PROGRESSION
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Embroidery was a wonderful Hungarian tradition in the days of our grandmothers, making beautiful clothes, tablecloths and textiles. Here are the Hungarian embroidery patterns![1]

What is embroidery?



Embroidery is a decorative process (or work of art) that embellishes a material (e.g. linen, fabric, leather) with a design created by sewing with a needle and a thread. During sewing, the sewn-on material is stitched back and forth in the fabric, so that the thread provides the pattern on the surface of the material. The end of the embroidery is done by threading the thread on the back side of the surface.

Where does it come from?

Embroidery was already found in ancient findings. In essence, embroidery can be traced back to the way in which the parts of a garment were put together. There are several types of embroidery, including some that originated from weaving, in which the woven pattern was picked up with a long, arced iron. Embroidery was present in Roman, Egyptian and Mesopotamian times, at least as evidenced by several finds. The oldest surviving embroideries date back to the 11th to 12th centuries, most of which reflect Byzantine culture. These embroideries also appeared on robes, vestments and tapestries, in most cases made with gold thread.

In Hungary, embroidery began to spread in the 18th century, mainly the folk embroidery type, which really took off after the Industrial Revolution.

Types of embroideries

There are several types of embroidery. The type of embroidery may depend on the social class, i.e. it may be gentry or folk embroidery. It also depends on the method of making, which may be embroidery based on a drawing on the material or by counting the threads of the material. In addition, the material, the embroidery thread and the pattern placement are all different. So there really are many different types of embroidery, and among Hungarian folk embroideries there are also many famous and popular types. In the following, we will present these and their characteristics.

[1] https://www.magyarorszagom.hu/magyar-himzes-mintak.html

Kalocsa embroidery[2]

The Kalocsa embroidery is perhaps one of the best known, even among foreigners, of the embroideries of our country. Kalocsa embroidery is made with plain stitch and end-to-end stitch. This type of embroidery mostly uses floral designs, with common motifs such as violets, starflowers, lilies, carnations, bellflowers, daisies, pansies, roses, tulips or the famous Kalocsa red pepper. Kalocsa embroidery was most often used to decorate bed linen (decorative edges of sheets, pillowcases), table linen (tablecloths, table runners, napkins) and handkerchiefs.



In the beginning, only pure white embroidery thread was used to decorate bed linen, pillowcases and table linen. They also embroidered their own items with blue-red and black cotton thread. From the first third of the twentieth century onwards, Kalocsa embroidery became very colorful. Like the handicrafts of the different regions, Kalocsa embroidery has its own color scheme. For example, the centre of a rose embroidered with burgundy and red is always yellow, and the pink flowers are shaded with a darker pink, with a dark yellow centre.



Interestingly, the coloring of the embroidery on the garments was determined by the age of the wearer. The most ornate and vividly colored was the new daughter-in-law's dress. Older

[2] https://www.magyarorszagom.hu/magyar-himzes-mintak_img-1.html

women's clothes were less ornate, with darker colors. Pieces embroidered in blue-purple-green were a sign of mourning in Kalocsa embroidery.

Meaning of the flowers

- Cornflower: spirituality, spiritual clarity, clear thoughts
- Forget-me-not: loyalty
- Rose: red: beauty, love, happiness
- Rose: white: pure love, silence
- Carnation: whim
- Poppy: sensitivity, fiery flare
- Tulip: due to its femininity and heart-shaped, symbolizing flaming emotions
- Violet: modesty, loyalty, hope
- Lily of the valley: joyful jingle, purity
- Lilac: overwhelming power, love and devotion
- Sunflower: radiance, grandeur, desire for spiritual enlightenment








KALOCSAI

Matyó embroidery[3]

Next to Kalocsa embroidery, Matyó embroidery is the other best-known form of embroidery, with a history dating back 200 years. The Matyó embroidery is typical of the northern part of the Great Plain, Matyóföld. Its main site is, amongst others, Mezőkövesd. In 2012 it was inscribed on the UNESCO Intangible Cultural Heritage List. It is mainly through their colorful costumes and richly colored embroidery culture that the embroidery of the Matyó has spread. Matyó embroidery uses the two most basic stitches, plain stitch and end-to-end stitch, but also developed unique stitch techniques. The most familiar motif is the peony, which is characterized by the addition of smaller motifs at the top and bottom of the large roses in the centre. Matyó embroidery is one of the most colorful and richest in motifs in the country.



In the Matyó culture, each color had its own meaning. Black, therefore, usually represented the color of the earth, the crop from which life sprang. Red represented joy and yellow represented the summer, the creative power of the sun. Blue was the color of sorrow, the color



of passing, while green was the color of mourning, which appeared in Matyó embroidery after the First World War. At that time, green lines were embroidered on the edges of aprons to commemorate those who died in the war.

By the beginning of the 1900s, Matyó embroidery had begun to conquer larger and larger areas, both on individual pieces of clothing and on the textiles of the home, often without the symmetry of the pattern units, their repetition. Dull cotton yarns were gradually replaced by bright silks and wool yarns with more intense colors. The decorative taste of the women of Mezőkövesd reached its peak in the first decades of the 1900s, when perhaps the most beautiful Matyó embroideries in history were created.





Palóc embroidery[4]

The Palóc embroidery is based on simplicity, so it is characterized by a world of motifs.

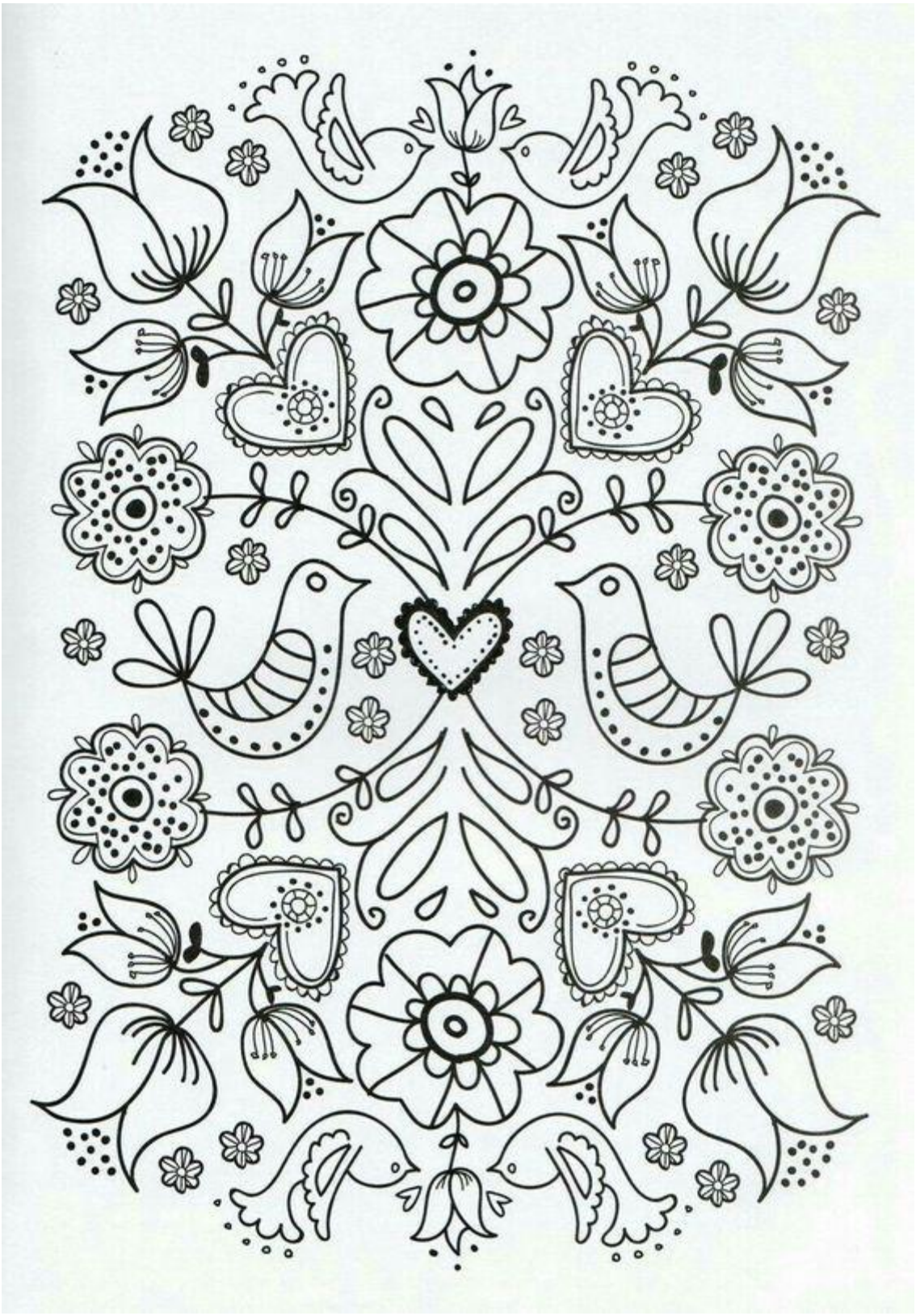


Palóc embroidery is typical of the hilly region from Ipoly to Putnok. Nagyszécsény and Salgótarján were the most typical representatives. Initially, only white was used in the designs, but later some primary colors were also incorporated into the embroideries. The motifs were made by thread counting, which typically produced stylized designs, but in some landscapes geometric patterns were preferred, in others floral patterns, and in some places animal and bird patterns also appear. The central floral elements (carnations, roses, lilies of the valley) are enriched by buds, leaves, ducks and spikes.





[4] https://www.magyarorszagom.hu/magyar-himzes-mintak_img-1.html





Sárköz embroidery[5]

In a narrower sense, the embroideries of the five villages south of Szekszárd: Decs, Öcsény, Alsónyék, Sárpilis and Báta. The Sárköz embroidery is mostly found in women's clothing. This type of embroidery is very special, as five completely different styles of embroidery have developed within it. The different items, embroidered in completely different styles of decoration, have been given different styles, yet they harmonize with each other. This is precisely what reflects the high quality of the embroidery of Sárköz.



[5] https://www.magyarorszagom.hu/magyar-himzes-mintak_img-1.html

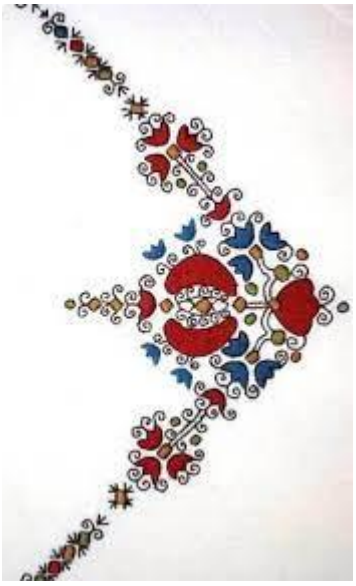
Bonnets



The most varied and numerous among all the groups of Sárköz embroidery are the bonnets. All of them are made on embroidery frames. The patterns and stitches are very varied.

The embroidery techniques of the bonnets are extremely varied, covering almost all the possibilities. This wide variety of techniques also had its own vocabulary: chasing, plain, bud, etc. The embroidery of bonnets was carried over to smaller and larger tablecloths and was for a long time also made for urban use.

Women blouses

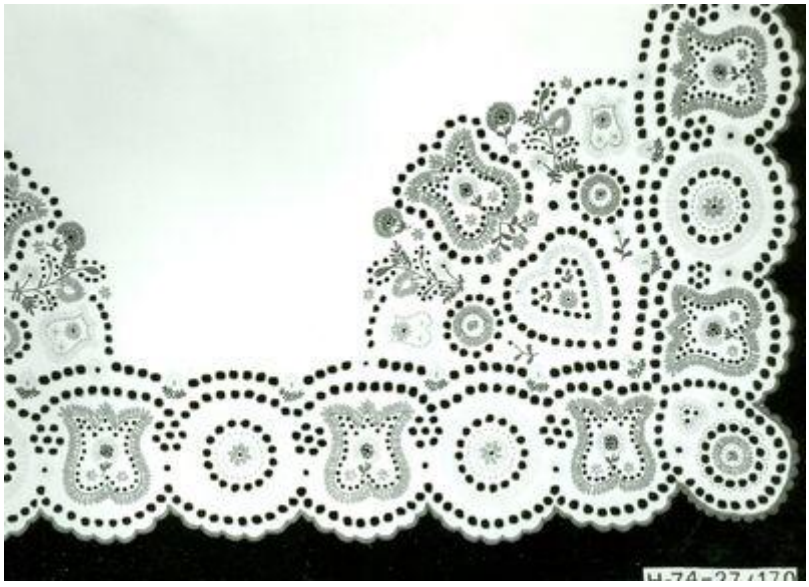


The wide sleeves of women's shirts, which reached to the elbow, were also embroidered lengthways and in the round, usually with colored wool, using a cross stitch technique. The designs consisted of simple parallel tendrils and repeating small motifs. There are two large groups: one, presumably made by the earlier thread-stitching technique, and the other by cross-stitching. In the first technique, which is hardly different from pattern weaving, the needle was used to pull the thread – mostly black, sometimes red, or red-blue wool thread - into the weaving linen, which had just been woven and was stretched on the loom. The embroideries of the other group were sewn with simple cross stitch. The design is arranged in two longitudinal more or less wide bands on either side of the binding or lace inserted decorating the outer length of the sleeve. Most of them are sewn with black wool thread, but there are also red, burgundy, blue-red and possibly green interleaved sleeve embroideries. The designs are subtle: small rectangles or other geometric shapes, as well as hearts, groups of three leaves on either side of the stem, 'oak leaves', and strong zigzagged lines.

Tura embroidery[6]



The embroidery of Tura is also extremely versatile, since it contains all the embroidery characteristics that are typical of folk embroidery. Within Tura embroidery, you can find white embroidery, color embroidery and folk applied art. For this reason, Tura embroidery can be divided into these three types of embroidery. White embroidery was most often used for neckwear and shirt-shoulders; color embroidery was mostly used for shawls, handkerchiefs and aprons. In Tura embroidery, circular motifs are typical of all types.



[6] https://www.magyarorszagom.hu/magyar-himzes-mintak_img-1.html

Hungarian folk costumes

Hungarian folk costume is the traditional way of dressing for Hungarians. Typical regions are Transdanubia, Uplands, Great Hungarian Plain and Transylvania. Some of the lands with characteristic dresses are found along the Galga, in Kalotaszeg, Kalocsa, Lóc, Matyó Land, Hosszúhetény, Hollókő, Kazár, Ormánság, Sárköz, Szekler Land, Torockó and Püspökbogád.

The clothing was regulated by laws and regulations. Nobles, serfs and citizens dressed differently. People from different regions also dressed differently from other regions and nationalities.

The old garments were made at home from durable materials to last for generations. Until the end of the 19th century, the material for shirts, baggy trousers and Szekler stockings continued to be woven at home (see loom). The rest of the clothing was increasingly sewn from factory materials. The individual villages developed a style that was unique to them. The furnishings, beautiful objects and women's clothing were in the hands of the women.

Nowadays, people tend to wear folk costumes only for holidays. Since the mid-20th century, it has mainly survived in the Palóc region, Transylvania and the Kalocsa area.

Consciously cultivating folk costume narrows its scope and may rigidly bind some of its characteristics. Costumes are detached from everyday life and are seen as a piece of history: this historicisation fixes and rigidifies the form, locking it up in a museum display case. Others seek to preserve the folk motifs of the past by taking them out of their original context and using them as decorative elements on household textiles and certain items of clothing.









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[7] Young man from Mezőkövesd.



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[8] Horseherd from Hortobány in embroidered felt cloak



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[9] Young man from Kalotaszeg



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[10] Young woman from Kalotaszeg



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[11] Young wife from Sárköz



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[12] Young Matyó wife