

Slovak Folk Art Indigo Blue Printing Addendum

Sigrid Piroch

Ars Textrina apologizes to author Sigrid Piroch, and to all readers who may have had any difficulty understanding “Slovak Folk Art: Indigo Blue Printing” in Volume IX. Somewhere between the cutting board and the print shop, the captions for the illustrations and photographs in this paper disappeared.

For the convenience of all involved, we are including the missing captions here in this addendum to the original article.

SLOVAK FOLK ART
INDIGO BLUE PRINTING

SIGRID PIROCH

ILLUSTRATION I

Map of Slovakia as it was formerly divided into provinces.
[Copyright Slovak Institute, Cleveland, Ohio – reprinted with permission –
with some villages added which are referenced in the manuscript.]

ILLUSTRATION II

Map of Indigo blue print workshops in Slovakia as printed in 1953; today only one remains.
[Vydra, p. 22, corrected as legend missing in original printing.]

Photo 1

A two-color Dymki handprint from Ruthenia. [Vydra, p. 13.]

Photo 2

A positive oil print from Modrý Kameň. [Vydra, p. 15.]

Photo 3

A lady in folk dress from Veľké Lom. [Cincebox private collection.]

Photo 4

A lady in work clothes from Liptov. [Cincebox private collection.]

Photo 5

A girl in folk dress from Šariš. [Cincebox private collection.]

Photo 6

A girl in folk dress, buttoned-up skirt, from Važec. [Vydra, #152.]

Photo 7

A girl in work clothes from Zavadka, yellow-blue indigo print. [Vydra, #99.]

Photo 8

Girls dancing, most probably from Liptov. [Nosál'ová, frontispiece.]

Photo 9

Feather bedcovers from Važec. [Vydra, #73.]

Photo 10

Slovak Easter eggs. [*Folk art in Slovakia* .]

Photo 11

Folk patterns in rural architecture. [*Folk art in Slovakia*.]

Photo 12

Mr. Danziger from Olešnice in Moravia, near Slovakia,
with some of his over 400 molds. [Cincebox private collection.]
Now that he is deceased his son, Jiří, continues with some of the traditional methods.

Photo 13

The pattern book, patterns numbered to match the pattern blocks.

Photo 14

Handcarved wood pattern block from Kežmarok, 1860, for feather bedding.
Note the shuttles and checkered pattern designs. [Vydra, p. 36.]

Photos 15-18

Pattern blocks of various types which incorporate nails, wires,
metal strips inset for design repeats and borders. Note especially on #17
the number in the center of the block which matches the number in the pattern book.
[Cincebox private collection.]

Photo 19

Distributing the greenish past called "pap", in the box-frame called "šašia",
before dipping the pattern block. [Cincebox private collection.]

Photo 20

Placing the pattern and printing the cloth on the press table.
[Cincebox private collection.]

Photo 21

The cloth after printing.
[Cincebox private collection.]

Photo 22

Hanging the cloth on ceiling poles to dry after printing.
[Cincebox private collection.]

Photos 23 - 24

Cloth fastened to iron hooks is lowered by a rack mechanism for “vatting” in the “kypa”.
[Cincebox private collection.]

Photo 25

Other methods of building designs by hand, with multiple dips for several shades of indigo blue, include this brushed effect. [Cincebox private collection.]

Photo 26

A wooden mangle drawn by a horse, typical of the type used for many decades in the workshops to produce surface lustre – D’etva/1924 photo. [Vydra, #54.]

Photo 27

Drying the blue prints after washing.
[Vydra, p. 47.]

Photo 28

Blue printing on two sides of the fabric with different patterns, including rosettes, is exquisite – side #1 of a cotton scarf. [Cincebox private collection; photo by author.]

Photo 29

Side #2 of the scarf.
[Cincebox private collection; photo by author.]

Photos 30 - 31

Blue printing on two sides of a pleated linen apron.
[Cincebox private collection; photo by author.]

Photos 32 - 38

Mr. Danziger’s blue prints.
[Cincebox private collection.]