



Guardians of Heritage

ZAGREB COUNTY TOURIST BOARD

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ZAGREB, MMXV



Grant of Arms of Zagreb County, 1759, Croatian State Archive

Cultural Heritage of Zagreb County

THE THEMATIC BROCHURE “Guardians of Heritage” is intended to provide those setting out on a journey through cultural space and time with information and assistance towards recognizing the spatial specificities of the cultural and historical entity of Zagreb County.

Despite the county's diversity, it is possible to distinguish two fundamental cultural landscapes: the lowland region of northwestern Croatia (Turopolje, Posavina and Pokuplje) and the mountainous region (Žumberak, Samoborsko Gorje and Prigorje). These are two spatial entities, based on the natural landscape and relief, the historical, cultural and traditional characteristics, the type and form of settlements, the type of traditional architecture and the characteristic architectural styles and details.

The churches and chapels, with their tall spires, erected on plateaus above the settlements have special symbolic meaning. Through their isolation, they offer an opportunity to become acquainted with the original, local forms of cultural and historical architecture. Meanwhile, their interiors are places of peace and house a wealth of sacral treasures. They attract attention with the beauty of their many altars, frescos, paintings, statues and stained glass windows. However, the most valuable artefacts within are certainly the organs, the main instrument of religious life.

The mountainous relief and the border position of the county resulted in the construction of many fortified citadels. With the cessation of conflicts came the desire for a greater showcase quality and greater living comfort, and at this time, numerous castles and manor houses were erected in the lowland areas.

Many of the stories and legends of that time attract visitors even today. The rich cultural heritage of this region provides visitors with countless possibilities.

This thematic brochure gives an insight into the cultural history of Zagreb County: its sacral entities, castles, manor houses and cultural institutions. It also aims to stimulate guests to include some of the structures listed within in a future visit to and walk through Zagreb County. A lively and interesting past awaits you!



Traditional motifs and the embroidery characteristics of Zagreb County

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Dugo Selo



Church of St. Martin

THE SETTLEMENT EMERGED during the Middle Ages as a rural settlement. The estate of St. Martin was first mentioned in 1209, when it was bestowed to the Templar order of knights by the Croato-Hungarian King Andrija II. The Božjakovina estate, which included Dugo Selo, was in the hands of the Drašković family from 1685 until the termination of feudalism. In the 18th century, the upper and lower villages were joined to form the present day Dugo Selo. Until the 20th century, the primary architecture was based on wood, which gave a specific character to the settlement which has partly been preserved to the present day.

PARISH CHURCH OF ST. MARTIN

The church was erected in 1900, after the designs by famed Zagreb architect Herman Bollé, who also restored the Zagreb Cathedral. It was constructed in the neo-Gothic style, and due to its similarities to the Zagreb Cathedral, it is often called the “little cathedral”. The interior is modest, with the neo-Gothic main altar of St. Martin and four side altars. The colourful stained glass windows are of a more recent date, and are the work of painter Josip Bifel.

① Parish office, T 01 2750 207

*Prozorje, Martin breg***CHURCH OF ST. MARTIN**

The church standing on the top of the hill overlooking Dugo Selo was erected on what was once a templar estate at the turn of the 16th century. It was originally built in the late Gothic/Renaissance style, but was later remodelled. It is assumed that an older church once stood at this location, and this church was first mentioned in 1209.

The most significant archaeological finding is that of the stone tombstones dating back to the 13th century.

All that have remained to the present day are the remnants of the single nave structure, with only the bell tower and apse remaining. The tall octagonal bell tower, with its massive base, dates back to the 16th century when it also served for defence. The body of the church has since caved in. The church was remodelled in the Baroque style, while the older Gothic layer is visible in the wall structures and in the stone profiles on the northern wall and in the sanctuary.

① Parish office, T 01 2750 207

St. Martin was a beloved Templar saint. These priests of God and soldiers of the people were called božjaci (Men of God) which gave rise to the Božjakovina estate. The Templar order was terminated in 1312, and the Božjakovina estate was granted to the Iohannites, another Christian military order. With the disappearance of that order, the close associations of the area began to end in the early 16th century, and with that the Croatian churches for Christian military orders.

On 4 July 2007, a stylised metal “Footprint of St. Martin” was installed at the church, thus including Dugo Selo into the international travel route that begins in the French city of Tours, where St. Martin served as bishop. The international route encompasses all the European regions, cities, parishes and areas where St. Martin is revered, and Dugo Selo is the first town in Croatia to be included in this international route.

Brckovljani

The municipality of Brckovljani is a place of many manor houses and traditional architecture. Those who love old, mostly abandoned manor houses and traditional architecture, who want to avoid the verve and overworked tourism sites, opting instead to explore the unknown, should set off for this small municipality — they certainly won't regret it!

PARISH CHURCH OF ST. BRICE (ST. BRCKA)

DON'T MISS

The church stands on a raised plateau in the middle of the settlement. It was originally a medieval structure, first mentioned in 1334. The Gothic sanctuary, with ribbed vault and side southern portal, has been preserved from this period. The church was enlarged and given a Baroque makeover in 1695, when the side chapels, sacristy and bell tower were added on. This is a single nave structure with a massive bell tower on the front facade. The church houses a valuable late Baroque main altar and pulpit from 1755.

① Parish office, T 01 2757 789, E zupa.sv.brcka@gmail.com

Stančić

STANČIĆ MANOR HOUSE

The house is surrounded by a park and several outbuildings. It dates back to the second half of the 18th century, and belonged to the Pozvek family. This is a two-story structure. The ground floor was built of brick and stone, while the upper floor was constructed of wooden planks. The exterior has been altered with new stucco work on the ground floor, and new wood siding on the upper floor. The Stančić manor house is a valuable structure.



Traditional motifs and the embroidery characteristics of Zagreb County



Traditional motifs and the embroidery characteristics of Zagreb County

Ivanić-Grad



Ceiling vault of the Church of St. Peter the Apostle

IN THE PAST, Ivanić-Grad was a Renaissance fortress, constructed in the 16th century in a wetland area, surrounded by a water moat (*wasserburg*). The position was excellent, as the Lonja River was used to fill the moat. Alongside the fortress, a number of small settlements emerged. Today, nothing remains of the fortress. In its place is the city centre, with park, parish church, magistrate building and old school. The crest of the town of Ivanić-Grad still bears a stylised tower – a memento of the fortress that no longer exists.

PARISH CHURCH OF ST. PETER THE APOSTLE

The church was erected in 1831 at the site of the former wooden chapel. This is a spacious single nave church that still bears the late Baroque style, with Classicist details. The church interior was restored and painted in the Historicist style in the early 20th century by Leonardo Marotti. Such a well preserved and unaltered Historicist interior, a reflection of that time, is rare to see.

① Parish office, T 01 2889 030

DON'T MISS

MAGISTRATE BUILDING (TOWN COUNCIL)

This two-story Historicist building was constructed in the period from 1871 to 1889, and was remodelled from 1907 to 1909. The town coat of arms is engraved above the entrance.

Virtually all the rooms in the south wing have painted wooden ceilings, though only the painting in the main hall has been restored. Today the building serves as the town council building.

KUNDEK BUILDING (Kundekova 2-4)

This two-story residential building was erected in the 19th century in the Classicist spirit. The older part of the building is pre-1865, while the side wing dates back to the late 19th century. Đuro Kundek served as mayor of Ivanić-Grad. This is one of the oldest preserved buildings in the town, and it stands out for its size and representative character.

The Kruh Vuk family have been creating the traditional slippers in the town for four generations. They still produce the 'opanci' slippers that form part of the folk costume, in the traditional way. The 'opanci' slippers are no longer worn in everyday life, but are in demand from folklore groups, theatres and more. The art of their production has been registered as a form of intangible cultural heritage.

① Ulica ruža 62, T 01 2881 449, M 095 5003 647

ČARDAK — TRADITIONAL HOUSE (Omladinska 23)

In the courtyard of the Naftalan Special Hospital for Medical Rehabilitation, an ethno-house, called a čardak has been restored. This is the typical and traditional structure of a two-story house made of wooden planks joined using the Croatian corner technique. The cobbler and flax workshops have been restored on the main floor, while the upper floor shows what life was once like in houses such as this one.

Dubrovčak Lijevi

CHURCH OF ST. NICHOLAS

The church is situated near the Sava River and its façade faces the river. It is a somewhat later example of a late Baroque church, with a central quatrefoil layout (e.g. of the Slatkogora type). It was constructed in about 1800, and restored in 1880. The church has a valuable collection of hand-woven altar linens.

① Parish office, T 01 2896 044

Posavski Bregi

CHURCH OF ST. MAXIMILLIAN

This relatively large, single nave, vaulted church was completed in 1815. It was constructed in the late Baroque style, with certain Classicist features. Its construction was supervised by Zagreb Bishop Maksimilijan Vrhovec, which also explains the name of the church. The vaults feature paintings from the time of its construction. The inventory is also from the same period. The church contains a valuable collection of altar linens that were handmade and donated by the parishioners.

① Parish office, T 01 2896 044

Zaklepica

ČARDAK OF THE VRATARIĆ-SUKNER FAMILY

The *čardak* was built in 1782 from hand carved oak plants joined in what is called the *Croatian corner* technique, with a massive river rock placed in the foundation. The *čardak* is owned by the Rukavina family and is one of Croatia's oldest and best preserved examples of traditional architecture. These houses were once occupied by large and numerous family associations.

Graberje Ivaničko

ETHNOGRAPHIC COLLECTION OF THE KEZELE FAMILY

An ethnographic collection is on display in several adapted traditional structures at the Kezele rural tourism farm. The collection includes dishes, jugs, irons, mills, wine presses, shaving equipment, spinning equipment, musical instruments, a wagon and a sled, ploughs and many, many other interesting objects.

① Vinogradska 6, Šumečani, T 01 2820 496, E info@kezele-vino.hr



Towers of the Church of the Assumption of the Blessed Virgin Mary and the Church of St. John the Baptist

Kloštar Ivanić

PARISH CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY

The church was already mentioned in the 13th century, when it was part of a complex of a convent that was destroyed during the Tatar invasions. After this, a Gothic structure was erected, that received a full Baroque makeover in 1759. Today, this is a spacious single-nave Baroque church with side chapels. The nave section has been vaulted with Czech style vaults, while the sanctuary, chapels and space under the choir feature groin vaults. A bell tower was erected and stands against the facade. There is a crypt under the floors. The church features an exceptionally valuable and diverse inventory, dating from the 17th to 19th century. The valuable altar of Our Lady of Sorrow is the work of Franjo Risner from 1751, while the altar of the Suffering of Christ is from the 1760s. The 'Lord's tomb' is particularly significant, and dates back to the 1690s.

This is one of the best quality, best preserved, Baroque scenes of Christ's tomb in Croatia. The stone statue of the sorrow of Our Lady (Pietà) is of great value, though it is from an unknown period.

The organ is a mechanical system with wooden pipes, two manuals and one pedal, and is the work of reputed Zagreb organ builder Pavao Pump (19th century). This is one of the largest organs in the Biedermayer style in Croatia. The organ was fully restored in 1988.

From 1728 until 1931, the Franciscan monks held the only apothecary in this region, also one of the oldest in Croatia. Today's pharmacy in Kloštar Ivanić is a continuation of the same Franciscan apothecary.

① Parish office, T 01 2831 400, E ivanic-klostar@ofm.hr

FRANCISCAN MONASTERY AND CHURCH OF ST. JOHN THE BAPTIST

The church was erected in the late Gothic style at the turn of the 16th century. It received a Baroque makeover during the 17th and 18th cen-

During the Austrian rule, a cadastral revision was conducted for the areas of Croatia and Slavonia in 1817. The bell tower of the Church of St. John the Baptist in Kloštar Ivanić was the starting point for that revision. Due to its height of 69 metres, many neighbouring sites are clearly visible, making this an excellent initial point for the trigonometric network.

tury. It is among the largest Gothic sacral structures in northern Croatia.

Its construction started in the 16th century, and was finally completed in 1748. In 1544, the Franciscans fled the monastery in fear of the Turks, and only returned in 1639. In the meantime, the monastery served as a military base for the Military Border.

In World War II, the church was heavily damaged and was left without a roof. This was followed by a long period of neglect and decay. At the end of the 1980s, restoration works began on the church and are still ongoing. Virtually all the paintings and sculptures of the church were preserved and are kept in the treasury and painting gallery of the new Franciscan monastery and parish.

① Parish office, T 01 2831 400

TREASURY AND GALLERY OF THE FRANCISCAN MONASTERY AND PARISH IN KLOŠTAR IVANIČ

DON'T MISS

Artefacts belonging to the monastery and parish were put on display in 1994 in the sacristy of the parish church on two floors. Baroque, wooden, polychromatic sculptures of saints of high value and painting with religious motifs, also mostly from the Baroque age are on display. Silver and gilded Baroque style church dishes such as chalices, fonts, plates, and some church linens are also on display. The library contains some 5,000 volumes from the 15th to 20th century. There are books from the fields of medicine, apothecary, theology, philosophy and linguistics. There are also three incunabula. There are about 150 rare books in Croatia and several hundred in Slovenian, Latin and German.

① Parish office, T 01 2831 400



Archive of the Franciscan Monastery

Stara Marča

MARČA GREEK CATHOLIC EPARCHY

There was formerly a Greek Catholic monastery in Marča, though none of it remains today. At the site where the altar of the monastery church once was, a small chapel was erected in 1925. This site is particularly important for the Greek Catholic faith, as this was where the union with the Catholic Church was forced. On 19 November 1611, the Episcopo of the Serbian Orthodox Church Simeon Vretanje signed a union with the Catholic Church. Pope Paul V recognized Simeon as the episcopo for the faithful of the Greek Catholic faith in Hungary, Slavonia, Croatia and as far as Kranj. The Pope issued the decree "Divinae Majestatis arbitrio" which canonically established the Marča monastery under the name St. Michael the Archangel at the site of the former Church of All Saints, and Bishop Simeon was appointed abbot. All the grounds around Marča that once belonged to the Church of All Saints were handed over to the Marča monastery. Unfortunately, all the Simeon built in Marča was constructed of wood and was lost over time.

Križ



Katarina Milka Trnina (1863 – 1941), dramatic soprano

THE AREA OF THE municipality of Križ falls within the Posavina-Moslavina geographical area. The settlement was named after the Church of the Holy Cross (Križ = cross). In the 16th century, the Križ Castle was first mentioned, and described as a smaller fortress at the edge of the Military Border, with a small staff of mercenary soldiers. At the turn of the 17th century, the areas around the border fortress were settled by the population from Turkish areas, and thus arose the surrounding settlements. During the period of the Military Border, the settlement was named *Military Križ*. With the termination of the Military Border in 1873, *Military Križ* fell under the rule of the Ban (viceroy). After World War II, the word *military* was lost from the name, and it became simply Križ.

CHURCH OF THE RAISING OF THE HOLY CROSS

It is likely, though not completely certain, that the Templars built the first wooden Church of the Holy Cross at this site in 1120. In the records, the church is mentioned for the first time in 1334 in the visitation of the Čazma Archdeacon. The church is a single nave Gothic structure that later received a Baroque face lift, with a bell tower along the northern wall of the nave. The buttresses on the external church walls and lower floor of the bell tower, which was likely a defensive tower, testify to the original Gothic features. The tower was later made taller, and was topped with a Baroque cap. In 1693, the sanctuary was vaulted, and in 1729, the nave also received vaults.

The Baroque inventory from the early 18th century has been preserved. The large main altar with a two-story retable and collection of crucifixes from 1720 bear early Baroque features, while the side altars of St. Rocco and St. Anthony date back to 1761 and are in the late Baroque style. The pulpit is also Baroque.

The smaller mechanical organ with single manual and pedal, and nine registers, dates back to 1787. The organ was restored in 1909 by F. Heferer, while F. Antolić added an electric motor in the 1980s. The exceptionally high quality figures and ornamented organ casing is particularly attractive. The example of the illustrative Baroque casing with angels playing music is rare in Croatia.

The grounds surrounding the park were likely designed by Durhanek, the same landscape architect who designed the Zagreb Botanical Gardens.

① Parish office, T 01 2824 747

KRIŽ GALLERY WITH THE MILKA TRNINA AND JOSIP BADALIĆ MEMORIAL ROOMS

In 2010, on the anniversary of the birth of Milka Trnina, the Milka Trnina Memorial Room was opened. The memorial room is entitled *Homage to Milka Trnina*, and contains a collection of paintings and ceramics by Ljerka Njerš, documentary photographs of Milka Trnina, and other artefacts, including several replicas.

The Josip Badalić Memorial Room includes original documents, photographs and books of Josip Badalić. The art collection of the Križ Library and Reading Room can also be viewed at the Križ Gallery.

① Trg Svetog Križa 5, T 01 2831 510, 2831 511, E info@opcina-kriz.hr

Jastrebarsko



Erdődy castle

SITUATED HALFWAY BETWEEN Zagreb and Karlovac, Jastrebarsko is surrounded by wine-growing hills and vast forests. The trading town of Jastrebarsko likely arose during the 13th century, and it was awarded the status of a “free royal trading town” by King Bela IV in 1257. The old town, Franciscan monastery and Church of St. Nicholas with graveyard marked the boundaries of the early town. The elongated urban matrix of the settlement along the road from the turn of the 19th century has been preserved, and which later defined the urbanism works at the turn of the 20th century.

Jastrebarsko was named after the *jastrebari*, the medieval breeders of birds of prey such as hawks (*jastreb*) and falcons (*sokol*). Since early times, the town coat of arms has featured a hawk.

ERDŐDY CASTLE

The first fortress was built at this site by Ban Matija Gereb in the period from 1483 to 1489. The Erdődy family, who took over the Jastrebarsko estate in the first half of the 16th century, expanded and improved the fortress. This was a rectangular Renaissance burg with four rounded towers at the corners and a water moat (a lowland fortress, *wasserburg*). Of the four towers, only two remain today. The stone plaque left of the entrance, bearing the engraving of Erdődy family crest, was installed in 1592 by Croatian Ban Toma Erdődy, the great victor over the Turks at Sisak and founder of the Franciscan monastery in Jastrebarsko. The fortress primarily served in defence of the Turks. During the Baroque period, the fortress was remodelled into a castle, and at that time it received the arcades in the interior rectangular courtyard. The moat was partially filled in, and the castle received a beautiful English garden, which today is a beloved walking area and fish pond. The castle remained in the hands of the Erdődy family until 1922, when it was purchased by wholesale trader Ehrman from Zagreb, who soon after went bankrupt. In 1936, the castle went to auction and it was almost sold off for building materials. Through the efforts of the municipal authorities at the time, the castle was saved from demolition, and it was turned into a home for children. Today it is empty, abandoned and going to ruin, though reconstruction is planned for the near future. The Jastrebarsko Museum displays several rooms of artefacts and furnishings from the castle.

The large wheat storage facility has been restored. It was part of the many outbuildings that belonged to the estate.

FRANCISCAN MONASTERY WITH THE CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY

DON'T MISS

The complex is situated on the edge of town. The first to occupy the complex were the Dominicans, who abandoned the monastery in 1575. In 1602, Ban Toma Erdődy invited the Franciscans from Bosnia to come, thus fulfilling his personal vow made after the famous victory over the Turks in 1593. Today's complex was erected in the 16th century. In the 17th century, works to expand and adapt the building began, and would not be completed until the mid 18th century. The church was finally completed in 1747. It is a single nave structure with entrance portico. The bell tower stands against the facade. Along the northern wall of the nave, there is an octagonal chapel. The church is a significant example of the early Baroque court structures, which together with the monastery form a harmonious Baroque entity. Only



Franciscan monastery with the Church of the Assumption of the Blessed Virgin Mary

traces in the walls of the church testify to the presence of the earlier Gothic Dominican church.

The church inventory is late Baroque from the 18th century. The main marble altar is the work of the Italian master Giovanni Rossa from 1733. The altarpiece of the Assumption of the Virgin Mary is the work of Valentin Metzinger, a Baroque painter from the Ljubljana region. The side altars and pulpit are also from the mid 18th century, while the altar of St. Valentine and the Whipping of Christ are from the early 20th century.

The Franciscans abandoned the monastery in 1982 and were replaced by the Cistercians. During their period, some of the artwork and many of the books were taken out of Jastrebarsko. The Franciscans returned to the monastery in 2008 and have since attempted to replace all the valuable sculptures, paintings and books belonging to this complex. The church and monastery are among the most valuable cultural goods of their kind in Croatia.

① T 01 6282 110

PARISH CHURCH OF ST. NICHOLAS

The church stands on a small plateau in the town centre. There was also a church here during medieval times, though nothing remains of it today. In the second half of the 18th century, the church was rebuilt. The wooden bell tower was replaced in 1757 by a brick tower with a Baroque cap. The construction of the new church was completed in 1788, and at that time it received its present day appearance of a single nave vaulted structure in the late Baroque style. In 1880, the church was heavily damaged in an earthquake, and in the need for reconstruction, the opportunity was taken to remodel the facade in the modern Historicist style of the time. The church also received new inventory. However, the stone Baroque portal bearing the year of the consecration 1786 remains on the facade.

In the interior, all that was kept from the Baroque furnishings was the pulpit from 1759. The main altar of St. Nicholas is from 1913 and was made on the designs of Herman Bollé, while the side altar of St. Rocco and St. Florian are from 1922 and were created on the designs of Stjepan Podhorski. Another point of interest in the church is the tombstone of Ban Petar Erdődy from 1567.

① Parish office, T 01 6281 756, E zupni.ured.sv.nikole@zg.t-com.hr

JASTREBARSKO MUSEUM AND GALLERY

The town museum was initially housed in the Erdődy castle, before being moved in 1996 to the old town council building that was built in 1826. The permanent collection of the museum includes sections that tell of the history of the town and surrounding areas. The Bull from King Bela IV from 1257 is on display, and by virtue of this document Jastrebarsko received the status of a free royal town. The collection from the nearby Erdődy castle and Dr. Vladko Maček Memorial Room are also interesting. The museum houses a valuable ethnographic collection.

① V. Mačeka 1, T 01 6283 991, E muzej@jastrebarsko.hr

GOLUB FAMILY BARREL-MAKING COLLECTION

The collection is designed as a permanent exhibit on the ground floor of an old house situated in the centre of Jastrebarsko. The collection is open to the public and is one of the rare collections of its kind in Croatia, and thus has great cultural value. The collection contains tools and aids for the barrel-making. Artefacts and photographs give an overview of the barrel-making craft from the 19th to the mid 20th century. The collection includes 233 artefacts of metal, wood, reeds and paper.

① Franje Tuđmana 16, T 01 6283 515, M 095 800 39 60

Crna Mlaka

ZWILLING CASTLE – RIBOGRAD

The castle was built by the owner of the Crna Mlaka fishpond, Kornelius Zwilling in 1917. The castle was designed by Honigsberg and Deutsche, a company that built a large number of buildings in Zagreb in the Art Nouveau and Romantic styles. This is a lively structure with towers, a loggia and many details. The structure is made of reinforced concrete. Today, Crna Mlaka is a special ornithological reserve and is under special protection. The area is under private ownership, and the castle is abandoned and neglected.

① M 091 6283 533 (by appointment only)

Draga Svetojanska

RUINS OF THE OLD TOWN TUREN SVETOJANSKI

The fortress was erected at the turn of the 16th century as a defensive structure against the Turkish attacks. It stands in the narrow valley of the Draga Stream and was intended to defend the passage from the Jaska Pokuplje and Prigorje regions to the Žumberak-Plešivica hills. The ruins of the round defensive tower, 13 metres in diameter, and 1.5 metre thick walls that closed off the rectangular courtyard, are still visible.

Gorica Svetojanska

CHURCH OF ST. ANNE

The church stands on a broad plateau in the midst of the settlement, next to the local cemetery. The Chapel of St. Mary was built in 1687 as a single nave structure with bell tower on the main facade. In 1735, it became the parish Church of St. Anne. It was expanded and a covered entrance added on. After the 1868 earthquake, the church was radically restored and received its present day appearance. Two Baroque altars have been preserved in the interior.

① Parish office, T 01 6281 756, E zupni.ured.sv.nikole@zg.t-com.hr

ETHNO COLLECTION OF THE SVETA JANA REGION

The collection was opened in the school attic in 2002. The permanent collection includes some 200 artefacts, gathered into the thematic collections: *Family home*, *Agriculture* and *Traditional costumes*. Items include a table and benches for a large family, washing machine, pickling pots, ovens, beds, closets, clothing, and evoke the way of living and working in this area in the past. There is a grape press from 1827 on display, with

barrels and other items that tell of the long history of grape growing and wine making.

📍 Gorica Svetojanska 35, 📞 01 6286 921, ✉ etnosvjana@net.hr

Petrovina

CHURCH OF ST. PETER

The medieval Gothic structure from the 15th century is a single nave structure with Gothic buttresses on the apse. In the interior, the sanctuary is vaulted with star ribbed vaults with profiled ribs, with vault fields decorated with well preserved Gothic frescos. They were discovered during the restoration works in the 1980s, and depict scenes from the Passion of Christ. The present day polygonal belfry was raised in 1663. In the early 18th century, the southern wall of the nave was knocked down and the Chapel of St. Anthony the Hermit installed. In the early 19th century, the sacristy was built, the windows in the nave were enlarged and the choir was built. The valuable altars of Michael the Archangel and the Our Lady of Sorrow (Pietà) from the 17th century have been preserved in the nave. The side chapel contains the altar of St. Anthony from the 18th century. The organs and pulpits date back to 1821. The Gothic structure, frescos and altars from the 17th century are among the most significant cultural goods of their kind in northern Croatia.

📍 Parish office, 📞 01 6286 099, ✉ zupa.petrovina@zg-nadbiskupija.hr

DON'T MISS



Ceiling vault of the Church of St. Peter

Plešivica

CHURCH OF ST. FRANCIS OF XAVIER

The church stands on a hill at the edge of the settlement and dominates the surrounding area. It was erected in 1757, the bell tower was added on in 1822, and the structure underwent substantial reconstruction in 1847. This is a central structure with three semi-circular apses. Such a trefoil layout is rare in these parts. Another special feature is the concave Baroque facade with the bell tower. Such a Baroque type of facade is very rare in Croatia. The church houses valuable late Baroque furnishings, and a painted, wooden pulpit.

① Parish office, T 01 6293 127, E zupa.plesivica@zg-nadbiskupija.hr

CHURCH OF ST. GEORGE

The church with surrounding walls is a Baroque structure from the 17th century, which was enlarged and vaulted in the mid 18th century. It was restored in 1847, when the bell tower was added to the main facade. The choir was built in 1864, when the organ was obtained from Ljubljana master Ferdinand Malahovski. The church is a single nave structure to which the chapel and wide bell tower against the facade were added. It contains valuable inventory. The main altar of St. George is from 1791, the altar of Our Lady of Lauretana in the side chapel is approximately from 1760. The pulpit is from 1770. The church has been carefully and well restored. The epitaph, from about 1680, of Ivan Hrvoj and Eva Drefell, dressed in the traditional folk costume, is particularly valuable.

① Parish office, T 01 6293 127



Oršić castle

Slavetić

ORŠIĆ PALACE

At the top of the hill, like a noble walled city, this structure was erected in the early 16th century by the Oršić family, whose surname was also accompanied by the adjective Slavetički (of Slavetić). The fortress was remodelled and expanded several times until it was finally adapted into a country home palace. The palace had a very complicated evolution, which resulted in a very

picturesque structure with numerous volumes of various forms and dimensions around a rather small rectangular courtyard. Slavetić still more resembles a fortress than a palace. The oldest structures are the main tower, with its narrow windows, and the palace, which contains Gothic details. Later, the southwestern tower with bay windows and the eastern wing with main portal were added. In the 18th century, the southern wing and part of the western wing were built. Both Renaissance and Baroque elements have been preserved. There were certainly also architectural works in later periods. The castle has been preserved quite well and has exceptional architectural and ambiental value.

① www.slavetic.info

In Slavetić, the art of creating the braided 'koladra' necklace has been preserved. This type of necklace is tied to the history of the Slavetić parish, and likely entered into the folk custom through the noblemen's circles. This necklace is made from strings of beaded glass beads and differs from the jewellery called the 'kraluš' or 'kraluž' that is widely distributed in this area. This type of necklace is unique in Croatia and specific to this town.

Volavje

DON'T MISS

CHAPEL OF THE BLESSED VIRGIN MARY OF THE SNOW – VOLAVSKE

This pilgrimage church was erected in the centre of Volavje. It is surrounded by a stone wall that was raised in 1741. Entrance to the complex is through two portals. The church stands in the centre of the complex. The original church was a Gothic structure from the 15th century, as seen in details such as the Gothic windows and remains of frescos from that period. In the period from 1684 to 1704, Count Erdődy ordered the significant expansion of the church, and it was transformed into a monumental single nave Baroque church. The bell tower was added in the 17th century, and made taller in the 18th century. A veranda was added to the southern side of the nave in 1732 and served as a vestibule and shelter for pilgrims. Once it was open on the sides, as seen by the visible Tuscan columns, though now it has been closed off.

The church features a very high quality interior from the turn of the 18th century, and is among the most valuable in northwestern Croatia. The altar of St. Steven the First Martyr and the Holy Three Kings are counterparts standing against the wall of the triumphal arch from the 1680s. The pulpit is from the early Baroque period. The main altar of the Assumption of the Blessed Virgin Mary was installed as a gift by Count Aleksandar Erdődy in about 1710, and has a specific architectural design with a retable the likes of which are rarely seen. The added vestibule also contains the valuable altar of St. John of Nepomuk. The sacral inventory of the church in Volavje includes a valuable small collection of liturgical dishes, with specimens from the 19th and 20th century.

① Parish office, T 01 6286 099



Traditional motifs and the embroidery characteristics of Zagreb County

Samobor



Centre of Samobor and the Old Samobor town

SAMOBOR IS SITUATED IN the narrow valley of the Gradna stream, under the old noble town. In 1242, King Bela IV granted the people of Samobor a charter giving the town the status of a free royal trading town. The town experienced organic growth, and in line with the needs of the population, irregular streets appeared spontaneously. The main town square is in the centre and many of these streets lead to it. The curved streets formed irregular blocks of houses. This urban matrix did not change until the 19th century when the bourgeois construction of more representative houses in regular lines began. In terms of style, these are Art Nouveau or Historicist buildings. The town has remained like this to the present day.

Samobor is known as the town of the Illyrians. The members of this movement were regularly received by Ferdo Livadić in his castle, which today is a museum. Gaj, Vukotić, Rakovac, Štoos, Vraz, Bogović, Drašković, Jelačić, Trnski, Preradović, Mažuranić and others were regular visitors. In the winter of 1833, Ljudevit Gaj wrote the famous poem “Još Hrvatska ni propala” (Croatia has not faltered yet), which Livadić put to music that same evening. It was in Samobor that Stanko Vraz, the “Illyrian from Styria”, fell hopelessly in love with his Ljubica. He wrote her poems, gave her roses, and yet she married another. In memory of this ill-fated love, poets gather at her grave near the parish church every year and recite their love poems.

Samobor is known far and wide for its *Fašnik* (Carnival) which is documented to have been held in 1828, but is certainly much older. Today Samobor is a tourist destination and a beloved excursion site for people from the capital city, Zagreb.

ŽUPNA CRKVA SV. ANASTAZIJE

The original church was a Gothic structure that received Baroque elements in the 17th century, such that the old church became the sanctuary of the much larger church built by Hans Allio from Celje from 1671 to 1675. The wall of the Gothic part of the church, the apse, is still supported by typical Gothic buttresses. The church is an early Baroque work with many classical late Renaissance details, such as the portal. The nave features three side chapels on each side of the nave, which makes it a Jesuit type of Baroque

TOMISLAVOV TRG – EVERY HOUSE IS A MONUMENT

The square is the soul of the town, the place where the wealthy townspeople could flaunt their houses and palaces. No. ① is a late Baroque palace from the late 18th century. The ground floor had shops, while the upper floor had a residential function. It was recently adapted for the needs of the Livadić Cafe on the ground floor and hotel on the upper floors. It belongs to the oldest architectural layer of this square. ■ No. ② is a two-story corner building that was built in the mid 19th century. It is a high quality example of the civil residential architecture of the early Historicist period. ■ No. ③ has older parts from the 18th century, while the upper floor is from the early 19th century, when it received a Classicist facade. This was also the first town hotel, called ‘K gradu Trstu’. In 1843, the first reading room in Samobor was opened in the hotel cafe. ■ No. ④ is the Town Hall, a two-story building constructed from 1826 to 1830 according to designs of Bartol Felbinger, the most important Classicist architect in Zagreb. ■ No. ⑤ is a two-storey building that houses the Town Assembly. It was built in the early 19th century in the Historicist style. ■ No. ⑥ is a building with ties to the first half of the 19th century. The accompanying economic structure was adapted and transformed into the restaurant ‘Samoborska klet’. ■ No. ⑦ is a single floor building from the 18th century, a rare example of Baroque semi-rural architecture in the historical town core. ■ No. ⑧ is a two-story Classicist corner building from the first half of the 19th century. Along the back of the building, a covered veranda partially enclosed in glass looks over the Gradna Stream. ■ No. ⑨ is a three-story building erected on designs by Franjo Gabrić in 1908 for pharmacist Mirko Kleščić. Even today, a pharmacy operates on the ground floor, and

the original interior has been preserved. The facade is an excellent work of the Art Nouveau period. ■ No. 12 is a two-story building raised in about 1860. The main facade has features of the early Romantic phase of Historicism. Two covered verandas over the Gradna Stream are found along the rear of the building. ■ No. 13 is a two-story structure raised in the late 18th century. In around 1870, the main facade of the upper floor was remodelled with Neo-Renaissance forms, and after 1910, Art Nouveau ornamentation was added and the attic added on. Covered verandas enclosed in glass over the Gradna Stream are found along the back of the building. ■ No. 14 is a two-story building raised in 1906. There are bay windows at the corner. The building shows a mixture of late Historicist styles with the new Art Nouveau style.

church. It was likely built after the model of the Church of St. Catharine in Zagreb. The ceiling features barrel vaults, with pointed corners. The main facade is simple, with windows and without ornamentation. The portal on the facade is of a late Renaissance style. The Renaissance shaped bell tower was added later to the facade. The interior walls were painted in 1897 by Marko Antonini. The altars in the church date back to the late 19th century, while the stained glass windows are from the early 20th century. The church is the central orientation point in the town.

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FRANCISCAN MONASTERY AND CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY

The church and monastery are a little further from the main square and were once outside the settlement. The old monastery and church, which according to the legend were erected by Bela IV in the 13th century, were destroyed in a fire in 1640. The new two-story monastery was completed in 1735, and featured an arcade with garden and well from 1717. The new Baroque monastery church is a large single nave structure with side chapels which, like the parish church, are of the Jesuit Baroque type. The bell tower was raised against the main facade. In the interior, and on the bell tower, remnants of the older, Gothic phases of the church are still visible. The facade was painted with architectural motifs. The complex has exceptional architectural and historical value. The interior of the church is richly equipped with Baroque inventory. The main altar is atectonic and has no retable, such that the frescos behind are visible. The frescos covering the entire wall of the apse are the work of master artist F. Jelovšek from 1752. The side chapels contain well equipped, wooden, polychromatic altars from the late Baroque period. The altars to St. John of Nepomuk, the Holy Cross



Franciscan monastery and the Church of the Assumption of the Blessed Virgin Mary

and St. Joseph feature altarpieces from 1734–1735 and are the beautiful work of V. Metzinger, one of the best Baroque painters from this region. The pulpit is also a lovely Baroque piece. The organ is with 16 registers (one of the largest instruments of its time in Croatia), two manuals and pedal, with a mechanical system. The master Antun Weiner left a record listing himself as the constructor of the organ, and 1738 as the date. Its phonic qualities have been well preserved, virtually in their original condition. The casing is the masterpiece of old carpentry work. It forms a unique block, together with the positive, and is built into the choir railing.

The monastery contains a large collection of Baroque paintings and church dishes, and a particularly valuable library, with books from the 16–19th century and three incunabula. With regard to its preservation, diversity and inventory, the complex of the Franciscan monastery and church is the most significant cultural object in Samobor.

① T 01 336 0810

DON'T MISS**CHURCH OF ST. MICHAEL**

Found under the Samobor Old Town. The church was originally Gothic, and later became a Baroque single nave structure. It was erected in the 15th century, and later adapted and restored until the end of the 17th century. The artfully divided volumes of the church bodies are complemented by the sacristy, entrance vestibule, covered bridge to access



Church of St. Michael

the choir on the outer side, and the massive bell tower with Baroque cap. The edges of the bell tower and facade have been painted with reddish-grey cornerstones. The stone Gothic details, such as the entrance portal and windows in the interior have been preserved. During the Baroque period, the church was equipped with a main altar and two side altars. A stone tombstone, bearing a relief of the Crucifixion and dat-

ing from 1589, was installed in the southern wall of the sanctuary. Due to the position of the church on a slightly raised plateau above the road, under the mighty walls of the Old Town, and due to the dividedness and harmony of its volumes, the lovely ties between the dark medieval period and the playful Baroque, this somewhat mysterious church certainly attracts attention with its significance and beauty.

① Parish office, T 01 3360 082

CHAPEL OF ST. ANNE

This chapel is found in the Anindol park forest on the slopes of Tepec hill, just above the Samobor centre. It is a Baroque structure with a simple facade and vestibule on at ground level. A massive belfry stands alongside the northeastern side of the church. The nave and sanctuary are vaulted. It was built from stone, with carved stone square cornerstones. The interior was painted in 1911. The tradition of the late Gothic architecture is still visible in this Baroque church.

SAMOBOR OLD TOWN

The first highland fortress on the hill over the important crossroads and above the medieval trading town of Samobor was erected by supporters of King Ottokar II of Bohemia between 1260 and 1264. This is a stone fortress raised on solid rock. The oldest section is the tall defensive tower, the only larger remnant of Ottokar's original fortress. Next to this tower is the semi-circular tower with small Gothic chapel of St. Anne from the 16th century on the upper floor. Next to this are the courtyard walls, raised in the 15th and 16th century, when the two battery towers and the substructure with a pentagonal bastion was also raised. The fortress was adapted over the 16th and 17th century, and became a castle with a Baroque courtyard arcade with Tuscan columns. In the 18th century, the final residents abandoned the castle. From that time forth, the structure was neglected. The first known rulers were the Babonić family, later the town was managed by the Hungaro-Croatian king, and in the early

Barbara of Celje, known in the legends as the Black Queen, was the mistress of the Old Town. Whatever she wanted, she received. Legend has it that she was merciless towards her former lovers. She likely received her reputation as an evil and cruel woman because she practiced alchemy, and there are records of her as an alchemist. She was mentioned by the Czech alchemist Johann von Laaz in his work Via universalis and by Bazilia Valentin in the introduction to the seventh edition of the work Chymische Schriften from 1717.

Krištofor Erdődy lost the Samobor Old Town in a hand of cards in Genoa. In 1777, the Old Town was awarded by a court ruling to the winner of a card game that lasted for 32 years.



Old Samobor town, Branko Šenoa, oil on canvas, 1903, Samobor Museum

15th century, it came into the hands of the Celje counts. At the start of the 16th century, the Frankopans became its rulers, and they were followed by the noble families Tržački, Tahy, Auersperger, Kiepachi, and the last owners to reside in the fortress were the Counts Erdődy and Kulmer. For almost three centuries, conflicts ensued between the rulers of the Old Town with the rulers of the Samobor royal trading town. Finally, in 1902, the Samobor municipality purchased the Old Town from then owner Montecuccoli and since then it has served as an excursion site. Today, the Old Town is a picturesque ruin, though entrance is prohibited due to the risk of falling rock.

LIVADIĆ PALACE – SAMOBOR MUSEUM

The palace stands in a park where the outbuildings have also been preserved. It was erected in the second half of the 18th century by nobleman Franjo pl. Tisztapataky. In the second half of the 19th century, the palace was restored, and today's interior dates back to that time. In the 20th century, the balcony on the second floor and the walled buttress were added on. Today, the palace houses the Samobor Museum, which was founded in 1949.

The museum collection was created through the donations of its founders Ivica Sudnik and Dr. Stjepan Orešković. The ground floor of the building houses the permanent collection of the geological, palaeontological and archaeological history of the Samobor region. A special section within the historical and cultural collection is the Livadić estate, his piano and photographic materials and manuscripts. The



"Samoborac" — Illyrian/Celtic silver coin, 1st century BC, Samobor Museum

rich collection of glass objects from the Osredak glass factory, diverse specimens of *bilikum* wine jugs, bottles, bowls, jugs and plates are on display. There are interesting exhibits about the start of sport and hiking in Samobor and Croatia, about the Samobor Fašnik (Carnival), about Julijana Cantilly – Vraz's Ljubica, and about the Samobor noble families and famous people from Samobor. The art collection contains numerous works with Samobor motifs, landscapes and sculptures by well known Croatian painters. The ethnography collection consisting of traditional costumes and jewellery, including the famous *kraluš* necklaces, and many artefacts from the traditional households, farmsteads and handicrafts are housed in the servant's house next to the castle. A reconstruction of a farm kitchen and rooms is on display on the upper floor.

① Livadićeva 7, T 01 3361 014, E samoborski.muzej@zg.t-com.hr

PRICA GALLERY

The permanent collection is housed on the first floor of the Croatian Hall, for which Prica in his youth painted the stage curtain with motifs of the Kerestinec Revolt. A selection of some thirty of Prica's oil paintings and two bronze sculptures are on display. The collection outlines his creative cycles in his many years of creating art.

① Trg Matice hrvatske 6, T 01 3336 214, 3360 112

Kotari

FRANCISCAN MONASTERY AND PARISH CHURCH OF ST. LEONARD

According to the legend, young Petar Erdődy, the future Croatian Ban, experienced an apparition here in 1528, and had a votive church built at this site. The monastery of St. Leonard was established in 1531, though the four-wing building of the monastery was not erected until the late 17th century. The two stone crests on the building bear witness to the patronage of the Erdődy family. The Baroque church was enlarged in 1733. The monastery was terminated and abandoned in 1789. At that time, only the parishioners looked after the church, while the monastery was neglected. Over time, three wings of the monastery went to ruin and

SAMOBOR 'KRALUŠ'

The Samobor 'kraluš' is a lavish necklace that was worn by the women of the Samobor region with the formal folk costume. Glass beads are strung onto 8, 10 or 12 threads (of hair from horse tails) to make various forms, creating a network of harmonious colours and ornaments. At the end of the 'kraluš', a plain or ornamented 'panklin' (clasp) was attached, and under the 'kraluš', a decorated collar was worn, called the 'špice' or 'kraglini'. A more modern type of necklace was the 'kraluš na košic'.

With its beauty and the skill that women needed to master in order to make the necklace, the 'kraluš' is deserving of ensuring that, as an important part of the cultural heritage of Samobor and northwestern Croatia, it is nurtured so as to not be forgotten.

were removed from the site, so only one wing remains. The parish and remaining monastery wing were taken over by the Franciscans in 1964. They established their order here, and began to serve the parish.

The church is a single nave structure completed vaulted with barrel vaults. The monastery and church are among the most valuable examples of Baroque sacral architecture in northwestern Croatia. The valuable inventory has also been preserved. The large main altar of St. Leonard dates back from 1741, which the central niche features a sculpture of the saint. The side altars of St. Francis and St. Anthony and the triumphal arch are from 1743. There are two additional side altars to Our Lady and St. Joseph from 1746, the painted pulpit from 1740 and two confessionals, also from the 18th century. These are all very valuable Baroque pieces of art, created and carved from wood, and given a marble, polychromatic finish. The altars are an architectural type with tall retable with columns, wreaths and other details. The Stations of the Cross are original Baroque paintings from 1742, rare specimens of their kind in Croatia.

The church organ is the work of late Baroque art of great historical and museum value. It is known that the positive was obtained from the *Diarium* in 1742, without any note of the author or its origin. It is a mechanical action system with trackers, it has seven registers and one manual without a pedal board. The bellows are in the frame of the organ and are moved by pulling on stops. The positive is particularly interesting in the musical composition given the Mixtures stops, which is the only one of its type in Croatia. The casing of the positive is one of the most precious accomplishments of Croatian wood carving from the 17th century.

① Parish office, T 01 3381 518

Mali Lipovec

LİPOVEC OLD TOWN

The highland fortress in the midst of the forest, near the Šoić house, stands at an elevation of 582 m. In 1251, Ivan of Okić received a permit from King Bela IV to build the *Lipovec Castrum*. It later changed hands several times. It was built on solid rock with very steep sides. It was abandoned in the 17th century. Today it is a ruin with partially preserved walls. Access is only possible via hiking trails.

LİME KILN

The lime kiln is a traditional oven for the processing of limestone to produce quicklime. This kiln is one of the rarely preserved and even more rarely presented kilns of its type in Croatia. Lime kilns were used to produce quicklime. In 1990, it was added to the educational trail. It

was constructed by excavating a hole about 2.5×3 metres in size. The inside walls are made of brick, which are covered on the outside by a layer of soil, while the base of the domes is on a rock wall foundation that is also visible from the outside. Near the bottom are the metal doors that open onto the fire chamber.

Rude

PREPARATION OF THE RUDARSKA GREBLICA CAKE

The story goes that the cake called *Rudarska greblica* emerged in the early 16th century, alongside the development of mining in Rude (*Rude* = ore, *rudari* = miners). In the humble households, this cake was one the main meal that the miners would take with them into the shaft. It was named after the traditional wooden tool that was used to move about the ashes is the bread oven (*greblica*). The preparation of this cake was revitalised through the event Rudarske Greblice days, which has been held in July since 1985. The preparation of this dessert has been listed in the register of intangible cultural goods.

ST. BARBARA'S MINE

The mine consists of three shafts: Vlašić, Sveto Trojstvo and Kokel. Portions of the shafts Sveto Trojstvo (Holy Trinity) and Kokel are open to the public, and are connected to the old iron ore (siderite) excavation sites, while the Vlašić shaft, once the main shaft for copper ore, is not open for visitors. A total of 350 metres of the shafts have been restored, and a mining and botanical education trail has been equipped a trail of over 1,500 m. The mine is managed by the Samobor Museum.

📞 T 01 3361 014, E samoborski.muzej@zg.t-com.hr

Vrhovčak

CHAPEL OF ST. VITUS

DON'T MISS

The chapel was raised on a plateau in the settlement, and was first mentioned in 1493. It is a single nave Gothic structure with massive bell tower and veranda on the main facade. The nave has a flat ceiling, while the sanctuary is vaulted with the Gothic ribbed vaults and is separated from the nave by a Gothic triumphal arch. The original structure of the stone walls and plaster, the stone window frames, the profiled frame of the main entrance, and the Gothic wall paintings in the nave have all been preserved. In the 18th century, the church received Baroque altars, the main and two side altars, and the outer floor of the neo-Gothic veranda which was added onto the church in the 19th century.

📞 Parish office, T 01 3360 082

Sveti Ivan Zelina



Church of the Holy Three Kings, Komin

IN THE 12TH CENTURY, Zelina was first mentioned by the Croato-Hungarian King Bela III in a document confirming the right of the Zagreb canons to the Zelina estate. The Church of St. John the Baptist on the hill was first mentioned in 1200. The development of a free trading town began when Ban Mikac Mihaljević issued a document in 1328 on its freedom, inviting “people of the free class who wish to live in the free village of the master of our region Zelina”. Like other trading towns, the town began to develop along the road Zagreb–Varaždin. The centre is the main town square before the parish church.

CHURCH OF ST. JOHN THE BAPTIST

The church stands in the very centre of the town. The massive bell tower dominating the settlement is medieval, while the remainder of the church is from the 18th century. Today, this is a Baroque, single nave structure with a barrel vaulted ceiling. Little of the Baroque furnishings from the 18th century have been preserved, though among them is the valuable pulpit from 1726, the work of Zagreb sculptor Kautz, and the christening font from about 1770. The church library holds numerous old and rare books from the 16th to 19th century, including an incubula.

① Parish office, T 01 2060 878

SCULPTURE OF ST. ANTHONY OF PADUA

The stone sculpture of St. Anthony of Padua stands at the crossing of Nazorova, Sajmišna and Toplička Streets. The sculpture was installed here in 1822

by the craftsmen family Trgovac. It is assumed to be the work of a local sculptor or workshop. It is composed of a high platform with engraving, and the statue of St. Anthony holding the Christ child.

ZELINGRAD OLD TOWN

The stone fortress Zelingrad stands on the Zelinska Gora hill, just 5 kilometres from Sveti Ivan Zelina. The historical records refer to the fortress as *Zelyn*, *Zelna*, and *Zelnawar*. Its construction took place in three phases, the first in the 13th century, the second after 1490 and the third after 1535. Already by 1635, it was mentioned as a ruin. It is comprised of the central residential section with internal courtyard and external defensive walls, with three semi-circular defensive towers. It is one of the most significant medieval burghs in the general Zagreb areas. It is owned and managed by the Sveti Ivan Zelina Museum.

① T 01 2061 544, E muzej@zelina.hr

Few of the old houses have been preserved. One is the Gegač house on Nazorova 31. It was constructed in the first half of the 19th century. The stone ground floor of the house is slightly dug into the ground, while the upper floor is built of wood. The ground floor holds the premises of the shoemaker's workshop of the Gegač, while the upper floor was living space. The second house is a two-story house on Ulici Braće Radić 4, which was built in 1822 and features a wooden veranda. This is a residential structure, with elements of rural architecture. The original wooden windows and doors, furnishings and other household features bear witness to the life in Zelina at that time. The third is the residential two-story house on Ulica Matije Gupca 21, a Historicist style house constructed from 1861 to 1888. It was built with stone and brick. It is among the oldest preserved residential structures in the town.

SVETI IVAN ZELINA MUSEUM

The museum was established in 1988, and is housed in the building designed by architect Stjepan Planić in 1951 for the purposes of the Cooperative House. The museum holds artefacts from the prehistoric period to the present day. Though there is no permanent collection, the artefacts are displayed in occasional exhibits. Among the collections, the historical records collection is important, with documents from the 14th to 19th century. The archaeological collection contains artefacts from the Stone Age to the medieval period. The coin collection contains examples of money from the Roman period to the present. The ethnographic collection includes items from daily life of the population of the Sveti Ivan Zelina region from the turn of the 20th century.

The museum also manages the medieval town Zelingrad, which it has been restoring for a number of years.

① Trg Ante Starčevića 13, T 01 2061 544, E muzej@zelina.hr

*Biškupec Zelinski***LENTULAJ – DOLENC MANOR HOUSE**

It was constructed in the late 18th century as the administrative building of the Biškupec estate. It was expanded and given Historicist features in the 19th century. The house includes a wine cellar and tall ground floor. The construction of the older sections of the house was based on the traditional architecture using wooden planks. The exterior is dominated by the wooden veranda along the two facades of the older section, and a brick single story veranda on the newer section.

*Dorja Zelina***PARISH CHURCH OF ST. NICHOLAS**

The church was erected in the mid 17th century in the Baroque style at the site of an earlier structure. It is a single nave structure with a bell tower along the main facade. The nave has a flat ceiling, while the sanctuary and chapels are vaulted. The painting and inventory are from the 19th century. In 1933, the Blessed Alojzije Stepinac served as parish priest in this church.

① Parish office, T 01 2065 683

Komin

CHURCH OF THE HOLY THREE KINGS

This church of pilgrimage is a Baroque, single nave vaulted church and the grounds are surrounded by walls. The bell tower stands against the main facade. The first church was constructed in 1669, and was consecrated by Bishop Martin Borković. It received its present day appearance in 1726. The external complex walls, in addition to being an unusual series of arcades facing the courtyard, also has a veranda on the outer side of the wall, which is the only one of its type in Croatia. The entire interior of the church is covered by frescos depicting scenes of the Birth of Christ, gifts of the Holy Spirit, and from the life of St. Elizabeth of Hungary. Together with the mouldings, there is abundance of figures and many lively ornaments and flowers. The frescos are likely the work of Antun Archer.

The large and lavish Baroque altar of the Holy Three Kings is made of wood, with a polychromatic, partly gilded and partly silver finish. The altar features a two-story retablo with a multitude of statues and saints, while the altarpiece in the centre depicts scenes of the Gifts of the Magi. The side altar, and the pulpit with its baldachin also show scenes of the Gifts of the Magi, not by chance, and are valuable works from the late Baroque period.

The architecture, altars, paintings and stucco decorations make this an exceptionally valuable Baroque entity, among the most prized in northern Croatia.

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DON'T MISS



Detail of a wall ornament

In 1710, the Chapel of the Holy Three Kings was added onto the church. This chapel features a small altar with relief depicting the villagers kneeling and praying with hands pressed together and a jug filled with coins. The initials of the artist and the year 1710 are inscribed. The artist was villager Bolte Prevarek. There are two versions to the story of how this chapel was erected. The first is that the villager Prevarek was ploughing his fields when he came across something hard in the ground. It so frightened his oxen that they tore free from the plough and escaped. Surprised and frightened he fell to his knees and vowed to God that if his oxen returned unharmed, he would raise a church at the site. The object in the ground that the plough unearthed was a jug filled with Roman coins. The second legend states: 'Bolte went up the hill with his oxen. They were frightened. He made a vow to the Holy Three Kings that he would raise a chapel if they saved him. The oxen had stopped at the site where the chapel is today!'

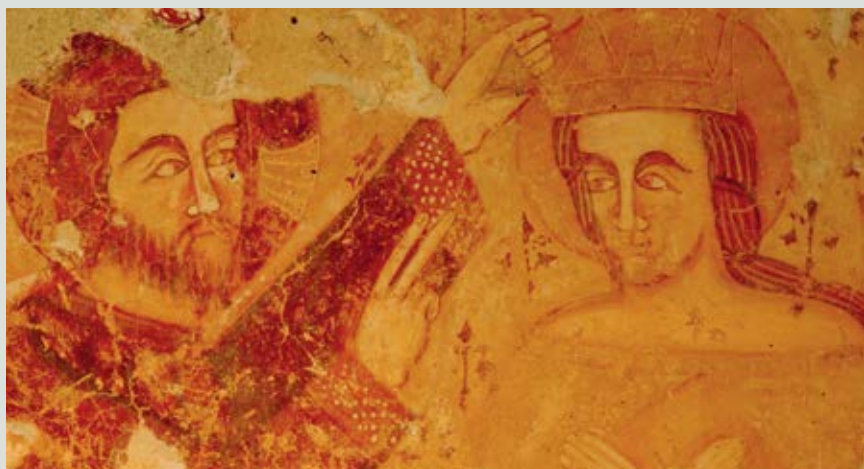
Novo Mjesto

DON'T MISS

CHURCH OF ST. PETER

The small church has had a long and complicated development. Originally, it was a late Romanesque structure from the 13th century, which was adapted in the Gothic period, to later receive Baroque elements in the 17th century, before its most recent restoration in 1913. This is a single nave church with bell tower on the western facade. The nave has a wooden ceiling, while the ceiling of the sanctuary has Gothic ribbed vaulting. In addition to the preservation of the original medieval architectural layer, the frescos in the interior are highly valuable. These date back to several historical periods. The oldest layer is from the 14th century, the second from the turn of the 15th century, and the third is likely from the late 15th century. The iconographic frescoes on the wall of the triumphal arch are particularly interesting, and depict the Tree of Jesse, the genealogical tree of the ancestors of Christ. The well preserved wall paintings, original in their entirety of the painted interior, are the church's most valuable feature. The altar of Our Lady, the work of an unknown artist from around 1650–1660 is also valuable. The church is among the most significant medieval sacral structures in northwestern Croatia.

① Parish office, T 01 2060 878



Medieval frescos from the 13th century

Sveta Helena

CHURCH OF ST. HELENA THE CRUSADER

The church is a single nave, late Gothic structure from the latter half of the 16th century. Individual Gothic architectural elements have been

preserved in the present day church. A small wooden belfry rises over the main facade. The church served as a fortress against the Turks, and was surrounded by a wooden palisade and a trench. At one time, it served as the chapel for the nearby Adamovich-Hellenbach-Mikšić manor house. At that time, in 1866, Koloman Mikšić had the church adapted to the neo-Gothic style. The inventory is from the 19th century.

Bedenica

The village stands on the slopes of Mt. Medvednica, in the valley of the Bedenica Stream. The centre of the settlement is dominated by the vertical tower of the parish Church of All Saints, which together with the parish court and old school building (1889) and former Educational centre (1942) form a historical entity with both architectural and ambient value. This structure forms a valuable historical micro-ambient.

PARISH CHURCH OF ALL SAINTS

The church was erected at the turn of the 14th century. Later, an impressive, late Renaissance bell tower was added to the facade, and became the new entrance. During the time of the Turkish invasions, the bell tower likely served as a shelter. This is also supported by the fact that the tower has exceptionally thick walls. The sanctuary is Gothic, with buttresses outside and a Gothic ribbed vaulted ceiling inside. Only a few Romanesque details have survived, such as the round window (oculus). The church was given a Baroque appearance in the 17th century, while the present day appearance was given in the mid 19th century. The inventory is from the 18th and 19th century.

① Parish office, T 01 2064 086

Omamno

Old traditional houses have been preserved in the village. One of these is a single-story structure at the address Omamno 31, built in the late 19th century from oak planks joined using the *Croatian corner* technique. The interior organisation has a typical three-part layout. The original windows and doors have been preserved. Within the courtyard is a large, brick outbuilding, a smaller wooden auxiliary structure and a well, all surrounded by a wooden fence. The second house is a single-story house at the address Omamno 32, also from the late 19th century, built with oak planks joined using the *German corner*, and painted white on the outside. The courtyard includes four outbuildings.

Sveta Nedelja



Parish Church of the Most Holy Trinity

PARISH CHURCH OF THE MOST HOLY TRINITY

The church stands in the middle of the town. It was constructed in the period from 1768 to 1786 on the foundations of an earlier Gothic church. In the early 18th century, it was virtually turned to ruin during the Turkish invasions, and thus it was restored twice during the 18th century, when it received a Baroque appearance. In 1811, the church interior was restored again. Today this is a late Baroque, single nave hall structure with a bell tower standing against with the main facade. The nave and sanctuary are vaulted. The interior is ornamented with moulding work that, like the main altar of the Most Holy Trinity, is an interesting early Historicist work from 1811. At that time, late Baroque

altars were still being made elsewhere. The side altars of St. Florian and Our Lady of Sorrow are late Baroque, and the latter features the stone sculpture of Our Lady of Sorrow from the 17th century. The stone tombstone on the wall of the parish church nave is the only reminder that in 1608, the Chapel of St. Peter stood here, which was also a mausoleum for the Okić land owner and benefactor of the parish, Petar Erdódy and his wife.

Mihalj Šilobod Bolšić, writer of the first Croatian arithmetic called “Arithmetika Horvatzska” served as parish priest in this church from 1760 to 1787. The parish house stands next to the parish church and is a two-story building, erected in 1889 in the Historicist style. In addition to the architectural value, the manor house also takes a significant place in the town vista.

The old parish house *Crkvenjak* stands opposite the parish church. This is a two-story building, with a wooden covered veranda that extends along the main and side facades. The building was constructed in the late 18th century and is in the Baroque style, with elements of the rural architecture of the Samobor surroundings. It once served as a guest house, and later had different functions. For a time it housed the primary school and as living quarters for the teachers.

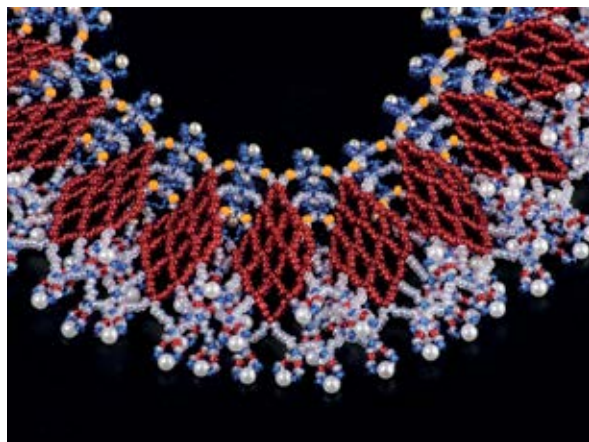
☎ Parish office, T 01 3370 755, E zupa.svnedelja@gmail.com



Ceiling vault of the Parish Church of the Most Holy Trinity

SVETA NEDELJA 'KRALUŠ'

This is a variation of the luxurious, traditional, woven women's necklace that is commonly seen in continental Croatia, though it differs in its size, ornamentation and colours. Also called the 'kraluš' or 'kragulj', it started to appear in the Sveta Nedelja region in the 19th century, and with time, became a customary part of the jewellery of the women's folk costume. It is worn around the neck on a kraglin, a collar of white folded lace, with various ornaments in different colours. The glass or coral small beads are strung onto eight strands of white horse hair. In more modern times, the threads are plastic fibres. The 'kraluš' is typically made in red, but can also be in the traditional tricolour (red, white, blue). The 'kraluš' is tied behind the neck with a red satin ribbon.



Sveta Nedelja kraluš necklace

CHAPEL OF ST. ROCCO**DON'T MISS**

The chapel stands in the centre of the town. It is oriented in a north-south direction, likely so that the gabled entrance facade could face the road. The year 1728 is engraved above the stone portal, and is likely the year of its construction. A small belfry stands above the facade. The interior is vaulted with groin vaults. The chapel is a valuable example of a Baroque church of harmonious proportions. In the interior of this humble church, one would never expect the impressive, lavish and truly Baroque and playful altar of St. Rocco from 1751. The retable is an airy structure. The indented base holds the columns that support the wreath with convex lines. Large sculptures of saints stand between the columns with wavy draperies. This is a fantastic and high quality late Baroque piece. The pulpit is the work of an unknown master from the 18th century, with painted images of the evangelists that are not masterpieces, but are a charming blend of the Baroque and folk art.

① Parish office, T 01 3370 755

FORMER TOLL-HOUSE

This house stands at the crossroads of the main streets in the centre of the town. It was constructed during the period of the French administration in the early 19th century. It is a single-story structure built of mixed materials. Part of the house is walled with stone and brick, while part is built using wooden planks. A wooden veranda extends along the entire entrance facade. The house is an example of semi-urban Baroque residential architecture. It is in poor condition.

*Brezje***GLUCK-HAFNER MANOR HOUSE**

The house stands in the midst of a park with rich and diverse vegetation. It was constructed as a two-story building in the mid-19th century. The facade of the ground floor has a rustic appearance, while the upper facade is smooth. The manor house represents the typical architectural style of such houses in the 19th century. Today it is owned by the Immunological Institute.

*Kerestinec***KERESTINEC CASTLE**

The castle in Kerestinec has had a tumultuous history. In 1573, this was the site for one of the key battles of the Peasant's Revolt, and the fortress was seized and looted by Ottoman forces several times. It stands in a lowland plain, in the midst of a vast garden. The lowland Renaissance fortress has four wings and four circular towers, with an enclosed courtyard, and was surrounded by a moat (*wasserburg*). It was erected by the Erdődy family. Works began in 1565, and the structure was expanded and fortified in 1575. In the late 18th century, the new owners, the Pallvicini family, turned the burg into a Baroque castle. The structure was heavily damaged in the 1883 earthquake, and was later restored. In the 19th century, the beautiful garden with lake was shaped, and covered an area of over 7 hectares. Today, both the castle and gardens require comprehensive restoration.

© Town of Sveta Nedelja, T 01 3335 444, E ured@grad-svetanedelja.hr

Velika Gorica



Chapel of St. Barbara, Velika Mlaka

VELIKA GORICA WAS FIRST mentioned as the seat of the parish in 1228. The main square, including the parish church and the Turopolje Council hall building, is a fine example of a medieval trading town which arose through spontaneous development since the 14th century. The urban structure of the settlement was based on the topography and the main road Zagreb–Sisak. That street is lined with residential houses and crafts' shops from the second half of the 19th century and the early 20th century. In certain parts of the town, examples of the traditional wooden architecture are still visible.

TUROPOLJE NOBLE MUNICIPALITY

Turopolje is the name for the area south of the Sava River to the Kupa River and Vukomeričke gorice, and has been in use since the

16th century. The name arose from the *tur*, the now extinct early form of cattle that inhabited this vast lowland. The rights and privileges were first listed in the Croatian Assembly in 1278, with Ban Nikola granting an official document. This formed the independent community of nobles, and Turopolje administratively became the Turopolje Noble Municipality. The statute was later confirmed by many rulers. The Turopolje noblemen appointed their own prefect. The Assembly at which this appointment was made was called the *Spravišće*, and it was originally held on St. George's Day, and was moved to St. Lucy's Day in the early 17th century. In 1737, King Karlo III granted the Noble Municipality a coat of arms and seal. The Turopolje Noble Municipality was terminated in 1847. With the establishment of the Republic of Croatia, the municipality was restored in 1991 under the name "Noble Municipality of Turopolje", but without its former authorities.

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✉ plem-op-turopoljska@zg.t-com.hr



The German corner method of joining oak planks

PEDUNCULATE OAK

Oak is a definite part of the identity of Turopolje. Once, the majority of the Turopolje area was covered in vast oak woods. The people of Turopolje fed their pigs with the acorns, hunted the game, and used the oak to build their houses and barns, the manor houses and churches. Much of this traditional architecture is threatened and faced with ruin, and efforts are being invested to preserve as much as possible.

COUNCIL BUILDING OF THE TUROPOLJE NOBLE MUNICIPALITY

(Trg kralja Tomislava 1)

The Council building was erected in 1765 for the needs of the Noble Municipality. From that time, the *spravišća* Assembly was held here instead of at the Lukavec Old Town. This is a two-storey Baroque palace with arcade veranda on the ground floor. The rooms are vaulted, while the rooms on the upper floor are decorated with paintings and mouldings. The ground floor also served as a prison. In addition to the original spatial disposition, a good portion of the original equipment has also been preserved. The building is a rare example of brickwork in 18th century Turopolje, and this is the most significant Baroque structure in Velika Gorica.

TUROPOLJE MUSEUM

The museum was established in 1960 and uses the building of the Turopolje Noble Municipality. The permanent collection on the upper floor houses the archaeological artefacts unearthed in Turopolje. The medieval age is represented by the characteristic jewellery, called the *sljepoočničarka*. A historical overview of the development of Turopolje from the 15th century to the present day is provided, with an emphasis on the specificities of the Turopolje Noble Municipality. Objects from everyday life, tools, weapons, portraits of prominent people from Turopolje, and painting of people and landscapes, crests, crafts objects and more. The ethnography collection contains items from the 19th and 20th centuries: folk costumes, furnishings and tools. The art collection encompasses periods from the 19th century to the present day and includes works by important artists such as B. Čikoš-Sesija, M. Klement Crnčić, T. Krizman and others.

① Trg kralja Tomislava 1, T 01 6221 325, E muzej-turopolja@muzej-turopolja.hr



Council building of the 'Turopolje Noble Municipality'

ST. GEORGE'S DAY VISITATIONS

Should you find yourself in Turopolje somewhere around 23 April, be sure to take in the St. George's Day Visitations. Throughout the entire northwestern Croatian region, St. George's Day is the harbinger of spring and the farm year. On the eve of St. George's Day, or on St. George's Day itself, young men and women go from house to house, singing songs of the saint and collecting gifts. The main character among them is *Green George*. He wears a mask in the form of a cylindrical basket of twigs and budding branches, or a type of flag made of ribbons, handkerchiefs and the tricoloured flag. His company carry branches, and one carried a basket to collect the gifts. Customs that are associated with this day are the St. George's Day bonfire, a great fire that is lit either the eve of or on St. George's Day.

DON'T MISS**PARISH CHURCH OF THE ANNUNCIATION OF THE BLESSED VIRGIN MARY**

The church stands on the main town square, which today is a park. It was erected in 1692. In 1757, the Turopolje Noble Municipality took over care of the church and at that time, two side chapels were added on. After the 1880 earthquake, which significantly damaged the structure, it was expanded and thoroughly restored after designs by Hermann Bollé. It is a single nave, spacious structure with side chapels vaulted with groin vaults. The entrance facade has a neo-Romanesque style, and is dominated by the octagonal bell tower. It is the largest church in Turopolje and is a valuable example of Historicist sacral architecture. The frescos of the birth of Christ and Christ's resurrection were painted by Marko Antonini. The stained glass windows are lovely.

① Parish office, T 01 6222 019, E zupa.navjestenja.b.d.marije@zg.t-com.hr

CHAPEL OF THE WOUNDED JESUS

This single nave wooden chapel stands near the settlement of Pleso (in Pleško Polje). It was constructed and equipped by Rozalija Plepelić, widow of nobleman Ladislav Plepelić in 1758. There are documents from 1767, now kept at the Turopolje Museum, which showed that the Plepelić family continued to care for the church. The foundations of the church are made of bricks, while the stone slab floor is laid on concrete. The main beams and the walls are made of wood, joined using the *German corner* technique, while the veranda with four columns is in the Historicist style of the traditional architecture, as the result of the restoration from 1896.

① Parish office, T 01 6222 170

Buševac

CHAPEL OF ST. JOHN THE BAPTIST

The original wooden church was built in 1668, while the new nave was raised in 1768, and the old church became the sanctuary to the new

When in Buševac, stop in and visit the contemporary chapel that is also consecrated to St. John the Baptist. Not only to enjoy the modern architecture, but also to see the valuable old, Baroque main altar from the wooden church. It was created by the workshop of Mihael Komersteiner. The architectural concept is that of a three-part retable, polychromatic, marbleised and ornamented with lavish carvings of various plants. After its restoration, it was transferred to its new home in the new chapel.

church. The construction was performed in the traditional manner. Over the main facade is a small wooden steeple with shingled siding. The walls of the church are built of oak planks, joined using the German corner technique, while the interior surfaces are lined with wooden siding made of fir boards. The interior is painted, and the folk Baroque paintings of the 17th century found on the wooden siding of the sanctuary are particularly valuable. The side altars of

St. Rocco and St. Joseph are high quality pieces by unknown local workshops in the early 18th century. Unfortunately, the original sculptures to those saints were replaced in the early 20th century with pieces by Tyrolean masters. It is interesting that of all the sculptural wealth and value in the church, an unknown thief stole only the Tyrolean sculpture of St. Joseph, whose value is not high in comparison to the other works. The Baroque pulpit is beautiful, and is made of carved wood with a polychromatic finish. The painted panels, the work of a folk naive painter from the 18th century, are particularly interesting.

Alongside the Church of St. Barbara in Velika Mlaka, this church is the most valuable wooden sacral structure in the area. It served as a model for a number of wooden chapels in the Turopolje and Pokuplje regions.

① Parish office, T 01 6230 300 (keymaster, 6255 822)

Cvetković Brdo

CHAPEL OF ST. ROCCO

The chapel stands on a hill at the end of the settlement. It is a small, single nave structure that was erected in 1888, and restored in 1913. A wooden tower rises above the main facade. The gable bracket juts out from the facade. The interior is vaulted with a hipped vault. It is a valuable example of wooden sacral architecture.

① Parish office, T 01 6267 407 (keymaster, 6264 769)

Donja Lomnica

MODIĆ-BEDEKOVIĆ MANOR HOUSE

DON'T MISS

This is one of the rarely preserved specimens of autochthonous residential construction of the wooden manor houses of the Turopolje nobility. It was constructed in 1806. It is a two-story structure made of oak planks, and joined in the traditional manner using the *Croatian corner* technique. The commercial premises are on the ground floor, the rooms on the upper floor. The original appearance of the interior has been largely preserved. The rooms contain a stove, furnishings of the day, and the family tree of the Modić family. The manor house has been completely preserved in its original form, including the wooden doors and windows and part of the inventory. The grounds include outbuildings, which were also constructed using wood in the traditional manner.

① Turopolje Museum, T 01 6221 325

PRIMARY SCHOOL BUILDING

It was constructed in 1900. The main facade is prominent and divided by simplified forms of the late Historicist style from the turn of the 20th century. The main risalit with the main entrance, which is now closed off, is a particularly prominent triangular attica over the roof line.

Dubranec

CHURCH OF OUR LADY OF THE SNOW

It was constructed on a hill. The Baroque church was completed in 1716, though it was completely renovated and equipped in the Historicist style on designs by Herman Bollé in 1886. The interior features the main altar of Our Lady and two side altars to St. Joseph and St. Catharine, all of which were designed by Bollé.

① Parish office, T 01 6267 407

Gustelnica

A RURAL ENTITY

The settlement of Gustelnica, with its dominantly vertical Chapel of St. Anthony of Padua, is situated at the highest point of the Vukomeričke Gorice hills. The settlement lies along the main road, with dead end side roads turning off it. The original, traditional matrix has been preserved, with the residential wooden ground floor houses facing the road, and the outbuildings at the bottom of the land parcels. The residential structures date back to the period from the late 19th to the mid 20th century, while the outbuildings are mostly older. Gustelnica is one of the best preserved settlements of traditional architecture in this region.

CHAPEL OF ST. ANTHONY OF PADUA

The chapel was raised in 1888 on designs by Herman Bollé. It is a single nave, wooden church with a veranda in front of the facade, with a tower rising above it. It was constructed by foreign masters using techniques that differed from the local tradition. It was built on beams, with planks between. The interior is lined with wooden siding made of fir planks. The main altar of St. Anthony of Padua is older than the church and originated from the older chapel. The altar dates back to 1723, and is the work of Claudius Kautz. The tectonic retablo has lived through several adaptations over time. The main niche holds the statue St. Anthony of Padua, with two additional statues of saints. These are high quality Baroque statues that are characteristic of Kautz's style. The ornamentation of the church and part of its furnishings are the work of the Zagreb Crafts School, which was founded by Bollé himself.

① Parish office, T 01 6267 407

*Kuče***CLEARING GATES IN THE FOREST TUROPOLJSKI LUG**

The original wooden gates were raised in 1779 in commemoration of the great forest clearing carried out to obtain arable land. After the gate was damaged in a flood in 1914, a new concrete gate was built in 1916. The gate is composed to two highly ornamented columns standing on a pyramidal base, and connected with a wide horizontal beam containing a replica of the wooden beam with a Latin inscription. This is a rare example of a monument to human accomplishment.

FORMER PRIMARY SCHOOL BUILDING

The school building is a wooden two-story structure made from oak and is the only preserved building of its kind in Croatia. It was constructed in 1923 on the lands where the former Municipal House once stood that was used for the needs of the Kuče noble district. The Turropolje Noble Municipality entrusted its construction to Nikola Hribar. The upper floor held the classrooms, while the ground floor had a room that was used for the meetings of the Kuče noble district (one of the 22 districts falling within the Turropolje Noble Municipality) while the remainder of the ground floor was the teacher's residence. The school was in function until 1970.

Lukavec

LUKAVEC OLD TOWN

The present day town was preceded by two lowland fortresses surrounded by a wooden palisade and water moat (*wasserburg*), the first from the second half of the 15th century and the second from the early 17th century. The walled town we see today was erected in 1749. It was built as a four-wing castle with four square towers at the corners, which is a surprising reappearance of the Renaissance concept in the 18th century. A tall tower rises above the entrance with the Baroque portal and the coat of arms of the “Turopolje Noble Municipality”. Under the tower was the Chapel of St. Lucy, the only one vaulted with a barrel vault, while the remainder are all vaulted with groin vaults. The town never had a residential function, instead it was the site of the Turopolje *spravišće* assembly. Open arcades line three wings and face the courtyard, while the fourth is lined with a closed space, where the assembly hall was. Today, this is the castle of the Turopolje nobles who have their own castle keeper.

① “Turopolje Noble Municipality”, T 01 6260 001

Mraclin

CHURCH OF ST. VITUS

This harmonious neo-Gothic, single nave structure was erected in 1894 on the designs of royal engineer Kosta Tomac. There is a belfry on the facade, and the body of the church is supported by picturesque buttresses. The nave is vaulted with groin vaults. The altar was created by Velika Gorica carpenter Strukelj.

① Parish office, T 01 6222 019

Vukovina

PARISH CHURCH OF THE VISITATION OF THE BLESSED VIRGIN MARY

It was constructed in 1658 in the Baroque style at the site of an earlier structure. The nave is rounded and is attached to the rectangular sanctuary. A belfry rises over the facade. A dome with lantern hangs above the nave. The church furnishings are of more recent origin, from the early 20th century. The interior was painted in 1893 by Marko Antonini. This is one of the oldest Croatian shrines to Mary, and it boasts the miraculous gilded wooden statue of the Mother of God. It has been fully restored.

① Parish office, T 01 6230 300

Šćitarjevo

“ANDAUTONIA” ARCHAEOLOGICAL PARK

Andautonia was an ancient Roman settlement, a municipium along the Sava River, at the site of the present day village of Šćitarjevo, near Velika Gorica. It was established in the 1st century AD on the Roman road Siscia – Petovio (Sisak – Ptuj). For 400 years, it was the main administrative, political and cultural centre of this part of Pannonia. It has been preserved in the foundations of the public and residential architecture, urban infrastructure, parts of the stone paved roads, high quality walls with wall murals, mosaic floors and necropoli. The highly urbanised way of life is seen in the complex that was unearthed in the centre of Šćitarjevo, over an area of 3,000 m², which represents a part of the town quarters with streets and monumental buildings, including the town baths. Finds of mouldings, marble and wall murals tell of the luxurious status and urban way of life of this Roman municipium. This is one of the very few interpreted and presented archaeological finds in all of Croatia.

① Archaeological Museum in Zagreb,

T 01 4800 009,

www.andautonia.com

ALAPIĆ MANOR HOUSE (Vukovina 2)

It was constructed at the end of the 18th century. This is a two-story Baroque structure. It was built using carved oak planks joined using the *Croatian corner* technique, and was coated with stucco and painted. It is covered with a hipped roof. The ground floor once had a commercial function, while the upper floor was the living quarter. This is one of the rare preserved specimens of wooden residential architecture of the lower nobility in continental Croatia. It is not in the best condition and yearns for restoration.

Velika Mlaka

DON'T MISS

CHAPEL OF ST. BARBARA

The largest and loveliest wooden chapel in Turopolje, and in Croatia. Its construction began in 1642, and after numerous adaptations over the years, it received its final form in 1912 with the addition of the vestibule over the southern entrance. It was constructed with carved oak planks joined using the *German corner* technique. The roofing is shingled. The entire interior is painted, including the tabulate and the wood panelling on the walls. With the obvious Baroque inspiration in the garlands, bouquets and similar ornaments, the walls depict scenes from the life of St. Barbara and an interesting depiction of St. Kümernisse, the bearded female saint on the cross, which is very rare in Croatia. The interior paintings are the work of an unknown domestic



Open winged altar of St. Barbara from 1679

painter, presenting the expression of folk art inspired by the Baroque. The main altar of St. Barbara dates back to the 17th century. The altar is a transition from the early medieval and Renaissance winged altars towards the three-part architecturally conceived retable that is typical in the Baroque. The altar has two wings on each side, the first of which are moveable. When the wings are closed, they depict scenes from the Passion of Christ, though when they are open, the centre is an altarpiece portraying St. Barbara, while the sides show scenes from her life. The church and its interior are a representative example of the Turopolje folk architecture and painting heritage.

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Pokupsko

PARISH CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY

The church was consecrated to St. Ladislav, whose sculpture once stood at the centre of the main altar, but later it was consecrated to Our Lady, while Ladislav remained a co-patron saint. The construction of the church began in 1736 under the patronage of Bishop Juraj Branjug, and was completed in 1739. The structure is a mature Baroque quatrefoil nave that is vaulted with a dome. The architecture of the church is important, as this was the first central quatrefoil Baroque church, not only in Croatia, but as far as Styria. This served as a model for churches of the same type. It is surrounded by walls with four corner towers. The church and outer walls were heavily damaged in the Homeland War, but have since been restored.

The main altar is the work of the Zagreb workshop of Bishop Branjug from about 1740 and is a valuable Baroque piece. The side altar of the Holy Cross is from the same workshop and is special because the wall painting behind the altar shows a vast landscape outside the Jerusalem city walls in the crucifix scene, and forms an integral part of the altar. Other parts of the church inventory are also high quality Baroque pieces. For a time, an adapted antique stone slab from the 2nd or 3rd century was used upside down as a holy water font.

① Parish office, T 01 6266 046

Auguštanovec

CHAPEL – SHRINE TO ST. ELIAS

A miniature chapel constructed as a bell tower in 1926, but was expanded in 1975 and restored again in 2004. During a storm in 1953, the bell tower was hit by lightning, killing the bell-ringer who was ringing to warn of the danger. After this accident, the bell tower was consecrated to St. Elias, protector against lightning, and since then it has served the locals as a chapel.

① Parish office, T 01 6266 046

Lukinić Brdo

CHAPEL OF ST. JOHN THE BAPTIST

This wooden cemetery chapel was built in 1908–1909 by the carpentry workshop of Mate and Jure Janković from Čička Poljana. This is a single nave structure with veranda on the facade, with a belfry rising above, and hipped vault in the interior. A decorative wooden carved frieze stands above the columns of the vestibule.

① Parish office, T 01 6267 407

Lijevi Štefanki

CHAPEL OF ST. GEORGE

DON'T MISS

This is one of the oldest wooden chapels in Turopolje, constructed in 1677. In 1704, it was dissembled, moved and reassembled at its current location. It was constructed of wood in the traditional manner, with wood planks joined using the old *Croatian corner* technique. The roof is shingled. A belfry rises over the veranda. The interior features a ceiling and walls painted with rich decorations from 1725. The high quality Baroque altar with the altarpiece depicting St. George killing the dragon, and the sculptures of saints are from the same year. The candelabras have been preserved, and are lovely Baroque pieces created at the same time as the altar. The church is the most valuable example of traditional sacral architecture of the Pokupsko region.

① Parish office, T 01 6266 046



Chapel of St. George, detail of the wooden altar

Pokupski Gladovec

CHAPEL OF THE MOST HOLY TRINITY

One of the largest wooden chapels. It was constructed from oak planks in 1847, on the hill overlooking the village at the site of an earlier chapel. The entrance is covered by an overhang, and a wooden belfry rises above it, sided with oak shingles and a copper pyramidal roof. The interior is equipped with a lavish late Baroque main altar and pulpit, likely transferred here from the old Church of the Most Holy Trinity in Slatina, and a more modest, smaller altar from the earlier chapel.

① Parish office, T 01 6266 046

Pisarovina



One of the outbuildings, Donja Kupčina Heritage Museum

THIS IS A MUNICIPALITY that forms a part of the Turopolje region, and it is known for its wooden architecture of houses, churches, stables and barns. Unfortunately, this form of architecture is disappearing before our eyes, particularly the rural wooden structures. For this reason, the ethno-park established in Donja Kupčina is of the utmost importance, as these simple wooden structures are protected.

Donja Kupčina

CHURCH OF ST. MARY MAGDALENE

This late Baroque church, with a belfry on the facade, was constructed in 1749. It is a central structure with a trefoil layout that was obtained with the construction of shallow side chapels. A dome rises above the nave, and was painted in the late 19th century with a figural depiction of saints and ornamental motifs. The church was heavily damaged in the Homeland War, and was completely restored in 2007. The inventory is from the 18th and 19th century.

① Parish office, T 01 62 92 011

DONJA KUPČINA LOCAL HERITAGE MUSEUM

In the mid 20th century, five structures of the traditional architectural style of great cultural and historical value were moved to the site of the current museum. These buildings are typical residential and commercial structures of the Pokuplje, Turopolje and Posavina regions.

The rooms in the preserved structures have been constantly filled by the local population over the past three decades, bringing objects from their own homes that gradually fell out of daily use. As such, a rich collection was created, consisting of textiles (folk costumes and other folk handicrafts decorated with traditional ornaments), furnishings (old stoves, wardrobes, wooden cupboard, tables, chairs, and beds) and ceramic, iron and wooden dishes. The museum also has a significant agricultural collection, with tools and equipment, devices for processing textiles and many other objects that form the traditional heritage of Donja Kupčina and its surrounding areas.

① Donja Kupčina bb, T 01 4826 220, M 099 7531 224, E stignjedec@gmail.com

DON'T MISS



Grindstone

Dvoranci

CHURCH OF THE MOST HOLY TRINITY

A small wooden chapel constructed in the 18th century and restored in the 19th century. It was constructed in the traditional rural fashion used to build wooden *hiže* (houses) and commercial structures. The joining was based on the *German corner* technique. The bell tower is not fully flush with the facade, but instead rises above the roof somewhat inwards of the facade. The interior ceiling is a painted wooden tabulate. The Baroque inventory from the period of construction has been preserved, though it has been painted on several occasions and is in need of restoration.

① Parish office, T 01 6292 011

Gradec Pokupski

CHAPEL OF ST. LEONARD

A small wooden chapel constructed in 1922 in the traditional manner. The joining technique is the *German corner*, and the belfry is of the steeple style. Though it is from the 20th century, this structure has all the features of the traditional architecture, giving it great value. The church contains the altar of St. Leonard, the patron saint of cattle breeders, and the altars of St. Nicholas and St. Nicholas Tavelić.

Jamnica Pisarovinska

PARISH CHURCH OF ST. MARTIN

This Baroque, single nave church with belfry on the facade was constructed between 1740 and 1749. It dominates the entire landscape and the grounds are surrounded by walls. There are chapels found on both sides of the nave, giving the church a cross-shaped layout. The nave has a new flat ceiling, while the sanctuary is vaulted with a groin vault. The Baroque inventory has been preserved. The side altar of the Fourteen Holy Helpers features a painting of the same name, by an unknown but skilled painter from the mid 18th century. This painting takes a prominent place in the artistic heritage of this region.

The Baroque parish house was constructed in 1785. It is a single story building with cellar, and was built of stone and wood.

① Parish office, T 01 6291 024

Lučelnica

CHURCH OF THE HOLY SPIRIT

This 19th century wooden church was constructed in the traditional style, using oak planks joined using the *German corner* technique. There is a narrow veranda on the facade, with a small shingled belfry rising above it. The nave has a wooden hip vaulted ceiling. The church contains the valuable altar of the Crowning of the Mother of God that dates back to 1749. From the old altar, a small retable has been preserved, while the mensa, or altar top, is new. The altar painting depicts the Crowning of the Mother of God. Statues to St. George and St. Florian are skilled works by unknown masters. A statue of St. Michael surrounded by angels stands on the attica. The retable is a valuable Baroque piece.



Traditional motifs and the embroidery characteristics of Zagreb County

Vrbovec



Lovrečina castle, Kućari

OLD CASTLE AND TOWER PATAČIĆ

The castle was raised as a defensive structure from the Turkish invasions, though it is not known who built it or when. In 1554, the Assembly passed the decision that the population of the Križevci County would commence with the clearing of forests to fortify Vrbovec, and it is assumed that the fortress was wooden. In 1591, the Turks briefly conquered and pillaged the fortress. After this, it was completely restored and was no longer wooden, though it may have been surrounded by a palisade. The only witness to this period is the brick tower and depictions of the fortress in the 18th century. This was a lowland structure surrounded by a water moat (*wasserburg*). After the destruction of the fortress in the 1755 Peasant's Revolt, the Patačić family raised a new

walled castle on the ruins, over one wing of the damaged fortress. This new structure was a rectangular two-story building that has been preserved to the present day. Over time, the majority of remnants of the old fortress have completely disappeared. On the elevated grounds there is a park and the parish church.

Croatian Ban and martyr Petar Zrinski was born in this castle in 1621. For this reason, the only preserved tower of the fortress is called Petar Zrinski tower. It is the symbol of the town and is presented in the town's coat of arms.

PARISH CHURCH OF ST. VITUS

The church was originally a Gothic structure from the late 15th or early 16th century. In 1591, the Turks torched the castle and its church. The current appearance arose in the Baroque restoration in the latter half of the 18th century, with the addition of a side chapel and an entrance vestibule in the 19th century. All that remains of the old Gothic church is the sanctuary that is supported with buttresses, and the massive bell tower with four Gothic bifore windows. The bell tower was a watch-tower in the medieval period. Later, another floor was added and the tower roof added. The interior of the single nave structure was fully vaulted in the 18th century. Only a portion of the Baroque inventory has been preserved. Artist Josef Hempeel from Vienna, who moved to Vrbovec in 1859, brought with him several exceptionally valuable, carved altars of the Tyrolean masters and donated them to the Church. Later, in replacement for repairs to the church, these altars were given to the Museum of Arts and Crafts, and are called the Vrbovec altars. The paintings and altar wings from the Vrbovec Church are kept at the Strossmayer Gallery in Zagreb. The parish house next to the church was built in 1819 thanks to a donation from the Countess Eleonora Patačić.

① Parish office, T 01 2791 226

CEMETERY CHAPEL OF THE HOLY THREE KINGS

This Baroque chapel was erected in 1713 and is a rare example of a triconch structure. The facade has a belfry and the entire interior of the chapel is vaulted. The Baroque inventory has been partially preserved.

MAUSOLEUM OF THE D'HAVLIN AND DE PIENNES FAMILIES

When in Vrbovec, be sure to stroll down to the cemetery. It will be easy to spot the mausoleum that was erected in 1912. The de Piennes were the owners of the Vrbovec castle and estate. The mausoleum is constructed of concrete, and finished with black granite, with Classicist columns. In the interior is a dome lined with gold mosaic. The project was designed by the architect studio of Kovačić and Ehrlich, and the design has been accredited to the modern significant architect of the modern period in Croatia, Viktor Kovačić.

MUSEUM COLLECTION OF THE VRBOVEC OPEN UNIVERSITY

The collection is housed on the upper floor of the Patačić castle. It consists of archaeological, ethnographic, cultural and historical objects and artwork.

① Kolodvorska 1, T 01 2791 115

*Gornji Tkalec***DON'T MISS****REMNANTS OF THE CASTLE AND CHAPEL OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY**

The castle was constructed in the 17th century, but due to its advance state of disrepair, it was demolished in 1986. Only the cellar and courtyard entrance portal remain. It was initially an estate managed by the Jesuit order, and later by the Križevci Archdiocese.

The chapel is a single nave structure with wooden bell tower on the main facade. It is vaulted with Baroque groin vaults. The exceptionally valuable inventory of the chapel dates back to the 17th century. The side altar of the Holy Family, with the year 1628 on its side, is particularly valuable. It is among the oldest preserved altars of northwestern Croatia. The early Baroque sculpture of the Jesuit saints from 1660 stand prominently on the main altar. Obviously this was the work of highly skilled and well trained sculptors of an unknown workshop. The chapel inventory is among the most valuable accomplishments of the 17th century found in northwestern Croatia.

*Kučari***LOVREČINA CASTLE**

The castle is also known as Lovrečina Grad. It was erected in the 16th century by I. Gezthy, though it later changed hands many times. In 1909, it was purchased by Count de Piennes, who gave it to the order of the Sisters of Mercy, who still own it today. The fortress of the town was first mentioned in 1540. It was damaged during the Peasant's Revolt in 1755, and then restored and expanded by then owner Ladislav Kiš. Two wings were added to the two existing wings to close off the central courtyard. A part of the courtyard were neglected and fell to ruin, and new restoration works were undertaken in 1898 in the picturesque Historicist style. At that time, the towers, central risalit and altan were added on, with lavish neo-Renaissance ornaments.

Lovrečka Varoš

CHURCH OF ST. LAWRENCE

The old late Gothic church was heavily damaged during the Turkish conquests. The present day church is a late Baroque structure from 1779. The nave is vaulted with a barrel vault, while the sanctuary has a Czech vault. The facade is simple and pure and yet purely Baroque.

① Parish office, T 01 2726 533

The church has a Baroque pulpit in the shape of Jonah's whale and ivy from 1780. The body of the whale is on the railing of the stairs that lead to the pulpit, and the head is turned upwards and is carved on the railing of the pulpit. This is a very rare motif in the world, with similar pulpits found only in Czech Republic and Germany.

Dubrava

PARISH CHURCH OF ST. MARGARET

The Gothic structure is from the end of the 15th century, which was given a Baroque appearance in 1720. In the medieval period, the Zagreb Bishops often served here, as this was the site of the diocese estate. The Gothic church was originally made of brick and was not plastered, which at that time was a rarity in northern Croatia. In 1552, the Turks ravaged the church. Today, this is a Baroque style church with a stucco facade and groin vaulting. The inventory is from the 18th, 19th and early 20th century. The main wooden altar to St. Margaret from 1918 features an altarpiece by painter Ivan Tišovo. The altar is a rare examined of an Art Nouveau style altar. In 1527, the Croatian Assembly, at which Ivan Zapolja was appointed king, was held here at Dubrava, as a safe bishop's site.

① Parish office, T 01 2725 218

CHURCH OF ST. MARTIN

The church is the remnant of the former Gothic parish church which was mentioned from 1315. It was ravaged by the Turks and restored in the mid 17th century. It was partially destroyed in 1819, after which the existing chapel was raised. It has a flat ceiling, though parts of the ribs and heels of the vaults indicate that there were once Gothic ribbed vaults here. Other architectural elements such as the triumphal arch and Gothic windows have been preserved. On the rear wall of the sanctuary and within the window frames, there is a valuable Gothic depiction of the figures of saints.

Farkaševac

Bolč

The archaeological space of the medieval settlement is surrounded by a moat, the parish Church of the Holy Archangels Michael and Gabriel with parish house, residential structures and economic buildings set on the original and preserved spacious plots, with a tree row of wild chestnuts. The complex forms a historical, architectural and ambient whole of great value. With its harmonious architecture, original style details and its setting in the overall landscape, the complex is a valuable historical site.

CHURCH OF THE HOLY ARCHANGELS MICHAEL AND GABRIEL

The Orthodox late Baroque church from 1795 is a single nave structure with a bell tower on the facade. It was restored in 1824. It was heavily damaged in the Homeland War. The nave is vaulted with Czech vaults, while the sanctuary has a barrel vault. The paintings in the interior are interesting – the wall surfaces are marbleized, while oval and round medallions with profiled frames are set in the vault fields. The gates and cross from the original iconostas have been restored and are kept at the Museum of the Serbian Orthodox Church in Zagreb. The parish house is from 1896, but is in poor condition.

Gradec

PARISH CHURCH OF THE WOUNDED CHRIST

It was constructed as a late Baroque church between 1768 and 1824 near the former earlier brick church. After the 1862 fire, the church was completely reconstructed. The bell tower on the facade is from 1900. The nave is vaulted with a series of Czech vaults, while there is a dome over the sanctuary. The vault fields and railing of the choir are decorated with mouldings, while the dome is painted. The inventory dates back to the 19th century.

① Parish office, T 01 2797 155

BISHOP'S PALACE

In the centre of the settlement Gradec, on a slightly elevated position, this Classicist palace stands surrounded by greenery. Its construction was ordered by Bishop Maksimilijan Vrhovec and it was completed in 1822. This is a two-story structure with a rectangular layout, with a

central risalit on the main facade. The rooms on the ground floor have groin vaulted ceilings, while the hallways feature a series of Czech vaults. The rooms on the upper floor have flat ceilings. The palace is an important example of Classicist architecture.

Rakovec

Lipnica

CHURCH OF THE HOLY FATHER NICHOLAS

The Orthodox wooden church was erected in 1795, and was restored on several occasions during the 19th and in the early 20th century. The last restoration was in 2006 when attempts were made to preserve the older layers. The nave is vaulted with false wooden barrel vaults. The iconostas and several individual icons have been preserved. There were many wooden Orthodox churches in many settlements in and near the Military Border. Few have been preserved, and this is the only one in Zagreb County, and therefore, deserves special attention.

Preseka

Pogančec

CHURCH OF OUR LADY OF LAURETANA

A late Baroque structure built between 1780 and 1795. It has two pairs of columns that stand within the nave, but despite this, it is not a triple nave structure. The columns hold the dome with lantern over the central part of the nave, while the remainder of the church has Czech vaults. This specific spatial structure put this church among the most significant Baroque sacral structures in continental Croatia. The valuable Baroque inventory from the time of construction has been preserved. The main altar was made during the time of the church's construction and is of the late Baroque style. It is poorly coated with layers of paint, some from the 20th century, however, the great value of this architectural concept of the retable and individual sculptures on its is still evident.

① Parish office, T 01 2724 625

Zaprešić



Ban Josip Count Jelačić Bužimski (1801–1859)

NOVI DVORI JELAČIĆEVI

This is a unique example of a preserved complete estate complex. The palace stands in the midst of the landscaped garden, with an alley lined with chestnut trees leading to it. Immediately at the entrance are two preserved outbuildings, the wheat storage and the thresher. The wheat storage building today houses the Matija Skurjeni Museum. The thresher is the only preserved building of its type in Croatia. In the mid 19th century, Jelačić added only a handful of early Historicist details to the palace, such as the stepwise finish to the gable on the facade, a motif taken from the German Gothic repertoire. The body and spatial structure of the palace have remained Baroque. Ban Josip Jelačić lived in the palace from the mid 19th century until his death. Near the palace is the Chapel of St. Joseph, a neo-Gothic structure that Jelačić had constructed in 1855 as the burial site for his deceased 10-month old daughter Ana. In the forested part of the grounds is the Jelačić family tomb, built in 1884 on designs by architect Herman Bollé in the neo-Gothic style, and using rock from the Zagreb Cathedral that was destroyed in the earthquake. Ban Jelačić and his family members are laid to rest in the mausoleum. It was long neglected, looted and devastated. On after the 1990s were efforts invested in its restoration and today it is in good condition.

MATIJA SKURJENI MUSEUM

The museum is housed in the three-story wheat storage building of the Jelačić Novi Dvori, which was remodelled into a gallery space in 1987. The museum collection is based on the donation by naive artist Matija Skurjeni to the Zaprešić municipality in 1984. In 2000, the collection was enriched by a donation of paintings, sketches and graphics from the collection of Milka Kobeščak, teacher and long time associate of the painter, and the initiator of the idea to open the gallery.

📍 Aleja Đ. Jelačića 8, T 01 3310 540,
E muzej-matija-skurjeni@zg.t-com.hr

PARISH CHURCH OF ST. PETER**THE APOSTLE**

It was constructed in 1869 at the site of an earlier wooden chapel. It is a single nave, neo-Gothic structure, with bell tower over the facade. The interior of the nave and sanctuary are vaulted with groin vaults. The side walls of the sanctuary and nave, and the wall painting behind the main altar depict the twelve apostles. The wooden main altar is the work of a Tyrolean workshop. The church was restored in 2005.

📍 Parish office, T 01 3310 474,
E zupa.zapresic@zg-nadbiskupija.hr

*Lužnica***LUŽNICA PALACE**

The palace is situated on a spacious estate near Zaprešić. The original owner of the estate and palace was the Čikulin family, originally from Austria. Later it was taken over by the Rauch family. The Sisters of Mercy of St. Vincent of Paul purchased the palace from the Rauch

DON'T MISS

Lužnica Palace

family prior to World War II, and are still the owners today. In 1791, the palace received new extensions and its present day appearance, and the inscription of the year 1791 on the wooden staircase testifies to this. The palace is a three-winged two-story structure with a U-shaped layout, with four ornamental cylindrical towers at the corners. Despite its resemblance to a Renaissance castle, the spatial concept and architectural decorations are fully Baroque. The ballroom stands in the centre of the upper floor, and its exterior is prominent in the risalits. The palace chapel has a lovely carved, wooden, gilded and polychromatic altar that is late Baroque in style. The altarpiece is a beautiful Baroque painting of the Crucifixion. Lužnica palace is one of the most significant examples of its kind in continental Croatia. The gardens with fishpond, which together with the palace form a lovely entity, add to its overall value.

① Mary's Court Spiritual Education Centre – Lužnica, T 01 3350 944,
www.luznica.com

Jablanovec

CHAPEL OF ST. JOHN THE BAPTIST

According to the written records, the chapel was erected in the 17th century at the site of an older wooden chapel. It received its present day appearance in the second half of the 19th century, when it was expanded. The single nave chapel has a bell tower on the facade, and the sanctuary is deeply vaulted with a groin vault, as the remnants of the former church. It has great architectural value.

① Parish office, T 01 3390 611, E zupa.bistra@zg-nadbiskupija.hr

Bistra

Gornja Bistra

ORŠIĆ PALACE

Construction of the palace was commissioned by Count Krsto II Oršić in the period from 1770 to 1775. This is a late Baroque structure with a U-shaped layout. The ballroom is on the upper floor, and is a central oval salon with frescos of mythological figures painted on the vaults. A long hallway called in Czech vaults lines the back facade, and opens into the halls of the palace. The rooms on the ground level are primarily vaulted with barrel vaults, while the rooms on the upper floor have hipped vaults. The palace Chapel of St. Joseph, situated at the base of the eastern wing, is a rectangular shape and takes on the full height of both floors and

is vaulted with a Czech vault. Its high quality late Baroque inventory has been preserved: the main and two side altars, of the low tabernacle type. The walls behind the altars are painted. The palace is elegant and likely the most representative example of the Baroque profane architecture in the Hrvatsko Zagorje region.



Oršić Palace

The remnants of the lovely garden around the palace from the mid 18th and early 19th century are still visible today. In the 19th century, the owner of the estate was the French Count Carion, who unsuccessfully delved in the exploitation of ores from the slopes of Mt. Medvednica. Today, the palace houses a hospital for chronically sick children.

☎ T 01 3391 111, 01 3390 032, E specijalna@bolnica-bistra.hr

CHAPEL OF ST. JOSEPH

The chapel is found within the Oršić palace. The very high quality Rococo inventory has been preserved: main and two side altars of the low tabernacle type, emporium and organ, and the front door. The field behind the altar is painted with altar architecture and figures. Since the 18th century, a positive organ with 5 registers and mechanical system has been preserved in the chapel, and represents a true *Gesamtkunstwerk* quality instrument with a masterfully carved Rococo casing. It was made by Antun Scholz in about 1780. The instrument is not in working order.

☎ T 01 3390 611

Poljanica Bistranska

PARISH CHURCH OF ST. NICHOLAS AND PARISH HOUSE

The complex is situated on a hill over the settlement of Bistra. In 1631, the church was commissioned by Baron Ivan Mascon. This is a single nave structure with bell tower against the facade. The Baroque barrel vault with side vaults was painted in 1887 by Roman painter Marko Antonini. The inventory from the late 17th and 19th centuries has been preserved. The old parish house is from 1631, the newer one from the 19th

century, and there is also the wine hut from 1928. Together with the church, these structures form a significant and picturesque complex.

① Parish office, T 01 3390 611, E zupa.bistra@zg-nadbiskupija.hr

OLD SCHOOL BUILDING

The two-story building once housed the classrooms and two teacher's flats. The rooms on the ground floor and upper floor have flat ceilings, while the basement rooms are vaulted with the Prussian style vault. This is one of the rarely well preserved school buildings from the late 19th century in Zagreb County.

Jakovlje

JAKOVLJE PALACE

The palace stands in the middle of the settlement and is reached via a lane lined with wild chestnut trees. It was constructed in the second half of the 18th century as a two-story manor house. In the early 19th

JAKOVLJE SCULPTURE PARK

The palace gardens are the site of a sculpture park. It was created in 1993 thanks to the efforts of sculptor Ratko Petrić and the initiation of the First international sculptor's colony. More than 60 sculptures of contemporary Croatian and foreign artists stand in the gardens, including works by Ivan Kožarić, Branko Ružić, Šime Vulas, Petar Barišić and others.

century, it was expanded with the construction of two side wings. In the latter half of the 19th century, it received new facade ornamentation and an altan. At that time, it also received the central, neo-Baroque staircase in the interior of the central wing. The grounds surrounding the palace were groomed and divided into several units. The lane leading to the palace passed through the commercial section with outbuildings,

to the gardens before the palace itself. Behind the palace were geometrically organised surfaces with vegetable gardens. The palace and estate changed ownership several times, and among the owners were the Oršić, Gottal, Rauch, Josipović and Kronfeld families. Today, the grounds feature an outdoor sculpture park.

① T 01 3351 736

Pušća

Donja Pušća

PARISH CHURCH OF ST. GEORGE

The church is a medieval structure that received a Baroque facelift in the 18th century, before being radically renovated in the 19th century. It is a single nave structure with a tall bell tower on the facade. Three Classicist altars, the pulpit and pews, and two chalices from the 18th century have been preserved.

① Parish office, T 01 3310 580,

E zupa.pusca@zg-nadbiskupija.hr

There are five graves in the church. One is the grave of the Rauch family, where the Baron Levin Rauch is buried. He is quite infamous in the political history, having served as the Croatian Ban and as the most prominent unionist, and founder of the Unionist party, that advocated the integration of Croatia and Hungary.

CHURCH OF OUR LADY OF THE WINE (ČISELSKA)

The church stands at the top of a hill above the parish church. It is a Baroque, single nave, vaulted structure with bell tower over the facade, and it was built in the 18th and 19th century. The chapel contains a Baroque main altar from 1722, two side altars in the late Baroque style, pulpit, pews and sacristy cabinet. The atectonic Baroque altar with retable in the form of intertwined grapevines is unique and highly valuable. This is one of the most valuable collections of sacral inventory in northern Croatia.

The parish church, parish house, local cemetery and Church of Our Lady of Čiselska form a valuable cultural and historical entity situated on the slopes of a lovely hill.

① Parish office, T 01 3310 580

DON'T MISS

Gornja Pušća

RAUCH MANOR HOUSE

The house stands outside the settlement, in an elevated position, surrounded by the remainder of the gardens from the 20th century. It was constructed in the 18th and 19th century and was part of the estate of the Rauch family. Later it was left to gradually decay, and is still in this state today.

Brdovec, Dubravica, Marija Gorica



Vranyczany-Dobrinović Palace, Laduč

THE SETTLEMENT AND MUNICIPALITIES of Brdovec, Dubravica and Marija Gorica are situated in the Sava-Sutla Valley, and the surrounding hills. This area is also called Sutlansko Prigorje. To the west, the Sutla River forms the border with Slovenia, to the south lies the Sava River, several kilometres to the east is the town of Zaprešić, while the hills to the north expand towards the Zagorje region. The valley is wide and the hills rolling. This is a tame and densely populated area.

The older population speak the Lower Sutla Kajkavian Ikavica dialect, which is registered as an intangible cultural good. It arose through the Kajkavian transformation of the Čakavian speaking population who settled here in the 16th century after fleeing from the Turks. Though the main dialect is Kajkavian, many of the words retain the Ikavian form.

Brdovec

PARISH CHURCH OF ST. VITUS

According to the legend, one morning the locals came across the statue of St. Vitus that had floated down the Sava River and was caught in a willow tree. Due to this miraculous sign, they built a votive church at that site. In 1679, the renovated church with its new Baroque appearance was consecrated, and it later again received changes in the 18th century. The church stands at the edge of the settlement, alongside the cemetery, with which it is enclosed by a low wall. This is a single nave structure with a polygonal apse and two chapels. A tall bell tower with gunholes and very thick walls stands against the main facade, and it is assumed that this was once a fortified church in which the local population could take shelter during the Turkish attacks. The interior is vaulted, ornamented with mouldings and medallions, and contains a valuable late Baroque church furnishings from the 18th and 19th century, while part of the furnishings are from the 19th century.

① Parish office, T 01 3313 212, E zupa.brdovec@zg-nadbiskupija.hr

THE CIRCULAR CHAPEL from the turn of the 16th century was originally a defensive tower. Today, this is the Chapel of St. Barbara, and it forms part of the parish church. It is assumed that it was intended for the miners from the galenite mines at the base of the western slopes of Mt. Medvednica that were owned by the French Count Carion, as St. Barbara is the patron saint of miners. The chapel contains somewhat naive though very interesting frescos depicting scenes from the life of the saint.

DON'T MISS

BRDOVEC MUSEUM

The local history museum was established in 1973. It is situated in the two-story building from the early 20th century. The ground floor features an exhibit hall, while the permanent collection is housed on the upper floor. The collection includes geological, palaeontological, archaeological, ethnographic, cultural and historical artefacts. The find of a boat made from a hollowed oak trunk (found near Pojatno, next to the Krapina River), the type used in prehistoric times, is particularly valuable. The ethnographic collection includes items used by the people of this region until recently. A portion of the furnishings and paintings from the palaces at Gornja Bistra and Januševac is on display. Two of the four sculptures, showing autumn and winter, that once stood at the entrance to the Laduč palace now stand before the museum. A traditional wooden house and stable from the Brdovec region have also been set up on the grounds.

① Ilice Gregorića 13, T 01 3310 288, E muzej.brdovec@zg.t-com.hr

Laduč

VRANYCZANY-DOBRINOVIĆ PALACE

The castle was constructed in the late 19th century at the site of an earlier structure. This is a two-story structure with a simple, rustic facade. The main facade faces south, and features a large altan with three arches. The ceilings of the rooms on the upper floor are painted. Behind the altan, the interior has a large foyer with monumental and representative staircase with a spindle railing, which the owner installed to impress his guests. The palace was approached from the south through a beautiful park shaped with geometric fields and pruned trees. This French type of park is very rare in northwestern Croatia. Today, the palace is a home for children.

① Laduč Home for Children, T 01 3395 765

Prigorje Brdovečko

JANUŠEVEC PALACE

This is the loveliest Classicist palace in Croatia. It was constructed in 1828 by retired General Vrkljan (Werklein), a descendant of an old Lika military family, at the time that he served as Finance Minister to Maria Louise, Duchess of Parma, who was better known as Napoleon's second wife. It is possible that the palace

When Vrkljan fell into financial difficulties in 1845, he sold the place to the shrewd French Count De Corberon, who sold off the copper roofing of the palace to return even more than his investment. The new roof of wooden shingles was poorly executed and the roof often leaked, and later the owners replaced these shingles with a metal roof.

was designed by the highly esteemed Classicist architect B. Felbinger from Zagreb, though this is not certain. In any case, this is a Renaissance palatial type of villa with many Classicist elements, classic columns and two porticos and two loggias as the main architectural accents on all four sides of the

structure, which has a closed square layout. The grounds around the palace have been completely devastated and, with the exception of a few old trees, no longer exist in their original form.

The palace changed ownership several times. In 1945, it was shelled and completely destroyed at the time of the retreat of the Ustasha army. Restoration of the ruins lasted almost four decades. The interior has not been restored, and today it serves as the depot of the Croatian State Archives. It is interesting that the restoration was led by architect Zvonimir Vrkljan, a descendent of General Vrkljan who built it. A part of the palace is visible from the street, though a closer view is only possible upon prior appointment with the State Archive.

① Croatian State Archive, T 01 4801 999



Januševac Palace

Marija Gorica

The settlement is situated on hilly terrain. The newer buildings have remained discrete and have not hampered with the overall appearance. This is a harmonious blend of hilly lands and organically adapted architecture, with a pronounced vertical in the church and its bell tower.

Near the church, teeth of the prehistoric elephant *Deinotherium giganteum* were unearthed. This extinct animal had large inverted tusks in its jaw, and this is the only find of its type in Croatia. The image of this species is found on the contemporary coat of arms of the Marija Gorica municipality.

In Žlebec Gorički and Kraj Gornji, it is possible to see parts of the preserved traditional villages. The houses and outbuildings found at no. 38 in Žlebec and at Voćarska 5 in Kraj Gornji are protected cultural monuments that show the former traditional spatial distribution of buildings on the lands, and the way the people built them.

PARISH CHURCH OF THE BLESSED VIRGIN MARY

The Bosnian Franciscans led the people here as they fled from the Turks. Stjepan Zylagi, owner of Susedgrad, allowed the monks to raise a monastery and church here, which was consecrated to St. Peter in 1517. Little remains of this structure, as the church was significantly expanded in 1753, and it received a completely new Baroque form. The church was built by Zagreb master Matija Leonhart. The new church was consecrated to the Visitation of the Blessed Virgin Mary. After the termination of the Franciscan order in 1789, the monastery was torn down. In its place, a parish house was built in 1843, on the designs of Angelo Chicco in the Classicist style. Today, the church is a large single nave structure with bell tower on the main facade. Virtually the entire inventory of the church has been preserved and is very valuable. The Gothic sculpture of Our Lady with the Christ Child stands on the marble Baroque main altar the Franciscans brought with them from Bosnia. The four wooden side altars in the late Baroque style and the wooden late Baroque pulpit are very valuable. The fantastic Baroque confessional, the likes of which are rarely seen preserved, stand out in particular.

The organ has 14 registers, two manuals and pedal with mechanical system, and is the work of I.J. Eisle from 1759. It is original and all its parts have been preserved, making it a rare example of an artistically and historically valuable instrument in northern Croatia, which is still in use today. The organ is housed in a colossal casing, still bearing the original paint, and has exceptional artistic value. Alongside the specimens from Lepoglava and Čazma, this organ marks the pinnacle of Croatian organ making of the 18th century.

① Parish office, ☎ 01 3395 848

DON'T MISS

Several decades ago, a large Baroque fresco that serves as the retablo to the main altar was discovered on the back wall behind the main altar. The iconographic theme of the painting of Mary's Visit to Elizabeth. This is a typical Baroque illusionist painting, using painting techniques to create the illusion that this is a large and playful architectural structure. In order to accomplish this, the artist had to have masterful control over the perspective, which this anonymous master, assumed to have been one of the monks, did not fully have. This has not taken away any of the significance of the fresco, and instead, its imperfections give it an air of spontaneity and charm. It is fun to look for where our monk came up short in painting the perspective.

Sveti Križ Brdovečki

CHAPEL OF THE HOLY CROSS (at the cemetery)

It was erected on an elevated plateau that dominates over the region. The picturesque structure arose through successive construction from the middle ages to the 19th century. The oldest layer is Gothic. In the 16th century, the bell tower was added, while the chapel and sacristy are from the 18th century. In this way, this structure of graduated volumes was created. The church has two preserved Baroque altars. The main altar of the Holy Cross from 1757 has high quality statues and also features the signature of the artist, Marco Kimpiler, which is very rare. The late Baroque alter of the Third Christ from around 1760 is of the atectonic type, which is also rare in these parts, meaning that it does not have an architecturally conceived retable. The side altars of the Most Holy Heart of Jesus and the Blessed Virgin Mary are from the 19th century.

Rozga

PARISH CHURCH OF ST. ANA AND THE PARISH COURT

It was constructed in 1842 with a mixture of the late Baroque and Classicist styles. The older parish house is significant and is a highly valued cultural good. It was constructed in 1789. The ground floor is brick, while the upper floor is constructed of wood and stucco. There is a wooden veranda along the main facade, with a characteristically carved railing. This belongs to the group of rarely preserved wooden residential structures from the 18th century in northwestern Croatia.

① Parish office, T 01 3399 042

Krašić



Church of the Most Holy Trinity

KRAŠIĆ HAS EXISTED AS a free municipality since the 15th century. A square was formed at the crossing of roads, and the Church of the Holy Trinity on the square gives the settlement its spatial and visual accent. The buildings of Krašić have a small town and rural character. Examples of early Baroque, Historicism and Art Nouveau are evident, though the rural style is dominant.



Sculpture, Blessed Cardinal Alojzije Stepinac

CHURCH OF THE MOST HOLY TRINITY

This harmonious church complex is a structure with a unique course of development. It was original a Gothic church from the late 14th century, and later it received a Baroque appearance. From 1911 to 1913, it was restored on designs by Stjepan Podhorski in line with the active approach to cultural heritage in place at the time. The Gothic sanctuary became a chapel, a new sanctuary was created, and a completely new church unfolded, in which the Gothic and Baroque phases were incorporated. Podhorski's architectural expression in this church is somewhat Art Nouveau, though not completely. The central part of the new church is vaulted by a dome with windows in the lower zone. The old Gothic sanctuary, with valuable Gothic frescos that originated in several phases, has been completely preserved and is separated from the church, connected only by arches. The church is an example of an architectural approach that both respects and protects the existing historical situation, while also building in the forms of the modern architecture of the day. In addition to the Baroque altar, the inventory dates back to the start of the 20th century. The paintings on the dome and in the sanctuary of the new church are the work of Marko Rašica.

① Parish office, T 01 6270 703, E zupa.krasic@zg-nadbiskupija.hr

DON'T MISS**MEMORIAL ROOM OF THE BLESSED ALOJZIJE STEPINAC**

The collection in the old parish house near the church is dedicated to the memory of the cardinal. The public may visit the two rooms in which the Blessed Alojzije Stepinac, Cardinal and Zagreb Archbishop, spent his years in home imprisonment after being condemned by the Communists. After his incarceration in the Lepoglava Prison, he was detained here from late 1951 until his death in 1960. The Memorial Room contains the furnishings and objects the cardinal used, as well as photographs, his portrait from the trial, altar for holy mass, mass linens and dishes, his death mask and other personal items.

① Parish office, T 01 6270 703

HIŽA MRZLJAK

The traditional wooden house of the Mrzljak family contains the permanent collection of collector Božidar Ćuk. The collection contains many traditional and other items.

① Krašić 72, T 01 6270 510

*Brezarić***ETHNOGRAPHIC-MEMORIAL COLLECTION IN THE BIRTH HOUSE OF CARDINAL ALOJZIJE STEPINAC**

This tall, single story brick home is from the 19th century. The collection is on display in the residential part and in the wine cellar. Artefacts are primarily traditional from the turn of the 20th century. Several artefacts pertain to the family members and to the cardinal himself. They are presented at the place where they were used, at the time the large Stepinac family all lived together, during the time of Alojzije's childhood.

① Brezarić 65, Krašić, M 099 694 7032

Dol

CHURCH OF OUR LADY OF DOL

DON'T MISS

This church of pilgrimage, standing above the settlement on a plateau cut into the steep hill, was constructed from 1740 to 1767 at the site of an earlier chapel. This is a single nave structure with three side chapels along the northern wall. A massive octagonal bell tower, obviously modelled after the one at Pribiće, stands against the facade. The interior is vaulted with barrel vaults. The late Baroque interior has almost completely been preserved, and is very valuable. The monumental main altar is one of the most representative examples of altar building of the latter half of the 18th century. It was created in an unknown workshop, likely by a travelling master, in 1753. It holds an older statue of the Mother of God with Christ Child. The walls of the side chapels were painted with an illusionist retable in the 18th century. The gilded wooden candelabras are also interesting. The altarpieces are from the 19th century and are the work of the Slovenian painter G. Tavčer. The pulpit, like the altars, is late Baroque in style.

The church interior is painted with bright Rococo ornamentation and scenes from the life of Mary. The particularly charm of these frescos is in the scenes from the life of St. Isidor and St. Notburg, who are portrayed in the folk dress.

Medven Draga

MEDVEN MANOR HOUSE

The estate consists of the residential manor house and outbuildings. There is a long wooden veranda lining the lower facade, with a carved railing and painted walls. The year 1868 and the owner's name are painted over the entrance to the house. The outbuildings still in function are the wine cellar (production capacity of three wagons), wine press with stone floor and the grape press from 1902 and spirits distillery from the end of the 19th century.

① Medvenova Draga 13, Kostanjevac, T 01 6270 347, 6270 665

Pribić

PARISH CHURCH OF ST. SIXTUS II THE POPE

This is the only church in Croatia to bear the name of this saint. It was erected at the site of an older church that was mentioned in the 14th

Sixtus II was an early Christian saint and martyr from the 3rd century. Other than the fact that they were both popes, he had no connection with Sixtus V, who served as pope at the end of the 16th century. Sixtus V is not a saint and there are certain indications that he may have been of Croatian ancestry. In the literature, the patron saint of this church is occasionally incorrectly confused with this latter pope.

century. It was ravaged by the Turks in 1643. The new church is a layered structure with Baroque characteristics that was raised in the 17th century, and was adapted in the 18th and 19th century. It is a single nave and vaulted with Baroque barrel vaults. The polygonal bell tower on the facade was raised in 1653. The veranda along the southern facade was subsequently closed off. The

Baroque inventory has been partially preserved. The side chapel of Our Lady was completed in 1759.

① Parish office, T 01 6270 080, E zupa.pribic@zg-nadbiskupija.hr

Strmac Pribićki

DON'T MISS

COMPLEX OF THE PALACE AND CHAPEL OF ST. MARY

The complex stands on the estate of the Greek Catholic bishops. The oldest part is the palace that was constructed at the turn of the 17th century, and which was restored in the 18th century, as seen by the year engraved above the portal, 1751. It received new additions in the early 20th century at the time of construction of the chapel, based on the designs of architect S. Podhorski. He fitted the two-story old palace into his new architectural design, adding a second veranda on the palace that led to the new tower. The result is an exceptionally picturesque complex.

The Chapel of the Assumption of Mary stands on an island, surrounded by a moat, with a small bridge leading to it. It was partially completed in 1911. The date is significant, as the chapel was raised in memory of the year 1611 and the Marča Union, when the Eastern Rites Christians joined with the Catholic Church. However, its final completion was not until 1942. This is a central structure with a dome. Podhorski built a small but harmonious, beautiful chapel with neo-Byzantine characteristics and much gilding and mosaics for the Greek Catholic Episcopate Julij Drohobecki. The parish house, additional veranda with tower and chapel form a unique complex that is beautifully set in the landscape, with a fairy tale ambient, the likes of which is not found anywhere else in Croatia.



Detail from the façade of the Greek Catholic Church of the Annunciation, Strmac Pribički

Žumberak



Žumberak Old Town

ŽUMBERAK IS A POORLY INHABITED mountainous region, west of Zagreb. Part of the mountain extends into Slovenia, where it is called Gorjanci. This is actually a chain of mountainous areas: Žumberačka Gora, Samoborsko Gorje and Plešivica. This is an area of exceptional natural beauty and significance, and has been protected as a nature park. However, Žumberak is also important as a historical rural landscape, a site of many archaeological discoveries, old churches and a

number of old fortified towns. The name Žumberak might originate from the Sichelberg fortress. It is assumed that Sichelberg is a name relating to the sickle shape of the Žumberačka Gora hills (*sichel* – sickle and *berg* – hill). Another interpretation is that the name came from the master of the town in the 15th century Schönberger, which gave rise to the Slavic name Šumberk, and to today's Žumberak.

In the mid 15th century, Žumberak was ravaged by the Turks, and for a time, was not inhabited at all. The Hapsburg rulers settled the Uskoks into the area, with the first group arriving in 1530, and more settlers arriving later. Among them were people of both the Catholic and Orthodox faiths.

ŽUMBERAK OLD TOWN

This highland fortress is situated deep in the Žumberačko Gorje hills, on an isolated plateau called Gradina. It is likely that the construction of this town here was ordered by the Styrian noble family Spanheim. *Sichelberg* is mentioned in the 13th century as the estate of the Styrian dukes. The fortress changed owners several times, including the Babonić dukes and the Austrian archdukes. The town was already abandoned by the 16th century. Only a part of the defensive tower, a part of the town near the entrance to the fortress, and a portion of the walls still stand. The place where the chapel once stood outside the walls is today marked by a cross. Archaeological investigations of the site have unearthed arrows and a crossbow, parts of military armour and balls for cannons and catapults, which testify to the stormy history of the fortress. The fortress is only accessible on foot by hiking trail.

Several kilometres further, near the village of Žumberak, a new fortress was raised in the 16th century as a defensive structure to protect against the Turkish invasions. For a time, this was the seat of the Uskok captains. In the 18th century, the town was destroyed in a fire, and the remnants of the town are today covered by earth. Allegedly, the stone remains of the fortress were used to build a nearby school.

After the Uskok War (1615–1617) between Austria and Venice, in which there was no winner, a peace treaty was signed at Madrid. The treaty ordered the Uskok vessels burned, and the Uskoks were moved from the town of Senj on the coast inland. A portion of them settled at Žumberak at this time. The old documents of that time that are in German call this region 'Uskokengebirge' – Uskok mountains. The Venetians, whose merchant boats were the constant target of the Uskoks, called them the Scochi, which is how the old depictions of the Uskok piracy acts are called. There is still a village in Žumberk called Skoki today. This perhaps is not a coincidence. Until the end of the Military Frontier (1873), the Uskoks served as the border forces. Among them, as in the remainder of the Frontier, there were those of the Orthodox faith. In the Žumberak region, these people converted to the Greek Catholic faith (following the union). For this reason, one can see both Catholic and Greek Catholic churches in Žumberak.

Budinjak

BUDINJAK ARCHAEOLOGICAL SITE

This prehistoric settlement stands at the top of the hill near the village of Budinjak, at an exceptionally strategic position that is surrounded by natural cliffs on three sides, while the only accessible side was closed in by three rows of earthen embankments. The necropolis consists of 141 grave mounds from the period of the late Bronze Age and earlier Iron Age. A number of interesting finds have been recovered from the grave mounds, including completely preserved pieces of jewellery, weapons, tools and equipment which show similarities with the Halstatt Culture of the southeastern alpine region.

① Eco-centre Slani Dol, T 01 3327 660, E park@park-zumberak.hr

DON'T MISS

Several of the archaeological finds have been joined together by a trail and turned into an Archaeological park — the Trail of Knights. This is an educational trail covering 4.2 km that passes 10 points of interest associated with the finds of prehistoric settlements from the cemetery in Budinjak (the knight's tumuli), the ancient cemetery in the village Bratelja and other interesting points regarding the cultural and natural heritage of this area. The trail starts at the Budinjak eco-centre, and the trail takes about 2 hours to cover.



Budinjak glass bead necklace, 8–7th century BC, Samobor Museum

Brezovac Žumberački

The settlement Brezovac Žumberački is formed of four equidistant hamlets: Brezovac, Pavkovići, Pavlanci and Višoševići. The houses in the area are surrounded by orchards, gardens and plough fields, while the wider zone is surrounded by pastures and forests. The hamlets of Brezovac and Pavkovići still today have preserved architectural features characteristic to the rural settlements of Žumberak, while the newer works have not significantly imposed upon the traditional values. The village Brezovac Žumberački and its hamlets are registered as a cultural good as a cultural and historical entity.

Cernik

The village features preserved traditional houses, with the ground floor built of stone, and the upper floor of wood, with the characteristics *ganjcima* (porches). The Roman Catholic Chapel of St. Helena the Crusader, built about 1920, stands in the middle of the village, at the crossroads. Though poorly populated today, droves of former inhabitants and their descendants from all over the world, mostly from Europe and North America who invest in the village, gather here on 18 August every year on the feast day of St. Helena.

Glušinja

Glušinja stands at an elevation of 557 m, 14 km north of the settlement of Kostanjevac. The road leading to it ends in the village. All those who admire rural tradition and local skills should visit the village to see the preserved old rural distribution of houses and other structures. There are two traditional houses that portray all the mastery and values of the traditional style of architecture on Žumberak. The house at no. 13 is from the mid 19th century. It is a wooden single-floor structure made of massive wooden planks. The slope of the land was used to create a walled cellar, which is partially dug into the ground. The wooden porch is decorated with an ornamented wooden railing. The roof is still partly covered with *škop* – rye straw. The house at no. 14 is from the early 20th century. It is a wooden single-story structure made of massive planks, and it also has a brick cellar.

Kalje

PARISH CHURCH OF ST. MICHAEL

This is a very old Catholic church. There is one small window in the sanctuary that ends with a semi-circular arch, which suggests that it was originally constructed in the Romanesque style in the medieval period. Today's sanctuary is Gothic, as is the triumphal arch. The church received a Baroque appearance in 1672, and was again restored and consecrated in 1821.

① Parish office, T 01 6277 012

Kostanjevac

CHURCH OF OUR LADY OF SORROW

The church stands on a plateau above the settlement and is visible from afar. It was constructed in the latter half of the 17th century, as seen by the year 1672 engraved in the keystone of the door. This was a small chapel with wooden tower over the door. It was restored in 1899, and that year is inscribed on the cap of the belfry. The interior is painted in the Art Nouveau style.

Kravljak

TUŠČAK OLD TOWN

The fortress stands on a ridge above the Bregana Valley, at an elevation of 585 m. It is made up of two towers, with walls up to 1.5 metres thick. The corners are fortified with large carved stone blocks. The first tower was never completed. It was likely home to its owner and the military crew, as findings have revealed. The tower burned down, and according to the layers found, it had two floors and a wooden shingle roof. The Tuščak Old Town was a characteristic 13th century burg. It was abandoned very early on, perhaps even in the 14th century, and was not further developed, like Okić or Samobor Old Town. It is accessible by hiking trail, and offers a lovely view over the landscape.

Mrzlo Polje

CHAPEL OF ST. LAWRENCE

The foundations of the Romanesque church have been preserved. It was constructed in the 13th century by the Cistercians from the monastery in Kostanjevica in neighbouring Dolenjska in Slovenia. At that time, Mrzlo Polje was one of the feudal estates of this monastery. The chapel is part of the Žumberak Archaeological Trail.

Sošice

GREEK CATHOLIC PARISH CHURCH OF STS. PETER AND PAUL AND THE ROMAN CATHOLIC CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY

DON'T MISS

The churches were constructed one next to the other on the same plot of land on a plateau. The Greek Catholics are Eastern Rites Christians, while the Roman Catholics are Western Rites Christians. Here at this site, is a rare form of co-existence, or at least peaceful neighbours, of two different rites within a single Christian community – the Catholic Church.

The Greek Catholic church (to the north) is older, and was constructed from 1750 to 1775. This is a spacious church with lovely iconostas and two exceptionally valuable church flags, and their age make this church unique in the Žumberak region. The interior was painted in 1913. The Roman Catholic church is smaller and was constructed from 1821 to 1828 by Vincent Muelbauer. Both are single nave churches with narrow sanctuaries and bell towers on the facade. The churches, together with the convent of the Basilian nuns and the old and new school buildings, form a valuable entity in this idyllic Žumberak landscape.

ETHNOGRAPHY COLLECTION OF THE BASILIAN CONVENT

The ethnography collection includes objects from the daily life of the people of Žumberak, and the tools they used to cultivate the land. The collection is displayed in three rooms. The traditional materials of the culture of Žumberak are shown in thematic units: traditional economy, living culture and textile handicrafts.

① Sošice 11, T 01 6297 559

Stojdraga

GREEK CATHOLIC PARISH CHURCH OF ST. GEORGE

It was constructed in the early 19th century on a hill just above the settlement. The church contains a valuable late Baroque/Classicist iconostas, the work of master Marković, which was completed in 1800. It is lavishly carved and gilded. The iconostas is older than the church and was transported here in the mid 19th century when the Greek Catholic cathedral in Križevci was restored by famed builder Herman Bollé, as the cathedral received a new iconostas. In the early 20th century, the gardens around the church and parish house were landscaped, and a 5 metre tall Millennium Cross was erected in commemoration of the thousandth anniversary of the crowning of the first Croatian king, King Tomislav.

① T 01 3387 600

ŽUMBERAK USKOK MUSEUM

It was opened in 2006 in the former outbuilding of the Greek Catholic parish house. The large collection of ethnographic objects testifies to



Žumberak Uskok Museum

the heritage, identity and history of the Žumberak Uskoks from their arrival and settlement in the Žumberak area to the present day. Ethnographic objects from daily life are displayed in groups: kitchen, hearth and sleeping areas, and numerous tools and objects of the rural household and farms, in addition to cultural and historical documents, photographs, crests of the Žumberak Uskok families, housewares and dishes.

① Stojdraga 16, T 01 3387 600

Sveta Gera

CHURCH OF ST. ELIAS THE PROPHET

Sveta Gera is the highest peak of Žumberačka Gora (1,178 m). A Greek Catholic church stands at its very peak. It was constructed in the 16th century and consecrated to St. Elias, protector from lightning. The remains of this old stone church were investigated and presented in the 1990s, and it was protected with a wooden roof. The church is accessible only by hiking trail. And the interior is a small mountaineer's shelter.

Sveti Martin pod Okićem

OKIĆ OLD TOWN

The medieval burg was construed on a separate and rocky peaky, like an eagle's nest that dominates over the landscape. It was first mentioned in 1193. It has changed ownership many times, and the owners included the Okić knights, and the Babonić, Frankopan and Erdődy families. The town consists of an upper part, which was the main residential section, without a pronounced defensive tower. At the entrance there is a chapel with a Romanesque layout and water reservoir. The lower part of the burg, standing at a lower level, included the stores and stables. The oldest part of the walls is only 77 cm thick, and these were reinforced during the 15th and 16th century. The windows, staircases and loopholes have been preserved in the thickness of the walls. The main walls are well preserved. After the Kerestinec castle was built, the town was abandoned and demolished in 1616. Access is difficult, only via a trail carved into the rock, though the view from the town is spectacular.

DON'T MISS

Tupčina

ČOLNIĆ BISHOP'S HOUSE

It was constructed in 1752. This is a Baroque structure with a typical central and side halls on the upper floor. The specificity is the polygonal chapel that was added to the house, and which is accessed via the side hall. The original spatial distribution of rooms, the vaulted constructions, the interior woodwork and the mouldings on the ceilings have been preserved.

The manor house is actually a Baroque palace, the likes of which are not found elsewhere in the impoverished borderlands of Žumberak. This is no surprise considering its construction was ordered by nobleman and Đakovo Bishop Josip Antun pl. Čolnić on his estate at Oštrc. The administration of the 11th company of the Uskoks was stationed in the house for a time. The palace is traditionally called a manor house, as it was constructed and owned by a church official. For such structures, manor house was a more common title than palace.



Traditional motifs and the embroidery characteristics of Zagreb County



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Detail of a hand painted glass vase, Samobor Museum