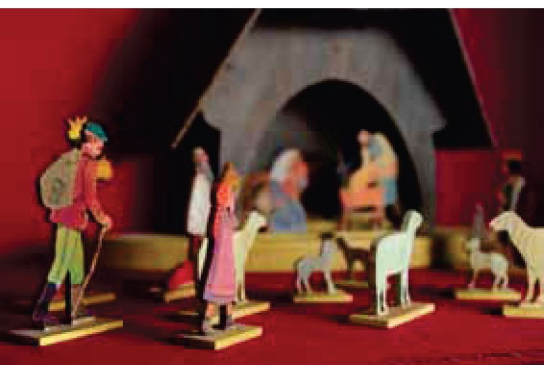


Trošt

JANKO TROŠT

1 8 9 4 – 1 9 7 5



učitelj

muzealec

etnolog

raziskovalec

topograf

lutkar

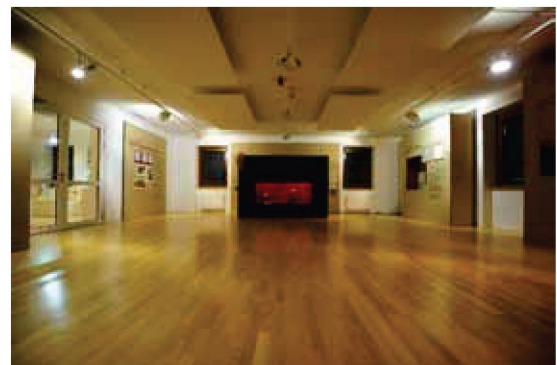
karikaturist

slikar

mentor

pisec

zborovodja





Trošt

JANKO TROŠT

1 8 9 4 – 1 9 7 5





Vsebina

Contents

mag. Marina Gradišnik:

9	RIBNIČAN S PRIMORSKIMI KORENINAMI
27	A LOCAL OF RIBNICA WITH ROOTS IN THE PRIMORSKA REGION

Darko Viler:

49	IDRIJSKO OBDOBJE
53	THE IDRIJA PERIOD

Nadja Kovačič:

59	JANKO TROŠT IN NJEGOVA LIKOVNA ZAPUŠČINA
71	JANKO TROŠT AND HIS FINE ART LEGACY

92	PRILOGA
-----------	----------------

Seznam evidentiranih del Janka Trošta

92	APPENDIX
-----------	-----------------

The registered works of Janko Trošt

INTRODUCTION

Polona Rigler Grm,
managing director

Janko Trošt, an esteemed expert and a very charismatic person, made a permanent mark on Ribnica in the fields of education, heritage, art, puppet-making and theatre, tourism and topography. He was one of the key people who deserve credit for the foundation of museums in Ribnica and Idrija.

Sixty years ago, he started putting together a sort of identity card of the place in a systematic and professional manner. He was a visionary and even back then, more than fifty years ago, he was well aware that artistic creativity and heritage are not limited only to a certain segment of the public or a specific place, and that they are a part of all social and age groups of the local people as well as a wider area. In the present-day, both of these fields strive for the local population to be close-knit and open to the outside world; a closely-knit community is namely essential when it comes to the integration on the national level.

Trošt used his art and heritage-related language and work to address and characterize the areas of Ribnica, Kočevje and Idrija. He was aiming to merge, connect and explore the heritage of a wider area. His artistic expression and comprehension of the heritage, the people and the places, as well as his broad-mindedness resulted in this wider region being placed on the national map of movable cultural heritage.

His language is also reflected through a joint project (an exhibition and a catalogue) carried out by the Miklova Hiša Gallery, the Ribnica Museum, the Kočevje Regional Museum and the Idrija Municipal Museum, which has been funded by the Municipality of Ribnica and the Ministry of Culture.

Authors who have put a lot of work into the exhibition and the catalogue are Nadja Kovačič, Darko Viler, Stane Kljun and Marina Gradišnik, who was also in charge of the project coordination and management. There are a number of other people who we would like to give our sincere thanks for helping us uncover the story of Janko Trošt: the Trošt Korenčan family, people who provided us with information, photos, objects and documents, the Nursery School of Ribnica for lending us puppets, Mateja Goršič for the design work and Matej Puntar at Alteralis for setting up a computer application and all others who have contributed to the project.

The time after the museum had been established was closely connected with a research on wooden ware and an exhibition of the wooden ware and pottery, which is the fundamental identity Ribnica is well-known for in a wider area of Slovenia as well as Europe. This identity was an important part of the museum's beginnings. It has been fifty years since the first exhibition was set up at the Museum and sixty years since the first expert research was carried out – so this is a good opportunity to celebrate, propose a toast and wish the museum a lot of proficiency and creativity for the coming years.

Predgovor

Polona Rigler Grm,
direktorica

Častitljivi Janko Trošt, strokovnjak in človek s karizmo, je pustil neizbrisen pečat v Ribnici na področju šolstva, dediščine, likovne ustvarjalnosti, lutkarstva, turizma, topografije. Bil je eden vidnejših članov pri ustanavljanju muzeja v Ribnici in Idriji.

Pred šestdesetimi leti je začel sistematično in strokovno zapisovati osebno izkaznico kraja. Bil je vizionar, ki se je že pred več kot petdesetimi leti zavedal, da likovna ustvarjalnost in dediščina nista določeni le za ožjo javnost ali določen kraj, ampak se vedno vpenjata tudi med različne socialne in starostne skupine lokalnega prebivalstva in v širši narodni prostor.

Z likovno in dediščinsko govorico je nagovarjal in označeval Ribniško dolino, Kočevsko in Idrijsko. Združeval, povezoval in odkrival je dediščino širšega narodovega prostora. Njegovo likovno izražanje, razumevanje dediščine, ljudi in krajev ter osebna širina so umestili to široko regijo na nacionalni zemljevid premične kulturne dediščine.

Njegovo življenje in delo je zajeto v skupnem galerijskem in muzejskem projektu (razstavi in katalogu), ki je nastal s sodelovanjem Galerije Miklova hiša, Muzeja Ribnice, Pokrajinskega muzeja Kočevje in Mestnega muzeja Idrija ter s finančno podporo Občine Ribnica in Ministrstva za kulturo RS.

Luč sveta sta razstava in katalog ugledala z naslednjimi avtorji: Nadjo Kovačič, Darkom Vilerjem, Stanetom Kljunom in Marino Gradišnik, ki je tudi koordinirala in vodila projekt. Pri odkrivanju tančic Janka Trošta se zahvaljujemo družini Trošt Korenčan, informatorjem, darovalcem fotografij, predmetov in dokumentov, Vrtcu Ribnica za posojene lutke, Mateji Goršič za oblikovanje razstave in kataloga, Mateju Puntarju za izdelano računalniško aplikacijo in vsem, ki ste kakorkoli pomagali.

Začetki muzeja so povezani z raziskavo o suhi robi in razstavo o suhi robi in lončarstvu, torej s temeljno identiteto, po kateri je prepoznavna Ribnica v širšem slovenskem in tudi evropskem prostoru. Začetki muzeja se navezujejo na to identiteto in zato ob petdesetletnici prve razstave in šestdesetletnici strokovne raziskave praznujmo z muzejem, nazdravimo mu in mu zaželimo še mnogo strokovnega in ustvarjalnega duha.





Ivan Varpotič: Janko Trošt, olje, platno
Ivan Varpotič: Janko Trošt, oil, canvas



RIBNIČAN S PRIMORSKIMI KORENINAMI

Mag. Marina Gradišnik, višja kustosinja
Muzej Ribnica

Poldne zvoni v ribniških zvonikih in gospod s palico v eni in cigareto v drugi roki stopa proti Cenetovi gostilni. Vsa leta prihaja točno in se vedno usede na isto mesto, na svoj »tambuliran plac«¹.

To je podoba Janka Trošta, ki je najgloblje vtisnjena v spomin Ribničanov, to je slika zadnjih let njegovega življenja ... življenja, ki se je začelo v drugem kraju in v drugem času.

20. januarja 1894 se je Rozaliji (roj. Premrl) in Ivu Troštu v Razdrtem pri Postojni rodil četrti otrok in drugi sin – Janko Janez Zlatoust.

Družina Janka Trošta

V zakonu se je Rozaliji in Ivu rodilo devet otrok, osem se jih je rodilo v Razdrtem, le najmlajši v Tomišlju. Dva sta umrla kot dojenčka, hčerka Franciška pa je umrla v najstniških letih, vzrok njene smrti ni znan. Po očetu je družina izvirala iz Cola, Ivo Trošt se je rodil pri Nackovih v kraju Orešje. Nadaljeval naj bi poklic trgovca, ki ga je opravljal že njegov oče, vendar ga ta ni toliko veselil, raje si je izbral poklic učitelja. Leta 1880 je odšel na enoletni pripravljalni tečaj v Kobarid, nato pa je obiskoval učiteljske v Kopru (1881–1885). Po zaključku izobraževanja je nastopil svojo prvo službo v Ustjah pri Ajdovščini. Leto kasneje pa je bil premeščen v Razdrto pri Postojni, kjer je ostal petnajst let, vse do leta 1901. Tu je spoznal svojo prvo ženo, se poročil in si ustvaril družino. Na Razdrtem je bil tudi domači učitelj in družabnik v graščini Garzaroljev.

¹ V gostilni Pri Cenetu v Ribnici je imel Janko Trošt svoj stalni prostor, svojo mizo, sam ga je imenoval »tambuliran plac«.

Leta 1901 je Ivo Trošt nastopil službo nadučitelja v Tomišlju in se z družino preselil tja. Januarja 1906 mu je umrla prva žena, isto leto se je drugič poročil z Alojzijo Caharijo. Najstarejšemu otroku, Vladimirju, je bilo ob tem dogodku 17 let, Olgi 15, Janku 12, Emilu 11, Mariji 9, Frančiški 7 let in najmlajšemu Ludoviku komaj štiri leta.

V drugem zakonu ni bilo otrok. Alojzija je otroke svojega moža vzgajala po svojih najboljših močeh. Po pripovedovanju sorodnikov je bila skrbna in topla. Tudi na podlagi družinskega arhiva lahko sklepamo na pristen odnos med otroki in mačeho, ki so jo vedno imenovali mama.

Oče Ivo Trošt je večji del svojega življenja posvetil učiteljskemu poklicu in literarnemu ustvarjanju, objavil je okrog tristo leposlovnih prispevkov. Posvečal se je tudi glasbi, vodil je cerkvene in posvete pevske zборе. Sodeloval je pri humanitarnih in naravoslovnih društvih ter sokolski organizaciji. Pod njegovim vodstvom sta nastali tudi podružnici kmetijskega in sadjarskega društva v Tomišlju. Poleg naštetega je v časopisu *Učiteljski tovariš* pripravljala strokovne prispevke o vprašanih učiteljskega

poklica in vzgojnih metodah. Nekateri izmed prispevkov iz navedene tematike so bili uvrščeni celo v šolske čitanke.² Imel je železno voljo, s katero je izpopolnjeval svoje znanje in si širil obzorje. Iz Jankove življenjske zgodbe lahko sklepamo, da mu je bil oče velik vzornik; ne samo da je nosil njegovo ime (Janko se v dokumentih in osebni korespondenci podpisoval tudi kot Janez ali Ivan), ampak je tudi edini od otrok šel po njegovih stopinjah ter kot učitelj in ustvarjalec za sabo puščal globoke sledi. Enako kot Jankov oče je bil tudi Janko karizmatična oseba. To lahko sklepamo že po tem, kakšen vtis je pustil na ljudeh: »Neizbrisen in hkrati nepozaben vtis naredi že, če se človek komaj urico ali dve pomenkuje z njim. Kako je šele globoko segel tistim, ki jih je učil in pripravljala za življenje.«³

Vsi Troštovi otroci so se izšolali in se razselili po takratni državi. Vladimir je služboval v Sarajevu kot vodja pošte in telegrafa, poročil se je z Avstrijko z Dunaja. Po drugi svetovni vojni sta se z ženo zaradi njegovega zdravstvenega stanja preselila v Pulo, kjer je dočakal tudi pokoj. Koliko sta bila brata v stiku, ko je bil Vladimir še v Sarajevu, ne vemo, verjetno sta komunicirala predvsem preko pošte. Kasneje,



*Janko Trošt kot poročna poročna priča nečakinji Stanislavi - Bebi.
Janko Trošt as a witness at the wedding of his niece
Stanislava – Beba.*

ko se je brat preselil v Pulo, pa sta se pogosto dobivala. Janko je odhajal k njemu na počitnice. Zanimivo je, da ga je Janko celo pregovoril k ožiganju v les. Tako sta skupaj ožigala motive puljske dediščine in jih prodajala v spominkarskih trgovinah v Puli. Motivika Pule in morja je navdihnila tudi nekaj Jankovih likovnih del. Brat Emil - Milo je po vojaški šoli, ki jo je obiskoval v Beogradu, tam tudi ostal. Delal je na poštne ministrstvu. Ko so Nemci leta 1941 zasedli Beograd, so ga odpeljali v ujetništvo. Vojno je

² Bajc, Marija: Bibliografija Iva Trošta. Diplomsko delo. Filozofska fakulteta, Oddelek za bibliotekarstvo. Ljubljana 1992, str. 6.

³ Sattler, Miran: Znanec iz sosednje ulice. Janko Trošt. V: Nedeljski dnevnik, št. 227/VII (1970), str. 5.

preživel, vendar se ni nikoli več vrnil nazaj domov. V času službovanja v Beogradu in tudi v obdobju, ki ga je preživel v nemškem taborišču, si je redno dopisoval z domačimi. Iskreno ga je skrbelo, kako se jim godi. Po drugi svetovni vojni pa so se stiki iz neznanega razloga pretrgali. Sestra Marija - Mimi je naredila poštarsko šolo v Trstu in je kasneje delala na poštnih uradih. Znala je italijansko in nemško. Zaradi znanja jezikov so jo pogosto pošiljali službovati v turistične kraje, kot sta Rogaška Slatina in Bled. Zadnja leta službovanja je delala na pošti v Ljubljani. Sestra Olga se je odločila za poklic knjigovodkinje, do pokoja je delala pri knjigotrstvu Čemažar v Ljubljani.

Najmlajši brat Ludovik - Ludo je šel po stopinjah brata Emila in je prav tako končal vojaško šolo v Beogradu. Napredoval je v kapetana I. razreda in bil zaposlen v saniteti Dravske divizije s sedežem v Ljubljani. Umrli je leta 1945 kot žrtev povojnih likvidacij.

Ko sledimo korespondenci, vidimo, da so si člani družine Trošt pogosto dopisovali, se obveščali, kaj se s kom dogaja, in se tudi obiskovali.

Janko Trošt je ohranjal najtesnejše stike s sestro Mimi, bratom Vladimirjem in nečakinjo Stanislavo, hčerko najmlajšega brata, ki je kot otrok izgubila očeta. S Stanislavo - Bebo in njeno družino je ohranjal stike vse do svojih zadnjih dni. Njihovi obiski v Ribnici so bili povezani z obiskom muzeja, včasih jih je stric odpeljal na izlet na Travno goro, v Sodražico h Kaprolom, v Ribnici pa obvezno k Cenetu.

Janko Trošt od leta 1920 do leta 1946: pedagog, topograf, lutkar, karikaturist

Janko je ljudsko osnovno šolo obiskoval v Tomišlju, deško osemrazrednico in učiteljišče pa v Ljubljani. Prvo službo je nastopil kot učitelj v Šmihelu pri Novem mestu, nato je z učiteljevanjem nadaljeval v Loškem Potoku. V letu 1915 je bil vpoklican v vojsko. V korespondenci iz družinskega arhiva zasledimo skrb brata Vladimirja, ki piše mami: »*Kako se kaj brata čutita v cesarskih suknjah? Meni je Milo pisal, pa samo karto, da je bil doma za vse sveti. Tudi Janko mi nič ne piše. /.../ 20. december 1915*«

V letih 1919 in 1920 je bival v Mariboru, tam je delal kot učitelj na državni dvorazredni trgovski šoli in v tem času opravil tudi usposabljanje za meščanskošolskega učitelja na pedagoškem tečaju za meščanske šole.

Leta 1920 je bil imenovan na ribniško meščansko šolo kot strokovni učitelj III. strokovne skupine. Mnogi učenci se ga spominjajo kot strogega, a dobrega učitelja. Tako kot je bil strog do svojih učencev, je bil tudi do sebe: »*Cvetje ovane, list odpade in se posuši, strogost Janka Trošta pa ostaja. Zaradi njegove*



*Janko Trošt s svojimi sovojaki v prvi svetovni vojni (desno zadaj).
Janko Trošt and his fellow soldiers during the First World War
(second row, on the right).*

strogosti, doslednosti, vzgojitelske in pedagoške vneme se je njegovim učencem dolga leta potem, ko jih ni več učil, sanjalo o Janku Troštu.»⁴

Glede na to, da je izhajal iz ugledne učiteljske družine, ki je bila naprednega meščanskega duha, mu je zagotovo prijalo dejstvo, da je prišel živeti v kraj, ki je imel bogato dediščino in zgodovino. Prišel je v kraj, od koder so izvirali in kamor so prihajali na obisk številni znani Slovenci. Poleg talentov, ki jih je nosil v sebi, je zagotovo k razvoju njegove ustvarjalnosti pripomogla napredna klima, ki je vladala v Ribnici pred drugo svetovno vojno. Kot ugleden intelektualec, učitelj, kasneje tudi ravnatelj, je hitro dobil družbo ribniških kapišonov⁵, s katerimi je razglabljal o aktualnih lokalnih dogodkih in z zanimanjem spremljal njihove dogodivščine. Preko njih je verjetno spoznal tudi intelektualce, ki so v Ribnico prihajali na obisk k prijateljem, in domačine, kot so dr. Ivan Prijatelj ali dr. Matevž Šmalc, dr. Anton Debeljak in druge. Na starost se je z nostalgijo spominjal minulih dni: »Zanimivi so bili časi, bogati in enkratni, če se spomnim, ko si se lahko videval in se pogovarjal z dr. Prijateljem, dr. Debeljakom, pesnikom Župančičem, notarjem Grobelnikom, Šmalcem in tako naprej.«⁶

Kot učitelj je poučeval risanje, petje, računstvo, (opisno) geometrijo, geometrijsko risanje, geometrijo z



*Pogled na meščansko šolo v Ribnici. Zgrajena je bila leta 1925.
A view of the higher primary school in Ribnica. It was constructed in 1925.*

geometrijskim in tehničnim risanjem, prostoročno risanje, lepomis, leposlovje, državljanske dolžnosti z osnovami zakonodaje, deška ročna dela, zemljepis, botaniko in zoologijo.⁷

Med ostalimi področji njegovega zanimanja je bila nedvomno tudi topografija, saj je v času svojega službovanja izdelal kar dva zemljevida, ki sta se uporabljala v šoli pri pouku zemljepisa. Že kmalu po

4 Sattler, Miran: Znanec iz sosednje ulice. Janko Trošt. V: Nedeljski dnevnik, št. 227/VII (1970), str. 5.

5 Z izrazom »kapišon« so v Ribnici označevali ribniške purgarje (tržane). Izraz je značilen le za Ribnico, ni ga zaslediti nikjer drugje. Po pripovedovanju naj bi bil izpeljanka iz italijanske besede capisco (razumem) in naj bi predstavljala razumnika.

6 Sattler, Miran: Znanec iz sosednje ulice. Janko Trošt. V: Nedeljski dnevnik, št. 227/VII (1970), str. 5.

7 Ivanec, Staša: Seznam učiteljev in duhovnikov, ki so poučevali na ribniški meščanski šoli. V: Meščanska šola v Ribnici. Osnovna šola dr. Franceta Prešerna Ribnica, 2006, str. 188.

pričetku svojega službovanja je pripravil načrte za Zemljevid sreza Kočevje (1: 50 000), ki je dobil potrditev ministrstva za prosveto leta 1924 in se je od leta 1928 tudi uporabljal kot učni pripomoček. Zemljevid je izdal kočevski srez. Drugi zemljevid, Zemljevid kočevskega okraja (1: 50 000), je bil s strani ministrstva odobren leta 1937, izdal ga je dve leti kasneje v samozaložbi.

V letu 1927 je pripravil vse potrebno za vzpostavitev lutkovnega gledališča meščanske šole. Oder in vso scenografijo ter lutke za predstave je izdelal Janko Trošt oziroma učenci pri njegovem predmetu ročna dela. V šolski kroniki meščanske šole beremo: »22. januarja 1928 je bilo otvorjeno marionetno gledališče, ki je priredilo nekaj dobro uspelih predstav. Igralo je učiteljstvo in nekaj gospic – tržank. Za napravo, ureditev in vodstvo odra so se trudili učitelji g. Trošt, /.../ Rožman in Vanič. Oder sta napravila Trošt in Rožman, lutke Trošt. Les so dali tukajšnji lesni trgovci brezplačno. Lutke so oblekle učiteljice in ribniške dame.«⁸

Lutkovno gledališče je uprizarjalo redni program doma in tudi gostovalo, na primer na Ljubljanskem velesejmu leta 1929, na katerem so se predstavljale meščanske šole iz vse Slovenije. Ribniška šola se je v čast desetletnici svojega obstoja predstavila še posebej svečano: »Ob tej priliki je nastopalo tudi



*Razred meščanske šole v Ribnici. V prvi vrsti je prvi z leve Janko Trošt, na sredi Anton Mervič, tedanji ravnatelj.
One of the classes of the higher primary school in Ribnica. The first person sitting on the left in the first row is Janko Trošt, while Anton Mervič, the then headmaster, is sitting in the middle.*

lutkovno gledališče, kjer so trikrat odigrali igro "Razbojnik Moroz", ki jo je po Tolovaju Mataju zapisal Miran Jarc nalašč za ribniško šolo.«⁹ Z že omenjeno Jarčevo igro, ki so jo igrali v ribniškem narečju, so nastopali tudi po drugih šolah, leta 1932 celo na meščanski šoli v Idriji.¹⁰ Oder in ves inventar lutkovnega gledališča so leta 1943 ob umiku iz Ribnice s sabo odpeljali Italijani.

8 ZAL, Šolska kronika Meščanske šole v Ribnici (šolsko leto 1927/28).

9 ZAL, Šolska kronika Meščanske šole v Ribnici (šolsko leto 1928/29).

10 »9. februarja bo oddajala meščanska šola v Idriji lutkovno burko: »Razbojnik Moroz« v ribniškem narečju.« (Učiteljski tovariš, št. 5(1932), vir: <http://www.dlib.si/preview/URN:NBN:SI:doc-COHF6L2I>).

Anton Mervič, prvi ravnatelj ribniške meščanske šole, je svoje ravnateljjevanje zaključil 23. septembra 1930. Nasledil ga je Janko Trošt. To je bil nedvomno vrhunec v njegovi profesionalni karieri. Kljub novemu položaju je še vedno ostal v razredu in poučeval.

Čas konec dvajsetih let in trideseta leta 20. stoletja je obdobje Troštovega največjega ustvarjalnega zagona. Ne moremo se znebiti občutka, da je vse stvari, ki jih je uresničil v petdesetih in šestdesetih letih, zastavil že takrat. V čas od leta 1929 do leta 1932 uvrščamo tudi njegove najbolj znane karikature: *Ribniški kapišoni v domačem parlamentu*, *Ribniški jagri*, *Deputacija kruha, drv in zdravja*, *Flajštranje v Ribnici* in *Tu pregajnejne iz krize u Ribenci*.

Kakšen status oziroma veljavo je imel Trošt v kraju, lahko sklepamo tudi po tem, da je bil v *Ilustriranemu Slovincu*, izdanemu leta 1931 in posvečenemu Ribnici, izpostavljen kot: »/.../ ravnatelj ribniške meščanske šole, priljubljen karikaturist in vnet lutkar, ki izdeluje sam lutke za svoje marionetno gledališče v meščanski šoli.«¹¹ V isti publikaciji so bile objavljene tudi Troštove karikature.



Motiv iz Ribnice, 1931, olje, lesonit
A scene from Ribnica, 1931, oil, hardboard

Med vojno je ribniška meščanska šola gorela in takrat je bilo poleg inventarja in šolske knjižnice uničenih še mnogo dragocenih stvari, ki jih je Trošt zbiral skozi leta svojega delovanja v Ribnici. Če verjamemo dr. Niku Kuretu, ki je spisal tekst o Janku Troštu za *Slovenski biografski leksikon*, je takrat zgorelo več kot šeststo Troštovih risb ljudskih okraskov na lesu, kovinah, pohištvu in v stavbarstvu. Prav tako so takrat zgorele tudi serije slik, ki jih je za ribniško meščansko šolo naslikal France Mihelič.

¹¹ Ilustrirani Slovenec, številka 50 (1931), str. 395 - 396.

Trošt je napravil kopije le-teh in po njih tudi upodabljal Ribničana Urbana na svojih predvsem po vojni tako značilnih na lesu žganih in barvanih upodobitvah, ki še danes krasijo marsikateri dom in gostilno.¹²

V tridesetih letih zasledimo njegove avtorske prispevke v mladinskem listu *Razori*. V njem je leta 1933 do potankosti opisal lutkovni oder in izdelavo lutk, in sicer v naslednjih prispevkih: *Lutkovni oder*, *Načrt za lutko*, *Izdelava ogrodja za lutke*, *O barvanju in oblačenju lutk*, *Kulise za lutkovni oder*. Leta 1934 je v istem časopisu objavil prispevek *Trdi in ploski čopič*, v katerem je bralce podučil, kako se izdelata dve vrsti čopiča za slikanje večjih ploskev. O zgodovini jaslic na Slovenskem in načrtih za izdelavo figur pa lahko beremo v prispevku *Nekaj za Božič*, ki ga je za *Razore* pripravil leta 1939.

V *Razorih* je leta 1935 objavil tudi zgodbo *Bajtarske*, ki govori o prigodah prebivalcev Bajt, malih vasic na skrajni jugozahodni meji tedanjega kočevskega sreza: »*Revne hiše, prav za prav bajte leže raztresene po pustih pobočjih Travljsanske gore, tam za Velikim vrhom ob Riglu, kjer vodi komaj kozja steza po eni strani do Prezida in Babnega polja, po drugi pa proti Čabru. Je to pust in od Boga pozabljen svet. Naselja so tako redka, da niti ne veš, kje se eno neha in prične drugo. Ljudje so revni, toda dobri in poštene. Po večini drvarijo in se bavijo z obdelovanjem lesa po kočevskih in bližnjih gozdovih ter po Snežniku.*«¹³ Omenjena zgodba pa ni Troštov edini znani in ohranjeni poskus literarnega udejstvovanja. Dobrih sedemdeset let kasneje je bil odkrit prepis zgodb o Ribnici in Ribničanih¹⁴, ki jih je na podlagi Troštovega rokopisa prepisal Tone Petek. V teh zapisih lahko opazimo čut za literarno ustvarjanje in njegov smisel za ribniški humor. Literarni talent je nedvomno podedoval po očetu, vendar se na tem področju očitno ni počutil toliko suverenega, da bi samostojno ustvarjal in objavljaj, kar je velika škoda.

Ko »gospod ravnatelj«¹⁵ ni poučeval, slikal ali pisal, se je rad spustil s prijatelji po belih strminah okoliških hribov ali celo z višje ležečih ledenikov. Z ohranjenega fotografskega materiala lahko razberemo, da se je na smučanje odpravljaj z dr. Janezom Oražmom in zakoncema Schweiger ter tudi s šolskima kolegoma, Janezom Debeljakom (Kramarčkom) in Antonom Majnikom. Da ga v hribe ni vabilo le smučanje, nam dokazuje tudi njegovo članstvo in izvolitev med odbornike v Ribniški podružnici Slovenskega planinskega društva.

Veliko prostega časa je porabil, da je prehodil, prekolesaril ali s svojim DKW motorjem prevozil Ribniško in Dobrepoljsko dolino, Bloke, Loški Potok in Kočevsko, popisoval in zapisoval območje suhe robe, načine izdelave le-te ter druge kulturne in naravne značilnosti. Najraje in največ se je zadrževal v Sodražici, kjer je poleg Kaprolovih prijateljeval tudi z Ivanci in Debeljaki, slednji so živeli v Ravnem Dolu, rad je zahajal tudi v Loški Potok.

Leta 1934 je opravil tudi etnografski tečaj državnega muzeja v Ljubljani, kasneje, leta 1948, še konservatorski tečaj, bil pa je tudi poverjenik Zavoda za varstvo kulturnih spomenikov Slovenije.

12 France Mihelič je obiskoval šolo v Ribnici in bil tudi Troštov učenec. Janko Trošt je opazil njegov likovni talent in ga spodbujal k temu, da se vpiše na akademijo. France Mihelič je bil Troštu za to hvaležen in mu je zaradi tega dovolil, da je lahko upodabljal njegove like v predruženih izvedbah. Trošt je tudi uredil, da je Mihelič naslikal fresko na nekdanji posojilnici, ki jo lahko vidimo še danes. Poleg Miheliča je k likovnemu ustvarjanju spodbujal tudi sina njegovih osebnih prijateljev - Debeljakovih iz Ravnega Dola. Ludvik Debeljak je bil talentiran fant in je svoje ilustracije že objavljaj v časopisih, vendar je njegov nadaljnji uspeh prekrižala vojna. Po pripovedovanju učencev je bil Trošt izjemno naklonjen otrokom, ki so znali risati. Ko je Trošt prepoznal talent v katerem izmed svojih učencev, mu ni bilo škoda prehoditi poti in prepričevati svojcev, naj se temu otroku vendar omogoči nadaljnje izobraževanje.

13 Trošt, Janko: *Bajtarske*. V: *Razori*. List za odraslo mladino. Letnik III., februar (1935), str. 182.

14 Ni podatka, kdaj točno so te zgodbe nastale. Po njihovi vsebini lahko sklepamo, da jih je pisal več let in po delih. Zagotovo so deloma nastale že pred drugo svetovno vojno, mogoče ravno v obdobju, ko je pisal *Bajtarske*.

15 Ribničani so Janka Trošta imenovali »gospod ravnatelj« tudi še potem, ko se je kot upokojenec vrnil nazaj v Ribnico.

Trošt je bil tudi ljubitelj podzemlja in eden izmed pobudnikov za ustanovitev ribniške jamarske sekcije v Društvu za raziskovanje jam Slovenije leta 1957.¹⁶

Ob vsem zgoraj naštetem ne smemo pozabiti omeniti tudi njegov glasbeni talent, ki ga je podedoval po očetu. Več kot sedemnajst let je vodil ribniški sokolski pevski zbor in z njim prirejal koncerte.

1945–1956: Odpust iz prosvetne službe, selitev in bivanje v Idriji

Iz *Slovenskega biografskega leksikona* izvemo, da je Janko Trošt leta 1945 v Ribnici organiziral lesno domačo obrt in ustanovil zadrugo Suha roba, 1945–1946 ter bil tudi njen predsednik. Sam pa v enem izmed intervjujev navaja, da je ustanovil zadrugo v Sodražici, predvidevam, da leta 1946.



Lončar s krošnjo, 1966, tempera, lesenit
A potter with his ware, 1966, tempera, hardboard

Leta 1945 so mu brez navedbe vzroka in uradnega dekreta odvzeli položaj ravnatelja nekdanje meščanske šole, februarja 1946 je odšel na dopust, ki ga je podaljšal do konca avgusta. V letu 1946 je bil tudi brez pojasnila izbrisan iz volilnega imenika, čemur je jeseni sledil odpust iz prosvetne službe. V tem obdobju se je za nekaj časa preselil iz Ribnice in stanoval v Sodražici pri Kaprolovih. Leta 1948 je po zaslugi republiškega javnega tožilstva prejel vrnitev državljskih pravic in bil ponovno sprejet v prosvetno službo, toda v Ribnici zanj ni bilo več prostora.

Kaj je botrovalo tem dogodkom, še ni povsem pojasnjeno, sam v intervjuju pravi, da se je to zgodilo zato, » /.../ ker sem podpiral in razvijal v tej dolini tedaj domačo obrt, ustanovil zadrugo v Sodražici, tisti, ki pa so imeli takrat besedo, so menili, da to nima smisla in da naj s tem nehamo.«¹⁷

Obstajata pa še dve razlagi, zakaj je bil suspendiran. Po prvi razlagi naj bi se mu zaradi njegove strogosti maščevali učenci, druga pa pravi, da je bil vzrok v njegovem angažmaju glede ohranitve ribniškega gradu. Sam je kasneje pripovedoval, kako je šel protestirat na občino, ko so rušili ostanke ribniškega gradu in tako uničevali dragocen kulturni spomenik.

Ostanke grajskega poslopja so drobili v pesek, s katerim so utrjevali tla, kjer so nekdaj stali grajski hlevi. Na tem prostoru so postavljali nove garaže za tovarne avtomobile. Njegovo posredovanje pri

¹⁶ V maju 1957 se je zbralo v Ribnici deset navdušenih jamarjev in sklenili so, da se tudi formalno združijo kot člani sekcije Društva za raziskovanje jam Slovenije. Leta 1958 so društvo po ustanovnem občnem zboru tudi registrirali.

¹⁷ Sattler, Miran: Znanec iz sosednje ulice. Janko Trošt. V: *Nedeljski dnevnik*, št. 227/VII (1970), str. 5.

takratnem županu se je kaj klavrno končalo, saj mu je župan baje zagrozil in pokazal vrata.¹⁸ Verjetno je tudi na podlagi te izkušnje zapisal v dopisu, ki ga je poslal na Zavod za varstvo spomenikov 4. februarja 1948, naslednje: »Mnenja sem, da bi bilo delo poverjenikov mnogo uspešnejše, če bi se vsi podobni zgodovinski spomeniki zaščitili z zakonom. Na ta način bi bilo poverjenikom prihranjenega veliko nepotrebne truda in dela, ker bi se v vsakem podobnem slučaju skliceval samo na zakon. Dolžnost njegova bi bila samo opozoriti odločilne faktorje na zakonite odločbe, ki bi jih morala izpolnjevati tudi ljudska oblast. Tako pa pri takih prilikah poverjenik izpostavlja samo svojo lastno osebo, da se zmerja s svojimi posegi gotovim osebam, ki ne morajo pojmiti važnosti in vrednosti kakršnekoli vrste naših spomenikov in kar redko ostane brez posledic na njegovi lastni koži.«¹⁹

Vojna ga ni neposredno prizadela samo s požigom meščanske šole, ko je bilo uničeno njegovo več kot dvajsetletno delo, in z degradacijo, ki jo je doživel po njej, ampak ga je močno prizadela tudi skozi usode njegovih družinskih članov. Brata Emil in Ludovik sta bila vojaka v vojski Kraljevine Jugoslavije. Emil je bil že leta 1941 ob napadu na Beograd odpeljan v nemško taborišče in tudi najmlajši brat je očitno preživel nekaj časa v internaciji, saj je v družinski korespondenci naslednji zapis (brat Vladimir v pismu sestri Mariji): »Včeraj sem dobil karto od Jankota, kjer mi sporoča, da je Ludo menda interniran, česar sem se bal, je nastopilo. Pisal sem Jankotu, naj stori vse potrebne korake in naj gleda, da se Ludo osvobodi.« Ko se je Ludo vrnil iz internacije, se je javil na poziv štaba Slovenskega domobranstva in bil dodeljen v ambulanto v Ljubljani, februarja 1944 pa v lekarno, podrejeno šefu zdravstvenega odseka SD. Vodil je oskrbo z zdravstvenim materialom do konca vojne. Kljub temu da se je ob koncu vojne sam javil na Komandi mesta Ljubljana in pojasnil svojo vlogo v vojni, je končal neznano kje. Usoda je razbila Jankovo primarno družino. Da se je trudil rešiti še, kar se rešiti da, dokazujejo njegova iskanja sledi za Emilom še proti koncu petdesetih let.

Janko Trošt je v obdobju suspenza aktivno deloval kot poverjenik Zavoda za zaščito kulturnih spomenikov Slovenije za okraj Kočevje. Zavod je obveščal o stanju kulturnih spomenikov na tem območju. Že leta 1946 je poslal obsežen dopis glede kapele sv. Jurija nad Ortnekom, kjer je prišlo do kraje štirih lesenih kipov evangelistov z baročne prižnice. Osebo je pregledal kraje od Loškega Potoka, Drage in Trave ob Čabranki in Kolpi: »Razen na Travi, Borovcu in Štalcerjih, kjer so cerkve požgane in popolnoma uničene, je ostalo po vojni še dokaj vse na svojih mestih in ohranjeno. V Rogatem Hribu je ostala cerkev z lesenimi kasetiranim in slikanim stropom nepoškodovana. /.../ V tekočem tednu sem bil do Starega Loga. Medtem ko so vasi tega dela Kočevske popolnoma uničene, so cerkve, z izjemo v Klepah, ki je požgana, vse ostale in so potrebna le delna popravila.«²⁰ Jeseni v letu 1947 je z Marijanom Zadnikarjem in arhitektom Jožetom Kregarjem sodeloval pri zbiranju topografskega gradiva za Kočevsko. V tem obdobju (1946–1948) je sodeloval tudi z Borisom Orlom, ravnateljem etnološkega muzeja in zastopnikom Zavoda za področje etnologije. Eno zadnjih javljanj iz Ribnice v funkciji poverjenika Zavoda je prav v zvezi dr. Orlom: »Na vaše vprašanje KLO-u v Ribnici sporočam, da sem še vedno v Ribnici in čakam na obljubljeni dekret. Dne 17. in 18. t. m. se je službeno mudil tukaj tov. Orel, ki je nabavil nekaj predmetov za etnološki muzej ter si beležil sedanje stanje lesne domače obrti. Pri tem delu sem mu pomagal in ga vodil po hišnih obratih posameznih strok. Pri tej priliki mu je ga. Rudeževa brezplačno odstopila nekaj predmetov za etnološki muzej, ki jih je doslej hranila v svoji zbirki.«²¹

V novem šolskem letu 1948/1949 je začel službovati v Idriji, kjer je nekaj let kasneje, leta 1951, dočkal tudi upokojitev. Ne glede na neprijetne okoliščine, ki so ga prinesle v Idrijo, se je v novem okolju hitro znašel in pustil v osmih letih svojega delovanja v Idriji neizbrisen pečat. Kljub temu je

18 Janko Hren. Intervju 2011.

19 Ravnateljstvu Zavoda za zaščito kulturnih spomenikov Slovenije. 4. februar 1948. Ministrstvo za kulturo, INDOK center, arhiv spisov, mapa. št. 8.

20 Ravnateljstvu Zavoda za zaščito kulturnih spomenikov Slovenije. 6. julij 1946. Ministrstvo za kulturo, INDOK center, arhiv spisov, mapa. št. 395.

21 Dopisnica je datirana 20. februar 1948. Ministrstvo za kulturo, INDOK center, arhiv spisov.

zagotovo pogrešal Ribnico, kjer je pognal korenine in mu je postala dom. Ohranitev stikov z ribniškimi prijatelji mu je bila prav gotovo v veliko pomoč in uteho, da je lažje prebrodil obdobje odsotnosti iz Ribnice.

O njegovih pristnih in prisrčnih odnosih, ki jih spletel v Ribnici, nam priča Cenetovo pismo Troštu iz novembra 1951:

»Dragi Janez

Tvoje obširno poročilo glede Travnice in Tvoj dopis prejel, za vse srčno hvala, da si se potrudil in tako temeljito vse popisal. Pismo sem seveda takoj odposlal na naslov glavne pisarne za turizem, mogoče bojo le upoštevali vse navedene pogoje, da postane s časom tudi ribniška in sodraška dolina tozadevno bolj popularna. /.../ Vprašaš me radi križa Pod Rebrjo – ni taka nujnost, saj pod streho je v redu, bo že mogoče poleti kaka prilika, da malo popraviš, hvala ti za pozornost.



Kočevska Reka – kapela sv. Frančiška Ksaverja, 1947, akvarel
Kočevska Reka – St. Francis Xavier Chapel, 1947, watercolour

Kako tu pri nas – ni potreba, da ti povem, ko vendar vse veš tako kot mi – življenje teče svojo pot – brez sprememb. Glede oštarije vprašaš – ne vem, če bo kaj, preveč je takih, ki bi mojo stvar podprli – saj razumeš! Ja, Zofki si tudi napisal pismo, vsi smo ga čitali /.../

Dragi Janez, prejmi prav lepe pozdrave od nas vseh ter Klunovih. Tvoj vdani Ivan.

Za božič ali semestralne počitnice nas pridi kaj obiskat, povabimo te.»²²

Po ohranjenih pismih, ki so mu jih pisali ribniški prijatelji v Idrijo, lahko razberemo, da so poleg imena Janko uporabljali tudi njegovo krstno ime Janez.

»Dragi Janko!

Zbrali smo se. Cene, naš oče Ciril kartajo, Mila plete na zofi poleg radia, ki seveda fletno svira, Zofje pa še ni. /.../ Lepo bi bilo, da bi se še ti med nami posedel. Kmalu bo kavica na mizi. Bodi toplo pozdravljen. Mali.»²³

Ne moremo se znebiti občutka, da so ga vojna in povojne krivice močno zaznamovali v nadaljnjem življenju. Reševali so ga znanje, disciplina in delavnost. Verjetno se mu ravno zaradi krivic in trdih preizkušenj stroge obrazne

poteze niso nikoli omilile: »V obraz se mu je že zdavnaj vtisnila strogost, ki se do današnjih dni ni prav nič spremenila.«²⁴

²² Družinski arhiv Trošt Korenčan.

²³ Družinski arhiv Trošt Korenčan.

²⁴ Sattler, Miran: Znanec iz sosednje ulice. Janko Trošt. V: Nedeljski dnevnik, št. 227/VII (1970), str. 5.

Konec leta 1956 se je Trošt na osebno povabilo takratnih političnih veljakov – republiškega poslanca kočevskega okraja Matije Maležiča, predsednika ribniške občine Jožeta Selška in predsednika ribniške kmetijske zadruge Jožeta Puclja – vrnil nazaj v Ribnico. Dokončno se je nazaj priselil leta 1957 in takrat je tudi pričel s pripravami za ustanovitev muzeja.

Trošt in ribniška lesna domača obrt

V Ribniški dolini je bila doma do tedaj še dokaj neodkrita, vendar izjemno bogata naravna in kulturna dediščina, Trošt se je njenega raziskovanja lotil z vnemo. Posebej ga je zanimala domača obrt, nad katero je imel že pred prihodom v Ribnico posebno veselje: »*Domača obrt me je vedno zanimala, ko pa sem prišel v Ribnico, sem se ji povsem posvetil.*«²⁵ Po dokumentih in ohranjenih zapisih, ki jim sledimo, lahko sklepamo, da je Troštu ustrezal karakter tukajšnjih ljudi in da so mu bili narava, kultura in zgodovina kraja le še dodatna spodbuda pri njegovem delovanju.

Trošt je bil natančen opazovalec in popisovalec njemu ljube domače obrti, načina življenja, ribniškega humorja in Ribniške doline nasploh. Vse to je znal odlično zabeležiti ali z besedo ali z likovnim izrazom.

Že kmalu po prihodu v Ribnico je kot učitelj meščanske šole začel voditi učne tečaje spominkarstva in rezbarstva, najprej za šolsko, kasneje pa tudi za odraslo mladino, in sicer tako v Ribnici kot v Sodražici. Prirejal je tudi razstave izdelkov na meščanski šoli, Ljubljanskem velesejmu in drugod.

Prvič se kot poznavalec ribniške domače obrti izpostavi s prispevkom *Pri zdomarjih*, ki je izšel leta 1938 v publikaciji *Dolenjska*.

Zagotovo pa je ključnega pomena k slovenskim znanstvenim študijam prispevek *Ribniška suha roba v lesni domači obrti*, ki je ribniško suho robo trdno umestil in definiral. Prispevek je bil objavljen leta 1951 v serijski publikaciji *Slovenski etnograf*. Ta študija je še danes podlaga za vse nadaljnje raziskave na področju suhorobarske obrti. Leta 1951, ko je bil prispevek objavljen, je bil že v pokoju, vendar je še vedno živel v Idriji. Dejstvo, da je v tem času objavil študijo o suhi robi, nam dokazuje dvoje: prvič, da je raziskovanja na omenjeno temo opravil že pred letom 1948, še preden je šel v Idrijo, in drugič, da je v času bivanja v Idriji še vedno ohranjal tesne vezi z Ribnico in ribniškimi prijatelji. O tem nam priča tudi ohranjena korespondenca. V prispevku *Ribniška suha roba v lesni domači obrti* je Janko Trošt prvič v zgodovini razdelil suho robo na deset panog, predstavil je orodja, ki so potrebna za določeno panogo, jih tudi izrisal in poimenoval. Poleg tega je predstavil vsako panogo posebej, območje in tehnike izdelovanja ter les, ki je za izdelavo potreben. Območje dežele suhe robe je predstavil tako z besedo kot zemljevidom, ki ga je izdelal sam. V tem prispevku ni izpostavil igračarstva kot samostojne panoge, kar je storil v prispevku iz leta 1938, izpostavil pa je vprašanje industrializacije suhe robe. Ni še pisal o spominkarstvu kot eni od možnih poti dodatnega razvoja suhe robe oziroma tržni niši. Iz tega lahko sklepamo, da je spominkarstvo, ki je sicer obstajalo že pred drugo svetovno vojno, dobilo svoj polni razmah šele po letu 1956, po Troštovi vrnitvi v Ribnico. V prispevkih, ki jih je objavljal v *Turističnem vestniku* v letih 1958 in 1960, se je glede spominkarstva na splošno in glede ribniškega spominkarstva zelo natančno opredelil. V prispevku *Notranjec z Razdrtega*, ki je bil objavljen kot pogovor v časopisu *Novice* leta 1962, o spominkarstvu na Ribniškem pravi: »*Takoj po prihodu iz Idrije sem dve leti vodil tečaje za izdelovanje spominkov v Ribnici in Sodražici, da bi ribniška suha roba dobila tudi v spominkarstvu svoj izraz, ker ima največ lastnosti in značilnosti za te izdelke. /.../ Spominkarstvo se je v zadnjih letih kar lepo razvilo, a je še premalo organizirano in povezano. Suhorobarski miniaturni izdelki so zelo iskano spominkarsko blago, ki gre v vseh naših letoviščih zelo hitro izpod rok. /.../ Lončarstvo pa je že skoraj povsem usahnilo. /.../ Velika škoda je, da bo z lončarstvom izumrla značilna stroka, ki bi*

25 Grivec, France: Razgovor z Jankom Troštom. *Notranjec z Razdrtega*. V: *Novice*, št. 32 (1962), str. 2.

izpopolnila spominkarstvo, to je mala plastika.«²⁶ Na pobudo Trošta in pod vodstvom Franja Matoha, njegovega prijatelja, se je v Ribnici v šestdesetih letih v okviru domačega turističnega društva odprla trgovina *Spominkarstvo*, ki je uspešno delovala vse do devetdesetih let 20. stoletja.

V obdobju spominkarstva je dobil motiv ribniške vitre, ki jo *Trošt* razvije že pred drugo svetovno vojno, pravo mesto, saj se je po zaslugi trgovine *Spominkarstvo* razširila po vsej Jugoslaviji in tudi izven njenih meja. Sam *Trošt* je motiv vitre razlagal takole: »Lesena vitra je v suhorobarstvu najvidnejša prvina z davno tradicijo v vseh zvrsteh ribniškega rešeta. Najrazličnejše so stare "rajte" s po obodu napletenim "podnom" iz lesenih viter. Neredko tvorijo vitrni šivi po obodu izredno domiselne okraske, celo začetne črke gospodarja in letnico izdelave dobivamo na njih. Povrh vitrnih šivov pa imamo vitričaste mreže, preplete, robove, obšive zraven nešteti okrasni oblik, ki se dajo izvajati z uporabo vitre. Po vsej pravici lahko štejemo vitro za značilno prvino okrasne motivike na ribniškem spominkarstvu. Taki okraski so ubrani na lesno ornamentiko, vrh tega pa preprosti in domači, predvsem pa pristno ribniški.«²⁷

Janko *Trošt* ni maral kiča. Uporaba kiča v spominkarstvu in v likovnem ustvarjanju ga je jezila. *Matoh* je pri izboru svojih izdelkov v trgovini tesno sodeloval s *Troštom*, po pripovedovanju ni noben izdelek šel v prodajo brez njegove odobritve. Ustne pripovedi o *Troštovem* odnosu do uporabe kiča potrjuje tudi



*Značilni spominki z motivom vitre iz zlatega obdobja ribniškega spominkarstva.
Typical souvenirs with the wicker motif from the golden age of souvenir making in Ribnica.*

njegov zapis: »Dokler bo trgovina ponujala šarasto in manjvredno blago za nizko ceno, bo tudi preprostih kupcev dovolj, ki ga bodo kupovali. Kakor je že nekdo predlagal, bi bil morda res potreben poseben muzej samo za kičasto in ničvredno robo, od slabe bronsirane plastike, "umetniških" slik, porcelana in stekla, blazin s pasjimi in mačjimi glavami, kovin in keramike, do naših lesenih spominkarskih izdelkov. Preprostemu grešniku bi taka razstava najprej odprla oči. Bila bi bolj vzgojna kakor vsi govori in članki, ki so to snov že obravnavali brez uspeha.«²⁸

26 Grivec, France: Razgovor z Jankom *Troštom*. Notranjec z Razdrtega. V: *Novice*, št. 32 (1962), str. 2.

27 *Trošt*, Janko: Ribniška suha roba in lončarski izdelki v spominkarstvu. V: *Turistični vestnik*, št. 1 (1960), str. 21–22.

28 *Trošt*, Janko: Turizem in naše spominkarstvo. V: *Turistični vestnik*, št. 8 (1958), str. 243–245.

Pri vseh njegovih objavah v zvezi s suho robo lahko zasledimo pomembno skupno točko, povsod govori o potrebi samostojne lesne šole. Že leta 1938 v prispevku *Pri zdomarjih*: »Vse pa kaže tako, da Ribnica ne bo mogla in ne sme več ostati le pri tečajih, ampak da prevzame vodstvo te smeri stalna strokovna lesno obrtna šola v Ribnici, ki je nujno potrebna, če hočemo Ribniški dolini ohraniti lesno domačo obrt v svoji produktivnosti kot življenjsko najvažnejšo panogo narodnega gospodarstva.«²⁹ Prav tako v prispevku v *Slovenskem etnografu* iz leta 1951: »Da bo mogoče domačo obrt industrializirati, je v prvi vrsti odvisno od strokovnega delavstva, ki ga more dati le dobro zasnovana lesna strokovna šola. Sodalžica, ki je že od nekdaj osredje suhe robe in se je že desetletja brezuspešno potegovala zanjo, ima sedaj pripravljene potrebne prostore v poslopju nove ljudske šole, ki čakajo opreme, strokovnjakov in učencev.«³⁰ V *Turističnem vestniku* iz leta 1960 beremo: »V Ribniški dolini se zmeraj bolj kaže potreba po stalni strokovni šoli za lesno galanterijo, kjer bi bilo spominkarstvo njen sestavni del. Treba je Ribničanom priznati, da jim je delo z lesom že v krvi in potrebujejo samo pravilne usmeritve, ki bi jih uspešno vodila v strokovnih zahtevah k novim nalogam. Vsa ta za Ribnico življenjsko važna vprašanja bi mogla pravilno rešiti le lastna šola, ki bi z novimi prijemi rešila suhorobarstvo neizbežnega ogina, z njo pa bi imelo tudi spominkarstvo zagotovljen levji delež.«³¹

S Troštovim pedagoškim znanjem, sposobnostjo vodenja in pregledom nad suhorobarsko produkcijo bi lahko pod njegovim vodstvom nastala res kvalitetna šola. V prispevku iz leta 1938 tudi natančno opiše glavne naloge lesno obrtne šole in njene cilje. Iz tega in iz Troštovih še nadaljnjih poskusov lahko sklepamo, da Ribniška dolina ni bila nikoli tako blizu lesno obrtne šole kot ravno v tem obdobju. Zakaj ni prišlo do ustanovitve le-te, ni znano.

1956–1961: Vrnitev v Ribnico in ustanovitev muzeja

Nameni za ustanovitev muzeja v Ribnici so obstajali že pred drugo svetovno vojno, a jih je le-ta zaustavila. Priprave je že takrat vodil Trošt, saj je pred vojno opravil za to potrebno izobraževanje,³² poleg tega je zelo dobro poznal teren in dediščino teh krajev. Zagotovo ni bilo človeka, ki bi bil primernejši za pripravo načrta, vodenje in organizacijo muzeja v Ribnici. V petdesetih letih se je v Ribnici oblikovala skupina ljudi, ki jo je družila skrb za ohranitev dediščine, končni cilj pa je bil ustanovitev muzeja. Kot smo že omenili, je imel Trošt v času bivanja v Idriji še vedno tesne stike z Ribnico in ni naključje, da so se obrnili prav nanj, da oblikuje okvirni načrt pripravljanih del za osnivanje muzeja. Trošt je načrt sestavil 12. januarja 1954. V letih 1953–1954 je tedanji občinski ljudski odbor dal izdelati ureditveni načrt gradu in okolja v mejah obstoječega grajskega zidu. Omenjen načrt je za muzej predvideval le dve sobi, zato se Trošt z njim ni strinjal in ga je odklonil. Svoje stališče je v pisni obliki sporočil Antonu Miheliču, takratnemu tajniku krajevnega ljudskega odbora.³³

26. februarja 1956 se je v okviru Okrajnega muzejskega društva Kočevje ustanovila sekcija Ribnica. Potreba, da se Trošt vrne in pomaga pri pripravah za vzpostavitev muzeja, je bila vedno večja. Junija 1956 se je k Troštu v Idrijo odpravila delegacija takratnih političnih veljakov, da ga prepričajo, naj se kot upokojenec stalno naseli v Ribnici in vodi priprave za ustanovitev ribniškega muzeja ter »pomaga pri kulturno prosvetnem delu in rešuje težaven gospodarski položaj lesne domače obrti.«³⁴ Janko Trošt se je decembra 1956 res vrnil v Ribnico, naslednje leto pa se v njej tudi za stalno naselil in se dejavno lotil dela.

29 Trošt, Janko: *Pri zdomarjih*. V: Dolenjska. Ljubljana 1938, str. 169.

30 Trošt, Janko: Ribniška suha roba v lesni domači obrti. V: *Slovenski etnograf*, letnik III-IV (1951), str. 61–62.

31 Trošt, Janko: Ribniška suha roba in lončarski izdelki v spominkarstvu. V: *Turistični vestnik*, št. 1 (1960), str. 21–22.

32 Etnografski tečaj državnega muzeja v Ljubljani. Tečaj je opravil leta 1934.

33 Poročilo o delu Muzejskega društva Kočevje sekcija Ribnica, 16. 11. 1958. Arhiv Muzej Ribnica.

34 Odboru Muzejskega društva v Ribnici. Janko Trošt, 8. 5. 1958. Arhiv Muzej Ribnica.

Vendar je zaradi zapletov pri dodelitvi stanovanja že kazalo, da bo Ribnica Janka Trošta izgubila še enkrat. Najprej mu je bilo namreč obljubljeno stanovanje v novem zadružnem domu, nato je pristal na predlog, da se naseli v prostorih v gradu, vendar je prostore zasedel načelnik ribniške postaje. Svoji nečakinji je v pismu, napisanem 5. maja 1958, potožil: »Moj novi kvartir v gradu so te dni dokončali. Muzejskemu odborniku je dala občina zagotovilo, da bo sam razpolagal s stanovanjem. Že sem se pripravljaj, da se slovesno preselim, ko dobim obvestilo, da se v stanovanje vselijo sam gospod komandir tukajšnje milice, s čigavim privoljenjem nisem niti vprašal. Najraje bi zalučal ves svoj krafel, ki ga vlačim vso vojno in povojno dobo za seboj, skozi okno na trg in napravil auto-daffe, da bi bil že enkrat konec vsemu temu, sicer ga ne bo nikdar.«³⁵

Nekaj dni kasneje je poslal še uradni dopis Odboru Muzejskega društva v Ribnici z odločno izraženim stališčem: »Na prošnjo /op. a. – da se vrne v Ribnico/ sem pristal in zahteval za stanovanje dve sobi, kar mi je bilo že tedaj obljubljeno.«³⁶ Dopis zaključí z ugotovitvijo, da občina ni dovolj zainteresirana za ustanovitev muzeja in da ».../se gleda na vso zadevo, kakor bi bil muzej namenjen le meni in rabil le moji osebi. Da ne bo nikakega nesporazuma zaradi tega, poudarjam, da gre tu za važno kulturno ustanovo, če hoče Ribnica ohraniti v kulturnem svetu svoj stari sloves. Osebnost sem prepričan, da je muzej Ribnici nujno potreben že zaradi značilnega narodopisja tega ozemlja, ki je v svoji ljudski dejavnosti že v zatonu in si ga ne more lastiti samo Ribnica, ampak ves slovenski narod, ker je to njegov zelo vidni sestavni del.

Iz razlogov, ki sem jih navedel, pa pod sedanjimi življenjskimi pogoji v tako utesnjenih razmerah osebno sodelovati ne morem.«³⁷



Ribničan prodaja robo, 1964, žgano in barvano na les
A man from Ribnica selling his wares, 1964, burnt and coloured on wood

Občina mu je po tem zapletu dodelila stanovanjsko sobo na Kolodvorski ulici, kasneje pa se je za stalno naselil v zadružnem domu, kjer je imel na razpolago nekoliko večji prostor.

Po teh začetnih nesporazumih so se stvari pomirile in se začele dokaj hitro premikati.

11. avgusta 1958 je bil Ribniški muzej ustanovljen kot proračunska ustanova Občinskega ljudskega odbora Ribnica. Izvoljen je bil tudi petčlanski upravni odbor muzeja, ki so ga poleg Janka Trošta, ki je bil imenovan tudi za upravnika muzeja, sestavljali še Franjo Matoh, Dušan Lavrič, Franc Železnik in Jože Grebenc.

Odločba o ustanovitvi muzeja je bila izdana

16. februarja 1959 z utemeljitvijo, da ima kraj Ribnica bogato zgodovinsko preteklost in je prav zaradi tega znan širom domovine in preko njenih meja.

Jeseni leta 1958 se je ribniška sekcija osamosvojila in postala samostojno Muzejsko društvo Ribnica. Ustanovni občni zbor društva je bil sklican 17. novembra 1958, udeležilo se ga je 120 ljudi.³⁸

Trošt se je povezal z Birojem za obnovo stare Ljubljane in zaprosil njegovega ravnatelja, inženirja arhitekta Cirila Tavčarja, za pomoč in sodelovanje. Inženir Tavčar je po ogledu izdelal potrebne skice za obnovo gradu, arhitekt Janko Hren pa je izrisal potrebne načrte in detajle, ki jih je sprejel tudi Zavod za spomeniško varstvo Ljudske Republike Slovenije. Predviden muzej bi za svoje delo potreboval več

³⁵ Družinska korespondenca, 5. 5. 1958. Družinski arhiv Trošt Korenčan.

³⁶ Odboru Muzejskega društva v Ribnici. Janko Trošt, 8. 5. 1958. Arhiv Muzej Ribnica.

³⁷ Prav tam.

³⁸ Društvo je bilo registrirano 24. aprila 1959, istočasno so bila potrjena tudi pravila društva, za katera so dobili pristanek Društva muzealcev in konservatorjev LRS.

prostora zaradi tematsko različnih razstav, potrebe po strokovni knjižnici ter prostorih za shranjevanje muzejskih predmetov in restavratorski sobi. V zapisniku 4. redne seje upravnega in nadzornega odbora Muzejskega društva Ribnica je bil sprejet sklep, »da je treba nujno poiskati prostor, kjer bi se začasno zbirali in restavrirali ter opremljali dobljeni predmeti.«³⁹

V vsem tem obdobju je Trošt vodil nabor predmetov po vseh vaseh takratne ribniške občine, organiziral predavanja o pomenu muzeja in z osebnimi obiski pri izdelovalcih pridobival za muzejsko zbirko dragocene predmete. Prvotni projekt muzeja v Ribnici je bil obsežnejši, saj je zajemal predstavitev celovitega življenja na tem območju, vseh obrti (krznarstva, usnjarstva, čevljarstva idr.), s poudarkom seveda na najznačilnejših ribniških obrteh – suhorobarstvu in lončarstvu.

Kljub temu da se je prenova gradu in s tem otvoritev prve muzejske razstave *Suha roba in lončarstvo* zavlekla, je bila le-ta 11. septembra 1961 svečana in odmevna. Potekala je v sklopu prvega Ribniškega festivala in bila v okviru le-tega najpomembnejši dogodek.⁴⁰

Ustanovitev muzeja in postavitev razstave sta bila Troštova zadnja večja samostojna projekta. Na muzej je bil ponosen, čeprav je rad potarnal zaradi pomanjkanja prostora, češ da niti suhorobarstvo



*Slavnostni govorniki ob otvoritvi razstave Suha roba in lončarstvo, 11. septembra 1961. Na levi upravnik muzeja Janko Trošt.
Honourable speakers at the official opening of the exhibition Wooden Ware and Pottery, 11 September 1961. On the left side: the
museum manager Janko Trošt.*

niti lončarstvo ne moreta biti predstavljena tako, kot si zaslužita, kaj šele druge vsebine. Za muzej je skrbel po vseh strokovnih smernicah in pri tem sodeloval z nacionalnimi institucijami. Leta 1968 je na dan muzejev (18. maj) na grajskem hodniku organiziral izdelovalce suhe robe in lončarje, da so v živo predstavljali dediščino Ribnice. Prireditvev je požela pozitiven odziv in ne moremo mimo tega, da je na nek način s svojimi pobudami tudi zasejal seme za kasnejšo etnološko turistično prireditvev Ribniški semenj, ki pa se je prvič odvila leto dni po njegovi smrti.

39 Zapisnik 4. redne seje upravnega in nadzornega odbora Muzejskega društva, 28. 5. 1959. Arhiv Muzej Ribnica.

40 Kot zanimivost navajamo, da je leta 1961 prvič izšlo tudi občinsko glasilo Rešeto, in sicer v treh številkah. V prvi je Trošt pripravil prispevek z naslovom *Pomen narodopisnega muzeja v Ribnici*, v tretji številki, ki je izšla v času prvega Ribniškega festivala in odprtja muzeja, pa prispevek z naslovom *Pogledi v našo preteklost*.

Zaključek

Njegova zbirka je še danes osnova za ribniški muzej, prav tako njegova razstava, ki je bila po štiridesetih letih prvič prenovljena leta 2001. Škoda, da ni ohranjenih več njegovih različnih zapisov, mogoče se bodo še našli tako kot so se našli zapisi o Ribnici in Ribničanih.

Njegova ustvarjalnost ni izvirala samo iz širokega znanja in izkušenj, delavnosti in sposobnosti, ampak jo je gotovo spodbujala in zaznamovala tudi pripadnost Ribniški dolini. Kljub vsem težavam Ribnice nikoli ni mrzil, bila je njegov dom: *»Ovekovečil sem ta svet in te kraje, ker so mi takorekoč prirasli k srcu, pa tudi jaz sem že zrasel z njimi.«*⁴¹

Ne glede na vse, je bil in ostal pedagog, skozi oči pedagoga je gledal na svet in na ta način je tudi izobraževal ljudi o lutkah, naravi, lesni obrti, lončarstvu, dediščini in spominkarstvu. Zaradi njegovega neizmerne žara in pedagoškega talenta so se njegove sledi pričele utirati v tla ribniške zemlje in pod kožo ljudi. S svojim pedagoškim pristopom je približal ljudem vse, česar se je lotil. Troštove žgane in barvane slike na lesu, ki upodabljajo »ribniškega malega človeka«, so krasile gostilno Kaprol v Sodražici, gostilno Pri Cenetu v Ribnici. Trške kapišone je upodabljal v karikaturah, ki so visele v gostilnah Pri Pakižu in Pri Cenetu. Še danes lahko vidite njegova dela v gostilnah Pri Pildarju in Pri Ulčarju v Ribnici.

Zadnja leta življenja je preživel v Ribnici, v svojem stanovanju v združenem domu. Zaradi bolezni ni mogel hoditi. Ostali so mu le spomini na dni, ko je še odkrival to pokrajino, se večkrat zadrževal pri cerkvi Sv. Marka nad Zapotokom ali se s smučmi spuščal po hribih Velike gore, ob večerih posedal Pri Cenetu v družbi živahnih lovcev, ki so se ravno vrnili z lova, ali pa zasedal v "parlamentu" Pri Pakižu z ostalimi kapišoni in reševal aktualno problematiko. Ne glede na resnost debat se je prej ali slej *»še tako resna stvar lahko zaobrnila na smešno stran, vsakdo ji je dodal ocvirek ali jo počehljal z dovtipom, ji našel podobno in še bolj ošpičeno želo, zabavni del zasedanja je prišel in nikdo ni hotel zaostajati in padale so nove, težke in še težje šale. Svoboda govora je bila seveda zajamčena tako zagovornikom kakor onim nasprotnega mnenja.«*⁴²

Umrli je v Ljubljani. V imenu vseh Ribničanov se je s pogrebnim govorom od njega poslovil prof. Janez Debeljak.

Spoštovanje do Trošta je ostalo, čeprav ga že dolgo ni več. Ostal je tudi spomin na njegovo strogost, vendar strog je bil marsikateri učitelj, le redkokdo pa je za sabo pustil takšno sled. Ta strogi učitelj pa je bil predvsem človek, ki je večji del svojega srca namenil Ribnici in njenim ljudem.

*»Po jutranji in večerni rosi se pase srnjad, v globoki dolini slišiš rukanje jelena, pozimi tuli z burjo tudi volk v kolkavi, po šikari se ti izogne divji neresec v velikem loku, divji petelin kleplje svojo pomladno pesem in na močvirju se ti klanjajo čaplje. Stopaš po mehkih stezicah ob robu gozda, nad teboj sije nebo, v daljavi žare planine. Pozimi drsiš na smučeh preko nedoglednih planjav Velike gore proti Blokam, zibelki smučarstva. Ne čutiš utrujenosti, ki ti je zlezla v noge, pri srcu ti je toplo, saj si pogledal v nov še neznan svet, ki hrani v sebi dobršen del one domačnosti, ki jo v znanih letoviških krajih tako pogrešaš. Zdomarji po svetu veliko slišijo, še več pa vidijo. In kar se jim prav in primerno zdi, tudi radi presade na domača tla. Ribniška dolina se prebuja iz ozkosti svojih dosedanjih razmer. Zaveda se, da prihaja nov čas, silnejši in važnejši za bodočnost, da že močno trka na vrata nova doba razmaha in splošnega napredka.«*⁴³

41 Sattler, Miran: Znanec iz sosednje ulice. Janko Trošt. V: Nedeljski dnevnik, št. 227/VII (1970), str. 5.

42 Trošt, Janko: Ribniški parlament. V: Zapiski o Ribnici in Ribničanih. Ohranjeno v prepisu.

43 Trošt, Janko: Pri zdomarjih. V: Dolenjska. Ljubljana 1938, str. 171.

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Motiv iz Ribnice. Pogled iz grajskega obzidja, akvarel
A scene from Ribnica. A view from the castle wall, watercolour



A Local of Ribnica with Roots in the Primorska Region

Marina Gradišnik, MA, senior curator

Museum of Ribnica

The church bells in Ribnica are chiming noon and a gentleman with a walking stick in one hand and a cigarette in the other is walking towards Cene's Inn. All of these years, he has been right on time and has always had the habit of sitting in his »reserved seat«¹. This is how the people of Ribnica remember Janko Trošt most. This is an image from the final years of his life, which started somewhere completely else and in another time.

On 20 January 1894, in Razdrto near Postojna, the fourth child and the second son of Rozalija (maiden name Premrl) and Ivo Trošt was born: his name was Janez Zlatoust, Janko.

Janko Trošt's Family

Rozalija and Ivo had nine children, of which eight were born in Razdrto and only the youngest one in Tomišelj. Two of the children died as infants and the daughter Frančiška when she was a teenager; the cause of her death remained unknown. The father's side of the family had originated from Col; Ivo Trošt was born at Nacko family's place in the village of Orešje. He was supposed to become a merchant following in his father's steps, but he was not too keen on it and chose the profession of a teacher instead. In 1880, he embarked on a one-year preparatory course in Kobarid, after which he carried on at the teacher's training college in Koper (1881–1885). After completing his schooling, he started his first job in Ustje near Ajdovščina. A year later, he was transferred to Razdrto near Postojna, where he stayed for fifteen years, until the year 1901. This is where he met his first wife, got married and had a family. In Razdrto, he also worked as a domestic tutor and companion at the manor house of the Garzaroli family.

¹ At Cene's, an inn in Ribnica, Janko Trošt would always sit in the same place, at the same table, his »reserved seat«.

In 1901, Ivo Trošt took up the post of a headmaster in Tomišelj and the whole family moved there. In January 1906, his first wife died and the same year he got married for the second time - to Alojzija Caharija. At the time, the oldest child Vladimir was 17 years old, Olga 15, Janko 12, Emil 11, Marija 9, Frančiška 7 and Ludovik, the youngest of all, barely 4 years old.

No children were born in the second marriage of Ivo Trošt. Alojzija was raising her husband's children to the best of her knowledge and abilities. According to what the relatives had to say about her, she was an attentive and warm person; the family archives also give reason to believe that there was a genuine relationship between the children and the stepmother, whom the children would always call mum.

The father Ivo Trošt devoted a larger part of his life to the teaching profession and literary creation; he published approximately three hundred belletristic contributions. He also devoted himself to music and conducted some church and secular choirs. He took part in humanitarian and natural science societies, as well as the Sokol movement. He was in charge of establishing two branches of the agricultural and fruit farmer society in Tomišelj. In addition to all of this, he prepared expert contributions about the issues of the teaching profession and educational methods for the newspaper 'Učiteljski učitelj' (The Teaching Teacher). Some of the things he wrote about these subject matters were even included in school readers.² He had the will of iron, which helped him improve his knowledge and broaden his horizons. Janko's life story gives reason to believe that his father was a great role model of his; not only did Janko have his father's name (in official documents and his personal correspondence he would sign his name as Janez or Ivan), he was also the only child to follow in his father's steps and thus left a big impact as a teacher and creator. Just like his father, Janko was likewise a very charismatic person – this can be concluded from the impression people had of him: »*He makes an indelible and at the same time unforgettable impression, even if you only spend an hour or two talking to him. Can't imagine how deeply he must have impacted those he taught and prepared for life.*«³

All of Trošt's children completed their schooling and moved all over the then state. Vladimir was employed in Sarajevo as a head of a post office and got married to an Austrian girl from Vienna. After the Second World War, he and his wife moved to Pula on account of his health condition and they stayed there until he retired. It is not known how well the two brothers kept in touch during the time Vladimir was still in Sarajevo, most likely they communicated with each other via mail mostly. However, at a later time, when Vladimir moved to Pula, they met quite often. During his holidays, Janko would come and visit Vladimir. Also, he talked him into having a go at the art of decorating wood with burn marks (pyrography). Together they would burn different designs/motifs that were part of the heritage of Pula and would sell them in local souvenir shops. Pula was also the subject of some of Janko's art works. Brother Emil – Milo attended a military school in Belgrade; after finishing it, he stayed there working for the Ministry of Post. When the Germans occupied Belgrade in 1941, he was taken into captivity. He did survive the (Second World) War, but he never again returned home. During the time he had been working in Belgrade and even during the time he had been kept in a German concentration camp, he regularly corresponded with his family; he was genuinely worried about how they were doing. But after the War, the family correspondence stopped, the reason for which remains unknown. Sister Marija – Mimi finished the post school in Trieste and later worked at different post offices. She could speak Italian and German and as a result of her knowledge of languages she was often sent to work in some tourist towns, such as Rogaška Slatina and Bled. During her final working years, she worked at a post office in Ljubljana. Sister Olga decided she wanted to be a bookkeeper and worked at the bookselling house Čemažar in Ljubljana until she got retired.

2 Bajc, Marija: Bibliografija Iva Trošta / Ivo Trošt Bibliography. Undegraduate thesis. Faculty of Arts, Department of Library and Information Science. 1992.

3 Sattler, Miran: Znanec iz sosedne ulice. Janko Trošt. / An Acquaintance from the Neighbouring Street. Janko Trošt. In: Nedeljski dnevnik. No. 277/VII (1970), p. 5.

The youngest brother Ludovik – Ludo followed in the footsteps of his brother Milo and likewise finished the military school in Belgrade. He was promoted to the rank of Commander first class and was employed by the medical corps of the Drava Division with headquarters in Ljubljana. He died in 1945 as a victim of executions carried out after the war.

Judging from the family correspondence they wrote to one another often; they informed one another about what was going on and also visited one another.

It was his sister Mimi, his brother Vladimir and his niece Stanislava – Beba that Janko Trošt kept in touch most frequently. Stanislava was the daughter of his youngest brother who had died when she was little. He kept in contact with her and her family the whole time until he died. Their visits to Ribnica were also connected with visiting the museum and sometimes the uncle took them for a trip to Travnica gora or to Sodražica to see the Kaprol family; in Ribnica a visit to Cene's Inn was also a must.

Janko Trošt between 1920 and 1946: an Educator, Topographer, Puppeteer and Caricaturist



*Troštova članska izkaznica Slovenskega planinskega društva.
Trošt's membership card of the Slovene Mountaineering Society.*

Janko attended the people's primary school in Tomišelj, the boys' eight-year school and the teachers' training college in Ljubljana. After completing his teacher education, he took up his first post in Šmihel pri Novem mesu, followed by a job in Loški Potok. In 1915, he was enlisted in the army. From the letter included in the family archives, written by his brother Vladimir to their mother, it is quite obvious Vladimir was worried about him: »I'm wondering how my brothers are feeling wearing the emperor's uniform? Milo has written to me – a postcard only – that he'd be home for All Saints. I don't hear from Janko much either. /.../20 December 1915«

Between 1919 and 1920, Janko lived in Maribor, where he was employed as a teacher at the two-year state Secondary School of Commerce. During that time he also did the training for a higher primary school teacher as part of a pedagogical course for higher primary schools.

In 1920, he was assigned to a post at the higher primary school in Ribnica in the region of Dolenjska as a professional teacher of the 3rd expert group. A large number of pupils remember him as a strict, yet a good teacher. He was strict to his pupils, but also to himself: »*The flowers wither away, the leaves fall off and get dry, but Janko Trošt's strictness remains firm. Because of his strictness, consistency, as well as educational and pedagogical enthusiasm his pupils would have dreams about him for years after he had stopped teaching them.*«⁴

Considering that he was from a respected teacher's family which cultivated a progressive bourgeois spirit, he must have been very pleased with the fact that he had come to a market town with a rich tradition and history. He moved to a place, where a number of well-known Slovenes originated from or frequently came for a visit. In addition to the talents he owned as it was, the development of his creativity could undoubtedly also be attributed to a progressive climate that was present in Ribnica prior to the Second World War. Being an esteemed intellectual, teacher and at a later time also headmaster, it did not take him long to find the company of the so-called »kapišoni«⁵, inhabitants of the market town of Ribnica, with whom he would spend hours discussing topical local events and follow their adventures with great interest. It was most likely through them that he got to know other intellectuals who would come to Ribnica visiting friends and the locals, such as Dr. Ivan Prijatelj, Dr. Matevž Šmalc, Dr. Anton Debeljak and others. In his old age, he remembered the bygone times with nostalgia: »*It was interesting times, full of events and unique; I remember one could meet up with and talk to Dr. Prijatelj, Dr. Debeljak, the poet Župančič, the notary Grobelnik, Šmalc and others.*«⁶

He taught drawing, singing, arithmetic, (descriptive) geometry, geometrical drawing, geometry with geometrical and technical drawing, freehand drawing, calligraphy, belles-lettres, civic responsibilities with the basics of legislation, boy's manual work, geography, botany and zoology.⁷

Another of the fields he was interested in was by all means topography – during the time of his employment he created two maps that were used in school in geography lessons. Not long after he had started the job, he prepared plans for the Map of Kočevje Political District (1: 50 000), which was approved by the Ministry of Education in 1924 and was from 1928 onwards also used as a teaching accessory. The map was published by the Kočevje District. The second map, the map of the district of Kočevje (1: 50 000), was approved by the Ministry in 1937 and was self-published by Trošt in 1939.

In 1927, he prepared everything that was needed to establish a puppet theatre of the higher primary school. The stage itself, the stage design, as well as the puppets to be used in performances were made by Janko Trošt himself and by his pupils during the handicraft lessons. The chronicle reports:

»*On 22 January 1928, a marionette theatre was officially opened, which staged some very successful performances. Performances were delivered by the teachers and some ladies of the town. The stage design, equipment and management were taken care of by the teachers Mr. Trošt, /.../ Rožman and Vanič.*

4 Sattler, Miran: Znanec iz sosedne ulice. Janko Trošt. / An Acquaintance from the Neighbouring Street. Janko Trošt. In: Nedeljski dnevnik. No. 227/VII (1970), p. 5.

5 The expression »kapišon« was in Ribnica used to describe the inhabitants of Ribnica, the market town. It was used in Ribnica only and was not found anywhere else. Supposedly it was a derivative of the Italian word capisco – 'I understand' and used to describe an intellectual.

6 Sattler, Miran: Znanec iz sosedne ulice. Janko Trošt. / An Acquaintance from the Neighbouring Street. Janko Trošt. In: Nedeljski dnevnik. No. 227/VII (1970), p. 5.

7 Ivanec, Staša: Seznam učiteljev in duhovnikov, ki so poučevali na ribniški meščanski šoli. / A List of Teachers and Priests Who Used to Teach at the Ribnica Higher Primary School. In: Meščanska šola v Ribnici. Osnovna šola dr. Franceta Prešerna Ribnica, 2006, p. 188.

The stage was set by Trošt and Rožman and the puppets by Trošt. The wood was provided by the local timber merchants free of charge. The puppets were dressed by the female teachers and the local ladies.»⁸

Besides its regular performances, the puppet theatre also made some guest appearances, for instance at the trade fair in Ljubljana in 1929, as part of which higher primary schools from all over Slovenia presented themselves. In honour of its tenth anniversary, the Ribnica school organized all sorts of festive events to present itself in the best possible way. »One of the performances staged on this occasion was by the puppet theatre, where the play "Maroz, the Bandit" was performed three times; it had been based on the work *Tolovaj Mataj* (*Mataj, the Bandit*) and written by Miran Jarc especially for the school in Ribnica.«⁹ This play, which was performed in the dialect spoken in Ribnica, was also performed at other schools – even at the higher primary school in Idrija in 1932.¹⁰ The stage and all the equipment of the puppet theatre was in 1943 taken away by the Italians, when they were retreating from Ribnica.

On 23 September 1930, when the first headmaster of the higher primary school in Ribnica, Anton Mervič, was relieved of his function, he was succeeded by Janko Trošt. This was undoubtedly the highlight of Trošt's professional career but in spite of his new function, he remained a teacher and carried on teaching.

The late 1920s and the 1930s were the peak of Trošt's creative impetus. One cannot ignore the feeling that the way for everything Trošt would realize in the 1950s and the 1960s was already paved at this time. The years between 1929 and 1932 were also the time when his best-known caricatures were created: *Kapišoni of Ribnica at the Local Parliament*, *The Hunters of Ribnica*, *The Bread, Wood and Health Deputation of Ribnica*, *Paving in Ribnica* and *Chasing Away the Crisis in Ribnica*.

The newspaper *The Illustrated Slovene* (*Ilustrirani Slovenec*), which was published in 1931 and dedicated to Ribnica, described Trošt as »/.../ the headmaster of higher primary school in Ribnica, a popular caricaturist and puppeteer, who makes all of the puppets for his own marionette theatre at the school himself.«¹¹

This speaks volumes about his status and the regard the town had for Trošt. Some of Trošt's well-known caricatures were published in the newspaper.

During the war, the higher primary school in Ribnica caught fire and besides the equipment and the school library, many other valuable items collected by Trošt through the years he spent in Ribnica were also destroyed. According to Dr. Niko Kuret, who prepared a text about Janko Trošt for the Slovene Biographical Lexicon, more than six hundred of his drawings of folk ornaments on wood,



Dvorišče ribniškega gradu, olje, lesenit
The Ribnica Castle courtyard, oil, hardboard

8 ZAL, Šolska kronika Meščanske šole v Ribnici / Higher Primary School in Ribnica – School Chronicle (school year 1927/28).

9 ZAL, Šolska kronika Meščanske šole v Ribnici / Higher Primary School in Ribnica – School Chronicle (school year 1928/29).

10 »On 9 February, the higher primary school in Idrija will stage a puppet farce: »Moroz, the Bandit« in the Ribnica dialect.« (Učiteljski tovariš / The Teaching Teacher, No. 5 (1932), source: <http://www.dlib.si/preview/URN:NBN:SI:doc-COHF6L2I>).

11 Ilustrirani Slovenec / The Illustrated Slovene. Volume 1931.

metal, furniture and architecture were destroyed by the fire. Also consumed by fire, were series of pictures created by France Mihelič for the school in Ribnica. Trošt had made copies of these and used them to present the so-called Urban of Ribnica (expression used for peddlers from Ribnica) in his burnt-wood and coloured depictions, which were mostly characteristic for his after-war period and still adorn many a home or inn even today.¹²

In the 1930s, his authorial writings were published in the newspaper 'Razori – list za mladino. In 1933, he delivered an in-depth description of the puppet stage and the puppet-making process, which was published in the same newspaper; the titles of his contributions were: *Puppet Stage, Puppet Plan, How to Make a Puppet Frame, On Colouring and Dressing Puppets, Puppet Theatre Set*. In 1934, his writing 'Stiff and Flat Paintbrushes' was published in the same newspaper; in it he explained how to make the two types of paintbrushes. And in his writing *Something for Christmas*, which he prepared for 'Razori' in 1939, he discussed the history of the nativity scene in Slovenia and the plans for making nativity scene figures.

In 1935, one of his stories was published in the above mentioned newspaper 'Razori: its title was *On the People of Bajte* ('Bajtarske') and in it he described the adventures of the people of Bajte, little villages in the utmost south-west border of the then political district of Kočevje. *Poor houses, actually cottages, are scattered around the bare hillsides of Travljska gora, behind Veliki vrh next to Rigel, where only a very narrow path leads to Prezid and Babno polje on one side and to Čaber on the other side. It's a desolate godforsaken world. The settlements are so sparsely populated that it is difficult to know where one of them starts and another ends. The people are poor, yet good and honest. They mostly earn their living by cutting wood and working it around the forests of Kočevje and Snežnik.*¹³ This would have remained Trošt's only attempt at literary creativity, if a copy of his stories about Ribnica and its people¹⁴ had not been discovered just over seventy years later; they had been transcribed by Tone Petek on the basis of Trošt's manuscript. A good sense of literary creation and sense of the humour characteristic of Ribnica can be noticed from these writings; Trošt delivered this humour with extraordinary authenticity. There is no doubt that he inherited his literary talent from his father, however he never felt self-confident enough in this field to embark on creating independently and to have his work published, which is a great shame.

When »mister headmaster«¹⁵ was not teaching, painting or writing, he loved to go down the white slopes of the nearby hills together with his friends or even some glaciers on higher altitudes. The preserved photography material reveals that he took the skiing trips together with Dr. Janez Oražem and the married couple Schweiger, as well as his school colleagues Janez Debeljak (Kramarček) and Anton Majnik. His membership in the Slovene Mountaineering Society and the fact that he was elected

12 France Mihelič went to school in Ribnica and was one of Trošt's pupils. Trošt noticed that Mihelič had quite a talent for fine arts and encouraged him to get enrolled in the academy. Mihelič was very grateful to Trošt for this and therefore allowed Trošt to use some of his characters in altered versions. Trošt was also the one who arranged for Mihelič to paint a fresco on the former Loan Bank, where it is still possible to see it today. Besides Mihelič, there was another person who Trošt encouraged to pursue fine art creations – the son of his friends, the Debeljak family from Ravni Do. Ludvik Debeljak was a talented boy and had some of his illustrations published in newspapers, however his further success was halted by the war. According to some of the pupils, Trošt was exceptionally fond of children who could draw. When he recognized the talent is one of his pupils, he wasted no time seeing the parents to persuade them or anyone else that it was necessary to make it possible for the child to carry on the path of education.

13 Trošt, Janko: Bajtarske / On the People of Bajte. In: Razori. List za odraslo mladino / Razori. A Newspaper for the Grown-up Youth. Volume III., February (1935), p. 182.

14 It is not known when exactly these stories were written. Judging by their content, they were most likely written over several years and in parts. Partly they were undoubtedly written prior to the Second World War, maybe at the time when Trošt was working on his 'Bajtarske' stories.

15 The people of Ribnica would call Janko Trošt »Mister headmaster« even after he had returned to Ribnica as a retired man.

to be a board member of the Ribnica branch of the society prove that skiing was not the only reason he loved the hills.

He spent a lot of his free time walking, cycling or riding his DKW motorcycle around the Ribnica and Dobropolje valleys, Bloke, Loški Potok and the Kočevje Region; while doing this he was also recording and making an inventory of the wooden ware area, the methods of making wooden ware, as well as other cultural and natural features. He spent most of his time in Sodražica, where he was friends with the Kaprol family, as well as the Ivanc and Debeljak families, who lived in Ravni Dol. He also loved going to Loški Potok.

In 1934, he completed an ethnography course held by the state museum in Ljubljana and in 1948 a conservation course. He was a trustee of the Institute for the Protection of Cultural Monuments. He was also an enthusiastic aficionado of the underground world and one of initiators of the Ribnica section of Cave Exploration Society Slovenia in 1957.¹⁶

In addition to all of the activities mentioned above, his musical talent also needs to be mentioned; he inherited it from his father. He was in charge of the Ribnica Sokol Movement Choir for over seventeen years and held numerous concerts with it.



*Trošt na smučanju po ribniških hribih s sodelavcema Janežom Debeljakom in Antonom Majnikom.
Trošt skiing in the hills near Ribnica with his colleagues Janez Debeljak and Anton Majnik.*

Janko Trošt between 1945 and 1956: Discharge from his Job, the Move and His Stay in Idrija

According to the Slovene Biographical Lexicon, in 1945, Janko Trošt set up the wood cottage industry in Ribnica and established a Wooden Ware Cooperative. Between 1945 and 1946 he was also its chairman. In one of the interviews Janko Trošt himself mentioned that he had established the cooperative in Sodražica, presumably in 1946.

¹⁶ In May 1957, ten enthusiastic cavers got together in Ribnica and decided to become formally united as members of a section of the Cave Exploration Society Slovenia. In 1958, they held a founding meeting and registered the society.

In 1945, he was discharged from the headmaster position in the former higher primary school, no reason or official decree having been given for it. In February 1946, he took a leave, which he extended until the end of August. In 1946, he was deleted from the electoral register - likewise without any explanation, followed by a discharge from his job in the field of education in the autumn of that year. During this period, he moved out of Ribnica for some time and stayed with the Kaprol family in Sodražica. In 1948, his civil rights were given back to him thanks to the state prosecutor's office, and he got his occupation in the field of education back as well, but there were no longer any positions left for him in.

It is not perfectly clear what the reason for all of this happening was; Janko Trošt himself said in an interview that this had happened *»because I was back then supporting and developing the cottage industry in this valley, and because I set up a cooperative in Sodražica and those who were in charge thought there was no point in it and that we should stop it.«*¹⁷

There are however two other explanations for his suspension. According to the first explanation this was his pupils' payback for him being so strict, and according to the second interpretation the reason was his endeavours to preserve the Ribnica Castle. At a later time, Trošt himself explained how he had gone to the town hall to protest against the demolition of the castle remnants and the destruction of a valuable cultural monument. The remnants of the castle building were being broken into gravel which was then used to resurface the ground where the castle stables used to be. New garage facilities for freight vehicles were then being constructed on the same spot. Trošt's intervention with the then mayor came to a rather miserable end – supposedly the mayor threatened him and showed him the door.¹⁸ This experience was most likely one of the reasons for the words Trošt wrote in a letter he sent to the Institute for the Protection of Cultural Monuments on 4 February 1948: *»I believe the work of trustees would be much more successful if all similar historical monuments were protected by the law. A great deal of unnecessary efforts and work would be spared if this was the case – in any similar event, the trustees could namely refer to the law and the law only. The trustees' duty would be merely to point out the decisive factors regarding legal orders, which the authorities would likewise be obliged to obey. However, at present when something like this happens, a trustee is left to do nothing but expose himself and by intervening incurs the displeasure of certain people who fail to comprehend the significance and value of any kind of monuments of ours; it is very rare that he gets to face no consequences for doing so.«*¹⁹

In was not only the indirect hardships he was inflicted by the war - the higher primary school being burnt to the ground, which destroyed more than twenty years of his work, and the degradation he had to endure after the war - he was also largely hurt through the fate of other members of his family. His brothers Milo and Ludvik were both soldiers in the army of the Kingdom of Yugoslavia. Milo was taken to a German concentration camp in 1941, when the invasion of Belgrade took place, and the youngest brother must also have spent some time in internment – the following is namely included in the family correspondence (brother Vladimir writing to their sister Mimi): *»I got a card from Janko yesterday; he is letting me know Ludo has allegedly been interned – I was afraid this would happen and it has. I've written to Janko that he should do everything he needs to and make sure Ludo is set free.«* When he returned from internment, he responded to the call-up of the headquarters of the Slovene Home Guard. He was assigned to the clinic in Ljubljana, and in 1944 to the pharmacy, under the lead of the head of the medical section of the Slovene Home Guard. He was in charge of the supply of

¹⁷ Sattler, Miran: Znanec iz sosedne ulice. Janko Trošt. / An Acquaintance from the Neighbouring Street. Janko Trošt. In: Nedeljski dnevnik. No. 227/VII (1970), p. 5.

¹⁸ Janko Hren. 2011 Interview.

¹⁹ To the directorate of the Institute for the Protection of Cultural Monuments of Slovenia. 4 February 1948. INDOK (Heritage Information and Documentation Centre) archives, file No. 8.

medical materials until the end of the war. Even though he himself got in touch with the government headquarters of the town of Ljubljana after the end of the war to explain what his role in the war had been, it is not known where he ended up. The destiny destroyed Janko's primary family. His attempts at getting in touch with Milo in late 1950s prove that he was doing his best to save whatever could be saved.

While he was suspended, he was very active as a trustee of the Institute for the Protection of Cultural Monuments of Slovenia for the area of Kočevje. He was informing the Institute about the state of cultural monuments in this area. As early as 1946, he submitted an extensive report regarding St. George's Chapel above Ortnek, where four wooden statues of evangelists had been stolen from the baroque pulpit. He personally inspected several places, from Loški Potok, *Draga and Trava by the Čabranka and Kolpa Rivers*: »With the exception of Trava, Borovec and Štalcerji, where churches had been burnt down and completely destroyed, everything remained more or less in its place and preserved after the war. The church in Rogati Hrib with wooden coffered and painted ceiling remained undamaged. /.../ This week I have examined Stari Log. The villages in this part of the Kočevje region are completely destroyed, however the churches, with the exception of the church in Klepe, which had been burnt down, are left standing and in need of partial repairs only.«²⁰ In the autumn of 1947, he worked on collecting the topographical materials for the Kočevje region together with Marijan Zadnikar and the architect Jože Kregar. In this period (1946-1948), he also cooperated with Boris Orel, the principal of the Ethnology Museum and the trustee of the Institute for the Field of Ethnology. One of the last reports from Ribnica as part of his function as the trustee of the Institute was with regard to Dr. Orel: »To answer your question, I would like to inform the Local People's Committee in Ribnica that I am still in Ribnica and that I am waiting for the decree that has been announced. On 17th and 18th of this month, comrade Orel was here on business; he purchased some items for the Ethnology Museum and noted down the present state of the wood cottage industry. I assisted him in his work and took him around the domestic workshops of individual industries. On this occasion, Ms Rudež donated him some items for the ethnology museum, which she had so far kept in her collection.«²¹



Eden izmed prijateljev Janka Trošta je bil tudi ribniški zdravnik Janez Oražem. Na sliki je z njegovim sinom Andrejem.
One of Janko Trošt's friends was Janez Oražem, a local doctor.
On this photo, Trošt is with Oražem's son Andrej.

In the new school year of 1948/1949 he took up the position in Idrija, where he stayed until his retirement a few years later, in 1951. Considering the unpleasant circumstances that brought him to Idrija in the first place, it did not take him long to make the best of things in the new environment. During the eight years he spent working in Idrija, he left an unforgettable mark on the town. But in spite of this he surely missed Ribnica, which had become his home and where he had truly put down roots. *Keeping in touch with his friends from Ribnica*, who were certainly of great help and a comfort to him, helped him get through the time he had to spend away from Ribnica he loved so much.

²⁰ To the directorate of the Institute for the Protection of Cultural Monuments of Slovenia. 6 June 1946. INDOK (Heritage Information and Documentation Centre) archives, file No. 395.

²¹ INDOK (Heritage Information and Documentation Centre) archives, dated 20 February 1948.

A letter written to Trošt by Cene in November 1951 speaks volumes about the genuine and warm relationships he had built in Ribnica:

»Dear Janez,

I've received your thorough report about Travna gora and your letter; many thanks for making so much effort and writing everything down in so much detail. Of course, I've forwarded your letter to the address of the main tourism office straight away – maybe they'll consider all of the listed conditions, so the Ribnica and Sodražica Valleys can in this respect in time also become more popular /.../ You've been asking about the cross in the Pod Rebrjo area – it's not so very urgent, it's under the roof alright; maybe in the summer we'll find the time for you to repair it a bit, thank you for being attentive.

I don't need to tell you about what's going on hereabouts – you know what it's like just as well as we do – life goes on – no changes. You'd like to know about the inn – not sure if it'll happen, there's too many who'd support my cause – you know what I mean! Yes, you've also written a letter to Zofka, we've all read it...

Dear Janez, we're sending you warm regards from all of us and the Klun family. Yours truly, Ivan.

Come and visit us over Christmas or during the term break, you're invited.«²²

The preserved letters written to Trošt by his friends from Ribnica and sent to Idrija reveal that besides calling him Janko, his given name Janez was also used by people who knew him.

»Dear Janko,

we've all come together. Cene, our father Ciril are playing cards, Mila is knitting sitting on the sofa next to the radio, which is playing merry tunes, of course, Zofija isn't here yet. /.../ It would be really nice if you could come and spend some time with us. Coffee will be served soon. Warm wishes, Mali.«²³

It is almost impossible to ignore the impression that the war and the injustice done to him after the war stayed with him his whole life long. He was saved by his discipline, diligence and knowledge. Maybe this was why this strictness imprinted on his face was even more noticeable. His facial features, which had been rigorous as it was, might have become even more pronounced because of the injustice and the hardships he had to endure.

»His face was long ago imprinted with rigour which has remained unchanged until today.«²⁴

At the end of 1956, following a personal invitation by some of the influential politicians of the time – the MP for the district of Kočevje Matija Maležič, the chairman of the municipality of Ribnica Jože Selšek and the chairman of the Agricultural Cooperative in Ribnica Jože Pucelj – Janko Trošt returned to Ribnica. He came back to Ribnica for good in 1957 and in the same year he also started the preparations to set up the museum.

Trošt and the Wood Cottage Industry of Ribnica

The Ribnica valley was home of at that time fairly undiscovered, yet exceptionally rich natural and cultural heritage, which was part of the reason why Trošt embarked on exploring it with so much vigour. He was particularly interested in the cottage industry, which he had been especially fond of

22 The Trošt Korenčan family archives.

23 The Trošt Korenčan family archives.

24 Sattler, Miran: Znanec iz sosedne ulice. Janko Trošt. / An Acquaintance from the Neighbouring Street. Janko Trošt. In: Nedeljski dnevnik. No. 227/VII (1970), p. 5.

even before coming to Ribnica: »I have always been interested in the cottage industry, but after coming to Ribnica, I devoted it my complete attention.«²⁵ The examined documents and records which have been preserved give reason to believe that the personality of the local people suited him and that the people, the nature, the culture and the history of the town provided additional encouragement for his activities.

Trošt was a careful observer and record-keeper of the cottage industry that was so dear to him, as well as of the way of life, the sense of humour typical of Ribnica and the Ribnica Valley in general. He knew how to immortalize it all through either words or art and he excelled at it.

As a higher primary school teacher, he started running courses in souvenir-making and carving not long after coming to Ribnica – initially for the school children and later also for older ones, both in Ribnica and Sodražica. He also organized exhibitions of products at the school, at the Fair Trade in Ljubljana and elsewhere.

As an expert on the cottage industry of Ribnica he exposed himself for the first time with his writing *Pri zdomarjih (At Peddlers')*, which was published in the publication *Dolenjska (The Dolenjska Region)* in 1938.

A work of key importance for the Slovene scientific studies was without a doubt his contribution *The Wooden Ware of Ribnica as Part of the Wood Cottage Industry*, which defined the wooden ware of Ribnica and placed value on it. It was published in 1951 in the serial publication *The Slovene Ethnographer*. These studies have served as a basis for all further research in the field of wooden ware craft until the present day.

In 1951, when the contribution was published, Trošt had retired but he was still living in Idrija. The fact that he published a study about wooden ware in this time proves two things: firstly, that he had done research on this subject matter prior to the year 1948, even before he moved to Idrija, and secondly that even during his stay in Idrija he was still keeping in close contact with Ribnica and his friends there. The preserved correspondence is a proof of this.

In his contribution *The Wooden Ware of Ribnica as Part of the Wood Cottage Industry* Janko Trošt for the first time ever divided wooden ware into individual branches – ten of them; he also presented the tools necessary for each of the branches, drew pictures of them and gave them names. He also presented each branch individually, as well as the area and methods of the production of goods and the wood needed to do so. He presented the area where wooden ware existed both through words and a map that he had made himself. He did not expose toy-making as an individual branch this



Lončar, 1962, Žgano in barvano na les
A potter, 1962, burnt and coloured on wood

25 Grivec, France: Razgovor z Jankom Troštom. Notranjec z Razdrtega. / A Conversation with Janko Trošt. A Native of Notranjska Region from Razdrto. In: Novice. No. 32 (1962), p. 2.

time in the same way he had in a contribution written in 1938, but he did point out the issue of the industrialization of wooden ware. He did not describe souvenir-making as one of possible ways for wooden ware to develop further, he did not call it a market niche yet. This gives reason to believe that souvenir-making, which had existed prior to the Second World War, did not fully boom until after 1956, after Trošt came back to Ribnica again. In his contributions published in the *Tourist Gazette* in 1958 and 1960, Trošt delivered a very detailed opinion on the subject of souvenir-making in general and the souvenir-making in Ribnica specifically. In his contribution A Native of Notranjska Region from Razdrto, which was published as a talk in the newspaper The Dolenjska Newspaper (Dolenjski list) in 1962, he also touched upon souvenir-making in the area of Ribnica and mentioned the following: »As soon I got back from Idrija I started running courses in souvenir-making in Ribnica and Sodražica, and did it for two years; I wanted the wooden ware of Ribnica to get its expression through souvenirs as well – I believe it has more characteristics and attributes for such products than any other branch. /.../ Souvenir-making has in recent years progressed quite nicely, it is however not sufficiently organized and coherent yet. Miniature wooden ware products are among the most sought-after souvenirs, they sell quite well in all of our resorts. /.../ Pottery on the other hand has unfortunately died out almost completely. /.../ It is a great shame that together with pottery a very typical discipline will also die out, one which would really improve souvenir-making: small plastic arts.«²⁶ On Trošt's initiative and under the leadership of Franjo Matoh, a great friend of his, a shop with the name Souvenirs was opened in Ribnica in the 1960s as part of the local tourism society; it operated successfully until the 1990s.

During the souvenir-making period the motif of the Ribnica wicker, which had been developed by Trošt prior to the Second World War, was given the place it deserved – owing to the previously mentioned shop Souvenirs it namely spread all over Yugoslavia as well as outside of its borders. Trošt himself gave the following explanation about wicker: »Wooden wicker is the most prominent element of wooden ware with a long-standing tradition in all forms of the Ribnica sieve. There are various kinds of old sieves with a bottom made of wooden wicker attached to the rim. Quite often the wicker seams make up exceptionally ingenious ornaments along the rim, even the owner's initials or the year ware was made in can be seen. In addition to wicker seams there are also wicker nets, intertwining, rims, hems, besides numerous ornamental forms that can be created by means of wicker. Wicker can deservedly be considered a typical ornamental element of souvenir-making in Ribnica. Such ornaments combine really well with wood, they are simple and home-made and most importantly a genuine feature of Ribnica.«²⁷

What all of Trošt's publications on wooden ware have in common – this being a thing of great importance – is that he always mentions the need for an independent carpentry school. Even as early as 1938, in his work *Pri zdomarjih* (At Peddlers'), Trošt wrote: »It seems that Ribnica cannot and must not much longer stick with courses only; it is necessary for the management of this field to be taken over by a permanent technical carpentry-trade school in Ribnica, which is indispensable if we wish to preserve the wood cottage industry in the Ribnica Valley in all of its productivity as the most important sector of the national economy.«²⁸ In his contribution published in the Slovene Ethnographer in 1951 Trošt likewise said: »The ability to industrialize the cottage industry depends foremost on skilled labourers that can be trained by a well-planned carpentry technical school only. Sodražica, which has always been the centre of wooden ware and has for decades been striving for it unsuccessfully, has now got all the necessary premises set and ready; they are housed in the building of the new public school and are awaiting the equipment, the experts and the pupils.«²⁹ The *Tourist Gazette* dating back to 1960 mentions: »There

26 Grivec, France: Razgovor z Jankom Troštom. Notranjec z Razdrtega. / A Conversation with Janko Trošt. A Native of Notranjska Region from Razdrto. In: Novice. No. 32 (1962), p. 2.

27 Trošt, Janko: Ribniška suha roba in lončarski izdelki v spominkarstvu. / The Wooden Ware and Pottery of Ribnica as Souvenirs. In: Turistični vestnik, No. 1 (1960), pp 21–22.

28 Trošt, Janko: Pri zdomarjih. / At Peddlers'. In: Dolenjska. Ljubljana 1938, p. 169.

is an ever-growing need present in the Ribnica Valley for a permanent technical school for wooden products, where souvenir-making would be included as an integral part of it. It needs to be admitted that the people of Ribnica are born with the sense of working with wood; they only need to be steered in the right direction and be guided regarding technical requirements and towards new assignments. All of these issues, which are of vital importance for Ribnica, could only be solved properly by means of the town's own school; new measures taken by the school would save wooden ware making from inevitable ruin and the school itself would make sure souvenir-making has a permanent place in it.«³⁰

By making use of Trošt's pedagogical knowledge, his leadership abilities and the overview over the wooden ware production he had, a school of truly high quality could be established. In a contribution written in 1938, Trošt delivered a detailed description of the main tasks and goals of the carpentry trade school. This and his further attempts give reason to believe that the Ribnica Valley had never before been as close to getting its own carpentry-trade school as at that time. It is however not known why the school was never set up.

Janko Trošt was anything but fond of kitsch, the fact that it was used in souvenir-making and artistic creations was actually making him angry. In choosing the products to be sold in the shop, Matoh worked closely with Trošt; according to him none of the items were offered on sale unless Trošt gave



Semenj v Ribnici, žgano in barvano na les
A fair in Ribnica, burnt and coloured on wood

his approval. These oral statements about Trošt's attitude to the use of kitsch are further proven by his own written record: »For as long as junk and low-quality low-priced goods are on sale in the shop, there will be no shortage of plain buyers who will keep on buying them. As has been suggested before, there really may be the need for a special museum for kitschy and worthless goods only, anything from poor-quality bronzed plastic, »artistic« pictures, china and glassware, cushions with dog and cat heads, metal ware and ceramics, to wooden souvenir items. This sort of exhibition would be the first thing to open the eyes of a plain sinner. It would be more educational than all of the speeches and articles combined that have previously unsuccessfully dealt with this subject matter.«³¹

29 Trošt, Janko: Ribniška suha roba v lesni domači obrti. / The Wooden Ware of Ribnica as Part of the Wood Cottage Industry. In: Slovenski etnograf., Vol. III-IV (1951), pp 61–62.

30 Trošt, Janko: Ribniška suha roba in lončarski izdelki v spominkarstvu. / The Wooden Ware and Pottery of Ribnica as Souvenirs. In: Turistični vestnik, No. 1 (1960), pp 21–22.

31 Trošt, Janko: Turizem in naše spominkarstvo. / Tourism and Our Souvenir-making. In: Turistični vestnik, No. 8 (1958), pp 243–245.

Janko Trošt between 1956 and 1961: Return to Ribnica and the Establishment of the Museum

The plans to establish a museum in Ribnica had existed even prior to the Second World War, however they were later thwarted because of the war. Trošt had even back then been in charge of preparations himself, he had namely completed the necessary training for it.³² Also, he was very well familiar with this area and the heritage of local towns and villages. There was without a doubt no other person more qualified to prepare the plan, or to set up and manage the museum. In the 1950s, a group of people was formed in Ribnica who shared a common interest in preserving the heritage, their final aim being to establish the museum. As has been mentioned before, even during the time he spent in Idrija, Trošt kept in close contact with Ribnica and it was no coincidence that it was him who was asked to prepare a preliminary preparations plan for the foundation of the museum. Trošt drew up the plan on 12 January 1954. Between 1953 and 1954, the then municipal people's committee ordered a plan for the set-up of the castle and the surrounding area within the limits of the existing castle walls. Trošt was submitted these documents for inspection, however because only two rooms had been envisaged for the museum, he did not agree with the plans and wrote to Anton Mihelič, the then secretary of the municipal people's committee, rejecting the plans.³⁴

On 26 February 1956, the Ribnica Section was established as part of the District Museum Society of Kočevje. The need for Trošt to return and to participate in museum preparations was ever-growing. In June 1956, a delegation of a few influential local politicians made their way to Idrija to persuade Trošt to choose Ribnica as his permanent place of residence now that he was retired; they wanted him to be in charge of preparations for the foundation of the museum and to »*help with culture- and education-related matters and to try and solve the unfavourable economic state of the wood cottage industry.*«³⁵ Janko Trošt did return to Ribnica in December 1956; a year later he settled there permanently and started his active involvement in all of the preparation work.

However, due to complications regarding a flat that was supposed to be allocated to Trošt, it almost came to a point where Ribnica lost him again. At first he had namely been promised a flat in the new cooperative house, then he agreed to the suggestion to move to a living area located within the castle, but it was then occupied by the chief of the Ribnica police station.

In a letter written to his niece on 5 May 1958 he complained: »*My new lodgings within the castle have been completed in the past few days. The museum committee member was assured by the municipality that the committee would have free use of the flat. I had already been getting ready to move there in all my glory, when I got a notification that the chief of the local police himself would be moving into the flat; I didn't even ask whose permission had been given to do so. I felt like throwing all of my clutter, which I have been carrying with me throughout the war and after the war as well, out of the window into the square to put an end to all of this, or else it will never be over.*«³⁶

A few days later, he sent an official letter to the Committee of the Museum Society in Ribnica and explained his position decidedly: »*I agreed to the request /author's comment: to return to Ribnica/ and asked to be provided with two rooms to live in, which I was promised at the time.*«³⁷ He finished off the letter by establishing that the municipality was not sufficiently interested in carrying out the museum project and that »*the whole matter was dealt with as if the museum had been intended for me only and for my sole benefit. To avoid any misunderstandings regarding this, I would like to point*

32 An ethnography course organized by the National Museum in Ljubljana. He completed the course in 1934.

33 A report on the work of the Museum Society of Kočevje, the Ribnica section, 16 November 1958. Archives of Ribnica Museum.

34 To the board of the Museum Society in Ribnica. Janko Trošt, 8 May 1958. Archives of Ribnica Museum.

35 Family correspondence, dated 5 May 1958. The Trošt Korenčan family archives.

36 To the board of the Museum Society in Ribnica. Janko Trošt, 8 May 1958. Archives of Ribnica Museum.

37 Ibid.

out that this is a matter of a cultural institution of great importance – if Ribnica aims to preserve its old reputation in the world of culture. I am personally convinced that Ribnica really needs the museum – because of characteristic ethnography of this area, which is already declining, and must not be owned by Ribnica only, but by the entire Slovene nation as it is an important part of it. However, for the above-mentioned reasons, I am unable to personally participate under the present living conditions in such cramped circumstances.«³⁸

Following these complications, the municipality assigned him a room in Kolodvorska Street and later he permanently moved into the cooperative house, where a somewhat larger living area was at his disposal.

After these initial misunderstandings, things calmed down and progress was made relatively quickly. On 11 August 1958, the Ribnica Museum was established as a budgetary institution of the Municipal People's Committee Ribnica, which was passed during a joint meeting of both assemblies; a five-member managing board was also appointed – it consisted of Janko Trošt, who was at the same time also chosen to be the museum manager, as well as Franjo Matoh, Dušan Lavrič, Franc Železnik and



Krošnjariji gredo na pot, 1964, žgano in barvano na les
Peddlers setting off, 1964, burnt and coloured on wood

Jože Grebenc. A written order about the establishment of the museum was issued on 16 February 1959, the provided argument being that the town of Ribnica had a long-standing history and that this was the reason why it had been well-known all over the country as well as outside of its borders. In the autumn of 1958, the Ribnica Section gained independence and became an autonomous Museum Society of Ribnica. The Founding General Assembly of the society was convened on 17 November 1958 and was attended by 120 people.³⁹

³⁸ The Society was registered on 24 April 1959; at the same time, the rules of the Society were officially approved – consent was given by the Society of Museum Workers and Conservators of People's Republic of Slovenia.

³⁹ Minutes of the 4th regular meeting of the management and the supervisory board of the Museum Society. 28 May 1959. Archives of Ribnica Museum.

Trošt established contact with the Bureau for the Renovation of the Old Town of Ljubljana and asked for the assistance and cooperation of its head, the architecture engineer Ciril Tavčar. After an initial examination, Tavčar made the necessary drawings for the castle renovation, while the architect Janko Hren drew the required plans and the details, which were also approved by the Institute for the Protection of Cultural Monuments of the People's Republic of Slovenia. The envisaged museum would require more space for its activities – the reason being that the subject matter of exhibitions was diverse, and what was also needed was a specialized library, an area for storing museum items and a restoration room. According to the minutes of the 4th regular meeting of the management and the supervisory board of the Museum Society of Ribnica, a decision was reached »/.../ *that premises need to be found urgently where collected items could be stored, restored and fitted temporarily.*«⁴⁰

Throughout this period, Trošt was in charge of collecting items in the villages of the then municipality of Ribnica, he organized a lecture on the significance of the museum and also paid visits to makers himself to obtain more valuable objects for the museum collection. The initial museum project had been more extensive, a presentation of the life in this region in its entirety had namely been planned, as well as of all different sorts of crafts and trades (fur trade, leather trade, shoemaking, etc.), with emphasis as expected to be placed on the most typical of trades/crafts of Ribnica, i.e. wooden ware making and pottery.

Even though the castle renovation took longer than expected and the official opening of the first museum exhibition *Wooden Ware and Pottery* happened later than planned in 1961, it was a very festive occasion. It took place as part of the first Ribnica Festival and was its most important event.⁴¹

The foundation of the museum and the organization of the exhibition were Trošt's last large-scale independent projects. He was very proud of the museum, although he would often complain that due to lack of space it was impossible to even present the wooden ware and pottery fields the way they should have been, still less any other subjects. He took care of the museum in accordance with all professional guidelines and in doing so he worked with the relevant national institutions. In 1968, on 18 May, the International Museum Day, he invited wooden ware makers and potters to present the »living heritage« of Ribnica in the hall of the castle. The response to the event was very positive and one cannot neglect to mention that the events he organized in a way paved the path for the later ethnological tourist event the Ribnica Fair, which took place for the first time a year after he had died.

Conclusion

Even today his collection still serves as a basis for the Ribnica museum, and the same goes for his exhibition, which was for the first time renovated in 2001. It is a great shame that not more of his different records and writings have been preserved, however some of them might still be discovered in the future, which was the case with his records on Ribnica and its people that will be published in written form in the coming year.

No matter where Janko Trošt was active, he never failed to leave behind some guidelines that could be followed even in the present day. In spite of all the problems, he never really hated Ribnica, it was

⁴⁰ It might be interesting to know that a municipal bulletin was published in 1961 for the first time; it was called *The Sieve (Rešeto)* and three issues were published. For the first one, Trošt prepared a contribution with the title *The Significance of the Ethnography Museum in Ribnica*, and for the third issue, which was published at the time of the first Ribnica Festival and the official opening of the museum, he wrote the contribution *Retrospectives*.

⁴¹ Sattler, Miran: *Znanec iz sosednje ulice. Janko Trošt. / An Acquaintance from the Neighbouring Street*. In: *Nedeljski dnevnik*, No. 227/VII (1970), p. 5.

his home: »I eternalized this world and these places because I have grown fond of them and have also grown together with them.«⁴²

Regardless of everything, Janko Trošt always was and always remained an educator; he viewed the world through the eyes of a teacher and as such he educated people about the puppets, the nature, the carpentry, pottery, the heritage as well as souvenir-making. His infinite enthusiasm and pedagogic talent left a big impact on Ribnica and got under people's skin. His pedagogical approach made people aware of and familiar with everything he got his hands on. His burnt-wood and coloured pictures depicting »the little people of Ribnica« adorned the walls of the Kaprol Inn in Sodražica, as well as Cene's Inn in Ribnica. He depicted the local townspeople in caricatures that were hanging on the walls of inns at Pakiž and Cene's. His work can still be seen hanging at Pildar's and Ulčar's Inns in Ribnica.

He spent the final years of his life in Ribnica in his flat in the cooperative house. He was unable to walk because of his illness. He was left with nothing but memories of the days when he had still been able to explore this landscape, spend time at St. Mark's Church above Zapotok or ski down the slopes of the hills of Velika gora; in the evenings he would sit at Cene's inn in the company of lively hunters who had just come back from hunting, or he would take part in a session of the local "parliament" at Pakiž's Inn with the other 'kapišoni' to solve the latest burning issues. No matter how serious discussions were, sooner or later »every serious matter would be looked at from the funny side; everyone would pepper it with witticisms or crack a joke, found a similar or even more caustic remark; the most entertaining part of the session was on and nobody wanted to fall behind, so more and more cracking jokes would be told. Of course, the freedom of speech was provided both to those who spoke in favour of something as well as those who held opposing opinions.«⁴²

He died in Ljubljana. It was Prof. Janez Debeljak who bid farewell to him at the funeral on behalf of all the people of Ribnica.

Although he has been gone a long time, there is still a lot of respect left for Janko Trošt. People remember him as a strict person, however many teachers were strict but only few have left behind such a legacy. At the end of the day, this strict teacher was more than anything else a person who devoted the largest part of his heart to Ribnica and its people.



*Janko Trošt na smučanju.
Janko Trošt on a skiing trip.*

42 Trošt, Janko: Ribniški parlament. / Ribnica Parliament. In: Zapiski o Ribnici in Ribničanih. Preserved as a copy.

»The deer are grazing in the morning and evening dew, deep in the valley you can hear the sound of stags in rut, in the winter a wolf is howling along with the bora, a wild boar is giving you a wide berth in the thicket, a wood grouse is singing its spring song and herons are bowing to you in the marshes.

You are walking along soft paths at the edge of the woods, the sky is shining above you, the mountains are glowing from far away. In the winter you are skiing down infinite slopes of Velika gora towards Bloke, the cradle of skiing. You do not feel the tiredness crawling up your legs, you feel warmth in your heart, you have just caught a glimpse of a new unknown world, which seems to be strangely familiar unlike the well-known resorts where you miss this familiarity so much. Peddlers get to hear a lot of things travelling around the world, and see even more. And what they feel is right and appropriate, they love using it on their native soil. The Ribnica valley is waking up from the narrow-mindedness that has been present so far. It is well aware of a new time coming, a more fierce one and of greater importance for the future; the valley knows that a new age of growth and general progress is already hard at knocking on the door.«⁴³



Motiv iz Ribnice. Pogled na trg Ribnica s kočevske strani, akvarel
A scene from Ribnica. A view of the Ribnica Square from the direction of Kočevje, watercolour

43 Trošt, Janko: Pri zdomarjih. / At Peddlers'. In: Dolenjska. Ljubljana 1938, p. 171.

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Ribnica: Johanov vrt, tempera, papir
Ribnica: Johan's garden, tempera, paper





Škafar, 1953, olje, lesenit
'Škafar', a tub maker, 1953, oil, hardboard



IDRIJSKO OBDOBJE

Muzejski svetovalec, Darko Viler, prof.

MESTNI MUZEJ IDRIJA Muzej za Idrijsko in
Cerkaljansko

V 16. snopiču *Primorskega slovenskega biografskega leksikona* iz leta 1990 je avtor prispevka o Janku Troštu zapisal, da je bil zaradi spora z Občinskim ljudskim odborom Kočevje leta 1946 odpuščen iz službe in se je po rehabilitaciji leta 1948 preselil v Idrijo, kjer je poučeval kot učitelj na nižji gimnaziji do upokojitve leta 1951.

Srečko Logar, prvi ravnatelj Mestnega muzeja Idrija, je v svojem članku *Problemi našega muzeja* napisal, da je mogoče iz rudniškega arhiva razbrati, da se je ideja o ustanovitvi muzeja v Idriji porodila že leta 1822, vendar ni naletela na razumevanje oblasti na Dunaju. Prav tako naj bi že leta 1911 pri rudniku obstajala manjša zbirka predmetov, ki bi lahko služila kot osnova prihodnjemu muzeju. Tudi italijanska oblast ni bila naklonjena ideji o ustanovitvi muzeja. Z muzejskimi predmeti iz Idrije je raje bogatila svoje zbirke v notranjosti države.

Kmalu po koncu druge svetovne vojne je ponovno oživila ideja o ustanovitvi muzeja v Idriji.

Prva seja pripravljalnega odbora za ustanovitev idrijskega muzeja je bila sklicana 26. 6. 1950. Sklicatelj je bil Janko Trošt, ki je bil tedaj predmetni učitelj zemljepisa na nižji gimnaziji in poverjenik Zavoda za zaščito kulturnih spomenikov Ljudske republike Slovenije. Vabljeni so bili predstavnik Občinskega ljudskega odbora Idrija – poverjeništva za prosveto, Mestnega ljudskega odbora Idrija, Rudnika živega srebra, nižje gimnazije, šole učencev v gospodarstvu in Zveze borcev za idrijski okraj. Na sestanku so si razdelili naloge, kdo bo vodil oziroma bo odgovoren za zbiranje predmetov, fotografij in dokumentov po posameznih temah.

Janko Trošt je bil zadolžen za zbiranje etnološkega gradiva. Sem je sodilo zbiranje predmetov notranje opreme, gospodarskega orodja, oblačil, noš, fotografij in zbiranje podatkov o rudarski hiši, razvoju čipkarstva in domačih obrti v idrijskem okraju.

Na tem sestanku so tudi sklenili, da bodo v najkrajšem času poiskali primerno zgradbo oziroma prostore za prihodnje muzejske postavitev. Dogovorili so se tudi, da bodo vsi prisotni stopili v stik z domačini, da bi pridobili čim več muzejskega gradiva.

Na sestanku so izvolili Janka Trošta za predsednika pripravljalnega odbora za ustanovitev muzeja, Srečka Logarja za tajnika, blagajničarka je postala Fanči Kenda, člani pa so bili Hubert Fröhlich, Anton Jager, Marija Puc, Lojze Kavčič, Jože Krapež in Ivan Turk.

Pripravljalni odbor je že istega leta od Rudnika živega srebra prejel popis predmetov tehniške dediščine oziroma rudniških strojev in naprav, ki so bile locirane v jaških Delo, Borba, Inzaghi, prebiralnici, topilnici, elektrocentrali mesta, elektrostrojnem obratu in rudniški mizarski delavnici.

8. maja 1951 je bil ustanovljen muzejski odbor v naslednji sestavi: predsednik Janko Trošt, tajnik Srečko Logar, blagajnik Lojze Kavčič in člani Zinka Turk, Hubert Fröhlich, Albin Koželj in Stanko Murovec.

Na podlagi popisa starih strojev, naprav in ostalih predmetov, ki bi sodili v idrijski muzej, je muzejski odbor zaprosil upravo rudnika, naj s predmeti ravna kar se da previdno in sproti obvešča odbor o morebitni demontaži ali odstranitvi kakšnega stroja. Prav tako bo vse predmete s seznama pregledala strokovna komisija, ki bo določila, kaj bo sodilo v tehniški oddelek muzeja.

Prizadevanja članov muzejskega odbora so naposled obrodila sadove, saj je Ljudski odbor mestne občine Idrija na predlog Sveta za prosveto Vlade LRS 21. januarja 1953 izdal odločbo o ustanovitvi ustanove s samostojnim financiranjem, ki se imenuje Mestni muzej Idrija.

Janko Trošt je kljub upokojitvi ostal v Idriji še vse do konca leta 1956.

Profesor Tomaž Pavšič – nekdanji konzul Republike Slovenije v Trstu, muzejski kustos in slavist – je bil v času službovanja Janka Trošta na idrijski nižji realki njegov dijak. Spominja se, da je pri poučevanju zemljepisa snov podajal s pravim pedagoškim žarom, da je imel ogromno znanja in je dijakom poleg snovi, ki je bila v učnem programu, povedal še marsikaj zanimivega, kar ne bi izvedeli nikjer drugje, skratka, mladim nadobudnežem se je zdel pravi veleum.

Kot predsednik pripravljalnega in kasneje muzejskega odbora se je aktivno vključeval v proučevanje idrijske zgodovine z zbiranjem in evidentiranjem knjig, dokumentov in predmetov, ki so postali osnova za vse kasnejše muzejske zbirke.

Kljub temu da je v Idriji preživel le slabih osem let, je s svojim delom zapustil neizbrisen pečat. Njegove zgodovinske slike, ki so naslikane v tehniki olje na salonit, predstavljajo znamenitega škafarja, ki je slučajno odkril živo srebro, kuhanje oglja v idrijskih gozdovih, žganje živosrebrove rude v kopah v 16. stoletju, rudarje pri delu, grablje za lovljenje lesa v Idriji, lesene drče, starejše in novejše klavže na Idrijci, tovarnike živega srebra, staro gozdarsko šolo, kripto sv. Barbare in Mestni trg v središču Idrije. Zanimiv je tudi model vodnih zapornic klavž na Idrijci, ki prikazuje zgradbo in delovanje pregrade. Model vsebuje pogled od spredaj, zadaj, vzdolžni vodoravni prerez, vzdolžni navpični prerez, prečni navpični prerez in način odpiranja vrat, narejen v merilu 1 : 100.

Vsa navedena dela so nastala v 50-ih letih 20. stoletja in večina je razstavljenih na stalni razstavi Mestnega muzeja Idrija »Petsto let rudnika živega srebra in mesta Idrija«.

Najpomembnejše pisno delo Janka Trošta iz časa njegovega življenja v Idriji je nedvomno knjižica z naslovom *Idrija, naše najstarejše rudarsko mesto: poljuden priročnik za izletnike, turiste in domačine*. Brošuro, ki obsega devetinštirideset strani, je leta 1953 izdal Mestni muzej Idrija. Avtor se je v delu sprehodil skozi geološko zgradbo rudišča, seznanil je bralce z geografskim položajem mesta, opisal vse izletniške točke v bližnji okolici Idrije, posebno pozornost je namenil zgodovini rudnika in njegovemu

delovanju, predstavil je občino in njene organe, šolsko in gledališko tradicijo, kulturno-prosvetne, politične in strokovne ustanove, posebno poglavje pa je namenil tudi idrijski čipki, spomnil se je na osemindvajset pomembnih idrijskih rojakov, od politika dr. Aleša Beblerja do škofa Alojzija Wolfa. Med pomembnimi prišleki, ki so pustili v Idriji svoj pečat, je izpostavil deset oseb, med katerimi ni pozabil omeniti slavnega rudniškega zdravnika in botanika Scopolija ter dekana in pisca knjige *Zgodovine Idrije* Mihaela Arka.

Janko Trošt je v publikaciji napisal tudi telefonske številke podjetij, ustanov in celo zasebni telefon zdravnika Antona Novaka, omenil je mestne predele od Brusovš do Žabje vasi, napisal je najpomembnejšo literaturo o rudniku in mestu Idrija, na koncu pa je pridal še načrt mesta z vpisanimi predeli in s posebej označenimi najpomembnejšimi stavbami.

O muzeju pa je napisal: »Mestni muzej Idrija naj bo slehernemu Idrijčanu domovinska skrb in dolžnost, da bo z vso ljubeznijo iskal in poizvedoval za predmeti, ki ga vežejo s preteklostjo in so sestavni drobci idrijske zgodovine. S tem delom bo samo pomagal odgrinjati megleni zastor prošlih stoletij, ki so sedanjo Idrijo izoblikovala. S predmeti, zbranimi v muzeju, pa bo domača zgodovina znova zaživela, nam in prihodnjim rodovom v čast in ponos.«



*Motiv iz Idrije. Ulica sv. Barbare z rudniškim magazinom,
1950, akvarel*

*A scene from Idrija. St. Barbara's Street with the mine storehouse,
1950, watercolour*



Motiv iz Idrije: Šelštev – vhodna stavba v idrijski rudnik iz srede 18. stoletja, 1952, akvarel
A scene from Idrija: Šelštev – the entrance building to the Idrija mine in mid-18th century, 1952, watercolour



THE IDRIJA PERIOD

Prof. Darko Viler, museum consultant

THE IDRIJA MUNICIPAL MUSEUM – A Museum of the
Idrija and Cerklje Regions

In instalment No. 16 of the Slovene Biographical Lexicon of the Primorska Region from the year 1990, the author of the contribution on Janko Trošt wrote that on account of a dispute with the Municipal People's Committee of Kočevje, Trošt was in 1946 dismissed from his job; after rehabilitation in 1948 Trošt moved to Idrija, where he worked as a high school teacher until his retirement in 1951.

In his article *The Problems of Our Museum*, Srečko Logar, the first head of the Idrija Municipal Museum, wrote that the archives of the mercury mine gave reason to believe that the idea to establish a museum in Idrija had already been born back in 1822, however the authorities in Vienna were not particularly fond of it. Also, in 1911, the mine supposedly already owned a rather small collection of items, which could have served as a basis for the future museum. The Italian authorities were neither particularly inclined towards the idea to set up the museum, instead they preferred to use the museum items from Idrija to enrich the collections in the country's interior.

Not long after the end of the Second World War, the idea to establish a museum in Idrija was again brought to life. The first meeting of the Preparatory Committee for the Establishment of the Idrija Museum was convened on 26.6.1950 by Janko Trošt, who was at the time a high school teacher of geography and a trustee of the Institute for the Protection of Cultural Monuments of the People's Republic of Slovenia. The following people were invited to attend the meeting: representatives of the Municipal People's Committee of Idrija – the Education Board, the Municipal People's Committee Idrija, the Mercury Mine, the high school, schools of pupils within the enterprise sector and the Association of National Liberation War Veterans of the Idrija district. Duties were shared out in the meeting and it was arranged who would be responsible for collecting items, photographs and documents by individual topics.

Janko Trošt was in charge of collecting the ethnological materials, which included interior fittings, farming tools, clothing, national costumes, photographs and collecting information about the mine house, the development of lace-making and the cottage industry in the Idrija district.

It was agreed that a suitable building or premises for the future museum exhibitions needed to be found as soon as possible. It was also arranged that everyone present in the meeting would get in touch with the local people with the aim of collecting as many museum materials as possible.

In the meeting, Janko Trošt was elected the chairman of the Preparatory Committee, Srečko Logar its secretary, Fanči Kenda its treasurer, while its members were Hubert Fröhlich, Anton Jager, Marija Puc, Lojze Kavčič, Jože Krapež and Ivan Turk.

The same year, the Committee was by the Mercury Mine provided with an inventory of items that were part of the technical heritage, i.e. mining machines and devices located in the Delo, Borba, Inzaghi mineshafts, in the separation plant, the smeltery plant, the town's power station, the electromechanical plant and the joiner's workshop part of the mine.

On 8. 5. 1951, the Museum Committee was established and was comprised of the following members: the chairman Janko Trošt, the secretary Srečko Logar, the treasurer Lojze Kavčič and members Zinka Turk, Hubert Fröhlich, Albin Koželj and Stanko Murovec.

Based on the inventory of old machines, devices and other items that could be exhibited in the Idrija Museum, the Committee appealed to the management of the mine to treat the items as carefully as possible and to inform the Committee regularly if any of the machines would be dismantled or removed. Also, all of the items from the list were supposed to be inspected by an expert commission that would then determine what would be included in the technical department of the museum.



Idrija: Mestni trg, 1953, olje, lesenit
Idrija: Town square, 1953, oil, hardboard

The endeavours of the Museum Committee members finally bore fruit: following a proposal of the Education Council of the People's Republic of Slovenia, the People's Committee of the Municipality of Idrija on 21. 1. 1953 issued an order to establish an independently-financed institution with the name the Idrija Municipal Museum.

In spite of his retirement, Janko Trošt remained in Idrija up until the end of the year 1956.

Professor Tomaž Pavšič, a former consul of the Republic of Slovenia in Trieste, a museum curator and expert in Slavic studies, was Janko Trošt's student at the high school in Idrija. Pavšič recalls that during geography lessons Janko Trošt would explain things with proper pedagogical enthusiasm, that he had an enormous amount of knowledge, that he would often tell students all of sorts of interesting things that were not in the curriculum which they would not have learnt anywhere else; to sum it up, to the young enthusiastic students Trošt seemed a man of genius.

As the chairman of what was at the beginning the Preparatory Committee and later the Museum Committee, Trošt was actively involved in studying the history of Idrija and collecting and keeping records of books, documents and items that served as a basis for the future museum collections.

Even though Trošt spent less than eight years in Idrija, he left a big impact with the work he did. His historical paintings painted in the oil-on-cement technique depict a well-known 'škafar', a tub maker, who accidentally discovered mercury, charcoal burning in the woods of Idrija, mercury ore burning in charcoal piles in the 16th century, miners doing their work, rakes for getting hold of timber, wooden timber chutes, older and newer barrages on the River Idrijca, mercury transporters, the old forestry school, the St. Barbara crypt and the Town Square in the centre of Idrija. Another interesting thing is a model of water barrages on the River Idrijca, which presents the construction and operation of the barrier. The model includes views from the front and the back, a longitudinal horizontal section, a longitudinal vertical section, a transverse vertical section and the gate-opening technique, made in a scale of 1 : 100.

All the above mentioned works were created in the 1950s and most of them are exhibited as part of the permanent exhibition of the Idrija Municipal Museum »Five Hundred Years of the Mercury Mine and the town of Idrija«.

The most important work Janko Trošt wrote during the time he spent in Idrija is without a doubt a booklet with the title *Idrija, the Oldest Mining Town: a Popular Handbook for Day Trippers and Locals*. The 49-page brochure was published by the Idrija Municipal Museum in 1953. In the booklet, Trošt wrote about the geological composition of the ore deposit, made the readers familiar with geographical position of the town, described all of the excursion spots in the area surrounding Idrija, devoted special attention to the history of the mine and its operation, presented the municipality and its bodies, the school- and theatre-related tradition, cultural-educational, political and professional institutions, and devoted a special chapter to the famous Idrija lace. He mentioned twenty-eight important fellow-residents of Idrija, including the politician Dr. Aleš Bebler and the bishop Alojzij Wolf. He made special mention of ten people - newcomers who made a big impact on Idrija, including the famous mine doctor and botanists Scopoli, as well as Mihael Arko, the dean and author of the book *The History of Idrija*.



Spodnja Idrija, 1948, akvarel
Spodnja Idrija, 1948, watercolour

Trošt also included the telephone numbers of companies, institutions and even the private number of Anton Novak, MD; he mentioned some parts of the town, from Brusovše to Žabja vas; he listed the most important literary sources about the mine and the town of Idrija, and in the final part he also added a map of the town with its different parts and specially marked important town buildings.

The following is what he wrote about the museum: »Every single resident of Idrija should regard the Idrija Municipal Museum with patriotic care and should consider it his/her obligation to put a lot of love into searching for items that represent a connection with the past and are an integral part of the history of Idrija. By doing so, he/she will help uncover the foggy curtain of the past centuries that shaped the present-day Idrija. Items collected in the museum will bring the local history back to life – to the honour and pride of all of us and the future generations.«



ročki za slil



Flajštranje v Ribnici, 1931, tempera, papir
Paving in Ribnica, 1931, tempera, paper



Janko Trošt in njegova LIKOVNA ZAPUŠČINA

Nadja Kovačič, kustosinja

Pokrajinski muzej Kočevje

Ob pregledovanju likovne zapuščine kulturnika, mecena in likovnega ustvarjalca Janka Trošta, ki je Ribničanom ostal v spominu predvsem kot ravnatelj in učitelj, se nehote poraja vprašanje, od kod njegova neizmerna energija za vse dejavnosti. Od kod neumoren duh, ustvarjalnost in zavzetost, ki se kažejo v njegovih likovnih delih?

61

Janko Trošt se je vseh stvari v življenju lotil vsestransko in enako se je lotil tudi likovnega ustvarjanja. Preizkušal je različne slikarske tehnike na različnih slikarskih podlagah in prav tako se je preizkušal v podajanju različnih motivov. V njegovih delih se zrcali tudi želja po ohranjanju dediščine, kar lahko vidimo predvsem v številnih akvarelih, ki izrisujejo že davno izgubljeno podobo Ribnice in Idrije, ter akvarelih in risbah kočevskih cerkva, ki so že izginile s kočevske pokrajine. Predvsem se dediščina ohranja z žganimi slikami na lesu, z žanrskimi prizori suhorobarjev, ki svoje izdelke ponujajo mimoidočim in jih vabijo s šaljivimi zgodbami, s podobami krošnjarjev, ki imajo oprtane težke krošnje, a so še vedno zadovoljno navihani Ribničanje, s prizori obrtniških delavnic, kjer predstavlja različne obrti – od obodarstva, podnarstva, pletarstva do lončarstva in steklarstva. Janko Trošt je obrtnika in njegovo dejavnost predstavil v delavnici in ga ujel pri delu ali pa je upodobil že gotove izdelke in obrtnika, ki te izdelke tovari na konju ali jih nosi v košu prodajat na sejem. Tu lahko opazujemo tudi notranjosti kmečkih hiš in noš, značilnih za okolje, kjer so izdelki nastajali.

Zagotovo so zanimivi zgodovinski prizori, ki jih je ustvaril na podlagi starejših predlog ali zgodovinskih podatkov. Tem je dodal like iz vsakdanjega življenja, da so prizori postali bolj resnični. Med takšne zgodovinske podobe sodi serija slik iz časa po drugi svetovni vojni, ko je bil Janko Trošt premeščen v Idrijo. Podobno kot pri prikazu ribniških obrti in obrtnikov je tudi v idrijskem ciklu predstavil različna obdobja idrijske zgodovine in različne dejavnosti: od prizorov kuhanja oglja, žganja rude, klavž na Idriji, sprava lesa ter odkritja živega srebra in pridobivanja le-tega.

K zgodovinskim prizorom lahko prištejemo tudi podobe gradov, ki so nastajale na podlagi risb in grafik J. V. Valvasorja. Med drugim je upodobil turjaški grad, grad v Ribnici, grad na Bregu in kočevski grad iz 17. stoletja. Podobe je dopolnil z osnovnimi podatki o nastanku gradu, lastnikih in namembnosti.

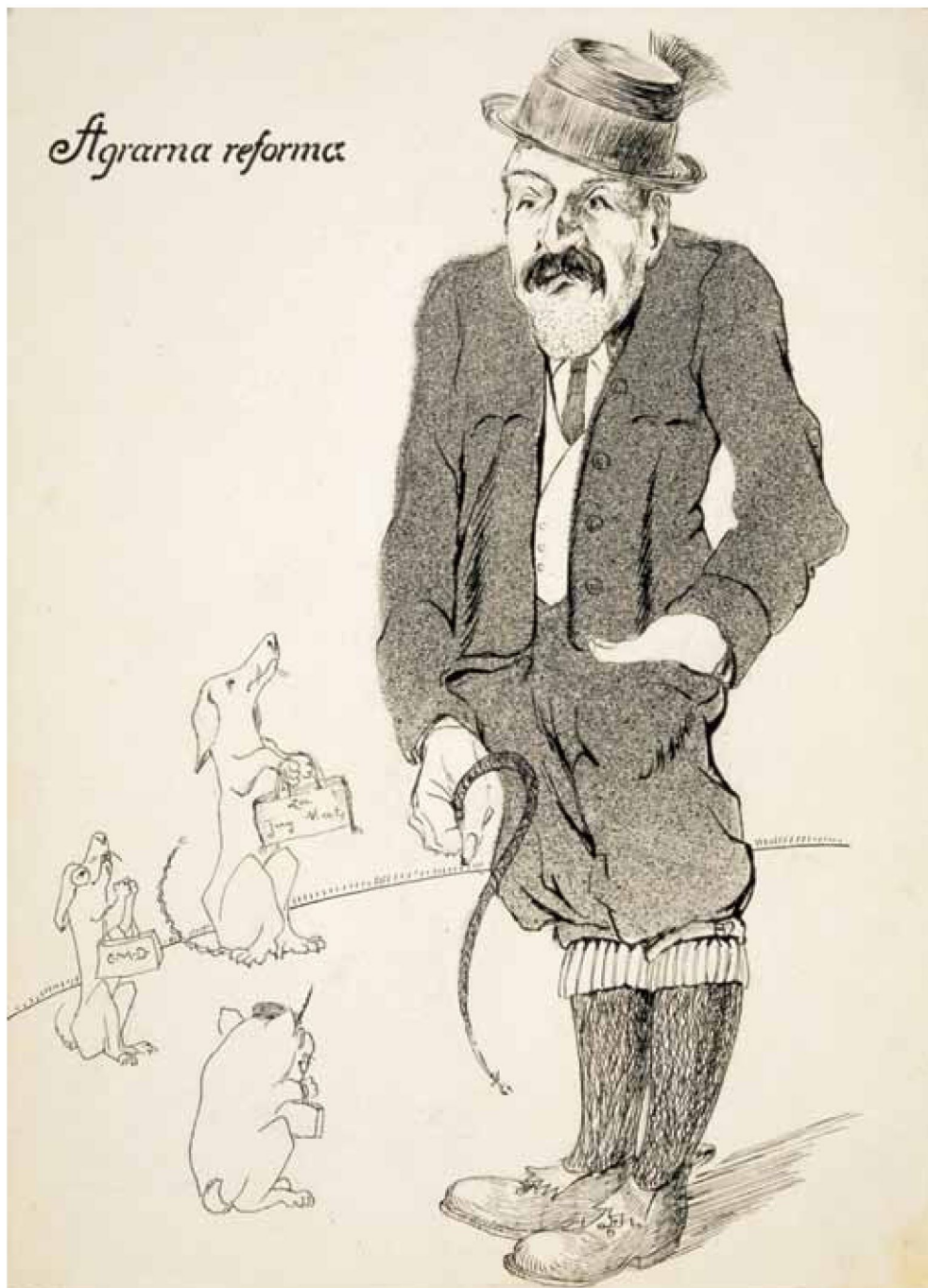
Tako ribniški kakor idrijski zgodovinski prizori so nastajali kot neke vrste pedagoški pripomočki za lažje razumevanje zgodovine, življenja in navad prebivalcev. Upodobitve je uporabil kot del muzejske opreme v Ribnici in Idriji.

V obsežnem likovnem opusu Janka Trošta zagotovo posebno mesto zasedajo karikature, ki so nastale v tridesetih letih 20. stoletja. Številčno niso bogato zastopane, se pa v njih zrcali značaj Janka Trošta, karakter upodobljenca, predvsem pa avtorjeva ljubezen do tovrstnega upodabljanja. Velik del njegovega zanimanja za karikaturu lahko pripišemo njegovemu zvedavemu značaju, smislu za kritično opazovanje in smislu za satiro. Pomembno je tudi dejstvo, da je Janko Trošt odraščal in se razvijal v času, ko je slovenska karikatura začela doživljati svoj največji razcvet: vse od leta 1869, ko je prišel na prizorišče prvi slovenski satirični list *Brencelj*, in do začetka 20. stoletja, ko so vzniknili številni časniki in časopisi, ki so želeli posnemati evropski način karikature. Razmah tiskanega medija je zaradi hitre in ugodne izdelave postal dostopnejši, karikatura pa je s svojo preprosto podobo nagovorila tudi nepismene. Močan zgled evropskim karikaturistom in satiričnim časopisom je bila francoska karikatura, ki je veljala za vodilno in najbolj razvito. Tudi v slovenskem prostoru so želeli založniki posnemati francoske satirične liste, vendar pri nas ni bilo mogoče najti primernih karikaturistov, ki bi si drznili komentirati aktualne dogodke na političnem in družbenem prizorišču. Prav tako niso bili tehnično toliko izučeni in podkovani, da bi se lahko kosali z že uveljavljenimi evropskimi karikaturisti. Do spremembe je prišlo v začetku 20. stoletja, ko so na prizorišče stopili številni slovenski slikarji in umetniki, ki so se začeli s karikaturu ukvarjati predvsem po vrnitvi s študija na Dunaju. Med temi, ki so spremenili in močno vplivali na razvoj slovenske karikature, so bili člani akademskega kluba Vesna: Hinko Smrekar, Maksim Gaspari, Gvido Birolla in tudi France Podrekar. Predvsem je bil Hinko Smrekar tisti, ki je slovensko karikaturu povzdignil na višjo raven in tako postal vzor številnim profesionalnim in amaterskim karikaturistom. Najverjetneje je Janko Trošt dobro poznal karikature tako imenovanih Vesnanov, ki so bili zaslužni za preporod slovenske karikature. Verjetno je tudi, da se je Trošt z deli Hinka Smrekarja, Maksima Gasparija in drugih seznanil posredno preko kiparja Svitoslava Peruzzija in njegove sestre v Ljubljani, pri kateri je za časa svojega šolanja bival. Peruzzi, ki ga lahko najdemo tudi na nekaterih karikaturah Hinka Smrekarja, je bil dober prijatelj in sodobnik slikarjev slovenske moderne.

Zanimanje Janka Trošta za aktualno politično in vsakdanje dogajanje je bilo veliko. Vse dogodke je znal tudi kritično presojati. Karikature so tiste, ki zrcalijo Troštov smisel za humor, smisel za opazovanje ribniških tržanov in kapišonov, smisel za spremljanje aktualnih političnih dogodkov in trških razprtij. Janka Trošta mnogi opisujejo kot strogega in neizprosne učitelja, zelo marljivega, predvsem pa kritičnega, kar se je še posebno pokazalo pri njegovih karikaturah, saj so le-te neposredne in zbadljive. Prav tako so karikature tiste, ki pokažejo na Trošta kot izvrstnega opazovalca okolja in ljudi. Pokaže se njegov izjemen čut za odkrivanje karakternih lastnosti posameznikov. Tako kot ob prebiranju njegovih anekdot lahko tudi v njegovih karikaturah prepoznavamo znane ribniške veljake, ki jih začini s pregovorno ribniško hudomušnostjo, skopostjo, zbadljivostjo in iznajdljivostjo.

Verjetno ni naključje, da so karikature Janka Trošta nastajale v času njegovega predvojnega bivanja v Ribnici. Že samo okolje mu je bila dovolj velika inspiracija za nastanek karikatur in satiričnih podob. Ribnica in Ribničani že pregovorno veljajo za šaljive in hudomušne. Znajo se pošaliti na svoj in še bolj na tuj račun, njihova šegavost pa je še danes znana širom sveta.

Agrarna reforma



Agrarna reforma, risba
Agrarian Reform, drawing

Značilnost karikature je, da nastane kot odmev oziroma reakcija na dogodek. Le-teh pa v Ribnici ni manjkalo. Janko Trošt se je ukvarjal z dogodki iz ribniškega vsakdana ter opozarjal na njihove napake in pomanjkljivosti.

Med zanimivejše zagotovo sodi serija osmih karikatur ministrstev. Od teh je znanih sedem, medtem ko je zadnja do sedaj znana le kot kopija. Pri portretnih karikaturah gre najverjetneje za navezavo na tako imenovani »domači parlament«. Domačini so nadeli ta naziv srečanjem in druženjem Ribničanov v gostilni Pri Pakižu, kjer so razpravljali o perečih temah ribniškega vsakdana. Janko Trošt je upodobljencem pripisal določeno ministrstvo, ki jim je po njegovi presoji najbolj ustrezalo.

Karikatura **Šume in rude** predstavlja Karla Auersperga¹, ki s cilindrom na glavi ter z urejenimi brki in bradico zaskrbljeno ogleduje košček rude, kot bi preverjal njeno kakovost. Na njegovi desni strani je jelka, nasajena na podstavek v obliki križa, na njegovi levi strani krava, ki gledalcu kaže zadek. Za Auerspergovim hrbtom pa zadovoljno poplesujejo temnopolte deklice.

Agrarno reformo zastopa inženir Anton Rudež st., ki je predstavljen kot dreser z bičem v cirkuški areni, pred njim pa čepijo prašič in dva psa. Vsak prosi za svoj vbogajme. Rudež stoji kot vkopan in ne ve, kaj storiti. Psu je poleg znanega simbola zvestobe pripisana še pretirana suženjska pokornost in klečeplazništvo. Prašič pa je označen za tistega, ki naj ne bi opravljal nobenega koristnega dela in sta mu zato pripisani lenoba in nehvaležnost. Kakorkoli bi se cirkuški dreser odločil, bi dajal potuho priliznjencem in lenuhom.

Pravosodje predstavlja sodnik Anton Mejač. Upodobljen je sedeč za mizo in obdan s svetniškim sijem. Zdi se, da nekaj na veliko razlaga in razpravlja. V levici drži kadečo se cigareto, na prst, s katerim žuga, se mu je usedel žužek. Pred njim čepi žaba kot simbol klepetavosti in večnega regljanja. Označuje tiste ljudi, ki ponavljajo prazne marnje in se ustijo kot žabji svatje.

Dr. Anton Šifrer, nekdanji zdravnik, predstavlja **ministrstvo za zdravstvo**. Kot član sokolskega društva je predstavljen v sokolski uniformi. V levi roki za noge drži sokola, ki ima obvezano glavo, v desnici pa drži nož, kot bi ravno končal z operacijskim posegom. Pred njim na mizi so razporejeni zdravniški pripomočki in zdravila za ublažitev morebitne bolečine.

Za **promet** je bil odgovoren Ivan Klun, član nadzornega sveta posojilnice in ribniški župan med leti 1934 in 1937. Upodobljen je kot ogromen možakar s premajhnim klobukom in z dolgimi rokami, v katerih drži grebljo za žerjavico in ureja cesto. Za njim stoji smerokaz, ki kaže v smer »na štacjon«. Na smerokazu preteče čepi krokar, pod njim pa se sprehajajo gosi.

Trgovino zastopa France Križman – lastnik žage in trgovec z lesom. Upodobljen je z markantnimi štrlečimi brki in na oči poveznjenim klobukom, pod pazduho pa z rokami v žepu prenaša desko. Izza njegovih nog kuka prašiček, bodisi kot simbol sreče, obilja, bogastva bodisi z bolj pomenljivo simboliko požrešnosti in lenobe.

Betrian Franc, nekdanji učitelj in šolski nadzornik, je predstavnik **prosvete**. Posajen je na nizek lesen stol, njegov pogled pa je usmerjen na lutko, ki jo drži v rokah. Zdi se, kot bi bila lutka pobegli joker iz padajočih igralnih kart.

Finance predstavlja Filip Peterlin, ki je upodobljen kot nedolžen angelček. S polnimi rokami cekinov v mošnjičkih se dviguje nad ribniško opekarno, katere lastnik je.

Zbadljive portretne karikature, podkrepljene s simboliko živali, predvsem pa poznavanje zakonitosti portretne karikature, karakterjev portretirancev in poznavanje okoliščin, v katerih so delovali, dokazujejo avtorjevo prodorno in kritično oko.

1 Identifikacija oseb: Franc Lesar s pomočjo Toneta Petka.



Pravosodje, risba
Judicial System, drawing

Trošt se je preizkušal tudi v skupinskih karikaturah. Ena takih je hudomušna in šegava podoba, ki prikazuje ribniško folkloro lova na divjad in ima naslov **Ribniški jagri**². Na karikaturi prepoznavamo ribniške veljake na poti na lov. Konja, ki vlečeta lojtrnik, sta osedlana in na svojih hrbtih nosita ribniškega lekarnarja Josipa Ančika in ribniškega notarja Cila Picka. Na vozu so eden zraven drugega nagneten od Ivana Kluna, ki v rokah drži vajeti, do takratnega ribniškega župana Ivana Novaka, ki melanholično puha cigareto. Levo od Kluna z rdečim nosom dremlje Lesar z Mlake, za njim pa veseljači Ivan Arko. Na zadnjem delu voza sedijo še puškar Alojzij Grčar, Janko Picsek, ribniški trgovec in posestnik Filip Peterlin, Adi Erhovniz in ribniški učitelj Janez Debeljak. Na levi strani jih kot praporščak z miško, ki jo drži za rep, pozdravlja ribniški strojar Ivan Bugar. Na desni strani »delegacijo« na osedlanem psu spremlja Ivan Novak ml.. Za vozom pse kroti ribniški posebnež in gonjač psov Feفر. Iz ozadja se bosta lovu pridružila še Anton Rudež in njegova žena, za njima pa celotno dogajanje izza grmovja radovedno spremljajo gozdne živali.

Flajštrajne v Ribnici je zgodovinska karikatura, ki se nanaša na večdesetletno vprašanje o tlakovanju trga. V času, ko je karikatura nastala, trg še ni bil tlakovan. Po dolgoletnih razprtijah in razpravah je bil trg končno tlakovan v petdesetih letih 20. stoletja. Ta problematika je morala Janka Trošta zelo zabavati. Zdi se namreč, da je samega sebe upodobil kot nasmejanega opazovalca s čopičem v roki, ki kuka z okna prvega nadstropja Johanove hiše, pred katero je postavljeno celotno dogajanje. Na vogalnem kamnu stoji, kot bi nekaj razlagal, France Križman s svojimi značilnimi brki in klobukom, pred vhodom v hišo sedi in prebira časopis Jutro, kot da se ne bi nič dogajalo, Johanov oče. Okoli njega se plazijo vnuki, nad njegovo glavo pa v ptičji kletki žvrgoli kanarček. Gostilničarka Uršula Arko z vhoda, nad katerim je napis »*Beim die Urschi*«, z zvončkom maha proti središču dogajanja. Deček, ki je konja zajahal obrnjen nazaj, v lončen pisker lovi konjske fige, da na novo tlakovana cesta ne bo umazana. V levem spodnjem kotu na tako imenovani »brezposelni klopi« sedijo štirje obilni moški in radovedno opazujejo kaotično dogajanje na križišču. Sredi križišča je počepnil Josip Ančik s stekleničko ricinusa v desnici. Pred njim je nek moški opravil veliko potrebo, osramočen in z rdečimi lici, kot si ne bi mogel pomagati. Sredi ceste je ribnik, v katerem so se že zaredile žabe. Okoli njega so se zbrali ribniški modreci, ki merijo, preračunavajo in se ukvarjajo z vprašanjem, kako rešiti težavo.

Prizorišče karikature z naslovom **Tu pregajnejne iz krize u Ribenci**³ je postavljeno na vogal »Nove posojilne« in prikazuje čas krize med obema vojnoma. V začetku tridesetih let 20. stoletja je tudi Jugoslavijo prizadela gospodarska kriza. Mnoga podjetja so začela propadati, kmečki izdelki so izgubljali ceno, kmečki dolgovi so rasli, povečevala se je tudi brezposelnost.

Na strehi ribniške Nove posojilne je z žezlom v roki in na prestolu kot Napoleon upodobljen Velikolaščan Ivan Pucelj, ki je leta 1932 prevzel ministrsko funkcijo za socialno politiko in narodno zdravje. Z levo roko se opira na pomanjšano hišo, na kateri je napis »*davkarija*«. K njemu z vseh koncev plezajo ribniški obrtniki in kapišoni, ki se mu prilizujejo z obveznicami. Na desni strani z vrha drevesa maha kolar France Virant, na robu strehe in v družbi dveh angelov sedi z lovskim rogom v rokah Anton Joras, ki ga prepoznamo po dolgih črnih brkih. Desno od pomanjšane davčne hiše lahko prepoznamo Ivana Arka - Logarjevega, ki je prikazan gol in z angelskimi krili ter kleče z grebljo za žerjavico na ramih. Po lestvi se urno vzpenjata France Križman, lastnik žage in trgovec z lesom, in lekarnar Josip Ančik. Filip Peterlin je zaskrbljen omagal že na drugi prečki. Levo od Ivana Puclja na prestolu kleči Ernest Kobler, takratni davčni vodja, z leve pa je po strehi brezskrbno prismočal ribniški sodnik Anton Mejač. Nad glavnim vhodom se nam pogled ustavi na Johanovem očetu (Ivanu Arku), ki prebira časopis Jutro.

2 Identifikacija oseb: Janko Hren in Janez Pirker.

3 Identifikacija oseb: Ivan Pelc po pripovedovanju Marjana Grila.



Ribniška deputacija kruha, drv in zdravja, 1926, tempera, papir
The Bread, Wood and Health Deputation of Ribnica, 1926, tempera, paper

Družbo mu tako kot vedno dela kanarček v kletki. Pred posojilnico je obstal možiki s klobukom in dvema kovčkoma. Zanj se zdi, kot da ga je kriza, ki je tudi v Ameriki povzročila visoko brezposelnost, prignala v domači kraj. Vhod v stavbo krasita dva atlanta, ki nosita težko breme posojilnice. Desni s svojo podobo spominja na Ivana Kluna – člana nadzornega sveta posojilnice, levi vogal pa podpira Emil Pakiž – lastnik gostilne in pletilnice. Na desno stran od vhoda so drug za drugim v spremstvu suhljatega zmaja namenjeni Ribničanje z obvezami čez čeljusti. »K zobarju«, kakor je napisano na smerokazu, mimo hotela in tako imenovane Zajuterkovalnice pod slavolok iz dveh mlajev, na katerem se bohoti napis: »Ajmo, ajmo, vse za krizo dajmo!«

Karikatura **Ribniška deputacija kruha, drv in zdravja** je bila objavljena v *Ilustriranem Slovincu* leta 1931 in predstavlja srečanje treh ribniških veljakov: Ivana Novaka – ribniškega župana in peka, Franceta Križmana – trgovca z lesom in lastnika žage, ter lekarnarja Josipa Ančika. Najverjetneje pogovor teče o vprašanju vodovoda v Ribnici. Josip Ančik v levi roki drži stekleničko, na katero je navezan listek z napisom »aqua«, z listom v desni roki pa maha proti Ivanu Novaku. Ob tem si Križman le modro gladi svoje dolge brke.

Karikatura **Ribniški kapišoni v domačem parlamentu** je bila objavljena v *Ilustriranem Slovincu* leta 1931. Dogajanje je postavljeno v gostilno Pri Pakižu, kjer so se srečevali ribniški veljaki in razpravljali o aktualnih vprašanjih v Ribnici. Dogodke iz »slovitega parlamenta, kjer je bil zbran ves razumski in gospodarski cvet suhorobarske prestolnice«, je Janko Trošt večkrat obravnaval tudi v svojih zapisih ribniških prigod in anekdot: »Tu so se zbirali tržani vseh strok in nazorov, tu so se kresale misli in reševala vsa domača in tuja vprašanja. Pri mizi ob peči so lahko sedele samo veličine, za ostale goste tu ni bilo prostora. Tudi prvo besedo so imeli kapišoni pri peči, vsi ostali so sprva le spoštljivo poslušali. Do besede so prišli pozneje, ko jih je ogrelo vino in jim dalo dar govora.«⁴

Janku Troštu sta bila zanimiva tudi ribniška kapišona Marko Burger in Rudi Pirker. Njune pogovore, prepire in prigode prav tako lahko najdemo v Troštovih *Zapisih o Ribnici in Ribničanih*. Poleg tega se ju loti tudi v karikaturi **Od tih nashih kapishonu**. Na karikaturi je Trošt upodobil Marka Burgerja kot majhnega možica, ki drži v roki pipo in je pokrit s polhovko, Rudija Pirkerja pa prikaže z dolgimi rokami in nogami. Burger in Pirker drug drugega zbadata glede postave: Pirker je bil visoke rasti z rokami in nogami kakor špageti, Burger pa je bil majhne rasti, s kratkimi nogami na iks. Trošt podobo podkrepi z rimami zapisanimi pod karikaturou. Med Ribničani je Pirker veljal za pregnanega, skopega in stiskaškega, medtem ko je bil Burger poznan kot dobričina. Kljub temu da sta bila po značaju različna, sta bila dobra prijatelja in sta znala shajati drug z drugim.

Med do sedaj znanimi originalnimi karikaturami Janka Trošta pa lahko na razglednici najdemo tudi karikaturu **Ribniška druhal**. Večerno dogajanje je postavljeno na ribniški trg. Sprevod se pomika mimo ribniškega gradu in Miklove hiše proti cerkvi. Sprevod vodi praporščak z lento, na kateri je napis »ribniška druhal«. Na smučeh mu sledijo Ribničani. Od moškega z brki, ki ima okoli vratu obešeno škatlo z napisom »arborin« in po kateri udarja s paličicami, do manjšega možica z lento »devičnik«, ki v rokah nosi lilijo, simbol deviškosti. Vsem, ki s svojimi grimasami in kostumi spominjajo na maškarado, sta se pridružila tudi "šparovec" v obliki prašička na smučeh in bel psiček. Nenavadno dogajanje z balkona vogalne hiše opazuje gostilničar in mesar Bregar.

Poleg karikatur najdemo elemente satire tudi v Troštovih žanrskih prizorih. Že od antike dalje so za komične like veljali pritlikavci, berači, starke in pijanci. Tem se pridružijo še vaški posebneži, suhljati

4 Trošt, Janko: Ribniški parlament. V: *Zapisi o Ribnici in Ribničanih*, ohranjeno v prepisu.



Ribniški jagri, 1929, tempera, papir
The Hunters of Ribnica, 1929, tempera, paper

možici ali debeluhi, gostilniški prizori z zadovoljnimi pivci, vaške opravljivke in branjevke. Ravno prizori s sejmov, kjer Ribničanje prodajajo svoje izdelke, so primerni za prepoznavanje satiričnih prizorov. Podobe suhorobarjev, ki s svojimi namazanimi jeziki vabijo gospodinje, te pa se iz ozadja ali zadovoljno muzajo ali nezaupljivo pogledujejo, pri Janku Troštu niso redkost. Omenjene prizore je rad podkrepil z odlomki iz ribniške himne *Urban iz Ribnice*.

Ob opazovanju karikatur Janka Trošta se zdi, da je moral zelo dobro poznati zakonitosti risanja karikature in zakonitosti človeške fiziognomije. Vse to se ne odraža samo v njegovih karikaturah, ampak lahko njegovo poznavanje spremljamo tudi v strokovnih člankih o izdelavi lutk, kjer opisuje, kako na preprost način poudariti karakter nekega lika. Zdi se, da je moral zelo dobro poznati zakonitosti karikature v smislu pretiravanja v pozornost zbujajočih karakternih in telesnih značilnostih posameznika. Predvsem se je rad poigral z znanimi ribniškimi veljaki. V svoje upodobitve je vključil osebni pristop. Želel je osmešiti posameznika, grajati njegova dejanja in odločitve, predvsem pa zabavati občinstvo.

Zlasti Ribnica in njeni prebivalci so bili priljubljena tema obravnave Janka Trošta. V karikaturah je prikazal najbolj vidne dogodke ribniške zgodovine. Večkrat se v različnih karikaturah pojavljajo isti liki, ki so bili Janku Troštu karakterno zanimivi, hkrati pa so ga s svojimi prigodami in značajem neizmerno zabavali. Privlačilo ga je okolje, ki je bilo do takrat neraziskano in marsikomu neznano. Predvsem pa so postale predmet Troštove obravnave rokodelske delavnice, obrti in znanja, ki so se prenašala iz roda v rod in jih je po koncu prve svetovne vojne začela izpodrivati mehanizacija. Kakor se je za dediščino zavzemal v svojih spisih in študijah, tako je bil tudi njegov likovni jezik način, s katerim je dediščino in zgodovino krajev, ljudi in njihovih navad, razprtij in dogodkov ohranil vse do danes.

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Tu pregajneje iz krize u Ribnici, 1932, tempera, papir
Chasing Away the Crisis in Ribnica, 1932, tempera, paper



Od tih nashih kapishonu, lepljenka
On These 'Kapishoni' of Ours, cardboard



JANKO TROŠT AND HIS FINE ART LEGACY

Nadja Kovačič, curator

Kočevje Regional Museum

Looking through the fine art legacy of Janko Trošt, a cultural worker, a patron of the arts, a fine artist, as well as a headmaster and teacher mostly known to the local people of Ribnica, a question is posed almost involuntarily about where he drew his immense energy for all of his activities from. Where did his tireless spirit come from, his creativity and enthusiasm reflected in all of his artwork.

Janko Trošt tackled everything in life in a versatile manner, a quality which is quite obvious in his artwork. Trošt likes trying out diverse painting techniques on different painting surfaces (bases) and also likes testing himself in introducing different motifs. His work reflects the aim to preserve the heritage, which is most obvious from his numerous watercolours depicting the images of Ribnica, as well as Idrija, both of which now look far from what they used to in the beginning; there are a number of watercolours and drawings of churches from the Kočevje region, which are no longer there. Trošt preserves the heritage mostly through his wood burning pictures, through genre scenes depicting wooden ware peddlers offering their goods to people passing by trying to attract them by telling funny stories, scenes depicting peddlers who are carrying their heavy ware, but are nevertheless jocular and good-humoured, as well as through scenes from artisans' workshops presenting different crafts, such as side-rim making, bottom making, wickerwork, as well as pottery and glazier's trade. He depicts artisans and the work done in their workshops, and also shows finished wares and the artisans transporting them on horses or carrying them in baskets to sell them at trade fairs. The country interior and costumes typical of the environment where goods were created can also be seen.

Historical scenes created by Trošt on the basis of some older sources or historical data are also of great interest by all means. Trošt added some characters taken from the everyday life to make the scenes more realistic. One of such historical images is a series of paintings dating back to the time after the Second World War, when Janko Trošt was transferred to Idrija. Similarly to his presentation of crafts and artisans from Ribnica, the Idrija cycle also presents different periods from the history of Idrija and various different activities: there are scenes depicting charcoal burning throughout history, ore burning, barrages (flood dams) on the River Idrijca, timber gathering, discovery and extraction of

silver by a so-called 'škafar', a man holding a 'škaf', a bucket. Another part of historical scenes are images of castles based on drawings and graphics by J. V. Valvasor. Among others, he depicted the castles of Turjak, Ribnica, Breg and Kočevje from the 17th century. He added some basic information about the origin of the castles, the owners and their purpose.

Both historical scenes from Ribnica as well as Idrija were created as some sort of pedagogical accessory to make it easier to understand history, life and habits of local people. Trošt also used his depictions as museum exhibits in both towns.

A very special place in Janko Trošt's nearly endless artwork opus is undoubtedly held by caricatures, which he created in the 1930s. There are not a large number of them, they do however reflect his personality, the personality of the people depicted, and most of all, the author's love for this sort of creations. His interest in caricature can largely be attributed to his inquisitive personality, his sense of critical observation and his sense of satire. It is of course impossible to ignore the fact that he was growing up and evolving at the time when the golden age of caricature in Slovenia was just starting. From 1869, when the first Slovene satirical paper called *Brencelj* emerged, and all through the beginning of the 20th century, a number of newspapers started to be published, all aiming to copy the European way of caricature. This was largely owing to the fact that the printed media were truly booming. Due to its fast and affordable production, printing became more accessible, while the caricature with its simple images was also able to address the illiterate people. European caricaturists and satirical newspapers followed the example of the French caricature, which was considered the leading and the best developed of all. In the area today known as Slovenia, publishers likewise aspired to follow the example of French satirical papers. However, it was hereabouts impossible to find suitable caricaturists who would dare to comment on the affairs of current political and social concern. And most of all, they also lacked technical skills and experience to be able to compete with the established European caricaturists.

However, this changed in early 20th century, when some Slovene painters and artists emerged, who mostly took up caricature when they returned after having completed their studies in Vienna. Those who largely changed and greatly impacted the development of caricature in Slovenia were members of the academic club *Vesna*: Hinko Smrekar, Maksim Gaspari, Gvido Birolla and also France Podrekar. Hinko Smrekar was more than anyone else the person to take Slovene caricature to a higher level and thus became a role model for numerous professional and amateur caricaturists. Janko Trošt was most likely well familiar with caricatures created by members of the *Vesna* club, who take the credit for the revival of caricature in Slovenia. It is likely that Trošt indirectly also became acquainted with the works of Hinko Smrekar, Maksim Gaspari and others through the sculptor Svitoslav Peruzzi and his sister in Ljubljana, who he lived with during his schooling period. Peruzzi, who can be seen on some of caricatures by Hinko Smrekar, was a good friend and a contemporary of painters of the Slovene modernism.

Janko Trošt followed the political and everyday events of his time with great interest. He was able to give a critical appraisal of all of the events. His caricatures reflect his sense of humour, his sense of observing the local people, the so-called 'kapišoni', inhabitants of the market town of Ribnica, as well as his sense of following the political affairs of the time and the quarrels going on in the market-town. Quite a few people described him as a strict, fierce and very diligent teacher, and most of all as a highly critical person, which shone through in his caricatures more than anywhere else. They are namely very direct, critical and pungent, and point to Trošt being an excellent observer of the environment and the people. They show his remarkable sense of uncovering the personal characteristics of individual people. Both in his writings as well as his caricatures, influential and well-known people of Ribnica can be recognized; all of it is made even more interesting through the proverbial playfulness of the local Ribnica people, as well as their stinginess, taunting remarks and resourcefulness.



Portret, olje, platno
Portrait, oil, canvas

It is most likely no coincidence that Janko Trošt created his caricatures while he was living in Ribnica during the pre-war time. The environment alone was a large enough inspiration for his caricatures and satirical images. The town of Ribnica and its people are proverbially considered to be humorous and waggish. They know how to make fun of themselves, and even more so of other people; their waggishness is well-known worldwide even today.

One of characteristics of caricatures is that they are created as a response or a reaction to something that happened, to an event – and in Ribnica there was no shortage of those. Janko Trošt dealt with everyday events of Ribnica and thereby pointed out its faults and imperfections.

One of the most interesting ones is undoubtedly the series of eight caricatures of ministries, of which seven are known, while one has so far only been known as a copy. These portrait caricatures are most likely about a connection with the so-called »local parliament«. Locals used this expression for meetings and socializing of the local Ribnica people at Pakiž's Inn, where they would discuss topical issues of the everyday Ribnica life. Janko Trošt linked each of the people he depicted with one of the ministries, which he thought would suit them most. .

The caricature with the title **The Woods and the Ores** presents Karl Auersperg¹ with a top hat on his head, a well-trimmed moustache and a beard, who is giving a piece of ore a concerned look as if he was examining its quality. To his right side there is a fir tree planted in a cross-shaped base, and to his left side a cow, her rear facing the observer. Behind Auersperg's back, there are some dark-skinned girls dancing around happily.

The **Agrarian Reform** is represented by the engineer Anton Rudež Sr., who is depicted as a trainer inside a circus arena holding a whip. Right in front of him there are a pig and two dogs crouching and asking for their own alms. Rudež seems stopped dead in his tracks not knowing what to do. The dog is in addition to the well-known symbol of loyalty also ascribed with exaggerated slave-like obedience and grovelling. The pig on the other hand is labelled as someone apparently not doing any useful work and is therefore characterized as being lazy and ungrateful. No matter what kind of decision the trainer would take, he would be making allowances for someone who is ungrateful.

A representative of the **Judicial System** is the judge Anton Mejač. He is shown sitting at a table, surrounded with halo and is seemingly explaining and discussing something enthusiastically. In his left hand he is holding a lit cigarette and there is a bug sitting on one of his fingers, which he is wagging at someone. There is a frog sitting in front of Mejač, representing loquacity and never-ending clattering. It is a symbol of people who are repeatedly full of claptrap and like boasting as if they were frogs who never stop croaking.

Dr Anton Šifrer, a former medical doctor, represents the **Ministry of Health**. As a member of a Sokol movement society he is depicted wearing a Sokol uniform. In his left hand Šifrer is holding a falcon by its feet, the falcon's head bandaged, while in his right hand he is holding a knife as if he had just finished a surgical procedure. At the table in front of him, there are some medical instruments and medicines to ease the pain, should there be any.

The **Ministry of Transport** is the responsibility of Ivan Klun, the mayor of Ribnica and a member of the supervisory board of the loan bank. Klun is depicted as a colossal man, with a hat not large enough on his head, his long arms holding a poker and regulating the flow of traffic. Behind him, there is a signpost showing the way to the station. There is a raven sitting on the signpost and some geese walking right under it.

Trade is represented by France Križman, a sawmill and timber-store owner. He is sporting a prominent moustache, a hat put halfway down his face covering his eyes, a wooden board below his armpit and

1 Identification by Franc Lesar assisted by Tone Petek, 2011.



Prosveta, risba
Education, drawing

his hands in the pockets. There is a piglet peeping from behind his legs, either as a symbol of luck, abundance, wealth or a more meaningful symbol of gluttony and laziness.

Franc Betriani, a former teacher and school supervisor is in charge of the **Education** sector. He is sitting on a low wooden stool, his gaze directed towards a puppet, which looks like a joker that has escaped from the falling cards.

Finance is represented by Fili Peterlin, depicted as an angel with wings. Peterlin's hands are full of gold coins in small pouches and he is getting on top of the Ribnica bakery, which he is the owner of.

Teasing portrait caricatures enhanced with animal symbolism reveal Trošt's perspicacity and sense of critical observation, and even more so, his knowledge of the laws of caricature as well as the personalities and circumstances of the people he depicted.

Trošt also made a go of group caricatures, one of which is a playful, comical image depicting the local deer hunting folklore - its title is **The Hunters of Ribnica**². In it, one can recognize some influential residents of Ribnica on their way hunting. The two horses pulling the hay cart are saddled and the local pharmacist Josip Ančik and the local notary are sat on them. Other people sitting next to one another on the overcrowded cart are Ivan Klun holding the reins and the then mayor of Ribnica Ivan Novak, who is melancholically smoking a cigar. Napping to Klun's left, there is the red nosed Lesar from Mlaka, while right behind him there is Ivan Arko, who is having a merry time. Sitting at the back of the cart, there are the gunsmith Alojzij Grčar, Janko Picsek, the merchant and land owner from Ribnica Filip Peterlin, Adi Erhovniz, as well the local teacher Janez Debeljak. On the left side there is Ivan Bugar, the local tanner, who looks like a flag-bearer holding a mouse by its tail and greeting everyone. To the right side of the »delegation«, there is Ivan Novak sitting on a saddled dog accompanying the whole group, whereas Fefr, a local codger and dog drover, is curbing the dogs from behind the cart. Anton Rudež and his wife are to join the hunting from the background, while some forest animals are curiously watching what is going what from behind the bushes.

Paving in Ribnica, also known as The People of Ribnica Dealing with the Paving Issue, is a historical caricature which has to do with the issue of many years regarding the paving of the square. At the time when the caricature was created the square had not been paved yet. After disputes and discussion at the »local parliament« held at the inn owned by Pakiž which lasted for years, the square finally got paved in the 1950s. Janko Trošt must have really been amused by this whole matter. It seems this is the reason why he depicted himself as a smiling observer holding a brush in his hand, peeking from a window from the first floor of Johan's house, where the whole happening was set. France Križman with his typical moustache and hat is standing on the corner stone, it seems he is explaining something, while Johan's father is sitting in front of the entrance to the house, reading the newspaper Jutro (Morning) as if nothing was going on. His grandchildren are crawling around him and a canary is twittering in a birdcage above his head. The innkeeper Uršula Arko is standing at the entrance (there is a sign »Beim die Urschi« – At Urschi's – above it) and waving a small bell towards the centre of the happening. A boy who is sitting on a horse turned backwards is trying to catch horse droppings into a clay pot, as to prevent the newly paved road from getting dirty. In the left bottom corner, sitting on the so-called »unemployed bench«, there are four overweight men, curiously observing the chaotic happening at the crossroads. Josip Ančik is squatting in the middle of the crossroads, holding a bottle of castor oil in his right hand. In front of him, a man has just done number two, he is ashamed and red-faced as if he had been unable to help himself. In the foreground, there is a pond in the middle of the road – frogs have already started breeding in it and there are some local wise men standing around it; they are doing the measurements, calculating and thinking about the way to solve the problem.

² Identification by Janko Hren and Janez Pirker, 2004.



Trgovina, risba
Trade, drawing

Chasing Away the Crisis in Ribnica³ is set on the corner of the New Loan Bank and depicts the time of crisis between the two world wars. In early 1930s, Yugoslavia was hit by economic depression, as a result of which companies had to be closed down, the value of farming produce decreased, farm debts increased, as did the unemployment rate.

Ivan Pucelj from Velike Lašče, who took over the position of the Minister of the Social Policy and Public Health in 1932, is sitting on top of the Bank on a throne, like a napoleon with a sceptre in his hand. With his left hand he is leaning on a diminished house, which holds the sign »the tax office«. The local tradesmen and the previously mentioned 'kapišoni' (the townspeople of Ribnica, intellectuals) are climbing on top of the roof from all sides to get to Pucelj, sucking up to him with bonds. On the right hand-side, on top of a tree, there is the wheelwright France Virant waving his hands; sitting on the edge of the roof in the company of two angels, there is Anton Joras, who can be recognized by a long black moustache and is holding a hunting horn. To the right of the diminished tax office house, there is Ivan Arko – Logar, who is shown naked with angel wings and kneeling with a poker on his shoulder. France Križman, the sawmill owner and timber merchant, and Josip Ančik, the pharmacist, are quickly climbing the ladder. Filip Peterlin is looking worried and lost his strength on the second crossbar. To the left of Ivan Pucelj, there is Ernest Kobler, the then tax office head, kneeling on the throne, while Anton Mejač, the judge, has carefreely skied down the left side of the roof. Right above the main entrance, one can see Johan's father reading the newspaper Jutro (Morning); he is accompanied by a canary in a birdcage. A man with a hat and two suitcases is standing in front of the loan bank – it seems he has also been driven back to his hometown by the crisis that had caused such a high unemployment rate in the USA. The entrance to the building is adorned by two telamons that are supporting the heavy structure of the loan bank building. The right one resembles Ivan Klun, a member of the supervisory board of the loan bank, while the left corner is supported by Emil Pakiž, the innkeeper and owner of the weaving factory. To the right side of the entrance, there is a group of local people with bandages across their jaws; they are walking one after the other, accompanied by a skinny dragon. They are on their way »To the dentist« (this written on the signpost), walking past the hotel and the so-called Breakfast bar, under a maypole, where a sign is hung »Let's do it, let's do it, let's give it all for the crisis.«.

The caricature **The Bread, Wood and Health Deputation of Ribnica** was published in the newspaper The Illustrated Slovene in 1931 and depicts a meeting of three influential men from Ribnica; the mayor of Ribnica and baker Ivan Novak, the timber merchant and sawmill owner France Križman and the pharmacist Josip Ančik. They are most likely talking about the issue concerning the water distribution system in Ribnica. Josip Ančik is holding a small bottle in his left hand – there is a small piece of paper reading »aqua« tied to it – and waving a sheet of paper in his right hand towards Ivan Novak. Križman is doing nothing but wisely smoothing down his long moustache.

The caricature with the title **Kapišoni of Ribnica at the Local Parliament** was published in the Illustrated Slovene in 1931. It is set at Pakiž's Inn, where the local influential men used to meet to discuss the topical issues concerning Ribnica. The events from the »famous parliament, where the entire crème de la crème of the intellectual and economy world of the wooden ware capital got together« were a subject matter that Janko Trošt also repeatedly dealt with in his written records of adventures and anecdotes from Ribnica. »The local residents of all walks of life and convictions would meet here, thoughts were born and all the domestic and foreign issues were being solved. Only important guests were allowed to sit at the table next to the furnace, there was no room for other guests here. At the

³ Identification by Ivan Pelc according to the stories of Marjan Gril, 2011



Miklova lípa, akvarel
Miklova Lime Tree, watercolour

furnace table, 'kapišoni' had the first say, all of the others only listened respectfully at first and had their turn later when the wine has warmed them up and gave them the gift of speech.«⁴ Janko Trošt was also very interested in Marko Burger and Rudi Pirker, two of the townspeople ('kapišoni') from Ribnica. Their conversations, quarrels and adventures are included in Trošt's written records about Ribnica and its people. The two men were the subject of his caricature **On These 'Kapišoni' of Ours**, where Marko Burger is depicted as a little man holding a pipe in his hand and sporting a cap made of dormouse skin, while Rudi Pirker has long arms and legs. Burger and Pirker are teasing each other about the legs: Pirker's legs are supposedly as long as spaghetti and Burger's short and x-shaped. Trošt makes this image even more powerful by including some rhymes written under the caricature. The people of Ribnica believed Pirker to be a cunning and stingy person, while Burger was considered a good man. Although their personalities were very different, they were good friends and got along well.

Another of Janko Trošt's original caricatures known so far is a caricature with the title **The Rabble of Ribnica** on a postcard. The evening happening depicted in the caricature is set in the Ribnica Square. The procession is moving past the Ribnica Castle and the so-called Miklova House, towards the church, and is led by a flag-bearer with a sash which reads »The Rabble of Ribnica«. The procession is followed by local people on skis, including a man with a moustache, who has a box hung around his neck, with a sign which reads »arborin« – he is drumming on it with sticks. There is also a rather short man wearing a sash which reads »a virgin«. He is carrying a lily in his hands, a symbol of virginity. The people are pulling faces and wearing costumes, which makes one think this is a masquerade; they are joined by a piggy bank in the form of a piglet on skis and a white dog. The innkeeper and butcher Bregar is watching this unusual happening from the balcony of the corner house.

Satirical images are present not only in caricatures but also in Janko Trošt's genre scenes. Ever since the ancient times, comic characters have mostly been presented in the form of midgets, beggars, old ladies and drunkards, as well as old village codgers, either short skinny or fat men, satisfied drinkers depicted as part of scenes in inns, village gossipmongers and female costermongers. It was scenes set at trade fairs where the people of Ribnica were selling its wares that were most suitable for getting familiar with satirical scenes. Images of wooden ware makers talking a blue streak to attract housewives, who are either smirking happily from the back or giving them mistrustful looks, are not a rare occurrence in Janko Trošt's work. He likes to make these scenes even more meaningful by adding excerpts from the Ribnica anthem *Urban from Ribnica* (Urban being an expression for a local peddler, a symbol of Ribnica).

Looking at Janko Trošt's caricatures in particular it seems he must have been very well acquainted with the laws of caricature drawing as well as the laws of man's physiognomy. This not only reflected in his caricatures, but also in his expert articles about puppet making, where he describes the simplest method for emphasizing the personality of a certain character. It seems he must have had a lot of knowledge about the laws of caricature, in the sense of exaggerating the eye-catching characteristics of an individual person. Exaggerated emphasis is put on one's personal qualities or the most striking parts of one's body. Most of all, Trošt loved to focus on the well-known and influential people of Ribnica. Without a doubt, his depictions include his own personal approach with the aim of making fun of someone, reprimanding their actions and decisions, and most of all entertaining the audience.

⁴ Trošt, Janko: Ribniški parlament./Ribnica Parliament. In: Zapiski o Ribnici in Ribničanih. Preserved as a copy.



Ribnica: trg z dekleško ljudsko šolo, 1936, akvarel
Ribnica: the square with the girls' school, 1936, watercolour

The town of Ribnica and its people were the main subject Janko Trošt dealt with in his works. His caricatures depict the best-known events from the history of Ribnica. The same characters often appear in different caricatures - those who Janko Trošt found particularly interesting personality-wise and who were at the same time a large source of entertainment for him owing to their adventures and personalities. He was attracted to the previously unexplored environment that many people were not familiar with. More than anything else, Trošt dealt with craftsmen's workshops, the crafts and the knowledge passed on from one generation to another, which were after the end of the First World War being increasingly superseded by mechanization. He spoke in favour of the heritage both in his essays and studies, as well as through his artistic language; this was his means of preserving the heritage and the history of the places, the people and their customs, their quarrels and events to the present day.



Ribniški kapišoni v domačem parlamentu, 1927, tempera, papir
Kapišoni of Ribnica at the Local Parliament, 1927, tempera, paper

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Oral sources: Janko Hren, Janez Pirker, Ivan Pelc, Franc Lesar.



Motiv iz Ribnice, 1925, pastel, platno
A scene from Ribnica, 1925, pastel, canvas



Motiv iz Ribnice, 1931, olje, platno
A scene from Ribnica, 1931, oil, canvas



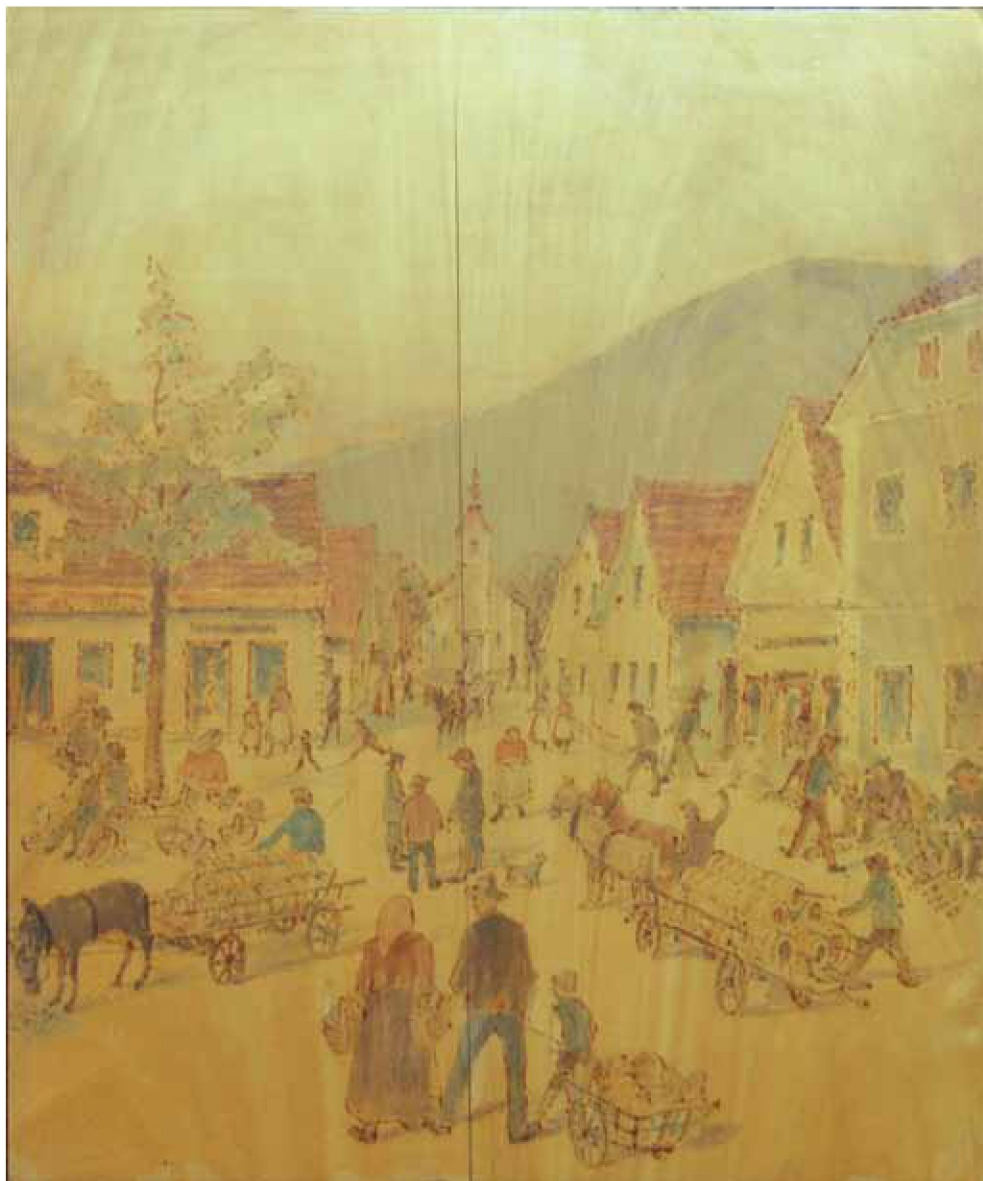
Motiv iz Loškega Potoka, akvarel
A scene from Loški Potok, watercolour



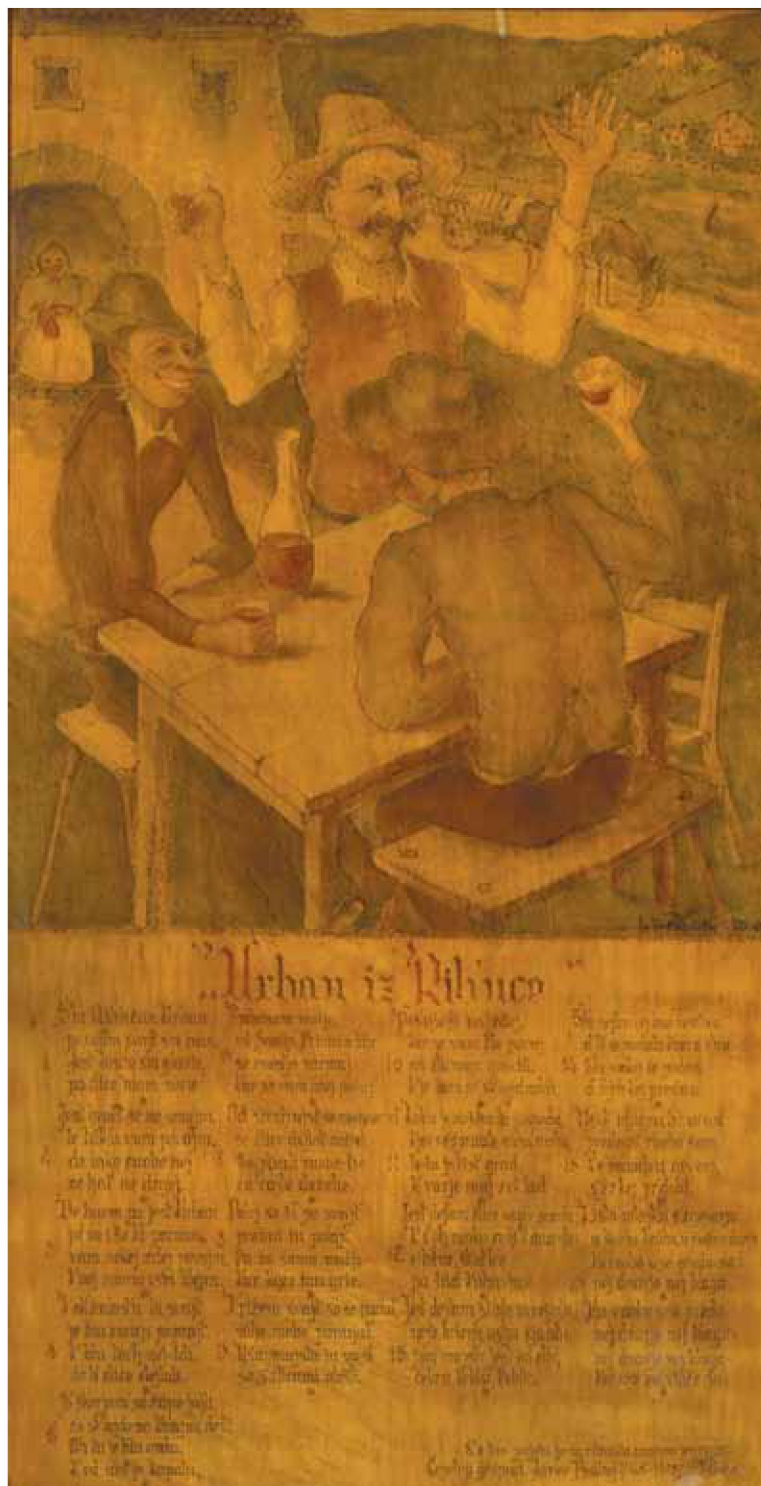
Ribnica: Struška ulica, 1954, akvarel
Ribnica: Struška Street, 1954, watercolour



Ribnica: Logar-Štekljčkov vogal, 1938, akvarel
Ribnica: the Logar-Štekljčkov corner, 1938, watercolour



Pogled na trg v Sodražici, žgano in barvano na les
A view of the square in Sodražica, burnt and coloured on wood



Gostilniški motiv, žgano in barvano na les
A scene from the inn, burnt and coloured on wood





PRILOGA

Seznam evidentiranih del Janka Trošta

APPENDIX

The registered works of Janko Trošt

Podatki si sledijo v naslednjem zaporedju: naslov, leto nastanka, tehnika, velikost v centimetrih, signatura in datacija dela, lastnik in opis.

Pri delih, ki so v lasti javnih institucij in imajo svojo inventarno številko je le-ta navedena za podatkom o lastniku.

Artwork details are listed in the following sequence: the title, the year of origin, the technique, size in cm, the author's signature and date, the owner and the description.

Existing inventory numbers of the artwork owned by public institutions are listed after the details about owners.

Muzej Ribnica



Ribnica v 17. stoletju, 12. 8. 1966, tempera, lesenit, 68 x 58,5,
/, Muzej Ribnica, inv. št.: 386,
upodobitev Ribnice po Valvasorju.

Ribnica leta 1810, 12. 8. 1966, tempera, lesenit, 68 x 53,
/, Muzej Ribnica, inv. št.: 387,
ribniška cerkev in grad v ozadju, Mala gora s cerkvijo
sv. Ane in ortneški grad.



Ribnica, 18. 8. 1966, tempera, lesenit, 68 x 58,
/, Muzej Ribnica, inv. št.: 388,
upodobitev Ribnice pred letom 1866, pogled od
Miklove hiše proti cerkvi.



Ribnica okrog leta 1910, 13. 8. 1966, tempera,
lesenit, 94 x 73,
/, Muzej Ribnica, inv. št.: 389,
pogled na francoski most, cerkev in grad.



Ribniški trg leta 1900, 13. 8. 1966, tempera, lesenit,
93 x 80,
/, Muzej Ribnica, inv. št.: 390,
pogled na ribniški trg.



Turjaški grad, 13. 8. 1966, olje, lesenit, 68 x 54,
/, Muzej Ribnica, inv. št.: 391,
pogled na grad na hribu.



Turjaški grad leta 1940, 13. 8. 1966, olje, lesenit,
68 x 54,
/, Muzej Ribnica, inv. št.: 392.



Kočevje, 13. 8. 1966, tempera, lesenit, 58 x 48,
/, Muzej Ribnica, inv. št.: 393,
utrjeno mesto z gradom, okoli utrdbe reka Rinža,
v ozadju grad Friderichstein.



Kostel, 13. 8. 1966, tempera, lesenit, 37,5 x 32,
/, Muzej Ribnica, inv. št.: 394,
na vrhu hriba grad Kostel.



Ortneški grad, 13. 8. 1966, tempera, lesenit,
58 x 48,
/, Muzej Ribnica, inv. št.: 395,
razvalina in del pokritega gradu.



Ortneški grad, 13. 8. 1966, tempera, lesenit,
73 x 46,
/, Muzej Ribnica, inv. št.: 396,
grajsko poslopje in obrambno zidovje gradu po
Valvasorju.



Brški grad, 13. 8. 1966, tempera, lesenit, 58 x 58,
/, Muzej Ribnica, inv. št.: 397,
upodobitev gradu po Valvasorju.

Ribnica Museum

Ribnica in the 17th cent., 12. 8. 1966, tempera,
hardboard, 68 x 58,5,
/, Ribnica Museum, inventory No.: 386,
a depiction of Ribnica based on the artwork by
Valvasor.

Ribnica in 1810, 12. 8. 1966, tempera, hardboard,
68 x 53,
/, Ribnica Museum, inventory No.: 387,
the church of Ribnica, the castle in the background:
Mala gora with St. Anne's Church and Ortnek Castle .

Ribnica, 18. 8. 1966, tempera, hardboard, 68 x 58,
/, Ribnica Museum, inventory No.: 388,
Ribnica prior to the year 1866; a view from Miklova
house towards the church.

Ribnica in approx. 1910, 13. 8. 1966, tempera,
hardboard, 94 x 73,
/, Ribnica Museum, inventory No.: 389,
a view of Ribnica, the French bridge, the castle and
the church.

Ribnica - the square in 1900, 13. 8. 1966, tempera,
hardboard, 93 x 80,
/, Ribnica Museum, inventory No.: 390,
a view of the Ribnica square.

Turjak Castle, 13. 8. 1966, oil, hardboard, 68 x 54,
/, Ribnica Museum, inventory No.: 391,
a view of the castle on the hill.

Turjak Castle in 1940, 13. 8. 1966, oil, hardboard,
68 x 54,
/, Ribnica Museum, inventory No.: 392.

Kočevje, 13. 8. 1966, tempera, hardboard, 58 x 48,
/, Ribnica Museum, inventory No.: 393,
a fortified town with a castle, the River Rinža
surrounding the fort, Fridrichstein Castle in the
background.

Kostel, 13. 8. 1966, tempera, hardboard, 37,5 x 32,
/, Ribnica Museum, inventory No.: 394,
Kostel Castle on top of the hill.

Ortnek Castle, 13. 8. 1966, tempera, hardboard,
58 x 48,
/, Ribnica Museum, inventory No.: 395,
ruins and part of the covered castle.

Ortnek Castle , 13. 8. 1966, tempera, hardboard,
73 x 46,
/, Ribnica Museum, inventory No.: 396,
the castle building and the castle defensive wall
based on the artwork by Valvasor.

Breg Castle, 13. 8. 1966, tempera, hardboard,
58 x 58,
/, Ribnica Museum, inventory No.: 397,
a depiction of the castle based on the artwork by
Valvasor.

Razvaline brškega gradu, 13. 8. 1966, tempera, lesonit, 39 x 27,
/, Muzej Ribnica, inv. št.: 398,
del zidu, pred zidom je vrt.



Ruins of Breg Castle, 13. 8. 1966, tempera, hardboard, 39 x 27,
/, Ribnica Museum, inventory No.: 398,
a part of the wall, a garden has been set up in front of the wall.

Ribnica, grajsko dvorišče v 15. stoletju, 13. 8. 1966, tempera, lesonit, 67 x 42,
/, Muzej Ribnica, inv. št.: 399.

Ribnica-the castle courtyard in the 15th cent., 13. 8. 1966, tempera, hardboard, 67 x 42,
/, Ribnica Museum, inventory No.: 399



Ribniški grad v 15. stoletju, 13. 8. 1966, tempera, lesonit, 68 x 58,
/, Muzej Ribnica, inv. št.: 400,
napad na utrjen ribniški grad z dviznim mostom in vodo okoli obzidja.

Ribnica Castle in the 15th cent., 13. 8. 1966, tempera, hardboard, 68 x 58,
/, Ribnica Museum, inventory No.: 400,
the fortified Ribnica Castle with a drawbridge and water around the walls.



Čušperski grad, 13. 8. 1966, tempera, lesonit, 78 x 52,
/, Muzej Ribnica, inv. št.: 401.

Čušperk Castle, 13. 8. 1966, tempera, hardboard, 78 x 52,
/, Ribnica Museum, inventory No.: 401.



Sodražica, 13. 8. 1966, tempera, lesonit, 94 x 71,
/, Muzej Ribnica, inv. št.: 402,
trg Sodražica s cerkvijo, spredaj potok Bistrica.

Sodražica, 13. 8. 1966, tempera, hardboard, 94 x 71,
/, Ribnica Museum, inventory No.: 402,
the square in Sodražica with a church, the Bistrica Brook in the foreground.



Velike Lašče, 13. 8. 1966, tempera, lesonit, 90 x 70,
/, Muzej Ribnica, inv. št.: 403,
pogled na Velike Lašče leta 1938.

Velike Lašče, 13. 8. 1966, tempera, hardboard, 90 x 70,
/, Ribnica Museum, inventory No.: 403,
the square, a view of Velike Lašče in 1938.



Tabor v Loškem Potoku, 13. 8. 1966, tempera, lesonit, 41 x 34,
/, Muzej Ribnica, inv. št.: 404,
cerkvi sv. Lenarta in sv. Barbare, spodaj vas Hrib.

Tabor in Loški Potok, 13. 8. 1966, tempera, hardboard, 41 x 34,
/, Ribnica Museum, inventory No.: 404,
St. Leonard's and St. Barbara's churches, the village of Hrib below.



Tabor v Loškem potoku, 13. 8. 1966, tempera, lesonit, 78 x 62,
/, Muzej Ribnica, inv. št.: 405,
cerkvi sv. Lenarta in sv. Barbare.

Tabor in Loški Potok, 13. 8. 1966, tempera, hardboard, 78 x 62,
/, Ribnica Museum, inventory No.: 405,
St. Leonard's and St. Barbara's churches.



Turjaški grad, dvorišče, 13. 8. 1966, olje, platno, 58 x 47,
/, Muzej Ribnica, inv. št.: 406,
stanovanje gosposke, levo luteranska kapela.

Turjak Castle-the courtyard, 13. 8. 1966, oil painting, canvas, 58 x 47,
/, Ribnica Museum, inventory No.: 406,
homes of the nobility, a Lutheran chapel on the left side.



Lož v 17. stoletju, 13. 8. 1966, tempera, lepenka, 49 x 34,
/, Muzej Ribnica, inv. št.: 407,
razvalina starega gradu, pod njo novi grad z mestom in cerkvijo.

Lož in the 17th cent., 13. 8. 1966, tempera, pasteboard, 49 x 34,
/, Ribnica Museum, inventory No.: 407,
ruins of the old castle and the new castle with the town and the church below it.



Dolenja vas z ožago, 13. 8. 1966, tempera, lesonit, 89 x 70,
/, Muzej Ribnica, inv. št.: 408,
vas s cerkvijo in ožago v ravlini.

Dolenja vas with a pottery kiln, 13. 8. 1966, tempera, hardboard, 89 x 70,
/, Ribnica Museum, inventory No.: 408,
the village with the church and a kiln on the plain.



Glažar iz Glažute, 13. 8. 1966, tempera, lesonit, 58 x 40,
/, Muzej Ribnica, inv. št.: 409,
glažar nosi v pleteni košari glaževino, v ozadju kraj Glažuta.

Glassware-seller from Glažuta, 13. 8. 1966, tempera, hardboard, 58 x 40,
/, Ribnica Museum, inventory No.: 409,
a glassware - seller carrying glassware in a wicker basket, the village of Glažuta in the background.



Lončar tovornik, 13. 8. 1966, tempera, lesonit, 55 x 39,
/, Muzej Ribnica, inv. št.: 410,
lončar ima na konju krošnjo, naloženo z lončeno robo.

Pottery transporter, 13. 8. 1966, tempera, hardboard, 55 x 39,
/, Ribnica Museum, inventory No.: 410,
a potter transporting a wicker basket filled with pottery ware on his horse.



Lončar s krošnjo, 13. 8. 1966, tempera, lesnit,
56 x 41,
/, Muzej Ribnica, inv. št.: 411,
lončar s krošnjo gre zdoma prodajat izdelke.

Potter with a wicker basket, 13. 8. 1966, tempera,
hardboard, 56 x 41,
/, Ribnica Museum, inventory No.: 411,
a potter with a wicker basket on his way to sell his
ware.



Lončar pri delu, 13. 8. 1966, tempera, lesnit,
46 x 31,
/, Muzej Ribnica, inv. št.: 412,
lončar sedi na stolu, z levo nogo vrti kolovrat in
izdeluje posodo.

Potter at Work, 13. 8. 1966, tempera, hardboard,
46 x 31,
/, Ribnica Museum, inventory No.: 412,
a potter sitting on a stool; he is spinning the spinning
wheel with his left foot and making his ware.



Izdelovanje lončene posode, 13. 8. 1966, tempera,
lesnit, 122 x 63,
/, Muzej Ribnica, inv. št.: 413,
trije motivi: v sobi mati reže s srpom glino, sin jo
gnete z nogami, oče izdeluje glinasto posodo.

Pottery making, 13. 8. 1966, tempera, hardboard,
122 x 63,
/, Ribnica Museum, inventory No.: 413,
three scenes: the mother cutting clay with a sickle,
the son kneading it with his feet, the father making
pottery.



Agrarna reforma, /, risba, 28 x 20,
/, Muzej Ribnica,
moški z bičem, ki ukazuje živalim.

Agrarian Reform, /, drawing, 28 x 20,
/, Ribnica Museum,
a man with a whip driving animals.



Pravosodje, /, risba, 28 x 20,
d. sp.: J. Trošt, Muzej Ribnica
mož, ki ima v eni roki muho, pred njim je žaba.

Judicial System, /, drawing, 28 x 20,
bottom right: J. Trošt, Ribnica Museum,
a man holding a fly in his hand; there is a frog in front
of him.



Trgovina, /, risba, 28 x 20,
d. sp.: J. Trošt, Muzej Ribnica,
mož z desko v rokah, za njim je prašič.

Trade, /, drawing, 28 x 20,
bottom right: J. Trošt, Ribnica Museum,
a man holding a board; there is a pig behind him.



Prosveta, /, risba, 27,5 x 17,
d. sp.: J. Trošt, Muzej Ribnica,
mož z »jokerjem« v naročju.

Education, /, drawing, 27,5 x 17,
bottom right: J. Trošt, Ribnica Museum,
a man holding a »joker«.



Šume in rude, /, risba, 28 x 20,
/, Muzej Ribnica,
mož z rudo v rokah in plesalkami v ozadju.

The Woods and the Ores, /, drawing, 28 x 20,
/, Ribnica Museum,
a man holding ore in his hands; there are some
dancers behind him.



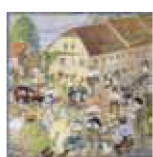
Zdravstvo, /, risba, 28 x 20,
d. sp.: J. Trošt, Muzej Ribnica,
zdravnik s poškodovanim sokolom v roki.

Health, /, drawing, 28 x 20,
bottom right: J. Trošt, Ribnica Museum,
a doctor holding an injured falcon.



Promet, /, risba, 28 x 20,
/, Muzej Ribnica,
mož pred smerkazom »na Štacion«.

Transport, /, drawing, 28 x 20,
/, Ribnica Museum,
a man at the »To the station« signpost.



Flajštrajne v Ribnici, 1931, tempera, papir, 50 x 47,5,
d. sp.: pin. J. Trošt 31, Muzej Ribnica,
karikatura s prizorom tlakovanja ceste v Ribnici.

Paving in Ribnica, 1931, tempera, paper, 50 x 47,5,
bottom right: pin. J. Trošt 31, Ribnica Museum,
a caricature depicting paving a road in Ribnica.



Motiv iz Ribnice, 1926, akvarel, 30 x 40,
d. sp.: J. Trošt 1926., Muzej Ribnica,
pogled na francoski most, cerkev in grad.

A scene from Ribnica, 1926, watercolour,
30 x 40,
bottom right: J. Trošt. 1926., Ribnica Museum,
the French bridge across the river; the church and the
castle in the background.

Zemljevidi

Geografski pregled ribniške lončarske domače obrti,
30. 7. 1966, podlaga lesonit, 98 x 129,
/, Muzej Ribnica, inv. št.: 117.

Ribniško lončarstvo – tržni obseg in samoprodaja,
30. 7. 1966, papir, 60 x 84,
/, Muzej Ribnica, inv. št.: 118.

Zdomarska pota ribniških krošnjarjev s suho robo,
5. 8. 1966, papir, 53 x 79,
/, Muzej Ribnica, inv. št.: 190.

Geografski pregled ribniške lesne domače obrti,
12. 8. 1966, podlaga lesonit, 148 x 161,
/, Muzej Ribnica, inv. št.: 385.

Maps

A geographical overview of the pottery cottage
industry of Ribnica, 30. 7. 1966, a hardboard base,
98 x 129,
/, Ribnica Museum, inventory No.: 117.

The pottery of Ribnica – the market and the sale,
30. 7. 1966, paper, 60 x 84,
/, Ribnica Museum, inventory No.: 118.

The paths of wooden ware peddlers from Ribnica,
5. 8. 1966, paper, 53 x 79,
/, Ribnica Museum, inventory No.: 190.

A geographical overview of the wood cottage industry
of Ribnica, 12. 8. 1966, a hardboard base, 148 x 161,
/, Ribnica Museum, inventory No.: 385.

Maketa

Maketa, 30. 7. 1966, podlaga lesonit, 90 x 145,
/, Muzej Ribnica, inv. št.: 119,
maketa prikazuje štiri prereze lončarske in štiri
prereze pečarske peči.

Model

Model, 30. 7. 1966, a hardboard base, 90 x 145,
/, Ribnica Museum, inventory No.: 119,
four sections of a pottery kiln and four sections of a
stove-making kiln.



Mestni muzej Idrija



Idrija – Mestni trg, 1953, olje, platno, 97 x 178,
d. sp.: J. Trošt 1953, Mestni muzej Idrija, inv. št.: M
362.



Zemeljska drča za spravilo lesa, 1953, olje, lesonit,
117 x 83,
/, Mestni muzej Idrija, inv. št.: M 363.



Starejša klavže iz lesa in kamnja, 1953, olje, lesonit,
84 x 118,
/, Mestni muzej Idrija, inv. št.: M 364.



Stare klavže II, 1953, olje, lesonit, 80 x 83,
/, Mestni muzej Idrija, inv. št.: M 365.

Mrakove klavže na Idrijci leta 1772, 1953, olje,
lesonit, 98 x 170,
/, Mestni muzej Idrija, inv. št.: M 366.

Kripta sv. Barbare, 1953, olje, platno, 48 x 42,
/, Mestni muzej Idrija, inv. št.: M 367.

Idrija Municipal Museum

Idrija – Town square, 1953, oil, canvas, 97 x 178,
bottom right: J. Trošt 1953, Idrija Municipal Museum,
inventory No.: M 362.

A natural chute for timber harvest, 1953, oil,
hardboard, 117 x 83,
/, Idrija Municipal Museum, inventory No.: M 363.

Older wooden and rock barrages, 1953, oil/
hardboard, 84 x 118,
/, Idrija Municipal Museum, inventory No.: M 364.

Older barrages II, 1953, oil, hardboard, 80 x 83,
/, Idrija Municipal Museum, inventory No.: M 365.

Mrak Barrages on the River Idrijca in 1772, 1953, oil,
hardboard, 98 x 170,
/, Idrija Municipal Museum, inventory No.: M 366.

St. Barbara's Crypt, 1953, oil, canvas, 48 x 42,
/, Idrija Municipal Museum, inventory No.: M 367.



Naplavljen les za grabljami na Lenštat, 1953, olje, lesonit, 83 x 118,
/, Mestni muzej Idrija, inv. št.: M 368.

Wood washed ashore by water behind the rake at Lenštat, 1953, oil, hardboard, 83 x 118,
/, Idrija Municipal Museum, inventory No.: M 368.

Foršola, 1954, olje, lesonit, 44 x 43,
d. sp.: J. T. 1954, Mestni muzej Idrija, inv. št.: M 369.

Foršola, 1954, oil, hardboard, 44 x 43,
bottom right: J. T. 1954, Idrija Municipal Museum,
inventory No.: M 369,
the forestry school in Zaspana grapa.



Kuhanje oglja v idrijskih gozdovih, 1953, olje, lesonit,
98 x 171,
/, Mestni muzej Idrija, inv. št.: M 370.

Charcoal burning in the woods of Idrija, 1953, oil,
hardboard, 98 x 171,
/, Idrija Municipal Museum, inventory No.: M 370.



Žganje rude v kopah v začetku 16. stoletja, 1953, olje,
lesonit, 140 x 200,
d. sp.: J. T. 53, Mestni muzej Idrija, inv. št.: M 371.

Ore burning in charcoal piles in the early 16th century, 1953, oil, hardboard, 140 x 200,
bottom right: J. T. 53, Idrija Municipal Museum,
inventory No.: M 371.



Škafar, 1953, olje, lesonit, 148 x 96,
d. sp.: 53 J. T., Mestni muzej Idrija, inv. št.: M 372,
škafar v studencu odkrije živo srebro.

'Škafar', a tub maker, 1953, oil, hardboard, 148 x 96,
bottom right: 53 J. T., Idrija Municipal Museum,
inventory No.: M 372,
a tub maker discovers mercury in a well.



Tovorniki živega srebra sredi 18. stoletja, 1953, olje,
lesonit, 141 x 200,
d. sp.: J. T. 53, Mestni muzej Idrija, inv. št.: M 373.

Mercury transporters in mid-18th century, 1953, oil,
hardboard, 141 x 200,
bottom right: J. T. 53, Idrija Municipal Museum,
inventory No.: M 373.



Delo rudarjev sredi 17. stoletja, 1953, olje, lesonit,
118 x 216,
d. sp.: J. T. 53, Mestni muzej Idrija, inv. št.: M 389.

Miners' work in mid-17th century, 1953, oil,
hardboard, 118 x 216,
bottom right: J. T. 53, Idrija Municipal Museum,
inventory No.: M 389.

Zatolmin s krnskimi planinami, /, olje, platno,
112 x 150,
d. sp.: J. Trošt, Mestni muzej Idrija, inv. št.: M 390.

Zatolmin with Krn Mountains, /, oil, canvas, 112 x 150,
bottom right: J. Trošt, Idrija Municipal Museum,
inventory No.: M 390.

Maketa



Vodne zapornice, t. i. klavže, na Idrijci, podlaga
lesonit, /,
/, Mestni muzej Idrija, inv. št.: MM 61,
prikazuje zgradbo in delovanje pregrade, ki vsebuje
pogled od spredaj, zadaj, vzdolžni vodoravni prerez,
vzdolžni navpični prerez, prečni navpični prerez in
način odpiranja vrat. Model je narejen v merilu
M 1 : 100.

Model

A part of water barrages on the River Idrija, a
hardboard base, /,
/, Idrija Municipal Museum, inventory No.: MM 61,
the model presents the construction and operation of
the barrier; it includes views from the front and the
back, a longitudinal horizontal section, a longitudinal
vertical section, a transverse vertical section and the
gate-opening technique; it is made in a scale of
1 : 100.

Pokrajinski muzej Kočevje



Johanova hiša v Ribnici, 1956, olje, lesonit,
26.5 x 32,
d. sp.: J. Trošt 56, Pokrajinski muzej Kočevje.

Regional museum Kočevje

Johan's house in Ribnica, 1956, oil, hardboard,
26.5 x 32,
bottom right: J. Trošt 56, Kočevje Regional Museum.

Slovenski etnografski muzej

Slovene ethnographic Museum



Kmet s kozo, 1940, les, dolž. podstavka: 24, viš. figure: 15, /, Slovenski etnografski muzej, inv. št.: 15580, izrezljani sta figuri kmeta in kozo na vrvici, postavljeni sta na lesen, rumeno pobarvan podstavek.

A peasant with a goat, 1940, wood, base: length 24, figure: height 15, /, Slovene Ethnographic Museum, inventory No.: 15580, the two figures of a peasant and a goat on a string are carved and coloured. They are placed on a wooden base coloured in yellow.



Lovec s psom, 1940, les, dolž. podstavka: 24, viš. figure: 18, /, Slovenski etnografski muzej, inv. št.: 15581, izrezljani in pobarvani sta figuri lovca in psa na vrvici, postavljeni sta na lesen, rumeno pobarvan podstavek.

A hunter with a dog, 1940, wood, base: length 24, figure: height 18, /, Slovene Ethnographic Museum, inventory No.: 15581, the carved and coloured figures represent a hunter and his dog on the leash jumping in front of the hunter. They are placed on a wooden base coloured in yellow.



Jezdec na konju, 1940, les, viš.: 13, dolž.: 11, /, Slovenski etnografski muzej, inv. št.: 15582, izrezljani in pobarvani sta figuri mladega fanta in sivo pobarvanega konja, konj ima na nogah pritrjena rdeča kolesčka za vožnjo po tleh.

A rider on a horse, 1940, wood, height 13, length 11, /, Slovene Ethnographic Museum, inventory No.: 15582, the carved and coloured figures represent a young boy and a horse coloured in grey. There are little red wheels attached to the horse's feet, so the toy can be moved.



Mesar s prašičem, 1940, les, dolž. podstavka: 24, viš. figure: 14,5, /, Slovenski etnografski muzej, inv. št.: 15583, izrezljani in pobarvani sta figuri debelega mesarja in prašička, privezanega za zadnjo nogo, figuri sta pritrjeni na rumen lesen podstavek, ki ima spredaj in zadaj po dve kolesi.

A butcher and a pig, 1940, wood, base: length 24, figure: height 14.5, /, Slovene Ethnographic Museum, inventory No.: 15583, the carved and coloured figures represent an overweight butcher and a pig; a string is tied to one of the pig's back legs. The figures are attached to a yellow wooden base with two wheels on the front and the back.



Slon, 1940, les, viš. 14,5, dolž. 15, /, Slovenski etnografski muzej, inv. št.: 15584, figura slona na rdečih kolesih je izrezljana in črno pobarvana, repček je iz vrvice.

An elephant, 1940, wood, height 14.5, length 15, /, Slovene Ethnographic Museum, inventory No.: 15584, the elephant figure on red wheels is carved and coloured in black. The little tail is made of string.



Vojak na konju, 1940, les, dolž. okvir: 15, viš. figure: 16, /, Slovenski etnografski muzej, inv. št.: 15585, figura vojaka na belem konju je izrezljana in pobarvana.

A soldier on a horse, 1940, wood, frame: length 15, figure height 16, /, Slovene Ethnographic Museum, inventory No.: 15585, the soldier figure on a white horse is carved and coloured.

Vojak na konju, 1940, les, viš. 16, dolž. 10, /, Slovenski etnografski muzej, inv. št.: 15586, figura vojaka na belem konju je izrezljana in pobarvana. Konj je pritrjen na štiri polna kolesa.

A soldier on a horse, 1940, wood, height 16, length 10, /, Slovene Ethnographic Museum, inventory No.: 15586, the soldier figure on a white horse is carved and coloured. The horse is attached to four full wheels.

Mož, ki obrača kolo, 1940, viš. 17, dolž. 47, /, Slovenski etnografski muzej, inv. št.: 17914, izrezljana in pobarvana figura moškega stoji na podstavku in z obema rokama drži dolgo palico, na kateri je pritrjeno veliko rdeče polno kolo.

A man turning a wheel, 1940, height 17, length 47, /, Slovene Ethnographic Museum, inventory No.: 17914, the carved and coloured figure represents a man standing on a base holding a long stick with both of his hands; there is a large full red wheel attached to the stick.



Turek, 1940, konj: viš. 18, dolž. 24, figura: viš. 20, dolž. 24, /, Slovenski etnografski muzej, inv. št.: 17915, izrezljana in pobarvana je figura moškega v širokih rdečih hlačah in turbanom na glavi.

A Turk, 1940, horse: height 18, length 24, figure: height 20, length 24, /, Slovene Ethnographic Museum, inventory No.: 17915, the carved and coloured figure represents a man wearing wide trousers and a turban.

Igrače je Slovenskemu etnografskemu muzeju leta 1980 podaril dr. Niko Kuret.

The toys were given to the Slovene Ethnographic Museum in 1980 by Dr. Niko Kuret.

Ministrstvo za kulturo INDOK CENTER



Papeži, 17. 9. 1947, risba, 21 x 29.7, l. sp.: 17. 9. 1947, Ministrstvo za kulturo, INDOK center, št.: 304/1, cerkev iz perspektive, posnetek stanja.



Žurgi, 17. 9. 1947, risba, 21 x 29.7, d. sp.: 17. 9. 1947, Ministrstvo za kulturo, INDOK center, št.: 304/2, cerkev iz perspektive, posnetek stanja.



Ribjek, 17. 9. 1947, risba, 21 x 29.7, l. sp.: 17. 9. 1947, Ministrstvo za kulturo, INDOK center, št.: 304/3, cerkev iz perspektive, posnetek stanja.



Sv. Štefan pri Fari, 18. 9. 1947, risba, 21 x 29.7, l. sp.: 18. 9. 1947, Ministrstvo za kulturo, INDOK center, št.: 304/4, cerkev iz perspektive, posnetek stanja.



Sv. Štefan, 18. 9. 1947, risba, 21 x 29.7, /, Ministrstvo za kulturo, INDOK center, št.: 304/5, cerkev iz perspektive, posnetek stanja.



Krkovi pri Kostelu, 23. 9. 1947, risba, 21 x 29.7, l. sp.: Janko Trošt, 23. 9. 1947, Ministrstvo za kulturo, INDOK center, št.: 304/6, cerkev iz perspektive, posnetek stanja.



Vrh pri Kostelu, 23. 9. 1947, risba, 21 x 29.7, l. sp.: 23. 9. 1947, Ministrstvo za kulturo, INDOK center, št.: 304/7, cerkev iz perspektive, posnetek stanja.



Podstene, 24. 9. 1947, risba, 21 x 29.7, l. sp.: 24. 9. 1947, Ministrstvo za kulturo, INDOK center, št.: 304/8, cerkev iz perspektive, posnetek stanja.



Staro Brezje – cerkev Device Marije, 1947, tuš, /, d. zg.: J. Trošt, 1947, Ministrstvo za kulturo, INDOK center, št.: 799, netočno merjen tloris cerkve.

Ministry of Culture; The Heritage Information and Documentation Centre (INDOK center)

Papeži, 17. 9. 1947, drawing, 21 x 29.7, bottom left: 17. 9. 1947, Ministry of Culture, INDOK center, No.: 304/1, a view of the church, an image of the condition.

Žurgi, 17. 9. 1947, drawing, 21 x 29.7, bottom right: 17. 9. 1947, Ministry of Culture, INDOK center, No.: 304/2, a view of the church, an image of the condition.

Ribjek, 17. 9. 1947, drawing, 21 x 29.7, bottom left: 17. 9. 1947, Ministry of Culture, INDOK center, No.: 304/3, a view of the church, an image of the condition.

St. Stephen's Church near Fara, 18. 9. 1947, drawing, 21 x 29.7, bottom left: 18. 9. 1947, Ministry of Culture, INDOK center, No.: 304/4, a view of the church, an image of the condition.

St. Stephen's Church, 18. 9. 1947, drawing, 21 x 29.7, /, Ministry of Culture, INDOK center, No.: 304/5, a view of the church, an image of the condition.

Krkovi pri Kostelu, 23. 9. 1947, drawing, 21 x 29.7, bottom left: Janko Trošt, 23. 9. 1947, Ministry of Culture, INDOK center, No.: 304/6, a view of the church, an image of the condition.

Vrh pri Kostelu, 23. 9. 1947, drawing, 21 x 29.7, bottom left: 23. 9. 1947, Ministry of Culture, INDOK center, No.: 304/7, a view of the church, an image of the condition.

Podstene, 24. 9. 1947, drawing, /, 21 x 29.7, bottom left: 24. 9. 1947, Ministry of Culture, INDOK center, No.: 304/8, a view of the church, an image of the condition.

Staro Brezje – Church of St. Mary the Virgin, 1947, Indian ink, /, top right: J. Trošt, 1947, Ministry of Culture, INDOK center, No.: 799, innacurately measured church ground plan.



Onek – cerkev sv. Ane na Gori, 1947, tuš, /,
/, Ministrstvo za kulturo, INDOK center, št.: 800,
tloris cerkve, posnetek stanja.

Onek – St. Anne's Church in Gora, 1947, Indian ink, /,
/, Ministry of Culture, INDOK center, No.: 800,
church ground plan, an image of the condition.



Gornje Ložine – cerkev sv. Petra in Pavla, 1947, tuš, /,
/, Ministrstvo za kulturo, INDOK center, št.: 801,
tloris cerkve, posnetek stanja.

Gornje Ložine – St. Peter and Paul Church, 1947,
Indian ink, /,
/, Ministry of Culture, INDOK center, No.: 801,
church ground plan, an image of the condition.



Dolga vas na Kočevskem – cerkev sv. Janeza Krstnika,
1947, tuš, /,
/, Ministrstvo za kulturo, INDOK center, št.: 802,
tloris cerkve, posnetek stanja.

Dolga vas na Kočevskem – St. John the Baptist Church,
1947, Indian ink, /,
/, Ministry of Culture, INDOK center, No.: 802,
church ground plan, an image of the condition.



Zajčje polje – cerkev sv. Valentina, 1947, tuš, /,
/, Ministrstvo za kulturo, INDOK center, št.: 803,
tloris cerkve, posnetek stanja.

Zajčje polje – St. Valentine's Church, 1947, Indian
ink, /,
/, Ministry of Culture, INDOK center, No.: 803,
church ground plan, an image of the condition.



Črni Potok – cerkev sv. Treh Kraljev, 1947, tuš, /,
/, Ministrstvo za kulturo, INDOK center, št.: 804,
tloris cerkve, posnetek stanja.

Črni Potok – Church of the Magi, 1947, Indian ink, /,
/, Ministry of Culture, INDOK center, No.: 804,
church ground plan, an image of the condition.



Dvorska vas – cerkev sv. Janeza Krstnika, 1947, tuš, /,
/, Ministrstvo za kulturo, INDOK center, št.: 805,
tloris cerkve, posnetek stanja.

Dvorska vas – St. John the Baptist Church, 1947,
Indian ink, /,
/, Ministry of Culture, INDOK center, No.: 805,
church ground plan, an image of the condition.



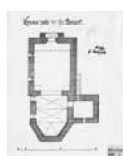
Leskovec – cerkev sv. Ožbalta, 1947, tuš, /,
/, Ministrstvo za kulturo, INDOK center, št.: 806,
tloris cerkve, posnetek stanja.

Leskovec – St. Oswald's Church, 1947, Indian ink, /,
/, Ministry of Culture, INDOK center, No.: 806,
church ground plan, an image of the condition.



Retje v Loškem Potoku – cerkev sv. Florijana, 1947,
tuš, /,
/, Ministrstvo za kulturo, INDOK center, št.: 807,
tloris cerkve, posnetek stanja.

Retje v Loškem Potoku – St. Florian's Church, 1947,
Indian ink, /,
/, Ministry of Culture, INDOK center, No.: 807,
church ground plan, an image of the condition.



Krvava Peč – cerkev sv. Lenarta, 1947, tuš, /,
/, Ministrstvo za kulturo, INDOK center, št.: 808,
tloris cerkve, posnetek stanja.

Krvava Peč – St. Leonard's Church, 1947, Indian ink, /,
/, Ministry of Culture, INDOK center, No.: 808,
church ground plan, an image of the condition.



Mala Slevica – cerkev sv. Jakoba, 1947, tuš, /,
/, Ministrstvo za kulturo, INDOK center, št.: 809,
tloris cerkve in pogled na zvonik, posnetek stanja.

Mala Slevica – St. Jacob's Church, 1947, Indian ink, /,
/, Ministry of Culture, INDOK center, No.: 809,
church ground plan and A view of the bell tower, an
image of the condition.



Ribjek ob Kolpi – cerkev sv. Egidija, 18. 9. 1947,
akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 1497,
zunanjščina cerkve.

Ribjek ob Kolpi . St. Giles' Church, 18. 9. 1947,
watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 1497,
church exterior.



Kostel – cerkev sv. Treh Kraljev, 23. 11. 1947, akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 1558,
zunanjščina cerkve, posnetek stanja.

Kostel – Church of the Magi, 23. 11. 1947,
watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 1558,
church exterior, an image of the condition.



Vrh pri Fari – cerkev sv. Nikolaja, 23. 11. 1947, akvarel,
/,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2206,
zunanjščina cerkve, posnetek stanja.

Vrh pri Fari – St. Nicholas Church, 23. 11. 1947,
watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 2206,
church exterior, an image of the condition.



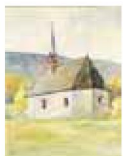
Novi Lazi – cerkev sv. Jurija, 25. 9. 1947, akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2437/1,
zunanjščina cerkve.

Novi Lazi – St. George's Church, 25. 9. 1947,
watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 2437/1,
church exterior.



Novi Lazi – cerkev sv. Jurija, 25. 9. 1947, akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2437/2,
zunanjščina cerkve.

Novi Lazi – St. George's Church, 25. 9. 1947,
watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 2437/2,
church exterior.



Kočevska Reka – kapela sv. Frančiška Ksaverja, 1947,
akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2438,
zunanjščina kapele.

Kočevska Reka – St. Francis Xavier Chapel, 1947,
watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 2438,
chapel exterior.



Zajčje Polje – cerkev sv. Valentina, 1947, akvarel, /,
d. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2439,
zunanjščina cerkve.

Zajčje Polje – St. Valentine's Church, 1947,
watercolour, /,
bottom right: JT, Ministry of Culture, INDOK center,
No.: 2439,
church exterior.



Gotenica – cerkev sv. Ožbolta, 1947, akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2440,
zunanjščina cerkve.

Gotenica – St. Oswald's Church, 1947, watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 2440,
church exterior.



Koče – cerkev sv. Marijinega vnebovzetja, 1947,
akvarel, /,
d. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2441,
zunanjščina cerkve.

Koče – Church of the Assumption of the Blessed
Virgin Mary, 1947, watercolour, /,
bottom right: JT, Ministry of Culture, INDOK center,
No.: 2441,
church exterior.



Laze – cerkev sv. Jožefa, 1947, akvarel, /,
d. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2442/1,
zunanjščina cerkve, pred cerkvijo križ.

Laze – St. Joseph's Church, 1947, watercolour, /,
bottom right: JT, Ministry of Culture, INDOK center,
No.: 2442/1,
church exterior, a symbol has been erected in front of
the church- a cross.



Laze – cerkev sv. Jožefa, 1947, akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2442/2,
zunanjščina cerkve.

Laze – St. Joseph's Church, 1947, watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 2442/2,
church exterior.



Ajbelj – cerkev sv. Jerneja, 25. 9. 1947, akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2443,
zunanjščina cerkve.

Ajbelj – St. Bartholomew's Church, 25. 9. 1947,
watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 2443,
church exterior.



Štalcerji – cerkev sv. Antona Puščavnika, 25. 9. 1947,
akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2444,
zunanjščina cerkve, pred cerkvijo pokopališče.

Štalcerji – Church of St. Anthony the Hermit, 25. 9.
1947, watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 2444,
church exterior, a cemetery in front of the church.



Žurgi – cerkev sv. Duha, 18. 9. 1947, akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2445,
zunanjščina cerkve.

Žurgi – Church of the Holy Spirit, 18. 9. 1947,
watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 2445,
church exterior.



Ložine – cerkev sv. Petra in Pavla, 4. 11. 1947, akvarel,
/,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2446,
zunanjščina cerkve.

Ložine – St. Peter and Paul Church, 4. 11. 1947,
watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 2446,
church exterior.



Banja Loka – cerkev sv. Jakoba, 25. 9. 1947, akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2447,
zunanjščina cerkve.

Banja Loka – St. Jakob's Church, 25. 9. 1947,
watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 2447,
church exterior.



Onek – kapela sv. Kozme in Damijana, 1947, akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 2449,
zunanjščina kapele.

Onek – St. Kozma and Damian's Chapel, 1947,
watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 2449,
chapel exterior.

Onek – cerkev sv. Ane na Gori, 1947, akvarel, /,
/, Ministrstvo za kulturo, INDOK center, št.: 2452.

Onek – St. Anne's Church in Gora, 1947, watercolour,
/,
/, Ministry of Culture, INDOK center, No.: 2452.



Staro Brezje – cerkev Device Marije, 4. 9. 1947,
akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 1557/1,
zunanjščina cerkve.

Staro Brezje – Church of St. Mary the Virgin,
4. 9. 1947, watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 1557/1,
church exterior.



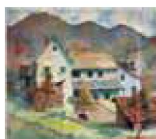
Staro Brezje – cerkev Device Marije, 4. 9. 1947,
akvarel, /,
l. sp.: JT, Ministrstvo za kulturo, INDOK center,
št.: 1557/2,
zunanjščina cerkve z zadnje strani.

Staro Brezje – Church of St. Mary the Virgin, 4. 9.
1947, watercolour, /,
bottom left: JT, Ministry of Culture, INDOK center,
No.: 1557/2,
church exterior from the rear side.

Zasebne zbirke



Motiv iz Idrije, /, akvarel, 16.5 x 23.5,
d. sp.: J. Trošt 1951, družina Trošt Korenčan,
črna kuhinja.



Motiv iz Idrije, 1953, akvarel, 18.5 x 20.5,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
rudarske hiše.



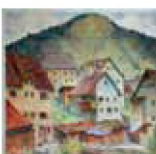
Grad Gewerkenegg v Idriji, /, akvarel, 27 x 22,
/, družina Trošt Korenčan.



Motiv iz Idrije, 1950, akvarel, 20 x 19.5,
l. sp.: J. Trošt 50, družina Trošt Korenčan,
hiša z rdečo ograjo.



Motiv iz Idrije, 1952, akvarel, 16.5 x 19.5,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
viseči most pri Debeli skali.



Motiv iz Idrije, 1953, akvarel, 18 x 19,
l. sp.: J. Trošt 1953, družina Trošt Korenčan,
Mrakova ulica.



Motiv iz Idrije, 1954, akvarel, 22 x 15,
d. sp.: J. Trošt 1954, družina Trošt Korenčan,
pri Kovačnici.



Motiv iz Idrije, 1950, akvarel, 18.5 x 19.5,
l. sp.: J. Trošt 50, družina Trošt Korenčan,
pri Balantonu.



Motiv iz Idrije, 1953, akvarel, 18.5 x 20,
d. sp.: J. Trošt 53, družina Trošt Korenčan,
pogled na grad z Ulice sv. Barbare.



Idrija – Rožna ulica, 1953, akvarel, 25 x 17.5,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
Jurman, Rožna ulica.

Private Collections

A scene from Idrija, /, watercolour, 16.5 x 23.5,
bottom right: J. Trošt, 1951, the Trošt Korenčan family,
a farmhouse smoke kitchen.

A scene from Idrija, 1953, watercolour, 18.5 x 20.5,
bottom right: J. Trošt, 1953, the Trošt Korenčan family,
miners' houses.

Idrija Castle, /, watercolour, 27 x 22,
/, the Trošt Korenčan family.

A scene from Idrija, 1950, watercolour, 20 x 19.5,
bottom left: J. Trošt 50, the Trošt Korenčan family,
a house with a red fence.

A scene from Idrija, 1952, watercolour,
16.5 x 19.5,
bottom right: J. Trošt 52, the Trošt Korenčan family,
the hanging bridge at Debeli skali.

A view of Idrija, 1953, watercolour, 18 x 19,
bottom left: J. Trošt 1953, the Trošt Korenčan family,
Mrakova Street.

A scene from Idrija, 1954, watercolour, 22 x 15,
bottom right: J. Trošt 1954, the Trošt Korenčan family,
at Kovačnica.

A scene from Idrija, 1950, watercolour,
18.5 x 19.5,
bottom left: J. Trošt 50, the Trošt Korenčan family,
at Balanton.

A scene from Idrija, 1953, watercolour, 18.5 x 20,
bottom right: J. Trošt 53, the Trošt Korenčan family,
a view of the castle from St. Barbara's Street.

Idrija – Rožna Street, 1953, watercolour,
25 x 17.5,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
Jurman, Rožna Street.



Idrija – baročni portal na Švici, Kosovelova ulica, 1953, akvarel, 22.5 x 15,
d. sp.: J. Trošt 1953, družina Trošt Korenčan.

Idrija – a baroque portal at Švica in Kosovelova Street, 1953, watercolour, 22.5 x 15,
bottom right: J. Trošt 1953, the Trošt Korenčan family.



Idrija – Pront proti Tičnici, 1953, akvarel, 22.5 x 19,
d. sp.: J. Trošt 53, družina Trošt Korenčan.

Idrija – Pront in the direction towards Tičnica, 1953, watercolour, 22.5 x 19,
bottom right: J. Trošt 53, the Trošt Korenčan family.



Šepetavčeva hiša – Rožna ulica v Idriji, 1953, akvarel, 13.5 x 20,
d. sp.: J. Trošt 1953, družina Trošt Korenčan.

Šepetavc house – Rožna Street in Idrija, 1953, watercolour, 13.5 x 20,
bottom right: J. Trošt 1953, the Trošt Korenčan family.



Idrija – cerkev sv. Antona, 1953, akvarel, 25 x 17.5,
d. sp.: J. Trošt 1953, družina Trošt Korenčan.

Idrija – St. Anthony's Church, 1953, watercolour, 25 x 17.5,
bottom right: J. Trošt 1953, the Trošt Korenčan family.



Idrija – Rožna ulica, 1953, akvarel, 22.5 x 19,
d. sp.: Janko Trošt 1953, družina Trošt Korenčan, Rožna ulica II.

Idrija – Rožna Street, 1953, watercolour, 22.5 x 19,
bottom right: Janko Trošt 1953, the Trošt Korenčan family, Rožna Street II.



Motiv iz Idrije, 1953, akvarel, 20.5 x 14,
l. sp.: J. Trošt 1953, družina Trošt Korenčan, Golijeva vila.

A scene from Idrija, 1953, watercolour, 20.5 x 14,
bottom left: J. Trošt 1953, the Trošt Korenčan family, Golij's villa.



Pogled na Horjul, 1957, olje, lesnit, 17.5 x 11.5,
/, družina Trošt Korenčan.

A view of Horjul, 1957, oil painting, 17.5 x 11.5,
/, the Trošt Korenčan family.



Portret Franceta Prešerna, /, olje, lesnit, 17.5 x 11.5,
/, družina Trošt Korenčan.

A portrait of France Prešeren, /, oil painting, 17.5 x 11.5,
/, the Trošt Korenčan family.



Motiv iz Idrije, 1953, olje, lesnit, 18.5 x 15,
l. sp.: J. Trošt 53, družina Trošt Korenčan, pri Balantonu.

A scene from Idrija, 1953, oil painting, hardboard, 18.5 x 15,
bottom left: J. Trošt 53, the Trošt Korenčan family, at Balanton.



Lončar, /, žgano in barvano na les, 61.5 x 54.5,
/, družina Trošt Korenčan, lončar prodaja lončeno robo.

Potter, /, burnt and coloured, wood, 61.5 x 54.5,
/, the Trošt Korenčan family, a potter selling his wares.



Motiv iz Idrije, 1953, akvarel, 22 x 17.5,
d. sp.: J. Trošt 1953, družina Trošt Korenčan, Frančiškov jašek.

A scene from Idrija, 1953, watercolour, 22 x 17.5,
bottom right: J. Trošt 1953, the Trošt Korenčan family, the Frančišek shaft.



Motiv iz Idrije, 1953, akvarel, 22.5 x 19,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
pogled na topilniški dimnik.

A scene from Idrija, 1953, watercolour, 22.5 x 19,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
a view of the smeltery plant chimney.



Cerkev sv. Antona in šaht, 1953, akvarel,
22.8 x 19.5
d. sp.: J. Trošt 53, družina Trošt Korenčan.

St. Anthony's Church and the shaft, 1953, watercolour,
22.8 x 19.5,
bottom right: J. Trošt 53, the Trošt Korenčan family.



Motiv iz Idrije, 1953, akvarel, 23 x 19.5,
d. sp.: J. Trošt 53, družina Trošt Korenčan,
Frančiškov jašek in cerkev sv. Antona.

A scene from Idrija, 1953, watercolour, 23 x 19.5,
bottom right: J. Trošt 5, the Trošt Korenčan family,
Frančišek shaft and St. Anthony's Church.



Motiv iz Idrije, 1954, akvarel, 18.5 x 20,
d. sp.: J. Trošt 54, družina Trošt Korenčan,
kamšt in Jožefov jašek.

A scene from Idrija, 1954, watercolour, 18.5 x 20,
bottom right: J. Trošt 54, the Trošt Korenčan family,
the mine pumping station and the Jožef shaft.



Motiv iz Idrije, 1952, akvarel, 24 x 19.5,
l. sp.: J. Trošt 52, družina Trošt Korenčan,
stavba kamšti.

A scene from Idrija, 1952, watercolour, 24 x 19.5,
bottom left: J. Trošt 52, the Trošt Korenčan family,
the mine pumping station.



Motiv iz Idrije, 1952, akvarel, 24 x 15, l. sp.: J. Trošt 52,
družina Trošt Korenčan.

A scene from Idrija, 1952, watercolour, 24 x 15,
bottom left: J. Trošt 52, the Trošt Korenčan family.



Motiv iz Idrije, 50. leta 20. stol., olje, lesanit,
24.5 x 20,
d. sp.: J. Trošt, družina Trošt Korenčan,
pri Balantonu.

A scene from Idrija, 1950s, oil painting, hardboard,
24.5 x 20,
Bottom right: J. Trošt, the Trošt Korenčan family,
at Balanton.



Motiv iz Idrije, 1950, olje, lesanit, 27 x 20,
d. sp.: J. Trošt 50, družina Trošt Korenčan.

A scene from Idrija, 1950, oil painting, hardboard,
27 x 20,
bottom right: J. Trošt 50, the Trošt Korenčan family.



Motiv iz Idrije, 1949, olje, lesanit, 25 x 22,
d. sp.: J. Trošt 49, družina Trošt Korenčan.

A scene from Idrija, 1949, oil painting, hardboard,
25 x 22,
bottom right: J. Trošt 49, the Trošt Korenčan family.



Motiv iz Idrije, 1954, olje, lesanit, 30.5 x 23.5,
d. sp.: J. Trošt 54, družina Trošt Korenčan,
Prelovčeva ulica, v ozadju grad Gewerkenegg.

A scene from Idrija, 1954, oil painting, hardboard,
30.5 x 23.5,
bottom right: J. Trošt 54, the Trošt Korenčan family,
Prelovčeva street, the Gewerkenegg Castle in the
background.

Motiv iz Idrije, 1952, akvarel, 24.5 x 16.5,
d. sp.: Janko Trošt 1952, družina Trošt Korenčan,
pri Kumeru.

A scene from Idrija, 1952, watercolour,
24.5 x 16.5,
bottom right: Janko Trošt 1952, the Trošt Korenčan
family,
at Kumer.



Motiv iz Idrije, 1950, akvarel, 21 x 18.5,
d. sp.: J. Trošt 50, družina Trošt Korenčan.

A scene from Idrija, 1950, watercolour, 21 x 18.5,
bottom right: J. Trošt 50, the Trošt Korenčan family.



Motiv iz Idrije, 1950, akvarel, 19 x 22.5,
d. sp.: J. Trošt 50, družina Trošt Korenčan,
Podgore pri Kogovšku.

A scene from Idrija, 1950, watercolour, 19 x 22.5,
bottom right: J. Trošt 50, the Trošt Korenčan family,
Podgore at Kogovsek.



Motiv iz Idrije, 1949, akvarel, 17 x 14,
d. sp.: J. Trošt 1949, družina Trošt Korenčan,
kalvarija pri sv. Antonu.

A scene from Idrija, 1949, watercolour, 17 x 14,
bottom right: J. Trošt 1949, the Trošt Korenčan family,
Calvary above St. Anthony .



Motiv iz Idrije, 1950, akvarel, 25 x 19,
d. sp.: J. Trošt 50, družina Trošt Korenčan,
pogled z gradu proti Rižam.

A scene from Idrija, 1950, watercolour,
25 x 19,
bottom right: J. Trošt 50, the Trošt Korenčan family,
a view from the castle towards Riže.



Motiv iz Idrije, 1952, akvarel, 18.5 x 15.5,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
Riže – pot na Pringl.

A scene from Idrija, 1952, watercolour,
18.5 x 15.5,
bottom right: J. Trošt 52, the Trošt Korenčan family,
Riže – the way to Pringl.



Motiv iz Idrije, 1950, akvarel, 22.5 x 17.5,
d. sp.: J. Trošt 50, družina Trošt Korenčan,
rudarska hiša v Kosovelovi ulici.

A scene from Idrija, 1950, watercolour,
22.5 x 17.5,
bottom right: J. Trošt 50, the Trošt Korenčan family,
the old mining house in Kosovelova Street.



Motiv iz Idrije, 1952, akvarel,
26.5 x 19.5,
l. sp.: J. Trošt 52, družina Trošt Korenčan,
pogled na rudniški magazin s trga.

A scene from Idrija, 1952, watercolour,
26.5 x 19.5,
bottom left: J. Trošt 52, the Trošt Korenčan family,
a view of the mine storehouse from the square.



Motiv iz Idrije, 1948, akvarel, 26 x 20,
d. sp.: J. Trošt 1948, družina Trošt Korenčan,
Kosovelova ulica z gradom Gewerkenegg v ozadju.

A scene from Idrija, 1948, watercolour, 26 x 20,
bottom right: J. Trošt 1948, the Trošt Korenčan family,
Kosovelova Street with the Gewerkenegg Castle in
the background.



Motiv iz Idrije, 1952, akvarel, 30 x 20.5,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
Zagradom III.

A scene from Idrija, 1952, watercolour, 30 x 20.5,
bottom right: J. Trošt 52, the Trošt Korenčan family,
Zagradom III.



Motiv iz Idrije, 1952, akvarel, 18 x 15.5,
d. sp.: J. Trošt 1952, družina Trošt Korenčan,
kripta v cerkvi sv. Barbare.

A scene from Idrija, 1952, watercolour, 18 x 15.5,
bottom right: J. Trošt 1952, the Trošt Korenčan family,
the vault in St. Barbara`s Church.



Motiv iz Idrije, 1952, akvarel, 26 x 20,
l. sp.: J. Trošt 1952, družina Trošt Korenčan,
grad Gewerkenegg.

A scene from Idrija, 1952, watercolour, 26 x 20,
bottom left: J. Trošt 1952, the Trošt Korenčan family,
Gewerkenegg Castle.



Motiv iz Idrije, 1952, akvarel, 17.5 x 19.5,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
Študentovska ulica.

A scene from Idrija, 1952, watercolour,
17.5 x 19.5,
bottom right: J. Trošt 52, the Trošt Korenčan family,
Študentovska Street.



Motiv iz Idrije, 1952, akvarel, 22 x 24,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
Šelštev – vhodna stavba v rudnik iz srede 18. stoletja.

A scene from Idrija, 1952, watercolour, 22 x 24,
bottom right: J. Trošt 52, the Trošt Korenčan family,
Šelštev – the entrance building to the mine from the
mid-18th century.



Motiv iz Idrije, 1950, akvarel, 30.5 x 18.5,
d. sp.: J. Trošt 50, družina Trošt Korenčan,
pogled na grad Gewerkenegg.

A scene from Idrija, 1950, watercolour,
30.5 x 18.5,
bottom right: J. Trošt 50, the Trošt Korenčan family,
a view of Gewerkenegg Castle.



Motiv iz Idrije, 1950, akvarel, 31 x 24,
l. sp.: J. Trošt 50, družina Trošt Korenčan,
Ulica sv. Barbare z rudniškim magazinom.

A scene from Idrija, 1950, watercolour, 31 x 24,
bottom left: J. Trošt 50, the Trošt Korenčan family,
St. Barbara's Street with the mine storehouse.



Motiv iz Idrije, 1952, akvarel, 26 x 20,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
Zagradom.

A scene from Idrija, 1952, watercolour, 26 x 20,
bottom right: J. Trošt 52, the Trošt Korenčan family,
Zagradom III.



Motiv iz Idrije, 1952, akvarel, 25.5 x 20.5,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
Zagradom II.

A scene from Idrija, 1952, watercolour,
25.5 x 20.5,
bottom right: J. Trošt 52, the Trošt Korenčan family,
Zagradom II.



Motiv iz Idrije, 1952, akvarel, 30 x 24,
l. sp.: J. Trošt 52, družina Trošt Korenčan,
Zagradom I.

A scene from Idrija, 1952, watercolour, 30 x 24,
bottom left: J. Trošt 52, the Trošt Korenčan family,
Zagradom I.



Motiv iz Idrije, 1952, akvarel, 20 x 18.5,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
pogled z gradu proti Rižam.

A scene from Idrija, 1952, watercolour, 20 x 18.5,
bottom right: J. Trošt 52, the Trošt Korenčan family,
a view from the castle towards Riže.



Motiv iz Idrije, 1952, akvarel, 32 x 24,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
pogled proti Kresu.

A scene from Idrija, 1952, watercolour, 32 x 24,
bottom right: J. Trošt 52, the Trošt Korenčan family,
a view towards Kres.



Motiv iz Idrije, 1952, akvarel, 18 x 21,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
Zagradom, Študentovska ulica.

A scene from Idrija, 1952, watercolour, 18 x 21,
bottom right: J. Trošt 52, the Trošt Korenčan family,
Zagradom, Študentovska Street.



Motiv iz Idrije, 1952, akvarel, 17.5 x 19,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
Študentovska ulica.

A scene from Idrija, 1952, watercolour, 17.5 x 19,
bottom right: J. Trošt 52, the Trošt Korenčan family,
Študentovska Street.



Motiv iz Idrije, 1952, akvarel, 26 x 22,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
Prelovčeva ulica.

A scene from Idrija, 1952, watercolour, 26 x 22,
bottom right: J. Trošt 52, the Trošt Korenčan family,
Prelovčeva Street.



Motiv iz Idrije, 1952, akvarel, 17.5 x 18.5,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
na Tomu, Kosovelova ulica.

A scene from Idrija, 1952, watercolour,
17.5 x 18.5,
bottom right: J. Trošt 52, the Trošt Korenčan family,
at Tom, Kosovelova Street.



Motiv iz Idrije, 1952, akvarel, 27 x 24.5,
l. sp.: J. Trošt 52, družina Trošt Korenčan,
pogled proti Rižam.

A scene from Idrija, 1952, watercolour, 27 x 24.5,
bottom left: J. Trošt 52, the Trošt Korenčan family,
a view towards Riže.



Motiv iz Idrije, 1951, akvarel, 28 x 22,
d. sp.: J. Trošt 51, družina Trošt Korenčan,
grad Gewerkenegg.

A scene from Idrija, 1951, watercolour, 28 x 22,
bottom right: J. Trošt 51, the Trošt Korenčan family,
a view of Gewerkenegg Castle.



Motiv iz Idrije, 1951, akvarel, 20.5 x 18,
d. sp.: J. Trošt 51, družina Trošt Korenčan,
pogled z Riž proti gradu Gewerkenegg.

A scene from Idrija, 1951, watercolour, 20.5 x 18,
bottom right: J. Trošt 51, the Trošt Korenčan family,
a view from Riže towards Gewerkenegg Castle.



Motiv iz Idrije, 1952, akvarel, 26 x 17.5,
l. sp.: J. Trošt 52, družina Trošt Korenčan,
pogled iz kavarne proti Ulici sv. Barbare.

A scene from Idrija, 1952, watercolour, 26 x 17.5,
bottom left: J. Trošt 52, the Trošt Korenčan family,
a view from the coffee house towards St. Barbara's
Street.



Motiv iz Idrije, 1952, akvarel, 19 x 22.5,
l. sp.: J. Trošt 52, družina Trošt Korenčan,
pogled na Bašerijo.

A scene from Idrija, 1952, watercolour, 19 x 22.5,
bottom left: J. Trošt 52, the Trošt Korenčan family,
a view of Bašerija.



Motiv iz Idrije, 1952, akvarel, 18 x 20,
l. sp.: J. Trošt 52, družina Trošt Korenčan,
Rožna ulica IV.

A scene from Idrija, 1952, watercolour, 18 x 20,
bottom left: J. Trošt 52, the Trošt Korenčan family,
Rožna Street IV.



Motiv iz Spodnje Idrije, 1952, akvarel, 20 x 18.5,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
cerkev Marije na Skalci v Spodnji Idriji.

A scene from Spodnja Idrija, 1952, watercolour,
20 x 18.5,
bottom right: J. Trošt 52, the Trošt Korenčan family,
the church of 'Marija na Skalci' in Spodnja Idrija.



Motiv iz Idrije, 1952, akvarel, 23 x 26,
d. sp.: J. Trošt 52, družina Trošt Korenčan,
ob rudniškem gledališču, Ulica sv. Barbare.

A scene from Idrija, 1952, watercolour, 23 x 26,
bottom right: J. Trošt 52, the Trošt Korenčan family,
by the mine theatre, St. Barbara's Street.



Motiv iz Idrije, 1953, akvarel, 24.5 x 19,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
nadvoz preko Rožne ulice iz Frančiškovega jaška.

A scene from Idrija, 1953, watercolour, 24.5 x 19,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
the road bridge across Rožna Street from Frančišek
shaft.



Motiv iz Idrije, 8. 5. 1952, akvarel, 18.5 x 16,
d. sp.: J. Trošt 8. 5. 1952, družina Trošt Korenčan,
Rožna ulica I.

A scene from Idrija, 8. 5. 1952, watercolour, 18.5 x 16,
bottom right: J. Trošt 8. 5. 1952, the Trošt Korenčan
family,
Rožna Street I.



Motiv iz Idrije, 1953, akvarel, 34.5 x 26,
l. sp.: Janko Trošt 1953, družina Trošt Korenčan.

A scene from Idrija, 1953, watercolour, 34.5 x 26,
bottom left: Janko Trošt, 1953, the Trošt Korenčan
family.



Motiv iz Idrije, 1953, akvarel, 20.5 x 17,
l. sp.: J. Trošt 1953, družina Trošt Korenčan,
Zagradom.

A scene from Idrija, 1953, watercolour, 20.5 x 17,
bottom left: J. Trošt. 1953, the Trošt Korenčan family,
Zagradom.



Motiv iz Idrije, 1953, akvarel, 21 x 17,
l. sp.: J. Trošt 1953, družina Trošt Korenčan,
Podgorami V, pri Balantonu.

A scene from Idrija, 1953, watercolour, 21 x 17,
bottom left: J. Trošt 1953, the Trošt Korenčan family,
Podgorami V, at Balanton.



Motiv iz Idrije, 1953, akvarel, 22 x 15,
l. sp.: J. Trošt 1953, družina Trošt Korenčan,
Ferjančičeva in Kogejeva hiša na Lenštat.

A scene from Idrija, 1953, watercolour, 22 x 15,
bottom left: J. Trošt 1953, the Trošt Korenčan family,
at Lenštat, Ferjančič, Kogej.



Motiv iz Idrije, 1953, akvarel, 23.5 x 15.5,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
rudarske hiše na Bazoviški ulici.

A scene from Idrija, 1953, watercolour,
23.5 x 15.5,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
miners' houses, Bazoviška Street.



Motiv iz Idrije, 1953, akvarel, 21 x 14.5,
l. sp.: J. Trošt 1953, družina Trošt Korenčan,
Šraj, Grilc.

A scene from Idrija, 1953, watercolour, 21 x 14.5,
bottom left: J. Trošt 1953, the Trošt Korenčan family,
Šraj, Grilc.



Motiv iz Idrije, 1954, akvarel, 18 x 23.5,
d. sp.: J. Trošt 1954, družina Trošt Korenčan,
stavba kamšti.

A scene from Idrija, 1954, watercolour, 18 x 23.5,
bottom right: J. Trošt 1954, the Trošt Korenčan family,
the pumping station building.



Motiv iz Idrije, 1953, akvarel, 24 x 16.5,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
staro župnišče.

A scene from Idrija, 1953, watercolour, 24 x 16.5,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
the old presbytery.



Motiv iz Idrije, 1953, akvarel, 22 x 20,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
potok Nikova in Kosovelova ulica.

A scene from Idrija, 1953, watercolour, 22 x 20,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
by the Nikova Brook and Kosovelova Street.



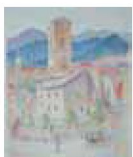
Motiv iz Idrije, 1953, akvarel, 24 x 20.5,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
rojstna hiša Ludvika Grilca.

A scene from Idrija, 1953, watercolour, 24 x 20.5,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
the birthplace of Ludvik Grilc.



Motiv iz Idrije, 1953, akvarel, 22 x 16.5,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
most pri Bašeriji.

A scene from Idrija, 1953, watercolour, 22 x 16.5,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
the bridge at Bašerija.



Motiv iz Idrije, 1953, akvarel, 24 x 20,
l. sp.: A. Vončina 1948, cop. J. Trošt 1953, družina
Trošt Korenčan,
ruševine cerkve sv. Barbare leta 1948.

A scene from Idrija, 1953, watercolour, 24 x 20,
bottom left: A. Vončina 1948, cop. J. Trošt 1953, the
Trošt Korenčan family,
ruins of St. Barbara's Church in 1948.



Motiv iz Idrije, 1953, akvarel, 22.5 x 18,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
Podgore.

A scene from Idrija, 1953, watercolour, 22.5 x 18,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
Podgore.



Motiv iz Idrije, 1954, akvarel, 18 x 22.5,
d. sp.: J. Trošt 1954, družina Trošt Korenčan.

A scene from Idrija, 1954, watercolour, 18 x 22.5,
bottom right: J. Trošt 1954, the Trošt Korenčan family.



Motiv iz Idrije, 1953, akvarel, 22.5 x 18.5,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
Ulica sv. Barbare.

A scene from Idrija, 1953, watercolour,
22.5 x 18.5,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
St. Barbara Street.



Motiv iz Idrije, 1953, akvarel, 21.5 x 17,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
Scopolijska hiša – Švica.

A scene from Idrija, 1953, watercolour, 21.5 x 17,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
Scopoli's house – Switzerland.



Motiv iz Idrije, 1953, akvarel, 22.5 x 15,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
gotski portal nekdanje čipkarske šole.

A scene from Idrija, 1953, watercolour, 22.5 x 15,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
a Gothic portal at the former lace-making school.



Motiv iz Idrije, 1953, akvarel, 17.5 x 20,
l. sp.: J. Trošt 1953, družina Trošt Korenčan,
pogled s trga proti Kurjemu vrhu.

A scene from Idrija, 1953, watercolour, 17.5 x 20,
bottom left : J. Trošt 1953, the Trošt Korenčan family,
a view from the square towards Kurji vrh.



Motiv iz Idrije, 1953, akvarel, 23 x 19,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
hiša na koncu Rožne ulice.

A scene from Idrija, 1953, watercolour, 23 x 19,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
a house at the end of Rožna Street.



Motiv iz Idrije, 1953, akvarel, 25 x 17,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
Podgore I.

A scene from Idrija, 1953, watercolour, 25 x 17,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
Podgore I.



Motiv iz Idrije, 1953, akvarel, 21 x 21,
l. sp.: J. Trošt 1953, družina Trošt Korenčan,
Podgore II.

A scene from Idrija, 1953, watercolour, 21 x 21,
bottom left : J. Trošt 1953, the Trošt Korenčan family,
Podgore II.



Motiv iz Idrije, 1953, akvarel, 21 x 17,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
Podgore III.

A scene from Idrija, 1953, watercolour, 21 x 17,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
Podgore III.



Motiv iz Idrije, 1953, akvarel, 18.5 x 22.5,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
Ferjančičeva hiša na Lenštat.

A scene from Idrija, 1953, watercolour,
18.5 x 22.5,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
at Lenštat, Ferjančičeva house.



Motiv iz Idrije, 1953, akvarel, 24 x 17,
d. sp.: Janko Trošt 1953, družina Trošt Korenčan,
debela skala z visečim mostom.

A scene from Idrija, 1953, watercolour, 24 x 17,
bottom right: Janko Trošt 1953, the Trošt Korenčan family,
Debela skala with the hanging bridge.



Motiv iz Idrije, 1953, akvarel, 19 x 21,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
Rožna ulica V.

A scene from Idrija, 1953, watercolour, 19 x 21,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
Rožna Street V.



Motiv iz Idrije, 1953, akvarel, 23 x 21,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
za Bašerijo.

A scene from Idrija, 1953, watercolour, 23 x 21,
bottom right: J. Trošt 1953, the Trošt Korenčan family,
behind Bašerija.



Motiv iz Idrije, 1950, akvarel, 24 x 14.5,
l. sp.: J. Trošt 1950, družina Trošt Korenčan,
pomlad v Rižah.

A scene from Idrija, 1950, watercolour, 24 x 14.5,
bottom left: J. Trošt 1950, the Trošt Korenčan family,
springtime in Rižah.



Motiv iz Idrije, 1953, akvarel, 25 x 23,
d. sp.: J. Trošt 1953, družina Trošt Korenčan,
struga Nikove.

A scene from Idrija, 1953, watercolour, 25 x 23,
bottom right J. Trošt 1953, the Trošt Korenčan family,
the river-bed of Nikova Brook.



Ribnica: grajski mlin, 1940, akvarel, 21 x 18,
l. sp.: J. Trošt 1957, družina Trošt Korenčan.

Ribnica: Ribnica Mill, 1940, watercolour,,
21 x 18,
bottom left: J. Trošt 1957, the Trošt Korenčan family.



Motiv iz Ribnice, /, akvarel, 19 x 14,
/, družina Trošt Korenčan,
pogled proti cerkvi, zadržnemu domu in Oničevi hiši.

A scene from Ribnica, /, watercolour,
19 x 14,
/, the Trošt Korenčan family,
a view towards the church, the cooperative house and
Oničeva House.



Ribnica: trg z dekliško ljudsko šolo, 1936, akvarel,
19 x 17,
/, družina Trošt Korenčan.

Ribnica: the square with the girls' primary school,
1936, watercolour, paper, 19 x 17,
/, The Trošt Korenčan family.



Ribnica: Logar-Štekličkov vogal, 1938, akvarel,
19.5 x 18,
/, družina Trošt Korenčan.

Ribnica: the Logar-Štekliček corner, 1938,
watercolour, 19.5 x 18,
/, the Trošt Korenčan family.



Motiv iz Ribnice, 1956, akvarel, 16.5 x 21,
d. sp.: J. Trošt 1956, družina Trošt Korenčan,
pogled na francoski most, zadaj cerkev (brez
zvonikov) in grad.

A scene from Ribnica, 1956, watercolour,
16.5 x 21,
bottom right: J. Trošt 1956, the Trošt Korenčan family,
a view towards the French bridge, the church in the
background (with no bell towers) and the castle.



Ribnica: Miklova lipa, akvarel, 24 x 17.5,
/, družina Trošt Korenčan.

Ribnica: Miklova lime tree, 1916, watercolour,
24 x 17.5,
/, the Trošt Korenčan family.



Loški potok: Tabor iz Šegove vasi, 1954, akvarel, papir,
18.5 x 23.5,
/, družina Trošt Korenčan.

Loški potok: Tabor from Šegova Village, 1954,
watercolour, 18.5 x 23.5,
/, the Trošt Korenčan family.



Podsmreka: rojstni dom Josipa Stritarja, 1932, akvarel,
18.5 x 20,
/, družina Trošt Korenčan.

Podsmreka: The birthplace of Josip Stritar, 1932,
watercolour, 18.5 x 20,
/, the Trošt Korenčan family.



Jelenov žleb: spomenik, 1959, akvarel, 21 x 15,
/, družina Trošt Korenčan.

Jelenov žleb: monument, 1959, watercolour,
21 x 15,
/, the Trošt Korenčan family.



Jurjevica, 1961, akvarel, 17.5 x 21, l. sp.: J. Trošt 1961,
družina Trošt Korenčan.

Jurjevica, 1961, watercolour, paper, 17.5 x 21,
bottom left: J. Trošt 1961, the Trošt Korenčan family.



Stari grad, 1926, akvarel, 16 x 21,
/, družina Trošt Korenčan,
razvalina ortneškega gradu.

The Old Castle, 1926, watercolour,
16 x 21,
/, the Trošt Korenčan family,
Ortnek Castle ruins.



Ribnica: vhod v grad, 1938, akvarel, 13.5 x 13,
/, družina Trošt Korenčan.

Ribnica: entrance to the castle, 1938, watercolour,
13.5 x 13,
/, the Trošt Korenčan family.



Loški potok: na Hribu, 1954, akvarel, 17.5 x 25,
/, družina Trošt Korenčan.

Loški Potok: in the area of Hrib, 1954, watercolour,
17.5 x 25,
/, the Trošt Korenčan family.



Vinice: rojstna vas dr. Ivana Prijatelja, 1951, akvarel,
17.5 x 25.5,
d. sp.: J. Trošt 56, družina Trošt Korenčan.

Vinice: the birth village of Dr. Ivan Prijatelj, 1951,
watercolour, 17.5 x 25.5,
bottom right: J. Trošt 56, the Trošt Korenčan family.



Oplenca: rojstni dom dr. Ivana Lovrenčiča, 1954,
akvarel, 15 x 16,
/, družina Trošt Korenčan.

Oplenca: the birthplace of Dr. Ivan Lovrenčič, 1954,
watercolour, 15 x 16,
/, the Trošt Korenčan family.



Motiv iz Loškega Potoka, akvarel, 17.5 x 25.5,
/, družina Trošt Korenčan,
na hribu cerkvi sv. Lenarta in sv. Barbare s
pokopališčem.

A scene from Loški Potok, watercolour,
17.5 x 25.5,
/, the Trošt Korenčan family,
St. Leonard's and St. Barbara's churches on the hill
with a cemetery.



Ribnica: grajsko dvorišče, 1938, akvarel,
13.5 x 12.5,
/, družina Trošt Korenčan.

Ribnica: the castle courtyard, 1938, watercolour,
13.5 x 12.5,
/, the Trošt Korenčan family.



Vinice: rojstni dom dr. Ivana Prijatelja, 1938, akvarel,
21.5 x 16,
d. sp.: J. Trošt 38, družina Trošt Korenčan.

Vinice: the birthplace of Dr. Ivan Prijatelj, 1951,
watercolour, 21.5 x 16,
bottom right: J. Trošt 38, the Trošt Korenčan family.



Hiša, /, akvarel, 16.5 x 18.5,
/, družina Trošt Korenčan.

A house, /, watercolour, 16.5 x 18.5,
/, the Trošt Korenčan family.



Spodnje Retje: Ilijev kozolec, 1935, akvarel,
18.5 x 12,
d. sp.: J. Trošt 35, družina Trošt Korenčan,

Spodnje Retje: Ilija's hayrack, 1935, watercolour,
18.5 x 12,
bottom right: J. Trošt 35, the Trošt Korenčan family.



Ribnica: za grajskim ozidjem, 1936, akvarel,
17.5 x 15,
/, družina Trošt Korenčan.

Ribnica: behind the castle walls, 1936, watercolour,
17.5 x 15,
/, the Trošt Korenčan family.



Motiv iz Ribnice, 1961, akvarel, 17.5 x 25,
d. sp.: J. Trošt 1961, družina Trošt Korenčan,
pogled proti trgu, izstopa farna cerkev, zadaj pobočje
Velike gore.

A scene from Ribnica, 1961, watercolour,
17.5 x 25,
bottom right: J. Trošt 1961, the Trošt Korenčan family,
a view of the front side of the Ribnica Church; Velika
gora in the background.



Ribnica: Struška ulica, 1954, akvarel, 25 x 16.5,
/, družina Trošt Korenčan.

Ribnica: from Struška Street, 1954, watercolour,
25 x 16.5,
/, the Trošt Korenčan family.



Ribnica: Piltaverjeva hiša, 1928, akvarel, 19 x 17,
/, družina Trošt Korenčan,
na tem mestu je bila zgrajena ribniška posojilnica.

Ribnica: the Piltaver house, 1928, watercolour,
19 x 17,
/, the Trošt Korenčan family,
the present-day loan bank.



Ribnica: Cenetova gostilna, 1956, akvarel, 19.5 x 16,
/, družina Trošt Korenčan,
v vojni poškodovana Cenetova gostilna.

Ribnica: Cene's Inn, 1956, watercolour,
19.5 x 16,
/, the Trošt Korenčan family,
Cene's Inn damaged during the war.



Ruševine brškega gradu, 1939, akvarel, papir,
24 x 14.5,
/, družina Trošt Korenčan.

Breg: remnants of Breg Castle, 1939, watercolour,
24 x 14.5,
/, the Trošt Korenčan family.



Ribnica: pred gradom, 1938, akvarel, 18.5 x 11.5,
/, družina Trošt Korenčan,
pogled na grajski most, ribniško cerkev in del gradu.

Ribnica: in front of the castle, 1938, watercolour,
18.5 x 11.5,
/, the Trošt Korenčan family,
a view of the castle bridge, the Ribnica church and a
part of the castle.



Ribnica: Johanovo dvorišče, 1937, akvarel,
23 x 17,
d. sp.: J. Trošt 1937, družina Trošt Korenčan.

Ribnica: Johan's courtyard, 1937, watercolour,
23 x 17,
bottom right: J. Trošt 1937, the Trošt Korenčan family.



Ribniške Benetke, /, akvarel, 21 x 18,
/, družina Trošt Korenčan.

The Venice of Ribnica, /, watercolour,
21 x 18,
/, the Trošt Korenčan family.



Mlin, 1935, akvarel, 22 x 21,
d. sp.: J. Trošt 35, družina Trošt Korenčan.

Mill, 1935, watercolour, 22 x 21,
bottom right: J. Trošt 35, the Trošt Korenčan family.



Motiv iz Ribnice, /, akvarel, 17 x 16,
/, družina Trošt Korenčan,
Ribnica pred letom 1866, pogled od Miklove hiše
proti cerkvi.

A scene from Ribnica, /, watercolour, 17 x 16,
/, the Trošt Korenčan family,
Ribnica prior to the year 1866, a view from Miklova
House towards the church.



Motiv iz Ribnice, 1955, akvarel, 24 x 31
d. sp.: J. Trošt 55, družina Trošt Korenčan,
pogled na francoski most, grad in cerkev.

A scene from Ribnica, 1955, watercolour,
24 x 31,
bottom right: J. Trošt 55, the Trošt Korenčan family,
a view of the French bridge, the castle and the church.



Motiv iz Ribnice, 1962, tempera, 21 x 32,
l. sp.: J. Trošt 1962, družina Trošt Korenčan,
vas, desno štiri drevesa in kapelica.

A scene from Ribnica, 1962, tempera, paper,
21 x 32,
bottom left: J. Trošt 1962, the Trošt Korenčan family,
the village, four trees and a chapel on the right side.



Motiv iz Ribnice, /, akvarel, 25 x 35,
/, družina Trošt Korenčan,
pogled proti trgu iz kočevske strani.

A scene from Ribnica, /, watercolour, 25 x 35,
/, the Trošt Korenčan family,
a view towards Ribnica square from the direction of
Kočevje.



Motiv iz Ribnice, 1962, akvarel, 13.5 x 24,
d. sp.: J. Trošt 1962, družina Trošt Korenčan,
pogled na francoski most, grad, cerkev in hiše na
levem bregu.

A scene from Ribnica, 1962, watercolour,
13.5 x 24,
bottom right: J. Trošt 1962, the Trošt Korenčan family,
a view of the French bridge, the castle, the church and
some houses on the left riverbank.



Motiv iz Ribnice, 1960, akvarel, 29 x 24.5,
d. sp.: J. Trošt 1960, družina Trošt Korenčan,
pogled proti cerkvi, združnemu domu in Oničevi hiši.

A scene from Ribnica, 1960, watercolour,
29 x 24.5,
bottom right: J. Trošt 1960, the Trošt Korenčan family,
a view of the church, the cooperative house and
Oničeva House.



Motiv iz Ribnice, /, akvarel, 30.5 x 27,
/, družina Trošt Korenčan,
pogled proti cerkvi, dekliški šoli in Oničevi hiši.

A scene from Ribnica, /, watercolour, 30.5 x 27,
/, the Trošt Korenčan family,
a view of the Ribnica church, the girls' school and
Oničeva House.



Motiv iz Ribnice, /, tempera, lesenit, 23.5 x 22,
/, družina Trošt Korenčan,
pogled proti cerkvi, združnemu domu in Oničevi hiši.

A scene from Ribnica, /, watercolour, hardboard,
23.5 x 22,
/, the Trošt Korenčan family,
a view of the church, the cooperative house and
Oničeva House.



Motiv iz Ribnice, 1964, akvarel, 21.5 x 25.5,
l. sp.: J. Trošt 64, družina Trošt Korenčan,
pogled z obzidja gradu čez reko Bistrico.

A scene from Ribnica, 1964, watercolour,
21.5 x 25.5,
bottom left: J. Trošt 64, the Trošt Korenčan family,
a view from the castle across the Bistrica River.



Motiv iz Ribnice, /, tempera, lesenit, 22.5 x 22,
/, družina Trošt Korenčan,
pogled proti vhodu v grad.

A scene from Ribnica, /, tempera, hardboard,
22.5 x 22,
/, the Trošt Korenčan family,
a view of the castle entrance across the bridge.



Motiv iz Ribnice, /, tempera, lesenit, 24 x 31.5,
/, družina Trošt Korenčan,
pogled proti Ribnici, v ozadju Velika gora.

A scene from Ribnica, /, tempera, 24 x 31.5,
/, the Trošt Korenčan family,
a view towards Ribnica; Velika gora in the
background.



Motiv iz Ribnice, 1958, tempera, lesenit,
23.5 x 21,
d. sp.: J. Trošt 58, družina Trošt Korenčan,
pogled proti cerkvi, združnemu domu in Oničevi hiši.

A scene from Ribnica, 1958, tempera, hardboard,
23.5 x 21,
bottom right: J. Trošt 58, the Trošt Korenčan family,
the Ribnica church, the cooperative house and
Oničeva House.



Motiv iz Ribnice, 1959, akvarel, 28 x 34.5,
d. sp.: J. Trošt 1959, družina Trošt Korenčan,
pogled na francoski most, grad, cerkev (na zvonikih
gradbeni odri).

A scene from Ribnica, 1959, watercolour, paper,
28 x 34.5,
bottom right: J. Trošt 1959, the Trošt Korenčan family,
a view of the bridge, the castle, the church
(scaffolding for the construction of bell towers
erected).



Motiv iz Ribnice, /, olje, lesenit, 34 x 53.5,
/, družina Trošt Korenčan,
pogled na ribniški most in grad, zadaj cerkev, okvir je
delo Janka Trošta.

A scene from Ribnica, /, oil, hardboard, 34 x 53.5,
/, the Trošt Korenčan family,
a view of the Ribnica bridge and the castle; the
church in the background. The frame was made by
Janko Trošt.



Motiv iz Spodnje Idrije, /, olje, lesenit, 48 x 38,
/, družina Trošt Korenčan,
pogled na cerkev Marija na Skalci v Spodnji Idriji,
okvir je delo Janka Trošta.

A scene from Spodnja Idrija, /, oil, hardboard,
48 x 38,
/, the Trošt Korenčan family,
a view of the Church of "Marija na Skalci" in Spodnja
Idrija; the frame was made by Janko Trošt.



Mestni trg, 1953, olje, lesenit, 47 x 63,
d. sp.: J. Trošt Idrija 1953, družina Trošt Korenčan,
Mestni trg v Idriji s sprehajalci.

Town square, 1953, oil, hardboard, 47 x 63,
bottom right: J. Trošt Idrija 1953, the Trošt Korenčan
family,
the town square in Idrija with strollers.



Kuhanje oglja, 1953, akvarel, papir, 16 x 24,
d. sp.: J. Trošt 53, družina Trošt Korenčan,
zgodovinski prizor iz Idrije.

Charcoal burning in the woods of Idrija, 1953,
watercolour, 16 x 24,
bottom right: J. Trošt. 53, the Trošt Korenčan family.



Tovorniki živega srebra, 1953, akvarel, 18 x 24,
d. sp.: J. Trošt 53, družina Trošt Korenčan.

Mercury transporters, 1953, watercolour,
18 x 24,
bottom right: J. Trošt. 53, the Trošt Korenčan family.



Škafar, 1953, akvarel, 24 x 18.5,
d. sp.: J. Trošt. 53, družina Trošt Korenčan,
škafar v potoku odkrije živo srebro.

"Škafar", a tub maker, 1953, watercolour,
24 x 18.5,
bottom right: J. Trošt. 53, the Trošt Korenčan family,
a tub maker discovers mercury in a well.



Marija z Jezusom, /, olje, platno, 65 x 49,
/, družina Trošt Korenčan,
Marija v modrem ob spečem Jezusu.

Mary with Jesus, /, oil, canvas, 65 x 49,
/, the Trošt Korenčan family,
Mary in blue next to the sleeping Jesus.



Portret Stanislave Trošt, /, olje, platno, 25.5 x 21,
/, družina Trošt Korenčan,
portret nečakinje Stanislave Trošt, poročene
Korenčan.

A portrait of Stanislava Trošt, /, oil, canvas, 25.5 x 21,
/, the Trošt Korenčan family,
a portrait of Trošt's niece – Stanislava Trošt (married
name: Korenčan).



Domačija, 1911, akvarel, 17 x 22,
d. sp.: 10. X. 1911 Jan. Trošt, družina Trošt Korenčan,
rojstna hiša očeta Iva Trošta na Colu.

A farmhouse, 1911, watercolour, canvas, 17 x 22,
bottom right: 10. X. 1911 Jan. Trošt,
the Trošt Korenčan family,
the birthplace of Janko Trošt's father Ivo in Col.



Motiv iz Ribnice, /, tempera, les, 24 x 22,
/, družina Trošt Korenčan,
mož s svetilko in mož s konjem pri vhodu v grad.

A scene from Ribnica, /, tempera, wood, 24 x 22,
/, the Trošt Korenčan family,
a man with a lamp and a man with a horse at the
entrance to the Ribnica castle.

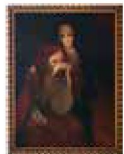
Dvorišče ribniškega gradu, /, olje, lesenit, 28 x 24,
/, družina Trošt Korenčan.

The Ribnica castle courtyard, /, oil, hardboard,
28 x 24,
/, the Trošt Korenčan family.



Vhod v ribniški grad, /, olje, lesonit, 28.5 x 23,
/, družina Trošt Korenčan.

Entrance to the Ribnica Castle, /, oil, hardboard,
28.5 x 23,
/, the Trošt Korenčan family.



Gustav, 1916, olje, platno, 66 x 50,
d. sp.: J. Trošt, 19/VI/1916, družina Korenčan jun.,
Gustav z lepoticco, verjetno Črnogorko.

Gustav, 1916, oil on canvas, 66 x 50,
bottom right: J. Trošt, 19/VI/1916, the Korenčan jun.
family,
Gustav with a beautiful woman; she is most likely
from Montenegro.

Pula, 1956, akvarel, 24 x 17,
d. sp.: J. Trošt, 1956, družina Trošt Korenčan,
palače v beneškem stilu.

Pula, 1956, watercolour, 24 x 17,
bottom right: J. Trošt, 1956, the Trošt Korenčan family,
palaces in Venetian style.

Pula, 1956, akvarel, 15 x 27,
d. sp.: J. Trošt, družina Trošt Korenčan,
verjetno stara mestna hiša z rimskim smetiščem na
levi strani slike.

Pula, 1956, watercolour, 15 x 27,
bottom right: J. Trošt, the Trošt Korenčan family,
most likely an old town house with a Roman landfill
on the left side.

Pula, 1956, akvarel, 23.5 x 17,
/, družina Korenčan jun.,
fasada starejše hiše, verjetno v Puli.

Pula, 1956, watercolour, 23.5 x 17,
/, the Korenčan jun. family,
a facade of an older house, probably in Pula.

Pula, 1955, akvarel, 13.5 x 20,
d. sp.: J. Trošt 55, družina Korenčan jun.,
detajl obale, verjetno Verudela.

Pula, 1955, watercolour, 13.5 x 20,
bottom right: J. Trošt 55, the Korenčan jun. family,
a beach detail, probably Verudela.

Loški Potok, 1962, akvarel, 16 x 23.5,
/, družina Korenčan jun.,
pogled s ceste na cerkev v Loškem Potoku.

Loški Potok, 1962, watercolour, 16 x 23.5,
/, the Korenčan jun. family,
a view from the road towards the church in
Loški Potok.

Ribniška okolica, 1962, akvarel, 18.5 x 22.5,
/, družina Korenčan jun.,
verjetno Mala Gora s cerkvico.

The vicinity of Ribnica, 1962, watercolour,
18.5 x 22.5,
/, the Korenčan jun. family,
most likely Mala Gora with a little church.

Ribniška okolica, 1962, akvarel, 20 x 26.5,
l. sp.: J. Trošt 62, družina Korenčan jun.,
hiša z gozdnim ozadjem.

The vicinity of Ribnica, 1962, watercolour, 20 x 26.5,
bottom left: J. Trošt 62, the Korenčan jun. family,
a house with a foresty background.

Idrija, 1953, akvarel, 25 x 20,
l. sp.: I. Trošt 53, družina Korenčan jun.,
pogled na cerkev sv. Antona.

Idrija, 1953, watercolour, 25 x 20,
bottom left: I. Trošt 53, the Korenčan jun. family,
a view of St. Anthony's Church.

Pula – serija osmih slik, 1959, žgano na les, 18 x 14,
/, Trošt Korenčan,
različni motivi zgodovinskih objektov iz Pule.

Pula – a set of eight pictures, 1959, pyrography –
burning on wooden boards, 18 x 14,
/, the Trošt Korenčan family
various scenes depicting historical buildings in Pula.

Puljska arena, 1956, olje, lesonit, 22 x 30,
d. sp.: J. Trošt 56, družina Trošt Korenčan,
del puljske arene.

Pula – Arena, 1956, oil, chipboard, 22 x 30,
bottom right: J. Trošt 56, the Trošt Korenčan family,
a part of the Pula Arena (amphitheatre).

Idrija – most na skali, 1953, akril, lesonit, 27.5 x 33,
d. sp.: J. Trošt 53, družina Trošt Korenčan,
most na skali ob cesti, ki vodi iz Logatca v Idrijo.

Idrija – the rock bridge, 1953, acrylic, chipboard,
27.5 x 33,
bottom right: J. Trošt 53, the Trošt Korenčan family,
a bridge on the rock by the road connecting Logatec
and Idrija.

Tomišelj – stara šola s cerkvijo v ozadju, /, akril,
lepenka, 20 x 22,
/, družina Trošt Korenčan,
pogled na del vasi Tomišelj, zadnje službeno mesto
gospoda Iva Trošta, očeta Janka Trošta.

Tomišelj – the old school with the church in the
background, /, acrylic, cardboard, 20 x 22,
/, the Trošt Korenčan family,
a view of a part of Tomišelj village; the location of the
last post of Mr Ivo Trošt, Janko Trošt's father.

Bled s kozolci, 1926, akril, lesonit, 48 x 53,
d. sp.: J. Trošt, 1926, družina Trošt-Korenčan,
pogled na grad in del blejskega otoka s kozolci v
ospredju.

Bled with hayracks, 1926, acrylic, chipboard, 48 x 53,
bottom right: J. Trošt, 1926, the Trošt Korenčan family,
a view of the castle and a part of the Bled Island with
hayracks in the foreground.

Pokrajina z mlinom, /, olje, platno, 42 x 35,
/, družina Trošt Korenčan,
hiša – mlin z gorami v ozadju.

Landscape with a mill, /, oil, canvas, 42 x 35,
/, the Trošt Korenčan family,
a house – a mill with mountains in the background.



Pogled na Ribnico in grad, 1962, žgano in barvano na les, 24.5 x 36.5,
l. sp.: J. Trošt 1962, Nina Munih,
most, zadaj ribniški grad in cerkev.

A view of Ribnica and the castle, 1962, burnt and coloured on wood, 24.5 x 36.5,
bottom left: J. Trošt 1962, Nina Munih
the bridge; the Ribnica castle and the church in the background.



Ribničan prodaja suho robo, /, žgano in barvano na les, 40 x 48,
/, Ivan Šega,
na sliki upodobljen Krznarjev oča iz Kota.

A peddler selling his wares, /, burnt and coloured on wood, 40 x 48,
/, Ivan Šega,
it depicts a peddler, the so-called Krznar's pop from Kot.



Marija z detetom, /, olje, platno, 79 x 107,
l. sp.: M. Tarrant, cop., Metka Kališnik Šavli,
ženska v modrem z otrokom v naročju, poleg pastirci.

Mary with the baby, /, oil, canvas, 79 x 107,
bottom left: M. Tarrant, cop., Metka Kališnik Šavli
a woman in blue with a baby in her arms: there are shepherds next to her.



Motiv iz Ribnice, 1931, olje, platno, 40 x 35,
d. sp.: J. Trošt 31, Tanja Debeljak,
pogled na trg in cerkev.

A scene from Ribnica, 1931, oil, canvas, 40 x 35,
bottom right: J. Trošt 31, Tanja Debeljak,
a view of the square and the church.



Motiv iz Spodnje Idrije, 1948, akvarel, 30 x 40,
l. sp.: Idrija 1948 J. Trošt, Nataša Podboj,
pogled na cerkev Marija na Skalci v Spodnji Idriji.

A scene from Spodnja Idrija, 1948, watercolour, 30 x 40,
bottom left: Idrija 1948 J. Trošt, Nataša Podboj,
a view of the church of 'Marija na Skalci' in Spodnja Idrija.



Ribnica: Johanov vrt, /, tempera, papir 30 x 26,
/, Urban Arko,
Johanov vrt v Ribnici spomladi.

Ribnica: Johan's garden, /, oil, canvas, 30 x 26,
/, Urban Arko,
Johan's garden in Ribnica in the springtime.



Ribnica: Johanovo dvorišče, 1926, tempera, papir,
30 x 26,
d. sp.: J. Trošt 26, Urban Arko.

Ribnica: Johan's courtyard, 1926, tempera, paper,
30 x 26,
bottom right: J. Trošt 26, Urban Arko.



Portret, /, olje, platno, 28 x 22,
/, Tanja Debeljak,
portret neznanega dekleta.

Portrait, /, oil, canvas, 28 x 22,
/, Tanja Debeljak,
the portrait of an unknown girl.



Ribniška deputacija kruha, drv in zdravja, 1926,
akvarel, 31.5 x 23.5,
/, Janko Hren,
od leve proti desni so upodobljeni: Ivan Novak, Ivan Križman, Jože Ančik.

The Bread, Wood and Health Deputation of Ribnica, 1926, watercolour, 31.5 x 23.5,
/, Janko Hren,
from left to right: Ivan Novak, Ivan Križman, Jože Ančik.



Motiv iz Ribnice, 50. leta 20. stol., olje, platno, 29 x 39,
d. sp.: J. Trošt, Blaž Krže,
pogled na francoski most, cerkev in grad.

A scene from Ribnica, 1950s, oil, canvas, 29 x 39,
bottom right: J. Trošt, Blaž Krže,
a view of the French bridge, church and the castle.



Motiv iz Ribnice, 1925, pastel, platno, 30 x 49,
d. sp.: J. Trošt 25, družina Lavrič Trdan,
pogled na francoski most, cerkev in grad.

A scene from Ribnica, 1925, oil, pastel, canvas, 30 x 49,
bottom right: J. Trošt 25, the Lavrič Trdan family,
a view of the bridge; the old Ribnica church in the background.



Oplenca – rojstna hiša dr. Ivana Lovrenčiča, 1957, olje, lesonit, 29 x 31,
d. sp.: J. Trošt 1957, Rudi Lovšin.

Oplenca – the birthplace of Dr. Ivan Lovrenčič, 1957, oil, hardboard, 29 x 31,
bottom right: J. Trošt 1957, Rudi Lovšin.



Krošnjar, /, žgano in barvano na les, 44 x 27,
/, Dijana Drobnič.

A peddler, /, burnt and coloured on wood, 44 x 27,
/, Dijana Drobnič.



Lončar, 1962, žgano in barvano na les, 48 x 34,
d. sp.: J. Trošt 62, Janko Hren,
lončar prodaja izdelke, poleg so tri ženske in otrok.

A potter, 1962, burnt and coloured on wood, 48 x 34,
bottom right: J. Trošt 62, Janko Hren,
a potter selling his wares; there are three women and
a child in the picture as well.



Ribničan prodaja suho robo, 1964, žgano in barvano
na les, 47 x 34,
d. sp.: J. Trošt 1964, Janko Hren.

A man from Ribnica selling his wares, 1964, burnt and
coloured on wood, 47 x 34,
bottom right: J. Trošt 1964, Janko Hren.



Motiv iz Ribnice, 1931, olje, lesonit, 29 x 60,
d. sp.: J. Trošt 31, Tanja Debeljak,
pogled na francoski most, cerkev in grad, okvir je delo
Janka Trošta.

A scene from Ribnica, 1931, oil, hardboard,
29 x 60,
bottom right: J. Trošt 31, Tanja Debeljak,
the French bridge, the church and the castle. The
frame was made by Janko Trošt.



Gostilniški motiv, /, žgano in barvano na les,
134 x 67,
d. sp.: J. Trošt, Nataša Podboj,
upodobljena po Francu Miheliču, pod upodobitvijo
zapis pesmi Urban iz Ribnice.

A scene from the inn, /, burnt and coloured on wood,
134 x 67,
bottom right: J. Trošt, Nataša Podboj,
a depiction based on the artwork Franc Mihelič, at the
bottom is text of song Urban from Ribnica.



Od tih nashih kapišonu, /, lepljenka, 43 x 29.5,
d. sp.: J. Trošt, Ana Bercé,
Marko Burger in Rudi Pirker v vroči razpravi, spodaj je
napisan komentar na dogajanje.

On These 'Kapišoni' of Ours, /, cardboard, 43 x 29.5,
bottom right: J. Trošt, Ana Bercé,
the picture shows Marko Burger and Rudi Pirker
having a heated discussion. There is a comment on
what is going on in the picture written at the bottom.



Ribničan prodaja suho robo, /, žgano in barvano na
les, 62 x 51,
d. sp.: J. Trošt, Urban Pelc,
na sliki je prodajalec suhe robe, levo spodaj pa kitica
iz ljudske Rib'nčan Urban.

A mans from Ribnica selling his wares, /, burnt and
coloured on wood, 62 x 51,
bottom right: J. Trošt, Urban Pelc,
a wooden ware seller; a stanza from the folk song
Urban from Ribnica is in the bottom left corner.



Semenj v Ribnici, /, žgano in barvano na les,
73 x 192,
/, Ivan Pelc,
na sredini je trški čuvaj vabi ljudi, da se zberejo na
semanji dan v Ribnici.

A fair in Ribnica, /, burnt and coloured on wood,
73 x 192,
/, Ivan Pelc,
there is a town guard standing in the middle; he is
calling out to people inviting them to get together for
the fair day in Ribnica.



Mati z otrokom, /, olje, platno, 46 x 42,
l. sp.: J. Trošt, Urban Arko.

A mother with her child, /, oil, canvas, 46 x 42,
bottom left: J. Trošt, Urban Arko.



Pogled na ribniški trg, /, žgano in barvano na les, /,
/, Urban Pelc,
v levem zgornjem kotu je ribniški grb.

A view of the Ribnica square, /, burnt and coloured
wood, /,
/, Urban Pelc,
the Ribnica coat of arms in the top left corner.



Ribniški jagri, 1929, tempera, papir, 36 x 65,
l.sp.: J. Trošt Foc. 1929, Nataša Podboj.

The Hunters of Ribnica, 1929, tempera, paper,
36 x 65,
bottom left: J. Trošt Foc. 1929, Nataša Podboj.



Tu pregajnejne iz krize u Ribenci, 1932, tempera,
papir, 62 x 48,
/, Ivan Pelc,
na humoren način prikazuje preganjanje gospodarske
krize v Ribnici.

Chasing Away the Crisis in Ribnica, 1932, tempera,
paper, 62x48,
/, Ivan Pelc,
the caricature depicts the crisis in the 1930s in
Ribnica.



Ribniški kapišoni v domačem parlamentu, 1927,
tempera, papir, 46.50 x 71,
d. sp.: Joh. Troštvs, Emil Pakiž,
na humoren način prikazuje zasedanje ribniškega
parlamenta Pri Pakižu, pri peči s ključem v roki sedi
lastnik gostilne Emil Pakiž.

Kapišoni of Ribnica at the Local Parliament, 1926,
tempera, paper, 46.50 x 71,
bottom right: Joh. Troštvs, Emil Pakiž,
the intellectuals of Ribnica are having a meeting at a
table in a local inn. Emil Pakiž, the inn owner, is sitting
at the furnace holding a key in his hands.



Suhorobarji pri delu 1, /, žgano in barvano na les,
60 x 150,
/, Rudi Lovšin,
na sliki so upodobljeni pintarji, žličarji, ročni mizarji,
strugarji in pletarji.

Wooden ware makers doing their work 1, /, burnt and
coloured on wood, 60 x 150,
/, Rudi Lovšin,
the picture shows vessel makers, spoon-makers,
woodworkers, turners and wicker-workers.



Suhorobarji pri delu 2, /, žgano in barvano na les,
60 x 120,
/, Rudi Lovšin,
na sliki so upodobljeni obodarji, podnarji in rešetarji.

Wooden ware makers doing their work 2, /, burnt and
coloured on wood, 60 x 120,
/, Rudi Lovšin,
the picture shows rim-makers, bottom-makers and
sieve-makers.



Krošnjarji gredo na pot, 1964, žgano in barvano na
les, /,
l. sp.: J. Trošt 1964, Nataša Podboj,
moški in ženske se s krošnjami in košarami
odpravljajo na pot.

Peddlers setting off, 1964, burnt and coloured on
wood, /,
bottom left: J. Trošt, 1964, Nataša Podboj,
the picture depicts men and women setting off with
full baskets.



Umetnik z muzo, /, olje, platno, 71 x 60,
l. sp.: A. Rolli, cop. J. Trošt, družina Lavrič Trdan.

An artist with his muse, /, oil, canvas, 71 x 60,
bottom left: A. Rolli, cop. J. Trošt, the Lavrič Trdan
family.



Sv. Gregor, /, žgano in barvano na les,
72.50 x 58.50,
/, Rudi Lovšin.

St. Gregor, /, burnt and coloured on wood,
72.50 x 58.50,
/, Rudi Lovšin.



Nova Štifta, /, žgano in barvano na les,
72.50 x 48.50,
/, Rudi Lovšin.

Nova Štifta, /, burnt and coloured on wood,
72.50 x 48.50,
/, Rudi Lovšin.



Krošnjar, /, žgano in barvano na les, 92.50 x 44,
/, Rudi Lovšin,
krošnjar s kanonom, v ustih ima pipo.

A peddler, /, burnt and coloured on wood,
92.50 x 44,
/, Rudi Lovšin,
a peddler with a basket brimful of his wares; there is
a pipe in his mouth.



Pogled na trg Sodražica, /, žgano in barvano na les,
72.50 x 58.50,
/, Rudi Lovšin.

A view of the Sodražica Square, /, burnt and coloured
on wood, 72.50 x 58.50,
/, Rudi Lovšin.

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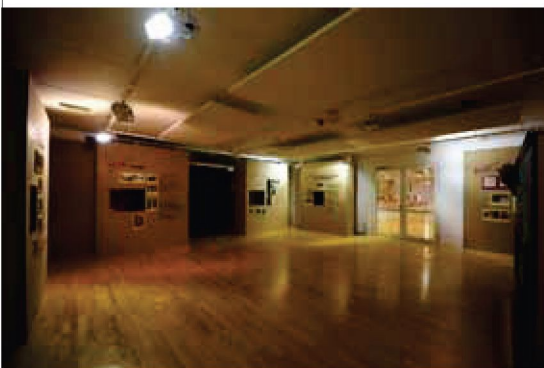
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