber facades and a tile roof. Its division into two identical residences is already evident by the exterior, with its two entrances that form a double doorway, surrounded by a porch. Externally, the house substantially resembles the neighbouring farm, Pallars, whose present main building was being built simultaneously with this one. The similarities between the two buildings concern not just the architecture in its entirety, but also the details such as the roof bases, outer reveals and porches. Even the internal parts of the buildings are similar. This makes it probable that not only the same master builder had the responsibility for the construction of both the farmhouses, but also that the same work crews of carpenters and bricklayers could have been working here.

A number of the farm buildings at Jon-Lars have mansard roofs, a detail that was characteristic of buildings in the district around 1850, and which shows the aesthetical care the peasants in Alfta parish devoted

to their immediate environment even when it concerned the outbuildings. The largest of these buildings is the cowshed, which originally was a threshing barn. It was rebuilt into a cowshed in 1938, when the old cowshed from the time before the fire had seen its best days and was torn down. The cowshed part itself was built of concrete brick, whereas the rest of the building is made of timber. Next to the cowshed is a woodshed and a wooden storehouse from the same time and with the same mansard roof form. From the era before the middle of the 1800s there is an additional wooden storehouse as well as the farm's oldest house, a low salt shed from the 1600s. In addition, there is also a coaching shed from the 1940s. Excepting the salt shed, all the buildings are painted red. The cowshed and woodshed have red-painted tin roofs, whereas other buildings have tile roofs.

*Jon-Lars in Långhed. Many of the outbuildings have mansard roofs, a detail that was characteristic of the buildings in the district around 1850.*

## Interiors

Since there is only one residential dwelling at Jon-Lars, it contains both the rooms for everyday life as well as the rooms for festivities, distributed across the different storeys.

The ground floor is divided up into two residential dwellings of three rooms each. The northern residential dwelling has been continuously inhabited and thus has been remodelled on a number of occasions. Its present interior dates from the beginning of the 1990s.

The other residential dwelling, in the southern part of the house, is in contrast quite well preserved. Its interior was done by the painter Svärdes Hans Ersson (1826-1910) from Dalarna in 1863. Here, the vestibule has marbled walls in distemper. The room for everyday use is oil-painted in strong blue and divided up into panels with ornamentation in neo-rococo style. The framing of the wall panels is painted in ochre yellow and red,

an extremely simple manner of imitating gilding. The wood-grained doors imitate light oak, which at this time had begun to replace mahogany as the type of wood that was in fashion among the peasants of Hälsingland. The initials of the husband and wife and the year, 1863, are found above the doors. The walls of the chamber have a similar division into panels with ornamentation in green on a greyish-white base, where the colour of the decor plays together with the light green tiled stove. The kitchen was re-wallpapered during the 1900s.

Between the both of the residential dwellings on the ground floor, originally there was a large common festivities room, which since the 1940s has been divided up into a living room and a dining room.

On the upper storey there is a large hall and on each side of it, a guest room. The guest room on the north side was fitted out in 1862. The walls in it are decorated with



*Top left: Jon-Lars in Långhed. A chamber on the ground floor where the green framing of the decor plays together with the light green tiled stove.*

*Right: Jon-Lars in Långhed. The guest room on the south side of the upstairs landing was fitted out in 1858. With its fashionable French wallpaper, it is completely different in style from the other guest room.*

*Bottom left: Jon-Lars in Långhed. Detail from the guest room on the north side of the upstairs landing.*





landscape views, framed by the grapevine-wreathed columns that are so characteristic of the painting in the Voxnan River valley during the 1800s. The dominant colour in the room is a strong turquoise blue. It appears in the sky of the landscapes, in the completely blue-painted dados, on the beds in the corners of the room and in the marbling on the stove. The sections between the wall panels are pinkish and the doors are painted in imitation mahogany, with doorcases in limestone grey.

The guest room on the south side on the vestibule differentiates itself stylistically from the preceding. Its blue marbled stove and mahogany graining on the doors are similar to the other room, but the overall impression is a different one. Here, the walls are covered with wallpaper, with an arabesque pattern in a brownish yellow range of colours, printed in mat distemper on a white satin ground. The dado is marbled in green and

grey. On the south end of the room there is a chimney wall base from the ground floor built into a graining-painted closet dated 1858, which shows that this room was fitted out before the other guest room.

Between these guest rooms there previously was a common festivities room, which was divided up at the end of the 1800s into two smaller rooms.

The attic storey consists of four undecorated chambers that have been used as storage rooms.

*Top: Jon-Lars in Långhed. The room for everyday use on the ground floor was decorated by Svärdes Hans Ersson in 1863.*

*Bottom: Jon-Lars in Långhed. The main building was built for two families, hence the double doorway.*



*Jon-Lars in Långhed. The guestrooms were used by venerated guests staying overnight.*



*Bortom åa in Fågelsjö. The landing on the upper storey was decorated with spatter painting in the 1830s. The dado is intended to imitate porphyry.*

# Bortom åa

Bortom åa is located in Fågelsjö, one of the remote forest villages in the border districts between Dalarna and Hälsingland that was colonised in the 1600s by Finnish immigrants. The farm stands on its own on the shore of Fågelsjön, a lake, separated from the rest of the village by the river that has given it its name, "Beyond the river".



*Top: Bortom åa in Fågelsjö. The old residential dwelling was built in two stages, 1819 and 1835.*

*Bottom: Bortom åa in Fågelsjö. A set of buildings having different functions is characteristic of the farms in Hälsingland before 1900, as for example with these storehouses built in 1777 and 1824.*

**THE BUILDINGS AT Bortom åa** are characterised by a pronounced system of multiple buildings, with a quantity of buildings for different functions. At the beginning of the 1800s, the farmyard was completely enclosed, however through the moving of buildings during the 1800s and the beginning of the 1900s, the layout of the buildings has been spread out. Its core is comprised of four buildings, placed symmetrically about a spacious, grass-covered farmyard: two residential dwellings, a cowshed building and one leg with storage sheds. Outside this centrally placed group of buildings, there are older farm buildings from different times.

*For maps see chapter 1e, page 12.*





*Bortom åa in Fågelsjö.  
The smithy for making  
guns was built in 1785.*

## The farm's buildings

At Bortom åa, there are two residential buildings, which have never been in use simultaneously however. The old main building was left uninhabited when the new one was completed in 1910.

The old main building, an elongated two-storey double house built in two stages, stands furthest to the north on the property. The bottom storey was completed in 1819 and the upper storey was built in 1835. The house has panel-covered, red-painted facades and a shingle roof. The most noteworthy thing about the exterior is its outer doors, a very wide, decoratively painted double gate in several colours with a carve motif in the form of a rising sun. The doors were painted in connection with a wedding at the farm in the year 1821, and include the names of the couple and the date of the wedding. The entrance was provided with a porch from the end of the 1800s, decorated with fret sawings as was typical for the time.

The new residential dwelling stands on the south side of the farmyard. It was built with one storey with a fitted-out attic in 1908-1910, in what at the time was a modern detached house style in which no facade was like any of the others. The building has a tile roof and facades covered with red-painted siding, subdivided by white-painted mounding.

To the west of the farmyard, there is a large cowshed building, built around the year 1900. It contains a cowshed, stable and space for small animals. It has red-painted timber facades and a tin roof. On the eastern side of the farmyard there is the leg with storage sheds from the second half of the 1800s. The building with the storage sheds has red-painted facades and a tile roof.

There is also a traditional two-storey storehouse on the farm, built in 1777 with a bakery added on later. The house has contained quarters for farmhands and maids. The bakery has also functioned as a residential room, which was probably used during the summertime. It has a simple interior with its walls papered with newspapers. This storehouse was originally a part of the enclosed farmyard and was located on the eastern side of the old main building, however it was moved to its present location around 1900. It has unpainted timber facades and a shingle roof.

The rest of the farm's buildings consist of three threshing barns of different ages and sizes, which reflect the development of the agriculture in an interesting way. The oldest was built in 1741. In addition, there is a fully equipped smithy for making guns, built in 1785, a sauna for drying grain and two two-storey wooden storehouses. All these buildings have shingle roofs and unpainted or red-painted facades. At the outskirts of the farm's buildings, there is also an earlier country shop from the end of the 1800s, which received its present appearance in connection with a remodelling in 1982. It is red-painted and has a tile roof.

## Interiors

The old residential dwelling is a spacious double house with two chambers in the middle on each storey. The interior is characterised by the interior decorating work that was performed in the years 1856-63, but there are also some room decorations from the 1820s and 1830s. The entire house has been preserved with a complete set of fittings and fixtures in the form of furniture and household utensils that were used at the farm. This involves a complete peasant home from the 1800s where everything has

been preserved, both the status objects as well as the simple items for everyday use.

The vestibule is decorated with stencilling in orange-red and blue. As in most rooms in the house, the dado is spatter painted. The doors and doorcases are two-coloured.

The living room to the west of the vestibule is decorated with the same stencilling as the vestibule. The wall-fastened bed was painted in 1825, whereas the room in general was decorated in the 1850s. On the walls by the table there are shelves with plates and spoons in their original places, and next to them a set of guns produced in the farm's own gun smithy. These are also hanging in their original places. The traces of wear show clearly how everything has been used. This is presumable the most well-preserved room intended for daily use in any Swedish peasant environment from the 1800s.

The interiors of both of the chambers in the middle were fitted out at different points in time. The eastern

chamber was wallpapered in 1856 with printed wallpaper of high quality. One of the room's walls was however covered instead with coloured woodcuts with popular motifs. The chamber on the left was redecorated in 1890 with wallpaper typical for the time and provided with a tiled stove.

To the west of the vestibule is the house's oldest decorated interior and originally its only room for festivities. This festivities room was decorated in 1825. The walls have a flower motif on a blue-grey base and painted door lintels with landscapes and figures. The middle facing the door, visible from the vestibule, is a large picture of Sweden's Crown Prince at the time, Karl Johan, in a covered carriage, flanked by soldiers in uniform. The fireplace is adorned with the year 1819, when the house was completed.

The landing on the upper storey was fitted out in the 1830s, with spatter painting in vermilion on a white ground. The dados were also spatter painted, but in black-brown colours that imitate porphyry. Porphyry



*Top: Bortom åa in Fågelsjö. The living room on the ground floor. On the wall there is a set of guns produced in the farm's own gun smithy, hanging in their original places.*

*Bottom: Bortom åa in Fågelsjö. One of the chambers on the ground floor is adorned with coloured woodcuts featuring popular motifs affixed directly to the wall. The woodcuts created a decorative effect that enhanced the impression made by the wallpaper.*



was a very valued material in the upper classes in Sweden at this time, however direct imitations in the peasant environment are uncommon. The large running-dog motif is also unusual. It is painted across the entire panelling and shows how the neo-greek style from beginning of the 1800s could also reach the home environments of the peasants.

Both of the chambers in the middle have identically similar interiors, with spatter painted walls in pink and a printed wallpaper border. In the chamber to the west is one of the farm's two Norwegian iron stoves.

To the west of the vestibule is a festivities room that was fitted out in 1856 by the painter Bäck Anders Hansson (1790-1867) from Dalarna. The walls here are divided up into simple framed panels, with the typical Dalarna rose painting in strong colours such as orange-red, yellow and green on a white ground. The woodworking is in strong blue. The brightly coloured rose painting highlights the room's function

as a festivities room in the same way as the figure paintings in the corresponding room on the bottom storey.

To the east of the vestibule there are some smaller chambers that were fitted out in 1863, when the large room was divided up into three small ones. The walls in these rooms are decorated with printed wallpaper, combined with spatter-painted dados. The doors are not wood-grained, but have a free, combed decoration in an oak colour. A certain difference in quality between the wallpapers shows that the innermost room was intended to be the finest. This has wallpaper in the neo-rococo style, printed in ultramarine blue on a satin ground, which stands against a strong pink dado. Above the window there are some coloured woodcuts of the same type as in the eastern chamber on the bottom storey. Both of the other rooms have more simple wallpapers. Only one of the three chambers has a fireplace, also a Norwegian iron stove in this case.



*Top left: Bortom åa in Fågelsjö. The innermost chamber on the upper storey was intended to be the finest with its wallpapers in neo-rococo style, printed in ultramarine blue on a satin ground.*

*Top right: Bortom åa in Fågelsjö. The outer doors were painted in connection with a wedding at the farm in the year 1821, and includes the names of the couple and the date of the wedding.*

*Bottom: Bortom åa in Fågelsjö. The lower of the house's two festivities rooms was decorated in 1825, and originally was the only decorated room in the house.*



*Bortom åa in Fågelsjö. The festivities room on the upper storey was decorated in 1856 with typical Dalecarlian rose painting by the painter Bäck Anders Hansson from Dalarna.*



# Bommars

Bommars is located in the village of Letsbo, in the densely forested northern part of the Ljusnan valley. The farm has probably stood at its present location since the Middle Ages, quite visible in the landscape at a site high above the lake of Letssjön. The large and tall main building with its two storeys is representative of how the wealthy peasants in Ljusdal Parish built their farms in the middle of the 1800s. Another typical characteristic is that the farms here are often not red-painted, but rather the facades have been allowed to be browned by the sun in a natural manner.



*Bommars in Letsbo. The festivities room on the upper storey has locally produced wallpaper that is a copy of a fine French or English wallpaper. The joints between the lengths of wallpaper have been covered with stencilled strips of pasteboard.*



*Top: Bommars in Letsbo. The main building has not been painted for the past 150 years.*

*Bottom: Bommars in Letsbo. The smaller residential dwelling to the west of the main building.*

**AT BOMMARS, THERE** are two dwelling houses positioned at a right angle to each other, the main residential dwelling and a smaller wing building that was used as a summer residence. The farm also has a large cowshed from the 1880s, and a group of older outbuildings from the middle of the 1800s.

*For maps see chapter 1e, page 13.*





## The farm's buildings

Construction of the residential dwelling at Bommars began in 1846. It has two storeys and is quite elongated; a large double house extended by a further full-sized room in the eastern part of the building. The timber facades show traces of having been painted red when the house was new, but during the past 150 years it has been left without being re-painted and received the natural, dark brown colour of the sunbaked pine timber. Even the outer reveals and porches are unpainted. The roof is covered with black corrugated sheeting, which replaced the original shingle roof in the 1970s. The house has two entrances, of which the one to the west leads to the residential dwelling and the one on the east to a separate, larger room that by all appearances has been a guest room intended for celebrations. Both of the entrances each have a porch, which are not however from the time when the building was built, but rather from the 1880s when a new owner came to the farm. Despite this, the eastern porch in particular still has a folk style, which does not accord with the architectural style of the late 1800s.

To the west of the main building, at a right angle to it, there is a small double house with one and a half storeys. It contains a summer residence with three rooms and a bakery. This summer house also has timber facades that have remained unpainted for a very long time. The roof here is covered with tile. The building's porch is from the 1880s and also has a distinctive form.

Directly to the west of the summer cottage is a larger, yellow-painted house in the style of detached residential housing, which was built by the farm's owner in the year 1900, but which was parcelled out long ago and comprises a separate property.

To the south of the farmyard, turned with its back side to the cultivated fields and lake, there is a large cowshed building dating from 1887. In addition to the cowshed itself, it also contains a stable, space for smaller animals, a threshing barn and fodder barn. The cowshed is the only building at Bommars that has red-coloured facades. It has a tin roof.

To the north of the main building is a group of older farm buildings from the middle of the 1800s and possibly older in some cases. There is a wooden storehouse for grain with three storeys, a smaller cowshed for summer use and a smithy. In addition, there is a woodshed from the end of the 1800s. All of these buildings have unpainted facades and tin roofs.

*Bommars in Letsbo. The easternmost of the main building's two entrances.*

## Interiors

### The residential dwelling house

The festivities rooms at Bommars have been reserved for a festivities storey that takes up the entire upper storey of the main building. The previously mentioned guest room on the lower storey also belongs to the festivities rooms.

The guest room has an open fireplace that can be used for preparing food or for heating up food. In addition, there are two beds fastened to the walls, one of which is decorated with the year 1848, when the room was fitted out. The walls have stencilled decorations with a rhombic pattern in blue, yellow and red, whereas the beds, doors and dados are painted in imitation walnut. This is the type of wood that was extremely fashionable in the middle of the 1700s, but which is rarely seen imitated on the peasant farms of Hälsingland.

The festivities storey in the residential dwelling is reached through a built-in staircase. As many other farms in Hälsingland, the landing has marbled walls, in this case in green on a white base. Behind the landing is a large room that indeed has two beds fastened to its walls, but which at the same time features the house's most expensive interior and thus must have been a festivities room. The interior of this festivities room is of a very unusual character. The walls are covered with printed wallpaper with a large floral pattern in strong

colours. It was hand-printed by a peasant painter who had copied a French or possibly English wallpaper, which has been preserved at Ekebyhof Castle near Stockholm. The locally produced copy at Bommars differentiates itself completely from the original however, both with respect to the printing technique and to the range of colours. The wallpaper has also been hung in an unusual manner. The joints between the wallpaper lengths have been covered with stencilled strips of pasteboard in yellow and blue, colours that are also used in the wallpaper pattern. The woodworking in the room has also been adapted to the range of colours in the wallpaper, having been painted in a strong blue colour. The open fireplace is of an unusual type, with a column-shaped top. The interior decorating in the room as a whole has no known equivalents, neither in Hälsingland nor elsewhere.

Behind the festivities room, there are two chambers, which were decorated at the same time, but with completely different stylistic features. The chamber to the north has painted walls, divided up into marbled panels that are framed by a stencilled border. The

*Bommars in Letsbo. The open fireplace of the upstairs festivities room is of an unusual type, with a column-shaped top.*





dado imitates alder veneer, whereas the chair rail and base are painted in limestone grey. The room has no fireplace. The chamber to the south has its walls decorated with wallpaper in Renaissance Revival style. In contrast to the festivities room's wallpaper, it was not produced locally, but rather printed at a wallpaper factory in Stockholm. The pattern is printed in shades of grey, with a sole red-brown pattern detail that is harmonised with the brown-glazed tiled stove. All the woodworking is painted in limestone grey, also in agreement with the wallpaper in this case.

The chamber in the middle of the storey now has wallpaper from the 1930s, however a fragment of the original decoration has been found in a clothes closet, which shows that the room originally was decorated

with printed wallpaper in an arabesque pattern on a satin ground.

To the west of the landing, there is a room for storing clothes, with no fireplace. Such rooms for storing clothes in Hälsingland are usually completely undecorated, but in this case the room is wallpapered with Stockholm newspapers from around 1850. At the top, the walls end with a stencilled border in a pattern that is also found in the northern chamber.

### The summer house

The summer cottage has been in daily use and its interior hence has been modernised on several occasions. Only the landing on the upper story retains its original interior here, comprising printed wallpaper that was hung in the 1850s.



*Top: Bommars in Letsbo. The chamber to the south has papered walls in Renaissance Revival style, where a red-brown pattern detail harmonises with the brown-glazed tiled stove.*

*Bottom left: Bommars in Letsbo. The landing on the upper storey has marbled walls.*

*Bottom right: Bommars in Letsbo. The chamber to the north on the upper storey has decoratively painted walls, divided up into marbled panels.*



*Bommars, Letsbo. The panels in the chamber to the north are framed with stencilled borders. The dado imitates alder veneer.*



For maps see chapter 1e, page 14.

# Erik-Anders

Erik-Anders is located in the village of Askesta, which is a part of the old Iron Age settlement around the parish church of Söderala. The farm lies in the middle of the densely populated core of the village, by the winding village street. To the northeast of it, a low-lying cultivated landscape opens up towards the adjoining lake, Ålsjön. At Erik-Anders there is only one residential dwelling, a spacious building of two storeys. The farm only has one farm building, a large cowshed complex that contains all the farming functions under one roof.

*Erik Anders in Askesta.  
The farm by the country lane.*



*Erik Anders in Askesta. The main building flanked by the cowshed complex.*

## The farm's buildings

Construction of the main building at Erik-Anders began in 1825. It is one of the oldest known residential dwellings in Hälsingland that has a broader design with two rows of rooms behind each other. The house was built with two storeys, with carefully designed classical facade architecture. The facades have been painted red for more than one hundred years, however they were originally painted yellow. The roof is half-hipped and covered with tile, and includes a lavishly designed, classical moulding at the foot of the roof of a type that normally occurs in southern Hälsingland and in the Voxna Valley. Even the door enclosure has borrowed features from the architecture of antiquity with its decoration in the form of dentils and *guttae*, however

these classical motifs have been reinterpreted in a manner that is typical of the vernacular architecture. The midsection is accentuated by a windowed frontispiece. It is asymmetric in order to provide greater space for the staircase between the storeys, a feature that despite the elegant character of the exterior appearance of the house indicates that it involves a peasant environment.

The farm building was built in 1915, with red-painted facades and a tile roof. In addition to the cowshed itself, there is a stable, small barn and spaces for threshing and for storing hay. Parts of the cowshed building have been requisitioned for use as a shop and café in the 2000s.





## Interiors

At Erik-Anders there are festivities rooms on both storeys. The house was fitted out around the year 1850 by members of the Knutes family from Dalarna, a family of painters whose members were extremely active in Hälsingland.

Both of the rooms on the eastern part of the ground floor, the living room and the chamber to the north of it, functioned during the 1800s as the everyday residential area. This is evident from, among other things, the walls here being dressed with clay to provide better insulation against the cold.

The vestibule on the bottom storey has distemper painted walls with an unusual, rainbow-like decoration in bright colours such as red, yellow and blue. It is faded and worn, and has been partially enhanced by restoration. The woodworking, which is painted in imitation mahogany, is in contrast in quite good condition.

In general, the rooms on the bottom storey have been in use during the end of the 1800s and the beginning of the 1900s, and have been redecorated on several occasions. A kitchen to the left of the vestibule has an intact interior preserved from the 1920s. Other rooms were restored in the 1990s with hand-printed wallpapers, all in patterns that were found in the house. Even the colour of the woodworking in these rooms has been recreated from the time when the wallpaper was hung. In the middle of the storey, there is a larger room, a festivities room that now has printed wallpaper from around 1890.

The finest festivities room is on the upper storey. The interior decorations here have a restrained character

without paintings of figures or flowers. Instead, the room is decorated with marbling and single-colour walls with borders.

The landing has skilfully executed marbling in grey tones and mahogany-grained woodworking.

To the north of the landing, there is a festivities room, corresponding to the one on the bottom storey. It has distemper painted walls in white with simple overdoors without decoration, just framed by thin blue lines. The blue colour reappears in the pale blue tiled stove. The room's only more colourful feature is the stencilled ceiling edging with a rose pattern in red and green. As in the landing and downstairs vestibule, the woodworking has been painted in imitation mahogany.

To the east of the landing is the house's finest room, a large hall for celebrations that takes up the entire width of the house. The walls here are divided up into panels with the use of stencilled borders. The wall panels feature marbling in different grey and blue nuances on a sky-blue base. The light blue colour is also used on the tiled stove. The dignity of the room is highlighted by the doors here being provided with painted lintels. They depict imitation painted beams, supported by corbels, which frame a flower motif in several colours. The dado has a white framework with panels marbled in grey. The doors are mahogany-grained with limestone grey doorcases.

Both of the rooms to the west of the landing were newly fitted out in the 1930s, the southern one as a kitchen and the northern one as a chamber with wallpaper typical of the time.



*Top: Erik Anders in Askesta. The upper storey has two large rooms for festivities.*

*Bottom: Erik Anders in Askesta. The vestibule on the bottom storey has a rainbow-like decoration in bright colours.*



*Top: Erik Anders in Askesta. The house's finest room is the great festivities room upstairs with a dado featuring marbling in different shades of grey and blue. The room was decorated by members of the Knutes family from Dalarna around the year 1850.*

*Bottom: Erik Anders in Askesta. The landing on the upper storey with marbled walls in grey tones and mahogany-grained woodworking.*



*During the summers, the livestock grazed in the mountain pastures. The women who tended and herded them also did the work of processing the milk into cheese and butter. Alfta Parish 1931.*

# 2b

## History and Development

### Economic-historical background

Sweden has traditionally been divided into three parts: Götaland, Svealand and Norrland, where Norrland comprises the entire northern half of the country. The Hälsingland landscape is located in southern Norrland. Despite its northern location, agriculture is entirely possible due to the beneficial effect of the warm ocean currents off Norway and the temperature equalising effect of the Baltic Sea. The soil in the valleys of Hälsingland's rivers and streams is fertile and can give good yields if a type of grain is chosen that tolerates the harsh climate and manages to ripen during the short, intensive growing season.

Agriculture was established around the beginning of the Iron Age (around 400 BC) in the central settlements of the coastal parishes and during the Viking Age (approx. 800-1100 AD) in the inland parishes. A number of the current farm locations have been in continuous operation since then. The abundant supply of preserved documents concerning the Hälsingland farms often enable us to follow the tenures of ownership all the way back to the beginning of the 1500s. Many farms have been in the same family during this entire time.

#### An independent peasant class

The relative strong social and political position of the Swedish peasant class through history has been an important precondition for the development of the outstanding cultural value of the Hälsingland farmhouses.

In Sweden, there were three categories of landholding peasants: tax peasants or freeholders, crown peasants and nobility peasants. The tax peasants owned their land, whereas the crown peasants resided on and used land that was owned by the crown and the nobility peasants resided on and used land that was owned by the nobility. At the beginning of the 1700s, around 90 percent of the land in Hälsingland was owned by tax peasants. The predominance of tax peasants in the area was in fact massive.

The tax peasants had a particularly strong position in society. They had political power by forming one of the Swedish Parliament's four estates, the Peasants, together with the crown peasants. This position was further strengthened in Hälsingland by the nearly complete lack of a resident nobility and land owned by the nobility. Thus no feudal structures were established in the area.

The farms were passed by inheritance from one generation to the next. A patriarchal ideal reigned, which is to say that it was always one of the sons that would be first in line to take over the farms. Transfers of the farms involved moral obligations, rights and conditional provisions that were typical for exchanges in a family and clan-based social system. Knowledge of the clan and clan considerations was very important.

A number of different strategies were applied in order to preserve the ability of the farms to remain viable over time. Reproduction of the productive and social organisation was able to occur through divided inheritances, marriages, sales, purchases, exchanges and the mortgaging of land. The great significance of the clan relationships was manifested particularly clearly in the very expensive wedding celebrations.

In social terms, the rural population of Hälsingland was rather homogeneous. The local upper class was small, as was the lowest agricultural class. Within the class land-owning peasants, the differences in wealth were certainly significant, but since wealthy peasants usually made a special point of providing as many heirs as possible with a robust agricultural holding, these financial differences between peasants rarely led to social stratification that endured for several generations.

When the situation required such, the peasants partitioned the land so that the children who did not take over the farm were able to still stay in the village and conduct primary occupations other than





agriculture and livestock raising, including smithery, construction, painting, linen production, tailoring and shoemaking. These then contributed services that the peasants in the village were in need of and as a labour force also comprised a significant resource.

One important precondition for the long-term continuity of the clans on the farms, and likewise for the development and preservation of the environments of these unique settlements, is that the area has been completely spared from acts of war in recent centuries. Sweden has been at unbroken peace since 1814 and in Hälsingland no acts of war have taken place since 1721, when the coastal settlements were attacked by Russian troops during the denouement of the Great Northern War.

## Agriculture

Agricultural production – farming and livestock raising – were based upon the exploitation of both infield in the villages as well as outlying fields, which were complementary parts of a larger economic system. The Hälsingland peasants had access to a considerable quantity of forest and conducted a number of different sideline industries such as hunting, fishing, smithery, carpentry, handicrafts and

linen production. Most of the peasant households in fact produced the greatest part of the provisions, tools and household utensils they needed themselves, such as textiles, furs and leather for clothing.

The infield of the home farms consisted of three types of fields: the open arable land closest to the farm and adjacent to the leys and meadows. In addition, the production units frequently also included a cultivated summer pasture (*bodland*) as well as a mountain summer pasture (*fäbod*).

The cultivated summer pasture was an agricultural unit, complete with buildings, situated on the outskirts of the parish at some distance from the home farm. The settlements here were similar to those of the home farm, however with smaller and simpler houses, as well as arable land and meadows. Early in the spring, when the sowing had been completed in the home villages, both the people and the animals moved here. After the animals had grazed for some weeks at the cultivated summer pasture,

*In the swingle, the hard covering of the flax is beaten away and the usable fibres remain. It was dangerous work, many people lost fingers under the rapid movements of the swingle's knives. Ljusdal Parish 1910s.*

a mountain pasture shepherdess would take them further afield into the mountain pasture. The rest of the household stayed behind in order to attend to the hay-making and harvesting at the cultivated summer pasture and in the home village.

A mountain pasture was an outlying field settlement consisting most often of buildings for people, domesticated animals, dairy products and fodder. Here, the forest soil was utilised for a form of extensive livestock raising during the summer half of the year. Each farm had its own set of buildings at the mountain pasture that were privately owned. However, it was common for several farms to have their mountain pastures in the same place, so they became a small village out in the middle of the forest.

Through the mountain pastures, the entire landscape, including the forest, could be put to use for agricultural purposes and, during expansion phases, the number of animals could increase. Livestock raising differentiated itself from the normal labours of the household in that the households co-operated at the mountain pastures, sometimes several farms would band together to hire a mountain pasture shepherdess to tend their animals. In this way, labour was freed up that could devote additional time to other aspects of agriculture and the sideline industries.

During the 1700s and up to the middle of the 1800s, agriculture in the area was very innovative and creative. With respect to the development of implements, the foremost examples include mechanised threshing, iron ploughs, deep harrows and mechanisation of flax preparation.

Since around the middle of the 1700s, a comprehensive system of crop rotation had developed in Hälsingland. This meant increased hay harvests, while at the same time other important crops were able to be cultivated, for example flax. The increased hay harvests provided more winter fodder, enabling larger herds of animals.

The supply of good, arable land was limited however, and thus also the possibilities of having larger surpluses of grain. Furthermore, the demand for barley, the type of grain that could best be cultivated under Hälsingland's climatic conditions, was limited both in Sweden as well as abroad.

A peasant and his family could receive a higher return on their work if they devoted themselves to production



*Top: Girl tending cows in a mountain pasture. The birch bark horn was used to call the cows and to communicate with other mountain pasture shepherdesses who worked out in the far-flung forests. Hälsingland early 1900s.*

*Bottom: The barley meal was best suited for the very thin bread that was typical for Hälsingland and all of Northern Sweden. Hälsingland early 1900s.*





*The harvest was a work-intensive period in which everyone participated, women and men, young and old. In the background, buildings of different ages can be seen. Each one represents the stylistic ideal of its time. The house to the right is from the middle of the 1800s and the one to the left is from the end of the 1800s. Ovanåker Parish 1904.*

in which the advantages of the area were greater than for growing grain. Such alternatives existed first and foremost within three sectors: animal products, linen production and wood products.

## Animal production

One sector that gave the possibility quite early for increased production was animal husbandry. Beginning as early as the Middle Ages (1100-1521 AD) a change had been occurring in the organisation of the way livestock was raised through the use of the mountain pasture entity. The labour force in the mountain pastures was first and foremost female. In Hälsingland, it was the hay-making rather than the grain harvest that comprised the peak in the seasonal variations of the workload. Hay, as winter fodder, was a very important product in consideration of the long period during the winter in which the animals had to be kept indoors

The number of cows, goats, sheep and horses depended upon how large the available fields were. The animals yielded milk and meat for the needs of the people, and gave fertiliser for better harvests. They also gave hide and fur products that were sold

at a great profit. The animal products sold went to the towns and to Bergslagen, the large mining area in Central Sweden.

The cows, goats and sheep were tended by the women, whereas the men looked after the horses. Most of the fodder for the cows was taken from fields that could not be used for cultivating grain, such as bogs in the forest and the wet beaches.

Horses were used both in agriculture and forestry, and provided the prerequisites for profitable trading journeys. Quite early in the period, the stately Hälsingland horse became a symbol of the independence and prosperity of the Hälsinglanders.

The scope of animal husbandry had gradually grown during the course of the centuries. At the end of the 1700s, the number of animals had reached a limit where they were making use of all of the grazing and hay-making potential of the outlying fields and hence it became difficult to further increase the extraction of resources. There was a need for a new economic niche that would be able to permit the strong growth in population to continue.



*The felled timber was driven out from the forest with horse and sleigh. In the spring, timber was also floated out to sawmills on streams and rivers. Ovanåker Parish.*

## Linen production

During the 1700s in Sweden, several new areas arose where handicrafts were produced for sale. Hälsingland was among them. At this time, production began to increase here of linen from the flax that had been cultivated in the province as a crop going back to the Iron Age. The oldest evidence of the cultivation of flax in Hälsingland is from the 200s. During the first half of the 1800s, Hälsingland was the Swedish province where the largest quantities of flax were cultivated. This occurred first and foremost in rotation with grain and self-sown leys.

The processing of the flax into finished textiles was performed at home on the Hälsingland farms. In order to facilitate this labour-intensive process, whose central elements were usually performed by hired labour, early attempts at mechanisation were undertaken. Since the first decades of the 1700s, the Hälsingland peasants had begun utilising water power for this purpose. From the beginning of the 1800s, the water-powered flax preparation works spread across the province, which considerably increased the possibilities of producing large quantities of linen products. These works could belong to a farm, however it was also common for them to be owned by several farms or a village jointly.

The fabric that the Hälsinglanders produced for sale was first and foremost of different coarser types. They were sold in large quantities for different purposes. This gave a greater economic profit than the finer qualities. Their market primarily was buyers in Sweden.

From the middle of the 1800s, linen manufacturing was experiencing increasing competition from the cotton industry and thus had begun to lose its large significance as a source of income. In its place, the forestry and wood products industries began to grow.

## Wood products

The nascent industrialisation of Europe brought about increased demand for timber and sawed planks. The Hälsingland peasants had been selling timber and planks since the 1700s to traders at the coast for resale to other parts of the country or abroad.

In the 1830s there was a strong increase in international demand for timber and other wood products and the area thus gradually gained a significant export product. Whereas the sales of animal products and linen took place mostly in





Sweden, the Hälsingland peasants with their wood production became integrated into global commerce.

In the middle of the 1800s, Sweden was still a low-cost country. When wood was sold and the payment received was in accordance with international pricing, the money was in fact very good for Swedish conditions. The price per log increased by more than fourfold from the beginning of the 1820s to the middle of the 1850s. The period with a rising trend in wood product prices gradually came to an end though.

At the beginning of the 1800s, the peasants had been allocated large areas of forest from the earlier

common forest lands as their individual property. This involved a gradual reorganisation of the logging. The sawmill owners could now buy timber rights from individual peasants. These were often signed for long periods of time, which in the long run turned out to be less favourable for the peasants since the value of the forest land had gradually risen. Their relative well-being began to decrease later in the 1800s.

*Flax went through many different stages before it was able to be spun into thread. Here, a woman is processing flax by hand with a hackling board to remove the last hard fibres from the flax. Ljusdal Parish 1910.*

It was in the middle of the 1800s that the Hälsingland peasants reached the peak of their economic prosperity and it was first and foremost at this time that the large farmhouses with two and sometimes three stories were built and fitted out. Timber of particularly high quality could be spared as needed for one's own building projects, which on its own contributes much to explaining the sizes of the houses and the farm buildings in Hälsingland.

## Trade

Their free situation and the need for a broad basis for provisioning themselves that could reduce the effects of poor harvests made the Hälsingland peasants into industrialists, traders and businessmen.

Over time, certain peasants began to conduct extensive trading activities. Trading expeditions were already taking place during the Middle Ages, however at the end of the 1700s and during the first decades of the 1800s, trading was intensified significantly, especially in relation to the increase in linen production.

Recurring visits were made to the capital, Stockholm, and a series of other towns and rural markets in Central Sweden. In addition, the Hälsingland peasants conducted a significant amount of trade with Norway.

This strongly increasing amount of trading by the peasants can be viewed an expression of societal liberalisation and of the strengthened position of the countryside in relation to the towns during the first half of the 1800s. The possibility to conduct trade came first and foremost to involve those who had access to goods, cash, credit or information, and in this regard many Hälsingland peasants were in a strong position.

In addition to the prosperity and the cash that the trading brought with it, it also caused new influences and goods to begin to be spread in the area. Through the trading, people were integrated into a larger market, where an on-going exchange of goods occurred between this rural population and the capital, Stockholm, and thereby also with the rest of the world.

*The peasants conducted extensive commercial travelling during the winters, when it was possible to go by horse and sleigh on the snow. Ovanåker Parish 1870s-1880s.*







## Summary

In summary, it can be ascertained that the Hälsingland peasants, through the successful exploitation of their natural resources via agriculture and forestry, combined with various sideline industries, undoubtedly had the economic opportunities that were required in order to be able to build and furnish large residential dwellings. The focus should however not solely be on the costs of their construction and the incomes that made it possible for the Hälsingland peasants to make these investments in their homes. Well-to-do peasants have been found in many parts of the world without their prosperity having expressed

itself solely in the construction of houses. Hence it is necessary in the case of Hälsingland to also focus on the construction activity as a cultural form, in other words something that does not solely depend upon the existence of income from, for example, flax or timber. It is in no manner obvious that prosperity should necessarily be used to build and furnish large residential dwellings – it is something that has only occurred in certain regions. The intensive focus of the Hälsingland peasants on housing construction alone must also be considered from cultural and social points of departure.

*Field of flax. During the first half of the 1800s Hälsingland was the Swedish province where the largest quantities of flax were cultivated.*

# Building traditions in Hälsingland

## Patterns of settlement

### The villages

The villages in Hälsingland are relatively small, rarely containing more than ten farms. The settlements in many parts of the province have a very long historical continuity measured in terms of Swedish circumstances. In the most fertile areas in the river valleys and along the coast, most of the villages date back to the Iron Age, i.e. before the year 1000 AD. The peasant farms in these villages have often stood in the same location ever since that time. During the Middle Ages, the colonisation subsequently spread to the forested interior and to the upper reaches of the river valleys. In the 1600s, the westernmost parts of the province were also settled, primarily by Finnish immigrants.

The settlements were often placed in an elevated position, where the individual farm buildings sit on stony fields that are unable to be cultivated. The proximity to water was important, hence the villages

are most often located in connection with lakes and rivers. The farms were however rarely placed close to beaches; the low-lying and damp fields by the water were used instead for hay-making. The tilled land lay between these hayfields and the farm's buildings.

The relatively limited number of people and the abundant supply of land have caused the villages in Hälsingland to never be so densely populated as in agricultural villages in southern and central Sweden. During the course of the 1800s, the villages were also additionally thinned out by certain farms in the villages being moved further out to the fields. The present-day villages in most cases actually took their current form during the 1800s, even though many of the farms have stood in the same place for 1000 years or more.

*Map for the Great Redistribution of Land Holdings, from the village of Stene in Järvsö Parish 1799. Cultivated fields are marked in grey, leys in pink and meadows in green. To the left, the Ljusnan River in blue.*







*A farm having four wings of buildings that completely enclose a farmyard was the most common way buildings were organised in Hälsingland before 1800. Very few of these farms remain unaltered. Forsa Parish.*

were consistently built of timber, and authorities thought that far too much forest was squandered as construction materials instead of being used for charcoal at the ironworks.

After 1870, the majority of peasants switched instead to building larger cowshed complexes, where the functions of the many outhouses were all brought together under the same roof. There was room here for all types of animals, as well as for handling fodder and threshing. Most often, the old farmhouse buildings with their residential wings were retained, however on farms where they chose to build everything new, the old pattern for the layout of the buildings was usually discarded. In the clash between peasant society and industrialism, the ideal for a residential dwelling at that time became a detached farmhouse, fitted out with machine-sawn wooden panels painted in light oil colours and placed at a fitting distance from the cowshed and the animals.



*Below: During the first half of the 1800s a new ideal for residential dwellings spread among the peasants in Hälsingland, a main building flanked by two wings. Delsbo Parish.*

*Above: The so-called multiple building system dominated until the end of the 1800s, with separate outbuildings for each function, which resulted in as many as up to forty different buildings belonging to each farm.*

## The buildings of the farms

Up to the 1800s, by far the most peasant farms in Hälsingland had four wings of buildings completely enclosing a farmyard in the middle, making it possible to close it off from unwelcome visitors. Both residential dwellings and the buildings for the animals were grouped around the farmyard; it was particularly common for the residential dwelling and cowshed to be built adjoining each other so that the animals could be tended to without having to go outside.

During the first half of the 1800s, a new ideal for residential dwellings spread among the peasants in Hälsingland, the manor house building surrounded by two wings. New farms were built using this open pattern, but older farms were also adapted by moving one of the four wings a distance away from the farmyard. If there were only two dwelling houses, they were placed at right angles to each other. This is still the most common pattern for buildings at the peasant farms of Hälsingland. During the same period of time, it became common to build residential dwellings with two storeys. In addition, the peasants began to paint their buildings red. The typical red paint pigment is an iron oxide, which was obtained from the Falu copper mine or from local red paint producers and which has come to be one of the primary characteristics of buildings in the Swedish countryside.

Outside this contiguous group of buildings, there were also different types of isolated farm buildings. Up to the end of the 1800s, the so-called multiple building system dominated, with a separate building for each function. Certain buildings provided space for animals, tools and fodder, while in others the crops were processed. In addition to the cowshed, stable and special buildings for smaller animals such as pigs and sheep, there were threshing barns and drying sheds, granaries, washhouses, bakeries, smithies, woodsheds and tool sheds. In addition, spacious hay barns were required to be able to keep the large herds of animals supplied with fodder. This manner of building was harshly criticised by the Swedish state since the houses



*It was men such as these who built the Hälsingland farmhouses. Construction crew in Alfta Parish 1886.*

## Architectural traditions

The peasant farms that adorn the landscape in Hälsingland today have continued to develop during the past century, however the main characteristics of the current buildings were primarily formulated during the period of 1800-1870. It was this period when the construction activity in the province was most intensive. What the peasant farms in the province had in common was the practice of building two and occasionally three dwellings on each farm, usually with two full storeys. Tall heights for the storeys and large windows give an impression that in our times is regarded to be like that of a manor house. The construction in Hälsingland in the 1800s was permeated by the ideal of the neoclassical style, with a style that was often borrowed from the brick buildings of the cities. This is a vernacular architecture, with a certain emphasis on the latter element. Without any architects having been involved, a familiarity is found here with the style and architectonic principles of classicism, which has been handed down between the rural carpenters and cabinet-makers, as well as between the peasants themselves.

Alongside the austere neoclassicism, space was also given to the freedom and independence of the folk art. This is especially clearly evidenced by the lavishly

decorated porches, which are typical for certain parts of northern and western Hälsingland. In the coastal and southern parts of Hälsingland, the choice was made to decorate the door panels instead to make classicist doorways. The function of the porches has been to comprise a transition between the inside and outside



*Left: Porch with soft curved sides and steep roof, typical of Järvsö.*



*Right: Porch in neoclassical style, typical for Alfta.*





*The most prominent school of painting in Hälsingland during the 1700s was Gustaf Reuter and his followers. Festivities room in the Delsbo Heritage Center.*

of the building. With their decorative form, they function as a prelude to the richly decorated interiors for festivities and meetings that await visitors to the building. The wedding celebrations began precisely here, with the welcoming and music at the front-door landing. The porches are typical folk art products with their highly individual formulations and their unconventional mix of different styles from upper-class culture. These were however freely transformed into a new whole that had nothing in common with the stylistic prototypes and which completely reflected the tastes of the peasants. In these porches, classicism alternates with forms in baroque, rococo and the particularly Swedish variant of *Louis Seize*. Hälsingland's porches occur in a number of different variants, which special types associated with certain parishes. It is not possible for example for a porch from Järvsö to be confused with one from Alfta.

What was characteristic of the Hälsingland farms was in fact both the comprehensive construction of residential dwellings as well as the common classicist theme underlying the architecture of the farm buildings. However, equally characteristic is the way in which this theme varies from one parish to another, through different types of roof designs, porches, gates and decorative carpentry details. Nowhere in Sweden and scarcely anywhere else in the Nordic countries does one find such a richly varied architectural tradition within such a limited geographic area. This applies not just to the exteriors of the buildings, but also to an equally large extent to the interiors, where the joinery and painted wall decorations were formulated in different manners in different parishes. In this manner, the Hälsingland farms exhibit an abundance of local variations, which at the same time rest on a common basis for the entire province.



*Top left: Jonas Hertman's colourful Annunciation scene from 1765 in Mårtesgården, Edsbyn.*



*Top right: Rococo style flower paintings from the 1780s. Lassa in Järvsö, in the northern part of the Ljusnan River Valley.*



*Bottom left: Anders Ädel's flower paintings from 1854, typical for the northern part of the Ljusnan River Valley. Per-Måns in Veckebo.*

*Bottom right: An unknown artist decorated Östigården in Ytteryg in 1846 after contemporary fashion plates.*



*Kristofers in Stene. Detail of outer door with decoratively designed wrought-iron door handle.*

## Development of the dwelling houses

The focus of this nomination is the dwelling houses with their lavishly decorated interiors. The custom of building special rooms for festivities experienced its greatest development in Hälsingland during the period of 1800-1870. This was also the period in which decorative interior painting flowered into its richest expression in the province. However, this intensive construction of buildings and decorating of rooms was the culmination of a long process of development, which had been initiated several hundred years earlier.

### Did the Hälsinglanders build better houses than other people?

From the end of the 1600s and during the following century, a quantity of topographical literature was published that described Hälsingland and the manner in which its peasants built their houses. Here, the peasant farms of the province were considered from an outside perspective, by persons who were not peasants themselves and who often did not even live in the province. The opinions were thoroughly positive. Time after time it was pointed out that the farms were well-built, clean and tidy – better than in other parts of the country – with spacious, light rooms, large windows and decoratively painted walls.

*"They had no lack of timber and forests, building their houses and farms with great diligence, and made sure that they not only had a meagre home for themselves, but always an additional room or chamber well-prepared in its own way so that strangers and travellers might be lodged and pampered there. In their houses, as well as in everything they do, they love cleanliness and tidiness, and often competed between themselves in this regard to outdo each other"*

Daniel Djurberg 1689

As early as this description above by the theologian Daniel Djurberg in 1689, it was maintained that the Hälsingland peasants competed with each other in their house-building activities. Djurberg's statement also shows that as a rule the farms had at least one special room intended for guests and festivities. This should be interpreted as indicating that how their residential dwellings were built and

fitted out was important already in the 1600s to the Hälsinglanders, and that the construction of the buildings was associated with status roles in the society.

*"The people are humane, have lovely houses with interiors that are fine and clean, better built than in other places."*

Carl Linnæus 1732

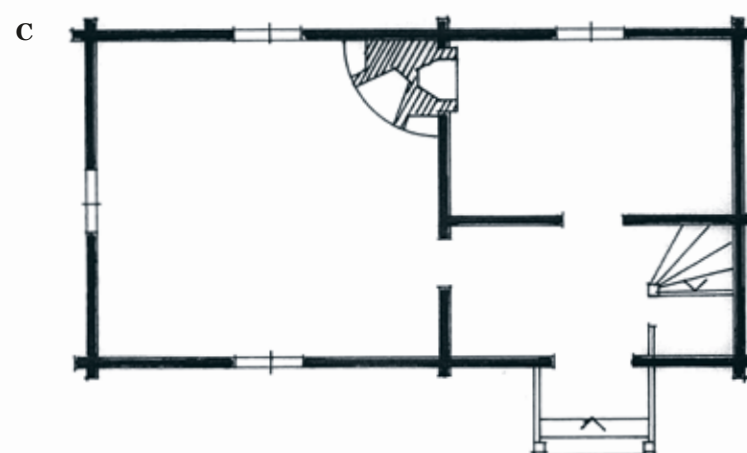
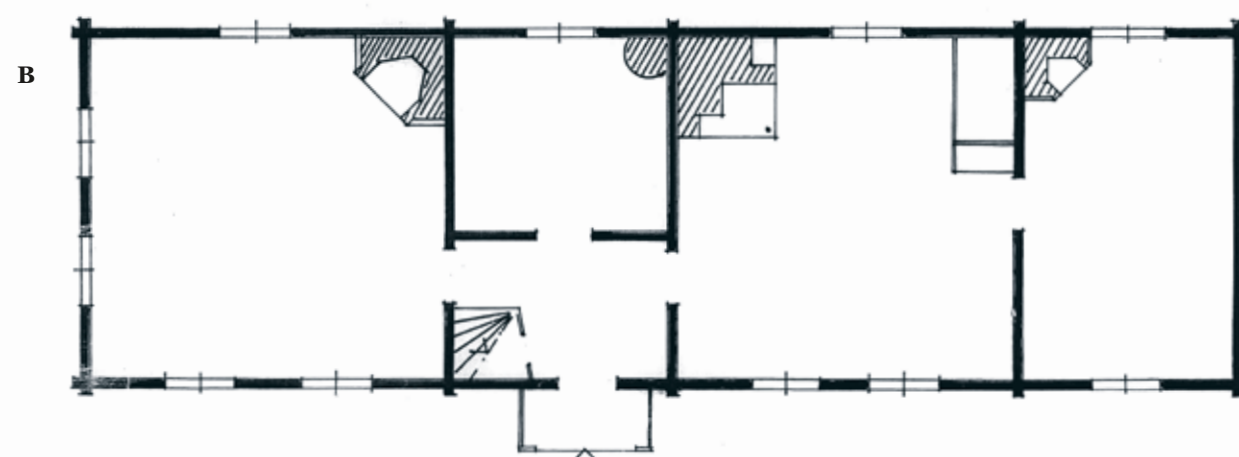
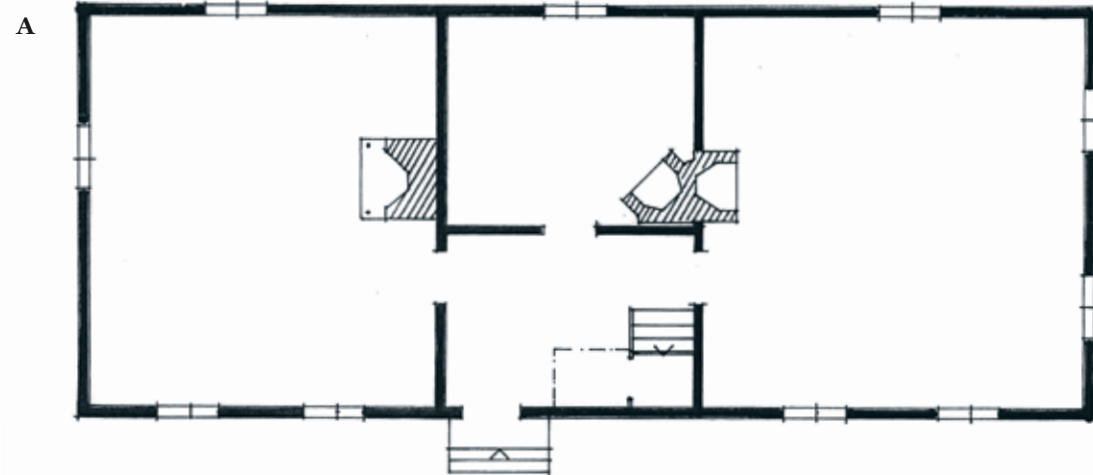
When the botanist and travelogue author Carl Linnæus passed through Hälsingland on his trip to Lapland in 1732, he observed that the homes of the Hälsinglanders were better built than in other places.

After 1750, a change can be perceived in the surrounding world's picture of the building culture of the Hälsingland peasants. The travellers from the end of the century speak less about tidiness and more about extravagance and affluence. In 1799, Johann Wilhelm Schmidt, a German, travelled through the province. He perceived the dwellings of Hälsingland as being luxurious and was of the opinion that they, if anything, resembled manor houses. Schmidt's conclusion was that it was unnecessary to have so many rooms in a peasant farmhouse. Several other travellers made similar comparisons and implied that the Hälsingland peasants were living beyond their station. These attitudes retained some currency during the 1800s, when they took the form of more or less sharp criticism of the excessive building activities of the Hälsinglanders by various Swedish authorities. Some results will now be summarised below of recent empirical studies of trends in residential dwellings in Hälsingland. These show that the criticism in the 1700s and 1800s of the overabundance of buildings appears to have corresponded to increasingly intensified construction of residential dwellings.

### High standards for residential dwellings in the 1600s

All available sources indicate that Hälsingland's peasants had a highly developed culture based upon their residential dwellings quite early. The source material from the second half of the 1600s shows that the farms had been provided already at that point in time with large and well-equipped residential dwellings.





The most common floor plan in Hälsingland was the double house (parstuga) (A) with one room on each side of a vestibule and chamber in the middle. The double houses could sometimes be extended with a room in the gable (B). The single house (enkelstuga) (C), with a single room on only one side of a vestibule and chamber, was not as common in Hälsingland as in other parts of Sweden, however it was the most common floor plan for guesthouses. The floor plans are of the Gästgivars festivity building (A), the Kristofers festivity house (B) and one of the Pallars guesthouses (C).

Opposite: The richest findings of wall paintings in the Nordic countries from the 1500s and 1600s are in Hälsingland. This wall painting from the 1640s shows a Biblical scene. Even though the event is set in Biblical times, everyone is wearing the European fashions of the day.



The most common type of house in the 1600s on the peasant farms in Hälsingland was the so-called double house. These houses had two large rooms, separated by a vestibule and a smaller chamber. In addition to the living room, where the family ate, slept and worked on a daily basis, there was an equally large guest room that was reserved for festive occasions and for guests spending the night. It was worth noting that these early dwelling houses also had fireplaces with chimney walls, not only in the living rooms but also in the guest rooms and chambers. The smoke ovens that were common in the Northern taiga from Russia in the east to Norway in the west cannot be substantiated in Hälsingland. That the Hälsingland peasants had access so early to fireplaces which kept their rooms free from smoke is not just a sign of what at the time was an uncommonly high standard for residential dwellings, but it also made it possible to adorn the rooms with painted decorations.

Something that separates Hälsingland from other regions in the Nordic countries are the exceptionally rich finds of wall paintings from the 1500s and 1600s. Of a total of 84 finds of paintings from before 1650 in the Nordic countries, 49 were made in Hälsingland, i.e. significantly more than half of them. This shows that the custom of decorating special rooms for festivities with artistic embellishments was widespread already at that time among the Hälsingland peasants. These room decorations occurred in part in the form of loose hangings, and in part as paintings permanently affixed to the walls. The many finds of wall paintings shows especially that the Hälsingland peasants of the 1600s had access to

rooms that were intended to sit unused between the celebrations – rooms where there was no risk that the paintings would be damaged by the daily smouldering fires and odours from food being cooked. Traces of such wall paintings are found, for example, at Kristofers in Stene and Gästgivars in Vallsta.

#### Trends in dwelling houses in the 1700s

The dwellings of the Hälsingland farms had already found a form during the 1600s that would be persistent for a long period of time. During all of the 1700s, the one-storey double house remained the most common type of house in the Hälsingland countryside. At the beginning of the 1700s there often was also a detached guest house with one or two rooms. It continues to appear though that there were only one or at the very most two decorated rooms at each farm.

Around the middle of the 1700s, the first of several construction booms that would unfold in the Hälsingland countryside began. Many of the houses from the 1600s were torn down and replaced by new double houses. A number of dwelling houses in the province that have been dated with the use of dendrochronology have turned out to have been built precisely in the 1750s.

During the later part of the century, the price of agricultural products also rose. In particular, the linen industry flowered due to strongly increased demand for linen. This created increasing economic prosperity among the peasant population of Hälsingland, which already at that point in time were among Sweden's



leading flax producers. Toward the end of the 1700s, it became increasingly clear that this prosperity was also being converted into the increased construction of residential buildings.

During the 1780s and 1790s, it appears to have become increasingly more common for the farms to have two fully equipped residential houses built. There is much to indicate that it was also at this point in time that certain peasants began fitting out entire houses solely for celebrations. In addition, separate houses were increasingly built for overnight stays in connection with these festivities, so-called guest houses. These were often smaller houses with three rooms, preferably built together with farm buildings such as stables or quarters for maids and farm-hands. Information also exists from the years 1790-1791, from three of Hälsingland's 33 parishes, that solitary two-storey houses existed, but that they apparently up to then were still rarities. All this was however just the beginning of a trend that first and foremost took place during the first half of the 1800s.

### The large farmhouses of the 1800s

What this nomination first and foremost is intended to reflect is the almost explosive increase in the number of rooms in residential dwellings that occurred on the farms of Hälsingland during the period of 1800-1870. A large part of this increase can be attributed to the fact that the double houses with two storeys now became widespread in the province, primarily during the 1820s and 1830s. It was also at this time that separate houses for festivities became common, with entire suites of rooms fitted out for banquets and dancing.

A new feature in the 1820s in Hälsingland were the broader residential dwellings with two rows of rooms beside each other, a type of layout that had become common on the manorial estates, but which up to then had not been utilised by the peasants. The oldest known such house was built in the parish of Alfta around 1820, but in this case it was primarily the outer volume that gave an imposing impression. Internally, there were in contrast no rooms that were significantly larger than in the old double houses. The earliest example of how a Hälsingland peasant had via such a broader floor plan succeeded in creating a very large hall for celebrations of a completely new standard is found instead at Erik-Anders in Askesta, built in 1826.

Hälsingland's very largest residential dwellings were built in the long Voxnan valley during the years around 1850. These houses are both taller and wider than other peasant farmhouses in Hälsingland, with two and a half storeys and three tiers of windows in the gable. The largest farmhouse building is at Jon-Lars in Långhed. It has seventeen rooms. It contains all the farm's residential dwelling functions in a single house, while the insignificantly smaller adjoining farm, Pallars, is flanked by two residential dwelling wings from the 1700s. The total living area in these three buildings amounts to around 400 square metres for a single peasant family.

What is distinctive for residential dwellings from the period of 1820-1870 is not just the size, but also the previously mentioned neo-classical style with vigorous moulding and architectural details that ultimately go back to Roman antiquity. A characteristic feature of southern and western Hälsingland was also roof designs that had not occurred among the peasants earlier: mansard roofs and hipped roofs. However, these stylistic features from manor house architecture continue to be mixed together with the refined folks art of the porches and other adornment.

The construction of these numerous and large residential dwellings coincides in time with forests being partitioned and becoming an asset that the peasants could sell, in the form of timber or felling rights. The linen trade also operated at a very high level during the first half of the 1800s. On the overall, the Hälsingland peasants had more alternative sources of income during these years than ever before, incomes that to a large extent were invested in the impressive buildings that have been described here.

### The use of the houses and rooms

It has been shown in the foregoing how a dramatic increase in the number of rooms in the Hälsingland farmhouses occurred during the decades surrounding the middle of the 1800s. According to a description from 1863 concerning the standard for residential dwellings in Hälsingland, it was common for the peasants to have 10-12 rooms in their farmhouses, sometimes even more. In addition, as we have seen, there were often a number of rooms used for residential purposes in some of the wing buildings. What is interesting though is that the area used for everyday residential purposes nevertheless did not increase. In the county governor's five-year report on the conditions in the county in the year 1860, it was

ascertained that only one or two of the rooms in the farmhouses were inhabited on a daily basis, whereas the others were only used for festivities and every now and then for the storage of clothing. The standard for everyday residential dwellings remained in fact on the level of the 1600s, whereas at the same time the rural inhabitants of Hälsingland had never before had such access to large and magnificently decorated rooms for festivities.

Since it is the festivities rooms that are the central item in the nomination, a summary will be given here of the different ways of organising them that were available around 1850, when the construction of these gala rooms had reached their highest stage of development in Hälsingland. Due to the two-storey houses and the new custom of building and fitting out separate buildings solely for festive occasions, a number of different possibilities now existed for arranging an appropriate framework for festivities and feasts at the farms.

### Detached house for festivities

As has been shown in the foregoing, separate buildings were fitted out at many farms solely for festivities. References exist to such ceremonial buildings in many parts of the province, and many are still preserved today. During the 1800s it was customary for these houses to be built with two full storeys. The house for festivities at Kristofers is

the oldest, probably being completed around 1810, whereas Gästgivars in Vallsta is several decades younger, being completed in around 1840. In these houses, by all appearances, rooms for banquets and dancing were combined with rooms for overnight lodging. In addition, these houses also always had one or two undecorated rooms that were intended for the storing of clothing and textiles, but which often had fireplaces and so could be utilised in different ways during the festivities.

### Special storeys for festivities

Not all peasants chose to locate their festivities in separate houses. Others, instead, fitted out a number of rooms for festivities in the residential dwelling where the family spent its everyday life. In the double houses, it was most common for the entire upper storey to be utilised for festivities rooms. Undecorated storage rooms of the same type as in the houses for festivities were also found on these storeys. In addition, there was usually an additional room for festivities on the ground floor besides the rooms for everyday use. Examples of entire floors for festivities of this sort are found at Bommars in Letsbo and Bortom åa in Fågelsjö.

*Bridal couple with attentive wedding party. The man on the left is offering traditional refreshments in the form of wine or snaps. Bollnäs Parish 1894.*





### Combined festivities and residential dwellings

In the very largest residential dwellings, as on the farms of Voxnadalen and in certain parts of southern and central Hälsingland, the space available for festivities is spread across several storeys. At Jon-Lars in Långhed, there were for example two large halls, one on each storey, where one was used for banquets and the other for dancing, whereas the guest rooms were concentrated on the upper storey. A layout with three halls, distributed between both storeys of the residential dwelling, is found at Erik-Anders in Askesta. The very largest hall was located on the upper storey of the house. Even at Pallars in Långhed there were several rooms for banquets and dancing in the farmhouse for festivities, however in combination here with detached guest rooms in one of the wing buildings.

### The festivities room – the finest room in the house

Even though there were several rooms of evidently equal status that were used in a similar manner in the context of festivities, on the Hälsingland farms it is nearly always possible to distinguish one room via its wall decorations as appearing to be the finest. This room is called the *herrstuga* – and recorded use of the name dates back to the 1600s. Even if several rooms could be in use for the meals during the festivities, it was here where the most honoured guests were placed, and this higher dignity was normally signified through finer decorations. In this way, the *herrstuga* gained the role as the absolute centre of the festivities.

### Customs for festive occasions in Hälsingland

In order to be able to understand why people in Hälsingland invested such a large part of their economic surpluses in grandiose residential environments intended for celebrations, it is necessary to know something of the customs in Hälsingland for festive occasions. As an element of the work on this nomination, comprehensive studies have been done of ethnological records of customs involving festive occasions assembled by two of Sweden's largest ethnology archives, The Nordic Museum and The Institute for Language and folklore (ULMA). These studies form the underlying basis for the line of reasoning presented below.

What was characteristic of the festive customs in Swedish peasant society is that they marked stages in two different cycles of time – the rotation of the seasons and the cycle of life. The seasonal cycle consisted on the one hand of different events during the work year, and on the other hand of the festivals of the Lutheran church year. The celebrations of the cycle of life marked important transition stages in life, first and foremost birth, the establishment of families and death.

According to the ethnological source material, the celebrations connected with the seasonal cycle did not have any clear connection to the use of the festivities rooms in the farmhouses. Celebrations with a direct connection to the work year, such as harvest festivals, seem not to have given rise to the use of the festivities rooms or guest rooms. The same is true for festivities connected with the church year. The biggest celebration of the year, Christmas, was for example not celebrated in the festivities room but rather always in the simply decorated living room, around the family hearth. Nor do the festivities rooms appear to have been used for the other church festivals.

Instead, the records indicate rather unambiguously that the farm's rooms for festivities were primarily intended for festivals and solemn occasions in connection with the life cycle, i.e. baptisms, weddings and funerals. Among these special occasions, weddings held an exceptional position. They will thus be given a more extensive treatment here.

### Wedding celebrations

The wedding celebrations in Hälsingland are well-documented. Wedding customs of the 1700s were documented in a comprehensive examination of the conditions of life in all 33 parishes of the province during the years 1790-91, which was initiated by the county governor, F. A. U. Cronstedt. For the 1800s, there are the previously named records in the ethnology archives, which were primarily gathered from the 1890s up to the Second World War. It is this material that primarily lies behind the description below. The material in question certainly reflects the conditions from the middle of the 1800s and thereafter, but since it clearly agrees in important respects with the information from the 1700s it is clear that the wedding customs in Hälsingland – at least as regards the framework of the festivities – have been fairly constant during the period that the nominated farmhouses were built and fitted out. The existing source material is thus deemed to reflect the context in which these interiors were created.

*Many guests were invited to weddings, both relatives and neighbours came. The bride has a lavish wedding outfit and the man with the violin was probably in charge of the music at the subsequent dance.*



The weddings were not only the most important celebrations of the life cycle, they were also the most important social manifestation of Swedish peasant society. Honour is a fundamental concept in this context. To be able to celebrate a wedding in an honourable manner was of the greatest importance for those who wished to acquire or maintain a high position within the evident equality of Hälsingland peasant society. An obvious part of maintaining this honour included being able to offer an appropriate framework for the festivities.

No expense or difficulty seems to have been spared when the preparations were made for weddings. The wedding preparations went on for months, during which time the slaughtering, brewing, baking, polishing and cleaning took place.

The wedding celebrations in Northern Sweden were particularly large, at least with respect to the number of guests. The information from Hälsingland states that weddings with as many as 300 guests took place. It was not unusual for the number of guests to exceed 100. First and foremost, all relatives were invited, even the more peripheral ones, the neighbours in one's own village as well as many from nearby villages. The

festivities always lasted for several days. Three days seems to have been a minimum among the peasants, however weddings lasting even as long as eight days occurred. This posed enormous demands of the farm hosting the wedding, both in terms of space for serving meals as well as rooms for overnight guests.

The festivities began the night before the wedding, when the relatives from far away arrived. The first meal of the celebration was held then, with abundant food and drinks as well as dancing. A number of different rooms were needed already at this point in time at the wedding farm, in order to be able to smoothly switch between serving food and dancing. It was also important to be able to offer festively decorated areas for those who did not want to dance.

On the day of the wedding, the guests gathered while the bride was being dressed. A special chamber was reserved for the bride's own use during the entire day. At the entrance to the building where the festivities were to be held, folk musicians were standing and welcomed the guests with music. In this manner, even the building's exteriors were important in creating a proper setting for the festivities. The lavishly designed



porches and portals that are so typical of Hälsingland should be viewed against this background.

During the 1700s, the wedding ceremony was held in the parish church, but during the 1800s there was a change to holding the ceremony in the home. This also meant that the farm had to be able to provide premises for festivities that were of sufficient dignity to be able to replace the church as a framework for the ceremony. This new function as a marriage ceremony room has probably contributed to the festivities rooms in Hälsingland having received increasingly more lavish interiors during the 1800s.

It was also typical of the wedding day for there to be ritualised offerings of different types of food and drink in addition to the actual meals, most often spirits at several points in time during the day. Wine or coffee was also offered, usually before and after the ceremony. This also required larger and more differentiated rooms. The snaps drinking could certainly take place standing, but the coffee required access to a laid table, while at the same time the table for the wedding dinner had to be laid in the festivities room and often also in the adjoining rooms.

Beyond the wedding ceremony itself, the large wedding dinner was the high point of the wedding. Extravagant quantities of food were served, with innumerable dishes based primarily on meat and milk products. Even if the festivities room was quite spacious in its own right, it was not possible to seat one hundred guests there simultaneously. It did occur that the tables were re-laid and the dinner then served in two sittings, however judging from the material in the records it seems that during the 1800s it had been more common to divide the dinner guests up between several rooms. The bridal couple, the priest with his wife and the bride's parents were then seated in the festivities room together with the more honoured of the rest of the guests. The bridal couple's place was often marked by a suspended bridal canopy, but it does seem as though the wall paintings were also able to be formulated with the same function, for example the pleasing central motives in the festivities rooms at Kristofers and Gästgivars. From a broad perspective, the need to seat so many people at the wedding dinner can be considered in relation to the increasingly widespread practice in the 1800s of building special floors for festivities and in many cases even separate houses for festivities and feasts.

After the wedding dinner, the bridal gifts were announced by the priest. This occurred sometimes in the festivities room, and sometimes in a specially arranged smaller chamber. After the gifts were announced, the bridal dance commenced. In contrast to the dance that was held the evening before the wedding and those during the days after the wedding, the dance on the day of the wedding took place under highly ritualised formats. During this stage, the festivities were also opened to groups that did not belong to the formally invited.

As soon as the bridal dance had begun, a number of unmarried young women – primarily the daughters of peasants – arrived from the surrounding area. They were not formally invited to the festivities, but were allowed by tradition to participate during the entire evening of dancing. They were called milkmaids since they brought milk with them as a gift for the wedding farm. Later during the evening, a group of uninvited guests arrived, primarily men, who were masked beyond recognition and demanded to see the bride. They were called "knotters" and were an accepted element of the wedding celebration. They were treated to snaps and bread and were often allowed to participate in the dancing for a while. They were also allowed in fact to experience the festivities room and the other rooms for the celebration in full use, even though they were presumed to have belonged to those without property in the society and thus hardly had access to these rooms under other circumstances.

The arrangements surrounding overnight stays were determined by each guest's personal status. A chamber in the wedding farm was reserved for the newlyweds. The beautifully made beds in the decorated bedrooms were reserved for the most honoured guests, whereas others could sleep in the rooms of the residential dwelling. The youths, instead, slept in simpler rooms such as rooms where clothes were stored and in attics, where they lay in rows on the floor. But for there to be place for everyone, even the guestrooms of the neighbouring farms had to be used, including sometimes the entire village. So it is worth noting that it was not just the rooms for celebrations at the wedding farm that were used in these occasions.

#### Other instances when the festivities room was used

An extravagant meal was also a central element of funerals, and as with weddings, the festivities room had its assigned role. Some records indicate that the arrangements were made in the same style as the



*The bridal couple was seated in the most distinguished of the festivities rooms, in front of the central motif of the wall paintings. The farm Ol Anders in Alfta Parish was decorated with this picture of a betrothal in 1848.*

weddings, but not on such a grand scale. The funerals usually lasted however for a shorter time than the weddings, in many cases only one day, which involved the bedrooms and other rooms for overnight stays not being utilised to such a large extent. Nor was there dancing of course, which on the overall meant that fewer rooms needed to be utilised than for weddings.

Marriages and burials were rare events in a family, and in fact many years could go by between occasions where a Hälsingland peasant had the opportunity to open the festivities room and bedroom for such events. This does not mean though that the premises were completely unutilised between these events. A more regularly recurring event was their use for the parish catechetical meeting. Such Christian examinations were held annually by the parish priest at different locations in the parish, where the farms took turns in hosting the event. After the examination itself, food and drink were offered in festive formats. On these occasions, everyone who lived in the immediate vicinity participated, i.e. not only those who were on the

same social level as the hosts, but also those without property. The catechetical meetings were thus also an event where the festivities rooms were shown to those who did not have the possibility to create such a status-filled home environment themselves.

In addition, there is information showing that the festivities rooms were now and then made available for more informal dance arrangements that were arranged by youths in nearby villages.

#### Built for weddings?

In summary, it only seems to have been in connection with weddings that all the rooms for celebrations at the farms were fully used, which is to say once or twice per generation. The material from the aforementioned records shows that immediately after the middle of the 1800s the weddings had reached a rich stage of development, featuring a number of more or less strictly defined elements. These richly differentiated customs for festivities posed, together with the large number of guests, high requirements



for access to the many different rooms fitted out for such festivities. There is reason to assume that there is a connection between this trend in customs for celebrations and the strong increase in the number of rooms for festivities at the Hälsingland farms during the first half and middle of the 1800s. According to what has been presented here, the storeys for festivities or the completely separate houses for festivities and guests of the Hälsingland peasants were dimensioned with respect to being able to function specifically for weddings. Despite this, it is quite rare that the interiors of a Hälsingland farmhouse can be shown to have been decorated for a specific individual wedding. Everything points instead to the house having been built, painted and fitted out as an element of long-term planning, where the wedding functions were one goal among several, but where any possible wedding lay some distance away in the future.

#### Status, honour and social consumption

The task of the wall paintings was not just to be decoration. In the search for a credible explanation for why the Hälsingland peasants invested so much in richly decorated homes, where only one or two rooms had any daily, practical use, the social function of the paintings must also be examined.

The lack of land-owning nobility in Hälsingland led to the self-owning peasants playing the role of elites in their society. This elite role was not only a function of possessing a given level of assets, but rather it also required that the individual peasant live up to the role by possessing different types of symbolic capital. Among these were having a well-equipped home environment with painted walls in room after room, a rich stock of woven and embroidered textiles, mugs and spoons of silver and other precious metals, beautifully engraved dram glasses, dishes of pewter and plates of faience. It is worth noting that all these possessions were only brought out for celebrations.

The home's interior was a part of an unspoken code of norms shared by the social network of the individual peasant. This network was comprised primarily of the clan, in a broad sense, as well as the other peasant families in the immediate area. Patterns of consumption that were similar in nature contributed to creating identity, kinship and stability among its members. The network not only kept the association between its members alive, but it also served as a boundary against

those who were on the outside – first and foremost those who were further down the social ladder. Both of these aspects manifest in the Hälsingland wedding traditions, where strictly regulated customs and practices highlighted and anchored the social roles.

The splendid and exquisite interiors fitted out by the Hälsingland peasants are one of the clearest examples of conspicuous consumption by Northern European peasant culture. This type of consumption can be approached from two perspectives. On the one hand, using a vertical perspective, where the consumption is used for a distinctive purpose, in order to signify status and power. And then on the other hand, using a horizontal perspective, where social equals are seeking a sense of belonging and a common identity rather than competing with each other. Such consumption both reinforces the bonds between the individuals in the group as well as functioning as a form of social separation from other groups. Earlier research on the lavish interiors of the Hälsingland farmhouses has primarily used the vertical perspective, but since the interiors were especially intended to be experienced by equals, the horizontal perspective has the appearance of being at least as important. Seen from this later viewpoint, the lavish interiors are not so particularly related to competition, but rather to identity, a sense of belonging and group delineation.

Consumption that is not primarily competition-related serves to strengthen systems of common norms and shared perceptions of what is worth owning. This in turn results in collective tastes and homogeneous, imitative consumption behaviour. The interiors of the homes of the Hälsingland peasants hence are not first and foremost concerned with luxury consumption in the sense of possessing something unique, but quite to the contrary it seems not only to have been accepted but also to be of a certain significance to have a home that in its essential respects resembled that of the neighbours. The fact that the interior paintings often display a highly similar character within the smaller geographical areas defined by the parishes indicates that for the Hälsingland peasants, the value lay in having the same tastes shared by a number of others.

Regardless of whether the communication was directed towards equals or towards groups lower down on the social ladder, the festivities rooms and the floors for celebrations must be viewed as the most important arena of the peasant society's social life. In

this manner they also became the focal points of this socially directed consumption.

The decorated interiors may be presumed to have communicated different messages in different directions. At a wedding, which was the most important social manifestation in this society, the festivities rooms were opened not only to relatives and friends of the same social level. The practice of showing off the bride, and hence also the home environment, to uninvited guests from society's lower strata presumably was an important part of this. The same group also participated in the parish catechetical party. In both cases, the peasants had the opportunity in fact to position themselves externally in different manners. However the stylistic level of the festivities room was presumably only chosen primarily based on the group of onlookers with equal status – the well-to-do peasants who were receptive to the signals the environment was sending out. The positioning was directed inwards here, towards the peasant's own group, where a shared material culture was able to function so as to create their identity. The homogeneously painted interiors contributed in this manner to defining and strengthening the membership bonds within a group of individuals with more or less common economic preconditions, ambitions and goals.

That the biggest celebration of the year, Christmas, was not celebrated in the festivities rooms reinforces

these theories concerning the communication function of these rooms, since the celebration of Christmas was not an affair for outsiders, but rather only for the individual households.

With this perspective, the painted interiors of Hälsingland gain a meaning beyond the purely decorative, something that in turn can contribute to explaining the intensive dissemination of this special cultural form within a limited geographical area.

*Probably the clearest example of how collective tastes were developed among the peasants is a motif that recurs in the interior paintings from the parishes of Älfta and Ovanåker, over a period of almost two hundred years, independently of both changing fashions as well as of the usual repertoire of styles possessed by the painters hired. The motif depicts columns wreathed with grapevines, and in its original form was inspired by the altarpiece in Ovanåker Church from the 1680s. It retained its popularity in both parishes from the turn of the century in 1700 up to around 1870. Painters who came from other areas successfully took up the columns motif and developed it as per the desires of their clients, however there are no signs that there was any demand for it from other parishes. Its greatest popularity was during the decades around the middle of the 1800s, when, among others, the guest room at Jon-Lars in Långhed was decorated with these columns. The guest room, from 1862, is included among the nominated objects.*



Left: Painting by Jonas Hertman at Mårtes in Edsbyn, 1765.

Right: Painting by Svärdes Hans Ersson at Jon-Lars in Långhed, 1862.



## The interior ideal

As has been shown in the foregoing, the custom of decorating rooms for festivities has deep historical roots in Hälsingland, with examples of painted wall decorations going back to the 1500s and 1600s. It was usual however for just one or possible two rooms on each farm to be adorned with painted wall decorations, whereas other rooms were left with bare timber walls. During the entire 1700s this seems to have been the rule with very few exceptions. The oldest known house where all rooms were decorated with wall paintings was fitted out in the parish of Järvsö in the 1780s. It is in the northernmost part of the province, in the parishes around Ljusdal, that the custom of painting suites of rooms first seems to have been established. It was not before around 1840 that it became common in Hälsingland to decorate entire buildings with wall paintings and printed wallpaper.

During the years of 1840-1870, a wave of interior decoration can be seen in Hälsingland that in quantitative terms hardly has any equivalent in the Nordic countries. Farm after farm in village after village was fitted out with more or less expensive interiors, but first and foremost it was the quantity of rooms decorated on each farm that can be perceived as being significant for Hälsingland.

### Painters from Hälsingland and Dalarna

There were not enough local painters to meet this strong increase in demand. Whereas in the 1700s and the early 1800s, the majority of the interior paintings had been done by painters from Hälsingland, an overwhelming majority of those rooms that were decorated around the middle of the 1800s were painted by itinerant painters from the neighbouring province of Dalarna. The geographical origins of the painters is however less important in this specific context. It is obvious that the interior decorations in Hälsingland have fundamental features in common, regardless of where the painters came from. For example, it is clear that through the orders they placed, the Hälsingland peasants influenced the painters from Dalarna to paint motifs other than what was in demand in their home province.

Despite there also being a number of examples in Hälsingland of the Biblical motifs that were so popular in Dalarna during the first half of the 1800s, it still appears quite clearly that the Hälsinglanders did not have the same esteem for the world of religious imagery, but preferred instead secular motifs that were in better harmony with the interiors of higher social classes. Most in demand were landscape vistas, flower paintings and

imitations of materials such as marble, porphyry and granite, or stencilled walls resembled French silk wall hangings or printed wallpapers.

### Local variations

Different interior ideals characterise different areas of Hälsingland. It can be maintained in general that the interiors in the parishes around the towns of the coastal areas employed more restrained stylistic expressions, which to a large extent follows the interior ideal of the higher social classes. In contrast, the inland parishes are characterised by a more colourful style of figure painting, which expresses a taste more distinctive of the peasants. The interiors of Erik-Anders in Askesta and Pallars in Långhed are fine examples of such local variations in taste.

### Different painting techniques in different rooms

What primarily characterises the interior paintings of the Hälsingland farms are in part the rich variations of the decoration techniques and in part the thoroughly planned compositions both in one room as well as across an entire suite in a residential dwelling. In the same manner as with the homes of the higher social classes, an overall decoration scheme can be seen here, where different painting techniques and colour combinations have been utilised in order to create an overall experience in a series of rooms that was intended to be experienced as a whole. The painters exploited all the different techniques they had in their repertoire for creating variation between the different rooms in a house or on a given storey. Another similarity with the environments of the higher social classes is that a system of rules and conventions was developed, conventions that in this case however were specific to peasant society. One precondition for such conventions being able to be developed to the degree that occurred in Hälsingland was that there had to be sufficiently many rooms that were included in a decorative context. For example, it is clear that the selection of decorative techniques for the Hälsingland farms took their point of departure in the function of the room.

Paintings with landscapes or figures never occur in simpler and more exposed rooms such as vestibules or living rooms. They were reserved for the most distinguished rooms such as the festivities rooms or the guest rooms, or for those chambers that could also have distinguished functions, for example as bridal chambers at weddings. By playing the more expensive paintings

*Jon-Lars in Långhed. Detail from guest room.*



off against the more simple techniques in the rooms that were traversed on the way there, the experience a visitor received of this being the centre of the festivities was heightened in a very conscientious manner.

The marbling was in contrast strongly associated with the vestibule. The marble-covered entryway is an interior ideal that goes back to the Italian renaissance, and which must have been transmitted to Hälsingland via imitations in the homes of the higher social



*Paintings with landscapes were reserved for the most distinguished rooms. Görans in Ygsbo, Färila Parish.*

classes. Marble was only in isolated cases found in rooms for celebrations, such as in the large hall at Erik-Anders in Askesta, however the effect there is heightened with decorative details such as borders and painted door lintels that give dignity to the room.

Another material imitation that was suitable for the vestibule, especially due to its resistance to dirt, is spatter painting that resembles porphyry or granite. It was also used in rooms and chambers used in everyday life, but never in the most distinguished rooms. The spatter painting could also be used to decorate the dados in rooms that were decorated with other techniques. Among other locations, it has been used at Bortom åa in Fågelsjö.

With the aid of the painters, other expensive materials that the peasants did not have access to were also imitated. What was peculiar to the stencilling was that it was considered to be appropriate for all types of rooms, from the vestibule to the festivities room. The stencilling in Hälsingland resembles silk wall hangings, probably through transmission of the French high-quality printed wallpapers that were imported into Sweden during the 1820s and 1830s. These were often exact imitations of contemporary wall silks. The Hälsingland stencilling differentiates itself from stencilling in other areas through the richly shaded patterns in many colours, where a number of different stencils have been painted on top of each other in order to create an illusion of damask or brocaded silks.

The dados, doors, mouldings and doorcases were painted in light grey such as limestone, or wood graining in order to look like mahogany – the type of wood that was in fashion during the first half of the 1800s – or lighter types of wood such as elm or oak. In addition, there were simple imitations of the alder veneer that was popular in the furniture-making trade during the 1700s. The Hälsingland peasants of the mid-1800s also found a certain radiant blue-green woodworking colour to be quite appealing, which had been in fashion in the environments of the higher social classes when the new Prussian blue colour pigment was launched approximately a century earlier.

What is important in this context is to also see the printed wallpapers as a decorative technique among the others that the country painters had in their repertoire. The wallpapers in themselves were certainly mass-produced, but were combined by the peasants most often with painted door lintels, hand-painted or stencilled borders and occasionally spatter

painted dados that created their own distinctive expressions. Used in this manner, even the wallpaper could be transformed into folk art.

The printed wallpapers began being used by individual Hälsingland peasants around the year 1800, however they only first became common after 1840. When wallpaper was used in the interiors, it was most often one or two of the most distinguished rooms that were fitted out with it. In the interiors of the 1840s and 1850s, they played a leading role in many instances. These wallpapers were of a thoroughly good quality. Most often, they were printed in Stockholm, but in a number of cases were also imported from France. There are also examples of the peasants' painters printing wallpaper themselves, based upon Swedish or French patterns. For example, at Bommars in Letsbo there is a wallpaper that was copied by an unknown peasant painter based upon a French original, but where he reformulated the original in a manner that makes the wallpaper unique.

### Role of peasant painters in interior decorating

One phenomenon that is particularly noticeable when studying the interiors of Hälsingland's peasant farms is that any possible tiled ovens were nearly always carefully colour-matched with wall paintings or printed wallpaper. Sometimes they are harmonised with the walls and sometimes contrasting colours have been used such as yellow against blue. Since the tiled ovens were ordered from local manufacturers, whereas the printed wallpapers had to be purchased from the towns or in markets far from home, it is more probable that the tile ovens were ordered to accord with the colours of the wallpaper rather than vice versa.

The question arises here of precisely who actually created these interiors, which in practical terms were always conceived as an entirety despite them often taking years to complete. It can hardly have been the peasants themselves – in such case the artistic result ought to have been less uniform and reflect more different directions in taste. A reasonable interpretation is that the country painters not only

*Top: The tiled ovens were carefully coloured-matched with wallpaintings or wallpapers. Chamber at Gästgivars, Vallsta.*

*Bottom: Open fireplace at Jon-Lars in Långhed with marbling in blue that matches the wallpaintings.*





performed the painting itself, as ordered by the peasants, but also had a role that was more like an interior decorator and which involved them taking responsibility for the entire formulation, even when it concerned the selection of products that they did not produce themselves, such as tiled ovens and printed wallpapers. The peasants themselves of course had an influence over the interiors of the rooms – something that emerges especially from certain motifs being particularly popular in certain parishes – however they may still have acted within a certain framework that was controlled by the painters. Since the interiors of the rooms in Hälsingland have not resulted in any written source material at all, this must remain however simply an interpretation.

### On inventories of painted interiors in Hälsingland

Two inventories of painted interiors have been carried out, the first in 1965–1967 and the second from 1989 through the 1990s.

The first inventory must be considered as preliminary, as the documentation was mainly pictorial, though it was of great value in locating a large amount of previously unknown paintings. This documentation formed an invaluable basis for the second inventory, carried out by Ljusdalsbygdens museum. This second inventory contains a substantial amount of information on the wall paintings and interiors recorded and has become an extremely valuable source of knowledge, not only for any research of the wall painting carried out by painters from Hälsingland but also for research and documentation of wall painters from Dalarna and their work.

This second inventory records 1 030 items, mainly in the parishes of Ljusdal, Järvsö, Alfta, Ovanåker, Delsbo, Arbrå, Bollnäs and Söderala. Many of the wall paintings are kept in museums, but nearly 500 wall paintings are privately owned. About 400 of them are still to be found on their walls, as complete painted interiors in their original context together with joinery, stoves etc.

The focus of the inventory has been on pictorial and floral wall painting. As many as 338 of the totally 480 paintings found in private homes have pictorial and floral motives, while only 125 are of a decorative kind with stencilled patterns, marbling, spattering etc. As the pictorial motives

and elaborate florals usually were reserved for a few status rooms in the 19th century farmhouses, and this kind of simpler decorative schemes were used in the majority of rooms in a house, the inventory in this respect does not fully reflect reality. This in turn means that there still is a very large amount of intact rooms to be recorded in Hälsingland. Printed wallpaper has not been recorded at all by the inventory, but has been thoroughly studied by Ingela Broström 2000–2004.

The dominant motives are landscapes and florals, often in an architectural or decorative framework. Biblical motives in the traditional Dalarna style are also very common. The typical Dalarna floral motif, “rose painting” is also to be found in many of the farmhouses. The recorded paintings represent all the schools and local varieties current in Hälsingland and described in the comparative study, chapter 3c.

The inventory records works by all the painters from Hälsingland that are known by name today: Gustaf Reuter, Carl Roth, Erik Ersson, Paul Hallberg, Jonas Hertman, Jonas Åkerström, Anders Ädel, Jonas Wallström, Olof Hofrén and Anders Åsberg. But there are also anonymous painters whose work is of importance, for instance “Blåmålar” (the blue painter) who worked in many of the farmhouses in the Voxna Valley, as Pallars in Långhed.

Many well-known Dalarna painters worked in Hälsingland as well. Some of the most frequent are the Knutes family, Olhans Olof Jonsson, Svärdes Hans Ersson and Björ Anders Hansson, all of them from Rättvik. Furthermore, there are works by Winter Carl Hansson, Jufwas Anders Ersson, Hans Ersson Enman, Back Olof Andersson, Back Erik Andersson, Anders Andersson, Mats Olof Andersson, Djäken Erik Andersson and Skinnar Johan Ersson.



*In Hälsingland printed wallpaper was often adorned with hand-painted or stencilled borders and other decorative details performed by the peasant painters. Farm in Rengsjö Parish.*

# The nominated sites

## Kristofers

The Kristofers Farm is known through archive documents dating from 1542 and has been handed down within the same family ever since then. In all probability, it has its origins in the Middle Ages even though written sources from that time are lacking. The farm was named after the peasant Christoffer Persson, who owned the property at the end of the 1600s.

Kristofers was originally located at a site in the middle of the hamlet, but it was moved to its present, more secluded location during the first decade of the 1800s. This was probably due to a fire in the year 1804, which began in a neighbouring farm but also destroyed a pair of Kristofers' storage buildings, full of hay and grain. Remaining in the more densely built-up core of the village involved a risk of new fires, something that could have lain behind the decision to move the

core of farm further away from its neighbours. In connection with the move, buildings at the farm seem to have been renewed.

The farm that was built up at the new site consisted of four wings, tightly placed around a completely closed farmyard. The corners of the structures were built together and the entry through the gatehouse could be closed and locked. This manner of construction was dominant among the peasants in all of northern Sweden during the 1700s and for some time into the 1800s. Subsequently, it became common for the farms to be made more open and airy by tearing down or moving one of the four wings to the side. At Kristofers the western wing was moved during the course of the 1800s a bit to the south-west so that the afternoon sun could now shine into the farmyard. A photograph



*Kristofers in Stene.*





*Kristofers in Stene during the late 1800s. The exterior of the festivities house is the same as today. There are shingles on the roof. On the gate house, that can be glimpsed to the right, there is a birch-bark roof with split logs on top.*

preserved from the 1800s shows how the space between the buildings was instead closed off with a fence in order to keep the livestock out of the farmyard.

Remaining at the farmyard are the gatehouse building to the east and the festivity house. Both were built in connection with the farm being moved to the new location. On the upper floor of the gatehouse building there is an inscription with the year 1805, which is presumed to symbolise its year of construction. The festivity house has been dated via a dendrochronology study, which shows that the timber for the building was felled in the years 1805-1807. The last logs were felled in the spring of 1807, which indicates that the construction work commenced in that year. In the attic, there is timber that has been reused from an older building, with remnants of wall paintings from the 1600s. The house was not intended to be lived in, but rather was primarily for use in festive occasions. It was built with two full storeys at one and the same time, which is interesting because two-storey houses at that time were very rare among the peasants, not only in Hälsingland but also in Sweden as a whole. The festivity house at Kristofers is Hälsingland's oldest

known farmhouse with two storeys. The exterior is unchanged from when it was built, only the roofing has been replaced.

The extent to which the interior of the house was fitted out during its first decades is not known; only some extremely small fragments of older decorative paintings can be seen in one of the rooms on the ground floor. In contrast, all the permanent fixtures in the form of fireplaces and woodwork are preserved intact from the time when the building was constructed. The present painted wall decorations of the rooms were created in the 1850s, when the house was fitted out in its entirety for the peasant Olof Olsson and his wife Margta Jonsdotter, whose initials were painted above the door in the house's finest room when it was completed in 1854. The work was performed by the painter Anders Ädel (1809-1888), who was one of the most famous representatives of the local school of painters who were predominant in the upper Ljusnan River valley during the period of 1800-1860. Since that time, the interior has been preserved in a nearly unaltered condition. In one of the smaller rooms on the ground floor, the walls were overpapered around the end of the 1800s. In addition, a previously undecorated small room on the upper floor had its walls painted white during the 1940s. The other rooms have been preserved intact.

The first substantial change after the farmyard was opened to the west occurred during the second half of the 1800s, when an entire wing on the south side of the farmyard was torn down in order to make room for the current residential dwelling and a new cowshed. The cowshed was built a decade before the residential dwelling, which was completed in 1887. Since the lifespan of buildings for animals was short it was probably the case that the original cowshed had quite simply been used up due to rot damage. The construction of the new residential dwelling can be viewed against the background of changed living habits and the pursuit of greater convenience. The old tradition of building the residential dwelling adjoining the cowshed continued however to be followed.

The new residential dwelling was built in the style of its time. From the beginning, it also had a veranda that was characteristic of the period, but it was replaced by the current one in the 1940s when it was desired to adjust the house to the surrounding older environment. The model was the porch of the festivity house from the beginning of the 1800s, and the replacement of the veranda shows that Kristofers had already begun to be perceived as a cultural historical site, whose innate value should be highlighted and clarified – a viewpoint that was quite uncommon among private individuals in Sweden during the 1940s. Since the house has always been lived in, it has undergone modernisations during the course of the 1900s, for example changes in the divisions in the windows, however these have been concentrated on the backside of the building.

All the buildings around the farmyard were furnished with tile roofs in the 1920s. The older buildings originally had roofs of birch-bark, covered with split logs. This was replaced after the middle of the 1800s with shingles.

The utility buildings at Kristofers have been continuously changed and improved in connection with changes in the requirements of agriculture. At the same time, the traditional fundamental structure of the enclosing farmhouses as the centre of the settlement has always been retained. New farm buildings have instead been built at the periphery of the settlement, to the south and south-east of the farmyard square.

The oldest of these buildings is the threshing barn from 1898. It is quite large, which indicates that grain-growing was intensified at this time. In 1918, a new, large stable was built with a sheep house and pig house directly to the south-east of the new residential dwelling. Different buildings for animal husbandry have been located here as needed. In 1958, a new cowshed was built in direct connection with the stall, and in 1984 the entire complex was expanded with a new hayloft. When the cattle business was expanded in the 1990s, this house was not sufficient. Instead, a new and larger cowshed was built for free-range grazing in 1994, which made it possible to continue to conduct agriculture on the farm. Other buildings that have been added during the 1900s are a carriage shed and woodshed, built in 1938, and a machine room from 1974 intended for tractors and other motorised tools.

See chapter 4a for state of conservation.



*Kristofers in Stene. The festivities house.*



## Gästgivars

Vallsta belongs to those villages in the Ljusnan valley that began tilling the land as early as during the Iron Age. Gästgivars is one of the nine farms there were in existence in the village in 1535, and in all probability has stood at its present location since the Middle Ages or even longer. The name of the farm alludes to the inn that was operated at the farm during the 1600s and 1700s. Gästgivars was handed down within the same clan up to the 1850s, when the present clan of owners took over.

Its current buildings around the farmyard date from the first half of the 1800s. The woodshed and wooden storehouse to the west of the main building also belong to the same time. The building for festivities has been dated by dendrochronology, which indicates that the timber for the building was felled over the course of several years. The last timber was cut in the winter of 1837-1838, which means that the construction should have begun soon thereafter. In the attic storey there is also reused timber and roofing wood with remnants of painting from the 1600s.

The largest rooms in the house are to the east of the vestibule and landing. These are the two festivities rooms, where the difference in the interiors clearly shows that the festivities room on the upper storey was the finest. The room to the east of the vestibule on the ground floor should then have been a dining room of somewhat more protracted dignity.

The building for festivities was fitted out during the years around 1840 by the painter Jonas Wallström. Differences in the execution show that the ground floor was fitted out first, probably immediately after construction of the house had been completed. Jonas

Wallström is one of the foremost representatives of the large-scale landscape paintings that were done in a number of the large peasant farmhouses in southern Hälsingland around the middle of the 1800s. This school of painting is one of the most prominent in Hälsingland, with paintings of significantly higher technical and artistic quality than for example the landscape painting on the farms in the Voxnan River valley. The central festivities room motif at Gästgivars belongs to the best examples of this type of painting, which was executed as per originals in the form of copperplate engravings and lithographs.

The wallpaper edging of the ground storey is with all probability from the workshop of the court painter Carl Fredric Torsselius in Stockholm, where Jonas Wallström had previously been a journeyman for a brief period. Nothing corresponding to it has ever been found on any of the other peasant farms in Hälsingland. It is also very likely that it was during his period of training with Torsselius that Jonas Wallström learned the method of painting rich flower borders directly on the wall's stencilling patterns. This was directly inspired by French wallpaper fashions of the 1820s; wallpaper that it is known that Carl Fredric Torsselius imported and sold through his workshop.

The use of the decorative art of the higher classes as prototypes appears more clearly at Gästgivars than at any other peasant farm in the province. Jonas Wallström excelled here in skilfully executed imitations of silks and gilded ornaments, but also of such exclusive goods as the English Wedgwood porcelain. Painted imitations of Wedgwood's *jasperware* were first launched in the environments of King Gustav III during the 1780s, and were expressed here in the decorative folk art for the first time. With this motif and the symbols of power,



*Gästgivars in Vallsta.*

such as the surrounding oak leaf borders, the place of honour in the festivities room at Gästgivars was highlighted in a manner that lacks any counterpart, not just in Hälsingland but also in Swedish ornamental folk painting environments in general.

Gästgivars is also the foremost preserved example of the richly developed stencilling that Jonas Wallström introduced in Hälsingland and which was subsequently taken up by a number of different peasant painters, not just in Hälsingland but also by painters in neighbouring provinces. This stencilling differentiates itself through its complexity from the stencilling in the rest of Sweden, which is significantly simpler. An excellent example of how Jonas Wallström's patterns were further disseminated is the vertical stencilling pattern in the lower festivities room, which has been found in different variants in a number of rooms in Hälsingland and also in the province of Jämtland. The fact that none of these variants of the pattern were done before the end of the 1840s clearly indicates that it was Jonas Wallström's version of the pattern that comprised the source of the inspiration. Gästgivars is thus also a key monument in the study of the development of stencilling.

In contrast to many of the other farms in this nomination, the building for festivities at Gästgivars has been treated as a cultural historical monument since the years around 1950. This has meant that a certain amount of the repair work on the buildings has been done with a point of departure based upon a restoration ideology from an earlier era. Changes that occurred are the panelling of the house and the replacement of an exterior door from the end of the 1800s with a door from the early 1800s from a nearby farm. The small canopy over the entrance was also added at this time. Since parts of the building also started being used at that time as handicrafts school, certain practical improvements needed to also be made, primarily the replacement of windows and the installation of a kitchen and bathroom unit. In terms of the interior, it is however the rooms on the ground floor that have been affected.

As regards the other buildings on the farm, the farm buildings at Gästgivars have certainly been renovated and improved in accordance with the changing needs of agriculture at the farm during the late 1800s and early 1900s, but it is interesting to note that this has occurred with a clear retention of the traditional construction patterns.

See chapter 4a for state of conservation.



*Top: Gästgivars in Vallsta. In the attic of the festivities house, there are reused boards with remnants of decorative painting from the 1600s, probably from an older building at the same site.*

*Bottom: Gästgivars in Vallsta. The festivities room on the upper storey.*





*Pallars in Långhed.*

## Pallars

Pallars has been handed down within the same family since the 1600s. How long the farm existed before that is unknown. The village is however mentioned in written sources as early as the 1200s and in all probability has its origins in the Iron Age. Långhed is now known for its very large residential dwellings, the largest in Hälsingland. One of these is the new main building, whose construction commenced at Pallars in 1855. However, historical source material shows that the farm had abundant buildings long before then. Up until 1809, windowpanes were taxed in Sweden. The tax assessment book from that year shows that Pallars was among those farms in Hälsingland that had the most windows at that time – a total of 25 – and consequently an unusually large number of habitable rooms. The trend of constructing large buildings did not however correspond to large-scale agriculture. In terms of arable land, Pallars belongs to the smallest farms in this nomination. Large agricultural incomes cannot in fact have been the motive behind choosing to build such a large residential dwelling as the present main building. The explanation must be sought instead in the family's history.

In the year 1851, the peasant son Jonas Nilsson, who was the heir to Pallars, married Brita Olsdotter from the neighbouring village of Näsbyn. Brita was the daughter of the richest peasant in the entire Alfta parish. Her father owned not only one of the very largest farms, but also had financial interests in companies such as sawmills and flourmills. Around 1820, he had already built what at the time was Hälsingland's largest residential dwelling of its kind ever, in addition to being the first with a double-row design, inspired by the mansions in the local area. The home of Brita's parents was in fact quite grand, and it is said that one requirement she posed for accepting the proposal from Jonas Nilsson was that he build her a new house that could compare favourably with it. Since she brought a large inheritance with her into

the marriage, the financial preconditions existed with which to do this.

The new house was built during the years of 1855-58. In addition to the rooms used on a daily basis, there were rooms for festivities distributed across two storeys. Just opposite the living room on the bottom storey, there was a festivities room and on the upper storey a very large hall. Both rooms were decorated with landscape paintings by Svärdes Hans Ersson. The paintings in both rooms were wallpapered over in the 1960s, but they were photographically documented before this and remain preserved under the later wall material.

In the year 1853, a few years before the new decorated main building was begun, Jonas Nilsson and his wife had already taken over the farm from his parents. It was common in Hälsingland during the 1700s and



*A festivities room on the lower storey of Pallars photographed in 1959 before the paintings were covered with wallpaper.*

1800s for the farms to be passed down to the younger generation while the parents were still alive. Most often, this also involved the parents relinquishing the main residential dwelling and moving to some other building on the farm. At Pallars this occurred by a previous stable being rebuilt into a small dwelling with two storeys for the old couple.

Next to the house for the old peasants were two storeys of guest rooms, dating probably from the end of the 1700s, when very many peasants began building such houses. The room on the bottom storey was fitted out in 1853, certainly before the wedding of Jonas Nilsson's youngest sister Karin, which was held in the late autumn of the same year. The guest rooms have never been used as a dwelling even during the summer, but have always only been used as finer rooms for guests. The room interiors, particularly in the main guest room, is dominated by a strong ultramarine blue colour. The underlying blue theme in the room interiors is a characteristic peculiar to Alfta during the 1800s, even though most of the painters used Prussian blue instead. The blue pigments were expensive, particularly the ultramarine, and this can be interpreted as the blue room decorations being something that the Alfta peasants used in order to express their social status.

At the same time as the guest rooms, the dwelling for the old parents was also decorated, where the painting date shows that the painter was active on the farm during the weeks before their daughters wedding. It is interesting to note that the columns around the landscape views here are entwined with

drapery, a motif that had long been common among the Hälsingland painters who worked in the upper Ljusnan valley. This is actually another example of how the Dalecarlian peasant painters assimilated a new repertoire when they worked in Hälsingland.

In connection with the construction of the new residential dwelling, one room was rebuilt in the old residential dwelling – now comprising the western wing – into a bakery. The year 1856 cast into the top of the grate gives the point in time of this alteration. In general the house contains a living room and chamber, rooms that from all appearances have functioned as a summer residence while the new house was being built. It was very common in the Voxnan valley for families to move out into a wing building during the summer, however this did not occur to the same extent in the rest of Hälsingland. The modernisations that have been performed to the western wing's living room have been extremely small, hence a distinctive manner of experiencing how daily life was lived in Hälsingland during the decades around the middle of the 1800s can be found here.

Older pictures show that a larger group of farm buildings, including a cowshed and barn, previously stood between the eastern wing and the country lane. These buildings were torn down however in connection with the new cowshed complex being built in 1931-32. Of the older farm buildings, today there remain only the two wooden storehouses as well as the stable from 1853 alongside the eastern wing.

See chapter 4a for state of conservation.



*Pallars, Långhed. The picture, from the beginning of the 1900s, shows that a larger group of farm buildings was located between the eastern wing and the country lane.*



## Jon-Lars

Jon-Lars has also been passed down through the same clan since the 1600s, when it was owned by the peasant Jon Larsson, who has given the farm its name. An interesting remnant from that time is the old salt shed, which has been dated dendrochronologically to 1649. The majority of the farm's buildings have otherwise been built after the previously mentioned fire in the year 1851, when the residential dwelling and a number of the farm buildings were destroyed. The farm was owned at the time by the peasants Olof and Anders Andersson, two brothers who jointly lived at and operated the farm. With the residential dwelling needed to be built again, the brothers chose to build a two-family house.

It was not uncommon for multiple families to live together on a farm in Hälsingland in the 1800s, however it nearly always involved two generations at the time, where the older generation lived in a smaller residential dwelling. One example of this is the eastern wing of the neighbouring farm, Pallars. It was quite unusual in Hälsingland for two, large, equivalent residential dwellings to be fitted out on the same farm. At Jon-Lars, this was solved by planning the house as a semidetached house divided up into two identically similar residential dwellings with three storeys, both having their own entrance from the large double doorway. Each of these residential dwellings consisted of a vestibule and three rooms: the living room, a separate kitchen – a novelty in Hälsingland in the 1850s – and a smaller chamber. The large festivities rooms were, as mentioned previously, shared. The northern residential dwelling belonged to the brother Anders Andersson, whereas the southern one was lived in by Olof Andersson. Olof Andersson

was not only the older of the two brothers, but also had the greater part of the land at his disposal. It is in fact reasonable to presume that he held the more prominent position at the farm.

Building up the farm took its time. It was not before the beginning of the 1860s that they were sufficiently far along to be painting the rooms. The house was then fitted out over the course of some years by Dalecarlian peasant painter Svärdes Hans Ersson. The living rooms on the ground floor were painted in 1863 with wear-resisting oil paint. Single-coloured walls with framed panels and corner stencilling in neo-rococo style has been common in Alfta and represents the more restrained tastes that became the fashion among the peasants in certain parts of Hälsingland around the middle of the 1800s. In contrast, in the festivities rooms, it was possible to select more delicate decorations in distemper.

The northern guest room, with the abundant use of blue paint in its interior from 1862, is especially characteristic of the interior decorating tastes of the Alfta peasants at this time. As was mentioned previously in connection with the interiors at Pallars, it is probable that such large quantities of the expensive blue colour pigments were used in order to exhibit the owner's financial standing and as a mark of status. The painted initials above the doors show that the room belonged to Anders Andersson's residential dwelling.

The southern guest room, which was decorated for Olof Andersson, lacks all painted wall decorations and is wallpapered instead with presumably French wallpaper, whose glossy ground is intended to resemble satin. This

*Jon-Lars in Långhed.*



*The village of Långhed during the early 1900s. Note the different types of fences, they were important to keep the livestock out of the arable land and pastures.*

so-called satining was an expensive treatment that was reserved for the wallpaper in the most highly esteemed rooms on the peasant farms. Such expensive wallpapers were purchased and brought home by the Hälsingland peasants from their trips to the towns and from markets. At first sight, one can get the impression that both of the guest rooms were fitted out at different times, however they actually represent two completely different decorating ideals, both of which were equally current among the peasants of Hälsingland during the decades around the middle of the 1800s.

According to family tradition, the large hall on the ground floor was used for dancing in connection with the festivities. The meals connected with the festivities were eaten in the somewhat smaller hall on the upper storey. None of these rooms are preserved today, however the remnants of a door lintel from one of the halls has been preserved on the farm. The initials of both the brothers along with the Svärdes Hans Ersson's signature can be found on it.

The four undecorated storage rooms in the attic storey are called the clothes chamber, pelt chamber, wool chamber and the potato flour chamber, names that clearly state what the rooms were used for.

Later modernisation of the interiors at Jon-Lars is typical for the Hälsingland farms where the festivities rooms were intermingled with the rooms for daily life. In this case, it is first and foremost the northern part of the residential dwelling that has been remodelled, whereas the southern one is well-preserved. It is the

rooms with the largest area that have been changed, but also the rooms for daily living such as the kitchen and bedroom. It is particularly noteworthy in this context that the division of the ground floor's large festivities hall into a living room and dining room also took place before a specific celebration was held. It was the 50th birthday of the owner at the time, which was celebrated in 1947. Also at that time, money was spent on hiring a decorative painter, which among other things painted Hälsingland's provincial coat of arms – a rearing buck – on the mantelpiece.

The only exterior alterations that the residential dwelling has undergone since it was built is the replacement of the roofing material from shingles to tiles around 1900, and the addition of a smaller kitchen entrance at the north gable in 1947.

With respect to the farm buildings, it can be ascertained that it was not just the residential dwelling that was built for two households. The cowshed and other outbuildings were also originally divided up into two equal parts. This was changed though during the 1900s, when the agriculture on the farm was at its peak and its operation needed to be rationalised. On the whole, it is interesting that the structure of the farm's complex of buildings has been preserved to such a large extent since the 1850s. The cowshed has certainly been modernised in recent years, however the original area of the building and its characteristic mansard roof can still be clearly distinguished.

See chapter 4a for state of conservation.





*Bortom åa in Fågelsjö.*

## Bortom åa

Fågelsjö is one of the villages in the Swedish interior's forest districts that were colonised in the 1600s by Finnish immigrants. Due to its location in the border district between the provinces of Dalarna, Hälsingland and Härjedalen, no obvious cultural identity existed here in olden times. Instead, the village's inhabitants have been affected by influences from several different directions, influences that have also varied from time to time. The village indeed belongs to the province of Dalarna, but since the roads to Härjedalen and Hälsingland have been shorter, the cultural influences from there have been stronger. In particular during the time when the residential dwelling at Bortom åa was being built and fitted out, the primary influence was the manner in which the Hälsingland peasants built, and there are even letters preserved in the farm's very rich archives that show that the village residents thought of themselves in the 1800s as Hälsinglanders.

Bortom åa is one of the three oldest farms in the village. It was established around 1690 and has been handed down since then in the same family up to 1943, when the last couple died without heirs. The farm is now owned and administered by the municipality of Ljusdal, as a cultural monument and site for conducting courses. It is the only site in this nomination that is not privately owned.

The climate in Fågelsjö is uncommonly harsh, and the cultivated areas on the farms in the village are thus small. Bortom åa hence is the smallest farm in terms of area in this nomination. The farmowners adopted a number of different sideline industries instead, which evidently made them prosperous, first and foremost

commerce. But even a profession that was less common among the peasants such as gun smithing was conducted successfully in the farm's own smithy. The peasants at Bortom åa had a local position of trust and often functioned as intermediaries between the village inhabitants and different authorities, something that also gave rise to travel and contacts. The farm's history is unusually well-documented through a very rich collection of documents, letters and diaries that are preserved in the farm's archive from the 1600s and thereafter.

In contrast to the other sites in this nomination, the old main building at Bortom åa was not built in one context. Instead, the rooms in the house have been increased in stages through different rebuildings. This makes it possible here to follow in an interesting manner the trend whereby the number of festivities rooms has successively increased, and where the functions of the rooms have changed over time.

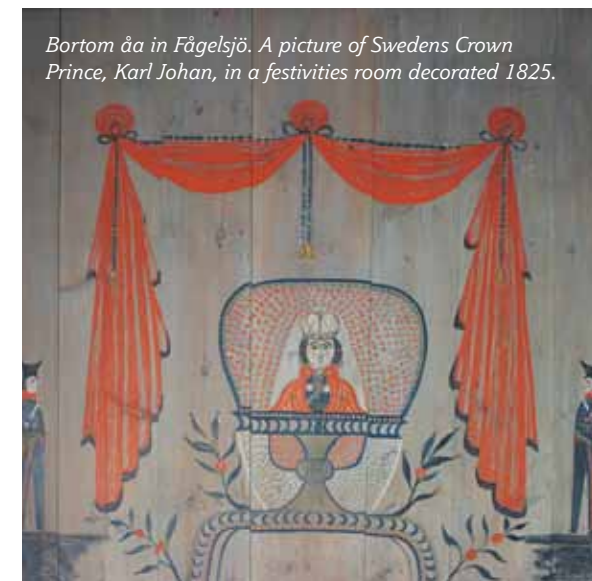
A dendrochronological study of the house shows that the timber was felled during 1816-18. The top of a grate with the year 1819 shows that the house should have been completed then, however no interior decorating was done before 1825. At that time the festivities room on the lower storey was painted by one or two unknown Dalarna painters. The paintings have a distinctive character. They do not resemble any other known wall paintings in Dalarna or Hälsingland, and one conceivable interpretation is that the person or persons who painted the room had primarily been furniture painters and were not used to working in a larger format. The same year, the wall-fastened bed in the kitchen was decorated,



*The peasant Jonas Olsson (1832-95) was the owner of Bortom åa in Fågelsjö during 1853-95. Most of the preserved room interiors were created under his ownership.*

but the entire rest of the house was left unpainted. To have only one decoratively painted room for celebrations in this manner, but to live on a daily basis in a completely undecorated environment was most common for Swedish peasants during the 1700s and remained so for many for a time into the 1800s.

The dendrochronology also reveals that the timber for the upper storey was felled in the winter of 1834-35, and that it hence ought to have been completed during the second half of the 1830s. It was also at that time when two-storey house construction began to be common among the peasants of Hälsingland. It is worth noting that the main building at Bortom åa is the only two-storey house in tens of kilometres around it. In these forest districts, the peasants generally built lower and more unpretentious houses. On the other hand, various contacts occurred with Ljusdal Parish in Hälsingland, where the peasants were building large and tall houses at this time,



*Bortom åa in Fågelsjö. A picture of Swedens Crown Prince, Karl Johan, in a festivities room decorated 1825.*

something that can be presumed to have affected the owner of the farm at the time, Olof Persson, in his choice to build such a large house.

The upper storey was fitted out during the second half of the 1830s by the same painter who painted the room on the bottom storey. A festivities room or guest room was fitted out then in the storey's eastern end. At the same time, the landing received its current painted decoration. The chambers in the middle were partially fitted out. No further decorative work was done on the bottom storey. In this way the upper storey received the character of storey for festivities.

In 1853 a generation change occurred at the farm, when the young peasant Jonas Olsson took over the farm from his father. In 1856, when his betrothed, Sigrid Andersdotter, moved to the farm, a series of decorating projects were commenced that would lead to a complete renewal of the house's interiors in the next few years. The painting work was performed by the painter Bäck Anders Hansson (1790-1867) from Dalarna, who returned to the farm on several occasions.

In 1856 a new festivities room was fitted out in the western part of the upper storey, with the rose painting that was typical for Dalarna. The room had previously been an undecorated room for storing clothes. At the same time, both of the chambers in the middle on the bottom storey were wallpapered with printed wallpaper. The living room and vestibule were decorated with stencilling. The decorating work was concluded in 1863, when the old festivities room in the eastern part of the upper storey was divided up into three small bedrooms for guests. At the same time, both of the chambers in the middle were decorated, which had previously been incompletely fitted out, with



spatter painting and printed wallpaper edging. This work was also performed by Bäck Anders Hansson.

The replacement as was done here of one larger guestroom or festivities room with several small guest rooms represented an innovation among the peasants in the region at this time. Before then, it was customary for many guests to be packed together in spacious guestrooms with a number of beds. In Jonas Olsson's new home, the guests were instead assigned to smaller rooms of a more private character. This can indicate a shift in the focus from the traditional, larger celebrations in the direction of other types of guests such as forestry company inspectors and priests. These three chambers were fitted out with printed wallpaper that was sent to the village from a general store in the Voxna Valley. From the letter that was sent with the wallpaper, it emerges that one of the wallpapers was considerably more expensive than the others. It cost just as much as an adult sheep per roll, and it appears to be clear that this room had a higher status than the others. But even though the concept of the guestrooms anticipates a more middle class coloured ideal for residential dwellings being poised to making inroads, this was not something that was reflected in the interior decorations as such. Here, the peasants' own interior decorating ideal continued to hold sway, with spatter painted dados, coloured woodcuts on certain walls and strong colour contrasts such as pink against ultramarine.

One construction innovation that was introduced during Jonas Olsson's time as the owner was



the shingle roof. At Bortom åa, the first shingle roof was built in 1855, and a letter in the farm's archives indicates that this was the first in the district. The old main building has never received any more modern roofing material, but rather has continuously had roofs of shingles, which is extremely uncommon for residential dwellings in Sweden. The same holds true for most of the farm's buildings for agricultural purposes.

When Jonas Olsson's only daughter Kristina married in 1889, she and her husband Mårten Persson took up residence at the farm. In connection with them moving in, a few minor changes were made to the house. One of the chambers in the middle of the bottom storey was redecorated with wallpaper and a tiled stove. In addition, the paintings in the festivities room on the bottom storey were wallpapered over, however they were uncovered again in connection with restoration work at the end of the 1940s.

Instead of modernising the old house further, Kristina Persson and her husband chose to build a new house on the farm during the years 1908-1910. When the couple moved in, the old main building was left in intact condition with furniture and household utensils.

When Kristina Persson died in 1943, she willed the old main building with all its fittings and furnishings to the local municipality as a cultural monument. Several years later, the municipality acquired the entire farm for purposes of preserving it. In contrast to Gästgivars, this old main building has never had any other use, and has simply been preserved. The only important change that has occurred in the interiors after 1910 was the uncovering of the wall paintings in the festivities room on the bottom storey.

At Bortom åa, the farm buildings have gradually been changed, renewed and moved about with a point of departure in the needs of the agriculture at the time concerned. But despite this new fashion of larger and more rational buildings gaining ground at the farm to a certain extent through the new cowshed around 1900, the main building at Bortom åa has been preserved to an unusually high degree.

See chapter 4a for state of conservation.

*Bortom åa in Fågelsjö. Photo from around the year 1910, when the old residential dwelling still was in use. The bed's curtain was used both for privacy as well as to keep the cold out.*



*Bommars in Letsbo.*

## Bommars

Bommars has its origins in the Middle Ages and is mentioned in written sources for the first time in 1542. It is the oldest farm in the village of Letsbo. It is located by the shore of the lake of Letssjön, where finds from the Stone Age show that the site was inhabited quite early. Even in the 1600s, there were few permanently inhabited farms in the area, which at the time was primarily characterised by the summer farms that are so typical of this part of Hälsingland.

In 1827, the only daughter and heir to Bommars, Gölin Jonsdotter, married the peasant Sven Persson, who owned and worked a farm that was significantly more centrally located in the parish. Some years later, Gölin's parents also moved to their son-in-law's farm, and Bommars was left uninhabited for more than 50 years, from 1830 to 1887.

In 1844, the houses at Bommars were destroyed by a fire. The farm was rebuilt at once, with two fully fitted out residential dwellings, despite the fact that it was not permanently inhabited. It is most noteworthy that such comprehensive decoration was permitted to be undertaken of festivities rooms such as the large storey for festivities and the guest room in the main building. This can be viewed as yet another example of how the rooms for festivities at Hälsingland had a significance that went far beyond the practical. That these rooms were fitted out in 1848 may be connected with a wedding that was held in the family the same year, when Karin, the daughter of Gölin and Sven, married a peasant son from a village nearby Letsbo.

It could possibly have been more practical to hold the wedding at Bommars than in the bride's home, since the groom's clan lived in the vicinity.

It was only first in the year 1887 that the farm began being used as a residence again, when Gölin Jonsdotter's grandson Sven Persson, moved in and took over its operation. The farm was handed down within the same clan up to 1901. The present family of owners took over the farm in 1930.

A dendrochronology examination of both of the residential dwellings at Bommars show that the timber was felled during the years 1844-46, in other words immediately after the fire. As the painted date in the guest room shows, the main building must have been completely finished after only two years, making it by the standards of the time an unusually quick building process. The rooms on the festivities floor up the stairs are in fact not dated, but comparisons with the guest room clearly shows that the house was nevertheless fitted out in one context and by the same painter. The painter has not been able to be identified, but the style indicates that he came from the district. Interior decorations by his hand have been found at other farms in the Ljusdal area.

The interiors of the rooms on the upper storey of the main building are of an unusual type, with printed wallpaper, freely combined with folk painting. Three of the rooms have or have had wallpaper with patterns that are also known from Swedish castles



and mansions. The interiors at Bommars thus show that the same wallpapers were often selected both by the peasants and the higher classes of the society, but that the peasants utilised the printed wallpapers in a completely different way, in accordance with their own decorating traditions. The festivities room at Bommars is Hälsingland's finest example of this type of meeting between folk art and upper class culture, while at the same time the south-eastern corner chamber with its restrained grey range of colours shows that the same painter also possessed a discriminating style in harmony with that of the higher classes. Together, the different rooms at Bommars provide an unusually clear picture of the aesthetical perceptions of the Hälsingland peasants and the broad repertoire that the peasant painters in the province possessed when it came to the art of interior decorating. In this context, the room for storing clothes with its newspaper wallpaper also becomes interesting. In the middle of the 1800s, daily newspapers were still an unusual thing for the peasants in Hälsingland, and the stencilled ceiling edging here shows that the newspapers were indeed really intended to serve as wall decorations and not just as scrap paper.

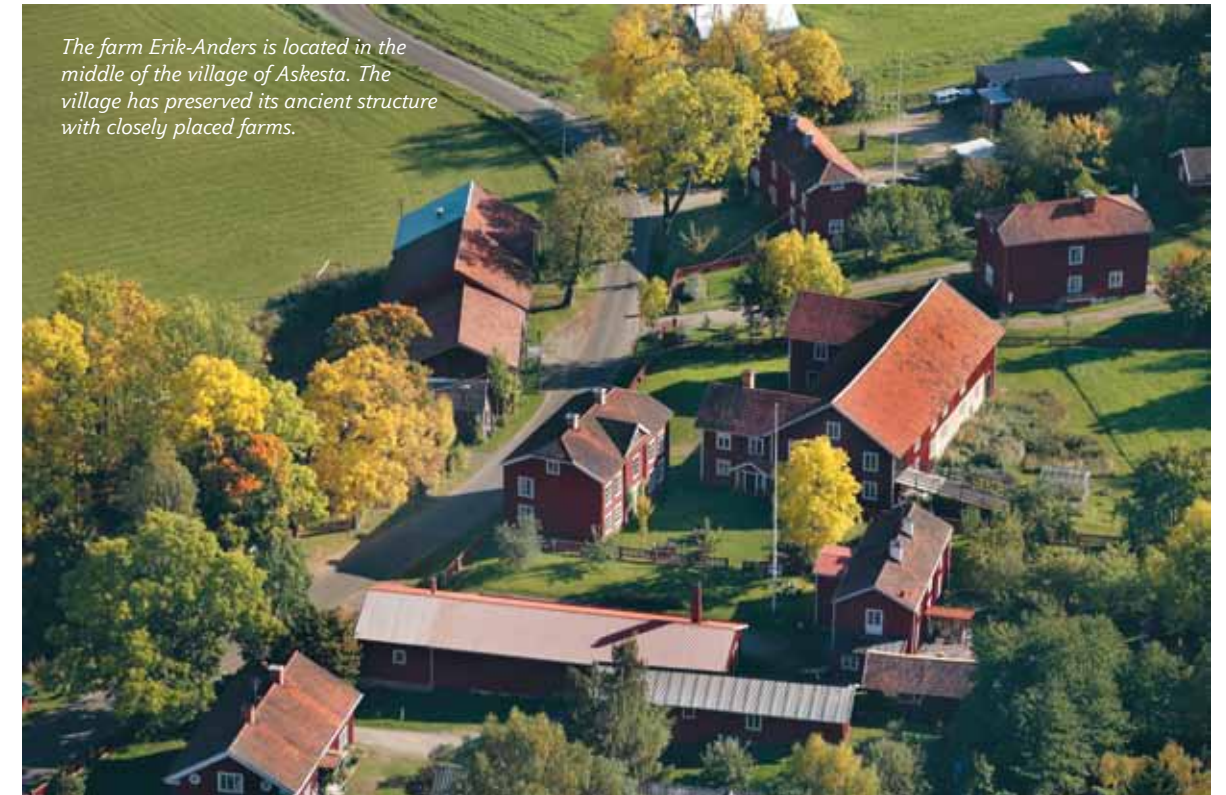
The rooms on the floor for festivities are thoroughly well-preserved, however with the exception of the chamber in the middle, which in contrast to the other rooms has been in use during the 1900s. On the ground floor, the inhabited rooms have been modernised on a continuing basis. The guest room, as was mentioned earlier, was probably only intended

for celebrations, but bears however traces of strong wear today. This probably stems from the period during the first decades of the 1900s, when the farm was rented out as a residence to forest workers.

In terms of their exteriors, the buildings at Bommars have also been well-preserved since the middle of the 1800s. The greatest changes that have occurred since then are the new cowshed that was added when the peasant Sven Persson moved to the farm in 1887, and the new residential dwelling that he had built a decade later. It is a reasonable presumption that the farm lacked its own livestock during the time when it was used jointly with the family's other farm, and that there thus was no reason to build a new winter cowshed at the farm after the fire of 1844. In contrast, there is a cowshed for summer use, which is still preserved together with other older farm buildings such as the granary and smithy.

As for other farms that are part of this nomination, the roof material has also been changed. The summer cottage is the only building on the farm that has a tile roof, whereas the other buildings have more recently had their shingle roofs replaced with tin roofs. This is fairly common in the woodlands of northern Sweden, where tile never really achieved the same success as a roofing material as it did in the settlements of central Hälsingland.

See chapter 4a for state of conservation.



*The farm Erik-Anders is located in the middle of the village of Askesta. The village has preserved its ancient structure with closely placed farms.*

## Erik-Anders

Erik-Anders belongs to the oldest of the farms in the village of Askesta, but how far back the farm's history goes has not been able to be established. It is one of five farms that are marked on the oldest map of the village from 1654; in contrast it has not been able to be reliably determined whether Erik-Anders belongs to those farms in the village that have origins in the Middle Ages.

The present residential dwelling on the farm was built by the peasant Erik Andersson. A dendrochronology study shows that the timber in the building was felled in the winter of 1824-25. Construction must have been completed in 1827, when it is found drawn on a map of the village.

Though the arable land is small, it is clear that the peasant Erik Andersson had large ambitions when it concerned its construction and interior decoration. Among the interiors in this nomination, those that most clearly are derived from prototypes taken from the higher classes are those at Erik-Anders. The same ambition also characterises the exterior, in the choice to paint the house yellow instead of red during a time when even the red colour was a novelty among the peasants, but had been increasingly adopted by the nobility and townspeople.

Another novelty was the double-row design. In all of Hälsingland there is only one such house with a wide width that with certainty is older than this one. The main building at Erik-Anders is however the oldest known example of how the increased width of the house was successfully utilised on a peasant farm in Hälsingland in order to create room sizes that were so large that they could measure up to the drawing-rooms in the mansions. Such a room was suited for really large celebrations, such as the wedding celebrations with hundreds of guests that are described in the ethnological source material from the 1800s.

That the house was already dimensioned for such large celebrations when it was built is self-evident. However, it is only on the bottom storey that traces have been found of interior decorating from the 1820s, in the vestibule and in the festivities room located in the middle of the lower storey. The entire upper storey was evidently left undecorated, and the house did not in fact reach its full potential for celebrations until some decades later. None of the interiors in the house are dated, but on the basis of comparisons with other interiors by the Knutes family, the room decorations at Erik-Anders can be dated to around 1850. One event that occurred in the family at this time, and which possibly can bear a connection with these interiors, is the wedding of the



*Bommars in Letsbo. The festivities room on the upper storey is fitted out with beds.*



son of Erik Andersson in 1853. Olof Andersson was at the time the heir to the farm after his older brother had emigrated to America several years earlier.

In addition to the large hall and the festivities room, the upper storey contains two rooms that were newly fitted out in the 1930s. One of them appears to originally have been an undecorated room for storing clothes, whereas the other one has had stencilled walls. Parts of this wallhanging have been preserved at the farm. It comprises a further variant of the well-known pattern of Jonas Wallström, which is found in the lower festivities room at Gästgivars in Vallsta. This was subsequently reproduced and reinterpreted by a number of painters from Dalarna and Hälsingland.

One prominent characteristic of the interior decorations at Erik-Anders is their abstemious character. The distance in terms of style to the richly coloured paintings of landscapes and flowers of the Voxna Valley and Upper Ljusnan Valley is considerable. Instead, the rooms at Erik-Anders were only decorated with techniques such as marbling and stencilling. There is also one room here with single-coloured walls in accordance with the Empire style ideal. The painters or their clients have obviously had actual knowledge of the interior decorating fashions at the manor houses in the region during the first half of the 1800s. For example, the sky-blue colour of the walls in the hall, the corbel-supported beams of the overdoors and the mahogany painted doors with their imitation limestone doorcases can be found in manor houses of the same era. The stylistic device of letting the door leaf imitate wood and the fixed parts – the doorcase – stone is especially interesting because this was reserved for the finest room, the hall, whereas the other rooms had doors and

doorcasings in imitation mahogany. The same stylistic device can be observed in the main guest room at Pallars in Långhed, but executed by a different painter. This is a further example of the programmatic interior decorating thinking featured in Hälsingland's peasant farms, and how the choice of decorating technique has been adapted down to this level of detail to the function and dignity of the room.

In the 1920s and 1930s, the house was fitted out for letting out, with new wallpaper and multiple kitchens. Shortly thereafter, the house was abandoned and allowed to stand unused for many decades. The house was renovated in the 1990s and began to be shown to the general public. Since a number of the interiors from the 1930s were in poor shape technically due to neglected maintenance, the rooms needed to be restored. The interiors from the 1930s have been retained to the extent such was technically possible, however in certain rooms the choice was between creating modern interiors or reconstructing room interiors from earlier periods in the history of the house. In such cases, the alternative of reconstructing the older eras was selected. Those rooms where the original interiors from around 1850 still existed have been preserved.

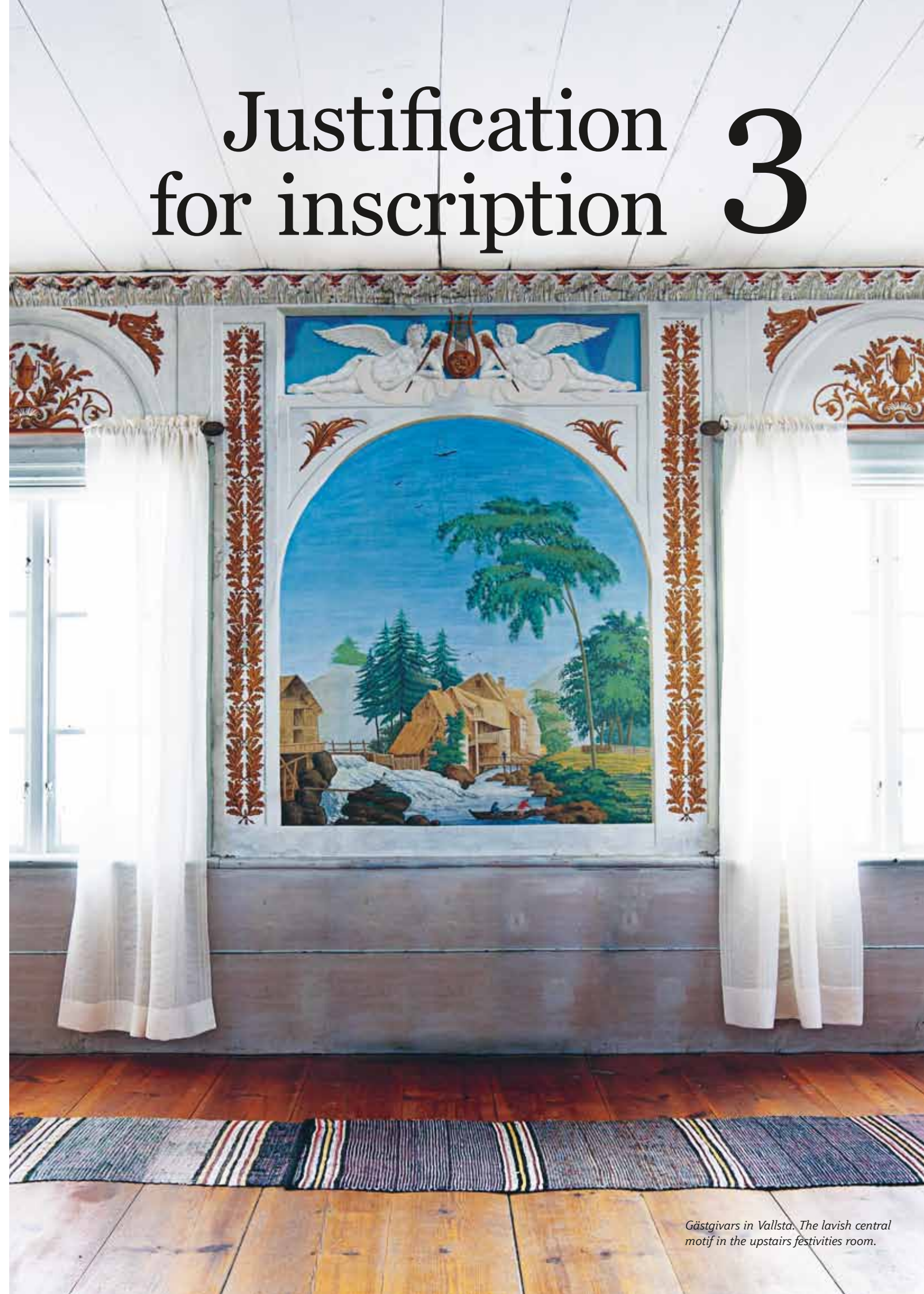
With its classical exterior architecture resembling a manor house combined with the influence on its interiors from the upper classes, the main building at Erik-Anders occupies a special position in Hälsingland. As at so many of the other Hälsingland farms, the layout of the buildings was changed however at the beginning of the 1900s, by the older farm buildings being replaced by one larger cowshed building.

See chapter 4a for state of conservation.



*Askesta. The village street is shaded by large ash trees.*

# Justification for inscription 3



*Gästgivars in Vallsta. The lavish central motif in the upstairs festivities room.*



## 3a. Criteria under which inscription is proposed

The Decorated Farmhouses of Hälsingland are nominated under criterion (v) for their outstanding universal significance as

*an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change (criterion v).*

### Justification for inscription under this criterion

In 2002-2004, an inventory was undertaken of approximately 1,000 farms in Hälsingland that were assessed as being well-preserved. This inventory provides quantitative knowledge and supports statistics about characteristics of the farms and the farm buildings and of their regional differences, for instance statistics about the number of buildings on each farm and the way they are arranged, the number of porches on each farm, the size of the dwelling houses. Of particular interest in this context is the number of dwelling houses belonging to each farm. The inventory shows that 70 percent of the Hälsingland farms have more than one dwelling house, while 10 percent have as many as three.

During the 1990s, a register was established of preserved wall paintings in Hälsingland. In this register there are about 400 painted room interiors, preserved in their original locations. From this inventory material, seven particularly well-preserved and representative sites have been selected, which in different ways reflect the changing forms of this building and interior decorating culture.

The property consists of seven peasant farms, spread across the province of Hälsingland as well as an adjoining area in the province of Dalarna that was culturally a part of Hälsingland during the 1800s. These seven sites collectively comprise a unique example of how free and independent farmers in a

geographically limited region within the Northern Taiga were able to use their economic surplus to build grand farmhouses and create magnificent environments for celebrations.

Celebrations and feasts have a meaning that is significant to cultures the world over. The same holds true for the custom of creating in different manners a special, decorative setting within which these celebrations unfold. Throughout the entire history of civilisation, a large number of examples can be found of how special rooms in the home have been fitted out for celebrations. When it concerns the upper strata of society, this is a well-known phenomenon and much attention is devoted to it. Lavishly decorated premises for festivities are found in castles, mansions and equivalent estates where festivities and celebrations were held, comprising an expression of wealth and social position. Examples of these rooms are found in a number of the objects on the World Heritage list, yet folk culture expressions of such rooms are still unrepresented on the list.

Still less common within such folk cultures are entire buildings being erected solely for use with celebrations, or even larger suites of rooms within residential dwellings being fitted out exclusively for this purpose. That the custom of building special houses or storeys solely fitted out for celebrations became so widespread among the peasants as in Hälsingland is an exceptional phenomenon.

With the use of local or itinerant folk painters, the Hälsingland peasants fitted out entire suites of rooms for celebrations, often in buildings that were erected especially for this purpose. These suites of rooms for festivities clearly show that even among the peasants and their painter decorators, there were well-developed concepts of interior decoration and the overall conception of a series of rooms intended as an integrated whole. Various decorative techniques and motifs were utilised in order to emphasise the different functions and varying levels of dignity of these special rooms. Many of the interior decoration concepts used at the farms of Hälsingland are certainly not unique in themselves, but rather

Erik-Anders in Askesta.  
The great festivities room.



Jon-Lars in Långghed. Guest room in the upper storey.



can be observed in folk interiors elsewhere within the Northern Taiga. The fact that the peasants of Hälsingland habitually had unusually many rooms decorated – sometimes more than ten rooms for festivities on each farm – provided a special set of preconditions. Due to these large, contiguous suites of rooms, the Hälsingland peasants and their painters could develop intricate applications of painting techniques and motifs in order to create unusually magnificent and harmonious environments for celebrations. This occurred first and foremost during the period of 1800–1870, when the practices of celebrations as well as the interior decorating traditions reached their fullest extent of development in Hälsingland. The interiors from this time can be deemed to be outstanding in their nature, both through the abundance of variations as well as the close proximity of their occurrences within a small region.

The art of interior decoration of the peasants in Hälsingland can be viewed as a special cultural form that has characterised the entire region over a long time, starting in the 1500 and 1600s. This early interior decorating culture is unusually well documented through finds of wall paintings that in terms of quantity have no equivalent among the peasants of Europe. During the 1700s, the local folk painting in Hälsingland developed, which in turn exerted substantial influence over the development of wall painting in other Swedish provinces. During the 1700s, it was however still in most cases only individual rooms that were decorated with wall paintings. It was only first after the year 1800 that the above-mentioned custom of fitting out suites of rooms, collectively integrated into a whole, was developed and spread throughout Hälsingland.

The selected sites represent some of the most important local painting traditions that occur within the area. The interiors of these rooms were fitted out both by painters who lived in Hälsingland as well as by itinerant painters from Dalarna. The sites also exemplify different manners of organising the rooms for festivities: in separate buildings that were not intended to be lived in, but rather were solely used for festivities; on separate storeys for celebrations in the residential dwelling, or in larger residential dwellings where rooms for festivities and rooms for daily living were mixed together. The property also reflects the rich variation of painting techniques that the folk painters of the time had in their repertoire. Here, frequently occurring techniques such as

marbling, woodgraining, stencilling, spattered painting and freehand painting were utilised in a more or less programmatic manner, in order to highlight the function and dignity of each room. Decoration techniques, colour schemes and motifs were used in order to create a coherent home environment, adapted to the different stages of the celebrations. Although the peasants and their painters in many cases adopted fashionable styles, they always reformulated them into a new integrated whole that was a distinctive artistic expression for the peasant class.

The custom among the peasants of investing a significant part of their financial surplus from agriculture and trade in building these large and lavish residential dwellings with their rich and innately detailed interiors for celebrations comprises a form of culture, that was developed in a more opulent manner in Hälsingland than in other areas of the Northern Taiga. This special culture of festivities, which is characterised by very large celebrations that lasted for several days, has disappeared today. The farms within the nominated property continue however to be inhabited and used by families who have lived on the site for generations, and who preserve and respect these interiors in accordance with the local traditions.

As described in the comparative analysis below, the farmhouses of Hälsingland comprise the largest and best preserved group of vernacular architecture with decoratively painted interiors in situ remaining in Northern Europe. Painted interiors for festivities have also occurred at other places in Europe, but are in most cases currently preserved in a fragmentary state, or in the form of isolated examples, whereas the farmhouses of Hälsingland have been preserved with a remarkable density within a small region. The quantity of rooms decorated for festivities on each farm has also been greater than among peasants in other parts of Europe.

In summary, it can be said that the farmhouses of Hälsingland have been preserved to our time in a remarkable way, with more than 400 room interiors in situ. From among these, seven sites have been selected that best represent this interior decorating culture. The farmhouses of Hälsingland with their preserved room interiors from the period of 1800–1870 comprise a distinctive residential dwelling culture and a scope, richness of variation and quality that is of outstanding universal value.

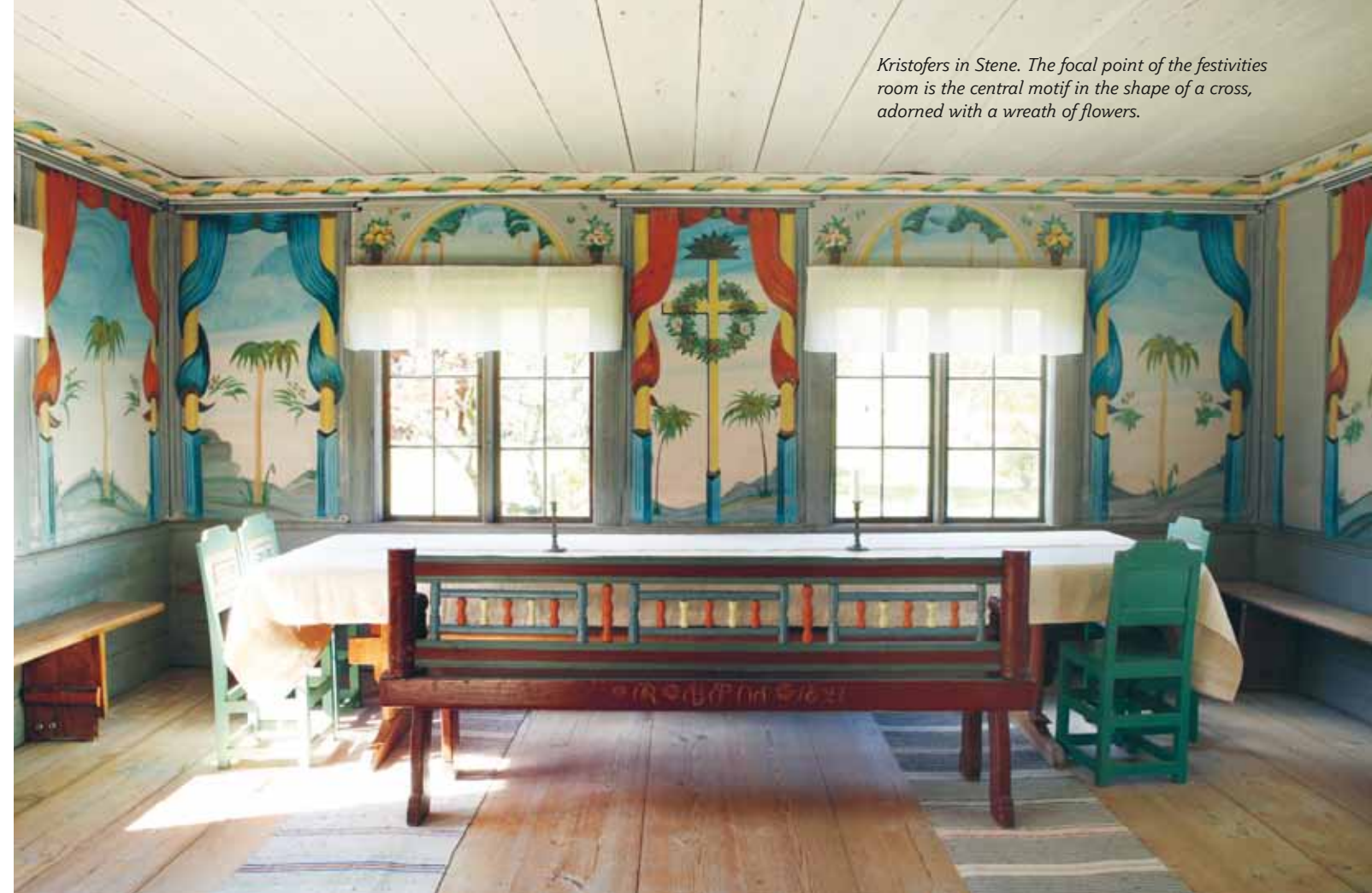


*Jon-Lars in Långhed. The doorway with its porch, in the typical style of the Voxnan River Valley.*



## 3b. Proposed statement of Outstanding Universal Value

**Criterion (v):** The decorated farmhouses of Hälsingland represent an outstanding collection of farmhouses with more than 1,000 well-preserved farms and about 400 room decorations still in situ. The density of intactly preserved decorated rooms is unparalleled within the entire Northern Taiga. The seven selected farms from 1800-1870, which constitutes the peak of this cultural expression, are outstanding examples of how independent farmers within a small geographical area combined a highly developed building tradition with a rich folk art tradition in the form of decoratively painted interiors especially for celebrations. These decorated farms bear witness of a culture that has disappeared today, but whose buildings and interiors with their variations, richness and quality, have been preserved in an exceptional way to our time and which are of outstanding universal value.



*Kristofers in Stene. The focal point of the festivities room is the central motif in the shape of a cross, adorned with a wreath of flowers.*



*Bortom åa in Fågelsjö. The dado of the upstairs landing is decorated with a large motif of a Greek wave scroll, technically termed a "running dog".*



## 3c. Comparative analysis

In the ICOMOS report "Filling the Gaps – an Action Plan for the Future" (2005) the representativity of the World Heritage List is analysed from three different frameworks: a typological framework, based on categories, a chronological-regional framework and a thematic framework. The report elucidates the need to consider not just the type of property, but also the regional variations that these types can exhibit. With this as a point of departure, the state party has chosen to concentrate the comparative study on the region and the cultural context that the nominated property is a part of. The comparative study primarily addresses the interior decorating traditions in Sweden, and then in the Northern Taiga with its special climatic conditions for agriculture and the construction of buildings. Lastly, some overview comparative perspectives are presented on the rest of Europe. Comparisons with cultures outside Europe have not been deemed to be relevant.

Because peasant farms decorated with fixed wall paintings are most common in the Nordic countries, primarily Norway and Sweden, the Nordic countries are at the centre of the comparative study. In many other European countries, there certainly is high-quality furniture painting that fulfils the function of decorating rooms, however it is important to highlight that this cannot be compared with the wall paintings in the Nordic countries. There is a very rich tradition of furniture painting in both Norway and Sweden, often intended for the same rooms that the wall paintings are found in. The fixed wall paintings in the Nordic countries thus should not be viewed as comparable with furniture painting, but rather as an independent phenomenon alongside it.

### Comparison with objects on the World Heritage List

No comparable object has at present been inscribed on the World Heritage list. The European vernacular architecture is certainly represented by several objects in the list. However, in none of these cases is the outstanding universal value built upon occurrences of decoratively painted interiors in residential dwellings. Agricultural farms from corresponding cultural contexts are included in the Agricultural Landscape of Southern Öland (Sweden), the Mining Area of the Great Copper

Mountain in Falun (Sweden) and in Røros Mining Town and the Circumference (Norway). Røros and Falun do not however involve purely peasant farms, but rather farms that have been embellished by both mining and agriculture. They are thus not deemed to be comparable with the farmhouses of Hälsingland, where the environment is purely agrarian. The farms in Southern Öland certainly have a socio-economic background similar to the farms in Hälsingland, but they are not deemed to be comparable since their interiors have not been preserved to any noteworthy extent.

### Swedish wallpainting traditions

Since the early 20th century, research into Swedish vernacular painting has consistently described three painting traditions as the most widespread and most important: the painted wall hangings of southern Sweden, the painting of Dalarna and the painting of Hälsingland.

The following provides an overview of decorative interior painting in Swedish provinces as a basis for a comparison with Hälsingland. The overview is based on literature studies, information from Heritage Departments in the County Administrative Boards and County Museums, and visits to most of the areas described.

#### The southern Swedish wall hanging district (Halland, southern Småland, northern Skåne and Blekinge)

The traditional interior paintings of Halland, southern Småland, northern Skåne and Blekinge are entirely different from those of northern Sweden and mid-Sweden in their function. The traditional dwelling house dominating in this area was a kind of cottage with an open ceiling design and only one heated room that was used both for everyday living and special occasions. There were almost no fixed wall paintings. Instead, the living rooms were decorated with detachable painted borders on major festivals and special occasions, particularly at Christmas. This type of painting, which largely took place in the 1750–1850 period, is in itself of great cultural historical interest. Because of its non-permanent nature, however, it is not comparable to the fixed wall paintings of northern Sweden and mid-Sweden.

#### Northern and eastern Småland

Northern and eastern parts of Småland have one or two examples of early painted and wallpapered interiors from the mid-18th and late 18th century. This is where we also have our oldest finds of Swedish-made printed wallpaper. The best-preserved 18th century example of this decorating culture is Fröreda storegård farm in Järeda parish. After this, decorative painted interiors appeared in dwelling houses on wealthy farms during the 1830–1850 period. They often consisted of spatter-painted or marbled wainscoting combined with stencilled walls, and along the ceiling a decorative border, painted free-hand or using stencils. These are, then, relatively simple interiors. Unlike Hälsingland, these original surfaces are rarely visibly preserved. Only a few rooms have been preserved unchanged. Those paintings that have been recently restored have often been covered by wallpaper for long periods of time, and so are in most cases very damaged.

#### Gotland

Farms in Gotland are similar to those in Hälsingland in that the buildings are large and well-built, often with more than one dwelling-house on the same farm. A key difference however is that the homes of the wealthy Gotland farmers were often built of stone. Decorative painting was common on the island, but is much simpler than that in Hälsingland. The most common types were spatter painting followed by stencilling. Free-hand painting was unusual among Gotland farmers however. Stencil painting had its heyday in the 1825–1850 period, but no more than about fifty stencilled rooms have been preserved on the island. Only twenty or so marbled interiors remain. The rest of the rooms have been wallpapered over.

#### Östergötland and Västergötland

Wall painting occurred in the wealthy farms of the Östgötland plains as early as 1700; the work is mostly preserved in museums however. In Västergötland, official City of Gothenburg painters probably also carried out decorative work in the farms. Preserved wall paintings are found in Klockargården in Häcksvik, Västergötland, and on a farm in Södra Vi parish in Östergötland. However in both cases these involve only one painted room, and hence these are not comparable with the interiors in Hälsingland.

#### Bergslagen

The Bergslagen iron-producing region comprises parts of the provinces of Dalarna, Värmland,

Gästrikland, Närke and Värmland. The mine owners, while being part of the farmer class, also made good incomes from ironworking and had close ties to the middle classes and the nobility through their commercial networks. Interior painting in Bergslagen therefore often has a fashionable and elegant character that can be compared to the Hälsingland paintings. Travelling painters from Dalarna were very active here, as in Hälsingland. It is rare to find entire milieus intact however; generally, only one or two rooms remain. A mine-owner's farm with well-preserved interior paintings from 1790 is Bratægården in Bråfors in the province of Västmanland. It is however not comparable with the farms of Hälsingland since there are only two painted rooms here. The socio-economic background is also different due to the connection with mining.

#### Värmland

Decorative painting in Värmland is influenced by the province's location between Dalarna, with its special painting tradition, and the southern Swedish region of painted wall hangings. Painting in the northern parts of the province is highly similar to that in Dalarna, while that in the southern parts has features in common with the southern Swedish tradition. There is at the same time an east-west division, with clear Norwegian influences in the western areas. Värmland has traditional Dalarna paintings done by travelling painters from that province, as well as paintings by Värmland painters with a more local feel. Local Värmland painting is clearly influenced by the painting styles of the aristocracy from the Gustavian and Empire periods. Particularly typical are the walls divided into panels, with Gustavian flower garlands or medallions, above spatter-painted or marbled wainscoting, although monochrome walls with draped Empire-style borders are also common. There is some stencil painting, but it is not very common. Paintings in Värmland are much less well-preserved than in Hälsingland. Normally, only one or two rooms have been preserved and hardly ever entire milieus as in Hälsingland. The finest examples are Nilnillsagården in Hölje and the farm Hagen in Hägerud, both with no more than two decorated rooms.

#### Dalarna

Probably the best-known expression of vernacular art in Sweden is the wall and furniture painting carried out by itinerant painters from Dalarna in the years 1780–1870. The reason why these paintings spread to so many Swedish provinces is the tradition of travelling



around to find work, which was a natural way of earning a living among the peasantry in Dalarna. The decorative painting of Dalarna diverged into two clearly distinguishable schools of painting, the Rättvik and Leksand schools. The Rättvik painters travelled farther, so the paintings in Hälsingland and other adjacent provinces are often of the Rättvik school.

The paintings of the province of Dalarna have a distinctive character, with Biblical motifs, portraits of reigning kings and a strongly conventionalised variation of the Renaissance flower urn (“rose painting”), while findings from provinces such as Hälsingland and Värmland are often of a different type. This shows how the Dalarna painters adapted to the taste and traditions of their customers (see page xx). This adaptation applies to both the choice of motif and the colours used: in traditional Dalarna painting, the motifs were often religious and the range of colours strongly standardised, usually being blue, white and brick red, with some yellow and green in the Rättvik paintings. This highly traditional painting is relatively uninfluenced by the styles of the aristocracy, more so than the more elegant variations usually ordered in Hälsingland. Hälsingland, does, however, also have a good deal of Dalarna painting of the more typical kind.

The dwelling-houses in Dalarna were relatively small and underwent extensive modernisation from the late 19th century and onward. That is why very few interiors with preserved wall paintings exist in the province. What is visible today has often been recovered from under later layers of wallpaper, and has been damaged by the wallpapering. Most Dalarna paintings are now in museums or private collections, or on walls in other provinces, primarily Hälsingland. The best-preserved milieu in Dalarna is Danielsgården in Bingsjö.

Danielsgården has two preserved buildings with a total of three rooms decorated with wall paintings. In one of the buildings there are two small rooms with paintings by Winter Carl Hansson, done in 1799 and 1801. In the other one, which is the farm’s main residential building, there are oil paintings on fabric, performed by Knåp Elias Bengtsson in 1808. The painting in all rooms consists of Biblical motifs, executed with high artistic quality. The state of conservation is good.

At Danielsgården there are two buildings with painted rooms that in their formulation and quality could well be measured against the interiors that were created by the Hälsinglanders. However, there still are not

equally many rooms preserved from the same time as in the nominated farmhouses of Hälsingland. Nor was building and decorating multiple residential dwellings in the manner that occurred here such a widespread phenomenon in Dalarna as in Hälsingland, and thus it cannot be regarded as being a part of the same cultural tradition highlighted in this nomination. Despite its great value, Danielsgården cannot in this context be compared with the peasant farms of Hälsingland.

### Gästrikland

Gästrikland was shaped by the iron industry and agriculture. The whole province bears traces of a rich vernacular culture, with wall paintings and painted furniture. Remnants of older wall paintings from the pre-1750 period have been found in various places, but only in fragments. Painted interiors became common from the end of the 18th century. Gästrikland’s foremost painter was Hans Wikström from Österfärnebo, who developed a completely independent style during the 1775–1830 period. One interior by Hans Wikström has been preserved in situ, in Lars-Pers in Fors. This concerns however only one single room.

During the 19th century, Gästrikland became one of the most important areas for the Dalarna painters from Rättvik. Many examples of Dalarna painting have been found in the province, usually under wallpaper or as fragments. Only a few intact room interiors remain.

A distinct culture of interior decoration developed among the mine-owners of Torsåker province, one that was dominated by stencil painting and high-quality printed wallpapers. Only a few preserved rooms remain.

### Medelpad

Medelpad is adjacent to Hälsingland and so was also frequently visited by travelling painters from Dalarna. That is why we can see some similarities between Medelpad and Hälsingland interiors. Extensive documentation of painters working in Medelpad in 1700–1790 was published in 2007. Only a small number of the studied painters can be linked to preserved paintings, however.

Additionally, the two parishes of Indal and Liden were inventoried in 2003 and 2004 and a building was found at Kuses in Loning that had been decorated solely for festivities. This is the only known example of this type of building outside Hälsingland. The majority of the rooms on the farms have later been

redecorated. Medelpad has somewhat more intact preserved rooms than do many of the adjacent provinces. These contain Dalarna paintings as well as a characteristic type of local stencilling that is somewhat simpler than that in Hälsingland. There are also examples of early printed wallpapers, as at the farm Sammels in Loning, with two well preserved rooms from the 1820’s.

The well-preserved interiors are primarily found on big farms with more than one dwelling house or with upper storeys that were only devoted to festivities. However, only in a few cases more than one or two rooms in a building are being preserved in their original condition. In other cases, the paintings have often been wallpapered over or damaged in other ways.

### Ångermanland

Ångermanland has had a rich tradition of vernacular art, but one which has concentrated on carpentry and furniture making. No painted interiors have been preserved that are older than the late 19th century, when interiors were completely dominated by printed wallpaper.

### Jämtland and Härjedalen

Painted wall hangings date back to the 16th and 17th centuries in farms in Jämtland and Härjedalen, but because the area was devastated by war, very little of this remains. The post-1750 period saw the growth of a vernacular painting style that was originally inspired by Hälsingland painters such as Gustaf Reuter and Paul Hallberg. Gammelremsgården in Sveg parish is a uniquely preserved example of this type of painting, clearly influenced by Gustaf Reuter and preserved in its original location. Härjedalen was also visited by travelling Dalarna painters, which means that there are similarities between the traditions of interior decoration in Härjedalen and Hälsingland. The two provinces differ, however, in that relatively few preserved rooms remain in Härjedalen and in the fact that there is much less variety than in Hälsingland.

Characteristic of 18th century interior painting in Jämtland is early acceptance of the Rococo style, which however is primarily reflected in furniture painting and church interiors. The Storsjö district has a few valuable examples of wall paintings from the first half of the 19th century, with motifs consisting of mock architecture. This type of painting, which was carried out by academically trained artists, is

of thoroughly high quality, but is normally found in only one or two rooms from this time that have been preserved on each farm. The most well-preserved of these farms is Stiernströmsgården in Haxäng, with a large room decorated by the painter Olle Bergstedt in 1839. The paintings in the room are of high quality and can certainly be measured against the paintings on the peasant farms of Hälsingland, whereas the stencilling that is preserved in one of the chambers is of a more simple type, like both of the vestibules with their single-colour walls. Other rooms in the house have been redecorated during the later half of the 1800s and the 1900s. On the overall, the interiors of these houses are thus not fully comparable with the peasant farms of Hälsingland. The state of conservation is fair.

In general, much of the folk painting that was found in Jämtland been torn down and removed, and intact milieus do not exist in the same way as in Hälsingland; here, too, normally only one or two rooms remain.

### Västerbotten

Interior painting in Västerbotten has been extensively studied and documented. A 1998 county-wide inventory registered about 100 rooms with interior paintings from the pre-1860 period. It shows that there was a rich tradition of interior painting in Västerbotten and Lapland. Most of the painted interiors are found in the parishes of Burträsk, Degerfors and Norsjö. Västerbotten also had interesting local manufacturing of printed wallpapers from the first half of the 19th century.

Västerbotten paintings have distinctive characteristics that are far from the aristocratic models. The paintings are in most cases simple however. Most of the catalogued rooms have simple stencils or spatter painting, although there are examples of more advanced painting, such as expressive decorative painting. Rooms with free-hand marbling and neoclassical architectural details are found in the coastal areas. Examples are Clementsgården at Holmön and Svensgård in Skäran. There are only about ten examples of painted motifs. At Holmträsk and Norreträsk there are buildings with more than one well-preserved room interior painted by the Dalarna painter Per-Olof Hållén. In other cases, only one or two rooms have been preserved, not entire milieus as in Hälsingland. Most of the documented paintings have also been covered with wallpaper or damaged in other ways.



## Norrbottnen

Interior painting was also very common in Norrbotten county in the 19th century, but this type of painting was very simple. The most common types are spatter and stencil painting. Norrbotten stencilling however is much simpler than that in Hälsingland, using only one colour and without small details. Figurative decorative painting was very rare, and only a few examples of this type of painting have been preserved in Norrbotten. In terms of images and quality, they are not comparable with the paintings of Hälsingland, and are also much more recent, probably painted after 1860. Very few of the paintings that did exist have been preserved.

## Hälsingland

Painting in the farms of Hälsingland is described in brief in the nomination under heading 2b, History and Development. We provide a more detailed description here, to enable a fair comparison with other areas of Sweden.

The rich flax-growing areas of Hälsingland, like Värmland and Bergslagen, are areas in which paintings reflect the influences of aristocratic culture, more so than in other regions. Renaissance, Baroque, Rococo and Gustavian influences are clear, and yet are very independently and freely applied.

Decorated interiors existed in Hälsingland as early as the 16th and 17th centuries. The richest finds of early painted wall hangings in the Nordic region have been made in Hälsingland. The decorations all have Biblical motifs, and many of them were done by trained artists. Recycled timber with traces of painting from this era has also been found at many Hälsingland farms, indicating that there was extensive fixed wall painting during this period.

The 18th century saw extensive new construction on the farms of Hälsingland. The buildings that were built at that time have largely been preserved, considerably boosting the amount of preserved interior painting. In the Voxnan River Valley in particular, there is an early type of fixed wall painting that is based on plant ornamentation and which is viewed as the inspiration for the development of Dalarna painting, spread through the painter Hans Ersson Enman in Enviken. Otherwise, the most prominent vernacular painter of the 18th century was Corporal Gustaf Reuter, whose paintings from 1740 and onwards created a style in Hälsingland and adjacent provinces like Jämtland, Härjedalen,

Medelpad and Ångermanland. In his wall painting, Reuter works with almost wall-to-wall suites in which current monarchs and generals could be depicted as actors in Biblical motifs in a fashion that would later be copied in Dalarna painting. Delsbo Heritage Centre has a substantial collection of painted room interiors by Gustaf Reuter and his followers.

The paintings of the Reuter School have Baroque characteristics that persisted throughout the century regardless of later changes in fashion, but 18th century Hälsingland also had a more fashionable type of Rococo painting with framed wall areas, rocailles and flower ornamentation. The primary representative of this style was Jonas Hertman. Preserved painting suites by him are found in Schols in Näsbyn and Mårtesgården in Edsbyn (both in the Voxna Valley) and in other places. Hälsingland also provides examples of anonymous high-quality Rococo flower painting, as in Lassa in Säljesta, Järvsö.

The parishes closest to Hudiksvall are characterised from 1800 and a few decades thereafter by a fashionable Empire style with monochrome walls in combination with painted or printed wallpaper borders, or rooms decorated using printed wallpapers. Other painting is spattering or to some extent stencilling, while there is no figure painting at all. The ideal is urbanised.

A unique type of painting dominated in the upper Ljusnan River Valley from around 1800 that has no equivalent in or outside Hälsingland. It consists of very light and elegant flower painting on pale, monochrome backgrounds, combined with details in Rococo and Gustavian style. The painter Anders Ädel is the best-known representative of this school of painting, which however already existed before his time. Kristofers in Stene, Järvsö, which was painted by Ädel, is one of the best and most well-preserved examples of this style.

During the 1830–1860 period, paintings appeared with highly elegant characteristics, often in the homes of the farmers in the lower Ljusnan River Valley in the areas around the parishes Arbrå and Bollnäs. These decorations were in many cases carried out by guild-trained or academically-trained painters and artists such as Jonas Wallström and Olof Hofrén, but there are also examples of Dalarna painters who worked in this tradition. It is characterised by finely worked landscapes as well as architectural details and

ornamental painting in grisaille or bronze-imitating shades, and advanced stencilling. In Gästgivars in Vallsta, landscapes in this style are combined with very fine stencilled decors in an outstanding way.

Paintings in the Voxnan River Valley in the decades around the mid-19th century were largely carried out by itinerant painters from Dalarna. Two of the best preserved examples are Pallars and Jon-Lars in Långhed. They usually depict townscapes and landscapes within an architecturally designed border, with a colour scheme dominated by vivid blue. In the 1860s and 1870s, when farmers in other parts of Hälsingland were decorating their homes with printed wallpapers, interior painting here experienced a new heyday, with monochrome walls divided into panels, or marbling.

Itinerant painters from Dalarna, especially from Rättvik, were generally very active in Hälsingland. There are very many good examples here of typical Dalarna painting with Biblical motifs, but it was more common that the Dalarna painters in Hälsingland adapted to the taste of their clients. Here, more than in Dalarna, they followed elegant models, with landscapes and a lot of stencilling. Regardless of whether the painters were from Dalarna or Hälsingland, stencilling in Hälsingland is often more advanced than elsewhere, with a high degree of detail and rich flower borders containing 10–20 colours.

Printed wallpapers also play an important role in the interiors of the Hälsingland farms. It is clear that as early as 1800, the Hälsingland farmers regarded wallpaper as a new and interesting decorative technique, alongside figure painting, stencilling, marbling and spatter painting. Often, the best room or suite intended for festivities was decorated with wallpaper. In the 1840s and 1850s, it became common for more than one room to be wallpapered, and sometimes all the rooms in the suite. The wallpapers were often manufactured in Stockholm, but imported wallpapers were also used. Often, these were rich flowery borders imported from France. Wallpapered interiors occur in farms in other provinces, but vastly superior numbers of printed wallpapers have been preserved in Hälsingland. Here, wallpapers are also combined with free-hand or stencilled decorations in the shape of borders and door lintels in a fashion that was characteristic for the Hälsingland farmers.

## Interior decoration in Hälsingland in the Swedish context – a comparative perspective

Decorated interiors in Hälsingland have been preserved to an extent that has no counterpart in the rest of Sweden. This is already noticeable for the earliest wall paintings from the 16th and 17th centuries. As many as 49 of a total of 84 pre-1650 wall paintings found in the Nordic region have been found in Hälsingland.

The oldest hangings have been scattered finds, whereas the paintings from the 1700s are in many cases preserved as entire room interiors. A number of these have certainly been moved from their original locations, but they are in general well-preserved. From the beginning of the 1800s and thereafter, there are however a quite large number of decorated rooms where the painting has been preserved in its original location without any later alterations or restorations. When Ljusdal museum catalogued wall painting in the 1990's, it registered about 400 with paintings preserved in their original location. This can be compared with the next-best documented province in Sweden, Västerbotten, where about 100 rooms with paintings were registered, many of them overpapered or otherwise changed.

All this means that the tradition of wall painting in Hälsingland can be followed through a very large body of material, starting as early as about 1500 and on through the 17th, 18th and 19th centuries, in a way that is not possible in the rest of Sweden or the Nordic region. Not only the early painted wall decorations, but interiors from 1700 and onwards, have been preserved to a much greater extent than in other places. This is due to the habit of building bigger and more dwellings than were necessary for everyday life. The tradition of building special houses used only for festive occasions is outstanding. Only isolated buildings of this type are known from other parts of Sweden, of which there is one that is well-preserved in the province of Medelpad. This cannot however be compared with Hälsingland, where the special buildings for festivities were widespread among the peasants.

Since so many entire buildings with decorated interiors from the period 1800-1870 have been preserved in an untouched state in Hälsingland, there is an outstanding opportunity to study these rooms in their context, unlike most other Swedish provinces



where only one or two rooms remain in the house. Study of these contexts shows for example, how the selection of decoration techniques was shaped by tradition as has been discussed above. That the rooms have been preserved without repainting or overpapering also means that they are in much better condition than rooms in other provinces, which have been uncovered by conservation. In the Hälsingland farmhouses, you can find plenty of interiors appearing in all their original glory.

Another reason for highlighting the Hälsingland farms as magnificent cultural heritage, ahead of other Swedish provinces, is that the tradition of wall painting is richer and more many faceted here than in other parts of the country. In most Swedish provinces, there are local variations of vernacular painting, but nowhere else are there so many and so clearly distinct local schools of painting in such a small geographic area as in Hälsingland: the 18th century Reuter School of painting, centred on Delsbo and Bjuråker, the flower paintings in the north part of the Ljusnan River Valley, the different styles of landscape painting traditions in the Voxnan River Valley and the lower Ljusnan River Valley, and the bourgeois empire-style painting in the parishes around Hudiksvall. The most important of the 19th century wall painting traditions are represented in the nominated property.

Hälsingland also has an incomparably large share of all Dalarna paintings that have been preserved in situ in Sweden. This means that it is possible here to capture and guarantee the conservation of two of the most important vernacular painting traditions in Sweden: the wall painting of Hälsingland and Dalarna.

Finally, it should be emphasized that not only the wall painting but also the 19th century printed wallpapers in Hälsingland are of great interest, thanks to the amount of intact, preserved material. Hälsingland does not just have Swedish-manufactured wallpapers from the period 1800-1870, but also goods imported from France and other countries, which means that the printed wallpapers in the Hälsingland farms is of international interest.

The conclusion of the above comparison with other Swedish provinces is that the room interiors of the Hälsingland farmers occupy a special position when compared to the vernacular interior art of the rest of Sweden. This, together with the fact that a large number of interiors have been preserved and that the

buildings are so very well preserved, underscores the outstanding qualities of the vernacular art of interior decoration in Hälsingland.

## The European perspective

Timber house constructions are also to be found in several of Europe's densely coniferous forested regions and even in other parts of the world. Conditions for developing timber building techniques exist not only in the Nordic countries, but also in northern Russia, the Baltic region, Eastern Europe, the Alps and even Japan. But different cultural, economical and social backgrounds have meant that the building cultures have developed in very different ways.

### Norway

In Norway there are rich and well-preserved old settlements of sophisticated timber techniques, and several houses of medieval origin. Agricultural structures and social patterns similar to those in Hälsingland can be found. But despite its nearness to Sweden, Norway has a different tradition in how the farmyards are shaped, and how each building is built, fit up, furnished and painted. In Norway, the farms are individual units, spread out in the landscape, without taking the form of villages as in Hälsingland.

Norway has a rich folk art tradition that has been preserved to a considerable extent. With respect to permanent decorative painting on walls, Norway is also the country in Europe that resembles Sweden the most. The wall painting tradition among the peasants in both these countries prominently differentiates itself from other European countries by the custom of decorating walls and ceilings in entire rooms, the richness of its variations and its widespread dissemination. This Swedish-Norwegian wall painting tradition is an interesting cultural phenomenon when viewed from a global perspective. The decorative folk painting in Norway has also been extensively studied, resulting in many publications.

The decorative folk painting was widespread in Norway during the 1700s and up to the middle of the 1800s, primarily in the southern parts of the country. In particular, furniture painting has been very widespread. A more developed form of permanent decorative wall painting is found primarily in three areas: Trysildalen, the Buskerud region and the area around Mjösa. The decorative painting tradition from this period is to a large extent free-hand paintings – “rose painting” – with floral and tendril patterns

and figurative images. In certain regions there is rich variety of stencilling, although in terms of the patterns and techniques it is clearly differentiated from the tradition in Hälsingland.

The decorative painting in Norway shows a great variety between the different regions. In some counties, for instance Telemark, Buskerud and Trøndelag, a similar range of materials, techniques and motifs as in Hälsingland can be found, but the scope and proximity are not comparable to the painted interiors of Hälsingland. In terms of style, Norwegian wall painting also differentiates itself from the Hälsingland style. In Norway, room interiors were painted in baroque and Rococo style long into the 1800s, whereas in Hälsingland more current styles were used. A more important difference however is that painted decorations in Norway are usually only found in one or two rooms, the guest room and the main living room. The large suites of festivities rooms that were common in Hälsingland actually have no counterpart in the Norwegian decorating tradition. Neither does the large amount of preserved decorative interiors located in a relatively small region, such as Hälsingland, have any equivalent in Norway. The Norwegian wall painting thus cannot be viewed as being comparable to the tradition in Hälsingland.

The comparison with Norway is rounded out in a letter from Jon Braenne, Research Scientist/Paintings Conservator at NIKU, The Norwegian Institute for Cultural Heritage Research, which is provided as appendix 4.

### Finland

Building stock in Finland is relatively young compared to many other European countries: over 80 per cent was built after the Second World War. This applies equally to urban and rural areas. After the war, when there was more building than ever, two-thirds of the population lived in the countryside. It was only after 1956 that more building took place in towns and cities than in rural areas.

In Finland, which once belonged to Sweden, and particularly in Österbotten (Ostrobothnia), a number of magnificent farms are to be found. Comparatively little has been preserved, however. Here, the interiors of the farms are considerably much simpler and do not equate to the lavishly painted interiors of the Hälsingland farms. Interior paintings are extremely rare in Finland. Painted room decoration

was concentrated to the doors and furniture, while the walls were left unpainted. Instead of wallpainting, textile wall hangings were the choice of decoration for the wealthy. Besides, decoratively painted furniture has a strong, flourishing tradition in Ostrobothnia, as well as on the Swedish side of the Gulf of Bothnia.

A typical old-fashioned characteristic in Finland is the rustic everyday room, with its large fireplace complex and unadorned timber. Along the ceiling are poles for drying and hanging. An oft-quoted example is that of “Yli Laurosela”, a well-preserved farm in Ilmajoki in southern Ostrobothnia, which is of a size comparable with that of farms in Hälsingland. It demonstrates characteristics typical of an Ostrobothnia farm, but also has simple stencil paintings preserved in one of the rooms on the bottom floor. This can not be compared with the richly decorated interiors of Hälsingland.

### Iceland

Iceland has similar prehistoric origins to the rest of Scandinavia, with a dominant farming class and large well-built farms. The lack of timber means that a completely different building tradition has developed, however, with peat and turf as the dominant materials. Only a very few of these buildings have been able to be preserved, since the building technique is not designed for permanence. Older buildings are very rare in Iceland; in the country as a whole, there are only a few thousand preserved buildings from before the First World War.

### Russia

North-western Russia, Karelia and the Murmansk region occupy the northern Taiga and have extensive and rich timber construction. Russian traditions of timber construction are completely unlike Swedish ones however.

Farms in the Russian wooden building district vary in size. Farmers in the Karelia region were more independent, and this is where the very biggest houses are found. Housing types are however completely different from those in Sweden. Types of layouts found in Sweden, Norway and Finland do not exist at all. Instead, the most common layout is a crossplan with four main rooms, but with extremely large dimensions. The houses were also extended by adding rooms on as needed, in a way that is completely foreign to Swedish traditions of timber construction. Furthermore, there is no tradition, as is



so prominent in Sweden and Hälsingland, of having a separate building for each function. In Russia, other functions were incorporated early into one main building.

The only similarities that exist between the Russian district and Hälsingland is the practice of building large areas that were only used on certain occasions – in Karelia this involves rooms that were used in summer, in Hälsingland rooms that were reserved for festive occasions – and the practice of integrating animal housing with dwellings. The method of building for these needs is completely different however, and thus not comparable.

Decorative painting in the north European part of Russia  
From the 1650s a single, large farmhouse was the fashion in this area, with dwelling buildings at each end and separated by an enclosed utility space. The spaces each had distinct functions although they were linked together. The cooking area was known as a “black room” since there was no chimney and soot and smoke collected in the room.

Towards 1850 the introduction of the chimney transformed cooking areas into a “white room” and decorative painting makes its entry. It primarily appears in rooms used for daily living, white rooms for guests and facades that were decorated.

Interior decorative painting was largely confined to wooden panels on the stove and on the wooden panel partition separating the kitchen from the rest of the living area. Popular motifs were floral patterns and male and female figures. Ceilings were rarely decorated.

Exterior decoration was principally on the pediments that were usually panelled before painting. Popular figures were the lion and unicorn, floral motifs and circles coloured in segments. There are even examples of life-size depictions of the husband and wife of the home. Doors were seldom decorated although the tradition was to take the door with you when you moved.

Very few buildings of high quality and with painted interior decorations are preserved in Russia. They can not be compared with the decorated farmhouses in Hälsingland as the walls in the rooms were not painted.

Switzerland  
In Switzerland there is a large number of farms of similar size to those in Hälsingland, although there are major differences. There is a completely different tradition of building with wood in Switzerland and few interiors where the walls of the entire room are richly painted. As in Hälsingland there is an independent farming class that dates back to Medieval society, with considerable knowledge of advanced timber construction techniques paired with strong conservatism, which led to many of the old farms and villages being preserved. The climate has created similar support structures as in Hälsingland, with agriculture dominated by cattle-rearing. In addition, the summer hill farm system with their extensive summer pastures is similar in character. Functional similarities also exist, for example the amalgamation of dwelling house and barns. The similarities end here, however. In terms of style and type, the building cultures are quite different. Swiss timbering techniques differ from Nordic ones, and while Swiss architecture can be rich and lavish in the exterior, interior furnishings are often strikingly simple, functional and plain. There are few painted interiors; normally wall surfaces and carpentry are untreated wood, although in some cases the design intends to convey a distinguished appearance.

Typical of farms in many Swiss cantons is the location of the kitchen in the middle of the house, originally with an open fireplace with a wooden chimney that passes through the upper floors to the roof. This enabled heat to spread to more than one room, with the more important rooms being heated by ovens that were stoked from the kitchen. The two or three most important rooms were arranged along one gable end of the house. These rooms were richly decorated, with detailed carpentry but rarely with paintings.

On the exterior, this gable was the house’s distinguished front, with richly shaped and sometimes decoratively painted timber frontings, a lot of windows, porch railings and sometimes canopy roofs. The houses look very big, because the gable might be four, sometimes five floors high, and sometimes containing two dwellings side-by-side. Indoors, however, the rooms are small and the ceilings low. The combination with other storage and working areas also means that the residential area is much smaller than it seems; behind the rooms fitted out along the upper-storey gables there is space for hay and other storage.

As there is no strong tradition of decorative wallpainting in Switzerland, the Swiss farmhouses can not be seen as comparable with those of Hälsingland.

Conclusions from the Expert Meeting on Vernacular Wooden Architecture in the Northern Taiga Region, held in Hälsingland March 2009

In March 2009 the County Administrative Board of Gävleborg hosted a three-day meeting of Swedish and international experts on vernacular wooden architecture and decorative painting.

The purpose of the meeting was twofold. Firstly, onsite visits to a representative selection of properties, with the aim of obtaining the impressions and comments of the assembled and recognised authorities in their respective fields. The second purpose was, through presentations by these experts, to gain greater insight into the occurrence, diversity and status of vernacular wooden architecture and decorative painting elsewhere in the Northern Taiga Region. The meeting provided an opportunity to discuss the building traditions of farms and villages of Hälsingland in relation to similar phenomena, and to compare the Hälsingland traditions of interior decoration and wallpainting with other countries of northern Europe.

The 20 participants in this meeting represented Australia, the Czech Republic, Finland, Lithuania, Norway, Russia and Sweden. They are affiliated with organisations ranging from universities and research institutes to museums and public authorities and also NGOs and ICOMOS. Their range of expertise included building and painting history and conservation, historic building technology, architecture and cultural heritage preservation. Participants from outside the county of Gävleborg were:

- Jon Brenne, Research Scientist/Painting Conservator, NIKU. Norwegian Institute for Cultural Heritage Research, Oslo, Norway
- Annika Harjula-Eriksson, Researcher, The National Board of Antiquities, Vaasa, Finland
- Andreas Heymovski, Architect, Professor, Royal University College of Fine Arts, Department of Building Conservation, Stockholm, Sweden
- Kirsti Kovanen, Architect, Regional Environment Center of South Savolax (and ICOMOS Finland Vernacular Group), Mikkeli, Finland

- Miles Lewis, Professor, University of Melbourne, Faculty of Architecture, Australia
- Mikhail Miltchik, Vice-director, St. Petersburg Research and Project Institution “Spetzproyektrestavratsia”, Russia
- Dag Nilsen, Associate professor, Norwegian University of Technology and Science (NTNU), Faculty of Architecture and Fine Art, Department of Architectural Design; History and Technology; Trondheim, Norway
- Lena Palmqvist, Head of Department for Field Research & Acquisitions, Vice President, Nordiska Museet and ICOMOS Committee on Vernacular Architecture, Stockholm, Sweden
- Hans Sandström, Architect, Secretary General (interim), IIWC (ICOMOS International Wood Committee), Gothenburg, Sweden
- Elizaveta Sheveleva, Teacher, History of Art, St. Petersburg State University of Culture and Arts, Russia
- Irena Staniūnienė, Chief Architect, State Enterprise “Lietuvos paminklai” ( Lithuanian Monuments), Vilnius, Lithuania
- Zuzana Syrova-Anýžová, Architect, specialist in vernacular architecture and GIS, The National Institute for the Protection and Conservation of Monuments and Sites of the Czech Republic, Department of Vernacular Architecture, Brno, Czech Republic
- Jiri Syrový, President, The Society for the Renewal of the Village and the Small Town, Brno, Czech Republic

The intended exchange of knowledge and experience was realised. Furthermore the presentations provided valuable information about vernacular wooden architecture and decorative painting elsewhere in the Northern Taiga region and Northern Europe.

The presentations made by Swedish and international specialists in different, but sometimes overlapping, fields served their purpose of exchange of knowledge and experience. Furthermore the presentations provided valuable information about vernacular wooden architecture and decorative painting elsewhere in the Northern Taiga region.

An outcome of the presentations and site visits to farms and villages in Hälsingland was that this collection of properties represents an outstanding phenomenon, viewed in comparison with what exists in other parts of the Nordic countries and in Northern Europe, and that it should be protected and preserved for the benefit and



pleasure of future generations. This applies to both the cultural heritage in itself as well as to its state of conservation.

## Conclusions from the comparative analysis

Based upon the national and international comparisons reported above, and on the results of the Expert Meeting in 2009, the state party finds that the Hälsingland farms are outstanding in their type, in comparison with similar environmental preconditions, not only in Sweden and the Nordic countries but also in Northern Europe including the Baltic states and Russia. This applies with respect to both the design and quality of the farmhouses, as well as to their state of conservation. What is outstanding about the farmhouses is precisely the combination of a highly developed building culture with the rich vernacular interior decorative art exhibiting such grand variation, abundantly represented within a small geographical area, and conserved with a high degree of authenticity.

# 3d. Integrity and Authenticity

## Integrity

The structural and landscape-related integrity of the sites varies based upon the history of the individual farms. The sites have been selected with the point of departure being that the rooms for celebrations should have a well-preserved agrarian context. The main attributes reflecting Outstanding Universal Value are however the dwelling houses and their interiors. These attributes are present within the nominated boundaries of each site.

One of the criteria posed for selection has been that all dwelling houses on the farm must be preserved. The intent behind this is to enable the understanding of the relationship between the houses that were built for festivities and those that were built for everyday use. What differentiates Hälsingland's peasant farms from corresponding farms in other regions is primarily the quantity of decorated rooms on each farm, and so another criterion has been that each site should be able to present a sufficient number of rooms, decorated under one and the same context during the period of 1800-1870. In no case are less than four rooms decorated with wall paintings or with printed wallpaper from the relevant period, and in one case there are more than ten rooms with such decoration. In addition to this are the rooms with no decoration, which have also had their functions in this cultural tradition, both during festivities and as storage rooms in between such. There are also rooms for everyday use preserved at many of the sites. This has been viewed as a valuable reinforcing attribute, since it makes it possible to experience how the interiors of the rooms for everyday use and for festivities relate to each other.

Another underlying criterion for selection has been that different decoration techniques must be represented within each site. Since it is the abundance and complexity itself of the Hälsingland interior decorating culture that is at the centre of the nomination, and not so much the paintings in themselves, this has been regarded as a precondition for the requirement for integrity being fulfilled.

In order for the festivities environments to be understood in the context of their economic history, the selection process has also been based upon the

possibility to relate them to the economy that made these investments possible. The criteria for selection have thus been that the surrounding agricultural landscape is open, and that there must be a sufficient number of farm buildings on each farm to be able to place the dwelling houses in an agricultural context. In contrast, it has not been deemed to be necessary that the agriculture is in operation, or that the surrounding cultivated landscape have been preserved in an unaltered condition since the 1800s. Nor has it been regarded as being necessary for all farming functions on the farms to have been preserved. The landscape setting is in the buffer zones.

The attributes necessary to represent Outstanding Universal Value are present within the boundaries. Within each individual site, sufficient attributes remain to reflect their original layout and use. The nominated sites contain all the elements that are necessary to convey their significance. They do not suffer from adverse effects of development or neglect.

## Authenticity

The overall authenticity of the property is very good. The fabric of the residential houses and their interiors still exhibits the design, workmanship and materials of the period when the festivity rooms were furnished. Most of the elements of the property are in good condition, and despite some transformations of the outbuildings, which are natural and necessary developments of a farm in use, the site continues to present a clearly comprehensible picture of its original agricultural function. In most cases, the material and technical authenticity has been fully retained.

With the exception of Bortom åa in Fågelsjö, all of the sites are inhabited and in use for residential purposes. All sites have had active agriculture at least up to the 1950s and in most cases much later. At Kristofers, agriculture is still being conducted. All of this has, over the years, brought requirements for different types of changes to meet the needs of both the residents and the agriculture. Hence it must be accepted that the buildings that are used in daily living situations, or for agriculture and other



enterprises, have been remodelled and changed to suit the requirements of the times, as long as this has occurred with proper regard for the cultural value of the sites. These changes do not affect the coherent appearance of the sites overall. In making the selections, it has if anything been regarded as an advantage that the sites are alive and active.

The old residential dwelling at Bortom åa has been abandoned since the year 1910 and thus only one room has been redecorated after 1870. At other sites, the daily residential rooms have undergone continual modernisations during the 1800s and 1900s. The modernisations have most often been concentrated in one of the dwelling houses, and thus are not experienced in the same context as the nominated interiors. One exception is the residential dwelling at Jon-Lars, where the design is such that it is necessary to go through the current residential rooms in order to be able to visit the older interiors.

The rooms for festivities have however been preserved in their authentic condition. In most of the rooms neither the walls nor the woodworking have been repainted since they were fitted out in the 1800s. In most cases the rooms have not even needed to be conserved, and are preserved in completely untouched condition. Only in one room at Erik-Anders have single-coloured wall surfaces been repainted in their original colour, whereas the woodworking and borders have been preserved in their original condition. At Gästgivars, woodwork such as dados and doors in some rooms has been repainted around 1950, but in their original colours. In general, only conservation work has occurred. This high degree of preservation for the interiors is characteristic of Hälsingland's peasant farms.

In some of the rooms at Erik-Anders that were redecorated for its residents in the 1930s, the wall material and colour scheme from the second half of the 1800s and the beginning of the 1900s have been reconstructed. However, this has only been done in

those rooms where the wallpaper from the 1930s has been so damaged that it has not been possible to retain it. Reconstruction of this type is not part of the usual practices of Swedish restoration, and was chosen in this case only as an alternative to fitting out new interiors in these rooms. The overall authenticity of the site has been judged to not be diminished due to this.

Most of the nominated buildings currently have roofing material other than what they were built with. The older farm buildings originally had roofs of birch-bark, covered with split logs. Houses built after the middle of the 1800s had shingle roofs. Today, there are no original birch-bark roofs left in Hälsingland, and even the shingle roofs are quite rare. Tile is the predominant roofing material today in the Hälsingland countryside, even though it is to an increasing extent being outcompeted by different forms of corrugated sheet metal. This continual changing of roofing material over time is a shared feature of the Hälsingland farms from the 1700s and 1800s. The switch to modern roofing material has also contributed to the buildings and interiors being preserved.

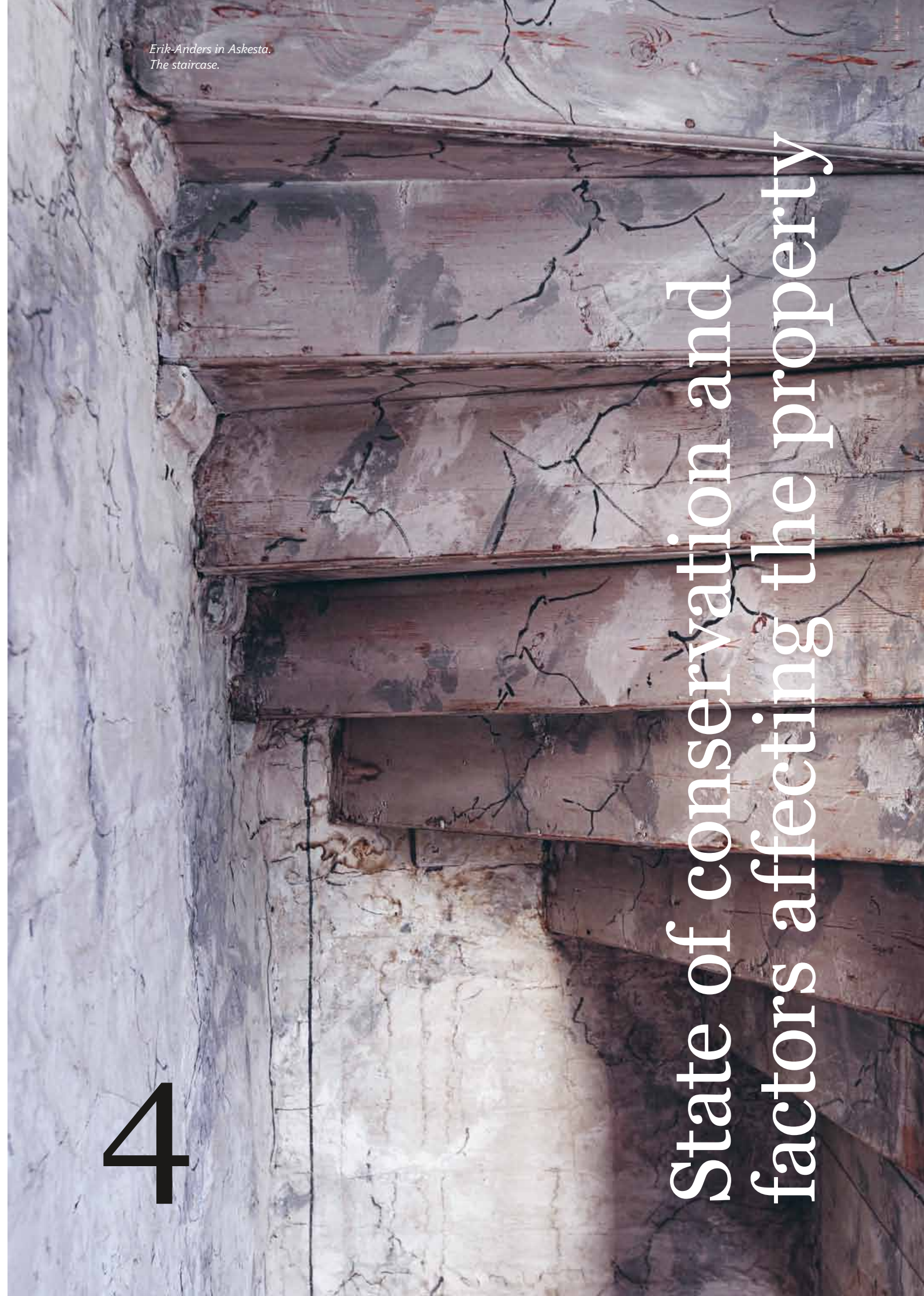
In general, the exteriors of the buildings are very well-preserved. The festivities house of Gästgivars has undergone some more substantial exterior changes, in connection with the house starting to be used as a handicrafts school around 1950. But even here the changes occurred in what at the time was an unusually well-considered and cautious manner, with windows in the same dimensions and divisions as the original and with exterior panels of the traditional type.

Repairs and restoration work have in general been performed with traditional materials and methods, in accordance with the Nara Document. The restoration work of recent decades has been performed by specially selected artisans with documented training in the art of restoration.

*Erik-Anders in Askesta.  
The staircase.*

# 4

## State of conservation and factors affecting the property





## 4a. Present state of Conservation

### Building heritage in general

In Hälsingland, the tradition of red-painted timber houses is still alive and strong, and the landscape is characterised in many places by these traditional buildings. The exceptional quality of the buildings, furnishings and interior decorations has contributed – both artistically and in terms of craftsmanship – to the fact that the buildings could be preserved throughout the centuries. Both the dwelling houses and utility buildings have in many cases remained almost completely unchanged since the time they were built.

A large number of high-class interiors are still in their authentic state. Many of Hälsingland's multi-faceted interior decorations and paintings have been preserved in situ and without the need for extensive conservation. Wallpapers used as decoration in the farmhouses at the beginning and middle of the 19th century are often of the highest quality and are very well conserved today.

The Hälsingland farm owners are particularly interested in their heritage. Not only do they take pride in it but also understand the long-term importance of conserving the buildings, many of which are no longer in regular use and which naturally means that there is little economic motivation for their maintenance. The buildings that are in use are often in very good condition, however, and under careful supervision.

The County Administrative Board is responsible for the supervision of buildings that have been declared Cultural Heritage Buildings and thus have obtained statutory protection. The Board can also award national building conservation grants for specific historic environment projects. Such grants are awarded for renovation and maintenance work that is much more expensive than normal due to the buildings' cultural heritage value. Such financial aid has been used to help several owners of Hälsingland Farms, including all of the owners of the nominated sites. See appendix 2. Legislative extracts for grant conditions.

Museum building conservationists provide a free advisory service to property owners with matters concerning the reconstruction or future maintenance of a building. Repair work is undertaken by firms

with specialist knowledge of the conservation of older buildings. It is important that the buildings are both conserved and repaired with similar material and methods as those used when they were first built.

Several practical conservation courses have also been organised in the province, with special emphasis on conservation of the Hälsingland farms. Government agencies as well as specialist firms have undertaken to arrange such courses.



*The state of conservation of the farm buildings in Hälsingland is generally good. The wooden storehouse from 1316 is one of the oldest wooden buildings in the province.*

### The nominated sites

The nominated farms have been selected as worthy representatives of the construction practices and interior painting in Hälsingland. Their actual use, state of conservation and the preconditions for continued preservation are described in further detail on a farm-by-farm basis below.

### Kristofers

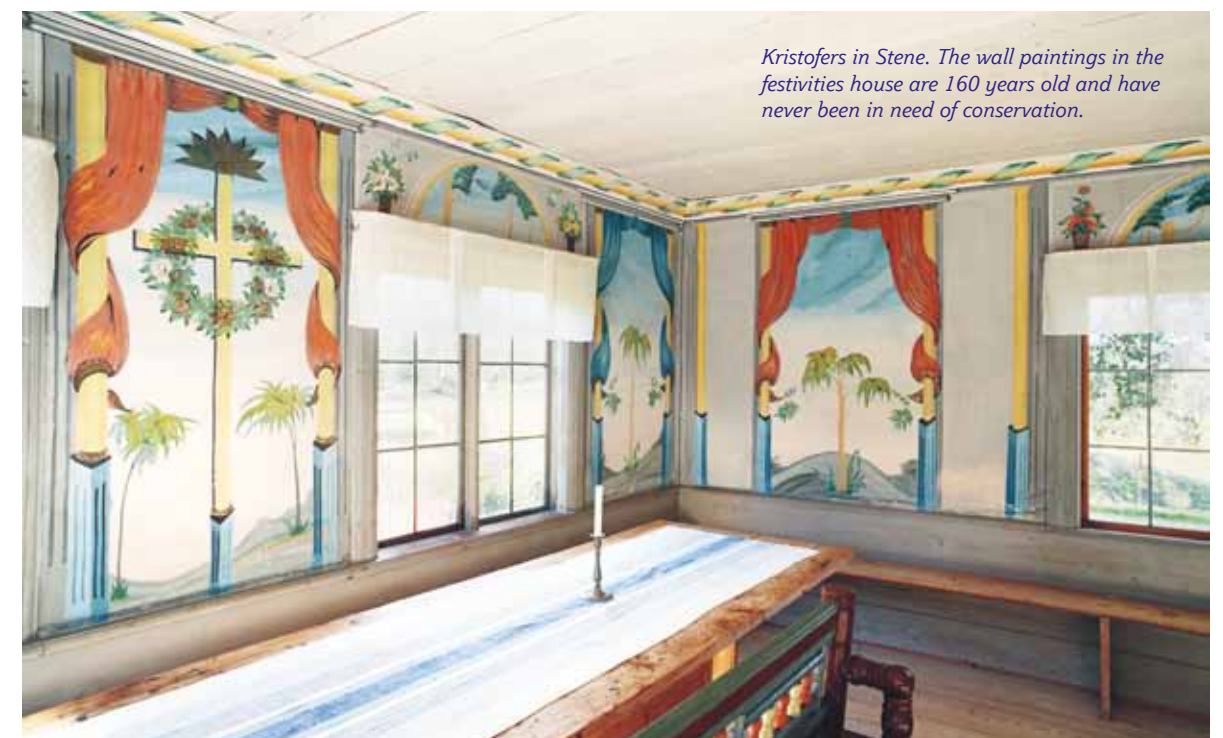
Kristofers is a privately owned farm, with the family that owns it living in a modernised main building by the farmyard. Active, modern agriculture is conducted on the farm, and the adaptations made to do this have been carried out in a well thought-out manner. Among other things, a modern cowshed for free-range grazing was built in the 1990s, with its placement chosen so as to affect to the least amount possible the experience of the older, protected part of the farm environment. The farm's visitor traffic load is low – only a few groups are received each year.

The buildings at Kristofers have been continuously well-maintained with traditional materials and methods. To a large extent, the original material such as the panels, doorcases, windows and doors, etc. are preserved in the older houses and no reconstruction performed. Only the residential dwelling has been modernised, but in such a manner that its exterior continues to be integrated into the overall environment. A number of preservation

efforts have been made with the use of building protection subsidies from the County Administrative Board, first of all for the festivities house. Its porch has been renovated, as well as the stove wall on two occasions. The building has also gone through window renovation and repairs to its timber. In addition to this, the residential dwelling has received a new roof and the gate shed, carriage shed and wooden storehouse have undergone timber repairs and work on the foundations.

For on-going maintenance, a thorough conservation plan was prepared in 2009 in which conservation measures were prioritised and guidelines specified for how continued maintenance should be conducted. The required measures are first of all maintenance-related. At a number of the older buildings, the roof will need to be attended to within a few years. At the festivities house, there is recurring subsidence in the wall of the base of the chimney, which needs to be investigated and attended to. In addition, an investigation needs to be conducted concerning possible draining of this building. The barn has problems with both its roof and foundation that need to be looked after. Since the property is protected as a Cultural Heritage Building, all measures that will involve changes will require permission from the County Administrative Board.

The status of the buildings is assessed as being good to fair throughout, and the greatest need at present for measures is for the threshing barn.



*Kristofers in Stene. The wall paintings in the festivities house are 160 years old and have never been in need of conservation.*





## Gästgivars

Gästgivars in Vallsta is a privately owned farm. Its modernised residential dwelling is rented out for residential purposes and other buildings are at the disposition of the Arbrå Handicraft Association, which conducts courses and public viewing activities, including handicraft sales, on-site during the warmer half of the year. Agriculture was conducted at the farm until 1969, however the fields have subsequently been leased out. None of the farm buildings have thus been adapted for modern agriculture. The farm is visited by approx. 2,600–3,000 visitors / year during the summer.

The two dwelling houses at Gästgivars have gone through some changes over the years. The residential dwelling is used today as permanent living quarters and its interior was remodelled into two flats in 1977. The festivities house was renovated in 1950–52 in what at the time was a careful manner and the purpose of the renovation was to look after the building's interiors. Weatherboarding, a new entrance door and a screen roof were added to the exterior, as well as double-glazed windows with the same outer dimensions as before. The largest change in the interior occurred in the lower chamber, where a modern kitchen and toilet were installed. The rooms without decoration were fitted out with hardboard on the walls. The painted interiors were restored. Other buildings at the farm are maintained with traditional materials and methods. No present-day modernisations have been done to the farm buildings. A number of preservation

efforts have been carried out, both with support from the municipality as well as state building protection subsidies.

For on-going maintenance, a thorough conservation plan was prepared in 2010 in which conservation measures were prioritised and guidelines specified for how continued maintenance should be conducted. The festivities house is currently undergoing a careful restoration and the chamber for storing clothes on the upper storey will regain its original undecorated character. The interior painting has to a certain extent been restored again in the year 2010. The greatest future need for conservation measures concerns the house where the hired farmhands and maids slept, where both the renovation of the windows and measures with the cellar and foundation need to be carried out. Other measures first and foremost have the character of maintenance. Since the property is protected as a Cultural Heritage Building, all measures that will involve changes will require permission from the County Administrative Board.

The status of the buildings is assessed as being good to fair throughout, excepting one barn that is poor.

*Gästgivars in Vallsta. The festivities house on the farm is currently undergoing a careful restoration.*



*Pallars in Långhed. The walls of the guest house are painted in distemper colour on wood panelling.*

## Pallars

Pallars in Långhed is a privately owned farm and the family that owns it lives in the modernised main building. The residential dwelling has thus continually had its interior altered in order to be adapted to modern life, but still has parts of its interior painting preserved. Other, older buildings have undergone no changes in modern times, with the exception that two houses have received modern roofs of imitation tile sheeting. Only one new structure, but with a traditional design, a tractor garage, has been added to the farm environment. The farm's visitor traffic load is low.

The buildings at Pallars have been continuously maintained with traditional materials and methods. To a large extent, the original material such as the panels, porches, windows, doorcases, etc. have been preserved and no reconstruction performed. In recent years, the porches have been renovated, as well as some window

casements. The decorated eastern wing for guests and sleeping has had its chimneys, roof and windows renovated and timber repairs have been performed. The preservation efforts have in a number of instances occurred with the assistance of building protection subsidies from the County Administrative Board.

For on-going maintenance, a thorough conservation plan was prepared in 2010 in which conservation measures were prioritised and guidelines specified for how continued maintenance should be conducted. The required measures are first of all maintenance-related, for example the reconstruction of the roof on the cowshed and painting of the porches. Since the property is protected as a Cultural Heritage Building, all measures that will involve changes will require permission from the County Administrative Board.

The status of the buildings is assessed as being good to fair throughout, however that are minor protective measures that need to be performed for several of the farm buildings, as well as for the non-modernised residential dwellings.



## Jon-Lars

Jon-Lars in Långhed is a privately owned farm and the family that owns it resides in its sole residential dwelling. The house has been partially modernised in its interior, but several original interiors remain and are included as an integrated part of the modern residence. No modern buildings have been added to the farm environment. The farm's visitor traffic load is low, only a few groups are received each year.

The buildings at Jon-Lars have been continuously maintained with traditional materials and methods. To a large extent, the original material such as the windows, carpentry and porch have been preserved. A number of preservation efforts have been carried out with the use of building protection subsidies from the County Administrative Board and through a project financed by the Municipality of Ovanåker, including the renovation of farm buildings, interior and exterior restoration, and window renovation in the residential dwelling and the renovation of barns.

For on-going maintenance, a thorough conservation plan was prepared in 2008, and revised in 2010, in which conservation measures were prioritised and guidelines specified for how continued maintenance should be conducted. Many measures have been taken since the first conservation plan was prepared in 2008, which is why the farm buildings and residential dwelling are deemed to be in good condition. Since all houses are so well maintained, there are only minor measures of a maintenance-related character that will be required in the immediate future. An examination must be conducted of the porch and any possible subsidence of it. Since the property is protected as a Cultural Heritage Building, all measures that will involve changes will require permission from the County Administrative Board.

The status of the buildings is assessed as being good throughout.



*Jon-Lars in Långhed. The decorated walls of the guest room are very well preserved and show no trace of moisture damage.*

## Bortom åa

Bortom åa in Fågelsjö is owned by the Municipality of Ljusdal and is used by the Fågelsjö Local Heritage Association, which conducts courses and guided tour activities there. There are no permanent residents at the farm, but the new residential dwelling had its interior modernised in 1957. There is also a modernised office building, which is used year-round. The office building is also the building that is the most modern in character of all the farm's buildings, having been rebuilt in the course of the 1980s. Approx. 10,000 visitors are received annually during the summer half of the year, of which 4,500 pay for guided tours of the old dwelling house.

The buildings at Bortom åa have been continuously maintained with traditional materials and methods. To a large extent, the original material such as the panels, doors, windows, doorcasings, etc. have been preserved and no reconstruction performed. The interior painting in the old residential dwelling was repaired by a restorer around 1950. The more recent preservation efforts have in many cases been made with the use of municipal funds and building protection subsidies from the County Administrative Board. Since the middle of the 1990s, most of the farm buildings have been repaired, the porch of the old residential dwelling and the veranda of the new residential dwelling have been renovated and the vestibule and wallpaper have been restored in the old residential dwelling.

dwelling, however due to the farm's large visitor traffic load a plan should be produced for how the interiors will be secured against future wear.

For on-going maintenance, a thorough conservation plan was prepared in 2003 in which conservation measures were prioritised and guidelines specified for how continued maintenance should be conducted. Many of the measures that were proposed in the conservation plan have already been carried out. Measures to be taken in the future are first of all maintenance-related. Some of the buildings have poor foundation situations, which necessitate continual adjustments to the foundation and ridges. A large hay barn has foundation problems and needs to be attended to. Several of the houses have shingled roofs that are in good condition. Since the property is protected as a Cultural Heritage Building, all measures that will involve changes will require permission from the County Administrative Board.

The status of the buildings is assessed as being good throughout, excepting the hay barn, which has a foundation problem.

*Bortom åa in Fågelsjö. The old residential dwelling was carefully restored in the 1980s and 1990s.*







*Bommars in Letsbo. The exterior of the smaller residential dwelling is still quite well preserved although the interiors were modernised in the 1950s.*

## Bommars

Bommars in Letsbo is a privately owned farm. A flat in part of the old decorated main building has been fitted out for modern living and the old residential dwelling with bakery have received modernised interiors in the 1950s, as well as a bathroom several years ago. No modern buildings have been added to the farm environment. A flat in the residential dwelling is used as a permanent residence, and the summer house with bakery is used for overnight stays as part of the tourism activities that are conducted on the farm. The farm is visited by a good 2,000 persons annually.

The buildings at Bommars have been continuously maintained with traditional materials and methods. To a large extent, the original material such as the exterior doors, doorcases, windows, etc. are preserved and no reconstruction performed. In contrast, the roof of the residential dwelling is covered with modern trapezoidal corrugated sheeting. Preservation efforts have in a number of instances occurred with the assistance of building protection subsidies from the County Administrative Board, including a larger

renovation of the residential dwelling and the wooden storehouse in 1994–1995, as well as reinforcement of the foundation of the cowshed a few years ago. Wallpaper restoration has been performed in 2010 in upper storey of the residential dwelling, and the roof of the summer house with bakery has been redone.

For on-going maintenance, a thorough conservation plan was prepared in 2010 in which conservation measures were prioritised and guidelines specified for how continued maintenance should be conducted. The required measures are first of all maintenance-related and involve first and foremost renovation of windows and adjustment of doors, but also timber repairs to the summer cowshed. In addition the painting in the lower vestibule of the residential dwelling need to be restored. Since the property is protected as a Cultural Heritage Building, all measures that will involve changes will require permission from the County Administrative Board.

The status of the buildings is assessed as being good to fair throughout.

## Erik-Anders

Erik-Anders in Askesta is a privately owned farm and is used for public viewing activities, food service and sales. The farm has not been modernised in the modern era and is not used for permanent residency. The farm is visited by approx. 5,000 persons per year.

The buildings at Erik-Anders have been continuously maintained with traditional materials and methods. To a large extent, the original material such as the panels, doorcasings, etc. have been preserved and no reconstruction performed. Preservation efforts have in a number of instances occurred with the assistance of building protection subsidies from the County Administrative Board, including a larger renovation of the exterior and interior of the residential dwelling house in 1993–1995 and a renovation of the roof of

the barn in 2001. In the autumn of 2010, the interior painting in the lower hall and the upper room for festivities were restored.

For on-going maintenance, a thorough conservation plan was prepared in 2010 in which conservation measures were prioritised and guidelines specified for how continued maintenance should be conducted. The required measures are first of all maintenance-related. A problem with roof leakage at the residential dwelling will be attended to during the spring of 2011. Since the property is protected as a Cultural Heritage Building, all measures that will involve changes will require permission from the County Administrative Board.

The status of the buildings is assessed as being good throughout.



*Erik-Anders in Askesta suffered from neglect for many years, but was restored in 1994-1997.*



## 4b. Factors affecting the property

### (i) Development Pressures (e.g. encroachment, adaptation, agriculture, mining)

#### The maintenance and conservation of buildings

Significant social changes as a result of restructuring and changes in agriculture have meant that parts of the old collections of buildings are now no longer in regular use. This is particularly the case when it comes to utility buildings. These buildings constitute an important part of the farms' character and can be retained through new areas of use or improvement efforts. Many of the utility buildings no longer have any specific use, however, which means that their preservation becomes a question of finance. There is a great need for resources that will help to preserve the most important of these buildings. Grants are applied for through the County Administrative Board. The nominated farms have priority in the awarding of grants.

The farm owners' knowledge of the properties' culture-historical value is of great significance for the future conservation of the older Hälsingland farm buildings. The established information and advisory service provided by museums and government agencies continue to play an important role in this. Indeed, the old local timber-building tradition still characterises the environment throughout Hälsingland. The high quality of the older buildings naturally influences the concerns as regards adapting old dwelling houses to more modern ones without losing their authenticity. In general, interest for this is high among local inhabitants and property owners alike.

#### Farming and the landscape

In Hälsingland and Norrland in general, farming is no longer a profitable occupation. Agriculture is dependent on EU farm-support programmes and thereby influenced by the changing nature of such support. A contributing factor to farming still being conducted today is that the woodland belonging

to a property provides an economic base, and also that there is still a strong sense of tradition. One takes over an estate with all the advantages and obligations that inheritance means and signifies.

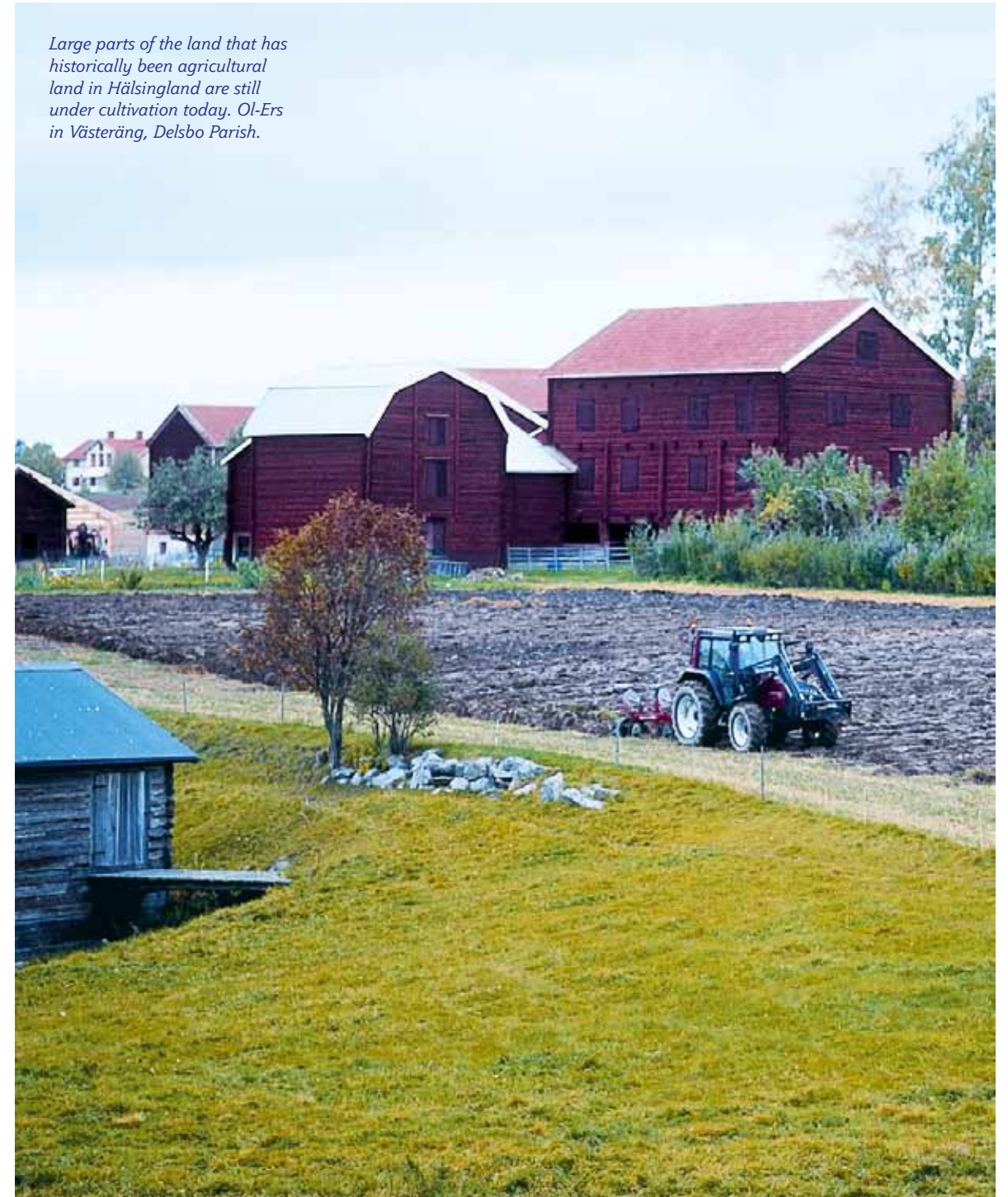
The previously varied agriculture, where every farm had different types of animals and crops and was dominated by milk production and a high degree of self-sufficiency, has disappeared and been replaced by specialised companies with different emphases. The amalgamation of farm units into units that are economically sound is ongoing. This often happens through renting the arable land rather than buying it. Many of today's farms are inhabited by pensioners and the land used by others.

The profitability of farming is of crucial importance when it comes to conserving the open cultural landscape. Sweden is subject to EU agricultural policy regulations. Farm support and environmental grants contribute to the profitability of many of the farms in the nominated sites. In order to preserve the meadows and the pastureland that remain, payments are made in the form of environmental support for extra work involved in maintaining these areas. Several of the nominated sites have received such support.

#### Exploitation pressures

Countryside areas lying close to towns are facing an increasing pressure in terms of building permanent housing in beautiful surroundings. In other areas it is more a question of making land available for relatives to build on, or for the construction of summer houses. Exploitation pressures are not particularly strong, however, as the number of inhabitants in the region is on the decline, particularly in terms of the depopulation of the countryside. Housing development in areas of national interest is controlled by local councils'

*Large parts of the land that has historically been agricultural land in Hälsingland are still under cultivation today. Ol-Ers in Västeräng, Delsbo Parish.*



feasibility studies, which take the historical environment into consideration. Large developments require detailed development plans and are discussed by both the municipality and the County Administrative Board before any decision is taken. This is the case for the planning of roads, railways, power lines, wind turbines and masts, while mining or similar extractions demand the County Administrative Board's permission.

The nominated areas are not in any case located where any development pressures to change their land use are anticipated. However, certain changes in the appearance of the landscape may occur through the expansion of wind power that is now occurring. It is then an issue concerning remotely situated wind turbines in the forest areas around the open districts. The expansion of wind turbines is subject to municipal planning and the municipalities have the right to veto inappropriately placed systems.





Village in Järvsö Parish.

(ii) Environmental pressures (e.g. Pollution, climate change, desertification)

Development in the nominated areas is only influenced to a very small degree by air pollution. Hälsingland has very few industries with environmental influence, and none are associated with the nominated sites. On the other hand, several farms do have animal-related activities for which, according to the Environmental Code, a permit is required.

When it comes to the wooden buildings and their vulnerable, painted decorations, the largest damage factors include heavy rain, humidity and sunshine. These usually have a slow and not very dramatic effect that can often be prevented by simple maintenance and minor repairs. However, the climate is predicted to become warmer and more humid, and damage through humidity and fungal infection has increased somewhat in recent years. Stakeholders in the preservation of the cultural environment, first and foremost the museums, provide an advisory service, conduct educational courses, undertake visits and make recommendations for the maintenance and management of the buildings. The repair of damage and the conservation of interior paintings are prioritised in the grant allocation of cultural environment resources.

Hälsingland is an area that is not subject to desertification.

(iii) Natural disasters and risk preparedness (earthquakes, floods, fires, etc.)

Sweden is on the Eurasian plate that is not subject to earthquake activity. Hälsingland’s watercourses are in the most part regulated, and flooding is unusual and doesn’t directly affect the nominated sites. Forest fires are not common and can be limited by effective fire-fighting.

Fires arising in or adjacent to a building are one of the most serious threats to the Hälsingland farms. In order to minimise the risk of fire, a number of measures can be adopted, first and foremost with preventive purposes. Pursuant to the Swedish Civil Protection Act (2003:778), the owner of a building, or the entity conducting a business there, has the ultimate responsibility for its fire safety and must undertake such measures as are needed in order to prevent fires and limit the damage in consequence of fires. In order to achieve this, the World Heritage site of Decorated Farmhouses of Hälsingland will conduct so-called systematic fire protection work, which involves both technical as well as organisational elements, as indicated in the overall management plan. The systematic fire protection for each Hälsingland farm must encompass a fire protection policy, fire protection documentation, risk inventory, fire protection rules, fire protection organisation, system for training, controls and follow-ups. The systematic fire protection has to be formulated by the respective farm owners, with support from the administrative authority and emergency services.

(iv) Visitor/tourism pressures

The organisation of visits to the Hälsingland farms is presented in sections 5h and 5i. All nominated sites have the capacity for at least their current visitor traffic loads, or more, without incurring damage. In addition, the majority of visitors are guided to farms and information areas that are not included in the nominated sites. An increased risk of theft is connected with an increase in the number of visitors and awareness of the heritage value of the farm contents. *The County Administrative Board*, in partnership with the museums, provides advice and organises courses for those concerned on how the risk of damage, such as through wear and tear or frequent touching of objects and artefacts, should be minimised. Even though an increase in the number of visitors is to be expected, we consider ourselves well equipped to keep such risks under control.



Traditional midsummer festival in Hälsingland.

(v) Number of inhabitants within the property and the buffer zones

On 31 December 2010, 15 people were recorded as living inside the nominated properties and 233 people inside buffer zone areas.

No.	Site	Parish/ Municipality	No. inhabitants	No. inhabitants incl. buffer zone
1	Kristofers, Stene	Järvsö/ Ljusdal	5	61
2	Gästgivars, Vallsta	Arbrå/ Bollnäs	4	38
3	Pallars, Långhed	Alfta/ Ovanåker	2	103
4	Jon-Lars, Långhed		2	
5	Bortom åa, Fågelsjö	Los/ Ljusdal	0	2
6	Bommars, Letsbo	Ljusdal/ Ljusdal	2	2
7	Erik Anders, Askesta	Söderala/ Söderhamn	0	27



Gästgivars in Vallsta. Festivities room on the lower storey, decorated by the painter Jonas Wallström around the year 1840.

# 5a. Ownership

Most of the nominated properties as well as the farms in buffer zones are privately owned with the owners living on them. Traditionally they are farm properties with comparatively small areas of arable land, but with large forest ownership. In the buffer zones there are also a number of non-farming residential properties, some arising as a result of non-freehold land or smallholdings becoming independent properties. One of the nominated farms, No. 5, Bortom åa is owned by the Municipality of Ljusdal and operated by a local heritage association. No. 2, Gästgivars, is partly leased out to a handicraft association that uses the building for public viewing, exhibitions and sales during the summer.

Cathegory of owners, and main use of the nominated sites

No.	Site	Parish/ Municipality	Owner	Use
1	Kristofers, Stene	Järvsö/ Ljusdal	Private	Agriculture, residence, group visits, Stay on a Hälsingland Farm
2	Gästgivars, Vallsta	Arbrå/ Bollnäs	Private	Residence, farm visits during the summer, exhibitions, sales of handicrafts, courses, coffee serving
3	Pallars, Långhed	Alfta/ Ovanåker	Private	Residence, some agriculture, visits by groups
4	Jon-Lars, Långhed		Private	Residence, some agriculture, visits by groups
5	Bortom åa, Fågelsjö	Los/ Ljusdal	Municipality	Farm visits, courses, conferences
6	Bommars, Letsbo	Ljusdal/ Ljusdal	Private	Residence, farm visits during the summer, Stay on a Hälsingland Farm
7	Erik Anders, Askesta	Söderala/ Söderhamn	Private	Farm visits, conferences, coffee service

# Protection and management of the property 5



# 5b. Protective designation

## Protection of the nominated properties and areas

All the nominated *sites* are protected as *cultural heritage buildings*. (*Heritage Conservation Act (1988:950), chapter 3*)

For all *buffer zones*, *area regulations* (*Planning and Building Act (1987:10), chapter 5, section 16.*) have been drawn up that make it possible to subject measures to building permit examinations in cases where building permits are not otherwise mandatory, thereby protecting the areas from measures that could damage the environment of the protected buildings. In the *comprehensive plans* (*Planning and Building Act (1987:10), chapter 1, section 3*) all the municipalities involved have declared their intention to use whatever resources they have at their disposal to protect the areas from unsuitable development and to make advisory and contact services available

in order to strengthen conservation provisions within these areas.

The nominated *buffer zones*, with one exception, have been designated as *areas of national interest for conservation of the cultural environment*, (*Environmental Code (1998:808), part 1, chapter 3, section 6*). This status was determined in 1987 in a resolution passed by the National Heritage Board and has been incorporated into the municipal comprehensive plan, thereby providing the basis for municipality and other decisions relating to land use within the areas, and how they are to be protected against measures that would evidently harm the cultural treasures in the areas.

See chapter 7b for detailed explanations of the content of the protection measures for each one of the sites.

## Nominated sites, dates and form of protection and municipal comprehensive plans.

No.	Site	Parish/ Municipality	Protection of Site	Buffer zone	Municipal plan
1	Kristofers, Stene	Järvsö/ Ljusdal	Cultural Heritage Building 20/01/2011	Area of national interest for conservation of the cultural environment. Area regulations dec. 2007	Comprehensive Plan Ljusdal Municipality 1990
2	Gästgivars, Vallsta	Arbrå/ Bollnäs	Cultural Heritage Building 17/12/2010	Area of national interest for conservation of the cultural environment Area regulations 2011	Comprehensive Plan Bollnäs Municipality 1990
3	Pallars, Långhed	Alfta/ Ovanåker	Cultural Heritage Building 20/06/1994	Area of national interest for conservation of the cultural environment	Comprehensive Plan Ovanåker Municipality 1999
4	Jon-Lars, Långhed	Alfta/ Ovanåker	Cultural Heritage Building 19/12/2006	Area regulations feb. 2003	
5	Bortom åa, Fågelsjö	Los/ Ljusdal	Cultural Heritage Building 25/10/2004	Area of national interest for conservation of the cultural environment Area regulations 2011	Comprehensive Plan Ljusdal Municipality 1990
6	Bommars, Letsbo	Ljusdal/ Ljusdal	Cultural Heritage Building 12/05/2008	Area regulations dec. 2007	Comprehensive Plan Ljusdal Municipality 1990
7	Erik Anders, Askesta	Söderala/ Söderhamn	Cultural Heritage Building 12/05/2008	Area of national interest for conservation of the cultural environment Area regulations jan. 2008	Comprehensive Plan, Söderhamn Municipality 2006



## Swedish legislation that protects the cultural heritage

### The Heritage Conservation Act (1988:950)

The Heritage Conservation Act contains rules and regulations concerning the historic environment and provisions for the protection of, for example, ancient monuments or relics, historic buildings and ecclesiastical cultural heritage properties. Ancient monuments or relics and ecclesiastical cultural heritage properties are generally protected within certain defined boundaries. Ancient monuments also include traces of human activity in past ages that resulted from use in previous times and that have now been permanently abandoned.

#### Protection of buildings as *Cultural Heritage*

*Buildings* comes under the jurisdiction of the County Administrative Board, which protects buildings through drawing up protective provisions for the building or complex of buildings. Decisions concerning protection are taken with regard to particularly noteworthy buildings or historic environments. The regulations may also include provisions to the effect that an area surrounding the building shall be kept in such a state that the appearance and character of the cultural heritage building will not be debased or devalued. If the protection order means that present land utilisation will be rendered difficult, then the person(s) in question is entitled to claim compensation from the state. The County Administrative Board can decide to allow measures that contravene the protection orders. Permission can be usually given for small changes that are deemed necessary to ensure that the building can continue to function and that do not affect its cultural value.

### The Planning and Building Act (1987:10)

The Planning and Building Act regulates the planning, development and conservation of the built environment. Municipalities are responsible for the enforcement of the Act, under the supervision of the County Administrative Board. The municipalities have planning monopoly when it comes to planning the built environment. Municipalities must have up-to-date *comprehensive plans* for the entire municipality that indicate their intentions relating to land use, building requirements and restrictions, changed land use, and how the municipality intends to guarantee the protection of the areas of national interest.

In general, certain regulations relating to building development always have to be complied with,

e.g. adaptation, conservation of culture-historical values, architectural quality, etc. It is also the case that buildings that are particularly valuable from an architectural or culture-historical point of view cannot be altered. This regulation does not prevent the demolition of a building, which requires a special demolition prevention order.

The municipality approves *detailed development plans or area regulations* that have legal implications for property owners in terms of regulating land use for development or conservation. The size and appearance of buildings can be regulated and conservation can be controlled through *demolition prevention orders, protection orders or preservation orders*. Demolition prevention orders and protection orders can include the right to claim compensation in the case of substantial damage occurring if continued use of the land is rendered impossible.

*Area regulations* are applicable in the framing of building projects. Outside the detailed plan it is generally the case that building permission is not needed for minor buildings, changes to existing buildings or for buildings that are necessary in connection with cultivation activities, such as agriculture and forestry. An area regulation can therefore regulate whether building permit status should be extended so that such measures do become subject to the granting of building permission.

### The Environmental Code (1998:808)

The Environmental Code consists of all the rules and regulations concerning the protection of the environment, and the possibilities of granting protection to areas like nature and culture reserves. The Environmental Code also specifies the general rules of consideration and protection pertaining to national interests, such as the historic environment. Land and water areas that are important on account of their natural or cultural value, or for outdoor recreation should, to the extent that it is possible, be protected against measures that might damage the heritage values of these. Areas of national interest for the purposes of nature conservation, conservation of the cultural environment or outdoor recreation should be protected against such measures.

As the result of a decision taken by the Swedish National Heritage Board in November 1987, a number of provincial areas and village environments in Hälsingland have been deemed as *areas of national interest for conservation of the cultural environment*,

which are accordingly protected against measures that could eventually damage the historic and cultural environment. How these areas should be protected is determined by statements included in the municipalities' general reviews and surveys, and formalised in the comprehensive plan. In such areas the state has the right to examine the municipalities' detailed development plans, and area regulations to ensure that they do not contravene the national interest.

Decisions relating to the protection of areas like *nature or culture reserves* are taken by the County Administrative Board. The Board is responsible for decision pertaining to protection and management

and measures necessary to meet the goals set. A culture reserve should represent a valuable culturally characterised landscape. If the protection order means that present land utilisation will be rendered difficult then the person(s) in question is entitled to claim compensation from the state.

The Environmental Code also makes provision for other forms of protection that is of significance for the cultural landscape; biotope and shore protection is in general effect but it may be extended.

Text extracts relating to the current legislation are to be found in Appendix 2.



## 5c. Means of implementing protective measures

In Sweden, cultural environment issues fall primarily under cultural policy, however they are also the province of questions concerning land use and protection under environmental policy. New cultural policy goals were adopted by the Riksdag in 2009, Swedish Government Bill Time for culture, (Govt Bill 2009/10:3):

Culture is to be a dynamic, challenging and independent force based on the freedom of expression. Everyone is to have the opportunity to participate in cultural life. Creativity, diversity and artistic quality are to be integral parts of society's development. To achieve the objectives, cultural policy is to:

- promote opportunities for everyone to experience culture, participate in educational programmes and develop their creative abilities;
- promote quality and artistic renewal;
- promote a dynamic cultural heritage that is preserved, used and developed;
- promote international and intercultural exchange and cooperation in the cultural sphere; and
- pay particular attention to the rights of children and young people to culture

The Swedish Parliament (the Riksdag) has approved the following goals for the historic environment field (Government Bill 1998/99:114):

- a safeguarded and maintained cultural heritage,
- a sustainable society with attractive and stimulating environments
- and with historic environment work as a driving force in its development, so that everyone will have an understanding of it, can participate in it
- and take responsibility for their own historic environment, as well as national and international solidarity and respect for the cultural heritage of different groups.

The Swedish National Heritage Board has embraced a vision for the years 2011 – 2013 entitled "Thinking in time".

The vision symbolises the societal stakeholders having insight about the value of the cultural heritage and looking after it in their work for a sustainable society. This involves regard for the cultural heritage characterising societal development and contributing to long-term decisions on the formulation of society in the future. The goal is a living cultural heritage that is preserved, utilised and developed to be important and available to everyone.

### Responsibility within the heritage field

*The Swedish National Heritage Board* (Riksantikvarieämbetet) is the central government agency responsible for issues pertaining to the cultural heritage and the historic environment. The agency coordinates the historic environment sector together with other societal sectors. The Board is also responsible for allocating national grants to County Administrative Boards for the conservation of buildings, cultural landscapes and ancient monuments.

*The County Administrative Board* (Länsstyrelsen) is responsible for the conservation of the historic environment in the county and decides on matters relating to protecting of buildings as cultural heritage buildings, changes on such buildings, and supervision of ancient monuments. The County Administrative Board also decides on grants for building conservation efforts, ancient monuments and cultural landscapes within the grant framework allocated by the National Heritage Board. The County Administrative Board also has oversight of the local authorities' planning and building permits. Gävleborg County has access to 10 administrative/expert posts/services within the historical environment field.

*The local councils or municipalities* also have considerable responsibility for the protection of the historic environment and carry out basic efforts

at the local level. The municipalities attend to the physical planning (comprehensive and detailed plans, area regulations) under the supervision of the County Administrative Board. The municipalities are the licensing authorities for building permits and supervise the buildings and the built environment. All the municipalities have access to architectural services and can consult the museums for expert services within the historical environment field.

### Historic environment

In 1999-2005, Sweden adopted 16 environmental quality objectives. The nominated areas are primarily affected by the goals that concern the agricultural landscape:

Environmental Quality Objective: A Varied Agricultural Landscape. The value of the farmed landscape and agricultural land for biological production and food production must be protected, at the same time as biological diversity and cultural heritage assets are preserved and strengthened. The objectives are that:

- The land is cultivated in such a way as to maintain its long-term productive capacity.
- The agricultural landscape is open and varied, with plenty of small habitats and water environments.
- Biological, cultural and historical assets in the agricultural landscape that are the result of long traditional management are either preserved or enhanced.
- Particularly valuable farm buildings and environments are preserved and enhanced.
- Endangered species, habitat types and cultural environments are protected and preserved.
- The genetic variation in domesticated animals and plants is preserved. Cultivated plants are preserved as far as possible in their historical locations.

### Organisations responsible for agriculture and the environment

The *Swedish Board of Agriculture* (Jordbruksverket) is the government agency responsible for agricultural issues. The Board is also responsible for the coordination of EU agricultural grants, which can be used to support and preserve the cultural environment in the landscape under cultivation.

The *Swedish National Environmental Protection Agency* (Naturvårdsverket) is the government agency responsible for environmental protection. Environmental protection work aims at promoting an ecological sustainable development through, for example, the protection of vulnerable species and cultural landscapes. The Agency allocates resources to the County Administrative Boards.

The *County Administrative Board* is responsible for investigation and supervision in accordance with current environmental legislation. Efforts to protect those areas specified as having a high natural and cultural environmental value are prioritised. The Board is also responsible for the control of EU agricultural support grants in the county and has access to expertise within the agricultural and environmental protection fields.

The *municipalities* are the local agencies responsible for the supervision of specific areas of environmental legislation.



## Protection in practice

As elaborated on above, the nominated farms have strong legal protection, but experience has shown that it is not the formal protection order per se that is crucial to the preservation of a cultural environment, but rather the attitude and approach of the agency's management and the availability of adequate financial resources. A

protection order that does not attract sympathy within the protected area cannot have any long-term effect, whereas a good knowledge and acceptance of the heritage values mean that formal protection serves as a confirmation of the regulations currently in effect.

Extensive work involving the creation of inventories and network contacts is carried out by the County Administrative Board and the museums, both of which also provide advisory services and moral support to the property owners. This work is very important to any long-term conservation and is confirmation of a management policy that encourages the best use of the economic resources and services at its disposal. Every protective effort strains the personal finances of the owner of the farm, which may at times cause such individuals to lose the motivation to do such, particularly when part of the buildings no longer fulfil any practical function. The economic base mainly comes from forestry, which is the most significant source of income for many of the farm owners. The forms of support mentioned above are important to cover costs that cannot be met by the property owners for "unnecessary" buildings. Support can also be seen in terms of encouragement, and it is often the case that even a little support encourages greater efforts and investments.



*Pallars in Långhed. Porch from the 1850s on the eastern wing.*

## 5d. Existing plans related to municipality and region in which the proposed property is located

### Physical planning

According to Swedish law, each municipality must have an up-to-date comprehensive plan. The plan does not have any legal implications in terms of individuals or individual cases, but illustrates the municipality's intentions in terms of conservation and development as the basis of a detailed presentation of requirements, conditions and prevailing regulations. The plan indicates which measures the municipality intends to take to protect the areas of national interest. In the municipalities of Hälsingland, detailed plans are updated and monitored according to the prevailing regulations in areas such as the conservation and preservation of the cultural and environmental heritage. All the municipalities specify their intentions to manage the conservation of monuments of national interest in the best way possible.

For the protection of buffer zones, the municipal planning is of great significance. How the nominated areas are treated in the comprehensive plans of the municipalities has been discussed under 5b and more in detail 7b where also the protection measures for each site are described.



## 5e. Property management plan or other management system

An overall management plan has been prepared for the Decorated Farmhouses of Hälsingland World Heritage site. Its overall goals are:

- *The World Heritage site must be administered such that the cultural historical values are retained and enhanced and in a manner whereby all parties contribute to the process. The World Heritage site must be viewed as an asset at both the local and regional levels and be included as a natural part of future planning.*
- *Knowledge about the Hälsingland farmhouses and their cultural value must be enhanced and disseminated in a manner that provokes the interest of the general public, especially that of children, in order to create understanding and participation, which by extension leads to an increased shouldering of responsibilities.*
- *Public exhibition, small-scale business activity and agriculture must be able to continue to be developed both profitably and with respect to long-term sustainability. That the district remains vibrant and develops is a prerequisite for successful conservation. Decorated Farmhouses of Hälsingland must be perceived as a high-quality destination to visit, both domestically and internationally, regionally and locally.*
- *The administration of Decorated Farmhouses of Hälsingland is built upon co-operation and participation involving the stakeholders.*

Successful administration of the Decorated Farmhouses of Hälsingland World Heritage site depends upon the cultural historical values being governing for the administration and development of the area, for the tourism efforts and for the formulation of the physical environment. The participating parties also must also know their roles and clearly take responsibility for the areas of their respective activities. Co-operation and communication are prioritised and the work in its whole is characterised by high quality and a long-term view.

The management plan has been divided up into four prioritised areas of work: preservation and protection, knowledge development, public work and participation/collaboration. Each area has specific goals and proposals for measures that must be carried out in 2011-2015. The execution of such is preconditioned on an administrative organisation in which both the administrating parties as well as the other stakeholders are included. The management plan must be seen as a living document that is continually updated.

The management plan is directed towards the physical administration of the Decorated Farmhouses of Hälsingland World Heritage site. Growth-related issues that concern the business community and tourism will be important in connection with the World Heritage site and the development potential that the World Heritage site possesses. In order to be able to work with the growth issues in a broader perspective, where tourism related to the Hälsingland farmhouses as a whole is included, these questions will be addressed in a separate document – a development plan – which may be used both by the World Heritage farmhouses as well as by other decorated Hälsingland farmhouses of cultural historical value where public exhibition activities are being conducted. The development plan will thus address the public exhibition and growth-oriented aspects of Decorated Farmhouses of Hälsingland, such as tourism, visitor centres, economic development, entrepreneurial activity, quality of products, etc., and which hence have a close connection to the management plan, but which are not included in it. The objectives and efforts in the development plan must be sustainable in the long term and may not conflict with what is specified in the management plan for Decorated Farmhouses of Hälsingland.

The management plan is attached in appendix 3.



Jon-Lars in Långed.  
Detail of wallpainting.



## 5f. Sources and levels of finance

The owners will have overall responsibility for the conservation and management of the nominated objects. Different kinds of support can be obtained from the state for the conservation of ancient monuments and historic environments and to support agricultural and economic development.

### State grants for the conservation of the historic environment

State grants are available for the conservation of culture-historically valuable buildings, the conservation of cultural landscapes and ancient monuments, etc. Regulations regarding such support are detailed in *Ordinance (2010:1121) concerning contributions to the administration of valuable cultural monuments* (see appendix 2). The County Administrative Board decides on grants within the grant framework allocated by the National Heritage Board. The County Administrative Board can also organise or support specific programmes designed to cover specific objects, educational courses or information. The nominated farms and their interior paintings have priority for grants in such a programme.

Each year, Gävleborg County is allocated a grant frame totalling some 8–10 million SEK, or 860,000 € – 1,200,000 €. Traditionally, priority has been given to the Hälsingland properties, which means that in practice around 2–3 million SEK, or 215,000 € – 323,000 € has been used to support various conservation efforts for the Hälsingland farmhouses each year. While support for the built heritage is prioritised, it can also be allocated to farm properties that are not specially protected.

### Other forms of support

#### Farm support programmes

Sweden is subject to the same agricultural policy as other EU countries, which means that agriculture is subsidised by grant assistance to farmers. The two dominant forms of support are farm subsidies and environmental support. These two support programmes are co-financed by the EU and the Swedish state.

Support is also available to farmers for land of particular heritage value. The purpose of environmental subsidies is to encourage the farmer to switch to more environmentally sustainable ways of production and conservation of the historic environment. Financial support for the management of land cultivation has a positive effect for several of the farmers in the nominated areas.

Regional development, the LBU programme Agriculture has traditionally included many and varied activities. Since the 1960s, agricultural policy has been directed towards size rationalisation and product specialisation. This has also been the case for the nominated areas, even though requirements for very large production units are not quite the same as those for southern Sweden. In the future agriculture must therefore aim towards more environmentally sustainable and/or diversified production. The Environment and Countryside Programme jointly financed by Sweden and the EU urges such development. Farmers can take advantage of the programme partly through reimbursement for environmental work and investments and partly through in-service training and skills development measures. Reimbursement is paid in the form of support connected to cultivation, the keeping of cattle and other farm animals and the management of biological diversity and cultural or historic environments. Skills development measures operate within environmental, economic and socially sustainable fields of interest. Within the environmental field, farmers can take advantage of in-service courses on, for example, biological diversity and historic environments. Activities that lead to the diversification of agriculture, the improvement of agricultural products, the development of tourism and other rural industries are provided within the field of socially sustainable development.

A prioritisation of support measures has been suggested for the county of Gävleborg so that the support is given to high priority areas such as pasturage, summer pastures and hill farms and the conservation of cultural objects/historic environments; particularly in terms of surplus outbuildings.

## 5g. Sources of expertise and training in conservation and management techniques

### Local level

The six *municipalities* of Hälsingland all have building and environmental management departments that are responsible for the physical planning, the processing of applications and distribution of building permits. The municipalities employ architects and technicians – at least one per municipality – although there is no direct position relating to curator services. The Gävleborg County Museum does however have a building curator stationed in the Municipality of Ljusdal. Collaborations with museums in general also ensure that access to curator services is possible.

Two professional experts in the field of peasant and folk culture are available via *Ljusdal Museum*, in Ljusdal. As part of its work, the museum documents traditional paintings and textiles and promotes educational activities.

At *Edsbyn Museum* experts are available within the fields of building culture and peasant culture. The museum documents, for example, traditional folk art and promotes educational activities.

In Hälsingland there are also forty-five active local heritage societies and interest groups within the fields of building conservation and folk culture, often with a highly competent and engaged membership. Almost all these societies own their own museum farms, in many cases farms that have been preserved at their original site and have assumed the role of the local museum.

### Regional level

The *Gävleborg County Administrative Board* includes expertise in sectors such as historical monuments, historic buildings and environmental conservation, in the form of 7 administrative/expert posts. The Board is particularly responsible for application of the relevant legislation and for providing grants for the protection of buildings and cultural environments. In questions relating to physical planning the Board has supervision over the municipalities. One very important area of

work involves supporting local industry and regional development, of which tourism is part. Cultural values are of great significance in this respect. The Board is also active within the frame of the LBU programme, which provides courses for farmers in land history, land management and building conservation, and aims at preserving the cultural heritage of both buildings and land. The Board organises courses and also provides expert services.

*Gävleborg County Museum* in Gävle also provides expertise in the form of 10 specialist posts within building conservation and archaeology. The museum, which encompasses the entire county including Hälsingland, specialises in building conservation and educational development in the above-mentioned fields. The museum is subsidised by the state with a view to maintaining the high level of expert knowledge within the field of the conservation of the historic environment.

The *Gästrik-Hälsinge Local Heritage Federation*, based at the County Museum, is the regional organ affiliated to Sweden's Heritage Federation. The Federation provides a consultancy that supports local associations, usually in the ratio of one per parish.

Expertise is also available at the *Hälsingland Museum* in Hudiksvall in the form of 3 specialist positions within the fields of ornamental folk painting, building conservation, archaeology and cultural landscape history. The museum provides free advisory services in building conservation and educational courses in the above areas of interest.

### Central level

The (*Swedish*) *National Heritage Board* in Stockholm is the country's central government agency with responsibility for issues concerning the conservation of the historic environment and cultural heritage. Their main function is to be the administrative authority that, together with the County



Administrative Boards and the regional museums, ensures that the cultural heritage and historic environment is both preserved and used.

The *Swedish Association for Building Preservation* is a non-profit nation-wide association for anyone who is interested in buildings and the conservation of buildings. The association is mainly concerned with building conservation and historic environmental issues. Every summer the association organises building restoration camps in different places in Sweden. The camps are always led by experts in the field. The Association is also active in lobbying opinion in questions concerning building conservation and planning in public debates and discussions. The journal *Byggnadskultur* [Built heritage] is published four times a year. The Association has county representatives in Hälsingland.

The *Swedish Local Heritage Federation* is a national organisation that supports regional and local associations. According to its constitution, the Federation works to ensure:

- That knowledge about and an appreciation for local culture and natural heritage is developed and carried forward to future generations.
- That cultural and natural history relics and milieus are conserved and made accessible for everyone.
- That at times of new development and social change the cultural heritage, environment, traditions and time-honoured customs are protected.

### Educational activities in Hälsingland

In 2006–2010, the *University of Gotland* conducted annual courses for carpenters in restoring timber houses in Järvsö in Hälsingland.

The *University of Gävle* is continuing to develop its work within the cultural field, in collaboration with the County Museum and with Hälsingland Museum.

The *Swedish Association for Building Preservation* has a county representative in Hälsingland and regularly organises different types of activities with an emphasis on building preservation and building culture.

*Courses for artisans* with a special emphasis on building heritage have also been held in the region on several occasions. Among others, the County Administrative Board has been an active arranger of these courses. A network of qualified artisans has been set up, with an ambitious programme of study visits and day courses, in which both the County Administrative Board and the museums participate.

### A selection of educational programmes at national level

The *Royal University College of Fine Arts* in Stockholm conducts courses in the art of restoration for professional architects and curators. The courses are for one academic year and include various themes. In 2000–2001 the theme was Hälsingland Farms and Villages, and the course resulted in a book entitled “Hälsingland Farms and Villages in Five Parishes”.

*Gothenburg University* organises courses in general heritage preservation, and general and building conservation. A four-year building curator programme and conservation programme form the course nucleus, which also includes research and separate courses. The School of Craftsmanship, *DaCapo* in Mariestad, is a part of the Department of Conservation and is involved in research and the teaching of courses in building conservation, with a special emphasis on the maintenance and regeneration of craft skills and competence. The full course consists of three programmes, one on building craftsmanship, one on garden craftsmanship and design and the third one on the craft of landscape development and preservation.

For the past 15 years the *University of Gotland* has provided a three-year building conservation programme, and has now also added courses in the conservation of artefacts and objects.

The *Swedish University of Agricultural Sciences* in Uppsala runs courses in agricultural history that aim to improve knowledge about the cultural landscape and provide an insight into methods that can be used for the systematic analysis and valuation of the influence and effect of agricultural history in the landscape’s spatial structures and physical forms. One important aim of the course is to make the collection of historical maps that has been preserved in Sweden an accessible resource.

*Courses in traditional construction techniques, in this case timber jointing, are regularly held by, among others, the County Administrative Board. The teachers are experienced craftsmen.*



## 5h. Visitor facilities and statistics

### Facilities

#### Farms to visit

The nominated sites are open to the public to varying degrees according to season and staffing. Four have open hours during the summer and provide coffee service as well as sales of items that include handicraft products. All seven can be visited by pre-booked groups. The nominated farms, together with some 50 other Hälsingland farms, are included in the “Open Farms” programme that since 1997 has been managed and developed by varying project organisations, the most recent of which is *Project Hälsingland Farms – World Heritage and Development*. The farms that are possible to visit are described in an annually updated brochure. A further 20 or so farms may be visited by arrangement. The idea is to give visitors access to different farms and rural environments, including a number of privately owned farms.

Approximately 15 farms offer the “Stay on a Hälsingland Farm” programme with overnight stays in a cultural historical environment. This opportunity exists at two of the nominated sites, *Kristofers and Bommars*.

Local History Homestead Museums are to be found in almost every parish and are often of high quality. Here many of the older preserved buildings are to be found, together with some of the best older paintings and interior decorations – all of which attract a number of visitors. In terms of visitors, the Hälsingland farms as a whole are highlighted, rather than just the nominated farms mentioned in this nomination. The preventive work against wear and tear is thus a concern for more farms than just those being nominated. One element in the work of reducing wear and tear and minimising public convenience arrangements is to channel sizable groups of visitors to the best adapted tourist destinations and spare the more sensitive farms.

While other tourist attractions in Hälsingland mainly consist of individual tourism related to nature and fishing, music, textile/crafts, theatre and other cultural activities also have great significance for the tourist industry.

Tourism is positive for the region in several ways in that it plays an important role for many local enterprises

and contributes to the maintenance of services, the range of businesses, public transport, road networks, etc. Investment in tourism has meant that local, regional, national and EU resources have been injected into the region to varying degrees. The fact that the region’s cultural heritage has been made available and accessible has also led to an increase in local feelings of pride and interest.

#### Visitor centres

Hälsingland has received four new visitor centres for the Hälsingland farms and World Heritage sites, intended to provide information on the cultural heritage and to highlight the farms as tourism destinations. At each visitor centre, among other things, there are screen exhibitions with easily accessible information on the Hälsingland farms, surf stations and printed informational material. One of these centres is on the nominated farm *Erik-Anders*.

#### Heritage and tourist attraction signposting

Sweden has adopted a programme of signposting for tourist attractions, which consists of European standard brown-white heritage signposts for *tourist attractions*, *tourist areas*, *tourist trails* and *landmarks*. Those farms that attract most visitors and are at the same time sites of special interest are indicated with brown-white signposts as tourist attractions and where the special interest symbol, the name *Hälsingegård* (Hälsingland farm) and the farm’s name are given. Six farms were allocated such signposting in 2006 and a further eight in 2007. Three of them are included in this nomination, *Gästgivars*, *Bortom åa* and *Erik-Anders*.

Signs have been set up in the Voxnan valley for a tourist trail, “Stora Hälsingegårdars väg”, with the Hälsingland farms as its primary attraction. The trail connects a number of farm visit possibilities, and goes through important village environments, including Långhed, where two of the nominated farms are located. Along the trail, there are rest locations and comprehensive informational signs. See [www.storahalsingegardarsvag.se](http://www.storahalsingegardarsvag.se).

The intention is for the entire region of Hälsingland to formally be regarded as a *tourist area*; the Hälsingland farms being the main argument for the use of this concept.



Nominated sites open for visitors with regular opening hours.

No.	Site	Parish/ Municipality
Gästgivers, Vallsta, Arbrå, Bollnäs	Brown-white heritage signposts. Parking  Signboards describing the buildings and giving contact information.  Programme activities are updated on an annual basis. Website  Brochure	Open and staffed June –August, Tues.- Sat. 11:00 am - 5:00 pm. At other times, the interiors may be viewed by arrangement with the tenant.  Sale of arts and crafts, courses, exhibitions, children’s activities.
Bortom åa, Fågelsjö Open Air Museum, Los, Ljusdal	Brown-white heritage signposts. Parking,  Illustrated signboards describing the site and buildings in Swedish, English, German and French.  Brochure in Swedish, with English, German, French, Spanish and Russian translations.  Programme activities are updated on an annual basis. Website	Site and buildings open all year round.  Daily guided tours during the tourist season June - August, 11:00 am – 3:00 pm. Other times by prior arrangement.
Erik-Anders, Askesta, Söderala, Söderhamn	Brown-white heritage signposts. Parking,  Signboards describing the site and buildings in Swedish and English  Brochure in Swedish.  Website	Open daily approximately for the period of 1 July - 8 August, 11:00 am - 5:00 pm  Group bookings during May-September  Other times by agreement
Bommars, Letsbo, Ljusdal	Parking  Website	Open Sunday-Wednesday 12 noon – 4 pm during six summer weeks.  Guided tours. Stay on a Hälsingland farm. Food service/café.  Shop. Complete packages available

Statistics

Visitor statistics for Hälsingland in general  
In 2008 the visitor-related turnover amounted to 1.4 billion SEK or 154 million €, of which 31 percent was transport/travel and 39 percent restaurant and shopping related. Only a very small percentage of the income goes directly to the tourist venues, sites of special interest and museums.

approximately half the national average for Sweden. There has been some increase in this figure, however. During the summer months, more than 80 percent (estimate from previous year’s statistics) of the visitors to Hälsingland travelled by car, the rest by bus or train. Hälsingland does not have access to any commercial airport.

A third of the visitors stayed overnight, while the remainder visited for one day only. In terms of bed nights, the visitor statistics for 2008 are 1.76 million, of which a majority stayed at the homes of relatives and friends and in holiday cottages. Hotels, camping sites, etc, accommodated 37 percent of the overnight stays.

Visitor statistics for the Hälsingland farms and villages  
The total number of visitors of the 52 publicly accessible farms (2010) amount to some 90,000 per year, including groups and events. In 2010 the programme “Stay on a Hälsingland Farm” consisted of 15 properties, with a total of some 70 beds. In addition a number of conducted bus tours are being organised with the Hälsingland Farms as main destination.

The foreign market is small with only 10 percent (estimate from previous year’s statistics) of the commercial bed nights occupied by overseas guests –



Three of the nominated farms are indicated as tourist attractions by the European standard of brown-white heritage signposts. Erik-Anders in Askesta.



## 5i. Policies and programmes related to the presentation and promotion of the property

Work with the Hälsingland farms was started by the Gävleborg County Administrative Board in 1997 with the motto *Hälsingland farms – protecting, preserving and exhibiting our building culture*. The work since its beginning has been promoted as a project involving many different parties. Taking the farms as the point of departure and according to the property owners' conditions, the aim is to highlight Hälsingland's specific culture and try to conserve and develop it to something positive in terms of regional growth both today and in the future. The nominated farms have been highlighted during the course of the project in co-operation with the farm owners, municipalities, museums, the National Heritage Board, Region Gävleborg and Gävleborg County Administrative Board.

During 2007–2010, the work with the Hälsingland farms has been conducted under "*Project Hälsingland Farms – World Heritage and Development*" with the double objective of encouraging regional development and having the Hälsingland farms declared to be a World Heritage site. Participants in this project include the Gävleborg County Administrative Board, Hälsingland's six municipalities (Bollnäs, Hudiksvall, Ljusdal, Nordanstig, Ovanåker and Söderhamn), The Gävleborg County Museum, The Hälsingland Museum, The Hälsingland Farm Association, the Hälsingland Farmhouses Financial Association, Gästrike-Hälsinge Local Heritage Federation and the regional tourist organisation Hälsingland Tourism and the National Federation of Farmers (LRF).

This joint work has so far resulted in the following:

- Hälsingland farms has become a well-known phenomenon and a symbol for the region. The region's cultural identity has been strengthened,
- Culture-tourism activities have developed around the Hälsingland farms with farms open to the public, guided tours, holiday accommodation and a wide range of programmed events,
- Within the field of building conservation, skills and competences have been improved through

advisory services and educational courses for property owners and artisans.

- Knowledge about the farms' and the region's culture and history has increased. Courses and conferences have been arranged and new research initiatives taken. A number of dissertations and books have been published,
- Work undertaken in relation to the Hälsingland farm properties has led to the development of new products and enterprise-related possibilities.
- Much new public informational material has been produced about the Hälsingland farms, aimed at the general public.
- A common trademark and an associated logotype exist. The logotype is used by the parties in their joint work and also by the farms that are open to visitors.
- Authorities, associations, private persons, etc. have created a network and become accustomed to co-operating on issues involving the Hälsingland farms.
- Contacts have been established with existing World Heritage sites.
- *The Hälsingland Farm Association* has been formed by Hälsingland's private farm owners in order to represent and support the private farm owners and disseminate information and increase public awareness and opinion. *The Hälsingland Farmhouses Financial Association* is an association of farm owners and others who wish to develop business activities on and for the Hälsingland farms.

The activities involving the Hälsingland farms are outlined on the joint website [www.halsingegardar.se](http://www.halsingegardar.se). Information and material can be found there relating to the Hälsingland properties, their history, building conservation work, architecture, interior decoration, literature and research. There is also information there on activities, experiences and farms to visit. The website is available in Swedish and English, and is updated regularly. Since 2000 the website has been

accessed by an increasing number of people. During the peak season, the Web site has approximately 1000 visitors per week.

This work with the Hälsingland farms was awarded the European Union's heritage prize, the Europa Nostra Award, in 2003. In 2010, the brochure entitled "*The Swedish Farmhouses of Hälsingland*" (produced by Project Hälsingland Farms – World Heritage and Development) received both the Swedish Publishing Prize and the Swedish Design Prize. The new trademark "Hälsingegårdar" [Hälsingland Farms] received third prize in a recent competition.

### Schools

An important part of the Hälsingland farm work has involved informing schools and providing contact possibilities. Information has been mediated in different ways, such as sending out a variety of material or through visits to interested schools (all ages). School classes have visited the Hälsingland farms, experienced "time travelling" and participated in specific work. Ljusdal Museum has also had a special national assignment to develop historic environment education. In view of the World Heritage nomination, this educational work will be developed further in coordination with schools, museums and school management.

### Research and universities

Collaboration with the University of Gävle has been established, which has stimulated a discussion on the place of the Hälsingland farms and the cultural landscape in research and university courses. Courses in ethnology have periodically been arranged. Three research seminars related to different themes involving the Hälsingland farms have been held. Papers from one of the conferences have been published in Issue 45 of *Bebyggelsehistorisk tidskrift* [The Heritage building journal,] *Kring Hälsingegårdarna* [About the Hälsingland farms.]. In the winter of 2009, an international expert conference was held on vernacular wooden buildings and interior decoration, with 10 nations represented. The purpose was to provide an in-depth analysis of the surrounding world and find material to use as a basis for comparisons with the Hälsingland farms.

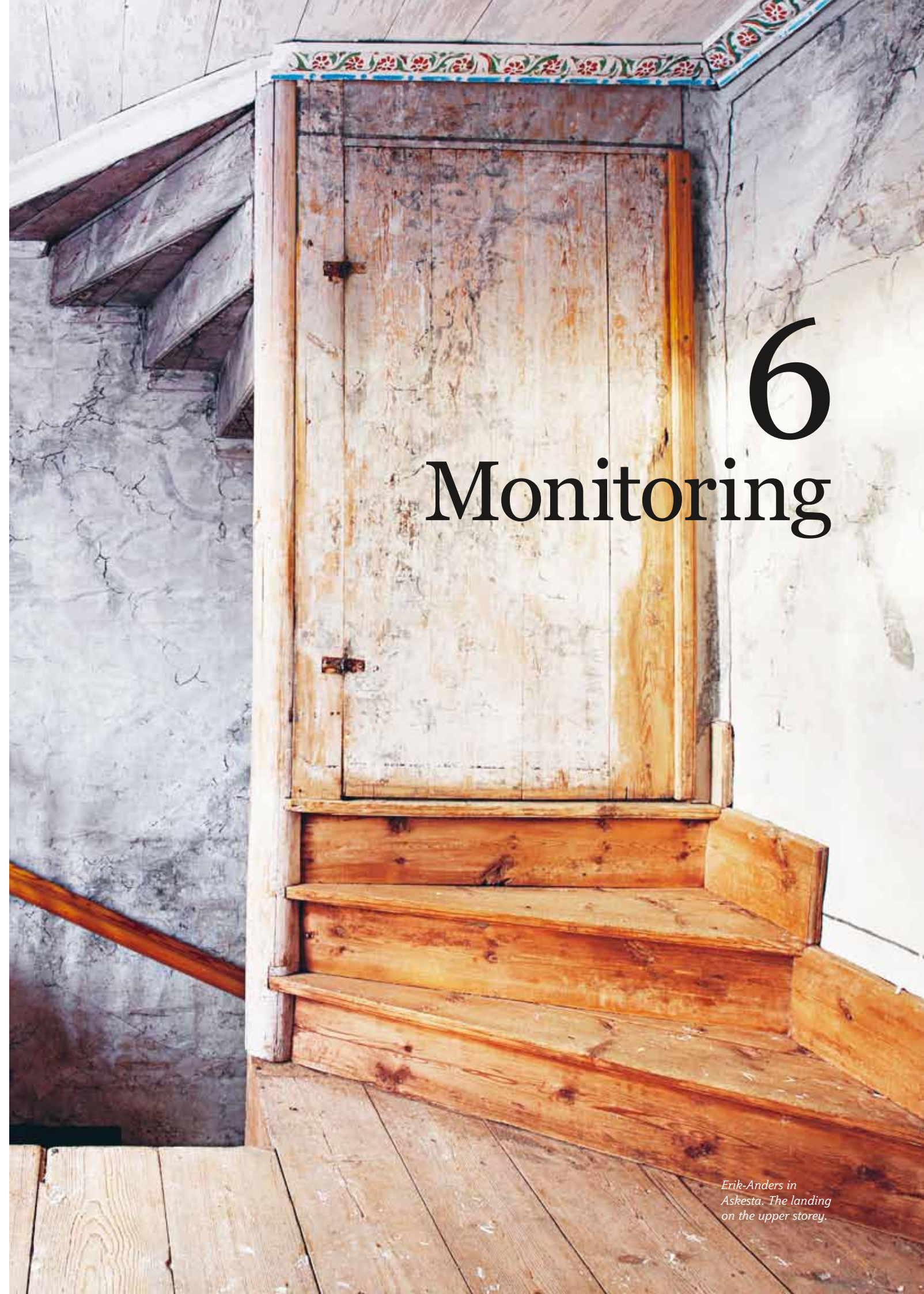
The architecture department of the Royal Institute of Art dedicated their annual restoration course to the Hälsingland farms in their programme in 2000–2001, with support from the County Administrative Board and documented in the book *Hälsingegårdar i fem socknar*. [Hälsingland Farms in Five Parishes]



## 5j. Staffing levels

In the majority of cases the nominated objects are privately owned, which means that professional staff are not available. Bortom åa and Gästgivars have hired personnel, at other farms the public activities are conducted by the family members.

# 6 Monitoring



*Erik-Anders in Askesta. The landing on the upper storey.*



# 6a. Key indicators for measuring state of conservation

In order to ensure the cultural-historical value of the nominated objects, key indicators have been formulated that will assist in measuring the status of the objects as well as any possible changes. On the basis of these key indicators, a model can then be created for follow-ups, for example through questionnaires that enable statistics about the degree of preservation of the object to be collected.

Monitoring and follow-ups will occur on two levels with indicators adapted to the respective levels:

1. Object: Whether and how the protected objects are being changed and developed, how the interiors are being protected, how the land is being used, etc.
2. Buffer zone: Whether and how the buffer zone is being changed and developed, and how the land is being used. Changes in complex of buildings, etc.

## Objects, key indicators for monitoring

Indicator	Periodicity	Location of records
Number of buildings within the object	6 years	County Administrative Board
Rebuildings and additions / new construction	6 years	County Administrative Board
State of conservation of buildings graded good – fair – poor	6 years	County Administrative Board
Changes to roofs and facades	6 years	County Administrative Board
Changes to protected interiors	6 years	County Administrative Board
Changes to plots of land and infields within the object	6 years	County Administrative Board The municipalities
Maintenance of significant views from and into the nominated sites by fixed point photography	6 years	County Administrative Board
Changes of ownership	6 years	County Administrative Board
Changes in protection and provisions	Annually	County Administrative Board The municipalities
Number of building permits/licence decisions issued	Annually	County Administrative Board The municipalities
Number of buildings being maintained with building protection subsidies	Annually	County Administrative Board
Follow-ups on tourism (wear and tear pressure) / number of visitors / year.	6 years	County Administrative Board Region Gävleborg

## Buffer zones, key indicators for monitoring

Indicator	Periodicity	Location of records
Number of buildings in total	6 years	The municipalities
Number of protected buildings	6 years	County Administrative Board The municipalities
Number torn down/rebuildings and additions/new construction	6 years	The municipalities
Changes to roofing and facade materials	6 years	The municipalities
Changes to surrounding agricultural landscape – fields brought under cultivation	Annually	Swedish Board of Agriculture County Administrative Board
Maintenance of significant views from and into the nominated sites by fixed point photography	6 years	County Administrative Board
Changes in protection and provisions	Annually	County Administrative Board The municipalities
Number of building permits/licence decisions issued	Annually	County Administrative Board Region Gävleborg
Number of buildings being maintained with building protection subsidies	Annually	County Administrative Board
Number of agricultural enterprises	6 years 3 years	County Administrative Board Swedish Board of Agriculture
Follow-ups on tourism (wear and tear pressure) / number of visitors / year.	6 years	County Administrative Board Region Gävleborg



# 6b. Administrative arrangements for monitoring property

## Current follow-ups

The Gävleborg County Administrative Board is currently responsible for follow-ups on the protection under the Cultural Monuments Act and the Environmental Code, i.e. for the historical buildings and cultural reserve. Regular inspections must be performed every sixth year. All nominated objects are protected as historical buildings.

The County Administrative Board and the municipalities are following developments in the areas that have been designated as being of national interest for cultural environment preservation and will undertake the requisite measures if undesirable changes occur. Five of the buffer zones of the nominated objects comprise such areas of national interest.

The municipalities are also responsible for the development of the complex of buildings in general, through the application of the Planning and Building Act.

Follow-ups on agriculture will be done regularly by the Swedish Board of Agriculture.

## Follow-ups / monitoring of World Heritage site

When Decorated Farmhouses of Hälsingland becomes a World Heritage site, following up on their development will be the primary responsibility of the Gävleborg County Administrative Board, which must organise the regular follow-ups and see to it that relevant facts (with a point of departure taken from the key indicators) are collected from the parties involved, i.e. municipalities,

property owners, etc. The County Administrative Board is responsible for the follow-ups occurring through regular inspections of the Cultural Heritage Building protection for the nominated objects. Inspections with written minutes must occur every sixth year and in general there must be some form of contact annually with the owners of each object. The County Administrative Board is also responsible for relevant statistics and relevant information from the activities within the buffer zones being procured from the municipality, The Regional Development Council of Gävleborg and the Swedish Board of Agriculture respectively.

Locations for fixed point photography will be selected both for the object and for the surrounding buffer zones, and the views from them will be compared every sixth year.

## The nominated sites

The primary responsibility for the nominated rests with the Gävleborg County Administrative Board, which is responsible for inspections of the protection under the Heritage Conservation Act.

The primary responsibility for the buffer zones that surround the nominated objects rests with the municipalities through application of the Planning and Building Act with its protections and rules for considerations to be made. The municipalities will be following developments within the buffer zones, with a point of departure based on the goals that were expressed in the comprehensive overarching plans and the area regulations that were created with the use of the indicators that were specified in the above.

## Contact information

Gävleborg County Administrative Board  
SE-801 70 Gävle  
Tel.: +46-(0)26 – 17 10 00  
[www.lansstyrelsen.se/gavleborg](http://www.lansstyrelsen.se/gavleborg)

Municipality of Ovanåker  
SE-828 80 Edsbyn  
Tel.: +46- (0)271-570 00  
[www.ovanaker.se](http://www.ovanaker.se)

Municipality of Bollnäs  
Stadshustorget  
SE-821 80 Bollnäs  
Tel.: +46-(0)278-250 00  
[www.bollnas.se](http://www.bollnas.se)

Municipality of Söderhamn  
SE-826 80 Söderhamn  
Tel.: +46-(0)270-750 00  
[www.soderhamn.se](http://www.soderhamn.se)

Municipality of Ljusdal  
SE-827 80 Ljusdal  
Tel.: +46-(0)651-180 00  
[www.ljusdal.se](http://www.ljusdal.se)

Swedish Board of Agriculture  
SE-551 82 Jönköping  
Tel.: +46-(0)36-15 50 00  
[www.jordbruksverket.se](http://www.jordbruksverket.se)

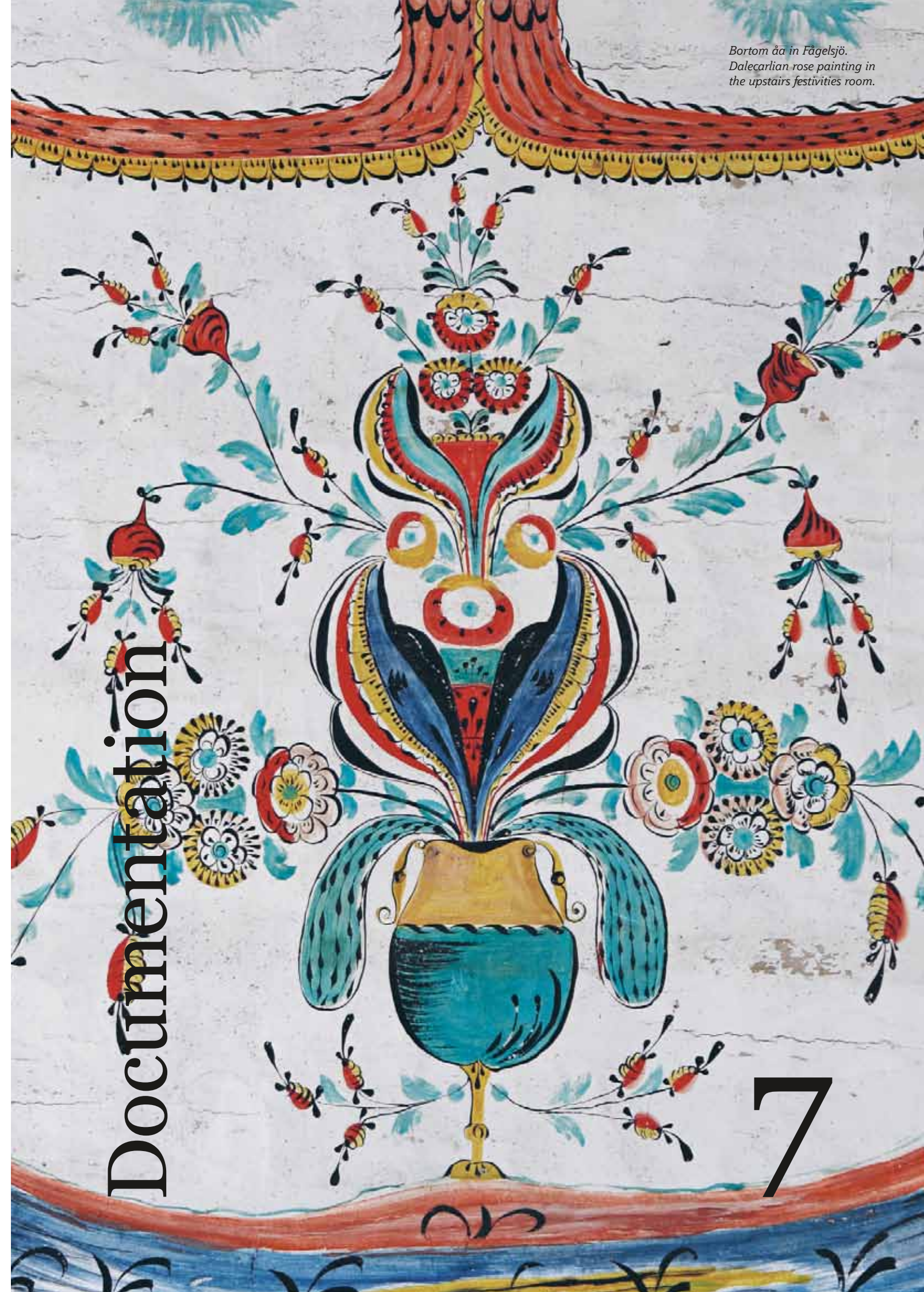
The Regional Development Council of Gävleborg  
Box 834  
SE-801 30 Gävle  
Tel.: +46-(0)26-40 40 200  
[www.regiongavleborg.se](http://www.regiongavleborg.se)



## 6c. Results of previous reporting exercises

Procedures for the regular collection of statistics exist for agriculture and agricultural support as well as for general tourism in the region. Measures that have been performed with the use of state building protection subsidies are reported and registered annually. With respect to follow-ups on the development of the complex of buildings based upon a preservation viewpoint, no statistical procedures have been found. A selective building inventory performed in the 1970s and an inventory of Farmhouses in Hälsingland was performed in 2002–2006. The material from the inventory of Farmhouses in Hälsingland has been entered into a

database, "xgardar", which is updated continuously. In addition, the Municipality of Ovanåker has performed a total inventory of its areas of national interest, where the village of Långhed and the nominated objects of Jon-Lars and Pallars are encompassed. The material from this inventory has been entered into the Swedish National Heritage Board's Building Register, [www.bebyggelseregistret.raa.se](http://www.bebyggelseregistret.raa.se). Building documentation and photographic work is occurring on an on-going basis in conjunction with, among other things, protection, preservation and consulting efforts.



*Bortom åa in Fågelsjö.  
Dalecarlian rose painting in  
the upstairs festivities room.*

Documentation

7



## 7a. Photographs, slides, image inventory and authorisation table

### Photographs

Photo gallery, index and acknowledgements, see Appendix 1.

### DVD presentation

Virtual tour of Jon-Lars interior and Pallars exterior is attached to the nomination.

## 7b. Texts relating to protective designation

Copies of property management plans or documented management systems and extracts of other plans relevant to the property

### Overall Management Plan

An overall management plan has been prepared for the Decorated Farmhouses of Hälsingland World Heritage site. It specifies the guidelines for how the Decorated Farmhouses of Hälsingland World Heritage site will be administered in the future. There are overall goals in the management plan for the administration of the World Heritage site. In order to achieve these goals, four prioritised areas of work have been specified: preservation and protection, knowledge development,

public work and participation/collaboration. Each area has specific goals and proposals for measures that must be carried out in 2011–2015. The execution of such is preconditioned on an administrative organisation in which both the administering parties as well as the other stakeholders are included. The management plan is a living document that will be updated regularly.

Complete management plan, see appendix 3.





## Protection for the individual objects

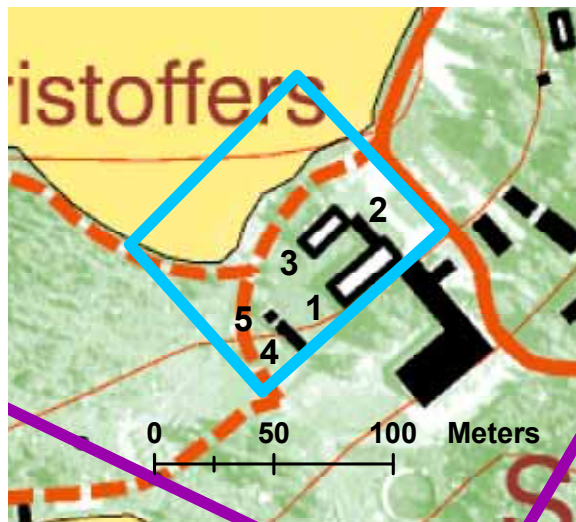
### 1. Kristofers, Stene

#### Protection

*Cultural Heritage Building* via decision on 20/01/2011. Provisions of protection:

The Cultural Heritage Building declaration concerns part of the property Stene 3:19 as per the attached outline map.

The protective regulations apply to all the buildings within the protected area, numbered as per the map, residential dwelling with associated cowshed (1), gatehouse (2), festivities house (3), storage building (4) and wooden storehouse (5).



1. The buildings may not be torn down, moved, rebuilt or in some other manner have their exteriors changed.
2. For buildings 2–5, alterations to the design of the buildings or other measures that involve interventions in the shell of the building may not be undertaken.
3. In the festivities house (3) the existing permanent interior fittings may not be removed or changed in another manner. Examples of such permanent fittings are floors, ceilings, doors, panels, mouldings, doorcases, wall-fastened benches and beds, stairs, fireplaces, etc.
4. In the festivities house (3) the existing wall painting may not be removed, painted over, covered up or changed in some other manner. Painted or unpainted wood surfaces may not be painted over or changed in some other manner.
5. In the gate shed building (2) the existing permanent interior fittings in the bottom storey's gate shed may not be removed or changed in some other manner. Unpainted wood surfaces may not be painted over or changed in some other manner.
6. The buildings must be maintained such that they do not fall into disrepair. Protection and maintenance must occur in consultation with the County Administrative Board and be performed with such material and methods that the cultural historical value is not diminished.
7. The protected area encompasses part of the property of Stene 3:19 as per the map. Within the area, no further buildings may be built without the permission of the County Administrative Board. The area must be kept in a condition such that the appearance and character of the Cultural Heritage Building are not distorted.

If special reasons exist for such, the County Administrative Board may, pursuant to chapter 3, section 14, of the Heritage Conservation Act, grant permission for change-related measures that are in violation of the protective regulations.

#### Buffer zone

The village of Stene with its surrounding arable land is regarded as the buffer area. It includes several heritage buildings and milieus of significance to the World Heritage nomination. *Stene gård* (*Stene Manor Farm*) is a special establishment that was built in the 1860s as summer accommodation for the pharmacist Julius Brun from Hudiksvall, but also as a social centre for north-west Hälsingland, with doctor's consulting rooms and a local pharmacy. *Stene gård* today features exhibitions and shops, a restaurant, a theatre area and a herb garden. *Stene gård* is protected as a Cultural Heritage Building. The *church stables* for the farmers that lived on Ljusnan's eastern side have been collectively preserved as a group under *Stene gård*.

The area is included in an *area of national interest* protected according to the following statement in the municipality's comprehensive plan for the Ljusnan valley in 1988:

National interest. Extensions to buildings and new building should be dealt with restrictively, only individual farm-related building work suited to the particular environment should be permitted. Area regulations shall be established regarding extra building permit requirements for extensions, repainting work and changes to facades, the building of new large utility buildings and demolitions.

*Area regulations* were implemented by the municipality in December 2007. The regulations include a need for building permits for a range of measures.

*Kristofers in Stene. Exotic flora like palmtrees are quite uncommon in the Hälsingland farmhouses.*

#### Conservation plan

*Overview inventory of technical measures needed at the farm Kristofers in Stene. Stene 3:19, Järvsö Parish, Ljusdal Municipality.* Mimmi Göllas 2009.

The conservation plan contains a brief history, technical description, review of conservation needs with proposals for measures as well as the urgency of the level of need (low/medium/high as regards maintenance). In addition, pictures of all buildings and a situation plan.

See appendix 5.



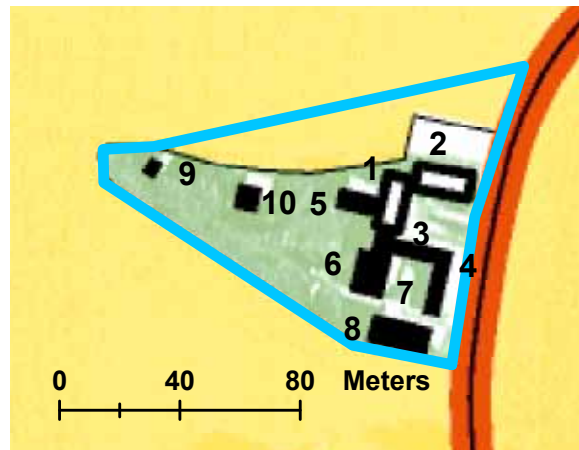


## 2. Gästgivars, Vallsta

### Protection

*Cultural Heritage Building* via decision on 17/12/2010. Provisions of protection:

The Cultural Heritage Building declaration concerns part of the property Vallsta 1:2, with a protected area as per the map and applies for all buildings within the protected area numbered: residential dwelling (1), festivities house (2), maid's quarters building (3), stable (4), woodshed etc. (5), cowshed with bakery (6), sheep house etc. (7), barn (8), flax drying barn (9) and wooden storehouse (10).



1. The buildings may not be torn down, moved, rebuilt or in some other manner have their exteriors changed.
2. Measures that involve intervention in the load-bearing shell of the building may not be performed.
3. In the festivities house (2), maid's quarters building (3) and the stable (4) the room divisions may not be altered.
4. In the maid's quarters building (3), stable (4) and the festivities house (2) as labelled on drawing, fig. 4, the existing permanent interior fittings may not be removed, moved, rebuilt or changed in some other manner. Examples of such permanent fittings are floors, dados, ceilings, doors, mouldings, doorcases, fireplaces, stairs, shelves, cabinets, etc. All surface layers must be preserved in unaltered form, and may not be glued over, painted, surface-treated or changed in some other manner.
5. The buildings must be maintained such that they do not fall into disrepair. Protection and

maintenance work must occur in consultation with the County Administrative Board and be performed with such methods that the cultural historical value is not diminished.

6. The protected area must be conserved such that the areas character is not distorted. Within the protected area, further buildings may not be built.

If such is necessary, the County Administrative Board may pursuant to chapter 3, section 14, of the Heritage Conservation Act, grant permission for changes that are in violation of the protective regulations.

### Buffer zone

The village Vallsta is included in an *area of national interest* and protected by means of a statement incorporated in the municipality's comprehensive plan of 1990:

Interests concerning the conservation of ancient monuments and the natural environment should be safeguarded. The open landscapes and milieus should be protected. Agricultural interests should be respected. Changed use of land and water should, whenever possible, take these aims and objectives into consideration. New building developments will be assessed restrictively. In future cases the buildings should be associated with and adapted to existing buildings. Consultation with the County Curator regarding sites of national interest.

*Area regulations* were implemented for the buffer zone by the municipality in 2011. The regulations include a need for building permits for a range of measures.

### Conservation plan

*Overview inventory of technical measures needed at the farm Gästgivars in Vallsta. Vallsta 1:2, Arbrå Parish, Municipality of Bollnäs. Mimmi Göllas 2010.*

The conservation plan contains a brief history, technical description, review of conservation needs with proposals for measures as well as the urgency of the level of need (low/medium/high as regards maintenance). In addition, pictures of all buildings and a situation plan.

See appendix 5.

*Gästgivars in Vallsta.  
The landing on the upper  
storey.*



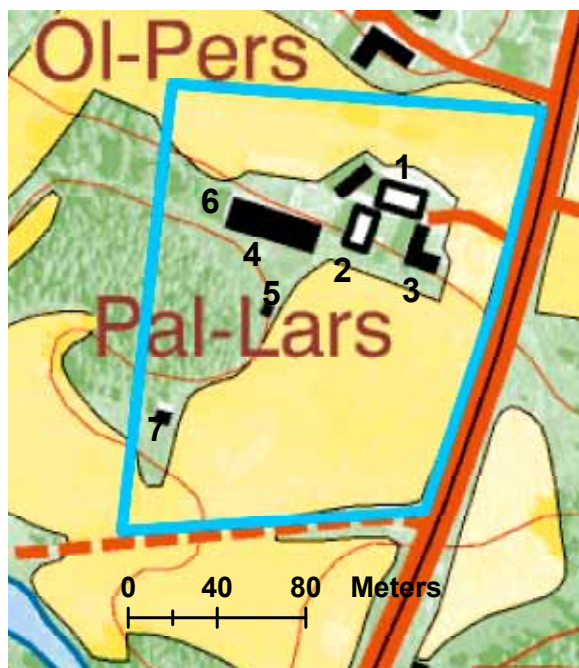


### 3. Pallars, Långhed

#### Protection

*Cultural heritage building* status for the buildings and surrounding arable land was granted in 19/12/2006. Regulations:

The regulations apply to the following buildings within the protected area, numbered according to the map: residential dwelling (1), western wing (2), eastern wing (3), cowshed (4), hay barn (5) and wooden storehouses (6) and (7).



1. The buildings must not be demolished, moved, extended or the exteriors in any way changed.
2. In buildings 2–3 changes to the design or other measures that amount to an interference with the structural framework must not be undertaken.
3. In the hatch-marked rooms in building 1 and all the rooms hatch-marked in the appendix in buildings 2–3 the existing fixtures and fittings must not be removed or in any way altered. Examples of such fixtures and fittings include floors, ceilings, doors, panels, lintels, mouldings, wall-fixed seating and beds, stairs, fireplaces, etc.
4. In the hatch-marked rooms in building 1 and all the rooms hatch-marked in the appendix in buildings 2–3 the existing wall paintings must not be removed, repainted, covered or in any way altered. Painted or repainted wooden surfaces must not be repainted or in any way changed.
5. In collaboration with the County Administrative Board the buildings shall be maintained in such a way that they do not degenerate or fall into disrepair. Conservation and maintenance work shall be undertaken with such materials and methods that the culture-historical value is not diminished.
6. The protected area includes part of the property 12:5 in accordance with the map. The protected area shall be kept in such a condition that the environment's character is not altered. Within the protected area no further building work may be undertaken without the expressed permission of the County Administrative Board.

#### Buffer zone

The entire buffer zone, including the village Långhed and several surrounding villages, is an *area of national interest* and protected through specific provisions in the municipality's comprehensive plan of 1999:

Area of national interest, especially valuable building environments in accordance with the Swedish Planning and Building Act 3:12 that must not be distorted or misrepresented.

*Area regulations* for the whole area of national interest were implemented by the municipality on 27/2/2003. The regulations include the need for building permits for a range of measures and divide

the buildings in the area in three conservation classes with different regulations:

OB-level 1 is applicable to the most valuable buildings on those properties deemed to be of particular heritage value.

OB-level 2 relates to buildings where changes are not regarded as being as sensitive in terms of the environment as a whole. On these buildings certain "positive" measures may be permitted without the need to apply for a building permit.

OB-level 3 relates to buildings that are completely exempt from the need for extra building permit requirements, those buildings being deemed as not having sufficient heritage value that any changes are regarded as causing damage to the cultural environment.

OB-level 1, building permits are essential for:

- Extensions to buildings
- Making other changes to buildings that can have an adverse affect on the cultural environment
- Painting the buildings in a different colour
- Changing the façade or roofing materials
- Demolishing the building or part of the building
- OB-level 2, building permits in accordance with OB-level 1 apply with the following exceptions:
- Substitute materials, profiles and surface treatments that are similar to the existing material.
- Paint that accords with the original or a change to red "Falu" paint.
- Replacing roofing material with tile, galvanised or red tin plate roofing, galvanised sine-corrugated sheeting or roofing shingle
- Complete with new doors or windows of the same shape and design as the original.

OB-level 3, is not subject to any extra building permit regulations. Any possible alteration measures on these buildings are recommended to be in accordance with the methods and materials listed for OB-2 above.

For those properties that include buildings with OB-level 1 or 2 restrictions, building permits are necessary in the case of new buildings, including utility buildings for agricultural or forestry use.

#### Conservation plan

*Overview inventory of technical measures needed at the farm Pallars in Långhed. Långhed 12:5, Alfta Parish, Municipality of Ovanåker. Mimmi Göllas 2010.*

The conservation plan contains a brief history, technical description, review of conservation needs with proposals for measures as well as the urgency of the level of need (low/medium/high as regards maintenance). In addition, pictures of all buildings and a situation plan.

See appendix 5.



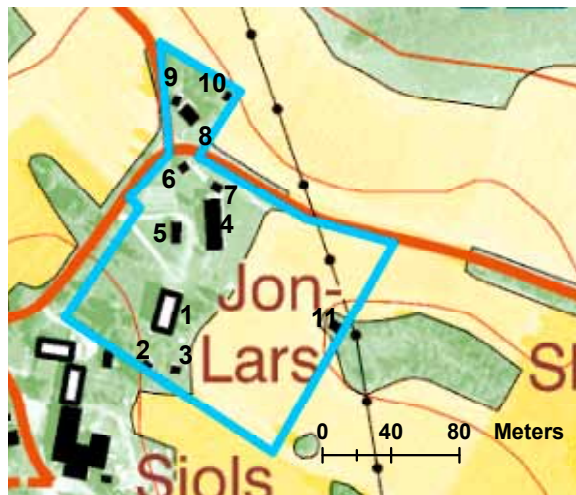
*Pallars in Långhed.  
The main guest room.*



#### 4. Jon-Lars, Långhed

##### Protection

*Cultural heritage building* status was granted on 20/6/1994. The protected area includes part of the property Långhed 4:11. The protective regulations apply to the dwelling house and all the outhouse buildings: residential dwelling (1), wooden storehouse (2), salt-shed (3), cowshed (4), woodshed (5), wooden storehouse (6), storage building (7), coaching shed (8), wooden storehouse (9) and two barns (10) and (11).



1. The buildings must not be demolished, moved, extended or the exteriors in any way changed without the permission of the County Administrative Board.
2. In the residential dwelling the original room divisions must not be altered.
3. Older fixtures and fittings must not be altered or removed. Older surfaces in rooms 101–305 must not be removed, repainted, covered over or in any way altered.
4. In collaboration with the County Administrative Board the buildings shall be maintained in such a way that they do not degenerate or fall into disrepair. Conservation and maintenance work shall be undertaken with such materials and methods that the culture-historical value is not diminished.
5. The protected area shall be kept in such a condition that the environment's character is not altered. Within the protected area no further building work may be undertaken.

##### Buffer zone

See 3. Pallars, Långhed above.

##### Conservation plan

*Overview inventory of technical measures needed at the farm Jonlars in Långhed. Långhed 4:11, Alfta Parish, Municipality of Ovanåker. Mimmi Göllas 2008/rev. 2010.*

The conservation plan contains a brief history, technical description, review of conservation needs with proposals for measures as well as the urgency of the level of need (low/medium/high as regards maintenance). In addition, pictures of all buildings and a situation plan.

See appendix 5.



*Jon-Lars in Långhed.*

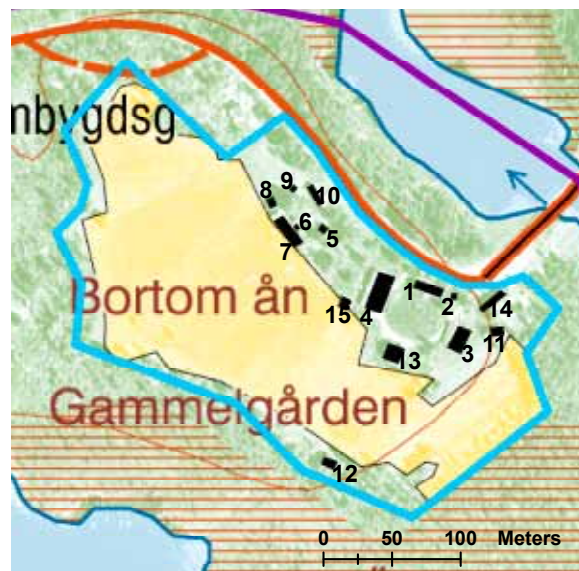


## 5 Bortom åa, Fågelsjö

### Protection

*Cultural Heritage Building* through decision 25/10/2004. The protective regulations and the protected area encompass the property of Fågelsjö 1:4 and part of the property of Fågelsjö 1:1.

The protective regulations apply for the following buildings, numbered as per the map: old residential dwelling (1), cellar (2), storage wing (3), cowshed (4), food wooden storage (5), grain wooden storage (6), grain barn (7), small threshing barn (8), sauna (9), hired farmhand's house and bakery (10), smithy with woodworking shop(11), barn (12), new residential dwelling (13), office building(14) and barn (15).



1. The buildings may not be torn down, moved, rebuilt or in some other manner have their exteriors changed.
2. For buildings 1–13, alterations to the design of the buildings or other measures that involve interventions in the load-bearing shell may not be undertaken.
3. For buildings 1–12, as well as for the rooms in building 13 that are hatched on the attached floorplan (appendix 3), permanent interior fittings may not be removed or changed in some other way. Examples of such permanent fittings are floors, wall panels, ceilings, doors, mouldings, doorcases, wall-fastened furniture, stairs, fireplaces, booth fittings as well as equipment intended for carpentry and smithery.
4. For buildings 1–11, unpainted surfaces may not be painted or surface-treated in some other manner or covered over without the permission of the County Administrative Board.
5. For buildings 1 and 10, wall paintings and wallpaper may not be removed, painted over, covered up or changed in some other way. The newspapers glued on the walls in building 10 are also to be regarded as wallpaper. Other painted surfaces may not be repainted or surface-treated in some other way without the permission of the County Administrative Board.
6. The buildings must be maintained such that they do not fall into disrepair. Protection and maintenance must occur in consultation with the County Administrative Board and be performed with such material and methods that the cultural historical value is not diminished.
7. The protected area encompasses the area that is defined by the dashed line on the map appendix. Within this area, no further buildings may be built. The area must be kept in a condition such that the appearance and character of the Cultural Heritage Building are not distorted.

If special reasons exist for such, the County Administrative Board may, pursuant to chapter 3, section 14, of the Heritage Conservation Act, grant permission for changes that are in violation of the protective regulations.

*Bortom åa in Fågelsjö. The wooden spoons were used by the inhabitants of the farm for their daily meals, and still remain in their original places.*



### Buffer zone

Fågelsjö is an area of national interest for cultural monument preservation. In the municipality's overarching plan for 1990, the following guidelines were given:

The use of the land may not be changed within the areas with cultural monument values. New construction must be assessed in a restrictive manner. Forestry in connection with environments with cultural values must be conducted with special regard pursuant to section 21 of the Swedish Forestry Act.

*Area regulations* were implemented by the municipality in 2011. The regulations include a need for building permits for a range of measures.

### Conservation plan

*Bortomåa. Conservation plan. Fågelsjö 1:1, Los Parish, Municipality of Ljusdal.* Mimmi Göllas 2003.

The conservation plan contains a brief history, technical description, review of conservation needs with proposals for measures as well as the urgency of the level of need (low/medium/high as regards maintenance, guidelines for on-going maintenance, specifications for special desires by the property owners/users, and reporting on parts especially worth preserving). In addition, pictures and drawings of all buildings and an annual maintenance calendar.

See appendix 5.



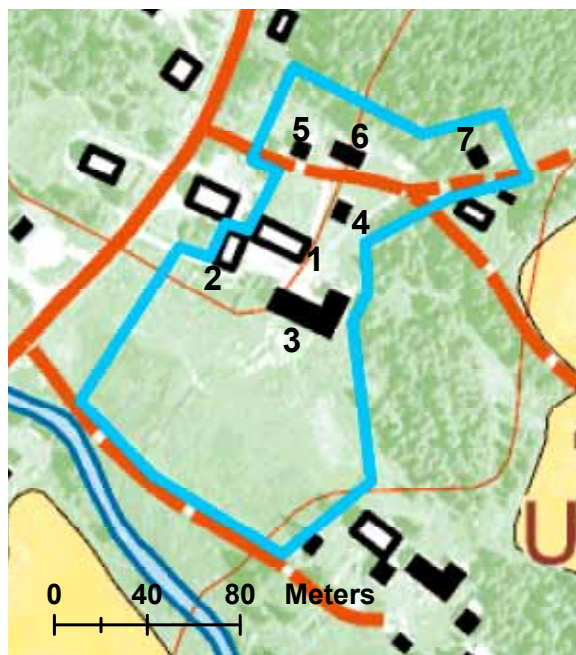
## 6. Bommars, Letsbo

### Protection

*Cultural heritage building* status for the buildings and the arable land and sites included in the property was implemented 12/5/2008. Regulations:

The Cultural Heritage Building declaration concerns part of the property Letsbo 2:10.

The protective regulations apply for the residential dwelling (1), summer house (2), cowshed (3), woodshed (4), wooden storehouse (5), summer cowshed (6) and smithy (7).



1. The buildings may not be torn down, moved, re-built or in some other manner have their exteriors changed.
2. In the summer house (2) as well as in those rooms in the residential dwelling (1) that are marked on the attached floorplan sketches, changes to the design of the building or other measures that involve interventions in the shell of the building may not be undertaken.
3. In those rooms in the residential dwelling (1) and the summer house (2) that are marked on the floorplan sketches, the existing permanent interior fixtures may not be removed or changed in some other manner. Examples of such permanent fittings are floors, ceilings, doors, panels, mouldings, doorcases, wall-fastened beds, stairs, fireplaces, etc.
4. In the upper storey of the summerhouse, in the bakery as well as in rooms 111, 201, 203, 204, 205 and 206 of the residential dwelling, wall paintings and wallpaper may not be removed, painted over, covered up or changed in some other way. Newspapers glued to walls are to be considered to be wallpaper. Other painted or unpainted surfaces such as woodwork and timber walls may not be painted over, covered up or changed in some other way.
5. In the smithy the existing permanent interior fittings may not be removed or changed in another manner. Unpainted surfaces may not be removed or changed in another manner.
6. The buildings must be maintained such that they do not fall into disrepair. Protection and maintenance must occur in consultation with the County Administrative Board and be performed with such material and methods that the cultural historical value is not diminished.
7. The protected area encompasses part of the property of Letsbo 2:10 as per the map. Within the area, no further buildings may be built or other changes made without the permission of the County Administrative Board. The area must be kept in a condition such that the appearance and character of the Cultural Heritage Building are not distorted.

If such is necessary, the County Administrative Board may, pursuant to chapter 3, section 14, of the Heritage Conservation Act, grant permission for changes that are in violation of the protective regulations.



### Buffer zone

In the comprehensive plan of 1990 it is stated that there are many settlement milieus, farms etc., of considerable heritage value, all of which should be documented and accounted for. The area is classified as an *area with assembled dwellings* with special building permit requirements.

*Area regulations* were implemented by the municipality in December 2007. The regulations include the need for building permits for a range of measures.

### Conservation plan

*Overview inventory of technical measures needed at the farm Bommars in Letsbo. Cultural Heritage Building No. 99, Letsbo 2:10, Ljusdal Parish and Municipality.* Mimmi Göllas 2010.

The conservation plan contains a brief history, technical description, review of conservation needs with proposals for measures as well as the urgency of the level of need (low/medium/high as regards maintenance). In addition, pictures of all buildings and a situation plan.

See appendix 5.



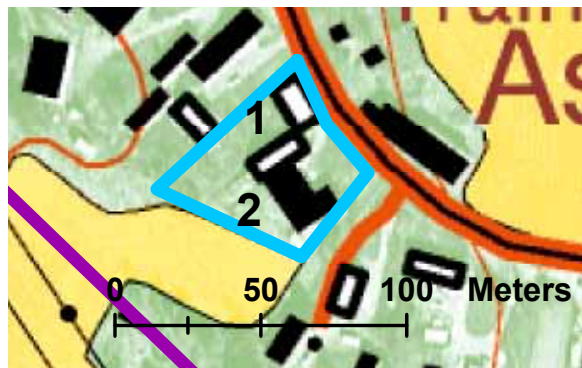
## 7. Erik-Anders

### Protection

*Cultural Heritage Building* 12/5/2008, provisions of protection:

The Cultural Heritage Building declaration concerns the entire property Ellne 1:21.

The protective regulations apply for the residential dwelling (1) and farm building (containing stable, cowshed, barn and bakery) (2).



1. The buildings may not be torn down, moved, rebuilt or in some other manner have their exteriors changed.
2. In the residential dwelling, changes to the building's design or other measures that involve intervention into the building's shell may not be undertaken.
3. In the residential dwelling, the existing permanent interior fittings may not be removed or changed in another manner. Examples of such permanent fittings are floors, ceilings, doors, panels, mouldings, doorcases, wall-fastened benches, kitchen cupboards, stairs, fireplaces, etc.
4. In the residential dwelling's rooms 106, 201, 202 and 203, wall paintings and wallpaper may not be removed, painted over, covered up or changed in some other way. Other painted surfaces may not be painted over or changed in another manner.
5. The buildings must be maintained such that they do not fall into disrepair. Protection and maintenance must occur in consultation with the County Administrative Board and be performed with such material and methods that the cultural historical value is not diminished.

6. The protected area encompasses the entire property of Ellne 1:21. Within the area, no further buildings may be built or other changes made without the permission of the County Administrative Board. The area must be kept in a condition such that the appearance and character of the Cultural Heritage Building are not distorted.

If such is necessary, the County Administrative Board may, pursuant to chapter 3, section 14, of the Heritage Conservation Act, grant permission for changes that are in violation of the protective regulations.

### Buffer zone

The surrounding village milieu, included in the *area of national interest* and protected accordingly in the municipality's comprehensive plan of 2006 with the following recommendations:

### Land and water usage

Land use should in the main remain unchanged. It is of interest that the open agricultural landscape is kept open. Forestry work may be undertaken in accordance with local considerations.

### Building development

New buildings should only be permitted in or in connection with the existing village buildings. The placement and design should conform to the Swedish Planning and Building Act 3:1, regarding adaptation to the existing heritage value of the historic environment and landscape. Façades, roofing materials and colour schemes should be in accordance with the local building tradition. This also applies to complementary buildings, outhouses, garages, etc.

The Swedish Planning and Building Act 3:10 is particularly applicable on the occasion of rebuilding or extension work and other measures. The regulations state that the buildings' distinctive features and construction and the historical, environmental and artistic value shall be considered.

Askesta – Siggesta constitutes a particularly valuable heritage site. In accordance with the Swedish Planning and Building Act 3:12 the buildings must not be distorted or misrepresented.



*Erik-Anders in Askesta. The building's entrance in winter garb.*

In accordance with the Swedish Planning and Building Act 3:13 the maintenance shall be suited to the buildings' heritage value and the regional cultural and environmental features.

*Area regulations* were implemented by the municipality in January 2008. The regulations include a need for building permits for a range of measures.

### Conservation plan

*Overview inventory of technical measures needed at the farm Erik-Anders in Askesta. Ellne 1:21, Söderala Parish, Municipality of Söderhamn.* Mimmi Göllas 2010.

The conservation plan contains a brief history, technical description, review of conservation needs with proposals for measures as well as the urgency of the level of need (low/medium/high as regards maintenance). In addition, pictures of all buildings and a situation plan.

See appendix 5.



## 7c. Form and date of most recent records or property inventories

Inventories and documentation concerning Hälsingland's rural buildings were undertaken on several occasions during the 1990s. Surveys and photographic documentation of the farms has occurred regularly in connection with the work with protection of buildings as *Cultural heritage building*. Current inventories and lists relating to general knowledge about the Hälsingland farms and their environments are detailed below.

### Cultural Heritage Building investigations – documentation in connection with Cultural Heritage Building declaration

*Gästgivars, Vallsta 1:2. Byggnadsminnesutredning och dokumentation [Cultural Heritage Building investigation and documentation]*. Consultation edition 2010-10-05. Nordin, Erik. 2010.

*Jon-Lars byggnadsminnesutredning [Jon-Lars Cultural Heritage Building investigation]*, 1993:4. Sundberg, Margareta. 1993.

*Fågelsjö gammalgård byggnadsminnesutredning [Fågelsjö gammalgård Cultural Heritage Building investigation]*, 2006. Broström, Ingela. 2006.

*Memorandum. Förslag till byggnadsminnesförklaring av [Proposal for Cultural Heritage Building declaration for] Pallars, Långhed 12:5, Ålfta Parish, Municipality of Ovanåkers. 2006-11-15.* Hans-Erik Hansson 2006.

*Erik-Anders. Memorandum. Förslag till byggnadsminnesförklaring av [Proposal for Cultural Heritage Building declaration for] Erik-Anders in Asta, property Ellne 1:21, Söderala Parish, Municipality of Söderhamn.* Ingela Broström 2007-11-01

*Bommars. Memorandum. Förslag till byggnadsminnesförklaring av [Proposal for Cultural Heritage Building declaration for] Bommars, property Letsbo 2:10, Ljusdal Parish and Municipality.* Ingela Broström 2007-06-05.

*Byggnadsminnesförklaring av [Cultural Heritage Building declaration for] Kristofers, property Stene 3:19, Järvsö Parish, Ljusdal Municipality. 432-4432-10.* Ingela Broström. 2010-12-09.

### The Hälsingland farm register, X-gårdar

An inventory of all the Hälsingland farms was begun in 2001. In stage 1, general data was registered for approx. 1,000 farms. In stage 2, from 2006, some 80 farms have been registered and thoroughly documented. A database has been developed to register all the material pertaining to the inventory: <http://www.xgardar.se> In addition to serving as a basis for the supervision of the development of the World Heritage objects, it is intended to act as a measure of control in prioritising support efforts, as well as being a resource for researchers and for the development of culture-tourism. Existing knowledge will be supplemented with new information collected via field documentation and by accessing information from a variety of sources. Examples of information collected for the database includes inventories of paintings, dendrologist dating, photographic documentation, survey statistics, family farm diplomas and registration certification. The database is not available to the general public. An authorisation password is necessary and applications are administered by the County Administrative Board. Contact person: [erik.nordin@lansstyrelsen.se](mailto:erik.nordin@lansstyrelsen.se)

### Building Register

The National Heritage Board's Building Register [www.bebyggelseregistret.raa.se](http://www.bebyggelseregistret.raa.se) is a nationwide IT-based database for the registration of culture-historical information on all buildings. Ovanåker Municipality has introduced information and illustrations concerning all properties in the *areas of national interest* to the Register since 1999. In the main the buildings included in this Register are the Hälsingland farms and summer pasture milieus. The Register is available to the general public.

### Historical maps

The first large-scale land surveys of Hälsingland were undertaken in 1639–42. Maps detailing the *Redistribution of Landholdings* were created during the second half of the 18th century. *Legal Partition maps* were introduced during the 19th century. All these maps are held in the National Land Survey Archives in Gävle and regional Land Survey offices. Many of them have also been digitalised and can be accessed via the National Land Survey website: <http://historiskakartor.lantmateriet.se>. The database is available to the general public, although to obtain printable map quality a password must be applied for. These maps give a unique picture of the historical building and cultural landscape. In the majority of cases, maps of the nominated areas showing the Legal Partition of land during the 1880s or early 1900s are available. For some of them there are also older maps, often indicating the Redistribution of Landholdings from the 1700s.

The first general *economic map* of Hälsingland to the scale of 1:10,000 dates from the 1950s and was produced in a revised version in the 1980s, to the scale 1:20,000. The 1950s map gives a valuable historical picture of, for example, the extent to which land was cultivated, ownership boundaries and the extent of building. Even small barns are marked on the maps.

### Register of ancient monuments, remains and finds

The National Heritage Board's web-based ancient monuments, remains and finds register (FMIS) contains descriptions and information relating to remains and traces of human activity in past ages that have been permanently abandoned. In certain nominated areas ancient remains have been registered in close proximity to or directly associated with the farm buildings and that either document the farm's or village age or contribute to the protection of the environment. Ancient remains are protected according to the law, see Appendix 2. The register can be accessed via the National Heritage Board website: [www.raa.se](http://www.raa.se).

### Inventory of paintings

At the beginning of the 1990s, Ljusdal Museum carried out an inventory of the Hälsingland farm paintings. The inventory was mainly directed at these paintings with pictorial motifs and approx. 400 interiors or parts of interiors were registered. The inventory has, in part, been transferred to a database and parts of it are now found in the Hälsingland farm register, *X-gårdar*.

### Meadow and pastureland inventory

During the years 2002–2004, some 2.200 hectares of valuable – in terms of natural and cultural value – meadow and pastureland in Gävleborg County were catalogued, of which 1.600 were in Hälsingland. The inventory was part of the Swedish Board of Agriculture's cataloguing of national meadows and pastureland. This information is available to the public by means of an Internet-accessible database called TUVÅ ([www.sjv.se/tuva](http://www.sjv.se/tuva)). The inventory is to be monitored and updated on a continuous basis and can be used for the evaluation and follow-up of measures relating to the natural and historic environment.

### Conservation programme for the natural and cultural landscape

An inventory of the cultural and natural heritage to be found in the cultural landscapes of Hälsingland was undertaken during the mid 1990s. In 1996 the inventory was published, divided into two reports covering southern Hälsingland and northern Hälsingland. Special conservation areas for the cultural landscape have been created and divided into three classes, where class 1 has the highest heritage conservation value.



## 7d. Addresses where inventories, records and archives are held

Edsbyn Museum,  
Box 133, SE-828 22 Edsbyn,  
Tel. +46271-216 67  
Rural objects/artefacts, pictures and archives relating to Master Builder Olof Johansson.

Gävleborg Archives,  
Södra Fältskärsgatan 10, SE-802 80 Gävle,  
Tel. +4626-10 88 70  
Private and Society Archives. [www.arkivgavleborg.se](http://www.arkivgavleborg.se) .

Gävleborg County Administrative Board,  
SE-801 70 Gävle,  
Tel. +4626-17 10 00  
Official heritage archives, cultural historical material, the X-gårdar database. [www.lansstyrelsen.se/gavleborg](http://www.lansstyrelsen.se/gavleborg) .

Gävleborg County Museum,  
Box 746, SE-801 28 Gävle,  
Tel. +4626-65 56 00  
Archive material, inventories, documentation. [www.lansmuseetgavleborg.se](http://www.lansmuseetgavleborg.se) .

Hälsingland Museum,  
Storgatan 31, SE-824 30 Hudiksvall,  
Tel. +46650-196 01  
Rural art, paintings, archives, inventories, documentation. [www.halsinglandsmuseum.se](http://www.halsinglandsmuseum.se) .

Institute for Language and Folklore,  
Box 135, SE-751 04 Uppsala,  
Tel. +4618-65 21 60  
Linguistic and ethnological records. [www.sofi.se](http://www.sofi.se) .

Lantmäteriet (National Land Survey of Sweden),  
SE-801 82 Gävle,  
Tel. +46771-63 63 63  
Maps, documents relating to partitions, official proceedings and documents. [www.lantmateriet.se](http://www.lantmateriet.se) .

Ljusdal Museum, Museivägen 5,  
SE-827 30 Ljusdal,  
Tel. +46651-71 16 75  
Rural objects/artefacts, paintings, painting inventories. [www.ljusdalsbygdemuseum.se](http://www.ljusdalsbygdemuseum.se).

National Archives,  
Box 12541, SE-102 29 Stockholm,  
Tel. +4610-476 70 00  
Public records, official documents from governmental agencies, heritage archives [www.riksarkivet.se](http://www.riksarkivet.se) .

Regional Archives in Härnösand,  
Box 161, SE-871 24 Härnösand,  
Tel. +4610-476 80 00  
Provincial records, older official documents from different government agencies, certain private archives. [www.riksarkivet.se](http://www.riksarkivet.se) .

The Nordic Museum,  
Box 27820, SE-115 93 Stockholm,  
Tel. +468-519 546 00  
Pictorial archives, ethnology archives, records. [www.nordiskamuseet.se](http://www.nordiskamuseet.se) .

The Swedish National Heritage Board,  
Box 5405, SE-114 84 Stockholm,  
Tel. +468-51 91 80 00  
Register of ancient monuments, remains and finds, Building Register, Antiquarian Topographical Archives, etc. [www.raa.se](http://www.raa.se) .

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[www.halsingegardar.se](http://www.halsingegardar.se) , English version

*Bortom åa in Fågelsjö.  
Wallpainting in the upstairs  
festivities room.*

## Unpublished

The section Economic-historical background (2b, pages 61-67) is based on unpublished papers by:

Anna Brismark, PhD, University of Gothenburg, 2009.

Anna Eriksson Trenter, PhD, Uppsala University, 2009.

Carl-Johan Gadd, PhD Professor, University of Gothenburg, 2009.

Inger Jonsson, PhD, Uppsala university, 2009.

Jesper Larsson, PhD, Jämtland County Administrative Board, 2009.

Elisabeth Wennersten, PhD, Stockholm University, 2009.

8

Contact Information of  
Responsible authorities



# 8a. Preparer

Name: Lena Landström  
Title: Head of Heritage Department  
Address: Gävleborg County Administrative Board, SE-801 70 Gävle  
City, country: Gävle, Sweden  
Tel.: +4626-17 10 98  
Fax: +4626-17 11 70  
E-mail: lena.landstrom@lansstyrelsen.se

## Contributors to this nomination

Ingela Broström, Gävleborg County Administrative Board  
Andreas Hagman, Regional Development Council of Gävleborg  
Lena Landström, Gävleborg County Administrative Board  
Erik Nordin, Gävleborg County Administrative Board  
Elsa Röing, Gävleborg County Museum  
Anna Sundberg, Gävleborg County Administrative Board

# 8b. Official Local Institution/ Agency

Gävleborg County Administrative Board,  
SE-801 70 Gävle,  
Tel. +4626-17 10 00,  
gavleborg@lansstyrelsen.se  
www.lansstyrelsen.se/gavleborg

## Local authorities/municipalities

Bollnäs Municipality, SE-821 80 Bollnäs, Sweden.  
Tel. +46278-25000.  
bollnas@kommun.bollnas.se, www.bollnas.se

Ljusdal Municipality, SE-827 80 Ljusdal, Sweden.  
Tel. +46651-18000.  
kommun@ljusdal.se, www.ljusdal.se

Ovanåker Municipality, SE-828 80 Edsbyn, Sweden.  
Tel. +46271-57000.  
kommun@ovananker.se, www.ovanaker.se

Söderhamn Municipality, SE-826 80 Söderhamn,  
Sweden.  
Tel. +46270-75000.  
kommun@soderhamn.se, www.soderhamn.se

# 8c. Other Local Institutions

Edsbyn Museum,  
Box 133, SE-828 22 Edsbyn,  
Tel. +46271-216 67

Gävleborg Archives,  
Södra fältskärsgatan 10,  
SE-802 80 Gävle, Tel. +4626-10 88 70

Gävleborg County Museum,  
Box 746, SE-801 28 Gävle,  
Tel. +4626-65 56 00

Hälsingland Museum,  
Storgatan 31, SE-824 30 Hudiksvall,  
Tel. +46650-196 01

Ljusdal Museum, Museivägen 5,  
SE-827 30 Ljusdal,  
Tel. +46651-71 16 75

# 8d. Official Web address

www.lansstyrelsen.se/gavleborg

www.halsingegardar.se



# Signature on behalf of the State Party

# 9

*Kristofers in Stene.  
The outer door to the  
festivities house.*

Lena Adelsohn Liljeroth

Minister for Culture and Sports

*Kristofers in Stene.  
The festivities room  
is still used today on  
festive occasions.*



