“Retro” branding in Hungary is better understood as a form of nation-branding than as socialist nostalgia. Indeed, I argue that Hungarian Retro works to elide state socialism altogether in Hungary’s postwar history, repositioning the country within a wider 20th Century where it was never cut off by an “iron curtain” from a capitalist modern world. This remattering of Hungarian history draws selectively on the material evidence of this outdated modernity, namely the mass-produced and branded goods that were central to Hungarian middle-class lives in the postwar period and the commercial imagery that went along with it. It should come as no surprise that this kind of evidence is available in abundance, given that it was part of socialist states’ explicit ambitions to surpass the west in providing modern lifestyles for their citizens. If Hungarian retro works as a form of nostalgia for some, it is not nostalgia for state socialism but for an era of perceived national prestige, value and economic coherence relative to the present – one embodied in “national” brands. With an appeal across the political spectrum, Hungarian Retro is surprisingly compatible with more radical nationalist attempts to purge the nation of all remains of state socialism.