

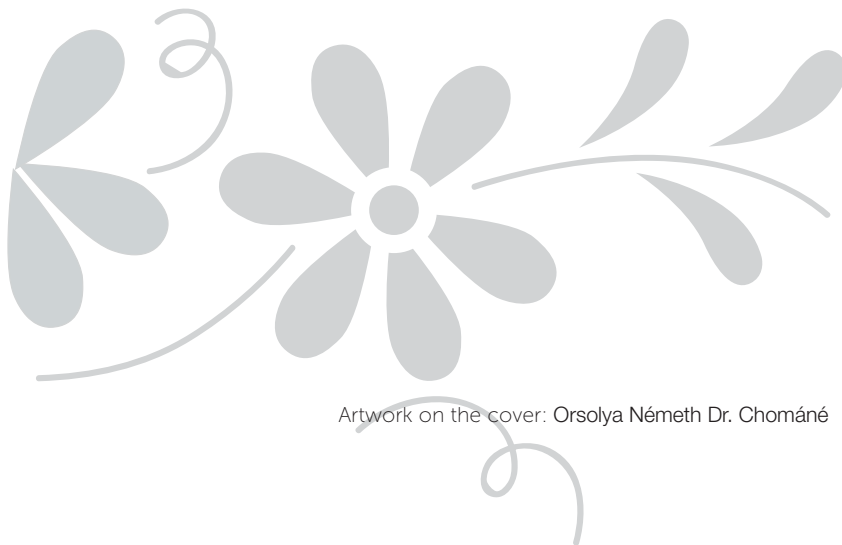
# folkTREND!

The tradition is old, the style is new





MINISTRY  
OF AGRICULTURE



Artwork on the cover: Orsolya Németh Dr. Chománé

## „folkTREND!“ – 2023

This is the seventh occasion that the Ministry of Agriculture has organized “folkTREND! – The tradition is old, the style is new”, a fashion show aimed at promoting clothing inspired by tradition but also modern and suitable for everyday wear. The first fashion show to present tradition as rethought by designers was organized in 2016 by the Ministry of Agriculture, which is also responsible for products and treasures that are uniquely Hungarian (the “Hungarikums”). The designers were assigned the task of combining traditional motifs, textiles, and forms with our modern way of dressing. One of the themes of the “Hungarikum” Competition in earlier years was to design clothes and accessories that are characterised by traditional forms, ornamentation, fabrics or techniques. Accordingly, the winners of this year’s competition have also been offered the opportunity to present their new collection at the “folkTREND!” fashion show. It was a highly important criterion in this competition that the traditional clothing and the treasures of applied folk arts of the Carpathian Basin are preserved and embraced in our contemporary dress. In organising this event, the Ministry of Agriculture has launched an initiative to promote and popularise our shared values among the wider public through the vehicle of Hungarian fashion.



## Dear Reader!



"...and who'll take gently between his teeth...?" - the verse by László Nagy rings in our ears whenever we think of values that we cherish, that we would like to pass on and keep alive. The word "wear" has already been coined in today's Hungarian language to denote folk wear. Folk wear, which is part of our history and identity, but which we have mostly seen only at traditional events or in museums.

There are many of us who did not want this value to be fixed, to become as rigid as the word and definition of costume in the Ethnographic Dictionary. We wanted to preserve it, but we also wanted it to live on. We wanted to take it to the other side, and in this effort we found each other. That's how "folkTREND!" fashion show, which has been keeping alive and carrying on the many values of traditional Hungarian costume for seven years now.

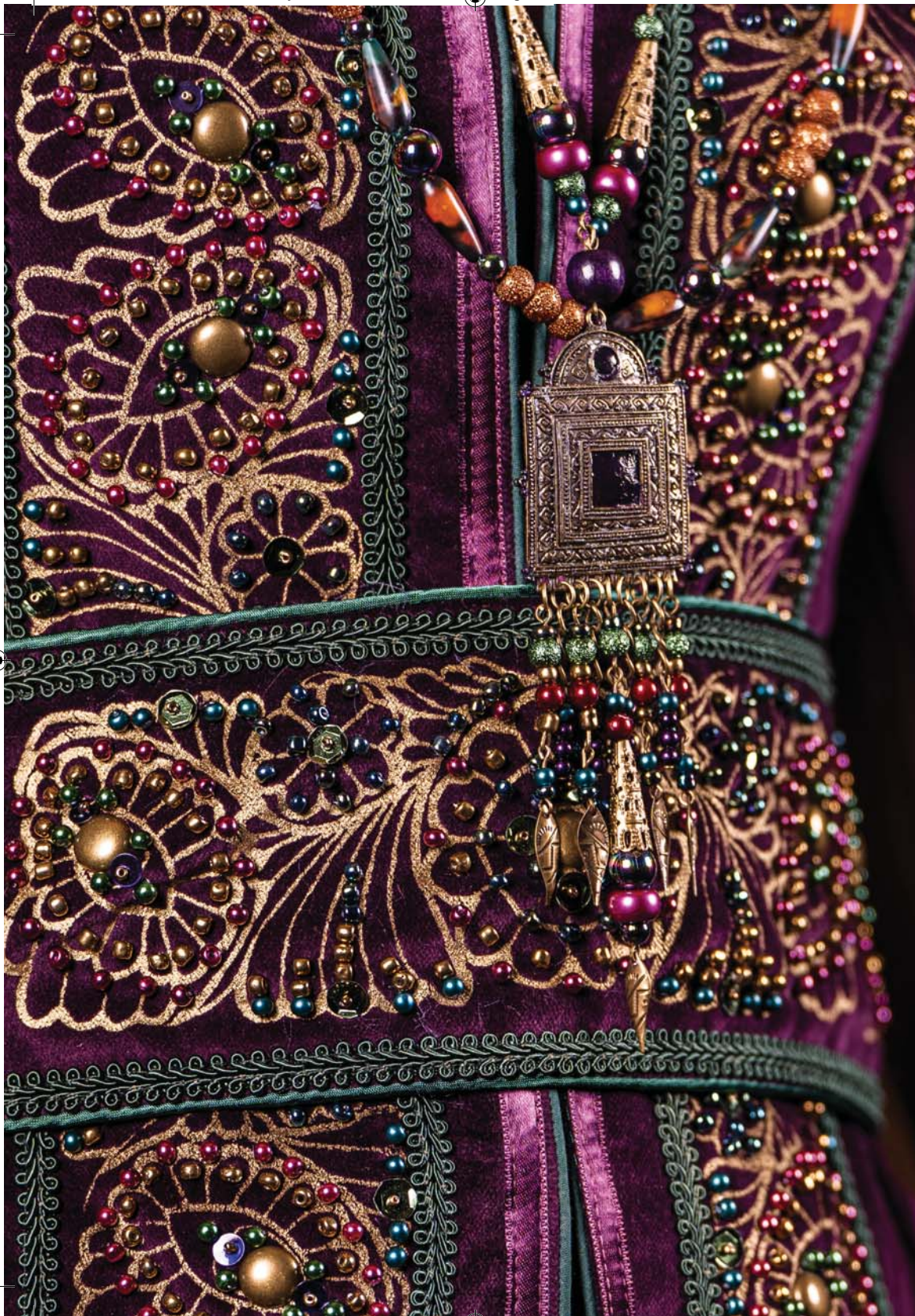
Carrying something is a great responsibility. The word "visz" (carry - in English) is the core of our word "visel" (to wear) and "viselet" (wear - the noun). But there are many other meanings of the word "wear". To wear something means to hold something, to take on something - for example, a cost, a responsibility, a care - to take care of something. The designers and organisers of "folkTREND!" do this to the best of their ability and talent. But they don't just wear it, they take it to heart, that's why the collections are so lovable, that's why this year's edition is so lively, pulsating, and pleasing to the eye and the heart.

As the Prime Minister's Commissioner responsible for the protection of the Hungarian way of life and our national values, I need not be afraid to ask the question, "...who'll take gently between his teeth... ", because I am sure that many people will want to carry this beauty in their hands, put it on their shoulders, put it on themselves, wear it proudly and with joy.

A handwritten signature in blue ink, appearing to read 'Z. Németh', with a long vertical flourish extending downwards.

### Zsolt V. Németh

Prime Minister's Commissioner for the protection  
of the Hungarian way of life and our national values



## Dear Reader!



This is the fifth year that we have become a partner in the folkTREND! project of the Ministry of Agriculture and the Hungarikum Committee. This cooperation is of great importance to us, because for centuries agriculture and folk culture have been the same in lifestyle, social relations and work. But not anymore. Folk has become a special word, something old and forgotten... Industrialisation has created the urban man, the citizen, who has become increasingly distant from the land, from nature, from natural ways of life, and this process is intensifying today. We are moving further and further away from nature, from the natural. In our way of life. But our souls are not so changeable. Even the city child who has never been to the countryside has a great adventure in a forest camp or on a waterfront holiday. The human soul yearns for the real thing, for creation and self-expression. The closeness of the land, nature and craftsmanship that feeds off nature, offers us this on a 'silver platter'. Here, then, is where agriculture and craftsmanship, nature and creation, man and the soul are once again linked. The aim of the Ministry of Agriculture's folkTREND! project is to make the folk, the original, the ancient and the Hungarian fashionable through the clothing that is important in the lives of almost everyone. The objective of the Association of Hungarian Folk Artists is to make fashionable the unique, the environmentally conscious, the hand-made in our object-culture. Our common desire is for our children to live in an aesthetic, friendly, sustainable world, to appreciate and love their environment, which we cannot achieve in any other way than by taking care of our values ourselves, by respecting the living nature and man-made objects around us. Objects, clothes and accessories made by human hands from natural materials are unique, they carry the knowledge, care and respect for materials and work of their creators, and they also "teach" beauty, goodness and preservation. In our fast changing world, pieces of clothing and objects of daily use made by handicraft techniques represent permanence and security: a renewed old sewing machine or chest of drawers, or a festive outfit inherited from grandmother, represent continuity and belonging, and thus play an important role in preserving our identity.

A handwritten signature in blue ink, appearing to read 'György Igyártó', with a long horizontal line extending to the right.

### **Gabriella Igyártó**

director  
Association of Hungarian  
Folk Artists

The name "folkTREND! - tradition is old, style is new" is a symbol of preservation and renewal, and therefore fits in perfectly with the programme of the Festival of Folk Arts. Let's make this movement fashionable together! Let us wear our dazzlingly colourful folk art! Come together to admire the works that decorate this booklet and meet the many creators at the folkTREND! presentation on 20th of August 2023, during the Festival of Folk Arts.

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# TENDERING WORKS ON THE SHOW



1.

# RÉKA AMBRUS – MÁRIA KÓHALMI AMBRUSNÉ SZERVETŐ

**A living tradition in domestic clothing. Wear it with all your heart!**

Szervető is a clothing brand that was created to preserve and revive the spiritual cultural heritage of Hungarian folk motifs. By preserving the essence and form of the motifs, we reimagine the pattern, thus bringing the tradition back to life. In doing so, we also pay homage to the old drawing women who once sketched the patterns for the embroiderers. To be a traditionalist in dress, you don't necessarily have to wear classic folk costumes. Nothing proves this better than Szervető. Classic folk costumes are for ceremonial occasions, while we want to bring the colourful heritage of our grandmothers into everyday life. Every year we use new motifs to decorate our costumes. Fortunately, the treasure trove of the Carpathian Basin is rich in this field.



12.

Contact: [www.szerveto.com](http://www.szerveto.com)

2.

## SZÉNIA BALÁSSY-BEREZVAI

### Unmatched

I am a museum educator, cultural heritage specialist and women's tailor. I learned the joy of creating in primary school, and during my high school years I joined a costume-making circle, where I expanded my knowledge of folk embroidery and lace, which I have been developing ever since. During my years in the museum, I acquired an artifact-centred way of thinking, which forms the basis of both the workshops I develop and the costume designs I create.

With the creation of my three-piece collection, called "Unmatched", I would like to contribute to the preservation of an endangered heritage, the tradition of wearing slippers in Szeged. This slipper became an integral part of the wear of the people of Szeged from the 19th century, and the version we know today became widespread in the 1930s. They are characterized by the embroidery of field flowers, mainly poppies and cornflowers often combined with leather and pompom trimmings. In my collection, I try to capture the characteristics of the slipper from a new direction: it appears as every-day or casual clothing, while preserving its shape, materials and decoration technique. I emphasize the textile element of the slipper and use it to create new textures and shapes - fully recapturing the authentic look. The Szeged slipper also appears as a complement, also in a thoughtful version that can be worn in public.



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3.

# ERIKA BÁRCZI – ZSUZSA HARGITAY NAGY IGÉZŐ

## Golden Bulla Royal Commemorative Year 2022

We have worked together as “Erika Bárczi and Zsuzsa Hargitay-Nagy” designer pair under our own trade mark for 15 years and we have been creating unique clothing and home textiles using Hungarian folk embroidery patterns. From the very beginning, our aim was to present the legacy of Hungarian folk art in today's modern object culture. We use the embroidery patterns we have worked with - which are mainly life-tree and age-cross motifs - as a recurring element in our designs. The broader inspiration for our current collection comes from the 800th anniversary of the Golden Bulla of King Andrew II of Hungary in 1222, the Royal Golden Bulla Commemorative Year 2022. Our specific source was the costumes of the historical period, which we could see and study in the St. Stephen's Hall of the Buda Castle on the 10 large-scale artistic ceramics depicting Hungarian kings and saints, made by the Zsolnay porcelain factory. The atmosphere of our collection was also defined by the majesty, nobility, wealth, dignity, gold and velvet that they depicted. We have tried to bring back to the present the beauty, ornamentation, colours and silhouettes of the period. We used the basic colours of royalty: deep purple, emerald green, ruby, gold and shades of blue. The selected embroidery pattern was screen printed onto the base materials and then richly embellished with hand beading, ribboning, braiding and tassels.



14.

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4.

## ZSUZSA LÁSZLÓNÉ BERECSZ

During my career as the founder and president of the Matyó Folk Art Association I have been the organizer of many craft exhibitions, competitions, judging and presentations. I have extensive experience in the preservation and development of folk craft traditions. I have always been interested in innovative uses of folk crafts. In the past, since I had the good fortune to learn embroidery from my grandmother, I used to make my own home textiles and embroidered garments. I planned my own collection, first in 2020 and then in 2021, under the brand name pontMATYÓ, as part of the Hungarikum Commission's folkTREND! project.

In my current collection, I re-thought the typical painted motifs found on former Mezőkövesd furniture and tulip chests, reflecting the taste of the Matyó, and created the hand-painted "Oval" and "Ball" clothing accessories, consisting of 8 pieces in total. Painted on a wooden base, the earrings, necklace, bracelet and belt can be a spectacular addition to a summer dressing.



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15.

5.

## VIKTÓRIA BÓDI

### PEARL COLLARS OF SÁRKÖZ II.

I am a cultural anthropologist and aesthete by training. I consider social responsibility important, and therefore I am actively involved in community development and value-saving NGOs. I have been interested in craft techniques since childhood and appreciate the calm and purposefulness that I can experience when creating. I got acquainted with beadwork in an adventurous way: as a grant holder of the Sándor Petőfi Programme, I have been working with the Hungarians of Slavonia in Vukovar for three years now. On one occasion, they asked me to teach them to bead. Since I didn't know how to do it before, I first learned and then continued to teach it to the members of the Hungarian association in Vukovar. This was not the end of the process, of course, because I have been increasingly motivated ever since to string beads from different regions, to try out new techniques and to design new patterns based on the traditional ones. Sticking to the patterns of folk beadwork, I created the black and red collection of Sárköz, whose pieces, when combined as a set, make a remarkable festive wear accessory.



16.

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6.

# ÉVA UNGVÁRI BODÓNÉ

## HANDWOVEN COLLECTION OF LITTLE GIRL DRESSES

"The question is whether you are willing to go down the well for your ancestors or not, and whether you can stand what you bring up," writes János Térey.

I was born in Debrecen, in an urban house, which at the time of my birth carried only in its memories and in a few objects, the characteristics of the former peasant culture, but hid so many treasures for the child growing up here. Growing up on the legacy of my grandparents, I turned to the peasant world with interest and I try to bring elements of it and its spirit into my urban life. As the director of a folk playhouse, I consider it my duty to bring the values of the past to the young people of today. At the same time, I am convinced that the world of the past will only be preserved for the younger generations in the long term if we constantly make it more accessible, attractive and digestible for the current age. As a hand-weaver I create different textures. In addition to weaving authentic pieces, I find it exciting to renew old clothing using woven fabric and combining colours.

For years I have been interested in the children's costume of the peasant world, the robe, the bodice-vest. In the 20th century, children's clothing consisted of a gown worn over the shirt, made of coloured, striped, floral, polka-dotted linen in summer and thicker material in winter. It was made up of two parts: the long-sleeved linen top was sewn at the waist to the slightly pleated skirt. Both the sleeves and the skirt had pleats, which not only decorated the garment but were also practical, as they could be rolled down as the child grew. Up to the age of 4-6 years, even boys wore a robe, usually blue in colour and came with a hat and boots, while girls' gowns were decorated with lace and velvet ribbons. For the smaller ones it was buttoned at the back, for the larger ones at the front with a few buttons. The dress was often accompanied by a vest, made of one piece, with a straight line, the arm cutout was decorated with a ruffle at the shoulder and it was buttoned at the back.

I created a robe collection for children, for which I wove the fabric by hand, using different weaving techniques. I wove little flowers into the fabric with a sedge pattern, decorated with beads, perforated pattern. I played with the rhythm of stripes, the different thicknesses of the yarn and lace imitations and designed a dress with a weaver pattern that even a boy could wear in his day. The clothes followed the pattern of the old robes, with machine sewing and hand sewing. What makes the dresses so special is the bright colour and the ornamentation, the hand-woven fabric, which can be a special decoration for a festive family or church occasion.



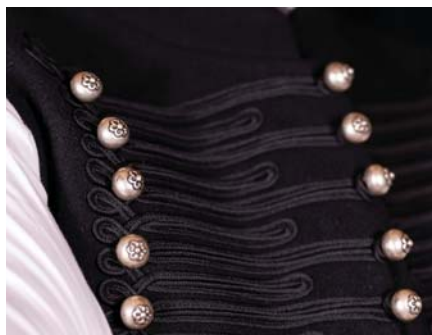
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7.

## VALÉRIA BUDAI BORBÁSZNÉ

I am a folk handicraft artist and a folk jewellery maker. I have been making costumes for almost 30 years. My name is associated with the use of the braid patterns of master tailor Gusztáv Veszelovszki on costume and wearable clothes today. With the cooperation of the Hungarian Heritage House I am involved in mentoring, teaching and practical training of costume makers from Vajdaság (Vojvodina) and Kárpátalja (Transcarpathia). I hold workshops for children and adults where I teach sewing, embroidery, bead jewellery making, lace making.

My design goal is to continue preserving the originality of the 18th-19th century braid patterns that have survived in the Jász Museum and to make them known and used outside my own region, the Jászság. In my own creations, the works of our traditional masters - Erika Rácz's buttons and János Tóth's braided cords - appear together, but at the same time the garments made meet the requirements of today's age and are wearable for modern people. I believe it is important that the past and the present come together to create the collections of our present-day wardrobe.



18.

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8.

## ZOLTÁNNÉ CSÁKY

### WINTER COLLECTION WITH PATTERNS FROM VEND-REGION AND HORVÁTZSIDÁNY

I was born and still live in Körömend in Vas County. I have been engaged in folk embroidery since the late 70s. In Körömend, I am a member of the Ornamental Artists' Association, which was founded in 1978. The first pattern I embroidered was an early one from Kalocsa. Then came the wool embroideries. For me it was a wonderful discovery that it is possible to embroider with wool thread. In the collection of Józsefné Beszprémy I found samples from Vas County. It is important for me to promote the patterns of Western Hungary. I am constantly improving my professional knowledge. I have my works certified by a professional jury. I have completed the OKJ training in lace making, and through sewing and making lace I have learned to strive for quality and to respect tradition. My aim is to put the "pure source" patterns on the garments and utensils I make. The garments presented here are hand-knitted and embroidered with details of the patterns of the Vas County (Vend region and Horvátzsídány). In all cases, I focus on practicality and usability. The pieces of my collection are: gloves, hats, scarves, socks, sweaters and soul warmers, which are intended for everyday use.



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9.

# RÉKA BARDON CSIKNÉ

## Circling Around

I am a folk handicraft artist, a "Young Master of Folk Art" and an art scholarship holder of the Hungarian Academy of Arts. I live in Csabrendek with my family. Together with my partner, Tamás Csik, a blacksmith folk artist, we have established our own business, the Handicraft Portal of Rendek. With my corn husk braiding work and my creations, I have set myself the goal to draw attention to this vanishing craft and the way of life defined by it, the possibilities of corn husk braiding and its versatile raw material. The presence of the natural material in our daily lives influences our quality of life, our aesthetic and artistic sensibility and our awareness of nature. Its processing, especially in the fields of home decor and fashion, accessories and jewellery, is capable of experimentation and renewal, and can be fully integrated into our 21st century life, helping us to live our traditions. I see the possibility of renewal of corn-husk braiding in finding new forms and other materials that can be combined well with the corn husk. For the first pieces of this endeavour, my half-circle small bags of corn husk combined with leather, I was awarded the Ministry of Agriculture's folkTREND! prize in 2021 as an innovative folk artist. The pieces in the Circling Around Collection are a continuation of this innovative endeavour, with leather versions, multiple colours and jewellery to evoke the forgotten traditional corn husk round bags.



10.

## ANITA CSUBA

### CREASED FOLK WEARS

In 2005 I graduated from the Hungarian University of Applied Arts in the department of costume design in Katalin Sárvány's class, and in 2006 I also graduated in the department of visual environmental culture. After finishing my studies I returned to Békéscsaba and I live here now. I have been working as a design teacher since 2005, so teaching and design work are both continuously present in my life. In my diploma work entitled "Trendy girls", I explored the relationship between the female body and dress, starting from the traditions of Hungarian folk costume, looking for parallels and examples between today's modern ideals. In teaching and designing I am interested in expressing personal ideas and finding the designer's attitude. It is important for me to create an open, receptive personality, who is influenced by her/his own immediate environment, by the perception and observation of contemporary social and environmental problems, who is inspired by nature, by the many manifestations of vegetation in colours and shapes, surfaces and textures. I am interested in following and translating traditions, in rewriting them, in permanence and movement. My diploma work mentioned above has laid the foundations for my further professional work, so the collection presented here is based on traditional peasant costumes for women and men. The formal designs and decorative features of the shirt, trousers, underskirt, women's short vest and fur coat, the pleating, pulling, folding, and the decoration with ribbons and so called wolf's-tooth-patterns are shown on the garments. The simple geometric shapes, rectangles, circles and squares refer back to the lines of traditional folk costume.



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21.

11.

# ANIKÓ HAJDU DOBOSNÉ

## FOR BOYS - FOR MEN

I live in Hajdúsámson in Hajdú-Bihar County on the Great Hungarian Plain and I work as a public culture specialist. I was awarded the title of Embroidery Folk Artist in 2015. I have my works juried, participate in folk art competitions, teach and lead workshops. My professional goal is to create work based on authenticity, to preserve our folk art and to pass on my knowledge of embroidery and felt making to others.

My entries are men's wear pieces and accessories, made with the aim of promoting hand embroidery and machine decorative stitching on felt - the so called running stitch. The pieces in the menswear collection are made from wool and handmade felt, materials that fit well with our traditional dressing culture. I have tried new fabrics and styles that are more wearable today. I also made a men's waistcoat, sweater and hooded jacket for cooler days from fabrics that provide warmth. I used traditional felting to make the hat. The machine stitching shows up in a specific place on the traditional fur coat, on the pieces I made there are fewer rows of stitching, rather I worked with a more distinctive pattern, so the machine stitching I used became a novel decorative detail on my collection. The stiches are sewn with embroidery threads of a different colour from the base fabric and thicker than the machine thread to make them stand out and embellish even more. The colours and sizes of my hand embroideries match well with the garments, I was more concerned with making the embellishments showy and beautifully decorative.



22.

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12.

## ORSOLYA NÉMETH DR. CHOMÁNÉ

### PEARL HEADPIECES OF THE DEBRECEN GIRLS IN SNOW WHITE

I have been making traditional and modern folk beadwork for almost ten years. As a folk handicraft artist, I consider it an important task to make the most authentic accessories for folk dancers and traditional folk costumes, while I can adapt the pieces I like the most to today's festive and everyday fashion by reinterpreting them in a small or larger way, so that more and more people can like folk jewellery and it can be revived in a special, renewed form. In this year's Hungarikum competition, I chose a theme that is very close to my heart and particularly dear to me, the Debrecen style beaded headpieces, and I created five different special bridal headdresses from them. Two snow-white pearl embroidered head-jewellery, and three snow-white pearl special Debrecen style headdresses in different colours, decorated with gold and silver, which could be worn again by brides and folk dancers in their old traditional roles, as well as by confirmands or at first communion on these beautiful festive occasions.



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23.

13.

## DR. ANTÓNIA KOLYVEK ANTONYDESIGN

### MATYÓ FLOWERS ON BLACK COCKTAIL DRESSES OR SOMETHING OLD, SOMETHING NEW

After graduating as a lawyer, I also finished the Budapest Fashion School as a costume designer and stylist in 1995. "Antonydesign" is my own brand with a truly feminine, tailor-made and unique style. The main slogan of my website and Facebook page is "Value in fashion." Instead of fast fashion, I create quality and value garments made to order. I have my roots in Mezőkövesd, so Matyó embroidery as a Hungarikum is an important theme in the clothes I design. In 2014 and 2015 I presented my Matyó collection at the Székely Ball in the Duna Palace. In 2019, I had the opportunity to present my Matyó collection called Pántlika at the Hungarian Academy in Rome. This year my collection is a reworking of the black cocktail dresses with Matyó flowers, where the focus is on the apron and its transformation into a modern form. The 3-piece womenswear collection is accompanied by 3 bags. The new embroidery patterns and beading are applied to the clothes uniquely, but I also used the old embroidery patterns on some pieces, under the slogan "Something old, something new". The individual embroidered elements, the aprons can be removed and put on another dress, creating a variable wardrobe. My aim is to show today's women that authentic Matyó embroidery and new design can be harmonised with trendy use of fabrics and colours, and so our past and present can get into harmony.



24.

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14.

# ZSÓFIA KŐRÖSI DR. TÓTHNÉ SOPHIELACE

## ELEGANCE IN LACE

I am an embroiderer, lace maker and designer. I create embroidered and lace clothing. What makes me different from other designers and makes me special is that I design and hand-make the lace on the clothes myself. I learned embroidery as a child from my mother and grandmother. I learnt the art of lace sewing at Hövej. Research is an indispensable part of my work, I regularly do research in museums and private collections in Győr-Moson-Sopron County. While studying the shawls of the Rába region, I could not fail to notice the beauty of the gold embroidered ladies' shawls of Csorna. Thus, part of my current research and work is focused on it.

My aim and inner driving force is to show elements of folk art, especially the Hövej lace and gold thread embroidery on today's elegant casual wear and accessories. I consider it important to introduce old, forgotten motifs and to carefully and tastefully transfer them to today's wear.

The menswear in the current collection features typical Hövej motifs, with a new look. The women's garments feature traditional forms of Hövej lace and golden embroidery from Csorna. The lace and embroidered trims on my clothes are all handmade in premium quality. When designing my collections, I try to meet the challenges of today's world as much as possible. My designs are unique, never repetitive, I adapt them to fashion trends, using innovative solutions. My creations appeal to those who want elegant and sophisticated design.



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25.

15.

## DR. ZSUZSANNA UDVARHELYI LARS ST CLAIR

### HUNGARIAN SEA

As a lawyer, my relationship with folk art and folk music started as a hobby, but over the years it has deepened. As a student of art history at ELTE, I was almost passionate about the subject. In 2022, I worked for the Széphárom Community Place in the field of art. Folk art exhibitions and events were common here. I was, and still am, an active participant in organizing and running these events. As both an art lover and an artist, fashion is almost constantly a part of my life. A few years ago I started to dream about blueprinted materials and so started to work with this very special material that I think has a lot of potential.

My current collection is a modernized beachwear collection, with pieces that are comfortable to wear every day, not only on the beaches, but also for a summer cocktail party, an afternoon sailing or even an afternoon stroll through the hustle and bustle of the afternoon. The blue printed fabric is practical, breathable, less delicate than linen, with an almost denim effect, making it a good solution for summer light sports, beaching and stylish strolls. My collection is called "Hungarian Sea", which draws the attention of today's women to the everyday use of the Hungarian blue printed canvas as our National Value.



26.

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16.

## ENIKŐ GERENCSÉR

### BLUE PRINTING TRADITIONS OF RÁBAKŐ

I acquired the love and basic knowledge of blue printing as a child in the family workshop in Festő Street, Győr, which was founded by my great-grandfather in 1906. Here, to this day, blue printed fabrics are made with hundred-year-old pattern-woods, hand-patterning and traditional technology. As a member of the fifth generation, I consider it important to maintain and pass on Hungarian and family traditions. I am particularly interested in the motifs and meanings of my close homeland, the Rábaköz. I am happy to use these patterns in modern and traditional clothes, accessories and home textiles. I decorate my textiles, designed for objects and clothes used in today's everyday life, with folk patterns, thus I would like to preserve a piece of folk culture and transfer it into modern sustainable fashion.

Since my childhood I have been influenced by the work of Irén Bódy, her wall carpets and cushion covers, which I learned about during my parents presentations of her craft in the Museum of Blue-printing in Pápa. In addition to printing, these textiles also feature the use of self-made patterned wood, a technique I also like to use in my creations and in my workshops for children.

I am a member of the Kisalföld Folk Artists' Association, where my work helps to preserve and promote the old crafts. I consider it important not only to cultivate the craft itself, but also to make it known to a wider public.



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27.

17.

## ZSOLT GERENCSÉR

### FATHER - SON BLUE PRINTED CASUAL WEAR

I am a blue printer handicraft artist, Young Master of Folk Art. I live and work in Győr. I have been the leader of the Kisalföld Association of Folk Artists since 2014. I've had the opportunity to learn from such outstanding masters as Miklós Kovács the Kossuth Prize awarded blue-printer artist and Dr. András Bolyós. In addition to the blue printed materials, I also make and restore patter printing woods. The making of a printing wood requires great patience and expertise.

In my blue printed collection I would like to show that there is a place for traditional textile patterning techniques such as blue printing in today's modern dress culture.

In "Father-son casual wear" I have designed a vest, jacket, shirt and tie collection for family celebrations, weddings, christenings with trousers; and with jeans for everyday wear.

For the jacket and vest, I chose an old pomegranate pattern for the linen fabric, a symbol of abundance and fertility, with a dark blue silk lining and wooden buttons. The tie and shirt are cotton linen, patterned with beans or polka dots.

The tradition of blue printing in Hungary was added to the National Register of Intangible Cultural Heritage in 2015, and I would like to pass this knowledge on to the next generation.



28.

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18.

## MAGDOLNA GULYÁS

Since my birth I live in Galgamácsa, Pest County. I learned the secret of making the Galga embroidery from my wonderfully embroidering grandmother. From the age of 13, I became involved in the (folk) art life of Galgamácsa myself. I drew hole-embroidery patterns to the villagers and made hole-embroidery arrangements of my own design based on traditional motifs. In 1980 I was awarded the title of Young Master of Folk Art and in 1987 I was awarded the title of Folk Handicraft Artist. In 2020, I was awarded the Master of Folk Art title. I discovered the needlework technique (called nyargalás – running needlework technique) on aprons while researching in Slovak villages around Pest. I have made my new collection from them. The first piece was a jacket made using a pattern of an apron from Cinkota, a typical piece of clothing worn by the Slovaks. The second piece is an embroidered men's shirt from Cinkota. The latter is characterised by a Gothic monogram, which is used as an ornamentation in the same way as the floral motifs.



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29.

19.

## ENIKŐ GYÖNGY

As an enamel-work and jewellery making folk artist, I have long been interested in the harmony between costume and jewellery. Since the beginning of the 90s, I have been interested in making clothes and costumes for the enamel jewellery I create. Between 1990 and 2000, I embroidered the dresses I designed, while learning about felting techniques, and then I graduated as a felt maker at the Secondary School of Folk Crafts in Nádudvar. After that I started designing and making felt dresses. I have also been weaving for a few years.

In my current collection I have made costumes of my own design. All three collection of clothes are based on an idea. I have worked with the motif treasure of the Debrecen style richly decorated long coat, a county value close to me both regionally and emotionally, in my costume pieces. Not transplanted to felt materials in their original forms, but by exploiting the technical possibilities of felt: cutting out the pre-felt, felting it into fabric, dyeing the silk material and combining it with wool. The uniqueness of my collections is ensured by the fact that the motifs on the garments and accessories tell a single 'story'. By choosing a central motif, I show its development, evolution and unfolding.



## TIBOR GYÖRGY

The art of the leather craftsmen, the decoration of clothes and objects made of leather is one of the most interesting and exciting branches of Hungarian ornamentation. I became interested in folklore and folk art quite early, I wanted to make textile and leather utensils and wanted to feel the pleasure of wearing the pieces I made myself. In the second half of the nineties, I attended lectures by Enikő Asztalos, ethnographer, at the Folk University of Marosvásárhely, and later I deepened my knowledge in leather workshops and as a staff member of the Nagyházi Gallery. The long history of leatherwork and ornamentation suggests that our ancestors also had pieces decorated with applications among their costumes. Although most of them have long disappeared, the art itself has been preserved in remote villages of the Carpathian Basin, including Transylvania and the Great Hungarian Plain. In my current collection, I have created a traditional leather collection with archaic patterns and handmade applications - waistcoat, belt pouch, belt - using techniques such as pattern making, belt making, hand sewing, leather-ribbon-decorating, overlocking, buttoning, embossing and appliqued embellishments, to show the living tradition of Carpathian Basin leather craftsmanship. The basic motif of the decoration of the waistcoat and the belt pouch is based on an 'eagle's claw' motif from an Árpád-period pouch-plate and an application from Zalatna (published in Kresz Mária: Népi szücsmunka, Corvina Publishing, 1979). From this basic motif I "developed" the decoration of the front and bottom of the waistcoat, the decoration of the pockets, shoulder parts and sides and the embossed decoration of the belt pouch cover.



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21.

## KATALIN ANNA ILLÉSHÁZY

### RENDEZVOUS - WOVEN BIRD MOTIFS FROM FOLK ART

I am a weaver and felt making folk artist. I became an admirer of textiles as a child. With a lively curiosity I sought the possibilities of creation and learning new techniques. I have found my vocation in making felted and woven fabrics that have value in the mirror of tradition, in the unity of form and function. As an ethnographer-museologist, my aim is for my works to be both messengers of traditional Hungarian folk handicraft culture and a worthy addition to modern dress and home culture. I am committed to applying and teaching traditional techniques and motifs, adapting them to the tastes of today. In felt and linen, I have found a material so versatile and richly adaptable that anyone can find the best for themselves.

I am happy to pass on the knowledge I have received as a gift from my masters to those who wish to create at the Living Spring Heritage Saving Association's creative house in Kiscsősz. The woven bird motifs appear as symbols of love in my collection created for a perfect date. Pieces of clothing were made by processing and transposing three weaving techniques of folk origin - linen weaving, pattern weaving and pickup weaving. The bird motifs were lifted from the woven patterns of several regions into modern garments, thus preserving the folkloric values in line with today's dressing standards. The garments are created by harmoniously combining two colourways - midnight blue and pink - into a collection in which accessories can be freely paired with the garments. I used three main materials to create the handwoven textiles: cotton, wool and silk.



32.

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## BEATRIX GOMBOSI JÓKAINÉ

My commitment to folk art was formed in my early youth, mainly through creative communities and personal friendships. I have always been interested in learning about the many different craft techniques and shaping different types of materials. The inseparable union of theoretical and practical knowledge creates functional and aesthetic objects in our environment. Recognising this, I have tried to grab every opportunity to learn. I have a degree in ethnography and art history and have been active in the folk art movement for nearly two decades. I have been fascinated by the archaic motifs of painted eggs. I have been awarded the title of Young Master of Folk Art and the title of Folk Handicraft Artist. In my creative work, I am challenged by how to redesign a motif from one type of object to another, even overwriting and transposing techniques. In recent years, this experimentation has led to the creation of accessories, belts, necklaces, earrings and headbands. The representation of traditional elements in contemporary dressing culture is a great challenge. In my current collection, I have used woven and cross-stitched embroidered motifs from early 20th century home textiles collected in the Bódva stream Valley settlements of Northeastern Hungary. The pomegranate, star and watercourse patterns, transposed into the technique of bead-weaving, appear as decorations for belts.



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23.

## ÁGOTA KISS

### DEWDROP OF CSORNA

I am a bead-weaver folk craft artist. I have been surrounded by folk crafts and handicrafts since my childhood. Growing up as a dancer, I became more familiar with the treasures of the regions, the costumes and accessories. I was particularly fascinated by folk beadwork, which I developed by studying and a lot of practicing. In order to obtain the title of folk craft artist, my creations were qualified by a professional jury of the Hungarian Heritage House. My objects are certified as Remarkable Pieces of Mastery and Fine Handicraft Products.

In my work, I consider it important to learn about the pure source, to preserve and teach the original beauty of folk art. I try to take every opportunity to learn while I can still learn from original sources and masters. I myself am happy to pass on my practices to children and adults alike. I believe that crafting is beneficial to our mental health, and the creative process can be a cure for the hectic world of our times. Besides beadwork, folk embroidery and learning about folk motifs was also important to me, so I regularly make embroideries. I am interested in the diverse world of embroidery in the Rábaköz region. I like to make embroideries with renewed but traditional values. In addition to modern beadwork, I like to combine embroidery with jewellery making in an innovative way. I am dedicated to preserving our values.



34.

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24.

## GABRIELLA KISS

### SZÍN S ("COLOURFULL")

As a bead-weaver, I design unique jewellery and accessories in my own unique colour scheme using the motifs of the Carpathian Basin. I live in Miskolc and work as an engineer. I am a jewellery maker folk handicraft artist and a Young Master of Folk Art. I have been making jewellery since the 1990s, when I made my first stage jewellery as a folk dancer. Since then I have been researching and collecting traditional patterns and techniques of jewellery making. For the last 3 years, as an MMA-scholar, I have been collecting and cataloguing the ornaments and jewellery of Kalotaszeg, so naturally I have turned to this region as a source of inspiration. In Kalotaszeg, no necklaces were worn except for the kalaris (a red coloured necklace or a necklace made of coral), so I transformed the beaded ornaments of the aprons into a new function, resulting in necklaces, bracelets and earrings. When making the jewellery sets, I kept the original patterns, but designed the colours to match our modern wardrobe. The beadwork jewellery can be worn well with both casual and everyday outfits.



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25.

## TÜNDE KISS

### FASHION FROM NATURE

I am a reed plaiting folk artist. I live with my family in Hollókő, one of the most beautiful villages in the country. Since 2008 I have been working with natural, plant materials, mainly with reed and other marsh plants. My works are made with traditional techniques, but I strive to make them fit in the modern age. I innovate forms, combine different materials, weaving tradition with design. This is how most of my work is created.

My collection of bag variations is based on káka (a marsh plant) and cork leather. Káka is a fibre that also grows in our country, but is rarely used for plaiting in folk culture. Cork leather is a new material with excellent properties. Natural, light and pleasant to touch, it is easy to clean and its colour harmonises well with that of the káka. For this collection, I used the traditional weaving technique of our Hungarian settling ancestors. I then combined the woven bases with the bag sewn from cork leather. The bags are now durable and suitable for everyday use.



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26.

## ÁGNES PÓCZA KOVÁCSNÉ

### WEARING SOMETHING OF VALUE

I learnt the skills of lace making from my mother in Hövej, my home village. Over 160 years, generations have developed the embroidery techniques that have resulted in lace using a variety of patterns. In Győr-Moson-Sopron County, this folk art was the first to become a Megyerikum (a Speciality of Regional Value) in 2013. In 2014 it was included in the Hungarian Heritage List and in 2017 in the UNESCO National Register of Intangible Cultural Heritage. In recognition of my work, I was awarded the title of Folk Handicraft Artist in 2010, the Handicraft Excellence Award in 2011, the Crystal Award in 2016 and the Hungarian Silver Cross of Merit in 2021. Since 2011 I have been leading the Folk Decorating Circle of the Sopron Pedagogical Culture House, and since then I have been teaching embroidery in Hövej. I have participated in several national competitions, where I have been awarded prizes and awards. I regularly participate in exhibitions, competitions and organise courses. In this way I would like to make lace of Hövej known as widely as possible.

In 2022, I designed and created my latest collection under the title "Wearing something of value". One of the pieces is a white batiste shawl with traditional Hövej lace embroidery, which I imagined as an accessory to a straight-lined, plain dark dress. The collection also includes a white slim-fit blouse with short sleeves and a long-sleeved blouse with embroidery that harmonises with the pattern of the matching aprons. It has always been important to me to handcraft, to preserve and cherish traditions, especially the promotion of Hövej lace.



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27.

## GITKA KRISTON

My name is also my trademark. I am a designer. I founded the brand in 2012 as a self-identified, sophisticated, unique entity. It gives tradition a new look and a sense of comfort in this fast-paced world. Progressive and traditional.

Folk art, Hungarian motifs and Matyó embroidery have been part of my life since I was a little girl. I was born in Mezőkövesd, where my grandmother, who was interested in folk art, influenced me to draw Matyó roses from the age of 6. Since the age of 8 I have been embroidering these amazing decorative motifs.

My current collection is characterised by a focus on sustainable fashion, both in the choice of materials and in the hand embroidery. The garments are all made on 100% pure linen, ensuring longevity and comfort for winter/summer wear. When designing the decorative motifs, I also used the Matyó motifs designed by my grandmother, with the aim of showing people that a 50-60 year old motif can still hold its own place in today's world. The strong use of the colour red was also a conscious choice, both to evoke the colour of the traditional Matyó roses of the old days and to symbolise energy and femininity. I consider our Hungarian heritage of embroidery types and motifs to be of enormous value, which we must preserve and cherish. I would like to show people that an embroidery, an embroidered garment or even an accessory is very special, and that it also gives its wearer special characteristics. I want to make folk art part of our everyday life. I consider it important to preserve the traditional spiritual values of Hungarian folk art and to reinterpret them while maintaining their quality.



38.

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28.

## ZSÓFIA DEÁK KUSNYÁRNÉ

I am a bead-weaver folk handicraft artist. Bead-weaving was a common hobby with my mother and I started on this path with her. Besides making modern jewellery, I also like to work with folk jewellery, translating folk art patterns into wearable pieces.

My current collection is inspired by the folk art of the Sárkőz region. My first collection is based on the embroidery motifs of the beautiful Sárkőz style women's head binders. These binders were worn by young married women, most often with white embroidery on a black background, but some more special coloured pieces have survived. The second collection is a clustered neck-binder, for which I have designed a bracelet similar to the original necklace. The third piece is a typical motif from the weavings of Sárkőz, which I have reworked into beadwork. I kept the colours of the red motifs, but the background is black on the finished piece.



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39.

29.

## JANA KUTI

I am a folk handicraft artist, a member of the Tolna County Folk Art Association. I live and work with my family in Madocsa, a small village in Tolna County. I love my profession very much. I have been interested in learning about folk culture for years. I have always wanted to rely on traditions. I consider it very important to preserve and pass on the customs of the past. And I see the possibility of further development in combining the old with the achievements of the modern age as far as possible. My aim with this material was to show the traits of the old Madocsa folk costume on today's wearable clothes. I collected and researched the customs and dress of the old village people. I used three essential characteristics based on the material I collected. The ruffled skirt, the embroidery of the men's wedding shirt and the large collared women's top. These three things inspired me to combine the traits on clothing that can be worn in today's modern world. I made casual dresses: a black cocktail dress, an aubergine purple evening dress and a trouser suit.



40.

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## JUDIT LEHOTKAI FLAX FLOWER WORKSHOP

I am a clothing technician and costume maker, folk embroiderer. All my life I have been working with textiles, accessories and clothes. I came to Hungarian traditionalism 7 years ago, when God opened a door for us. Our eldest child started her education at the Búzaszem Primary School in Göd. This school is based on tradition and the children's life is loaded with folk dance, folk music and all kinds of folk crafts. The school's daily life and celebrations are marked by a Christian family education based on Hungarian traditions. Initially, I made the school's festive costumes and folk dance costumes, then I was commissioned to make them, and finally I started my own business, which became known as the Lenvirág Műhely (Flax flower Workshop).

My main profile is children's folk dance and folk costumes, but I also often make dance, performance and traditional costumes for adults. I owe the high quality of these products to the Hungarian Heritage House's course in costume making, and to my constant desire to learn, and to dive into gathering information about both costumes and embroideries that excite me. In my spare time, my husband and I dance in the adult folk dance group of the Búzaszem School, and I enjoy singing in Andrea Navratil's singing courses, where I have been introduced to folk songs from many regions. I also sing while sewing most of the time. Several of my products have been certified as Traditional Masterpieces and Traditional Handicraft Products by the Hungarian Heritage House's Folk Crafts Council.

I consider the role of tradition preservation in the education of children to be of utmost importance, so that they are aware of their roots and pass on and show the folk values of the Hungarian people.

I would like Hungarian children to reflect their attachment to their homeland in their everyday and festive clothing, to show where they come from, and I chose an easy-to-wear, easy-to-handle (washable, ironable) dress that could be in every Hungarian girl's wardrobe.



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31.

## MELINDA MOLNÁR-MADARÁSZ MEYKE

I use the characteristics and diversity of the varied landscapes of Hungarian folk art as my mother tongue. My collections are put in parallel with works by Kodály and Bartók. I graduated as a fashion designer and artist teacher at Moholy-Nagy University of Art and Design. I have been working in the field of art and folk art for two decades as a designer and teacher.

In 2021, I was on a collecting trip to the cradle of the dance house movement, the Széki Tájház (House of Szék Traditions). I was fascinated by the design, the rich use of materials, the technique of plissé and the treasure of motifs of the Szék folk costume. In honour of the 50 years of the dance house movement, I created a modern, reimagined, 3-piece haute couture Szék collection. "There is nothing that the woman of Szék does not wrinkle or put in plissé", so the saying goes. The modern styling of my Szék-wear-inspired clothing is highlighted by the use of plissé and hand embroidery of Szék. Embroiderers Árpád Szabó, Anikó Jenei, Erzsébet Kis-Juhos and Tünde Moka contributed their expertise to the creation of the collection.

My haute couture dresses are made for today's modern woman, with hand embroidery, plissé, fresh and sometimes unusual, and with a variation of hand embroidery. My aim is to create modern and accessible garments, to be a bridge between traditional handicrafts and the world of fashion, while preserving the values of our tradition.



42.

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32.

# AURORA HAJNAL NÉMETH

## AURORA FOLKGLAMOUR

### MATYÓ MADONNAS

In my collections, I have redesigned the world famous Matyó folk costumes and accessories, keeping their essence but adding my own signature. I have been working for years to bridge our past and present, to make our roots and Hungarian folk art wearable and alive, to carry it forward into the future.

I made three sets:

THE EMBROIDERED APRON PATTERNED SET: the skirt and top, hand-embroidered with silk thread, give the ornamentation to the Matyó costumes. The old bead rows are evoked by the red coloured resin Matyó rose medallion and earrings, laced with red glass beads. The belt is made with a special hand-knotting technique, reminiscent of the decoration on old Matyó costumes, and is completed with lace and sequins. In the PUFFY SLEEVE BLOUSE AND BLUE PRINTED SKIRT COLLECTION I wanted to show the Matyó puffy sleeve "litya", so I made the sleeve of the blouse and the belt part in white textile. I designed both inspired by Matyó embroidery patterns in turquoise-royal-blue. From this, matching slippers and jewellery complete the collection. THE MATYÓ MADONNA BRIDE: my most ornate collection, I wanted to reflect the silhouette of the bridal shirt-shoulders and the many fringed shawl on them. The floral wreaths of the collections are based on the head-dresses of the Matyó brides and the Mary's daughters.



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43.

33.

## ILKA OLÁCSI-PÁLMAI

### UP TO THE BARKÓ!

One of the most important - yet hardly discovered and unexploited - cultural values of the people living in the Ózd region is the heritage of the Barkó people. The Museum of Ethnography has a total of only 7 objects, although we have a lot to be proud of! The Barkó people are a very closed community of the Palóc people, with a particular world of motifs, which quickly became urbanized as a result of the local iron smelting industry; the Barkós were thus also out of their traditions at an early age. We started our work in 2013, when a fateful meeting with Katalin Beszprémy, the then professional director of the Hungarian Heritage House, made sense of our earlier initiatives to rediscover the meaning of being part of the Barkós. We started training courses in weaving, embroidery, costume sewing, furniture painting, and then we started working. Over the past 10 years or so, we have entered our creations in many competitions, and our team is constantly planning and competing. We are participating in the folkTREN! competition for the third time, in the first programme we participated with clothes designed by Vanda Illés, then we started with our own creations and designs. Our aim is to learn and develop not only for our own pleasure, but also for the pleasure of others, and thus pass on our traditions, the traditions and values of our ancestors.



44.

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34.

# NIKOLETT PETROVICS

## FAMILY REUNION

I have lived in Balmazújváros with my family since birth. Thanks to my parents, I got acquainted with folk crafts when I was a little child. In my work I combine traditional techniques with the patterns used today, primarily to arouse the interest of young people in handmade textiles. The patterns are inspired by old weaving patterns, which I partly change and adapt to the pattern of the current garment. My aim is to draw the attention of as many people as possible to the beauty of Hungarian folk art and to reveal to them that Hungarian folk art is still relevant in today's fashion. I have created a family collection of six pieces: a mother-daughter collection with two wicker baskets with woven accessories and a father-son collection. The pieces of clothing are made with a green silk base and have an apron as decoration. While the bodice of the "mother" dress is decorated with a brown weaving pattern, the "daughter" dress has a green weaving pattern. The lining of the "mother" basket is in harmony with the mother's dress. The "girl" bag also has a woven lining. The men's collection is made up of vests that match the women's dresses and the weaving pattern as a motif is echoed on the vests, showing the composition of the collection. The decoration on the pocket of the "father" vest is brown, like the breast part of the "mother" dress, while the pattern on the pocket of the "son" vest harmonises with the "daughter" dress.

This collection is designed for families, so that two generations can wear the traditional yet modern outfits at the same time. By wearing clothes similar to those worn by their parents, children are introduced to handmade, unique weavings at a very young age.



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35.

## JUDIT FAZEKAS SÁROSPATAKINÉ

### COMING-AND-GOING DRESSES

I am a Zsiga Király award-winning, lace and costume maker. My original profession is biologist. I learnt the basics of sewing from my mother, and then I became more and more fascinated by the patterns of folk art. I was most interested in dressmaking and how handmade lace could be used to decorate garments. Twelve years ago I started a course in folk costume sewing for adults. Since then, the Allwomen's Dressmaking Circle has grown into a creative circle, where we make redesigned folk wear.

This year I am presenting a collection of "Coming-and-going dresses", a collection of dresses suitable for everyday wear, because I want folk art motifs to appear on our clothes every day. Painted motifs are suitable for this because they are not as fragile as hand embroidery or lace. I draw the designs on the clothes with brush paint. This makes them unique and vibrant, but also makes them easy to handle and machine washable. The maternity dress and the little girl's dress are decorated with embroidery patterns from the Kis-Küküllő Region, while the skirt, tunic and apron-dresses are painted with motifs from the Udvarhelyszék region. The collection is made of natural materials and is adaptable to today's dressing culture: simple, practical, and can be worn with a T-shirt and trousers.



46.

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36.

# ORSOLYA SPRINGER

## MATYÓ SALOON

I am a costume designer, couture embroidery specialist and since 2021 I am a Homo Faber Guide certified creator of the Michelangelo Foundation. Inspired by family tradition and my own natural curiosity, I have trained at home and abroad and have acquired knowledge that others do not know or cultivate. I am convinced that the key to sustainability lies in returning to handicraft activities and meeting individual needs as opposed to overproduction by large-scale industry. I also believe that in the culture of wear, pieces that are made to last are worn and treasured by their wearers for a long time. The value in dressmaking lies in the quality processing of natural materials, multi-functionality, variability, adaptability and reconfigurability. My intention is to design clothing that do not go to waste and can be passed down from generation to generation. In order to achieve this goal, I use traditional craft and artistic, couture techniques, including very special forms of hand embroidery: bullion embroidery, 3D silk flower, needle painting, 3D needle painting, tambour embroidery, 3D bead embroidery, etc. I try to preserve traditions not only by reviving techniques but also by reinterpreting original motifs. However, couture, by its very nature, is only accessible to a few, and the idea of slow design and sustainability will take off if it can be spread as widely as possible. Methods that involve the user in the creation of their own objects are very suitable. In the case of clothes, for example, this could be the individual decoration of a simple garment. That is why in 2019, Adrienne Körtvély and I founded the Handicraft Academy, where we pass on this special knowledge.



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37.

## KRISZTINA SZABÓ

### WONDERFUL CHRISTIAN EMBROIDERY

My love of embroidery runs in my family. I learned my first stitches from my grandmother. During my studies, I became acquainted with Hungarian embroidery from Hungary, Transylvania and other Hungarian embroideries beyond the borders. At the beginning I embroidered home textiles and utility items and successfully had my works juried. I participate in regional and national exhibitions and competitions. I have long been interested in how we can promote our rich embroidery culture among young people. In recent years I have therefore started to embroider casual dresses, cocktail dresses and wedding dresses. This is how I created my first collection of embroidery for the 2020 Hungarikum competition, consisting of a pink cocktail dress, a bag and a stole. This collection was awarded the Peacock mark by the Folk Arts and Crafts Jury as a Modern Masterpiece. In the present work, I have fulfilled this idea and thus the two white wedding dresses and the black cocktail dress were born.



48.

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38.

# TÜNDE GYŐRI SZATMÁRINÉ

## ORNAMENTED BLACK COLLECTION

I weave by hand. For the creation of this collection I used the decorating method of the Moldva Csángó long scarf - also known as "kerparuha" -, the 'csáncsálás' which is a kind of technique where the thread is pulled in. On the clothes the symbol of the sun appears, which has a creative, fertilizing and protective power. Symbols are important to me, which is why I chose this pattern. I wanted to use a technique that would attract the eye and make the result spectacular. I think it's important to design clothes that are relevant in the 21st century, that people are happy to wear even on a daily basis.

The basic colour of the dresses is black, with silk batik threads woven in to add a sense of elegance. The unity of the collection is given by the black base colour and the uniform pattern. The tailoring of the dresses is simple, as I wanted to highlight the beauty of the woven fabric.



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49.

39.

# ILONA CZIMMERMANN SZEKERESNÉ

## SPRING BREEZE

Living in Höveji, embroidery and Hövej lace were part of my everyday life. Since my childhood, I have seen the women around me making beautiful creations on embroidery frames. I have always been an active participant and organiser of events and programmes in the village. A few years ago I decided to become more actively involved in lace-related activities. Since then, my everyday life has been largely determined by handicrafts, the preservation, cultivation and transmission of traditions and the promotion of lace from Hövej. I have been a member of the Hövej Lace Lovers' Association since its foundation, and in 2019 I took over the leadership of the association. I often give guided tours and embroidery demonstrations at the Hövej Lace Museum. I actively contributed to the inclusion of the "Living Tradition of Hövej Lace Embroidery" in the National Register of Intellectual Cultural Heritage in 2017 and to the inclusion of Hövej Lace in the Collection of Hungarikums this year.

"Spring Breeze" is a light, youthful collection of 4 pieces. One of the pieces in the collection is a short-sleeved blouse with a V cut-out closed by pea holes and decorated with flowers, leaves and hole embroidery. The second, an elegant, casual blouse, has a simpler neckline and more elaborate embroidery with holes on the sleeves. The blouse also comes with an embroidered belt. The collection is completed by a black spring jacket with embroidery on the collar. My aim is to motivate young people to get to know the Hövej lace, wear the embroidered pieces and learn the skills of embroidery.



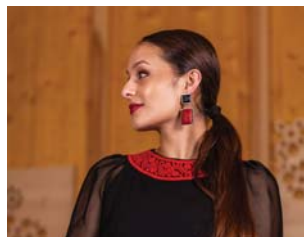
40.

## IBOLYA SZIGETI SZENTIRMAINÉ

### WOMEN'S FOLK WEAR ORNAMENTS ON BLACK COCKTAIL DRESSES

It is the textile that surrounds me everywhere. I have always had a strong connection to it since childhood, trying countless techniques and styles to use it. It is the making of traditional costumes that finally captivated me. I have a sewing workshop in the Tímárház in Debrecen, where I work with my fellow artists. In addition to researching, designing and making costumes, I felt it was important to get to know our folk embroideries and to gain a more comprehensive knowledge of the decorative elements of our traditional peasant costumes. I learnt to embroider in Békéscsaba, my masters are Károlyné Illés and Anikó Jenei. The idea of transferring the embroideries of the learned costumes to modern garments was born in me early in my training. The creation of my collection was guided by two goals: firstly, to show the headbands worn under the scarf, embroidered with the hidden feelings of women's destinies, and secondly, to create elegant pieces that could be worn by the middle-aged women, often overlooked in fashion. I present three embroideries in the collection: white embroideries on a black ground of the headbands of Sárköz and Mezőkövesd, which I have edited on the basis of samples collected in the Déri Museum in Debrecen, and a reworking of the original embroidery of the Torockó shirt with shin sleeves, which I learned during my embroidery training. I have chosen natural materials: wool, cashmere, caterpillar silk fabrics. In addition to embroidery, the Sárköz pattern piece of the collection also features the Sárköz beaded collar laced pattern in reimagined colours.

The work of my colleague Piros Udvarhelyi was a great help to me in the creation of this collection.



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41.

## ÁGNES SZOCSKA

I make weavings, enamelled jewellery and glass works for competitions, exhibitions and as gifts. I regularly have my work juried, mainly by a craft jury, but I also have folk art juried weavings. In my latest collection, my main concern was to make the material itself special, which means that I used the technique of threading while weaving, called "csáncsálás", to create the pattern. Another important aspect was that the raw material used for weaving was of very high quality, so I used a unique hand-dyed yarn with a composition of wool, silk and yak hair. I like to use yarns with colour transitions, so I used them here in both short and long colour transitions. I aimed to bring an old weaving technique into a modern form on both men's and women's garments, so this collection includes a men's vest and scarf, as well as a women's dress and a longer vest."



52.

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42.

# MÁRTA SZOMBATHY

## TIME TRAVEL

From the very beginning of my designing career, I have been on a mission to create sophisticated clothes based on traditional elements exclusively for children, especially little girls.

This year, my collection is based on an old photo collection of simple families in simple clothes, in poor, yet sophisticated costumes typical of Szatmár region, Nyírbátor and its surroundings. Typical of the clothes that can be worn in today's environment, I chose a form of decoration where simple materials and bold combinations of different textures give the clothes their distinctive character. I use only natural materials for the clothes. Leather, straw, wool are used in accessories. I take seriously the responsibility of correctly establishing a visual mother tongue alongside a musical mother tongue. In order to make this effect part of everyday life, I do not primarily design celebratory outfits for exceptional occasions, but basic pieces that can be worn on a daily basis, at home or with friends. At the same time, with a few accessories, they can be transformed into performance dresses, casual outfits for family celebrations and events.



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53.

43.

## KLÁRA SZOMBATI

### RICHLY DECORATED

The inspiration for my womenswear collection came from the most Hungarian costume, the richly decorated long men's leather coat (cífraszűr), which served as a festive costume for the men of the peasant population. I have used the traditional decorative elements and application technique of the coat on women's clothes before, this time the embroidered motifs of the "szűr" were used to decorate my clothing. The typical floral motifs are roses, rosebuds, tulips, forget-me-nots, pansies, carnations, lilies of the valley and the landscape of leaves drawn around them in different shapes and colour combinations. Without changing the design, I have used the traditional colours on some of the garments and deviated from them on others, adapting the colours of the patterns on the coats and accessories to today's fashionable styles and colours. Hungarian "cífraszűr" became a Hungarikum in 2021. I am confident that the pieces of the "Richly decorated" collection will be popular in the wardrobes of ladies who appreciate handicrafts, respect our traditions and want to express their Hungarian national identity at home and abroad.



54.

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44.

## MIRELLA EDIT TALLÓDI

### AUTUMN FLOWERS

I have titled my collection of handcrafted blueprints "Autumn flowers". I designed clothing that can be worn on cooler, autumn days. I lined the coats, the two-piece suits with wool fleece, decorated with fur-like fluffy stripes. The novelty of the garments is that I combined the blue printed material with red and blue cotton velvet.

My love of colour and fabrics is probably something I have inherited, but I was also influenced by the beautiful needlework of my great-grandmother. Throughout my short career as a teacher, creativity and working with textiles has always played an important role. I developed my sewing skills through courses and exhibitions. Currently I am a costume designer, designing and sewing costumes and dolls exclusively from blue printed materials. My clothes are regularly juried and I am successful in various competitions. I am a member of the Bihar Folk Art Association.

I was a founding member of the Hungarian Patchwork Guild. For many years I have been making patchwork models and descriptions for the magazine *Fürge Ujjak* (Quick Fingers). My creations have been shown with great success at national and international fashion shows and exhibitions. Among my award-winning creations are children's blue printed dresses and wall paintings.

My books were published under the titles *FOLTVARÁZS* and *MESÉS FOLTVARRÁS*, in which my works in blue printed materials have been given a prominent place alongside my colourful creations. For years I ran my creative workshop called *TULIPÁNHÁZ* (House of Tulips). Foreign and national magazines have been happy to feature the creative and educational work I did there. A few years ago I received the "CREATIVE DEBRECEN" award from my home town. I also have plans to make various home decoration textiles and textile toys.



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45.

## ANITA TARCSI-DEMETER

### THE COLOURFUL HAJDÚSÁG REGION

In 2014 I graduated in folk leatherwork at the Nádudvar Folk Handicrafts High School and since then folk handicrafts have been part of my everyday life. I think it is important to expand my knowledge through training and research, which I would like to pass on to others, which is why I completed the training of folk playhouse leader and folk games and handicrafts instructor in Békéscsaba in 2021. In the same year, my husband and I opened the Kicsi Dió Folk Handicrafts House in Bocskaiert, which is a home to my art activities and provides an opportunity for people in the area to learn the basics of various folk handicrafts, our traditions and the joy of community creation through handicraft activities. In the course of my professional work, I have realised that my interest in leathercraft is most strongly stimulated by folk needlework. My aim was to deepen my knowledge of this craft, which is nowadays a rarity, and to reproduce ethnographic objects found in this field, and to draw inspiration from them to create leather wear pieces adapted to the needs of today.

In my present work I have studied the colourful small furs of the Hajdúság region, and I have tried to process their patterns and colours in such a way that they can be used to make wearable pieces. Within this framework, I made a women's fleece vest, a women's ear protector and a women's fleece scarf. The garments can be worn as a collection or individually. Each of these garments is made from medium brown fur, trimmed with red coloured ribbing or wolf tooth stitching and edged with brownish-reddish leather. The embroideries were made with silk thread, and I chose the colours of the patterns myself, which are partly similar to the colours found on the original furs, but I did not aim to use exactly the same colours, because I tried to adapt the colours to modern tastes. I tried to go in a slightly lighter, more modern direction in terms of the form of the garments.



56.

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46.

## MARIETTA ILDIKÓ TÓTH

### Blue printed casual wear of Rábaköz

I am a master of folk art. I live in Győr, I became a blue printer because of family reasons. My great-grandfather Péter Éhling founded our workshop in 1906, and since then the fifth generation has been continuing this beautiful, dying out craft.

In my collection, which consists of a blueprinted casual dress, bolero and bag collection, I would like to show that it is possible to create elegant casual wear that is also appropriate for today's times using traditional materials, blueprinting techniques and pattern lines. I have chosen striped silk damask as the fabric for the dress, and the pattern is the Raba stripes, which follow the lines of the weaving pattern. The three rows of beaded lace decoration on the upper part of the dress are also echoed on the bag. The matching bolero is a supplement made of a plain navy blue pressed blueprinted material. Reform-era costume inspired the creation of this garment. At the initiative of Ilona Andrásy, casual dress sewn from homemade cloth and blueprinted material soon became fashionable at the turn of the century.

In 2015, the tradition of blue printing in Hungary was added on the National List of Intangible Cultural Heritage, and in 2018 it was added to the UNESCO Representative List of Intangible Cultural Heritage.



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57.

47.

## ILONA CSILLA TÓTH

### Re-buttoning the Debrecen small fur coat

I am lucky: the women in my family, grandmothers, aunts and my mother were active in all kinds of textile work, so I was naturally surrounded by this activity from childhood. This is why I graduated in 2005 from the Hungarian University of Fine Arts as a restorer of objects, specialising in textiles and leather objects. During my 16 years at the Déri Museum, I have had a continuous and direct contact with our local heritage, of which the most outstanding piece is the Debrecen women's coat. It is no coincidence that it is used again and again as a starting point for textile projects. The beautiful and highly variable embroidery motifs used on the furs are well suited to all surfaces and techniques, even in the boldest forms that are furthest from the original pieces.

However, I personally believe that a motif treasure does not evolve the way it does by chance, and that is why I would like to "take home" the motifs of the short fur coat. All the more so because, as far as I know, there have been reinterpretations of this theme in all forms (beautiful women's festive wear pieces, or even home textiles) but one thing has not yet been made: a woman's coat. The closest thing to a coat in function. In my collection, the pieces embody different levels of "re-buttoning": the first piece brings the colours of the original garment, while the second, a black coat, is plainer but more elegant in colour, with a motif that fits well with any festive wear, for any occasion. The third is a shorter, youthful piece with a very casual colour scheme and a practical hood instead of a standing collar. The shape of all three is feminine, with the skirted, flared bottom reminiscent of the bell shape of a sleeveless short fur coat, and the embroidery is in the original placement. In addition to the hand embroidery, the unique, made-to-measure, precise tailoring pattern and beautifully executed stitching give the final, tasteful effect.



58.

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48.

## TÜNDE TÜSKÉS

I am a teacher, a mother, Király Zsiga award-winning straw plaiter, Knight of the Hungarian Culture, founder of the Straw Treasure Museum in Zengővárkony. I have been contributing to the promotion of traditional straw plaiting for decades with my books and lectures. I have exhibited my straw hats, bags, jewellery and sacral objects at numerous exhibitions in Hungary and abroad. For nearly 30 years I have believed that golden grain straw is the most beautiful material for creation. It can be used to make cultic, utilitarian and ornamental objects by spinning, twisting, binding and flattening. I have been working for a long time on how to incorporate this nature-friendly 'wonder material' into fashion and dressing culture. Therefore I make wearable jewellery, hats, hair ornaments, bags. I add modern design to traditional techniques and try to keep the needs of today's wearers in mind. It is said that beauty comes from within, from the richness of the soul. I want my work to reinforce this, so that my bags, jewellery and hats give the wearer poise, courage, confidence and joy. For me, straw weaving is a glorification of the soul, an inspiration for creative thinking, a joyful creative activity that makes life complete.



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49.

## ESZTER HEGEDŰS VARGÁNÉ

### Fashion and tradition with cross stitch

The Bereg cross-stitch embroidery of the Upper Tisza region was included in the Hungarikum Collection in January 2022. The oldest sources of this embroidery are preserved in the textile collection of the Beregi Museum in Vásárosnamény, which I used as inspiration for the design of the collection.

In creating the garments, I implemented two concepts. One of my ideas was that the combination of today's fashionable patterns and the natural materials used in the past would give a new meaning to Beregi cross-stitch embroidery. The other was to combine the pattern lines of today with modern materials, using the embroidery techniques and pattern forms used in folk culture. The first collection is based on a tablecloth embroidered in 1904 in Panyola. The long tube dress is made of linen suitable for cross-stitch embroidery, with an Art Nouveau pattern on the bottom and the hip, which is also visible on the original hand-embroidery. Accessories were also made to accompany the dress. The hand-woven shawl also features a Panyola pattern, and the bag is decorated with the edge pattern of the tablecloth mentioned above. The second collection, in black, is reminiscent of the mourning in Bereg. The short tube dress is based on a black satin fabric with the black embroidery of the mourning on the bottom and sleeves. A belt and a bolero have been created to complement the dress, pieces that can also be used on their own to give a new character to other Aurora style garments. The costumes created in these two projects will give a new look to the ancient decorative arts of the Bereg region and promote them.



60.

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50.

## SÁRA VARRÓ

I am a female tailor and folkTREN! award-winning folk linen weaver. I graduated in 2018 from the Nádudvar Folk Handicrafts Vocational School in the class of Teréz Schmidt Galánfiné, Master of Folk Arts, as a weaver. I continued my studies at the Debrecen SZC Creative Technicum, where I studied fashion tailoring with Zita Tóthné Gyarmati, master of women's tailoring. In parallel with my training in Debrecen, I completed a training course at the Folk Art Association of Békés County, called Folk Games and Handicrafts Instructor. Currently I work in this job. I have undertaken to create a wedding celebration collection from my woven materials. The patterns of the materials were designed based on the rich weaving culture of the Carpathian Basin. I created the dresses taking into account the solemnity of the wedding. The pieces in the collection are: a wedding dress, a groom's dress, blue and green bridesmaid dresses and matching men's shirts. All garments are made of natural fabrics, using cotton and silk yarns. I make my creations according to the needs of today's times, using samples of Hungarian folk art and natural materials. I believe that a dress made with folk techniques can be modern and fashionable. I have received a lot of help from my master Imre Stumpf, Pomegranate Award-winning women's tailor, in realising this idea.



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