

muzej
brdovec



VODIČ KROZ ZBIRKE

COLLECTIONS GUIDE



MUZEJ BRDOVEC
Brdovec Museum

VODIČ
Guide

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POVIJEST MUZEJA

Vodič kroz zbirke Muzeja Brdovec koji je pred nama prvi je vodič izdan od osnutka Muzeja. Ranije su, prilikom obljetnica osnutka muzeja, objavljivane svojevrstne spomenice u kojima se ukratko opisuju povijest muzeja i njegove zbirke. Povijesni segment tih publikacija bio je dominantan i pri opisivanju zbirki, pa nam se forma vodiča ovaj put činila znatno prikladnijom za prezentiranje publici. Odlučili smo se također za dvojezično izdanje kako bi publikacija bila dostupna širem krugu posjetitelja. No, kako je povijest učiteljica života, ne možemo je zaobići niti sada, pa u kratkim crtama donosimo nekoliko bitnih činjenica o muzeju.

MUSEUM HISTORY

This Brdovec Museum Collection Guidebook is the first guidebook published since the Museum was founded. Previously, at anniversaries of the foundation of the Museum, some type of memorial publications were published describing in short the history of the Museum and its collections. The historical segment of these publications was the dominant one in describing the collections as well, so this time around the form of a guidebook seemed much more appropriate for presentation to the audience. We also decided to make it a bilingual edition so the publication would be accessible to a wider range of visitors. However, history being life's teacher, we cannot ignore it this time either, so we will give a short outline of several relevant facts about the Museum.

Muzej Brdovec osnovan je 1973. godine pri Narodnom sveučilištu Zaprješić kao zavičajni muzej koji pokriva teritorij bivše općine Zaprješić. Danas je taj teritorij podijeljen na Grad Zaprješić i sedam općina: Brdovec, Marija Gorica, Dubravica, Pušća, Luka, Bistra i Jakovlje. Muzej prikuplja i istražuje građu s čitavog tog područja, dakle od zapadnih obronaka Medvednice do rijeke Sutle, odnosno granice s Republikom Slovenijom, te od rijeke Save do granice s Hrvatskim zagorjem. Iako je Muzej Brdovec jedini zavičajni muzej cijelog područja, o njemu skrbi jedino Općina Brdovec.

Muzej je osnovan u povodu obilježavanja 400. obljetnice seljačke bune zaslugom lokalnih entuzijasta koji su godinama prikupljali vrijedne primjerke materijalne kulture ovoga kraja, ponajprije Drage Jančića i Marijana Mikuljana, te tadašnjih općinskih rukovodioca. Najznačajnija osoba za osnivanje Muzeja je Vladimir Maleković, istaknuti hrvatski povjesničar umjetnosti, likovni kritičar i muzeolog, rođen u Brdovcu 1936. godine, koji je i autor prvog stalnog postava. Temelj prvog stalnog postava bile su etnografska i kulturno-povijesna zbirka, dok su druge zbirke nastajale kasnije.

Muzej se nalazi u jednokatnoj secesijskoj zgradi s početka 20. stoljeća koja je 2014. godine zajedno s okućnicom proglašena preventivno zaštićenim kulturnim dobrom. Stalni postav smješten je na katu (oko 200 m²), a u prizemlju se nalazi *Izložbeni salon Vladimir Maleković* u kojem se održavaju povremene likovne, tematske studijske izložbe, te ostale manifestacije, predavanja, tribine i radionice.

Brdovec Museum was founded in 1973 at the People's University Zaprješić as a local museum covering the territory of the former municipality of Zaprješić. Today this territory is divided into the City of Zaprješić and seven municipalities: Brdovec, Marija Gorica, Dubravica, Pušća, Luka, Bistra and Jakovlje. The museum collects and examines material from the entire area, i.e. from the western hills of Medvednica to the river Sutla, that is, to the Slovenian border, and from the river Sava to the border with the Croatian Zagorje. Although the Museum in Brdovec is the only regional museum in the entire area, the municipality in Brdovec is the only one taking care of it.

The museum was founded to mark the 400th anniversary of the peasant revolt thanks to local enthusiasts who had been collecting valuable samples of the material culture of the area, primarily Drago Jančić and Marijan Mikuljan, and the municipal managers at that time. The most important person for the establishment of the museum was Vladimir Maleković, a prominent Croatian art historian, art critic and museologist, born in Brdovec in 1936, who was also author of the first permanent exhibition. The foundation of the first permanent exhibition were the ethnographic and cultural-historical collections, while other collections came into existence later.

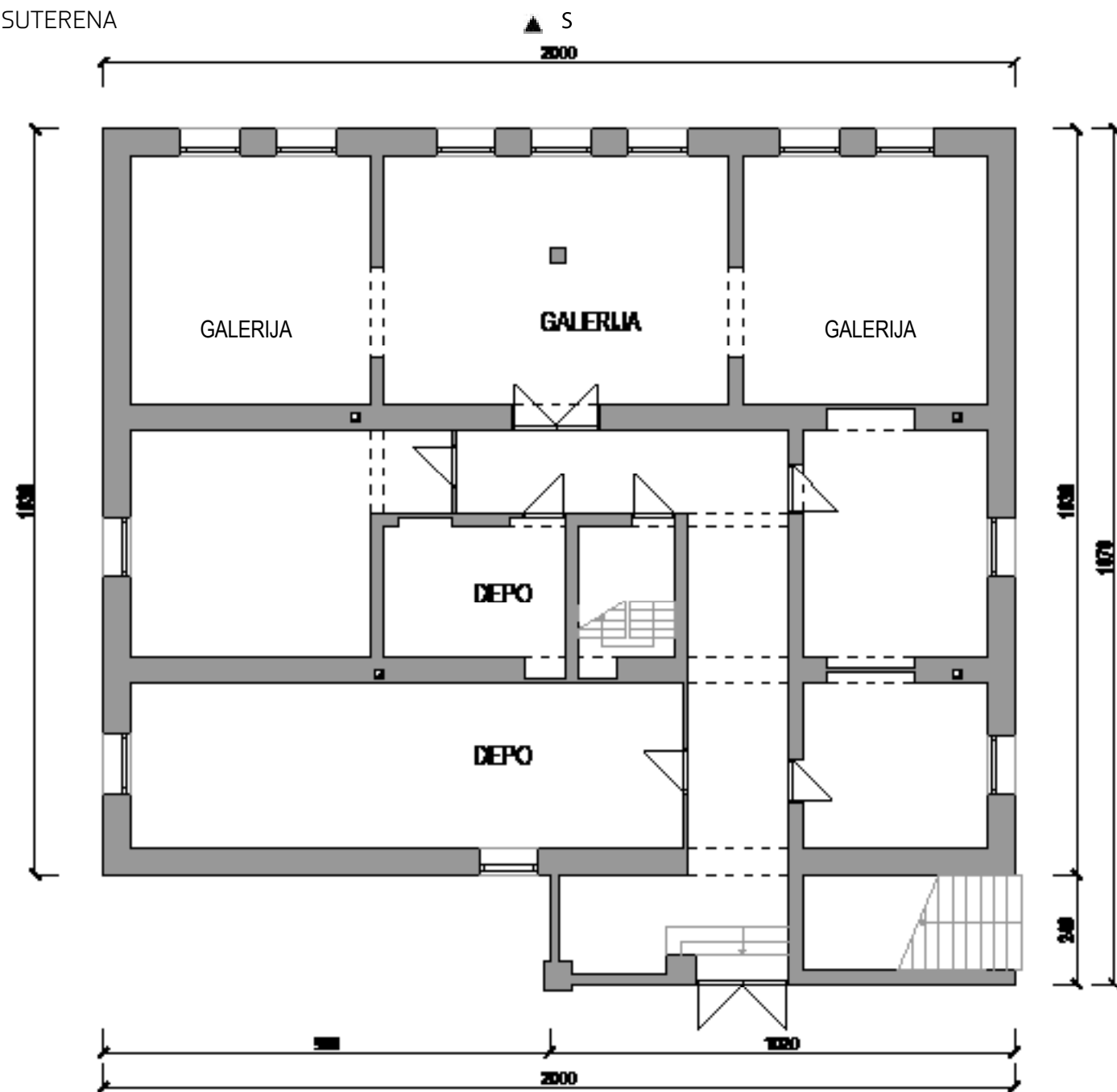
The museum is located in a one-storey Art Nouveau building from the early 20th century, which was in 2014 together with the yard declared preventively protected cultural property. The permanent exhibition is located on the first floor (approximately 200 m²), and on the ground floor there is the *Vladimir Maleković Exhibition Salon* which hosts which hosts occasional art exhibitions, thematic study shows, as well as other events, lectures, panel discussions and workshops.

Muzej Brdovec posjeduje šest zbirki od kojih su u stalnom postavu zbog nedostaka izložbenog prostora izložene tek četiri: geološko-paleontološka, arheološka, kulturno-povijesna i etnografska. Tri zbirke registrirane su pri Ministarstvu kulture RH: likovna, kulturno-povijesna i etnografska. Osim zbirki predmeta, muzej ima biblioteku, hemeroteku i fototeku koje su dostupne djelatnicima muzeja i drugim stručnjacima. Kako u stalnom postavu nisu izložene sve zbirke, odlučili smo se na izdavanje Vodiča kroz zbirke umjesto uobičajenog vodiča kroz stalni postav, kako bismo publici prikazali i blaga skrivena u depoima muzeja. Činjenica da se zavičajna kulturna baština trenutno ne može fizički prezentirati, ne treba nas zaustaviti u njejoj prezentaciji publici putem publikacija i novih medija. Ovaj vodič prvi je korak prema tome. Ipak, ostaje nada da će jednog dana sve zbirke biti dostupne javnosti u obnovljenom prostoru ove predivne secesijske zgrade.

Silvija Limani, ravnateljica Muzeja Brdovec

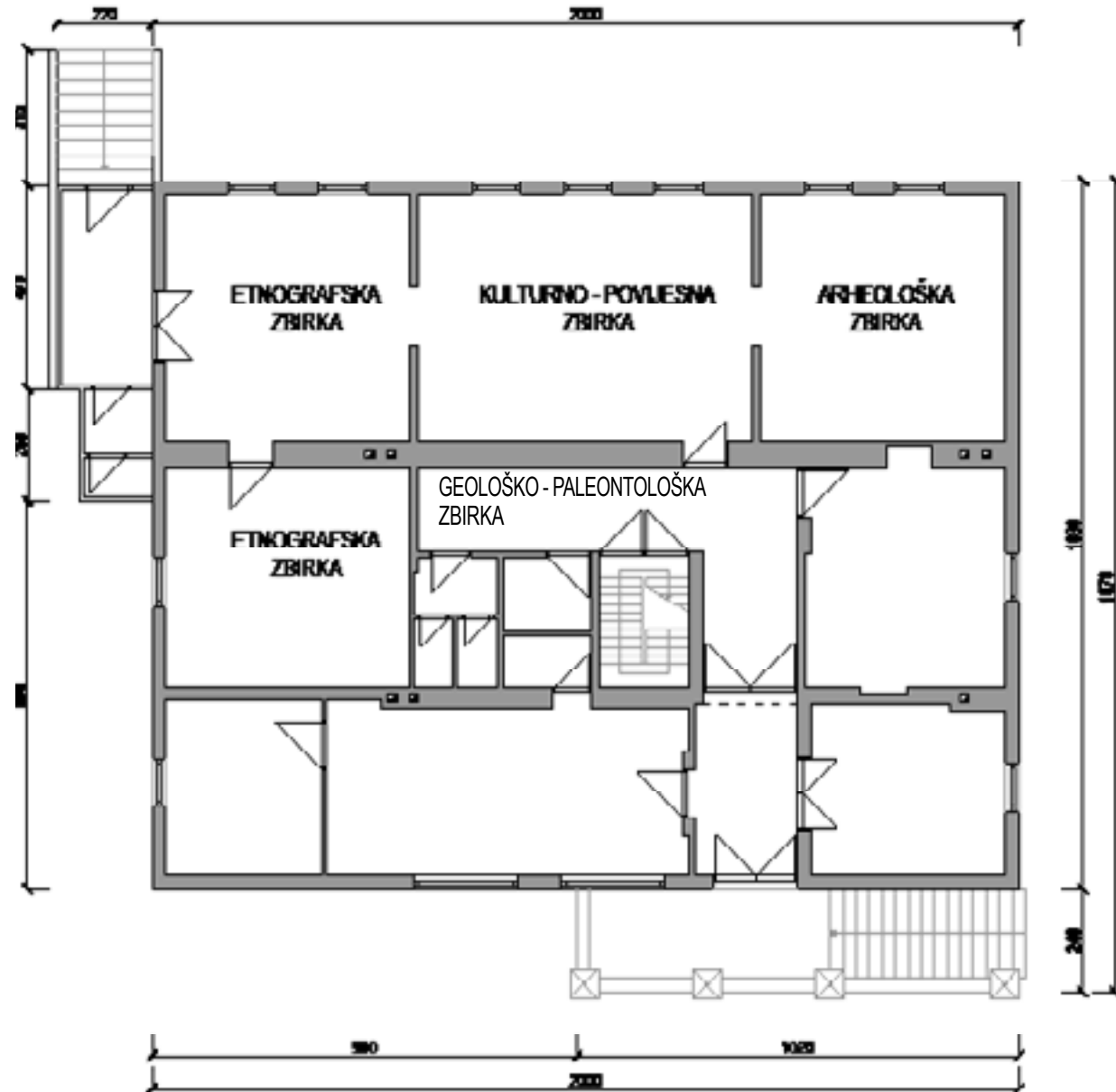
Brdovec Museum has six collections, and due to the lack of exhibition space only four of them are on permanent display: geological and paleontological, archaeological, cultural and historical, and ethnographic. Three collections have been registered at the Croatian Ministry of Culture: the art collection, cultural and historical, and ethnographic collection. In addition to collections of objects, the museum has a library, newspaper archive, and photographic collection, which are available to museum employees and other professionals. Since not all collections are on permanent display, we decided to publish this Collection guidebook instead of the usual permanent display guidebook, to show the audience the treasures hidden in the storerooms of the museum as well. The fact that the local cultural heritage cannot be physically presented at the present time should not stop us from presenting it to our audience through publications and new media. This guidebook is the first step towards it. However, there is hope that one day all collections will be accessible to the public in the renovated space of this beautiful Art Nouveau building.

Silvija Limani, director of Brdovec Museum



GALERIJA SUVREMENE UMJETNOSTI
IZLOŽBENI SALON VLADIMIR MALEKOVIĆ

CONTEMPORARY ART GALLERY



ZBIRKE

- 1) GEOLOŠKO-PALEONTOLOŠKA ZBIRKA
- 2) ARHEOLOŠKA ZBIRKA
- 3) ETNOGRAFSKA ZBIRKA
- 4) KULTURNO-POVIJESNA ZBIRKA
- 5) POVIJESNA ZBIRKA
- 6) LIKOVNA ZBIRKA

COLLECTIONS

- 1) GEOLOGICAL COLLECTION
- 2) ARCHAEOLOGICAL COLLECTION
- 3) ETHNOGRAPHIC COLLECTION
- 4) CULTURAL AND HISTORICAL COLLECTION
- 5) HISTORICAL COLLECTION
- 6) ART COLLECTION



GEOLOŠKO – PALEONTOLOŠKA ZBIRKA
GEOLOGICAL AND PALEONTOLOGICAL COLLECTION

Puno prije pojave čovjeka u okolici Brdovca postojala je daleka geološka prošlost koja je stvarala mnoge taložine i stijene iz kojih je nastao krajolik prirodne podloge okolice Brdovca i Marije Gorice.

Muzej Brdovec u svojoj geološko-paleontološkoj zbirci pokazuje gromade raznolikog stijenja koje posjetitelju očituju najstariju geološku prošlost ovog kraja. Te najstarije stijene tvore kvarcni pješčenjaci, konglomerati i škrljavci nastali u vrijeme *paleozoika*, prije nekoliko stotina milijuna godina, dok su znatno mlađe naslage nastale u *kenozoiku*, taloženjem u Panonskom moru prije tek kojih petnaestak ili tek nekoliko milijuna godina. To su lapori, pješčenjaci i vapnenci. S vrhova danas razlistanih brdina Marije Gorice i okolice potječu najmlađe šljunkovite naslage nekad većih, te davno nestalih brda ili planina.

Geološke karte i ostala dokumentacija, od najstarije koju je napravio Dragutin Gorjanović-Kramberger još davne 1893. godine, do nove koju je napravio Institut za geološka istraživanja 1979., može nam znanstveno prikazati taj čitav splet najstarije prošlosti ovoga kraja. Mnogi fosili okolnih terena te ostaci organizama koji su živjeli u pradavnim morima, jezerima i močvarama, a danas se čuvaju u geološko-paleontološkoj zbirci Muzeja, važni su dokazi nađeni u slojevima nastalim u tim vodenim sredinama.

Najstariji fosil, koji istina nije sačuvan, ali nađen je ovdje, predstavlja otisak biljke *Calamites*, drvolike preslice, koja je mogla biti visoka do petnaest metara, s deblom promjera od jednog metra. Nađen je u naslagama pješčenjaka u blizini Marije Gorice, a starost naslaga je oko

Long before the arrival of humans in the area of Brdovec, there was a distant geological past that created many sediments and rocks which then formed the natural landscape of the substrate of Brdovec and Marija Gorica with their surrounding areas.

In its geological and paleontological collection, the Brdovec Museum displays boulders of diverse rocks that show the visitor the earliest geological history of the area. These oldest rocks are made of quartz sandstones, conglomerates, and schists formed during *the Paleozoic*, several hundred million years ago, while much younger sediments originated in *the Cenozoic*, by sedimentation in the Pannonian Sea only some fifteen million or only a few million years ago. These are marlstone, sandstone and limestone. From the peaks of today's leafy hills of Marija Gorica and its surroundings come the youngest gravel deposits of once larger and long gone hills or mountains.

Geological maps and other documentation, from the earliest which were made by Dragutin Gorjanović Kramberger back in 1893, to the latest ones created by the Institute of Geology in 1979, help us scientifically demonstrate this entire network of earliest history of this region. Many fossils of the surrounding terrain and the remains of organisms that lived in ancient seas, lakes and wetlands, and are now housed in the geological-paleontological collection of the Museum, are important evidence found in layers created in these aquatic environments.

The oldest fossil, which, true, is not preserved, but was found here, is the imprint of the plant *Calamites*, arborescent horsetail, which could be up to fifteen meters tall, with a one-meter trunk diameter. It was





300 milijuna godina (paleozoik).

Naslage srednjeg razdoblja Zemljine povijesti (mezozoik) ovdje nisu nađene. Moguće je da su prekrivene mlađim naslagama.

U mladom razdoblju (kenozoik) staro paleozojsko kopno biva preplavljeno Panonskim morem. To je vrijeme od prije oko 16 milijuna godina. U vitrini su izloženi morski fosili školjke češljače i oštrige, ježinci, kamene grude koje je stvorila litotamnijska alga, fosilni ostaci organizama plitkog mora i grebena. Zajedničko svojstvo im je da svi imaju debele ljuštore,

found in the layers of sandstone near Marija Gorica, and the age of the sediments is around 300 million years (the Palaeozoic).

No deposits from the middle period of Earth's history (the Mesozoic) could be found here. It is possible that they have been covered by younger sediments.

In the young period (Cenozoic) the old Palaeozoic land becomes flooded by the Pannonian Sea. This is the time of about 16 million years ago. The display case shows marine fossils of Pecten shells and oysters, sea

odnosno kućice, otporne na mlat valova. Zubi morskih pasa, fosilne ribe slične srdelicama, kao i školjke tankih ljuštura, pa i otisci listova koji potječu s okolnog kopna svjedoče o dubljem, nešto mirnijem moru. Iz takvih naslaga potječu i mikrofosili, prazivotinje koje jako povećane vidimo na panoima.

Nekoliko panoa kao i paleogeografska karta u Muzeju prikazuju životni okoliš Panonskog mora u doba kad je more prekrilo cijelo to područje. Na toj karti se vidi da je more bilo povezano s velikim Sredozemnim morem. Na sljedećoj paleogeografskoj karti vidimo da je ta veza prekinuta i Panonsko more počelo se oslađivati, tako da su izumrli morski organizmi, a nastanili se organizmi brakične i slatke vode. Takve organizme također možemo vidjeti u muzejskoj vitrini. Starost im je oko jedanaest pa do pet milijuna godina (razdoblja koja nazivamo panon i pont). Iz oslađenih prapanonskih voda potječu endemične vrste planorbidnog puža barnjaka *Gyraulus* i *Limnaea*. Najvažnija nalazišta ovih fosila su Oplaznik, Sv. Magdalena i Škribula brijeg.

U pontskim jezerima živjeli su rebrasti školjkaši limnokardiumi, koji mogu biti raznih veličina, mnogobrojne vrste školjki kongerija, te aberantni puževi valencijenidi, koji su sličniji školjkama nego puževima, jer im se proširilo ušće i gotovo izgubila zavojnica. Najviše fosila nađeno je kod mjesta Bobovec, ali i drugdje. U to vrijeme voda je mjestimice bila plitka, tako da su s okolnoga kopna ovamo znala dolutati krda velikih životinja sličnih slonovima.

Nakon pontu u geološkoj vremenskoj podjeli slijedi pliocensko razdoblje. Fosile iz tog doba uspio je pronaći samo Dragutin Gorjanović-

urchins, rocky clumps that were created by lithothamnion algae, and fossil remains of organisms of shallow sea and reefs. A common feature of all of them was that they all had thick shells, i.e. carapaces, resistant to the force of strong waves. The teeth of sharks, fossil fish similar to anchovies and shellfish of thin shells, as well as the impressions of leaves that came from the surrounding land testify to deeper, somewhat more peaceful waters. These deposits also gave us microfossils, protozoans the pictures of which can be seen on panels, very magnified.

Several panels as well as a paleogeographic map at the Museum display the living environment of the Pannonian Sea at the time when the sea covered the entire area. On this map you can see that the sea was connected with a large Mediterranean Sea. The following palaeogeographical map shows that this connection was been lost and the Pannonian Sea began to become freshwater, so that the marine organisms became extinct, and in their place there came organisms that live in brackish and fresh water. Such organisms can also be seen in the museum showcase. Their age is about eleven to five million years (the period which we call the Pannonian and Pontian). From the new Prepannonian fresh waters there originated endemic species of Ramshorn pond snails *Gyraulus* and *Limnaea*. The most important sites of these fossils are Oplaznik, Sv. Magdalena and Škribula hill.

In the Pontine lakes there lived ribbed shellfish limnocardiums, which could be of various sizes, many species of clam shells, and aberrant valencienide snails, which are more similar to clams than snails because their mouths became wider and they almost lost their coiling. Most fossils were found near the village of Bobovec, but also elsewhere. At

Kramberger. Radi se o puževima roda *Melanopsis* i *Amphimelania*, te o školjki sličnoj riječnoj bisernici, koja živi i danas u vodotocima. Ti fosili svjedoče da je i u vremenu od pet pa do dva milijuna godina ovdje također bilo manjih vodenih površina, odnosno rijeka ili potoka.

Vraćamo se opet Dragutinu Gorjanović-Krambergeru, koji je ovdje istraživao oko 1893. godine, a nešto kasnije pronašao i opisao krapinsko nalazište neandertalskog pretka današnjeg čovjeka i time postigao svjetsku slavu. On se opet 1912. godine vraća u ovaj kraj, jer su mještani, okapajući oranicu blizu crkve u Mariji Gorici, naišli na nekoliko velikih zubi. Obavijestili su o tome kapelana i učitelja, a oni su pozvali kustosa Gorjanović-Krambergera, koji je ustanovio da zubi pripadaju fosilnom praslonu vrste *Deinotherium giganteum*, strašnom sisavcu, rilašu, koji je mogao biti visok do četiri metra i težak nekoliko tona. To je bio prvi takav veoma značajan nalaz u Hrvatskoj. Nađeni zubi čuvaju se u zbirci Geološko-paleontološkog odjela Hrvatskog prirodoslovnog muzeja u Zagrebu, a ovdje u Muzeju Brdovec je prikazana rekonstrukcija te davne životinje ovih krajeva, prasloni koji je postao heraldički znak Općine Marija Gorica.

that time, water was very shallow in places, so sometimes herds of large animals similar to elephants wondered there from the surrounding land.

After the Pontian in the geologic time division follows the Pliocene period. The only one who managed to find fossils from this period was Dragutin Gorjanović Kramberger. These are snails of the genus *Melanopsis* and *Amphimelania*, and a shellfish similar to the river (freshwater) pearl mussel, which is present in watercourses to this day. These fossils prove that in the period of five to two million years ago there were also smaller bodies of water here, e.g. rivers or streams.

We return again to Dragutin Gorjanović-Kramberger, who explored here around 1893, and some time later found and described the Krapina site of the Neanderthal ancestor of modern man and thus achieved worldwide fame. He returned to the area again in 1912, because the locals, while digging arable land near the church in Marija Gorica, found a couple of large teeth. They informed the chaplain and the teacher, and they called on the curator Gorjanović-Kramberger, who found that the teeth belonged to the fossil prehistoric elephant species called *Deinotherium giganteum*, a formidable mammal with a proboscis, which could be up to four meters in height and weighed several tons. This was the first find of this high importance in Croatia. The teeth are kept in the collection of the Geology and Palaeontology Department of the Croatian Natural History Museum in Zagreb, and at the Brdovec Museum there is a reconstruction of this ancient animal of this region, this prehistoric elephant that has become the heraldic symbol of the Municipality of Marija Gorica.





ARHEOLOŠKA ZBIRKA
ARCHAEOLOGICAL COLLECTION

Arheološka zbirka Muzeja Brdovec sadrži predmete koji svjedoče o najstarijoj prošlosti na ovim prostorima, o vremenima kada pisani izvori ne spominju da je ovdje netko živio, ali predmeti koje je čovjek izrađivao, kuće u kojima je živio, groblja u kojima se pokapao, govore nam o životu ljudi u to vrijeme. Zbirka se sastoji od predmeta iz prapovijesti i iz antike.

PRAPOVIJEST

Najstariji predmeti u arheološkoj zbirci su kamene sjekire, koje su nađene slučajno i poklon su Muzeju Brdovec. Sjekire su iz Brdovca, Pojatnog i Kupljenova. To je vrijeme neolitika: najstarije ljudske zajednice 5-6 tisuća godina prije sadašnjosti. Činjenica da su nađene na različitim mjestima svjedoči nam da je čitav ovaj kraj u to doba bio naseljen. Dvije bronzane sjekire iz 10 st. prije Krista također su slučajni nalaz u šljunčari kod Savskog Marofa.

Najznačajnije prapovijesno nalazište ovoga prostora nalazi se u Svetom Križu Brdovečkom. Tamo, nadomak nalazišta, stoji drevna crkva, kojoj su konačni izgled odredili bosanski franjevci, prognani za osmanlijskih osvajanja krajem 15. stoljeća. Oni su uz crkvu izgradili i privremeni samostan, dok nisu 1526. godine izgradili samostan u obližnjoj Mariji Gorici. Osnivanjem župe u Mariji Gorici, crkva sv. Križ postaje kapela.

The archaeological collection of the Brdovec Museum contains items that bear witness to the earliest history in these parts, the time when written sources do not even mention someone living here, but the objects that people made, the houses in which they lived, the cemeteries where they were buried, tell us about people's lives at that time. The collection consists of items from prehistoric times and the antique period.

PREHISTORIC TIMES

The oldest items in the archaeological collection are stone axes, which were found by accident and were gifted to the Brdovec Museum. The axes come from Brdovec, Pojatno and Kupljenovo. They belong to the Neolithic period: the earliest human communities 5-6 thousand years before present. The fact that they were found in different places gives us evidence that this whole region was inhabited at the time. Two bronze axes from the 10th century BC were also found by chance in the gravel pit near Savski Marof.

The most important prehistoric site in this area is located in Sveti Križ Brdovečki. There, just next to the site, stands an ancient church, the final appearance of which was determined by the Bosnian Franciscans, exiled during the Ottoman expansion in the late 15th century. In addition to the church they also built a temporary monastery, until they built a monastery nearby, in Marija Gorica in 1526. With the establishment of the parish in Marija Gorica the church in Sveti Križ became a chapel.



Kapela Sv. Križa izgrađena je na uzvišenju s kojeg puca prekrasni pogled na dolinu Save, na Samoborsku goru, Žumberak, dolinu Sutle i Krško polje. Odatle se najbolje motri, pa stoga i kontrolira, široki i važni prostor *brežičkih vrata*, suženog dijela savske doline koja se iz Slovenije širi prema Zagrebu i dalje na istok. Tu je zasigurno oduvijek bilo uporište mnogih kultura koje su obitavale na ovom prostoru osiguravajući taj važni komunikacijski čvor. Stoga arheologe, koji su po prvi puta prije tridesetak godina istraživali ovaj teren, nisu iznenadila otkrića na mjestu crkve i groblja. Crkva i groblje opasani su sa dva reda zemljanih

The Sv. Križ chapel (Chapel of St. Cross) was built on a hill, which offers a beautiful view of the valley of the Sava, of the Samoborska Gora Mountain, of Žumberak, the valley of the Sutla and the Krško field. This is the best place to observe, and therefore control, a wide and significant area called *Brežice Gate*, a narrow part of the Sava valley that expands from Slovenia to Zagreb and further to the east. This has certainly always been a stronghold of many cultures that have lived





in this area, securing this significant communication hub. Therefore archaeologists, exploring this area for the first time some thirty years ago, were not surprised by the discoveries at the site of the church and cemetery. The church and cemetery are surrounded by two rows of earthen ramparts. Visually the settlement has a direct connection with the great Iron Age settlement Kosovac above Bregana, Velike Malence and Libna. Total area of the settlement complex, according to current knowledge, is about 40,000 m². Beneath the late mediaeval graves they found fragments of Hallstatt vessels, which is proof that there was a prehistoric settlement in this area. Among the findings there is some well-preserved burnt clay flooring, many pottery fragments, and also bronze and iron items which confirmed human presence on the hill in the early Iron Age. Dishes with thin and smoothed black walls (baked in absence of air) were commonly used in burials. The pot walls show, in strips, a plastically rendered human figure with outstretched arms. Rough dishes for everyday use were made locally, while the fine dishes were mostly imported.

The first millennium before Christ was a time of great social change. Economic changes in our late 9th and early 8th centuries BC were marked by the use of a new metal – iron. Production of iron became commonplace during the 8th century BC and it became, together with cattle breeding and farming, one of the leading economic sectors. Society stratification became more complex. There was a new leading social class that united the economic and military-political force. It is best depicted in the so-called princely graves.

One of such graves was found at Sv. Križ. During the month of October



bedema. Naselje izravno vizualno kontaktira s velikim željeznodobnim naseljima Kosovac iznad Bregane, Velike Malence i Libna. Ukupna površina naseobinskog kompleksa prema dosadašnjim saznanjima iznosi oko 40.000 m². Ispod kasnosrednjovjekovnih grobova pronađeni su fragmenti halštatskih posuda, što je dokaz da se na ovom terenu nalazi prapovijesno naselje. Pronađene su dobro očuvane podnice kuća od zapečene zemlje, mnogo fragmenata naseobinske keramike te brončani i željezni nalazi koji su potvrdili naseljenost ove uzvisine u starijem željeznom dobu. Posuđe tankih i zaglađenih stijenki crne boje (pečenje bez prisustva zraka) najčešće je bilo prilog uz pokop. Na stijenkama lonaca trakama je plastički prikazan ljudski lik raširenih ruku. Grubo posuđe za svakodnevnu uporabu bilo je lokalne izrade, dok se fino posuđe većinom uvozilo.

2001, doing excavation work for a garage on the site known as *Turkish cemetery* the workers discovered the remains of a human skeleton, a skeleton a horse, pieces of horse equipment and items that were added to the grave: ceramic items (the remains of several containers with food and drink, which were placed in the grave as sustenance for the journey to *the next world*), a bronze belt (part of the costume of the early Iron Age people), as well as several bronze and iron findings. Weapons, riding gear and parts of dress indicate the highest reputation and social status of the deceased.

Among the findings from the princely grave at St. Cross still the most valuable is the bronze helmet, which for its shape and the way of crafting is a rare and unique find. Although its making belongs to the tradition of *the Urnfield culture* (late Bronze Age), the helmet, because

Prvo tisućljeće prije Krista vrijeme je velikih društvenih promjena. Promjene u gospodarstvu koje su nastupile na našim prostorima potkraj 9. i početkom 8. stoljeća prije Krista, označila je uporaba novog metala – željeza. Proizvodnja željeza se tijekom 8. stoljeća pr. Kr. udomačila, i uz stočarstvo i poljodjelstvo postala vodećom gospodarskom granom. Raslojavanje društva postaje složenije. Pojavljuje se novi vodeći društveni sloj koji je ujedinio gospodarsku i vojno-političku silu. Najbolje je oslikan u takozvanim kneževskim grobovima.

Upravo jedan takav grob pronađen je na Sv. Križu. Tijekom mjeseca listopada 2001. godine, radeći iskop za garažu na položaju *tursko groblje* radnici su naišli na ostatke skeleta pokojnika, skelet konja, dijelove konjske opreme i predmete koji su pridodani u grob: keramičke priloge (ostaci više posuda s hranom i pićem, koji su stavljeni u grob kao popudbina za *drugi svijet*), brončani pojas (dio nošnje stariježeljeznodobnih ljudi), kao i još nekoliko brončanih i željeznih nalaza. Naoružanje, konjska oprema i dijelovi nošnje ukazuju na najviši ugled i društveni status pokojnika.

Među nalazima iz kneževskog groba na Sv. Križu ipak je najvrijednija brončana kaciga, koja svojim oblikom i načinom izrade predstavlja rijedak i jedinstven nalaz. Iako svojom izradom pripada tradiciji *kulture polja sa žarama* (kasnog brončanog doba), kacigu, zbog njenog željeznog trna i ostalih pratećih nalaza pripisujemo vremenu starijeg željeznog doba, u vrijeme halštatske kulture (drugu pol. 6. st. pr. Krista). Ona se sastoji od dva polja savijenih brončanih limova i brončanog diska sa željeznim trnom. Unutrašnjost je presvučena drugim brončanim limom iz jednog komada, a sam donji rub kacige učvršćen je još jednom brončanom trakom.



of its iron tang and other related findings, is attributed to the early Iron Age, the time of the Hallstatt culture (second half of 6th century BC). It consists of two parts made of bent bronze sheets and a bronze disc with an iron tang. The interior was coated with another bronze metal sheet from a single piece, and the bottom edge of the helmet was fixed with another bronze ridge.

Research at the site placed this site alongside the most significant sites of the Hallstatt culture that marked the early Iron Age in Central Europe. In technical terms it is particularly important because it is the only known closed grave from 6th and 5th centuries BC in the greater Croatian area between the Kupa, Sava, Podravina and Slavonia.

ANTIQUITY

In the Brdovec region up to the 1980s there were not any known traces of Roman settlements. Written sources mention Neviodunum (Drnovo at Krško in Slovenia), a village ten kilometres away from the Brdovec region, and Romula (Ribnica at Mokrice in Slovenia), therefore very close to the Brdovec region, but here just one chance find – a *simpulum* (ladle for liquids) – was a small trace of the Roman presence. It was believed that the Sava Valley was not suitable for settlement.

The Romans built their settlements and villas in the lowlands with a good view in all directions. Here the river Sava often changed its riverbed and often flooded the entire valley, which has been prevented by regulating the river only recently. However, in 1980 the Brdovec Museum was brought a Roman pot that was found during earthworks

Istraživanja na ovom nalazištu stavila su ovaj lokalitet uz bok najznačajnijih nalazišta halštatske kulture koja je obilježila starije željezno doba srednje Europe. U stručnom smislu posebice je važno jer predstavlja jedine poznate grobne zatvorene nalaze 6. i 5. st. pr. Krista na širem hrvatskom prostoru između Kupe, Save, Podravine i Slavonije.

ANTIKA

U brdovečkom kraju do 1980-tih godina nisu bili poznati tragovi rimskog naseljavanja. Pisani izvori spominju *Nevidunum* (Drnovo kod Krškog u Sloveniji), naselje desetak kilometara udaljeno od brdovečkog kraja, i *Romulu* (Ribnica kod Mokrica u Sloveniji), dakle vrlo blizu brdovečkog kraja, a ovdje je tek jedan slučajni nalaz – *simpulum* (grabilica za tekućinu) bio mali tračak rimske prisutnosti. Smatralo se da savska dolina nije povoljna za naseljavanje.

Rimljani grade svoja naselja i vile u nizini s dobrim pregledom na sve strane. Ovdje je rijeka Sava često mijenjala korito i još češće plavila cijelu dolinu, koja je spriječena regulacijom rijeke tek u novije vrijeme. Međutim, 1980. godine u Muzej Brdovec donesen je rimski lonac koji je pronađen prilikom zemljanih radova u Javorju. Potpuno cijeli, tek malo napuknut, vjerojatno je poslužio kao popudbina u nekropoli. Bio je to signal da se počne sa sustavnijim istraživanjem ovog terena. Krenulo je rekognosciranje drugih lokaliteta. U selu Drenje blizu ušća rijeke Sutle u Savu iskopavanja su potvrdila da je u rimsko doba već u 1. st. izgrađena vila. Pretraživanjem terena s lijeve obale Save, između Sutle i Krapine registrirano je 9 rimskih objekata. Naselja su činile rimske vile (*villa rustica*), veliki gospodarski kompleksi u kojima su se bavili

in Javorje. Completely whole, only slightly cracked, it probably served as a food vessel for the journey in a necropolis. It was the signal to begin a more systematic research of this area. Archaeologists started scouting other locations. In the village of Drenje near the confluence of the river Sutla and Sava excavations confirmed that in Roman times a villa was built there as early as the 1st century. By searching the terrain on the left bank of the river, between the Sutla and Krapina 9 Roman buildings were registered. The settlements consisted of Roman villas (*villa rustica*), large commercial complexes where they engaged in agriculture, livestock breeding or different crafts, and supplied nearby towns with their products. Drenje had the densest population at the time. The examined object indicates that it is a building the size of 100x50 m, but neither side of the object has been thoroughly explored because the present village of Drenje lies on the remains so systematic research is not possible.

In the excavations a sufficient number of archaeological items were gathered to form an archaeological collection. Roman items from the archaeological collection are mostly from the site of Drenje which has been the most systematically explored. The collection contains remains of architecture, glass fragments, mosaics, fragments of frescoes and stucco, which all testifies to the high standard of the inhabitants of the villa. Money is a very precise tool in dating the beginning and duration of inhabitation of the villa. The oldest money found so far is the as from the time of Emperor Tiberius, minted 22-23 AD, then the as from the period of Emperor Nerva, minted 98 AD, then of the Emperors Trajana and Hadrijan and the Empress Lucilla (daughter of Emperor Marcus Aurelius, 161-169). After that there was a pause of about a

poljoprivredom, stočarstvom ili nekim obrtom, te su svojim proizvodima snabdijevali obližnje gradove. U Drenju je bila najgušća naseljenost u to doba. Istraženi objekt pokazuje da se radi o građevini veličine 100x50 m, no nijedna strana objekta nije u potpunosti istražena zato što današnje selo Drenje leži na ostacima pa nije moguće sustavno istraživanje.

Iskopavanjem je sakupljeno dovoljno arheoloških predmeta da se oformi arheološka zbirka. Rimskodobni predmeti iz arheološke zbirke uglavnom su s lokaliteta Drenje koje je sustavno najviše istraživano. U zbirci se nalaze ostaci arhitekture, stakleni fragmenti, mozaici, fragmenti fresaka i štukature, što svjedoči o visokom standardu stanovnika ove

hundred years. Then we find the money of Emperors Aurelian and Probus (270-280), and then again there is a break of about 70 years. Finally, for the period of 350-375 there were found coins of Emperors Constans, Valentinian, and Valens/Graziano. Thus it is clear that the house was inhabited for at least 350 years. The lack of money in the mentioned periods, similar to the nearby Nevidunum, can be explained by the temporary abandonment of the villa during the reign of Marcus Aurelius when the Marcomanni ravaged Pannonia. It is likely that the villa in Drenje was also damaged at that time. Later disturbance in the circulation of money in the 3rd and 4th centuries is also an indication that the Pannonia was turbulent. Other metal finds are mostly parts



vile. Novac vrlo precizno datira početak i trajanje naseljenosti ove vile. Najstariji dosada nađen novac je as cara Tiberija, kovan 22–23. godine n.e., potom as cara Nerve kovan 98. g.n.e, zatim careva Trajana, Hadrijana i Lucile (kćeri cara Marka Aurelija 161–169). Uslijedila je pauza od oko sto godina. Zatim nalazimo novac careva Aurelijana i Proba (270–280.), pa ponovo slijedi pauza od oko 70 godina. Naposljetku, za period 350–375. godine pronađen je novac careva Konstansa, Valentinijana, Valensa/Gracijana. Prema tome je jasno da je vila bila nastanjena najmanje 350 godina. Izostanak novca u navedenim periodima, slično kao i u obližnjem Neviodunumu, može se objasniti privremenim napuštanjem vile za vladanja Marka Aurelija kad Markomani haraju Panonijom. Tada je vjerojatno stradala i vila u Drenju. Kasniji poremećaj u kolanju novca u 3. i 4. st. također su znak da je u Panoniji bilo nemirno. Od ostalih metalnih nalaza najviše ima dijelova oplata, čavala i kuka koji su pripadali samoj građevini, zatim predmeta kućnog inventara: ključevi, brave, noževi, čekići. Nađeno je više raznovrsnih kopči (*fibula*) koje se datiraju od sredine 1. st. do 4. st. n.e.

Keramički ostaci najčešći su nalazi: lonci, pitosi (velike posude za čuvanje žita) i amfore, uglavnom iz prva dva stoljeća. Tanjuri imaju ravna dna, a stijenke su više ili manje zakošene. Ovaj tip tanjura je najkarakterističniji oblik rimskog provincijalnog tanjura. Crvena fina keramika (*sigilata*) je najslabije zastupljena, a datira se u 1. i 2. stoljeće.

DRENJE – LADUČ

Lokalitet koji se trenutno istražuje udaljen je od samog sela Drenja oko 1 km, a nalazi se uz cestu koja vodi iz Drenja u Laduč i neposredno

of panelling, nails and hooks which were part of the building itself, then house inventory items: keys, locks, knives, hammers. Several different pins (*fibula*) have been found, which date from the mid-1st century up to the 4th century AD.

The most common findings are pottery remains: pots, pythoi (large vessels for storing grain) and amphoras, mainly from the first two centuries. The plates have a flat bottom, and the walls are more or less oblique. This type of plate is the most characteristic form of the Roman provincial plate. The fine red pottery (*sigillata*) is least represented and it dates back to the 1st and 2nd centuries.

DRENJE – LADUČ

The site that is currently being explored is about 1 km away from the village of Drenje, and is situated by the road that leads from Drenje to Laduč and just along the railroad. It was named Drenje – Laduč, although it officially belongs to Drenje, to distinguish it from the earlier site in the village of Drenje itself. Exploration began in 1986, when at the site two walls and a hypocaust floor (underfloor heating system) were discovered.

This site has been under permanent protection since 2016, and it is being continuously explored. In the part of site uncovered so far there were found the wall foundations from several construction phases, among which the most solid wall is the one of north-south orientation, then the wall of apsidal form without any mortar. Given the thickness of the walls of 50–80 cm it can be assumed that it was a very





uz prugu. Imenovan je Drenje – Laduč, iako spada u Drenje, da bi se razlikovao od ranijeg nalazišta u samom selu Drenje. Istraživanja su počela 1986. godine, kada su na tom lokalitetu otkrivena dva zida i pod hipokausta (sustava podnog grijanja).

Ovaj je lokalitet pod trajnom zaštitom od 2016. godine, a na njemu se kontinuirano istražuje. Na do sada otkrivenom dijelu nalazišta zatečeni su temelji zidova iz više građevinskih faza, među kojima se ističe najsolidniji zid orijentacije sjever–jug, zatim zid apsidalnog oblika bez ikakvog veziva. S obzirom na debljinu zidova od 50–80 sm može se pretpostaviti da se radilo o vrlo luksuznoj građevini, vjerojatno s više etaža. Nađena je velika količina ulomaka krovne opeke (kanalice i crijepovi), te nešto opeke za lučnu konstrukciju. Od pokretnih nalaza vrijedno je spomenuti ulomke keramičkih posuda standardnih oblika i fature, te nekoliko novčića. Na temelju rezultata prvih kampanja može se zaključiti da se radi o ladanjskom, stambeno–gospodarskom objektu u vremenskom rasponu od 1. do 4. st. S obzirom da lokalitet nije na izgrađenom zemljištu, potencijal za njegovo istraživanje i prezentiranje je izuzetan, pa se u budućnosti tamo planira realizacija arheološkog parka.

luxurious building, likely with several floors. There was a large amount of fragments of roof tiles (tiles and shingles), and some arched building bricks. Among movable finds it is worth mentioning some fragments of pottery vessels of standard form and facture, as well as a few coins. Based on the results of the first campaigns it can be concluded that this was a country house, a residential and commercial facility in the period between the 1st and the 4th centuries. Since the site is on undeveloped land, the potential for its research and presentation is remarkable, so there are future plans for an archaeological park there.





ETNOGRAFSKA ZBIRKA
ETHNOGRAPHIC COLLECTION

Etnografska zbirka Muzeja Brdovec broji 313 predmeta. Svojim sadržajem pruža uvid u tradicijski način života brdovečkog kraja, koji možemo promatrati kao dio cjeline sjeverozapadnog dijela panonskog prostora Hrvatske. I ovdje se sve do godina iza II. svjetskog rata život odvijao unutar obiteljskih zajednica koje su svojim radom u okviru autarhične proizvodnje zadovoljavale gotovo sve svoje životne potrebe. To znači da su uz gospodarstvenu proizvodnju – uzgoj poljoprivrednih kultura i stoke, sami gradili svoje stambene i gospodarske objekte, izrađivali nošnje i posoblje, pa čak i uzgajali i obrađivali tekstilne sirovine potrebne za njihovu izradu.

Etnografska zbirka podijeljena je u tri cjeline: prva s predmetima svakodnevnog života na selu, druga koju čini tradicijska arhitektura, te treća, koja prikazuje djela lokalnih samoukih kipara. Sačuvane predmete prve cjeline, koji potječu iz kraja 19. i prvih desetljeća 20. stoljeća, možemo dalje podijeliti u nekoliko tematskih podcjelina: poljoprivredne alatke, kućni inventar, tekstilne alatke i tekstil.

The Brdovec Museum ethnographic collection contains 313 items. Its content provides insight into the traditional way of life of the Brdovec region, which can be seen as part of the whole north-western part of the Croatian Pannonian region. Here too, up until the years following World War II, people lived in family-based communities which with their work based on autarchic production catered for almost all of their living needs. This means that, along with economic production – the cultivation of crops and livestock, themselves built their residential and farm buildings, created their costumes, furnishings, and even grown and processed textile raw materials needed for their production. This means that, alongside economic production – cultivation of crops and breeding of livestock, they built their residential and farm buildings themselves, made their own clothes and traditional costumes, and furnishings, and even grew and processed textile raw materials needed for their production.

The ethnographic collection is divided into three groups: the first with the objects of everyday life in the countryside, the second consisting of traditional architecture, and the third, which displays works of local





Poljoprivredne alatke smještene su u hangaru u dvorištu. Obrada zemlje i uzgoj stoke bili su od egzistencijalne važnosti za opstanak života obitelji. Jednako važan bio je i uzgoj voća i vinove loze. Znamo da je za obradu tla bilo potrebno više pomagala: plug, motika, lopata. No, u zbirci Muzeja Brdovec nalazimo tek sijačicu, grablje i jaram. Od sitnijeg alata nalazimo kosu, srpove i vile, te kosire za obrezivanje loze.

U kućni inventar svrstavamo predmete koji su se koristili u prostorijama unutar kuće: sobi, kuhinji ili ostavi. U spavaonici se nalazio krevet ili više njih, te kolijevka (opremljeni blazinama i jastucima s navlakama iz domaćeg platna), kao i škrinja ili ormar za pohranu ruha. Druga, veća, prostorija bila je u funkciji dnevnog boravka i kuhinje. U jednom kutu sobe bio je smješten veći stol, kutne klupe i nekoliko stolaca. Na zidu (u kutu) bilo je obješeno raspelo i svete slike uz poneku uokvirenu obiteljsku fotografiju. Taj se dio prostorije nazivao sveti kut. Skromne primjerke drvenog namještaja, jednostavnih ali funkcionalnih oblika, izrađivali su seoski majstori.

Od predmeta kuhinjskog inventara u zbirci Muzeja sačuvani su uglavnom keramički predmeti koji su se koristili za pripremu hrane. Brdovečki kraj nije imao svoje majstore lončare. Na godišnje sajmove, proštenja i u vrijeme žetve u Brdovec su dolazili lončari iz Hrvatskog zagorja (Bedekovčine, Ivanca i Krapine) ili iz susjedne Slovenije (Dobove i Brežica), i svoju robu prodavali ili mijenjali za poljoprivredne proizvode. Tako se lokalno stanovništvo snabdijevalo lončarskim posuđem za različite potrebe u kućanstvu. U zbirci su sačuvane posude za kiseljenje mlijeka (labori), izradu maslaca (maslenke), cijedenje sirutke (sirnica), spremanje hrane i nošenje vode, pečenje mesa (rigle), pečenje kruha i kolača (midenice i kuglofi), peharčeki za vino i ostalo.

self-taught sculptors. The preserved items in the first group, originating from the late 19th and the first decades of the 20th century, can be further divided into several major subgroups: agricultural tools, household items, textile tools and textiles.

Agricultural tools are located in a hangar in the courtyard. Cultivation of land and breeding of livestock were of existential importance to the survival of the family. Equally important was the cultivation of fruit and grape vines. We know that for land tillage several tools were needed: ploughs, hoes, shovels. However, in the collection of the Brdovec Museum we can only find seeders, rakes and yokes. Among smaller tools there are scythes, sickles and, and pruning hooks for pruning vines.

The household items contain objects which were used in different rooms inside the house: bedroom, kitchen or pantry. In the bedroom there was a bed or several beds, and a cradle (equipped with duvets and pillows with sleeves out of homemade cloth), as well as a chest or wardrobe for storing clothes. A second, larger, room was used as both a living room and a kitchen. In one corner of the room there was a large table, a corner bench and some chairs. On the wall (in the corner) there stood a crucifix and holy pictures, with the occasional framed family photo. This part of the room was called the holy corner. Modest examples of wooden furniture, simple in form but functional, were made by local village masters.

From the kitchen inventory items in the collection of the Museum there are preserved mainly pottery items that were used for food



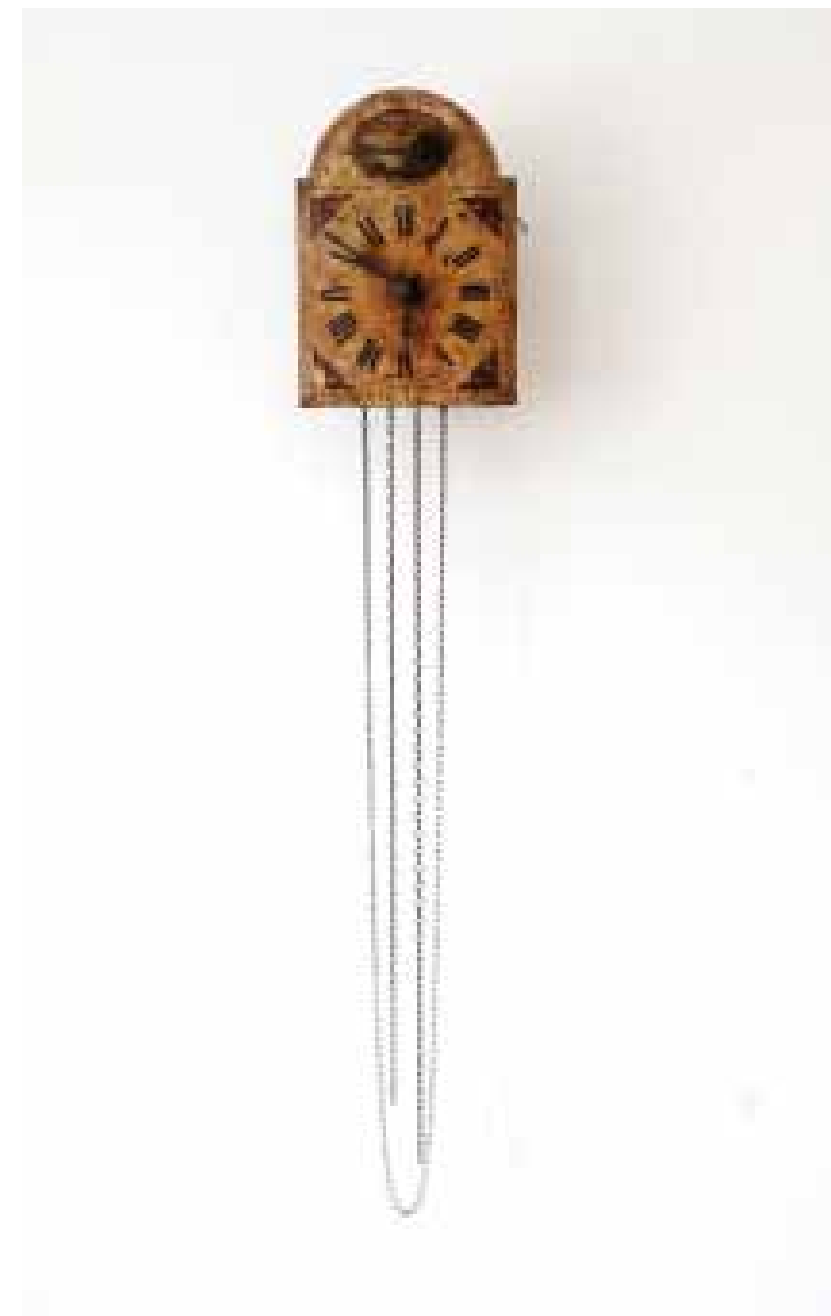
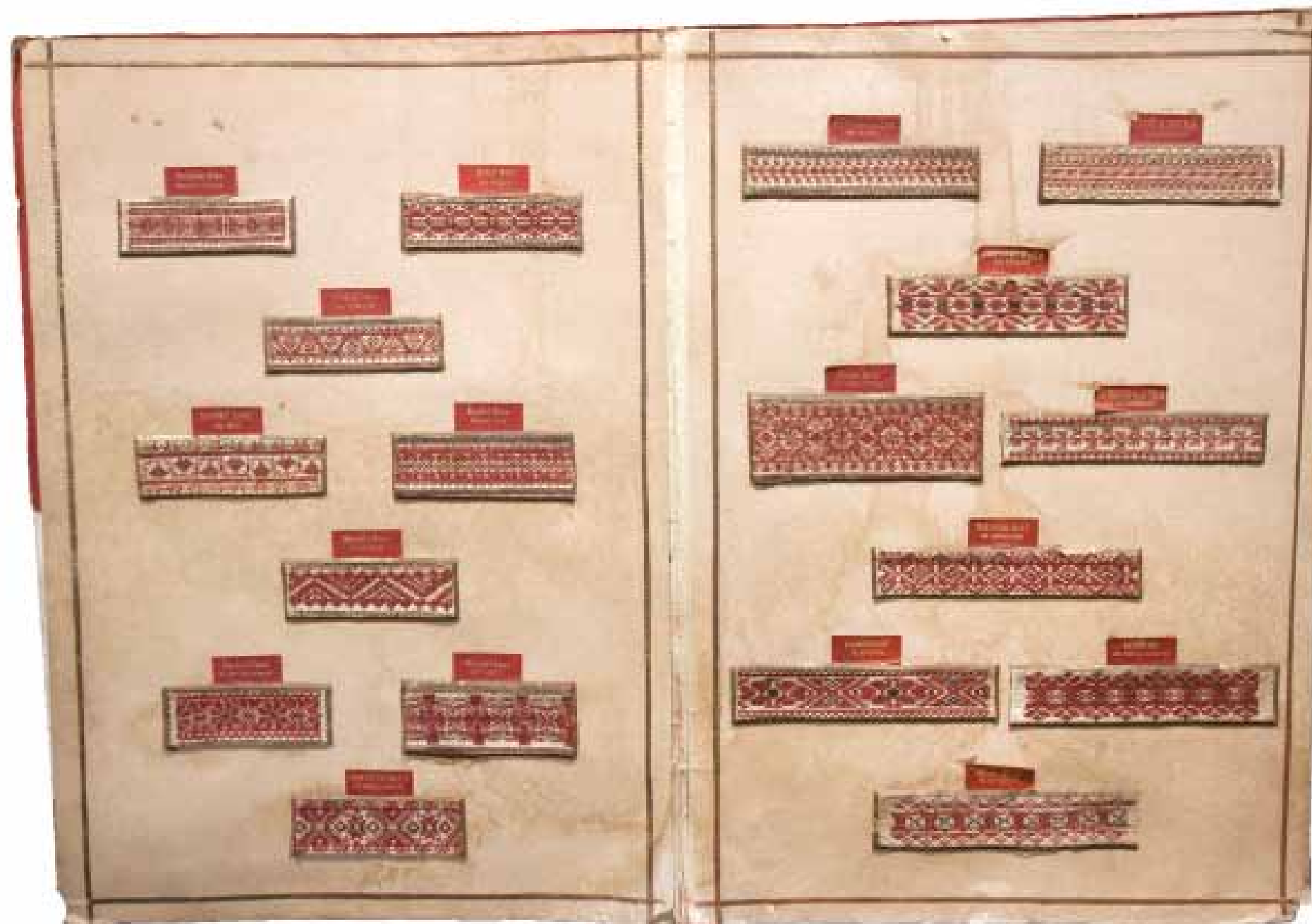
Gotovo svako domaćinstvo nekada je uzgajalo lan i / ili konoplju za dobivanje osnovnih sirovina za izradu tekstila. Svi poslovi oko uzgoja i obrade sirovina bili su ženina briga. Nakon sjetve žetva se obavljala pukanjem i vezanjem stabljika u snopove. Snopove su zatim potapali u vodu stajaćicu kako bi stabljike omekšale. Nakon sušenja, vanjski drvenasti dio stabljike lomio se pomoću drvene nožne stupe, a snopovi čistili na noževima trlice. Vlakenasti se dijelovi snopova još dodatno čiste prevlačenjem preko grebena – pomagala sa željeznim zupcima. Osnovno pomagalo pri pređenju bila je križna preslica i vreteno. U prvim godinama 20. stoljeća za pređenje se počeo koristiti i kolovrat. Ispredenu nit trebalo je s vretena uz pomoć raška premotati u svitak – štrepu, pređu zatim izbijeliti iskuhavanjem u lugu od pepela. Osušene štrene prematale su se pomoću velikog vitla u klupka, iz kojih se zatim



na velikoj kružnoj snovaljki pripremala osnova za tkanje. Tkalo se na horizontalnom tkalačkom stanu. Tkanjem su se bavili muškarci – poluprofesionalni tkalci za plaću u novcu ili naplatom razmjenoj za poljoprivredne proizvode. U stalnom postavu Muzeja Brdovec mogu se vidjeti sve spomenute alatke i tako gotovo u cijelosti sagledati proces obrade tekstilnih sirovina.

Tekstilni predmeti u etnografskoj zbirci Muzeja pretrpili su štetu za vrijeme Domovinskog rata kad su bili pohranjeni su podrumске prostore Muzeja, gdje su vladali nepovoljni uvjeti. Nastala oštećenja, nažalost, bila su nepopravljiva pa je stoga broj tekstilnih predmeta u zbirci znatno smanjen. Sačuvan je samo jedan komplet ženske nošnje (izložen u stalnom postavu), uz nekoliko pojedinačnih primjeraka pregača i košulja, zatim muške hlače te nekoliko primjeraka posoblja.





Ipak iz sačuvanog materijala mogu se isčitati osnovne karakteristike i namjena tradicijskih tekstilija.

Materijale za izradu nošnje i posoblja izrađivali su muškarci, pa je raspon ukrasnih tehnika tekstilnog materijala bio je vrlo skroman. Osim golog platna i jednostavnog pretkivanja pređom u drugoj boji, ovdje susrećemo još jedino tehniku prebora na šibe i opačnog prebora, u ornamentici geometrijskih motiva skupljenih u uže ili šire ukrasne pruge, koje uvijek teku cijelom širinom tkanja. U koloritu ukrasa prevladava crna boja uz dodatak crvene, zelene i ružičaste. Nošnju su krojile i šivale žene, samouke šnajderice. One su tkani ukras dopunjavale vezom i kukičanom čipkom. Mnoge od njih vještinu veza naučile su u pučkoj školi, od učiteljice Olge Truniček, o čemu svjedoči mapa "Ženske ručne radnje pučke djevojačke škole u Brdovcu", s uzorcima veza, koja se čuva u Muzeju.

Osnovni dijelovi muške nošnje bili su platnena košulja – rubača i hlače – gaće. Košulja je sezala do polovice stegna i nosila se izvan hlača. Preko košulje se oblačio prsluk bez rukava izrađen iz crnog tvorničkog sukna, a na glavi se nosio šešir uskog oboda. Ženska nošnja bila je slikovitija od muške. Osnovni dijelovi bili su košulja – rubača celača, kikla i pregača – fertun. Na rubaču celaču sprijeda u struku veže se pregača, izrađena iz materijala s ukrasnim prebornim tkanjem u ornamentu vodoravnih pruga. Glave se obavezno prekrivala maramom (rubac).

preparation. Brdovec area did not have its local master potters. At the annual fairs, feast days and at harvest time potters from the Croatian Zagorje (Bedekovčina, Ivanec, Krapina), or from the neighbouring Slovenia (Dobova and Brežice), came to Brdovec and sold their wares or exchanged them for agricultural products. In this way the locals were supplied with pottery dishes for different household needs. In the collection there are containers for souring milk (*labor*), making butter (*maslenka*), straining whey (*sirnica*), food preparation and carrying of water, roasting meat (*rigla*), baking bread and cakes (*midenica* and *kuglof*), *peharček* for wine etc.

Almost every household used to grow flax and/or hemp to obtain basic raw materials for the production of textiles. All the work concerning the cultivation and processing of raw materials was women's job. After sowing, harvesting was done by pulling out stalks and binding them into bundles. The bundles were then immersed in stagnant water in order to soften the stem. After drying, the outer woody part of the stem was broken with a wooden foot-breaker, and the bundles were cleaned with scutching blades. The fibrous parts of the bundles were additionally cleared by drawing them through the hackles – a tool with big wrought iron nails. Basic tools in spinning were distaff and spindle. In the early years of the 20th century the spinning wheel also began to be used. The spun thread was to be rewound into a roll – štrana, and then the yarn was whitened by boiling it in ash water. The dried rolls were then rewound into balls with the help of a large winch, and then the balls were turned into the weaving weft on a large spinner (*snovaljka*). Weaving was done on a horizontal loom. Weaving was done by men – semi-professional weavers for pay in cash



or in exchange for agricultural products. The permanent exhibition of the Brdovec Museum displays all these tools so one can get almost complete insight in the processing of raw materials.

Textile items in the ethnographic collection of the Museum have suffered damage during the Homeland War when they were stored in the basement rooms of the Museum, where the conditions were unfavourable. The damage was unfortunately irreparable and therefore the number of textile items in the collection was significantly reduced. What has been preserved is only one set of women's dress (on display in the permanent exhibition), along with several single aprons and shirts, then pants, and several items of room furnishings.

Still, from the preserved material we can see the basic characteristics and purpose of traditional textiles.

Materials for making clothes and soft furnishings were made by men, so the range of decorative techniques of textile materials was very modest. In addition to bare cloth and simple over weaving with yarn in a different colour, here we can encounter only the techniques of *prebor na šibe* and *opačni prebor*, with ornamentation in geometric motives brought together in narrow or wider decorative stripes, which always went across the full width of the fabric. The ornamentation colour is predominantly black, with the addition of red, green and pink. Costumes were tailored and sewn by women, self-taught seamstresses. They added embroidery and crocheted lace to the woven decoration. Many of them have learned the art of embroidery in elementary school, from the teacher Olga Truniček, as evidenced by the folio called "Women's



Predmeti posoblja izrađivani su iz domaće tkanog materijala, različite strukture i ukrasa. Vreće za nošenje tereta, plahte na kojima se spavalo i ručnici bili su izrađeni iz grublje pređe bez dodatnih ukrasa. Plahte za prekrivanje kreveta, ukrasne jastučnice, stolnjaci, stolnice ili svatovski ručnici izrađivani su iz prebornog tkanja u ornamentu užih ili širih vodoravnih pruga. Ručnici su često uz rubove užih stranica imali i dodatni ukras od kukičane čipke.

U dvorištu Muzeja smještena su dva objekta tradicijskog graditeljstva. To su kuća prenesena iz Marije Gorice i hambar prenesen iz Pojatna, za koje vjerujemo da su potencijalni nukleus budućeg većeg etno parka.

Kuća, hiža, iz 1891. godine, tipičan je primjer tradicijske stambene gradnje sjeverozapadne Hrvatske. Niska prizemnica izrađena je iz drvenih tesanih greda, s dvostrešnim krovom pokrivenim crijepom. Sastoji se od tri dijela: ulaznog prostora, jedne manje i jedne veće prostorije. Duž cijele kuće nalazi se natkriveni otvoreni prostor tzv. ganjak ili trijem, iz kojeg se ulazi u kuću. Manja prostorija koristila se kao spavaonica, dok se u većoj prostoriji odvijao život tijekom dana. Tu se nalazi i velika zidana peć, koja je služila za pripremu hrane, a u zimskim danima i za grijanje. Veći dio kućnog inventara etnografske zbirke danas je smješten u prostorijama kuće i zorno predočuje nekadašnji život seoske obitelji.

Hambar iz 1910. godine, izrađen je također od drvene tesane građe, krova prekrivenog crijepom. Predstavlja gospodarski objekt koji je mogao imati više namjena. Služio je kao staja, šupa, ostava ili sjenik.

O načinu tradicijske gradnje u brdovečkom kraju, iz polovice ili kraja

handiwork of the girls' elementary school in Brdovec", with samples of embroidery, which is kept in the Museum.

The main components of male attire were a linen shirt – *rubača* and trousers – *gaće*. The shirt reached down to mid-thigh and was worn untucked. Over the shirts they wore sleeveless vests made out of black factory cloth, and on their heads they wore narrow-brimmed hats. Women's attire was more vivid than men's. The basic parts were a shirt – *rubača celača*, *kikla* and an apron – *fertun*. At the front side of *rubača celača*, at the waist, they tied the apron, made from materials with decorative *prebor* weaving with horizontal stripes ornamentation. Heads were required to be covered with headscarves (*rubac*).

Soft furnishings were made from local woven materials, of various structures and ornamentation. Sacks for carrying loads, sheets for sleeping on and towels were made from coarse yarn without additional decorations. Sheets to cover the beds, decorative pillows, tablecloths, small tablecloths and wedding towels were made from materials with *prebor* weaving with narrow or wide horizontal stripes. Towels often had an additional decoration made from crocheted lace along the edges of the narrower ends.

The Museum courtyard houses two traditional buildings. One is a house transferred from Marija Gorica and the other is a barn transferred from Pojatno, which we believe have the potential to become the nucleus of a larger ethno park in the future.

The house, *hiža*, from 1891, is a typical example of traditional housing

19. stoljeća, svjedoče nam i fotografije koje se čuvaju u dokumentaciji Etnografskog muzeja u Zagrebu i Muzeja Brdovec, snimljene 1923. godine. Na fotografijama izloženim u stalnom postavu vide se jednostavne, trošne drvene kuće omazane vapnom, krovova prekrivenih slamom.

Među predmetima Etnografske zbirke značajnu cjelinu čini narodna umjetnost: radovi samoukih umjetnika – kipara. Njihovi radovi, sakralna plastika s tematikom pučke pobožnosti, dio su stvaralaštva tzv. naivne umjetnosti, koju nalazimo u ruralnim sredinama sjeverozapadne Hrvatske.

Na brdovečkom području radio je velik broj samoukih kipara. Neki od njih radili su isključivo za seoska domaćinstva, a bilo je i onih čija se



construction in north-western Croatia. The single story house was made out of wooden beams, with a gabled roof covered with tiles. It consists of three parts: an entrance hall, one small and one large room. Alongside the entire house there is a covered open space called *ganjak* or porch, from which one enters the house. The smaller room was used as a bedroom, while the larger room served as living space during the day. There is also a large brick stove, which was used for the preparation of food, and in the winter months for heating as well. The greater part of the ethnographic collection household inventory is now placed in the house itself and thus it vividly illustrates the former life of rural families.

The barn from 1910 is also made from wooden square timber, its roof covered with tiles. It is a farm building which could have multiple uses. It served as a barn, shed, storage space, and a hayloft.

We can see the traditional types of building in the Brdovec area, from mid and late 19th century, in the photographs kept in the documentation of the Ethnographic Museum in Zagreb and the Brdovec Museum, taken in 1923. In the photographs exhibited on permanent display one can see simple, weathered wooden houses plastered with lime, the roofs covered with straw.

Among the items in the ethnographic collection a significant group are items of folk art: works of self-taught artists – sculptors. Their work, sacral sculptures with the theme of popular piety, are part of creative work of the so-called Naive Art, which is found in rural areas of north-western Croatia.



djela nalaze i u okolnim crkvama. Među najstarijim majstorima treba spomenuti one iz porodica Štibrič i Sluga iz mjesta Harmica. Njihova drvena plastika sakralne tematike bila je poznata ne samo u brdovečkom kraju već i u malim kapelicama susjednih župa pa i na području Slovenije.

Građa sačuvana u Muzeju samo je mali dio radova iz opusa četvorice majstora koji su djelovali na brdovečkom prostoru od kraja 19. do sedamdesetih godina 20. stoljeća. To su: Stjepan Sutlar, Josip Sutlar, Antun Gorupec i Josip Cerinski.

Stjepan Sutlar (1827 – 1896), rođen je u Kraju Donjem, a živio i umro u Mariji Gorici. Izrađivao je kipove od drva. Stvarao je u 19. st. kada nije postojao interes za radove anonimnih autora, te njegovi radovi nisu

In the Brdovec area there was a large number of self-taught sculptors. Some of them worked exclusively for the village households, but there were those whose works can also be found in local churches. Among the oldest masters we should mention those from the families Štibrič and Sluga from the village of Harmica. Their wood sculptures with sacral themes were famous not only in the Brdovec area, but also in small chapels of neighbouring parishes and even in Slovenia.

The material preserved in the Museum makes only a small part of the work of the four masters who worked in the Brdovec area from the 19th century until the 1970s. They are: Stjepan Sutlar, Josip Sutlar, Antun Gorupec, and Josip Cerinski.

sačuvani. Sačuvano je nekoliko malih drvenih igračaka iz 1894. godine.

Josip Sutlar (1866 – 1953), sin Stjepana Sutlara, rođen je u Mariji Gorici. Bio je vrstan i cijenjen majstor u obradi drveta. Izradio je mnoge skulpture svetaca, ali i male figurice životinja kao igračke. Radio je i oltare i popravljao oštećena raspela. Posebno mjesto među njegovim radovima zauzima "Božji grob" koji se nalazi u crkvi u Mariji Gorici, izrađen 1930. godine. Muzej Brdovec posjeduje više njegovih sakralnih skulptura. Najstariji sačuvan rad je spremnica za žlice i vilice sa urezanom godinom izradbe 1900.

Antun Gorupec (1927 – 1967), rođen je u Pušcv vi Gornjoj. U mladosti je izrađivao skulpture od drva. Nakon ženidbe seli se u Merenje i prestaje se baviti kiparstvom. Posvećuje se obradi zemlje, a bio je i vrstan cimerman. Nažalost, sačuvano je vrlo malo njegovih radova.



Stjepan Sutlar (1827 – 1896) was born in Kraj Donji, and he lived and died in Marija Gorica. He made sculptures out of wood. He worked in the 19th century when there was no interest in the works of anonymous artists, and his works have not been preserved. We only have a few small wooden toys from 1894.

Josip Sutlar (1866 – 1953), son of Stjepan Sutlar, was born in Marija Gorica. He was an accomplished and respected woodworking master. He made many sculptures of saints, but also small figurines of animals as toys. He also made altars and repaired damaged crucifixes. A special place among his works belongs to the "Holy Sepulcher" which is in the church in Marija Gorica, and was made in 1930. The Brdovec Museum owns several of his sacral sculptures. His oldest work preserved is a cabinet for forks and spoons with the engraved year of production 1900.

Antun Gorupec (1927 – 1967) was born in Pušča Gornja. In his youth he produced sculptures made of wood. After marriage he moved to Merenje and quit sculpting. He concentrated on land cultivation, and was also a skilled carpenter (*cimerman*). Unfortunately, very little has been preserved of his works. The Museum has only two small crucifixes for home use, and a home altar with a statuette of St. Joseph.

Josip Cerinski (1899 – 1980) was born in Drenje, and from an early age he showed interest in various crafts. Even as a boy he already made wooden figures – toys. Initially he made sacral sculptures in wood only. He also made the crucifixes in small churches in Otok near Samobor and in Prigorje. In later years he started working in



Muzej posjeduje tek dva mala raspela za kućnu uporabu, te kućni oltar sa kipićem sv. Josipa.

Josip Cerinski (1899 – 1980), rođen je u Drenju, a od rane mladosti pokazivao je zanimanje za razne zanate. Već je kao dječak izrađivao drvene figurice – igračke. U početku je radio sakralne skulpture samo u drvu. Izradio je također i raspela u crkvicama u Otoku kod Samobora i Prigorju. U kasnijim godinama počinje raditi u gipsu, ali i dalje inspiraciju nalazi u vjerskim motivima. Radove je uglavnom poklanjao, ali većina ih je vremenom izgubljena. Velika želja da svoja djela pokaže na izložbi, ostvarila se tek nakon njegove smrti, kada je Muzej izložio radove u gipsu otkupljene od obitelji Potočki (koja se o njemu brinula do smrti). Muzej u svom fondusu čuva sedamdesetak radova Josipa Cerinskog. Osim jednog malog Betlehema (prikaz štalice i Svete obitelji), rezbarenog iz drva, svi su ostali radovi izrađeni u gipsu, ponekad ojačani armiranjem ili doručeni bojanjem. Tematika je uglavnom sakralna: skulpture Krista, Madone, anđela, Kristova groba i svetaca zaštitnika (sv. Juraj, sv. Florijan, sv. Antun). Među radovima zastupljene su i skulpture povijesnih ličnosti (ban Josip Jelačić, Papa, kardinal Alojzije Stepinac), te prizori iz svakodnevnog života. Osim svetačkih likova, u Muzeju se čuvaju i rezbarene drvene figurice optočene voskom, koje prikazuju domaće životinje, muškarce, žene i dijelove tijela. To su votivi ili zagovori, koji se prinose na dar crkvi kao molba ili zahvala za milost u ozdravljenju ili zaštiti ljudi i životinja. Najpoznatije djelo Josipa Cerinskog, kompozicija "Križni put", također se može vidjeti u Muzeju Brdovec. Sadrži prikaz šesnaest postaja, umjesto uobičajenih četrnaest. Čin primanja križa autor je napravio u dvije inačice, a čin uskrsnuća dodaje kao šesnaestu postaju. "Križni put" je izrađen u obojenom gipsu, a nastao je u vremenu od 1967. do 1969. godine.



plaster, but still drew inspiration from religious motives. His works were mostly donated or given as gifts, but most of them have been lost over time. His great desire, to show his works in an exhibition, was realized only after his death, when the Museum displayed his works in plaster purchased from the Potočki family (who took care of him until his death). The Museum holdings include about seventy works by Josip Cerinski. Except for one small *Bethlehem* (Holy Family Nativity in stable), carved out of wood, all the other works were made in plaster, sometimes strengthened by armature or further decorated with paint. The themes are mainly religious: sculptures of Christ, the Madonna, angels, the tomb of Christ and patron saints (St. George, St. Florian, St. Anthony). Among his works there are also sculptures of historical figures (ban – Viceroy Josip Jelačić, the Pope, cardinal Alojzije Stepinac), and scenes from everyday life. Beside the saint figures, the Museum also keeps carved wooden statuettes coated with wax, depicting domestic animals, men, women and body parts. These are votives or devotional offerings, which were brought to the church as a gift accompanying a plea or as a gift of gratitude for the grace of healing or protecting people and animals. The best known work of Josip Cerinski, the composition "Way of the Cross", can also be seen at the Brdovec Museum. It includes sixteen stations, instead of the usual fourteen. The author made two version of the act of receiving the cross, and added the act of resurrection as the sixteenth station. "Way of the Cross" was made in painted plaster, and was created in the period between 1967 and 1969.



KULTURNO – POVIJESNA ZBIRKA
CULTURAL AND HISTORICAL COLLECTION

Kulturno-povijesna i etnografska zbirka činile su jezgru fudusa i postava Muzeja Brdovec prilikom osnivanja 1973. godine. Prilikom formiranja kulturno-povijesne zbirke osnovni princip bila je zavičajnost, stoga zbirka sadrži umjetničke i uporabne predmete koji su izrađeni ili korišteni na prostoru između Medvednice i Sutle, te Save i granice s Velikim Trgovišćem i Zagorjem. Administrativno nekad je to bilo područje općine Zaprešić, a danas je područje grada Zaprešića i 7 općina: Brdovec, Bistra, Dubravica, Jakovlje, Luka, Marija Gorica i Pušća. To neveliko područje bilo je naseljeno od davnina i područje je burne povijesti stoga je bogato ostacima povijesne i kulturne baštine od prapovijesnih ostataka, srednjovjekovnih burnih događanja (jedan od vođa seljačke bune iz 1573. godine Ilija Gregorić bio je iz Marije Gorice), a od 16. do 18. stoljeća nekoliko uglednih plemićkih obitelji imalo je posjede u ovom kraju, te je do danas sačuvano pet dvoraca: Gornja Bistra, Novi Dvori, Lužnica, Januševac i Laduč. Umjetnički i arhivski predmeti koji svjedoče o povijesnim mijenama i životu stanovnika ovog područja predmet su sabiranja, obrade i prezentacije kulturno-povijesne zbirke Muzeja Brdovec.

The cultural and historical collection, together with the ethnographic collection, made up the core holdings and display of the Brdovec Museum upon its establishment in 1973. When forming cultural and historical collection the fundamental principle was the local principle, therefore the collection contains art objects and everyday items which were made or used in the area between the Medvednica Mountain and the Sutla, and the Sava and the border with Veliko Trgovišće and Zagorje. Administratively this area used to be in the municipality of Zaprešić, and today it is the area of the city of Zaprešić and 7 municipalities: Brdovec, Bistra, Dubravica, Jakovlje, Luka, Marija Gorica, and Pušća. This relatively small-sized area has been inhabited since ancient times and has had a turbulent history, so it is rich in remains of historical and cultural heritage, beginning with prehistoric remains, through tumultuous events of the Middle Ages (one of the leaders of the Peasants' Revolt of 1573, Ilija Gregorić, was from Marija Gorica), and from the 16th to the 18th century several prominent noble families had estates in the region, of which five palaces have survived to this day: Gornja Bistra, Novi Dvori, Lužnica, Januševac, and Laduč. The art objects and archival items that testify to the historical changes and the way of life of the inhabitants of this area are the subject of collecting,





Predmeti koji se nalaze u kulturno-povijesnoj zbirci prikupljeni su darovanjem, terenskim istraživanjem i sabiranjem te otkupom. Zbirka sadrži 41 predmet, a glavninu čini namještaj i predmeti iz dvoraca smještenih na području Brdovečkog prigorja.

Među prvim predmetima koji su ušli u zbirku bio je dar Bolnice za kronične bolesti dječje dobi iz Gornje Bistre. Bolnica je poklonila namještaj iz dvorca obitelji Oršić u Gornjoj Bistri. Namještaj je restauriran i izložen u stalnom postavu: garnitura za sjedenje – dva empir naslonjača i intarzirani okrugli stolić; pisaći stol i pripadajući stolac sa sjedištem presvučenim reljefno ukrašenom kožom; ormar sa staklenim vratima te stajaća ura s njihalom, sve iz druge polovine 19. stoljeća.

Iz dvorca Lužnica u zbirci se nalaze dva stolca koje su poklonile sestre milosrdnice iz samostana sv. Vinka Paulskog. Jedan stolac je od orahovine, obojan u crno, sa tapeciranim sjedalom i naslonom presvučenima kožom učvršćenom čavlicima s ukrasnim bijelim porculanskim glavicama. Drugi je jednostavniji drveni stolac s bambusovom pletenom mrežom na naslonu.

U vrtu Muzeja čuvaju se dvije kamene skulpture iz dvorca Laduč, nastale u 19. stoljeću. Skulpture su nekad ukrašavale raskošni perivoj ispred dvorca. Bilo ih je četiri i personificirale su četiri godišnja doba. Skulpture su, nažalost, uništene i poslužile su kao sipina za staze. Sačuvane su samo dvije, koje su, znatno oštećene, prevezene u dijelovima u Muzej Brdovec. Restaurirane su i izložene u vrtu muzeja. Jedna skulptura je alegorija „jeseni“, ženski lik koji oko glave i u ruci ima pletene jesenske plodove. Drugi ženski lik predstavlja „zimu“, omotan je plaštem, a u ruci drži vatru.

processing and presentation of the cultural and historical collection of the Brdovec Museum.

Items that are currently in the cultural and historical collection have been collected through donations, field research and collecting, and through purchase. There are 41 items in the collection, most of which are pieces of furniture and other items from the palaces and mansions located in the region of Brdovec foothills.

Some of the first items included in the collection were a gift from the Special Hospital for Chronic Diseases of Children in Gornja Bistra. The hospital donated furniture from the Oršić family palace in Gornja Bistra. The furniture is restored and on display at the permanent exhibition: a seating set – two Empire armchairs and an inlaid round table; a writing desk and the accompanying chair with the seat upholstered with embossed leather; a cupboard with glass doors and a grandfather clock with a pendulum, all from the second half of the 19th century.

From the Lužnica mansion the collection includes two chairs that were donated by the Sisters of Charity from the monastery of St. Vincent de Paul. One is a walnut chair, painted black, with upholstered seat and back with leather covering fastened with upholstery nails which have decorative white porcelain heads. The other is a simple wooden chair with a bamboo mesh on the backrest.

In the Museum garden there are two stone sculptures from the Laduč mansion, made in the 19th century. The sculptures once adorned the lavish gardens in front of the mansion. There were four of them and



Terenskim istraživanjem i sabiranjem u muzej je došao kapitel, dio kamenog stupa iz reprezentativnog klasicističkog dvorca Januševac, po mnogima najljepšeg dvorca u Hrvatskoj. U stalnom postavu muzeja izložena je maketa dvorca Januševac koja, u malom, pokazuje svu njegovu ljepotu i arhitektonsku vrijednost. Osim toga u kulturno-povijesnoj zbirci čuva se i namještaj koji vjerojatno potječe iz tog dvorca. To je garnitura od masivnog crnog drva koja se sastoji od trokrilnog ormara, komode i škrinje. Svi predmeti bogato su ukrašeni rezbarijama; u sredini vratnica imaju aplicirane rezbarene ukrase u obliku cvijeta. Rubovi su ukrašeni florealnim ornamentima i rezbarenim stupovima, a počivaju na nožicama u obliku lavljih šapa. Namještaj je iz druge polovine 19. stoljeća.

U kulturno-povijesnoj zbirci čuvaju se i predmeti sakralnog karaktera. Župnik crkve u Mariji Gorici poklonio je mali bakropis Kaupertza iz Graca iz 1746. godine, s prikazom samostana i crkve u Mariji Gorici.

Terenskim istraživanjem pronađena su, u Bistranskoj Poljanici, dva „rimski vojnici“ koja su korištena u župnoj crkvi Sv. Nikole. Figure rimskih vojnika naslikane su na ravnoj dasci, visine su 129 cm., a služili su kao čuvari kod inscenacije Božjeg groba za vrijeme uskrasnih svečanosti. Iz bistranskog kraja, Jablanovca/Donje Bistre, u zbirci se nalazi drvena skulptura Sv. Roka nastala početkom 18. stoljeća, vrlo dobar rad baroknog majstora.

Iz župe Sv. Jurja iz Pušće u muzej su kao poklon donesena dva drvena, obojana kipa, rad pučkog majstora iz 19. stoljeća: Sv. Andrija i Sv. Rok.

they personified the four seasons. Unfortunately the sculptures were destroyed and the material used to pave the paths. Only two of them have been preserved, though with significant damage, and they were transported in parts to the Brdovec Museum. They have been restored and are exhibited in the garden of the Museum. One sculpture is an allegory of "autumn", a figure of a woman with braided autumn fruits around her head and in her hand. The other female figure represents the "winter", wrapped a robe and holding a fire.

Through field research and collecting the Museum came into possession of a capitel, part of a stone pillar from the representative classicist palace Januševac, considered by many the most beautiful palace in Croatia. The Museum's permanent display exhibits a scale model of the Januševac palace, which is a small-scale demonstration of all its beauty and architectural value. In addition, cultural and historical collection also includes furniture which probably originates from the palace. It is a set made of solid black wood consisting of a triple wardrobe, chest of drawers and trunks. All the objects are richly decorated with carvings; in the middle of the frame there are applied carved ornaments in the shape of a flower. The edges are decorated with floral ornaments and carved pillars and they rest on legs in the form of a lion's paw. The furniture is from the second half of the 19th century.

In the cultural and historical collection also includes items of sacral character. The parish priest of the church in Marija Gorica donated a small copper etching by Kaupertz of Graz from 1746, depicting the monastery and church in Marija Gorica.

O povijesti školstva brdovečkog kraja svjedoče dva stolca i školska klupa iz prve polovine 20. stoljeća. Škola u Brdovcu slovi kao najstarija u ovom kraju. Prvi počeci školstva su iz 1836. godine kada je kapelan Stjepan Matković ustrojio dobrovoljnu privatnu školu i počeo podučavati djecu vjeronauku te pisati, čitati i računati, a kada je župnikom postao Pavao Belas, 1854., odmah je isposlovao da škola postane javna, te da se zaposli stalni učitelj s državnim plaćom.

Istaknuli smo najznačajnije i najzanimljivije predmete kulturno-povijesne zbirke, ali u njoj se nalazi još mnogo predmeta koji svjedoče o svakodnevnom životu i radu stanovnika ovog kraja: kočija iz 19. st, pribor za jelo, građanski namještaj, gramofon iz prve polovice 20. st, sablje iz 19. i prve polovice 20. st. i ostalo.

Field research produced, in Bistranska Poljanica, two "Roman soldiers" that were used in the parish church of St. Nicholas. The figures of Roman soldiers were painted on a flat board, the height of 129 cm, and served as guards at the staging of God's tomb during the Easter ceremonies. From the Bistra area, Jablanovec / Donja Bistra, the collection includes a wooden sculpture of St. Roch created in the early 18th century, a very good work of a baroque master.

From the parish of St. George in Pušća the Museum received as a gift two wooden, painted statues, the work of an anonymous folk master from the 19th century: St. Andrew and St. Roch.

Two chairs and a school bench from the first half of the 20th century bear witness to the history of education in the Brdovec area. The school in Brdovec is regarded as the oldest in the region. The beginnings of schooling date to 1836, when the chaplain Stjepan Matković established a voluntary private school and started teaching children catechism and also to write, read and count, and when Paul Belas became the parish priest in 1854, he immediately arranged for the school to become public, as well as to hire a full-time teacher with a state salary.

We have highlighted the most important and most interesting items in the cultural and historical collection, but there are still a lot of items in it that bear witness to the daily life and work of the inhabitants of this region: a carriage from the 19th century, cutlery, bourgeois furniture, a record player from the first half of the 20th century, swords from the 19th and early 20th centuries, and others.





¹ Dvorac Gornja Bistra jedan je od najznačajnijih i najljepših djela barokne arhitekture u Hrvatskoj. Dao ga je sagraditi grof Krsto II. Oršić, podmaršal i župan Zagrebačke županije. Građen je između 1770. - 1775. godine. Ima tri krila, tlocrtne osnove u obliku slova U. Svečana ovalna dvorana ukrašena je iluzionističkim slikama iz 1778. god., mitološkog sadržaja. Dvorac ima kapelu sv. Josipa iz 1774. godine, koja je također ukrašena vrijednim i zanimljivim oslikom. Pripada nultoj spomeničkoj kategoriji. Danas je u dvorcu smještena Bolnica za kronične bolesti dječje dobi.

¹The Gornja Bistra Palace is one of the most important and most beautiful works of Baroque architecture in Croatia. It was commissioned by count Krsto II. Oršić, Vice Marshal and Mayor of Zagreb County. It was built between 1770 and 1775. It has three wings, and a U-shaped ground plan. The ceremonial oval hall is decorated with illusionist paintings from 1778, of mythological content. The palace has a chapel of St. Joseph from 1774, which is also adorned with valuable and interesting murals. It is a zero-category historical monument. Today, the palace houses the Special Hospital for Chronic Diseases of Children.

² Dvorac Lužnica barokni je dvorac izgrađen u drugoj polovini 18. stoljeća. Dvorac ima tri krila s četiri ugaone kule. Prvi vlasnik imanja bila je plemićka obitelj Čikulin, a u 18. st. vlasništvo dijele s obitelji Moscon, odnosno nasljeđuje ga Maksimilijana Moscon udana za podžupana Ivana Hyacintyja. U drugoj polovini 18. st. Lužnica prelazi u vlasništvo Pavla Raucha koji je dvorac iz temelja preuređio, a vjerojatno iznova sagradio. O godini gradnje svjedoči godina 1791. urezana na glavnom stepeništu dvorca i povelja o posveti dvorske kapele sv. Križa u jugoistočnom krilu dvorca, iz 1761. godine. Oko dvorca je tada uređen perivoj sa šetnicama i jezerom. Dvorac je prve spomeničke kategorije. Od 1925. godine dvorac i imanje je u vlasništvu Družbe sestara milosrdnica sv. Vinka Paulskog.

² Lužnica palace is a baroque manor built in the second half of the 18th century. The palace has three wings with four corner towers. The first owner of the estate was the noble family Čikulin, and in the 18th century the ownership is shared with the Moscon family, i.e. it was inherited by Maksimilijana Moscon, married to deputy mayor Ivan Hyacinty. In the second half of the 18th century. Lužnica becomes the property of Pavao Rauch, who completely renovated the palace, and likely rebuilt it. There are two pieces of evidence of the years of construction, first is the year 1791, carved in the main staircase of the palace, and the second is a charter on the dedication of the palace chapel of St. Cross in the southeast wing of the palace, from 1761. At that time a park was created around the palace with walking paths and a lake. The palace is a first-category historical monument. Since 1925, the castle and the estate have been owned by the Society of the Sisters of Charity of St. Vincent de Paul.



³ Dvorac Laduč sagrađen je krajem 19. stoljeća, vjerojatno na mjestu starije plemićke kurije. Gradnju je arhitektu K. Waidmanu povjerio barun Vladimir Vranyczany–Dobrinović. Dvorac je jednokatan, pravokutnog tlocrta s pri-gradnjama s dvorišne strane. Na glavnom pročelju, okrenutom prema jugu, je velika altana s tri luka, glavni ukras dvorca. Posljednji vlasnici dvorca bili su baruni Vranyczany–Dobrinović, odnosno barunica Tilda Vranyczany. Oko dvorca je bio njegovani perivoj, a s dvorišne strane vrtovi i vinogradi. Dvorac je II. spomeničke kategorije. Danas je u njemu dom za nezbrinutu djecu, Dječji dom „Laduč“.

³ The Laduč mansion was built in the late 19th century, probably on the site of an older nobleman’s manor. Baron Vladimir Vranyczany–Dobrinović entrusted the construction to the architect K. Waidman. It is a one–storey mansion, of a rectangular layout with annexes on the back side. On the main facade, facing south, is a large portico with three arches, the main decoration of the mansion. The last owners of the mansion were the Barons of Vranyczany–Dobrinović, i.e. the Baroness Tilda Vranyczany. Around the mansion there was a well-kept park and on the back side there were gardens and vineyards. The palace is a second–category historical monument. Today, it houses a home for abandoned children, Children’s Home Laduč.



⁴ Dvorac Januševac dao je oko 1830. sagraditi general Josip Vrkljan, umirovljeni ministar financija Marije Luise, druge žene Napoleonove. Gradnja se pripisuje arhitektu Bartolu Felbingeru. Dvorac je izuzetne spomeničke i umjetničke vrijednosti nulte kategorije. Tlocrtna osnova dvorca je pravokutnik u sredini kojeg je kružna dvorana s bogato ukrašenom kasetiranom kupolom. Za vrijeme II. sv. rata u dvorcu je bila smještena ustaška vojska koja ga je, prilikom povlačenja u noći 7. – 8. 5. 1945. minirala i teško oštetila. Restauracija je započela 1965. godine, a po završetku 1989. u dvorac je smještena građa Hrvatskog državnog arhiva.

⁴ General Josip Vrkljan, a retired Finance Minister under Maria Luisa, second wife of Napoleon, had the Januševac palace built around 1830. The construction is attributed to the architect Bartol Felbinger. The palace has exceptional cultural and artistic value of the highest category (zero category). The ground plan of the mansion is a rectangle, in the middle of which there is a circular hall with a richly decorated coffered dome. During the Second World War the palace housed the Ustasha army who, during the retreat on the night 7th – 8th May 1945 mined it and heavily damaged it. The restoration began in 1965 and, by the end of 1989, the palace housed the holdings of the Croatian State Archives.

⁶ Crkvu Sv. Nikole u Bistranskoj Poljanici dao je, 1631. g. sagraditi barun Ivan Moscon. To je jednobrodna ranobarokna crkva, jedna od najranijih u Hrvatskoj. Usprkos čestim obnovama crkva je zadržala ranobarokni izgled, a sačuvan je crkveni inventar s kraja 17. stoljeća (bočni oltari Blažene Djevice Marije i sv. Antuna), orgulje iz 1784. godine i iz 19. stoljeća (glavi neogotički oltar sv. Nikole, bačvasti svod oslikan 1887).

⁶ The Church of St. Nicholas in Bistranska Poljanica was commissioned, in 1631, by the baron Ivan Moscon. This is a one-nave early Baroque church, one of the earliest in Croatia. Despite frequent renovations, the church has maintained an early Baroque appearance, and the church inventory from the late 17th century has also been preserved (the side altars of the Blessed Virgin Mary and St. Anthony), and also an organ from 1784, and some from the 19th century (neo-Gothic main altar of St. Nicholas, barrel vault painted in 1887).

⁵ Prva crkva i samostan u Mariji Gorici sagrađeni su još početkom 16. stoljeća dolaskom franjevca, a bila je posvećena sv. Petru Apostolu. Sa sobom su franjevci donijeli čudotvoran kip Majke Božje iz 1430. godine. Početkom 17. stoljeća crkva postaje proštenjarsko mjesto, a od 1682. posvećena je Blaženoj djevici Mariji. Novi samostan, sagrađen 1733. godine, izgorio je početkom 19. st. Nova barokna crkva, koja stoji i danas, građena je od 1754.–1758. godine. To je jednobrodna crkva s trokatnim tornjem dozidanim s južne strane. Sačuvan je vrlo vrijedan barokni inventar crkve iz 18. stoljeća. Glavni, mramorni oltar naručio je vlastelin Ivan Rauch, 1757. godine, od kipara Francesca Bense.

⁵ The first church and monastery in Marija Gorica were built back in the early 16th century, with the arrival of Franciscans, and were dedicated to St. Peter the Apostle. The Franciscans brought with them their miraculous statue of Virgin Mary from 1430. At the beginning of the 17th century the church became a pilgrimage site and from 1682 it was dedicated to the Virgin Mary. The new monastery, built in 1733, burned down in the early 19th century. The new Baroque church, which stands to this day, was built between 1754 and 1758. It is a single-nave church with a three-storey tower built onto the south side. A very valuable Baroque church inventory from the 18th century has been preserved. The main, marble altar was commissioned by the landowner Ivan Rauch, in 1757, from the sculptor Francesco Bensa.



POVIJESNA ZBIRKA
HISTORICAL COLLECTION

Povijest naseljavanja brdovečkog i zaprešićkog kraja, područja između dolina rijeke Sutle na zapadu, rijeke Save na jugu, rijeke Krapine i obronaka Medvednice na istoku te brežuljaka oko Velikog Trgovišta i Klanjca na sjevernom dijelu tog područja, svjedoči o kontinuiranom obitavanju ljudi na tom području od prapovijesti do danas.

Prikupljanje vrijednih primjeraka kulturno-povijesne baštine koja govori o povijesti ovog kraja te ljudima i događajima koji su je obilježili, rezultirala je osnivanjem Muzeja Brdovec, a predmeti povijesnih razdoblja podijeljeni su u nekoliko zbirki.

Povijesna zbirka sadrži dokumente (izvornike i preslike), fotografije, plakate i predmete, uglavnom iz razdoblja dvadesetog stoljeća.

Za razdoblje druge polovice 19. stoljeća prikupljena je različita dokumentarna građa (preslike dokumenata, fotografije i dr.) za potrebe izrade izložbe i publikacije Novi Dvori Jelačićevi.

The history of settlements in the Brdovec and Zaprešić region, the area between the valleys of the river Sutla in the west, the river Sava in the south, the river Krapina and the slopes of Medvednica in the east and the hills around Veliko Trgovišće and Klanjec in the northern part of the region, testifies to the continuous human presence in this area from prehistoric times to the present day.

The collection of valuable items of cultural and historical heritage, which speaks of the history of this place and the people and events that left their mark on it, resulted in the creation of the Brdovec Museum, and the items from different historical periods have been divided into several collections.

The historical collection contains documents (originals and copies), photographs, posters and objects, mainly from the period of the twentieth century.

Zbirka posjeduje različite dokumente državnih institucija, ustanova i privatnih osoba koji pružaju uvid u funkcioniranje države, način života te politička i društvena događanja na ovom području za vrijeme Austro-Ugarske Monarhije, Kraljevine Jugoslavije i SFR Jugoslavije, sve do uspostave neovisne Republike Hrvatske i Domovinskog rata.

Zbirka sadrži osobne dokumente iz početka 20. stoljeća (kupoprodajni ugovori, gruntovni izvadci, krsni listovi i dr.), pregled povijesnih zbivanja vezanih uz narodni pokret 1903. i radnički pokret između dva svjetska rata.

Stanovnici brdovečkog i zaprešićkog područja imali su udjela u narodnom pokretu 1903. godine kada je postavljanje mađarske zastave na željezničkoj stanici u Zaprešiću u dva navrata (a što je bilo gruba povreda zakona i odredaba Hrvatsko-ugarske nagodbe iz 1868. godine) izazvalo spontano organiziranje stanovnika ovoga kraja i skidanje mađarske zastave. U sukobu sa žandarima pale su i žrtve: Ivan Pasarić iz Šibica, Josip Beluhan iz Brdovca te Vid Noršić-Čekula iz Zdenaca.

Kod dokumentarne građe vezane uz II. svjetski rat valja posebno spomenuti izvorni primjerak zidnih novina (I bataljona I čete zagrebačkog partizanskog odreda) te primjerak ručno rađene puške.

Nekoliko komada oružja nalazi se također u kulturno-povijesnoj zbirci koja velikim dijelom obuhvaća i predmete iz kulturne povijesti.

Uspostava samostalne i nezavisne, suverene i demokratske Republike Hrvatske, prvi slobodni višestranački izbori i uspostava višestranačkog

For the period of the second half of the 19th century different documentary material was collected (copies of documents, photographs, etc.) for the purpose of the exhibition and publication on the New Jelačić Palace (Novi dvori Jelačićevi).

The collection includes various documents from government and other institutions, and from private individuals, which provide insight into the functioning of the state, lifestyle and political and social events in the region during the times of the Austro-Hungarian Empire, the Kingdom of Yugoslavia and the SFR Yugoslavia, up to the establishment of the independent Republic of Croatia and the Homeland War.

The collection includes personal documents from the early 20th century (sales contracts, land registry certificates, baptismal certificates, etc.), an overview of historical events related to the people's movement of 1903 and the labour movement between the two world wars.

Residents of the Brdovec and Zaprešić region took part in the national movement in 1903 when the setting up of the Hungarian flag at the train station in Zaprešić on two occasions (which was a grave violation of the law and provisions of the Croatian-Hungarian Settlement of 1868) led to spontaneous organization of the residents of the area in protest and the removal of the Hungarian flag. The conflict with the gendarmerie also claimed several victims: Ivan Pasarić from Šibice, Josip Beluhan from Brdovec, and Vid Noršić-Čekula from Zdenci.

When speaking of documentary material concerning the World War II, special mention is due to the original example of a wall newspaper (from

Sabora te Domovinski rat koji započinje u ljeto 1991. godine zastupljeni su u zbirci različitim prikupljenim materijalom (fotografije, plakati, promidžbeni izborni materijali, tiskovine, narukavne oznake – znakovlje postrojbi Hrvatske vojske).

Iako povijesna zbirka svojim prikupljenim materijalom obuhvaća najvećim dijelom razdoblje 20. stoljeća, bogatstvo kulturno-povijesne baštine, istaknute povijesne ličnosti (pr. Baltazar Adam Krčelić, Ivan Perkovac, Ante Kovačić, Ivan Pernar) i značajna politička i društvena događanja (seljačka buna 1573. godine, plemićka vlastelinstva, razvoj gospodarstva, narodni pokret 1903. godine, razdoblje Kraljevine Jugoslavije između dva svjetska rata, II. svjetski rat, uspostava neovisne Republike Hrvatske i Domovinski rat) zalog su nepresušnog i stalnog izvora za nova istraživanja i prikupljanje podataka o povijesti ovog područja.



1st Battalion of 1st Company of the Zagreb Partisan Detachment) and a specimen of a handmade shotgun.

There are also several firearms in the cultural and historical collection, which largely includes cultural history objects.

The establishment of an autonomous and independent, sovereign and democratic Republic of Croatia, the first free multi-party elections and the establishment of a multiparty Parliament, together with the Homeland War, which began in the summer of 1991, are represented in the collection with a variety of collected materials (photos, posters, advertising electoral materials, publications, sleeve tags – insignia of the Croatian army formations).

Although the collected material in the historical collection covers most of the 20th century, the rich cultural and historical heritage, prominent historical figures (such as Baltazar Adam Krčelić, Ivan Perkovac, Ante Kovačić, Ivan Pernar) and significant political and social events (the Peasant Revolt in 1573, noble estates, economic development, the people's movement in 1903, the period of the Kingdom of Yugoslavia between the two world wars, World War II, the establishment of the independent Republic of Croatia and the Homeland War) serve as a pledge of inexhaustible and permanent sources for new research and data collection on the history of the area.





2011/10K. *Participat in Participatory*
Young art exhibition 2011

2011/10K 2011/10K

LIKOVNA ZBIRKA
ART COLLECTION

Likovna zbirka sadrži 121 umjetnički predmet: slike, crteže, skulpture i grafike. Kako je Muzej Brdovec muzej zavičajnog karaktera, u zbirci se nalaze prvenstveno radovi umjetnika vezanih rođenjem, životom ili radom uz brdovečki ili zaprešički kraj. Zbirka je popunjavana darovanjem i otkupom umjetnina.

Najstariji predmeti u zbirci su slike, ulja na platnu iz 19. stoljeća, koje potječu iz dvorca Januševac – dva pejzaža F. Reinhardta *Djevojka na jezeru* i *Pejzaž*, te *Pejzaž* Josepha Dauba (1828. godina).

Najstariji i jedan od najznačajnijih umjetnika rođenjem vezan za ovaj kraj je Mihovil Krušlin¹, rođen u Ključu brdovečkom 1882, a u koji se vratio uoči II. svjetskog rata i u njemu živio do kraja života (1962). Krušlin je jedan od prvih studenata Više škole za umjetnost i umjetni obrt u Zagrebu koja je kasnije postala Akademija likovnih umjetnosti. Slikao je u tradiciji akademskog realizma, najčešće pejzaže lirskih ugođaja. Za likovnu zbirku otkupljena su dva tipična Krušlinova rada: akvarel *Jesen* (oko 1935) i ulje na platnu *Primorski motiv*, *škof sv. Marka*, (oko 1950).

S najviše radova u zbirci je zastupljen Matija Skurjeni², samouki slikar, donator značajnog dijela svog slikarskog opusa gradu Zaprešiću u kojem je živio od 1953. godine pa do smrti 1990. Galerija Matije Skurjenija, u kojoj je izložena njegova donacija, otvorena je 1987. u Novim Dvorima zaprešičkim, u početku kao sastavni dio Muzeja Brdovec. U likovnoj zbirci muzeja nalazi se 14 serigrafija koje nam, na primjeren način, dočaravaju svu neobičnost i ljepotu Skurjenijeve slikarske poetike. Matija Skurjeni muzeju je darovao sliku *Kazališna scenografija* koju je izradio Marijan Trepše.



The art collection includes 121 works of art: paintings, drawings, sculptures and prints. As the Brdovec Museum is a local museum, the collection primarily includes works by artists connected by birth, life or work with the Brdovec or Zaprešić region. The collection was formed by donation and by purchase of works of art.

The oldest items in the collection are paintings, oil on canvas from the 19th century, originating from the Januševac castle – two landscapes by F. Reinhardt: *Girl on the lake* and *Landscape*, and *Landscape* by Joseph Daub (1828).



Umjetnički opus izuzetnog umjetnika Ivana Lesiaka³, kipara, slikara, vrsnog crtača, mnogostruko nagrađivanog za svoj rad, predstavljen je otkupom dva karakteristična reljefa u iskucanom limu: *Gradsko kupalište* iz 1960. i *Čovjek sa zastavom* iz 1967. godine. Nakon izložbe priređene u Muzeju Brdovec, 1987, Lesiak je muzeju darovao deset grafika i crteža tako da njegov opus i način likovnog izražavanja možemo upoznati u cijelosti.

Zbirka sadrži i radove umjetnika, likovnih pedagoga iz osnovnih škola iz zaprešičkog i brdovečkog kraja. Svi su oni izlagali u Muzeju Brdovec i darovanim ili otkupljenim umjetninama obogatili likovnu zbirku: Drago

The oldest and one of the most important artists born in this area was Mihovil Krušlin¹, born in Ključ Brdovečki in 1882, where he returned on the eve of World War II and lived there until his death (1962). Krušlin is one of the first students of the College of Arts and Crafts in Zagreb, which later became the Academy of Fine Arts. He painted in the tradition of academic realism, mostly landscapes of lyrical ambience. For the art collection two typical Krušlin works were purchased: watercolour *Autumn* (around 1935) and oil painting *Coastal motive*, *islet of St. Mark* (around 1950).

Represented with a greatest number of works in the collection is Matija Skurjeni², a self-taught painter, who donated a significant part of his painting work to the town of Zaprešić, where he lived from 1953 until his death in 1990. The Matija Skurjeni Gallery, which exhibits his donations, was opened in 1987 in the Novi Dvori Palace of Zaprešić, initially as an integral part of the Brdovec Museum. The art collection of the Museum contains 14 serigraphs which, in a suitable manner, evoke the strangeness and beauty of Skurjeni's painting poetics. Matija Skurjeni donated to the Museum the painting *Theatre stage design* made by Marijan Trepše.

The artistic work of the exceptional artist Ivan Lesiak³, sculptor, painter, an excellent drawer, who received multiple awards for his work, is represented through the purchase of two characteristic reliefs in embossed sheet metal: *The Public Beach* from 1960 and *The Man with the Flag* of 1967. After the exhibition held at the Brdovec Museum, 1987, Lesiak donated ten graphics and drawings so that we can get to know his opus and mode of artistic expression in its fullness.

Jančić, Čedo Ostreš, Slavko Bratić i Jadranko Lopatić.

U likovnoj zbirci nalaze se i radovi dviju izuzetnih keramičarki: Mirjane Mlinarić Maleković i Ivančice Cvitić Znidarčić. Mirjana Mlinarić živi u Brdovcu, a diplomirala je na likovnom odsjeku Pedagoške akademije u Zagrebu 1965. Umjetnički rad je započela kao keramičarka sedamdesetih godina radeći keramoslike i keramoreljefe, a od kraja osamdesetih slika intimističke motive prirode, inetrijere i pejzaže. U zbirci je zastupljena sa oba likovna izričaja: keramo-slike, Moj sin, 1980. i Tučak, 1982, Posuda, 1979, keramika, te Razmišljanje, 1991, ulje na platnu. Ivančica Cvitić Znidarčić završila je keramički odsjek na ŠPU i likovni odsjek na Pedagoškoj akademiji u Zagrebu, a zatim je, 1976. godine, diplomirala na Visokoj školi za primijenjenu umjetnost u Beču. Prema prirodnom predlošku tikve radi vegetativne skulpturalne forme uporabnih posuda (u zbirci imamo četiri keramo-skulpture iz 1984. godine), ptice jajolikog oblika (Ptica, 1982, terakota) i keramo-slike (Sova, 1988, glazirana keramika).

Likovni umjetnici – amateri brdovečkog kraja, također su zastupljeni u zbirci: Ivan Košutić, Branka Bukovina, Franjo Haramina te Juraj Majkopet koji na svojim slikama donosi, već zaboravljene, prizore iz seoskog života: Majuš u Brdovcu 1935 (proslava 1. Maja), oko 1975. i Prelja, 1977.

Na sasvim drugačiji način Stevo Binički⁴ ilustrira seoski život. Na slici Pet mužača, 1981, akril na platnu, prikazuje seoske žene gruba lica, s maramama na glavi. Binički je živio u Gornjoj Bistri i promatrajući svoje suseljtane, od 1980. do smrti 1983, naslikao je egstenijalistički ciklus,

The collection also contains the works of artists, art educators from elementary schools in the Zaprešić and Brdovec region. All of them have exhibited at the Museum of Brdovec and enriched the art collection with donated or purchased works of art: Drago Jančić, Čedo Ostreš, Slavko Bratić and Jadranko Lopatić.

The art collection includes the works of two exceptional potters: Mirjana Mlinarić Maleković and Ivancica Cvitić Znidarčić. Mirjana Mlinarić lives in Brdovec, and graduated from the art department of the College of Education in Zagreb in 1965. She began her artistic work in the seventies as an artist potter working on ceramic paintings and ceramic reliefs, and since the late eighties painting intimist motives of nature, interiors and landscapes. Both artistic expressions are represented in the collection is represented: ceramic painting, *My son*, 1980, and *Pestle*, 1982, *Bowl*, 1979, ceramics, and *Reflection*, 1991, oil on canvas. Ivančica Cvitić Znidarčić finished the School of Art and Design with emphasis on ceramics, and graduated from the art department at the Zagreb Pedagogy Academy, and then, in 1976, also graduated from the University of Applied Arts in Vienna. Using the natural model of the gourd she makes vegetative sculptural forms of usable containers (in the collection there are four ceramic sculptures from 1984), egg-shaped birds (*Bird*, 1982, terracotta) and ceramic paintings (*Owl*, 1988, glazed ceramics).

Visual artists – amateurs of the Brdovec region, are also represented in the collection: Ivan Košutić, Branka Bukovina, Franjo Haramina, and Juraj Majkopet who in his paintings brings back the already forgotten scenes from village life: *Majuš in Brdovec 1935 (celebration of the 1st*

Čim uđemo u dvorište muzeja zapaziti ćemo brončano poprsje, portret Ilije Gregorića, jednog od vođa seljačke bune 1573. godine. Skulpturu je izradio Dragutin Grgas-Beli upravo za obljetnicu bune i prigodno otvorenje Muzeja Brdovec, 1973. godine.

U zbirci se nalazi i mapa grafika Krvave kronike glas, 1971–1972, u kojoj je više grafika posvećenih seljačkoj buni, radova eminentnih hrvatskih umjetnika: Ž. Hegedušić, I. Lacković–Croata, M. Stančić, Ž. Senečić, N. Kavurić–Kurtović, F. Vaić, V. Jordan, V. Svečnjak, V. Nevjestić, E. Kovačević te slovenskih umjetnika: F. Mihelič, J. Bernik i G. Stupica. Jedan predmet primijenjene umjetnosti također je našao mjesto u likovnoj zbirci. To



May), around 1975., and *The Spinner*, 1977.

Stevo Binički⁴ depicted village life in a completely different way. In his painting *Pet mužača (Five village women)*, 1981, acrylic on canvas, he showed rural women with rough faces, wearing traditional head scarves. Binički lived in Gornja Bistra and, observing his fellow villagers, from 1980 until his death in 1983, he painted an existentialist cycle, strong expressions with broad strokes of paint, mostly in shades of gray, which reflected hard village life.

As soon as we enter the courtyard of the Museum we will notice a bronze bust, a portrait of *Ilija Gregorić*, one of the leaders of the peasant revolt in 1573. The sculpture was made by Dragutin Grgas-Beli for the anniversary of the revolt in 1973, at which occasion the Brdovec Musum was first opened.

The collection also includes a graphics folio called *Voice of a Bloody Chronicle (Krvave kronike glas)*, 1971–1972, containing several graphics dedicated to the peasant revolt, the works of eminent Croatian artists: Ž. Hegedušić, I. Lacković–Croata, M. Stančić, Ž. Senečić, N. Kavurić–Kurtović, F. Vaić, V. Jordan, V. Svečnjak, V. Nevjestić, E. Kovačević as well as Slovenian artists: F. Mihelič, J. Bernik, and G. Stupica.

An applied arts object also found its place in the art collection. It is a pendant called *Prelomljeno sunce*, from 1995, embossed and sandblasted silver, the work of the master goldsmith Stjepan Balja, who makes experimental art jewellery, true miniature sculptures.

je privjesak Prelomljeno sunce, 1995, iskucano i pjeskareno srebro, rad umjetničkog majstora zlatara Stjepana Balje, koji eksperimentalno oblikuje umjetnički nakit, prave minijaturne skulpture.

Likovna zbirka popunjena je sa još nekoliko umjetnina koje su autori darovali nakon izložbi održanih u Muzeju: Petar Barišić, Ivica Šiško, Zorislav Drempetić-Hrčić, Zdravko Rajković i drugi.

Jedan predmet primijenjene umjetnosti također je našao mjesto u likovnoj zbirci. To je privjesak Prelomljeno sunce, 1995, iskucano i pjeskareno srebro, rad umjetničkog majstora zlatara Stjepana Balje, koji eksperimentalno oblikuje umjetnički nakit, prave minijaturne skulpture.

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¹ Mihovil Krušlin (Ključ, 4. 9. 1882– Ključ, 5. 6. 1962), slikar, jedan od prvih studenata Više škole za umjetnost i umjetni obrt u Zagrebu, diplomirao 1911. Prve poduke u slikanju dobio je od J. Bužana, a na studiju profesori su mu bili M. C. Crnčić i B. Csikos-Sessia. Krušlin je vrstan akvarelist, posvećen pejzažu. Ostavi je velik opus koji ga svrstava među naše najbolje pejzažiste.

² Matija Skurjeni (Veternica kraj Golubovca, 14. 12. 1898 – Zaprešić, 4. 10. 1990), naivni slikar. Prvotno rudar, a nakon završenog soboslikarskog zanata zapošljava se u radionici Državnih željeznica gdje, u Likovnoj sekciji KUDa

The art collection also contains several works of art that have been donated by the authors after exhibitions held at the Museum: Petar Barišić, Ivica Šiško, Zorislav Drempetić-Hrčić, Zdravko Rajković and others.

¹ Mihovil Krušlin (Ključ, 4th September 1882 – Ključ, 5th June 1962), painter, one of the first students of the College of Arts and Crafts in Zagreb, graduated in 1911. He received his first lessons in painting from J. Bužan, and his college professors were M. C. Crnčić and B. Csikos-Sessia. Krušlin was an accomplished watercolourist, dedicated to landscape. He left a large body of work that places him among our best landscape painters.

² Matija Skurjeni (Veternica near Golubovec, 14th December 1898 – Zaprešić, 4th October 1990), naive painter. Originally a miner, but after becoming a professional house painter he got a job in a State Railways workshop where, in the Fine Arts section of the KUD (Art & Cultural Society) Vinko Jeđut, he received his first lessons in painting. He developed a distinctive visual expression, inspired by surreal poetics, painting with tiny brush strokes, strong colours. He painted lyrical landscapes of his native area and urban landscapes inspired by his dreams and visions. With great success his work was exhibited in Paris, where the French Surrealists included him in their circle. He gained particular popularity by exhibiting his work in Germany, and many of his works are kept in private collections all over the world.

³ Ivan Lesiak (Luka, 5th October 1929 – Zagreb, 28th April 2008), sculptor. He graduated in 1954 from the School of Applied Arts in Zagreb, graphic arts, and in 1959 from the Zagreb Academy of Fine Arts, Department of Sculpture, in the class of Frano Kršinić. He was a member of the art group "Biafra". From 1963 his work was exhibited in more than 40 individual and more than 300 group exhibitions (Athens, Alexandria, Cairo, New York, Paris, Kyoto, Munich, Vienna ...). He has received several prestigious awards at home and abroad. Lesiak's public monuments – reliefs – have been set up both in Croatia and abroad (Zagreb, Varaždin, Sisak, Kostanjevica – Slovenia, Krastal – Austria, etc.)

Vinko Jeđut, prima prve poduke iz slikarstva. Razvija osebujan likovni izraz, nadahnut nadrealnom poetikom, slikajući sitnim potezima kista, snažna kolorita. Slikao je lirske pejzaže zavičaja i urbane krajolike inspiriran svojim snoviđenjima i vizijama. S velikim uspjehom svoje radove je izlagao u Parizu gdje ga francuski nadrealisti uključuju u svoj krug. Osobitu popularnost stekao je izlažući u Njemačkoj, te se mnogi njegovi radovi nalaze u privatnim kolekcijama širom svijeta.

³ Ivan Lesiak (Luka, 5. 10. 1929 – Zagreb, 28. 4. 2008) kipar. Školu primijenjene umjetnosti u Zagrebu, grafički smjer, završio je 1954. godine, a diplomirao je 1959. na zagrebačkoj Akademiji likovnih umjetnosti, kiparski odjel, u klasi Frana Kršinića. Bio je član likovne grupe „Biafra“. Izlagao je od 1963. na više od četrdeset samostalnih, te na više od tristo skupnih hrvatskih i međunarodnih izložbi (Atena, Aleksandrija, Kairo, New York, Paris, Kyoto, München, Beč...). Dobitnik je više prestižnih nagrada u Hrvatskoj i svijetu. Lesiakovi javni spomenici – reljefi postavljeni su u Hrvatskoj i inozemstvu (Zagreb, Varaždin, Sisak, Kostanjevica – Slovenija, Krastal – Austrija i dr.)

⁴ Stevo Binički (Zagreb, 18. 12. 1921 – Gornja Bistra, 30. 11. 1983), diplomirao je na zagrebačkoj Akademiji likovnih umjetnosti 1948, te specijalizirao slikarstvo i scenografiju kod Ljube Babića. Binički se svrstava u predstavnike ekspresionističkih tendencija u suvremenom hrvatskom slikarstvu. U početku radi apstraktne slike s prikazom geometrijskih oblika a kasnije radi figuraciju lirskih ugođaja, te ženske likove naglašene erotike. Bavio se je ilustracijom dječjih knjiga i udžbenika. Za ilustratorski rad više puta je nagrađivan.

⁵ Dragutin Grgas-Beli (Zaprešić, 9. 3. 1951), diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1976. godine u klasi profesora Ivana Sabolića. Bavi se i slikarstvom. Autor je više javnih spomenika u zaprešićkom kraju.

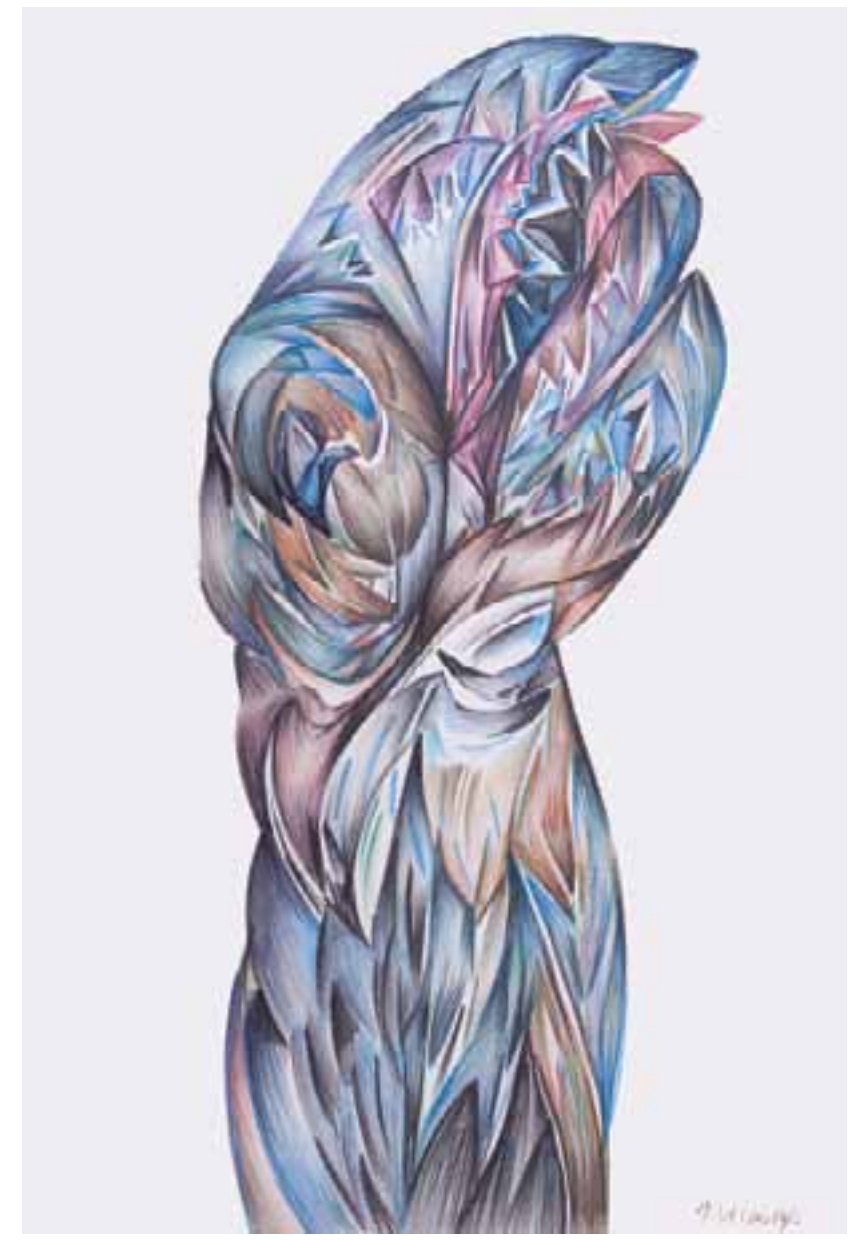




⁴ Stevo Binički (Zagreb, 18th December 1921 – Gornja Bistra, 30th November 1983), graduated from the Zagreb Academy of Fine Arts in 1948, and specialized in painting and scenography under Ljubo Babić. Binički is among the representatives of the expressionist tendency in contemporary Croatian art. At first he painted abstract work depicting geometric shapes, and later on he painted a figuration of lyrical atmosphere, and female characters with pronounced eroticism. He illustrated children's books and textbooks. He received several awards for his illustration work.

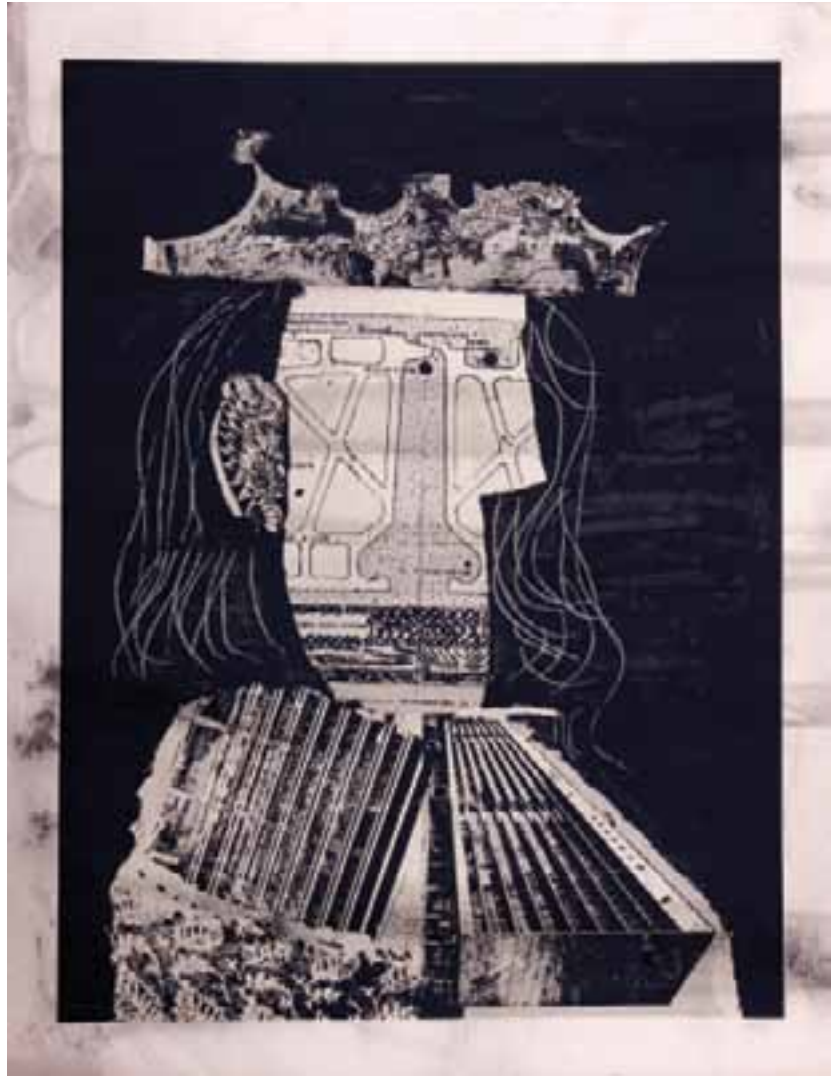
⁵ Dragutin Grgas-Beli (Zaprešić, 9th March 1951), graduated in sculpture at the Academy of Fine Arts in Zagreb, 1976, under Professor Ivan Sabolić. He is also a painter. He authored several public monuments in the Zaprešić region.













30 KID

Gauguin



PAUL GAUGUIN



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