

Obverse

The right side of the obverse depicts a craftsman using a hand-crafted wooden block to pattern a fabric for blue-dyeing. On the left is the floral-patterned side of another block, and in the upper right part of the design are three fabrics being hung after dyeing. Between the craftsman and the floral pattern are the coin's denomination '100' and currency 'EURO', one above the other. Below the craftsman is the year of issuance '2024' and, to the right of it, the Slovak coat of arms. The name of the issuing country 'SLOVENSKO' is inscribed at the bottom of the design. In the lower left corner of the block pattern is the mint mark of the Kremnica Mint (Mincovňa Kremnica), consisting of the letters 'MK' placed between two dies; in the lower right corner are the stylised initials 'KL' of the designer, Karol Ličko.

Reverse

The reverse design is divided into two vertical halves. Inscribed on the upper left side is the Slovak word for blue-dying, 'MODROTLAČ', with its morphemes divided one above the other. Below it, in descending order, are the words 'NEHMOTNÉ', 'KULTÚRNE' and 'DEDIČSTVO', which means 'intangible cultural heritage' in Slovak. The right part depicts a hanging blue-dyed fabric printed with the same floral pattern that appears on the obverse design, along with additional horizontal decoration above and below the pattern.

Detail from a blue-dyed headscarf from Mengusovce, first half of the 20th century (photograph by Oľga Danglová, file number K-14269)

Coin details

Denomination:	€100
Composition:	.900 gold, .75 silver, .25 copper
Weight:	9.5 g
Diameter:	26 mm
Edge lettering:	milled
Issuing volume:	limited to a maximum of 6,000 coins in proof quality
Designer:	Karol Ličko
Engraver:	Dalibor Schmidt
Producer:	Kremnica Mint (Slovakia)



NÁRODNÁ
BANKA
SLOVENSKA
EUROSYSTÉM

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Photographs from the Slovak National Museum in Martin

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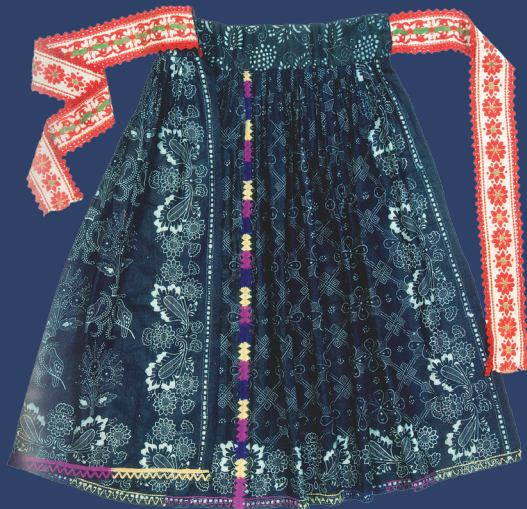
Intangible cultural heritage
in Slovakia:

Blue-dyeing

GOLD COLLECTOR EURO COIN

Blue-dyeing (called 'modrotlač' in Slovak) is a craft process in which a pattern is applied to fabric using a block to print a dye-resistant paste, known as Papp, onto the fabric before dyeing it with indigo.

Originally an oriental method of fabric decoration, blue-dyeing played a significant role in both Slovak and European textile traditions. The technique for producing blue-dyed fabrics came to Slovak territory from the Netherlands and Germany in the 18th century. Within what was then the Hungarian Kingdom, the territory of present-day Slovakia had the highest number of dyeing guilds. Blue-dyeing initially flourished mainly in towns, but in the 19th century, blue-dyers shifted their focus to rural customers, resulting in a network of blue-dye workshops across the countryside. During this period, blue-dyeing reached the peak of its popularity, becoming an important part of folk clothing and domestic textiles.



Apron from Fačkov, first half of the 20th century
(photograph by M. Pišný, file number K-22312)



Preparation of fabric before block printing, workshop of Július Roštár in Brezno, 1970s
(photograph by Jozef Turzo, NG-088829)

A plethora of local styles emerged, reflecting the various tastes of rural customers. Indeed, the way master blue-dyers adapted and creatively varied familiar patterns through dialogue with their customers is what underlies the originality of the folk style of blue-dyeing in Slovakia.

The core tool of the blue-dyeing craft was the printing block. Each workshop had several hundred in stock. The older, more traditional blocks were entirely wooden and designed for hand printing. Newer, more intricate patterns were printed using blocks set with brass pins and strips, which were durable enough for modern machine printing with a perrotine. After drying, the printed fabric was immersed in an indigo bath (called 'kypa'). The Papp was removed by washing the fabric in a sulphuric acid solution. The dried fabric was then passed through a mangle; the heavier the mangle, the glossier the fabric and the sharper the pattern.

Compared with other central European countries, Slovakia maintained considerable regional diversity in blue-dyed patterns and a

high density of blue-dye workshops until the mid-20th century. There were over thirty active workshops, primarily producing for rural areas. However, as the use of blue-dyeing in the clothing and interiors of rural households became less common, the activity of these workshops gradually declined. Also contributing to their demise was the prohibition on private enterprise under the former Communist regime.

Today, interest in blue-dyeing is growing beyond the world of folk ensembles, with souvenir and fashion designers increasingly drawn to blue-dyed fabrics. This revival is also reflected in the work of students and graduates from the Studio of Textile Design at the Academy of Fine Arts and Design in Bratislava.

On 28 November 2018, Slovakia's blue-dyeing tradition was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, as part of a multinational nomination submitted by Germany, Austria, Czechia, Hungary and Slovakia and entitled 'Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe'.



Man and woman from Podkonice, early 20th century
(photograph by Pavol Socháň, NG-002733)