

## SAŽETAK

U sklopu programa zaštite i očuvanja kulturnih dobara Ministarstva kulture RH na Odsjeku za konzerviranje i restauriranje umjetnina Akademije likovnih umjetnosti u Zagrebu, 2014. godine započeti su konzervatorsko-restauratorski radovi na tri kanonske pločice. One su dio inventara kapele Sv. Filipa i Jakova iz Gradišća, koja pripada župi Samobor.

Kapela sv. Filipa i Jakova nastala je između 1630. i 1642. godine, a dograđena je 1837. godine. Inventar kapele se danas sastoji od dva oltara, propovjedaonice, pjevališta i crkvenog posuđa.

Tri kanonske pločice izabrane su za ovaj diplomski rad. One su pronađene u sakristiji kapele Sv. Filipa i Jakova. Kanonska pločica 1 pronađena je u unutrašnjosti sakristijskog ormara, kanonska pločica 2 pokraj sakristijskog ormara, a kanonska pločica 3 nalazila se na sakristijskom ormaru.

U ovome diplomskom radu biti će predstavljen tijek istražnih i konzervatorsko-restauratorskih radova koji su izvedeni na tim pločicama.

Kanonske pločice pojavljuju se u 16. stoljeću, a koristile su se u liturgiji sve do 2. vatikanskog koncila. Pločice su svećeniku služile kao svojevrsan podsjetnik za vrijeme služenja mise. Tri kanonske pločice iz kapele Sv. Filipa i Jakova zatečene su u lošem stanju, nosilac je bio trusan i pun crvotočine, te su bile prekrivene prljavštinom i prašinom. Papiri s tekstovima molitava nađeni su odvojeni od okvira pločica. Oni su također konzervirani, dok izvorna stakla nisu pronađena pa su izrađena nova.

Na pločicama su izvršena potrebna istraživanja - arhivska, povijesno-umjetnička i prirodnoznanstvena (XRF i FT-IR).

Vizualnim pregledom i sondiranjem ustvrdilo se da na kanonskim pločicama postoje dva kronološka sloja. Izvorni oslik, pozlata i mramorizacija sačuvani su u velikoj mjeri. U konzultacijama s nadležnim konzervatorskim odjelom odlučeno je da se preslik ukloni jer nije bio reprezentativan, te da se prezentira izvorni oslik.

Sličnom problematikom bavila se istovremeno i kolegica Paula Bule koja je u okviru svojega diplomskog rada izvela konzervatorsko-restauratorske radove na svijećnjacima iz iste kapele. Oni su izvorno oslikani na isti način kao i ornamenti na ovim kanonskim pločicama, stoga svijećnjaci i kanonske pločice predstavljaju cjelinu.

Nakon konzervatorsko-restauratorskih radova kanonske pločice i svijećnjaci vratit će se u kapelu Sv. Filipa i Jakova i prezentirati zajedno, na menzi glavnog oltara.

## SUMMARY

As part of the protection and preservation of cultural goods Ministry of Culture RH, on Department for conservation and restoration of works of art in the Academy of Fine Arts in Zagreb, in 2014. started the conservation and restoration works on three canonical tiles. They are part of the inventory of the chapel St. Filip and Jakov in Gradišće, which belongs to the parish of Samobor.

Chapel st. Filip and Jakov was built between 1630. and 1642. and expanded in 1837. The inventory of the chapel is now composed of two altars, pulpit, choir and church vessels. Three canonical tiles were chosen for this thesis. They were found in the sacristy of the chapel st. Filip and Jakov. Canonical plate 1 was found inside sacristy closet, canonical plate 2 next to sacristy closet and canonical plate 3 was on the sacristy cupboard.

This thesis will be introduced in the course of investigation and conservation and restoration works carried out on these plates.

Canonical tiles first appear in the 16th century, and they were used in liturgy until the 2nd vatican council. Tiles served the priest as a sort of reminder during the celebration of Mass. Three canonical tiles from the chapel st. Filip and Jakov were found in poor condition, the bearer was trusan and full of wormholes, and they were covered with dirt and dust. Paper with prayers texts were found separated from the frame plate, and are also preserved, while the original glass are not found and are made new.

The necessary research was made on the canonical tiles - archival, historical, artistic and natural-scientific (XRF and FTIR).

Visual inspection and probing stated that on the canonical tiles are two chronological layers. Original murals, gilding and marbling are preserved to a large extent. In consultation with the competent conservation office it was decided it would be best to remove the copy because it was not representative, and to present original paintings decorating the canonical tiles.

Similar issues had a colleague of mine, Paula Bule, who within her diploma thesis carried out conservation and restoration works on the chandeliers from the same chapel. They were originally painted in the same way as the canonical moldings on plates and because of that they are going to be represent as a whole.

After conservation work on canonical tiles and candlesticks, we will return them to the chapel of st. Filip and Jakov and present them together on the mensa of the main altar.

