

# folkTREND!

The tradition is old, the style is new





Cover photo: Gábor N. Szidor, New Generation Solutions  
Dress: Réka Juhász

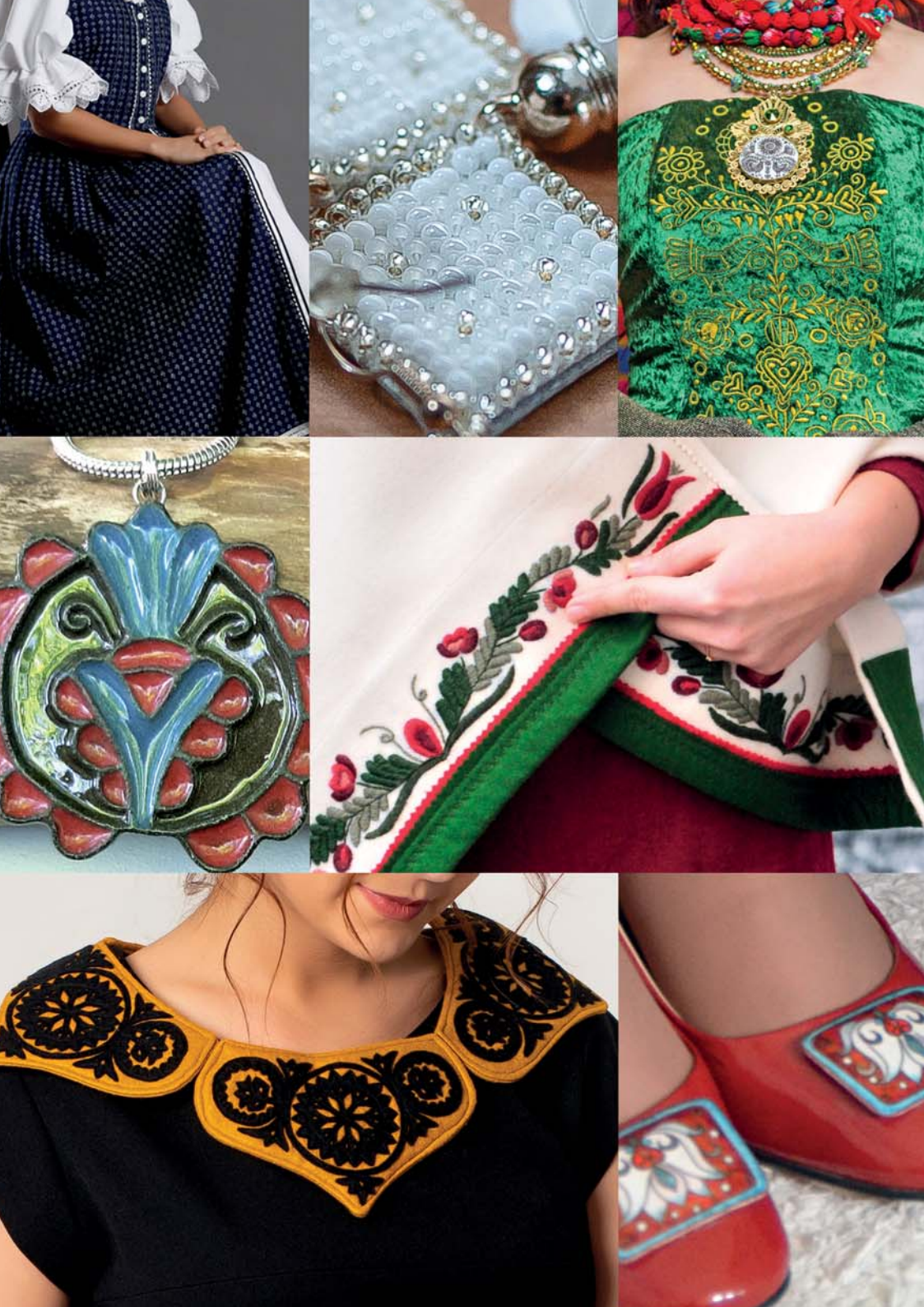
## “folkTREND!” – 2020

This is the fourth 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.



Dear Reader,



People have decorated their clothing from the very beginning of history and have always paid special attention to their look. Clothing is an essential part of the history of culture as it represents the popular artistic style of ages. Being fashionable means following the newest trends, but the goal has always been the same: to radiate beauty.

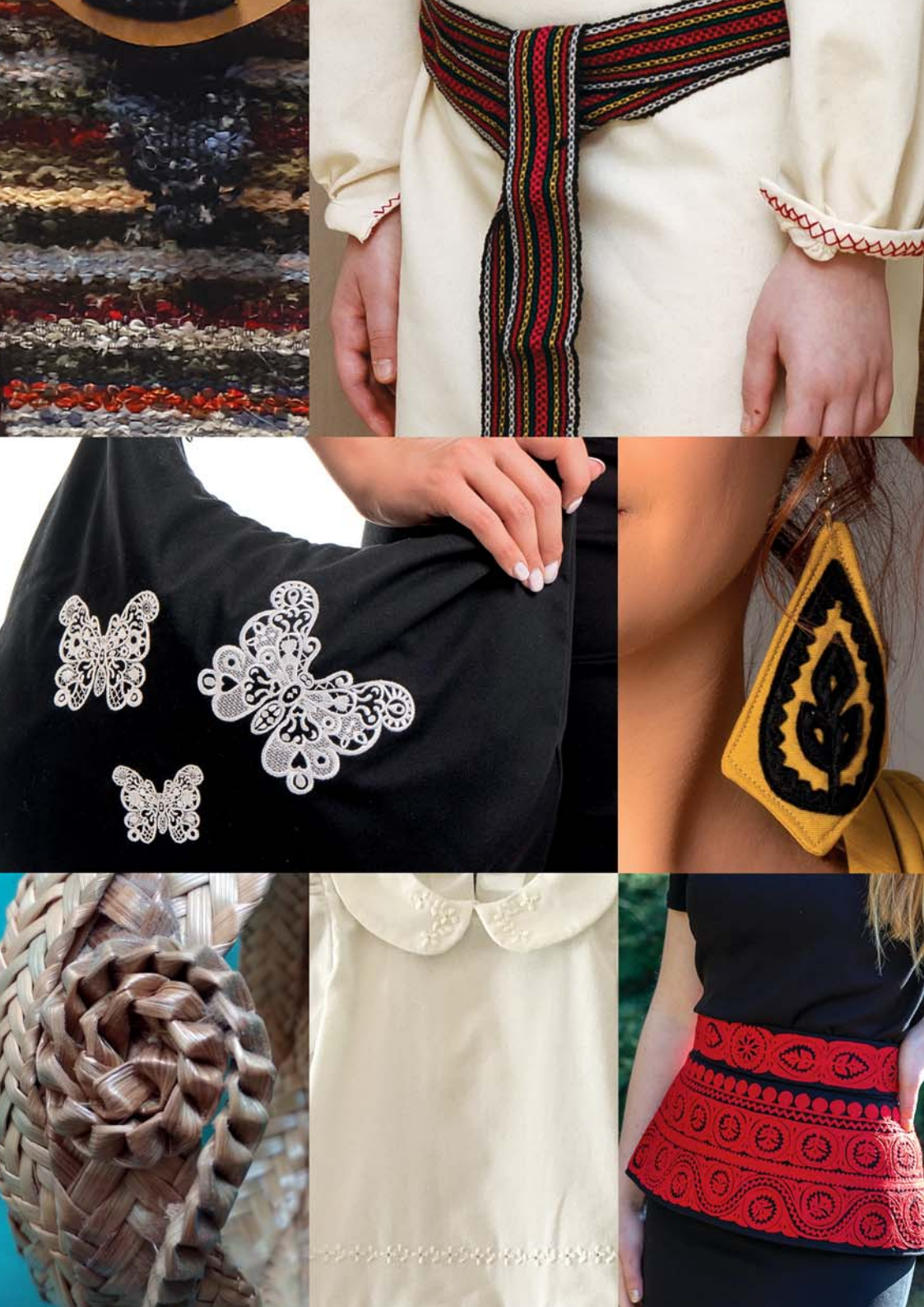
However, at today's fashion shows it is not the most important thing to present the beauty of the pieces of clothing. Rather these events are the scene of presentation of abstract artistic manifestations where the goal is not to delight the eye, but to shock the audience.

Our fashion – or as we call it – costume show does not follow this trend. "folkTEND!" keeps to the original goal: to make people like the costumes and the accessories presented. We want to show their usability and make the beauty, not the cynical, visible. Our mission with "folkTEND!" is to make folk traditions interpretable for modern people through wearable clothing designs. We can see how the traditional clothing culture and the values of folk handicrafts of the Carpathian Basin is preserved in the forms, ornaments techniques and types of materials used. We can't either neglect the viewpoint that these pieces of art strengthen the forever existing characters of mankind: women presented as women and men as men.

"Decide what you want to be and what you want to express and dress the way you live."- said Italian fashion designer, Gianni Versace. I think our designers successfully fulfil this "requirement", as they truly represent with their clothing and accessories the lifestyle that is so dear to our hearts.

**Zsolt V. Németh**

Ministerial Commissioner for outstanding national values  
Ministry of Agriculture



## Dear Reader!



Living tradition – this is the motto of the Festival of Folk Arts, which have been organised annually for the past 34 years. We were pleased by the initiative of the Ministry of Agriculture and the Hungarikum Committee, when they founded the project “folkTREND!” with the aim to renew our clothing-culture upon our traditions but fulfilling requirements of the modern world. The Association of Folk Art Societies was established to give an organised and legal form to a social movement that aimed to pass over our grandparents’ heritage to our descendents in order to keep our wonderful and treasured folk-art culture alive. The calling of the Festival Of Folk Arts is to show that folk arts are not only something from a bygone age to be merely contemplated through glasses in museums, but values we all contain and that live inside us, which will flower if we take care of them. Our aim is not to copy the past ages and show how people once lived and what they created, even though that is also important, but it is rather the territory of cultural anthropology. The Festival of Folk Arts wants to entertain and dazzle the eyes of today’s young generation with the aesthetics of past ages. Our traditions are our roots, our identity is our safety in a hectic and rapidly changing world. Understanding and embracing this, makes us free to create something innovative, when it comes to music, dance, objects, decoration items or clothing. We want to present the living traditions through new products and works of art to the audience of the Festival of Folk Arts, and this is why we are extremely pleased to welcome the “folkTREND! – The tradition is old, the style is new” production in our festival’s program again.

**Gabriella Igyártó**

director

Association of Hungarian Folk Artists

# CONTENT

INTRODUCTION	3.
GREETING – ZSOLT V. NÉMETH	5.
GREETING – GABRIELLA IGYÁRTÓ	7.
CONTENT	8.
RÉKA AMBRUS	10.
JÁNOSNÉ BERZEVICZY - FEHÉR	11.
MIRELLA EDIT TALLÓDI	12.
ÉVA SÁGI	13.
BRIGITTA SÜTŐ	14.
TÜNDE TÜSKÉS	15.
GABRIELLA KISS	16.
MÁRTA MAKÁNY	17.
ÁGNES KOVÁCSNÉ PÓCZA	18.
ÁRPÁDNÉ KISS	19.
IBOLYA TARSOLY	20.
MAGDOLNA GULYÁS	21.
ILDIKÓ TORBA	22.
MÓNIKA MISIK	23.
ERZSÉBET RISKÓ MOLNÁRNÉ	24.
ANIKÓ HAJDÚ DOBOSNÉ	25.
KLÁRA SZOMBATI	26.
ZSÓFIA KŐRÖSI TÓTHNÉ	27.
ZITA ATTALAI	28.
ANTALNÉ GULYÁS	29.
JUDIT BOHUS SZUPERNÉ	30.
MÁRTA SZOMBATHY	31.
AURÓRA HAJNAL NÉMETH	32.
ERZSÉBET SZEGÉNY	33.

## TENDERING WORKS ON THE SHOW



1.

## RÉKA AMBRUS

### "SZERVETŐ" TRADE MARK

In order to preserve Hungarian folk motifs and cultural heritage, we created the clothing brand "Szervető", in which we tend to design clothes which are to wear in the daily life. Reflecting the meaningfulness of traditions in how we dress does not necessarily mean having to wear classic folk costumes. Even though they are excellent for festive and special occasions, our aim is to incorporate our ancestors' technicolor heritage in today's fashion. We use new motifs to decorate the clothes each year, fortunately, there are uncountable wonderful patterns to find in the Charpatian Basin. First year we focused on sacral symbols, which were followed by a softer concept of folk arts, such as reinterpretations of "Matyó" and "Kalocsa" embroidery. By now these have become our trademarks. In the following year we returned to our ancestors: we designed palmettes as the ones from the age of the Hungarian Conquest, life trees and Székely's tulips. Not long ago we also reimagined the ornaments of the sabretache from Galgóc and embroidery from Jászság. Last year's collection was inspired by the "Halas lace" ("Queen Of The Laces, Lace of The Queens"). It's been a severe challenge to decorate the clothes with embroidery and make the patterns look as soft and airy as lace does. There are several folk art textil-making techniques that we are eager to use, this way we are ready for making exciting renewals every year.



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

10.

2.

## JÁNOSNÉ BERZEVICZY - FEHÉR

Young Master Of Folk Arts, Folk Artist, Master Of Folk Arts. Awarded among many other ones with Gárdonyi Géza-Prize and Csokonai Vitéz Mihály-Prize.

Motto: "The way the threads in the embroidery intertwine, so do the past and the present, traditions and revival."

I was born in Fedémes, a small village, where people have been living in a closed community. My love for the folk arts comes from my family of origin. My parents held traditions in a great honour. Preserving palóc heritage is a true commitment and it is of great importance for me to care for the costumes and folk arts of Palócföld, and to proudly present them as our local values. My goal has not changed in the past 36 years: creating simple, but unique clothing. My work of art is inspired by the pureness, vitality and noble simplicity of Palóc folk arts, reflecting the balance of emotions through the harmony of treasured motifs and colors.



Contact: [www.palocviselet.hu](http://www.palocviselet.hu)

11.

## MIRELLA EDIT TALLÓDI

I live and work as a teacher in Debrecen. Few years ago I was awarded the prize "Creative Debrecen". Two of my books have been released so far under the name of Edit Halász. The titles of my books are "Magic in the Patches" (Publisher: Pallas Kiadó) and "Tales and Patchworks" (Publisher: Mérték Kiadó, Alexandra).

Ever since I can remember, I have been passionately attracted to colours, soft fabrics and handicrafting. I have spent many afternoons with my dear great-grandmother, who taught me to sew and do embroidery and I got to find true pleasure in these activities. All the rag dolls, little dresses, and listening to her telling folk tales will remain unforgettable memories. I was always fascinated by the world of Hungarian folk tales' characters, later I was eager to use them as patterns on my fabric pictures.

In my collection "Blooming Jeans" I designed clothings for girls and women for festive and special occasions, decorated with motifs of Matyóföld. When creating them, my goal was not full accuracy in copying traditions of one certain area, but I applied some motifs which are generally often used in folk arts such as tulips, hearts and birds. My most favorite motif out of all the flower ornaments is the tulip from Matyóföld. The fabric I chose to use as the base of the items of clothing was washed denim, in darker and lighter shades as well. It is popular among the members of all age groups and also has great look when it is ripped carrying the feeling of casualness. Only natural fabrics were used, for example, white cotton and pieces of an antique lace curtain.

After the birth of my "Little Prince", I got inspired to create different kinds of uniquely decorated textiles. I made items of clothing for children and blankets, which were a bit later published on the pages of the magazine "Nimble Fingers". I have used the patchwork technique to create home-decorating textiles, and also descriptions for the journal "Needlework".

I presented my work of art at many exhibitions and fashion shows at home and abroad as well. My fabric pictures, "blue-coloured textile" dresses, and appliqued denim wear have been awarded many times.

My aim is to pass on all the knowledge and experience I have gained over time to others. I have been a teacher in pedagogy and worker retraining programs for years. Beside working at a foundation, currently I am focusing on creating my artwork and products. My mission is to preserve folk and national traditions and values.



## ÉVA SÁGI

I live in a farm on the Great Hungarian Plain, which is a great environment for me to create ceramic jewellery (earrings, rings, bracelets and necklaces) ceramic buttons (with animal and flower patterns and traditional, old style buttons) and furniture knobs from white, red and grey clay. I design modern jewellery decorated with self-made patterns inspired by 80 different types of Hungarian folk embroidery and motifs from Kalocsa, Sárköz, Hódmezővásárhely, Kalotaszeg, Matyóföld, Western Transdanubia and Bezenye, and also by elements of embroidery of woollen coats, hanging decorations and underwear.

My aim is to use folk art motifs of as many regions of Hungary as possible in my products so to make people know and value our folk art better.



5.

## BRIGITTA SÜTŐ

I am an embroiderer, awarded with "Prima Primiissima Junior-Prize". In 2016, I was also awarded with the title "Young Master Of Arts". I've been cultivating my abilities in handicraft activities, mainly embroidery, for more than a decade.

In my collection "The art of scrubbing with the hands of an embroidery maker" I rethought the archaic geometric patterns, and unique plant ornamentation of Nádudvar's black ceramics made by the Fazekas dynasty. They appear both on the costumes and the accessories. The costumes consist of three parts, and the embroidery-decorated parts reflect the patterns on traditional black ceramics. The jewellery collection, which fits the style of the costumes, was made out of clay, and are decorated with the motifs of the technology called "scrubbing". We burned the clay in a wood-fired oven that lent the jewellery black shades.

My work of art presents the base of such a collaboration, which crosses its limits establishing values and novelty in modern arts.



Contact: [www.facebook.com/suto.brigitta](https://www.facebook.com/suto.brigitta)

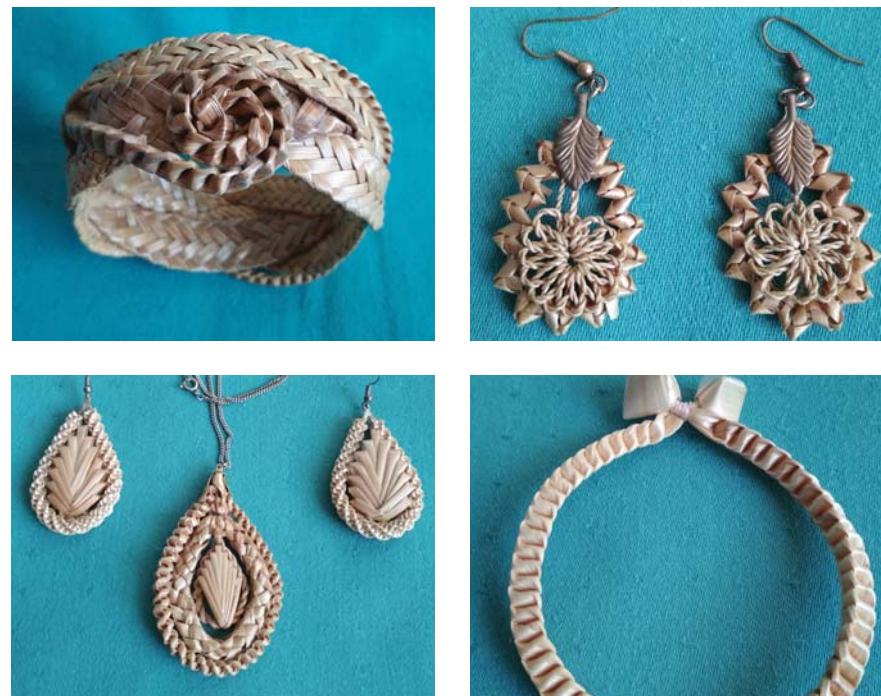
14.

6.

## TÜNDE TÜSKÉS

I am a folk artist in straw-plaiting. I hold the "Király Zsiga" Award and have been knighted for my services to Hungarian culture. I founded the Zengővárkony "Szalma-Kincs-Tár" (Straw-Treasury), an international handicraft collection of objects made from straw.

I've had the chance to exhibit my art in the form of hats, bags, jewellery and religious artefacts made from straw at exhibitions both in Hungary and abroad. I continue the plaiting traditions with my collection. I want to show that with mindful thinking and a deep knowledge of materials we can make wearable, pleasant-looking accessories using the original, old techniques. The raw material of my works is golden straw. My formal world and the techniques I use are rooted in Hungarian folk traditions, but my objects are made keeping in mind the demands of today's world. My works are modern, wearable, tasteful, and can be integrated well into the clothing culture of today's world. The accessories suit the modern wardrobe and raise it aesthetically. Making accessories from straw is the luxury of the soul, inspires creative thinking and is a joyful accomplishment that makes my life complete.



Contact: [tuskestunde@gmail.com](mailto:tuskestunde@gmail.com)

15.



## GABRIELLA KISS

### PEARLS OF KALOTASZEG

I live in Miskolc and work as an engineer. I was awarded the titles "Folk Artist" and "Master of Folk Arts". Using the treasured motifs of the Carpathian Basin, I design unique accessories and jewellery out of pearls. Jewellery making has been part of my life since I made my own stage jewellery for the first time as a folk dancer in 1990. Since then I've been searching and collecting traditional patterns of archaic jewellery, preparation techniques and tricks.

Out of all, motifs of Kalotaszeg are really precious and dear to my heart. This was in the core of my collection for the Hungarikum Competition. The material I've collected in the past 20 years, was a solid base and true inspiration to create accessories, which, while contain authentic traditional patterns, are modern and can be worn proudly even today. The main idea came from the patterns of aprons from Kalotaszeg. I applied them as decorations on my self-designed belts. Some parts of the decoration are optionally removable.

The belt with white shades was designed for a wedding dress, for which I kept the folk characteristics of the cut. During the photo session of the collection, we could see that the pearly belt can be worn with any style of clothing. The white and silver pearls are a wonderful fit for a light summer evening dress.

The coloured collection I designed for everyday wear, they're perfect for costumes or dresses with harmonizing colours. I also applied the patterns of the belts on earrings, medallions and bracelets.



## MÁRTA MAKÁNY

### MATYÓ INSPIRED CONTEMPORARY DENIM COLLECTION

Matyó embroidery goes back to two centuries and is one of the best-preserved traditions in Europe. When designing my Matyó inspired, contemporary wedding collection I was driven by the goal that this tradition, besides being kept in its original form, has to be added to the modern common-taste. That's exactly what I do when creating my contemporary collection. I look at folk patterns with a designer's mind and then reuse them in a way that their original characteristics stay preserved.



# ÁGNES KOVÁCSNÉ PÓCZA

## THE FASHIONABLE HÖVEJ LACE

I learned the secrets of Hövej lace-making from my mother in Hövej, where I was born. The fine technique of today's lace-making was developed by the process of passing the lace-making technique from mother to daughter through generations for more than a hundred and fifty years. It was as a result of that process that the beautiful, unique lacework, full of extremely varied patterns, was created. It was first included among the Collection of County Treasurers in 2013. It was added to the list of uniquely Hungarian treasures (Hungarikum) in 2014 and bears the status of Outstanding National Value. It is also on the UNESCO Intangible Cultural Heritage national List. In 2010, I was awarded the title of Folk Artist as an acknowledgment of my work. I received the "Handicraft Masterpiece Award" in 2011. I was awarded the "Handicraft Crystal Challenge Cup" in 2016. I am the leader of the Folk Decoration Creative Workshop in the Teachers' Community Centre in Sopron, where I also teach Hövej embroidery. I have been president of the Hövej Lace Society since 2014. I took part in the "Stitch and pass it over" project of the National Education Institute. I successfully submitted applications for the tradition in fashion programme of the Hungarikum Committee both in 2017 and in 2018.

I often take part in competitions and exhibitions and organise workshops to make Hövej lace-making known to a wider range of people and to draw attention to this still-living tradition. I also want to show that it is possible to use Hövej lace in today's clothing culture.

I have designed my collection for festive and special occasions.



Contact: [www.hovejicsipke.hu](http://www.hovejicsipke.hu)

# ÁRPÁDNÉ KISS

## CIVIL TRADITIONS AND CREATIVE INNOVATION

I've been creating robes and lacing that meet Hungarian Reformed Church traditions for 32 years. I have my own trademark. For my self-designed motifs, I take the inspiration from patterns from our heritage, such as carved ornamentations and coffers in churches. I also make new cuts and braids. I have customers from all over the world. In 2019, I was awarded the title "Master of Folk Arts".

When designing my collection I got assistance from Andrea Mátrai-Nagy anthropologist and Roland Hangyel designer. Together we created a special long robe for a dignitary of public law that was inspired by 19th century citizens' reserved and elegant clothing and at the same time meets 21st century expectations. The pattern on the robe's collar is practically the town's coat of arms, symbolising that the leaders of the town carry responsibility of governing on their shoulders. The colours, blue, gold and black, are also from the town's coat of arms. For decoration we used the pomegranate symbol that is one of the main archaic motifs of Debrecen. The decorating string was crocheted, together with the braid. They were prepared through long weeks with an especially meticulous care.

My credo: "Wherever we serve our fellow-beings, either in healthcare, in the public sector or in a small private enterprise, it's best to act with love." This means that we fully dedicate ourselves to the job or task what we have chosen, or what we meant to do.



Contact: [www.kezmuvesalapitvany.hu](http://www.kezmuvesalapitvany.hu)  
[kissnepalast1@gmail.com](mailto:kissnepalast1@gmail.com)

## IBOLYA TARSOLY

Wonderful gift and severe challenge it is to truly get to know and become attached to the culture of a nation.

I've been going on research trips to Transylvania for several years. I had the opportunity to get familiar with the lifestyle and folk arts of Csango people. Firstly, I visited the region of Ghymes, then the next station was the area of Moldavia.

Csango people from Moldavia, who live outside the Carpathian Basin have preserved their traditional costume wear even up today. The uniqueness of embroidery cannot be compared to anything else in the Carpathian Basin. Development of fine costume-making techniques and handicrafting in this area has a history of long decades and centuries. These techniques are used even today for making costumes that people prefer to wear in everyday life. Although due to environmental changes beside archaic motifs new symbols and colours have also appeared.

I find it important that these extraordinary pieces of clothing should not only be available for a narrow layer of the society. I want to form the wonderful and precious patterns to a likeable wear for youngsters of the modern world.



## MAGDOLNA GULYÁS

### SHIRTS OF PALÓC LAND

I've lived in Galgamácsa since my birth. My parents and my very large family have also lived in this village for centuries. Every woman in my family, including my mother, my grandmother, my cousins, my godmother and all of my female relatives still wear traditional folk dress in their everyday life. I learned the secrets of hole-embroidery from my grandmother who was a true master of this technique. I became involved in the folk art life of Galgamácsa at a very early age. I have been drawing hole-embroidery patterns for people living in the village since I was 13, mainly on tablecloths and freehand, using the traditional motifs as bases but designing the patterns myself. Freehand pattern drawing is absolutely unique, not only along the Galga but, as far as I am aware, in the whole of Palóc Land. Nowadays not only "drawing-women", but "printing-women", who print patterns using printing blocks, are few and far between in our region.

I've often accompanied my husband, Péter Villányi, who is an anthropologist, on his research trips to the Palóc region. Since Palóc Land is my homeland, I am always enthusiastic when it comes to making traditional Palóc costumes. My current collection consists of Palóc-style shirts for men originating from places of the Palóc region, and from the area of the Palóc expansion, namely Kupiszina in Bácska County. The mainland is represented by the shirt from the village of Csáb in the former Hont County and the khazar style shirt from Nógrád County, while the shirt from southern Palóc Land represents the village of Bag in the Galga region. As a result of the Palóc expansion I even have a shirt from the far south, from Kapuszina in Bácska County.



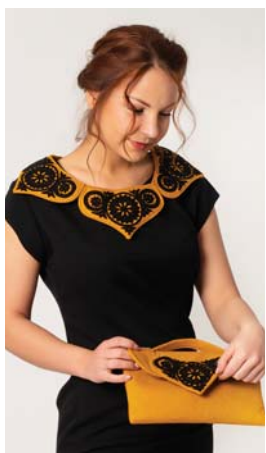
## ILDIKÓ TORBA

I am a folk artist creating wool pattern applications on wool base. Unfortunately, this technique is not used by many anymore. My aim is to spread this type of needlework among as many people as possible, as so many more possibilities are still hidden in these treasured patterns. I am completely fascinated by the process of turning rough and thick baize into a lacey-patterned creation.

For me, designing the patterns of a clothing is just like telling a story. It starts at some point and heads somewhere while many thrilling and spectacular patterns start to unfold on the textiles. The "Wool patterns on wool" collection is the realization of a long designing and experimenting process. Traditional techniques and patterns, and modern design appear together in this collection. When these meet with high quality raw materials and producing methods long lasting value is guaranteed.

Important aspect was to make the elements of the decorations removable and exchangeable. On the one hand because material of the decorations can only be cleaned chemically, on the other hand because by using different decorations we get a completely different style of clothing. From a daytime costume we can easily make an evening dress simply by putting on a new decoration.

If someone wants to express her attraction to folk handicrafts in her look, she can easily choose one out of the many pieces of the collection, which beside a trousers-turtleneck shirt-vest composition contains also a pencil skirt paired with a top, and a colourful business costume. A long evening dress and a causal coat are also part of the collection.



## MONIKA MISIK

### MONKA FOR YOU

I've been interested in folk arts since I was a child. I keep exploring and collecting Hungarian folk motifs, costumes and embroidery patterns. I founded my own brand "Monka For You" in 2017. In my dresses I tend to redesign archaic ornamentations, sometimes in a fully preserved, other times in a reimagined way. I am planning to create items of clothing that harmonise with today's fashion, but still contain the motifs of traditional embroidery.

My current collection was inspired by a women's "suba" (a wide sheepskin coat reaching down to the heels) in Tótkomlós. What makes it interesting is that these types of coats were made mainly for men, as women usually wore sheepskin waistcoats and fur coats. Colouring of the coat is also worth of attention as I used mallow, neon pink and vivid orange beside the traditional green, purple and wine-red. The collection consists of 3 women's woollen coats that come with cocktail dresses which fit the style of the coats. During the designing process, I observed the shape and the cut of the original coat, the placing of motifs and the harmony of the colours, then I reinterpreted them onto unique items of clothing, which are comfortable and elegant at the same time.

It is my true hope that with my activity I can preserve our past's treasured patterns, and make them available for today's women.



## ERZSÉBET RISKÓ MOLNÁRNÉ

### FASHION OF SÁRMELLÉK TODAY

In my collection - as being a citizen of Keszthely - I choose folk costume wear of the Small Balaton Region, the region closest to me, to reimagine into today's world. The farthestmost northern village of this region is Sármellék. In the 19th century main parts of traditional costumes were the embroidered shirt (both for men and women), embroidered women's shoulder shawl and embroidered headscarf, while in the 20th century rich-fabric skirts, aprons, women's blouses, and the unique kind of women's headcovers decorated with many pearls.

Today these costumes are worn by only a few old women. In their original forms they are not suitable for everyday use, but their cut and ornamentations are perfect for decorating modern clothing and for strengthening the feeling of connection between people of the same region. My collection for families consists of men's shirts, women clothing, clothing for christening, and accessories. Designing the cut of the clothing I was inspired by traditional shapes that I modernised, made more comfortable and decorated according to modern taste. I designed decoration patterns using motifs of handkerchiefs, headscarves and the ones on women's shirts' sleeve edge.



## ANIKÓ HAJDÚ DOBOSNÉ

### WEARING PEASANT COATS AS FASHION

I live in Hajdúsámson in Hajdú Bihar County, and work as a cultural professional. I was given the status of "Embroidery Folk Artist" in 2015. My works are regularly adjudicated by the Applied Folk Arts Committee, and I often take part in folk art competitions. Doing embroidery determines my life not only when I create as an artist, but also when I make efforts to preserve our traditions. I lead two embroidery workshops.

I've earned the first place in the "Tradition in Fashion – Costumes Otherwise" competition for the third time, and also in competition "Traditional costume – culture of the Carpathian Basin".

My current collection consists of women's and men's wear made of woollen and linen fabric, all of them are decorated with manual and machine embroidery.



## KLÁRA SZOMBATI

I've been designing and making costumes since 1991, costumes on which the wonderful elements of Hungarian folk art sometimes appear in their original form, while at other times in a rethought way. I want to harmoniously mix the traditional with modern fashion. My costumes are spiced with the wonderful folk motifs and handicraft techniques of bygone days which, placed in modern forms and using materials that meet today's expectations, appear in various different fashionable designs to become treasured items in a twenty-first-century woman's wardrobe.

The pieces in my collection conjure up the world of one of the most beautiful folk costumes, the "cifraszűr" (richly embroidered long felt cloak of Hungarian shepherds). This richly decorated piece of clothing used to be worn for special occasions, for festive, family or social events. It was most popular between 1860 to the beginning of the 20th century. The "szűr" decorated with applied ornament became more and more popular with the spreading of the sewing machine. The applied ornaments processed the original embroidery patterns into baize flowers. Carnation, picot-edge, paprika string and rosemary leaves were the main motifs. After applying the different coloured felt pattern on the base material, they used a small scissors to cut out the unnecessary material and so the lace-like patterns became visible. Although the "szűr" used to be worn exclusively by men, its beautiful lace-like patterns offered me the possibility to apply them to women's dresses, too. I made my first collection with applied ornaments in 2016.

The colourful overlay is worked out in great detail by hand. Old patterns, traditional techniques, and high-quality materials are combined in my workshop with modern forms to produce unique, extraordinary and truly Hungarian clothes and their accessories.

I want more and more people to wear these kinds of clothes for special occasions, or even for everyday use, clothes through which they can display their own unique personality and express their national identity. I want people to show through their clothes their love for the Hungarian traditions that comprise our common treasure.



## ZSÓFIA KÖRÖSI TÓTHNÉ

Beside spending time with my family lace-making is a very important part of my life. I've been enchanted by the beauty of embroidery patterns since I was a child. When designing my collection, I took special care of making wearable pieces of clothing while presenting the "Hövej Lace" in a qualitative way.

I've made woman's and a girl's lace ruffled blouses. The airy blouse is a perfect choice for a hot summer day. Its cut and soft drop ruffle allow both blouse and its wearer a light, ethereal move. It is made of 100% silk. Bracelets decorated with Hövej lace belong to every blouse. The ones I designed for girls are similar to those of the women, but I used broadcloth, which is a more suitable material for children's clothing.

I also put summer nights' necessary cocktail dresses in black and beige colours in my collection. I made a brave decision when I designed a black dress. Traditionally Hövej lace means white lace on white base. I embroidered the décolleté of the dress with black filet silk on a black see-through material, which was big challenge. However, I used different technique when making the beige dress. I made the Hövej lace flowers and then applied them on the base material while tendrils and leaves were embroidered directly onto the dress.



## ZITA ATTALAI

I am a shoe designer artist, awarded with Ferenczy Noméi-Prize. While working as an industrial designer, in 2015, I started the product development of one of the treasured traditions of the Hungarian folk art heritage, the "Szeged Slippers". With the support of the competition HUNG-2019 of the Agricultural Ministry and the National Cultural Fund of Hungary I've prepared 23 pairs of slipper samples with the assistance of a master shoemaker from Szeged and other professionals. We managed to initiate a process that can raise attention to this special footwear even among people living an urban life.

My aim was to preserve the attributes and technology of the original Szeged Slippers and to add new visual features to them, so that they not only function as part of traditional clothing anymore. I wanted to show that the best way of preserving traditions is to adjust them into the modern environment and renew the design. Upon the decision of the Hungarikum Committee, on the 23th of April, 2015 the "Szeged Slippers" was added to the Collection of Hungarian Values. Living tradition of making and wearing Szeged Slippers was added to the UNESCO World Heritage List on the 18th of September, 2018.



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

## ANTALNÉ GULYÁS

I encountered the amazing experience of textile making in the 1980s. I found the traditional textile making heritage with its rich colourings and forms extremely interesting, so I decided to develop my knowledge further in this field. Alongside my school job I regularly took part in textile-making workshops until I was awarded a degree as "Teacher of Folk Games and Crafts" with a specialization in weaving" in 1997. I gained a "Folk Artist" diploma in 1999. I was given a bronze in textile-making in the national "Living Folk Art 2000" competition, afterwards receiving the title, "Fejér County Folk Artist 2011". A main condition for keeping our Hungarian nationality alive is the preservation of our heritage, our traditional decorative motifs and designs, and to use these on everyday objects, attire and other things that surround us. This is why I started to use the patterns and motifs of folk art in my works. Handmade textile making is enjoying a renaissance today. I preserve, teach and pass on our heritage. I want the motifs and forms of the objects that I make to suit the principles of our heritage and at the same time to meet the expectations of today's world. It is my hope that more and more people will use the wonderful motifs of our folk art on their clothes and accessories. In my collection, I have exploited the opportunities given by hand-made textile-making in creating patterns and motifs to ornament items of clothing.



Contact: [www.facebook.com/antalne.gulyas.agi](https://www.facebook.com/antalne.gulyas.agi)

## JUDIT BOHUS SZUPERNÉ

I am an Embroidery Folk Artist. For me, doing embroidery is not only about preserving traditions but also it also expresses what I believe in. With the words of Gábor Pap: "Traditions that we rightfully inherited from our ancestors are treasures, caring for them is a service for the whole world"

I started my first workshops in the 90s in manual and machine embroidery, gingerbread making and lace-making. The embroidery workshops in Csepel and Paloznaki have been going on for 27 years, while the one in Alsóörs also has have a history of 18 years. Durint the past long years I have also got involved in the work of many other embroidery workshops in Balatonfüred, Tihany, Felsőörs and Tótvázsony. In the framework of the twin-town program, we also managed to preserve and revitalise the treasures of Zoborvidék around the city of Pográny, so much so that both of my embroidery workshops received the "Folk Art Organization" title that I am extremely proud of.

My work of art is constantly adjudicated. I have more than 450 adjudicated items. The number of pieces I've had in competition is more than 450. All of my workshops constantly take place in all of the National Exhibitions.

My Awards: 2005, 2015 – Pomegranate Prize  
2008 "For Paloznak" Medal  
2017 Csepel Heritage Prize  
2019 "For Felsőörs" Medal

For my suggestion, in 2014, embroidery and lace culture of Balaton Highland was included among the Collection of Treasures of Veszprém.

Since 2017, I've been developing the idea of how to incorporate Balaton Highland's with embroidery into today's clothing-culture. The present competition assured me that I should continue going on this way and thanks to it I could make my newest collection.



## SZOMBATHY MÁRTA

### MY SWEET FLOWER

Right from the beginning of my designer career I've considered it a mission to create items of clothing based on traditional elements exclusively for children, especially girls. My collection makes a harmonic unity in terms of colours, shapes, and accessories. Each item was made of natural materials and was cut suitable for the young age group's physical characteristics, however based on traditional elements. Unity of the collection is given by the variable use of colourful, flowery and patterned materials. Its speciality is in the brave matches of the very different patterns, like flowery with stripy, flowery with dotted, or different kind of stripy together.

My designing and producing work are always preceded by a thorough research. I use general features of traditional children's wear of the regions and decorate them with generally used motifs that can be interpreted by the children. I only work with natural materials, for the accessories I use leather, straw and wool.

I take the responsibility of shaping our children's visual native tongues the right way very seriously. It is as important as the spoken or the musical mother-tongue.

In order to make it adjustable also to the everyday life, I not only design clothing for special occasions, but also basic pieces that can be worn in kindergarten or in school or even at home or among friends, and with a carefully chosen accessory these pieces can also easily be turned into stage costumes or occasional wear.





## AURÓRA HAJNAL NÉMETH

### AURORA FOLK GLAMOUR TALES AND STORIES COLLECTION

For the Hungarikum Competition, we created 5 complete collections of clothing, slippers and jewellery, following stories of Hungarian ballads, legends and prayers: The girl who was cursed to dance into death, Ballad of Kata Kádár, Fairy of Hany, Daughter of Baron Szendre and the Gyimes prayers. If I mix these stories with fashion, authentic textiles, pearls, ribbons, coins, music and dance, perhaps I can raise those people's attention towards Hungarian folk art, too, who otherwise would miss out this wonderful treasure. I have a hope that elements of folk art put into new forms can be adjusted to our modern world. In my latest collection I used old materials and gave them new life. In my unique pieces of jewellery and clothing, elements of applied art, fine art and traditional glass painting can be tracked. I want Hungarians living in and outside Hungary to rediscover the world of Hungarian folk tales and costumes, and I want to show foreigners, too, how rich our culture is. I want to preserve the valuable pieces of our past while transforming them into items that can be worn, understood and accepted by today's world. I continue to pursue new ways to regenerate the old techniques, the authentic folk embroidery-world, and our rich folk culture. I want to find solutions that, while providing evidence of my own handiwork can still preserve the original beauty and value of our wonderful folk traditions.



## ERZSÉBET SZEGÉNY

I've been a member of the Decorative Art Workshop in Komádi for three years. We make the white and linen embroidery listed among the Collection of Hajdú-Bihar County Treasures. I place the embroidery motifs of Komádi both on my household textiles and on costumes. I have participated in many exhibitions with my embroidered pieces. My greatest success came when I received the Special Prize at an exhibition dedicated to the "szűr", a long, embroidered shepherd's coat.

I named my new collection "Mother and Child", which consists pieces of the traditional clothing of christening ceremonies. The christening shawl is an essential part of the Hungarian Reform liturgy, which I decorated with the crab motif that is a traditional symbol of confessional embroidery in Komádi. I made scalloped edges for the baby clothing and I placed embroidery on the collars, at the bottom of the sleeves and at the bottom of the little dress. The style of the mother's dress matches the baby's dress, and both are made of natural materials.



Published by  
Hungarikum Committee  
Ministry of Agriculture  
Association of Hungarian Folk Artists

Editor-in-chief  
Zsolt V. Németh,  
Ministerial Commissioner for outstanding national values,  
Member of Hungarikum Committee

Editors  
Andrea Antal, Head of Hungarikum Department  
Ágnes Gál  
Imre Horváth

Design, layout  
Extrabold  
© Ministry of Agriculture, 2020





[www.folktrend.hu](http://www.folktrend.hu)