

HEREND HERALD

MAGAZINE OF THE HEREND PORCELAIN MANUFACTORY

2003/III. No. 17.



Dear Readers!



You have before you the 17th issue of Herend Herald, for Autumn 2003.

I'd like to draw your attention especially to the 'Portrait' feature, which introduces the founding father of the Red Nose Foundation

in Hungary, Albert Ronyaards. He's been busy in recent years with the Clown Doctors campaign that helps the recovery of children in hospital by touring the wards and dispensing a dose of laughter and fun. It's been a few years now since Albert made his way from Hungary to his native Holland, on foot no less, to encourage people to give to this worthwhile cause.

Hungary's architectural treasures are represented by the Sándor Palace near the former Royal Palace of Buda Castle. After a chequered history and several decades of neglect, it's been restored to its former glory as the official residence of the President of the Republic.

The 'Introductions' section presents a series of charming little pictures that blend such different materials as porcelain, paper and wood. They blend the techniques of watercolours and porcelain painting in a way not found in Herend Porcelain before.

The 'Lifestyle' feature is an intriguing one as well. Hats are perhaps the most conspicuous item of dress, at least

in a crowd, because they are almost at eye level and supremely characteristic of the people who wear them. The history of headgear is a long and exciting one.

Those who like to do things in good time will already be thinking of gifts for Christmas or Hanukkah. 'Gifts' is the feature to help them. 'Herend ABC', on the other hand, presents some more of the repertoire of Herend décors, which are legendary for their variety.

It was a busy summer for Herend, with several special events at home and abroad. 'Events' reports on them.

May I wish you an enjoyable and informative read.

Herend, October 2003

ROBERT SOMOGYI

Editor-in-chief,

Director of Marketing and Sales

HEREND HERALD

MAGAZINE OF THE HEREND PORCELAIN MANUFACTORY

Dear Herald Reader!

THE EDITORS ALWAYS READ YOUR LETTERS WITH THE GREATEST INTEREST.

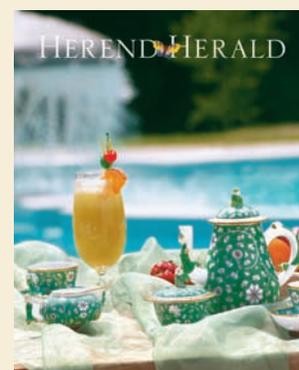
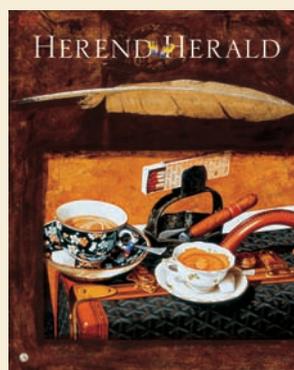
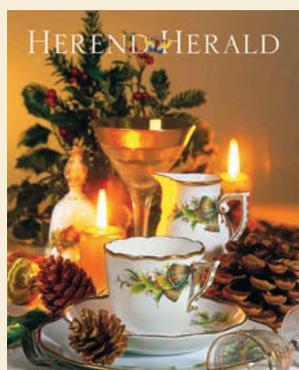
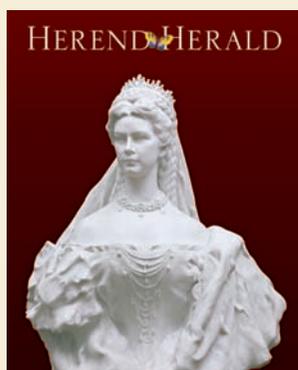
Please continue to send your opinions, suggestions and observations about the magazine!

DEAR COLLECTORS!

We would like to draw your attention to the fact that limited copies Nos 13, 14, 15 and 16 of the Herend Herald are still available from the editorial office.

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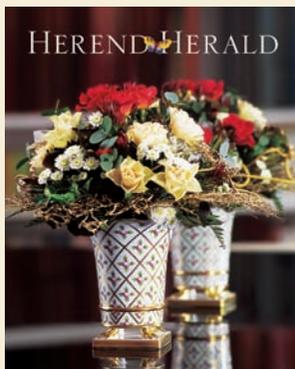


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COVER

*Vase with Sèvres
petites roses en or
(SPRO) décor
Photo: Zoltán Bakos*

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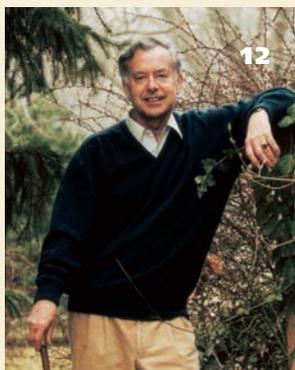
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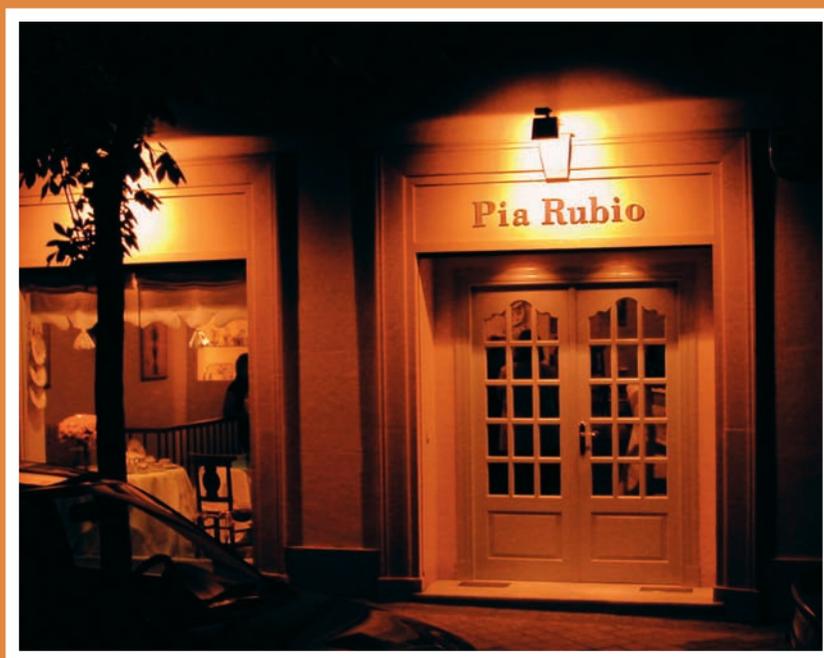
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Coming up in the next issue



Pia Rubio

HEREND IN MADRID, IN EXCELLENT COMPANY



The Pia Rubio porcelain salon is in Calle Padilla, an exclusive shopping street in the centre of the fashionable Salamanca district of the Spanish capital. The masterpieces of Herend Porcelain are in good company there, amidst those of a select handful of European porcelain brands such.

Pia Rubio first visited the Herend Porcelain Manufactory last year. And she was so entranced, she decided to add Hungary's handmade, hand-painted porcelain to the range in her downtown store. Pia Rubio, selling fine tableware and ornamental porcelain, is becoming a favourite haunt with Madrid society and foreign visitors as well. Señora Rubio has chosen a discriminating range of Herend articles, and her affection for Herend Porcelain has been deepening ever since. The store caters to the art of the table in every way. Porcelain is joined there

by Baccarat crystal glass and Ercuis and Sabre cutlery and silverware. There are coffee and tea services, candlesticks, ashtrays, table lamps, ornamental pieces for collectors, and delicately hand-painted eggs. Pia Rubio has an enviable reputation in Spain as the finest and most exclusive of porcelain retailers.

Business with Señora Rubio is based firmly on close personal connections with porcelain makers and other suppliers. This, she knows, is essential to offering the highest quality range speedily and efficiently, and at



competitive prices. Her choice of Herend décors includes personal favourites such as Rothschild, Kitty and Bouquet de Fruits.

Those unwilling to carry away their own purchases are invited to avail themselves of the store's domestic and foreign delivery service. Regular clients are to be found throughout the country, but the most avid of all, we were told, are the collectors of Madrid, Bilbao and Seville.

There were several hundred guests at the summer opening, keen to 'christen' the store by making purchases.

The greatest interest was shown in the table services, notably the classic Victoria pattern, which first caught an English queen's eye in 1851.

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THE *Sándor* *Palace* **ON BUDA HILL**

St George's Square has become one of the most spectacular places on Buda Castle Hill again. Archaeologists are still at work, but the square is now dominated as it should be by the Sándor Palace, beautifully restored to its original elegance, after near-devastation in World War II and decades as a sad, empty reminder of a bitter siege. Today it serves as the official residence of the country's head of state, the President of the Republic.



The address of the palace today is Szent György tér 1–2, but in the Middle Ages it was Sigismund Square, named after St Sigismund's Market. There was a church on the north side dedicated to the saint and founded by King Sigismund (Zsigmond) of Hungary (1387–1437), who was also elected Holy Roman Emperor in 1433. The church was later the resting-place of Catherine Podjebrád, the first wife of King Matthias I (1458–1490). The foundations are among the things the archaeologists have found, although the church was converted into a djami by the Turks and badly damaged in the recapture of Buda by Christian forces in 1686.

The square was then renamed after two barracks that were built there. In 1849, it became Hentzi-platz for a while, after a hated imperial commander-in-chief of Buda Castle during the reprisals after the 1848–9 War of Independence. Its modern name dates from 1879.

The Sándor Palace, besides being of great historical note, is firmly on the tourist trail: near the former Royal Palace and right by the upper end of the Sikló, a 95-metre cable railway bringing visitors and locals up from the Danube embankment, completed in 1870, destroyed in World War II, completely reconstructed, and reopened in 1986. The other neighbour (in adjacent Színház utca) is a former Carmelite priory and church, whose history has been equally chequered. The 13th-century Franciscan church on the site was also turned into a djami, but rebuilt in 1736 by the Carmelites. When the order was dissolved in Hungary by Joseph II in 1782, designs were drawn, with royal permission, by the great polymath Farkas Kempelen to convert the premises into a theatre, which it remained from 1787 to 1925. War damage was severe, but it reopened in 1977 and has housed National Dance Theatre since 2001.

The Habsburg dynasty tended to ignore Buda, but the city's importance grew nonetheless, so that the site where the south wing of the Franciscan friary had stood about 1270 became a rich prize. The barracks erected after the recapture of Buda were used until 1803, when the site with its dilapidated buildings was acquired by Count Vince Sándor for a Buda residence.

Art historians still differ about whether Mihály Pollack or Johann Aman was the architect and builder of the Sándor Palace. Hardly thirty years old, Pollack had already shown his abilities in earlier works, although his main





buildings were to follow in the 1810s and 1820s. The front of the palace, with its strong horizontal lines (emphasized by the cornices, the long balcony and the thin band of relief), resembles Viennese palaces of the period. It was completed in 1806, with a main front facing southward towards the Danube and a side front westward onto St George's Square.

The first residents were Count Vince Sándor, his wife Countess Anna Szapáry, and their son Móric Sándor, a raffish character known as the Devil's Horseman for his riding skills and habit of entering drawing rooms on horseback. Count Móric Sándor later sold the palace to the family of Marquis Pallavicini.

The Hungarian independence forces managed in 1849 to retake Buda Castle from the Austrians after a long siege that caused grave damage to the Royal Palace and in St George' Square, which was the focus of the fighting. Hungary was defeated later in the year. Restoration of the Royal Palace was a long business, which left Archduke Albrecht, appointed military and civilian governor of Hungary in 1851, with nowhere to live. The Sándor Palace was relatively unscathed and he moved there until 1856. This also gave what had been a family home a government function. From 1867 onwards, it was rented (and later bought) by the Hungarian state from the Pallavicini family and put at the disposal of the prime minister and government.

Gyula Andrassy and 19 subsequent Hungarian prime ministers lived and worked there. The palace shows char-

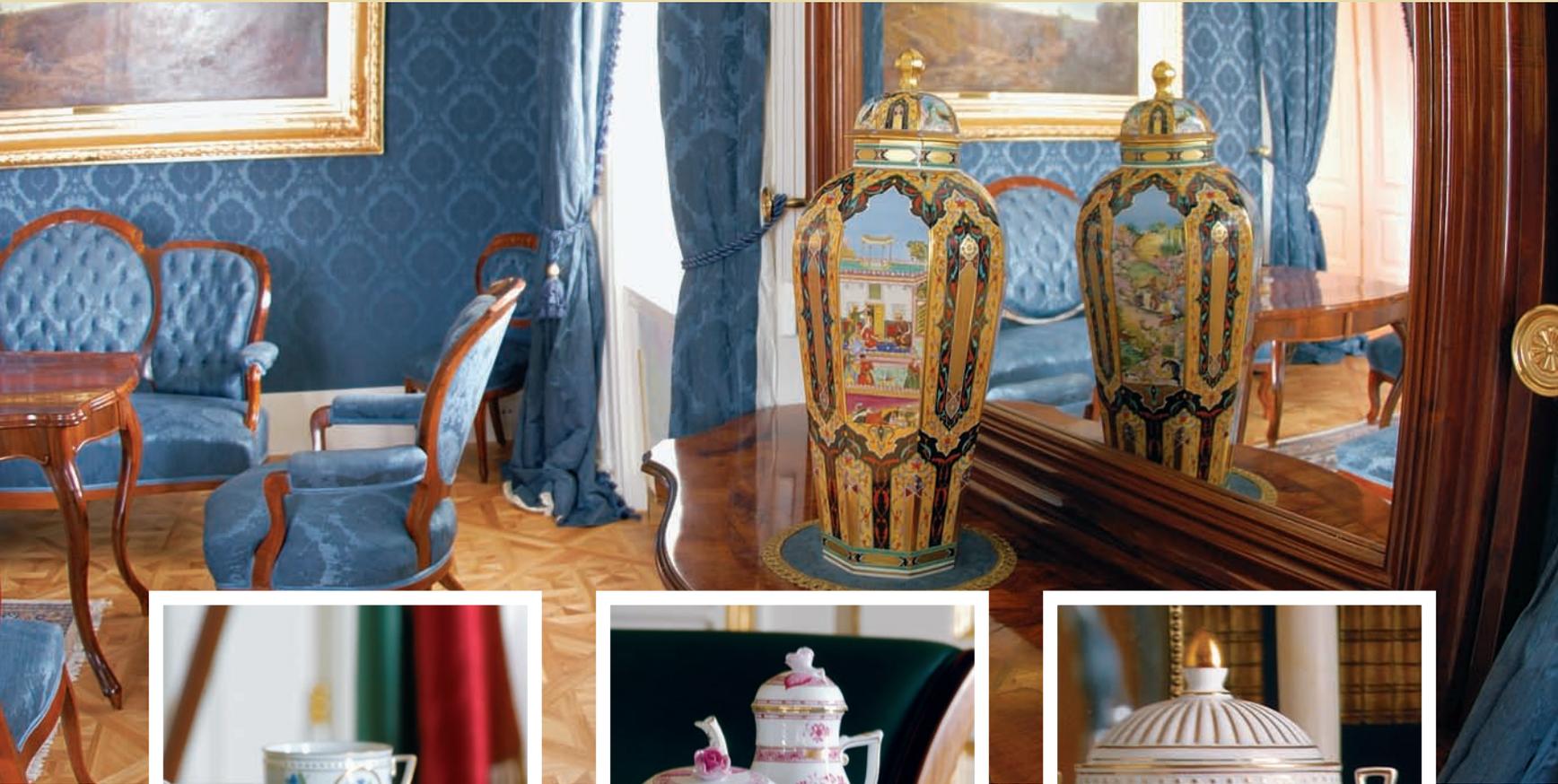
acteristics of three different periods marked by three different tastes: the early 19th century, the 1860s and the 1920s–1930s. The first owners had decorated and furnished the rooms in the Empire style, but this was changed to Neo-Baroque after 1867. After the First World War, the functions of the prime minister's office were one factor behind a return to an Empire style similar to the original. The work of converting the Sándor Palace into a centre of government and prime ministerial residence, incidentally, had gone to Miklós Ybl, a pupil of Pollack's responsible more than any other architect for shaping the appearance of Pest-Buda.

The palace suffered heavy destruction in the Second World War, especially in the siege of Budapest. Photographs show the south wing collapsed down to the ground floor. Under the rubble, the lovely reliefs were all destroyed except one, entitled the Triumph of Venus. What the bombing did not destroy was soon pilfered. (A small number of remains stored in the basement of the Technical University were shipped to the Soviet Union as war reparations.) Many irreplaceable statues and paintings were lost. So was the original furniture of the Baroque Salon, with tapestried upholstery donated to the Hungarian Chancery in Vienna Empress Maria Theresa. After the war, efforts were confined to preserving the ruins by roofing them over again.

Hardly anything was done to change the state or condition of the building until 1989, when a start was made to patching up the exterior. For a few years, exhibitions were held in the romantically, painfully dilapidated rooms.

After the change of system in 1989–90, there was talk of moving some government functions back from Pest to Buda Castle, and a government decision on renovations was passed in 1993. Four years later, it was decided to give the Sándor Palace a full, historically authentic restoration, and under the Orbán government of 1998–2002, the building was designated as the future residence of the prime minister.

Preliminary work on the palace (archaeological excavations and exploration of the walls) was done in 1994–8. The documentation required for work on a scheduled historical building was prepared. The recommendations for internal and external restoration aimed at a degree of authenticity unprecedented in Hungary. The result is not a restoration in the classic sense, more a paraphrase



Herend porcelain in the Sándor Palace

or reinterpretation. Instead of choosing a putative state at a specific time as the target of restoration, each area and room has been assessed separately and had the most characteristic detail chosen for it.

The basis for the designs was a series of photographs taken at the time of Ybl's restoration and others found in the family archives of Count István Tisza, prime minister in 1903–5 and again in 1913–17. For each part of the palace, the team chose the most authentic of the many previous restorations, and also considered which would be practical for the building's future function as a residence and offices.

Marks of each period appear, and yet the building preserves a sense of historical continuity and unity in its

architecture and the interiors created to integrate with it. The reliefs on the front, to replace the ones destroyed in the war, were carved as replicas of the originals by notable sculptors. The furniture and fittings were destroyed as well, and some of these were also replicated from photographs, while others have been replaced by similar pieces of the same period. The plenary meeting room on the north side marks a transition between the residence and the offices, which have modern furniture and equipment in line with their functions.

The full restoration was completed in the spring of 2000. On January 23, 2003, President Ferenc Mádl and his staff moved into the Sándor Palace.



Surprises are part of the experience for customers of the Herend Porcelain Manufactory, in the shape of artistically devised pieces designed to appeal. The latest surprise is a series called Les merveilles de la nature (MID), which blends harmoniously several materials: porcelain, paper and wood.

LES MERVEILLES DE LA NATURE

Wonders of

NATURE



These 'wonders of nature' are meticulously painted little panels of porcelain with a pale passe-partout and a coloured frame.

The motifs are little details of plant, animal and fruit compositions. These overflow intriguingly from the porcelain panel onto the surrounding mat of a passe-partout, where they are projected into watercolours. This combination of the two techniques of porcelain painting and watercolours lends a special atmosphere to the pictures.



A sense of animation is added because the watercolour details on the passe-partout do not necessarily continue the painting on the panel so much as develop and comment on it. An example is MID-4: the water-

colours show a butterfly about to land on the flower on the panel. In MID-7, a watercolour insect is fleeing from the warbler depicted on the porcelain.

The fruits, animals and flowers of the series are all lent a special charac-

ter by the twin painting techniques and the animated composition of the pictures. They have been a great success, and as the treasures of nature are inexhaustible, there will be new items joining them from time to time.





Wiles of smiles

ALBERT ROYAARDS

DIRECTOR OF THE RED NOSE CLOWN DOCTORS FOUNDATION IN HUNGARY

Red Nose Clown Doctors give thousands of sick children around the world moments of fun that help them forget their pain and discomfort. Their work is becoming built into the treatment, along with the realization that the psychological wellbeing of young patients can be as important as medical advances. Clowns and doctors work together in Hungary too, thanks largely to the dedication and initiative of the head of the Foundation here, Dutchman Albert Royaaards.

The management of the Herend Porcelain Manufactory has agreed to support the Foundation's efforts to benefit children in hospital. A practical outcome of the arrangement is that this issue of the magazine contains a brochure outlining the Foundation's activities, so that readers in Hungary may support its work directly using the payment cheque. Furthermore, the Herend stores in Hungary now contain Red Nose collecting urns for donations.

Herend Herald: We asked Albert Royaaards when the Clown Doctors movement began and how Hungary became involved in this international activity.

Albert Royaaards: The first 'clown therapy' department was started by a New York clown, Michael Christensen, who had the idea when he went to see his sick sibling in hospital. The initiative in the United States was followed by similar foundations in Austria, France and the Netherlands. These days there are clown doctors at work



in hospitals in Romania, Slovakia, the Far East, Australia and Latin America. The Hungarian Foundation was started in 1996 by the Red Nose foundation in Austria and has operated as a non-profit organization here since 1997, relying entirely on donations. Starting in just one hospital, our clown doctors began to work at the Madarász utca hospital in Budapest in May 2000, then at the Buda Children's Hospital in October 2001 and the Bethesda Children's Hospital. The latest to join the programme in Budapest is the Svábhegy Children's Infirmity. Meanwhile the first provincial hospital covered was the children's ward at the Aladár Petz County Hospital in Győr, which joined in December last year. Two more hospitals in Budapest and three in the provinces will be taking up clown therapy in the near future.

Turning to the question of effectiveness, not easy to measure, we asked what the Clown Doctors were undertaking in medical terms.

Our work's entirely concerned with improving the condition of child patients in hospital. This means our clowns visit the young patients in participating hospitals once or twice a week. Parents and doctors have consistently emphasized the beneficial effects of the regular presence of Clown Doctors. Children become more cheerful and forget their pain and sorrow, which is a key to effective recovery.

So who works in the programme?

Our Clown Doctors are specially trained performers who put everything they have into gauging and understanding the psychological needs of the children receiving hospital treatment and apply their knowledge, experience and talents to the healing task. We have long-term contracts with our Clowns and give them regular training to make them maximally suited to a special, difficult role. The training involves child psychologists and specialists, as well as the performance coach. There are 17 Clown Doctors at work in Hungary at present.

Albert Royaards went on to explain what happens when the Clown Doctors do their rounds:

The most important aspect is personal contact, quickly establishing a cheerful atmosphere. Clown Doctors do that by making music, singing, playing with dolls, juggling, or using their improvisational skills. They do conjuring and magic to help dispel children's fear of the hospital. Before they start, they're briefed thoroughly, of course,



*Herend porcelain clown
The Red Nose Foundation receives 10 per cent from
the sales of the clown figure*

by doctors and nurses about the conditions of the patients. Special attention is paid to the long-term patients, those who have to keep coming back for treatment, or those who aren't visited. The Clowns also make contact with the parents and staff as well.

So about how many child patients are involved?

There were 3084 patients involved in 1999 and 6250 in 2001. Our mounting activity was recognized in 2002 with a Pál Heim Commemorative Medal from the Society of Hungarian Paediatricians, as a mark of our consistent and outstanding work on behalf of the recovery of children.

In the spring, Albert Royaards made a conspicuous personal contribution to making the Foundation better known:

On May 1, 2002, I set off from Sárospatak to Utrecht in Holland, on foot. I did 25 kilometres a day for four months, with a day's rest every week. My purpose on the way was to make as many firms, institutions and private individuals as possible aware of the Foundation's work and gather donations to support the Clown Doctors. The start and the finish had to do with my family history and the historic links between the Netherlands and Hungary. A great many students of the Reformed College in Sárospatak made the same journey centuries ago. These 'peregrines' were fired with a determination to complete their law, medicine or theology studies in Western Europe, often in Holland. Utrecht was the destination for many of them in the 17th-19th centuries, and that's where I graduated in law as well. My ancestors were once well-known theology professors at Utrecht University, and



many of their works can be found in the library of Sárospatak College.

As a lawyer and economist, Albert Royaards spent 17 years in Singapore, running his own financial consultancy. It was a brave decision suddenly to accept the president's chair in a foundation for sick children in East-Central Europe, and to cross Europe on foot to further the cause. What motivations lie behind his work?

I've never really analysed my decisions in those terms. I'm the father of six and of course I love my children and all children. One of my own was diagnosed with diabetes

before the age of one and lay between life and death for several months. It was a ghastly experience that I've never forgotten. I felt as if that trial had given me a vocation, to do something really good and important in life. My work now allows me to utilize the experience, connections, endurance and willingness I've built up over the years. I've headed the organization for two-and-a-half years. During their first four years of operation, the Clown Doctors of the Red Nose Foundation in Hungary were able to visit only one hospital and there were only 3-4 people involved. It's extremely difficult to find donors and sponsors in Hungary. When I applied for the president's job, I saw that as a real challenge. Our work is still extremely difficult, but I can now see clearly that provided the country's development continues at the same pace, there will be no perceptible difference between Hungary and the Netherlands in terms of running a foundation such as this. After my arrival, I steadily involved myself in the Foundation's work, and my commitment to it has grown to such an extent that it occupies every moment of my time. My function at the Foundation provides a real opportunity to do so.'

Apart from the job, what prompted Albert Royaards' decision in 1996 to move to Budapest?

I fell in love with Budapest and made it my 'base'. Although I spent a lot of time in Holland as well, with my children, I basically live here. Singapore, where I spent almost two decades, is so far away. Holland is too small. For a long time, I'd never been to East-Central Europe, although I'd worked in countries like Kazakhstan, Bulgaria and Ukraine. Then one day I arrived in Budapest and said to myself, 'This is it!' I was enchanted by the architecture, the history, the rich past, the cultural traditions, and the strange language, which I now speak a little.

Does he have any personal experiences to do with Herend Porcelain?

The art of Herend has long had a big reputation in Holland. Many friends of mine have received lovely Herend Porcelain services as wedding presents. During my long walk, I was glad to sense for myself the warmth of this porcelain at a dinner I was invited to. Hardly surprisingly, it inspired me to initiate relations between Herend and the Red Nose Foundation.



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R O S E M A K I N G , P I E R C I N G , A S S E M B L Y , T H R O W I N G

Porcelanium – Herend

A visit to the Porcelanium Visitors' Centre at Herend provides insights into the most fascinating aspects of porcelain manufacturing. Visitors have a chance to try for themselves as well.

For those who really like Herend Porcelain, it's a dream come true. Master craftsmen and craftswomen are at hand to instruct and assist you to make pieces out of original Herend porcelain paste.

Individual visitors are welcome to the Porcelanium any time during opening hours. Groups are asked to agree on a time beforehand.

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www.herend.com • porcelanium@herend.com





Composition de fruits, Guirlande de Liechtenstein, Rothschild and Mosaïques triangulaires et fleurs des champs décors

PORCELAIN ON THE TABLE 1.

Superlatively **SERVED**



Before the secret of making porcelain was known in Europe, the tableware of the rich would be made of silver, faience, maiolica or creamware. The poor made do with pewter, earthenware or wood. Porcelain services imported from the Far East appeared only in the grandest courts, as possessions prized for their rarity and cost.

Once the secret of making true porcelain had been cracked in Europe in 1709, it soon gained a reputation as the most perfect, attractive and durable material for table services. Early European porcelain drew heavily on Far Eastern ceramics and on the forms of silver and pewter ware. But designs and decoration peculiar to porcelain soon developed, tailored to suit royal courts or more modest buyers.

The early 18th century saw the development of table services in the modern sense, consisting of matching plates, dishes and vessels for tea, coffee, sweetmeats and chocolate, with various accessories. The number of pieces in a service varied widely, from a hundred to a thousand. The most famous early service of all was the Swan Service made by Johann Joachim Kändler in 1737–41 for Count Heinrich von Brühl, the Saxon premier, consisting of 2200 pieces, decorated and augmented with aquatic creatures in sculpture and relief.

Separate dessert services developed in the mid-18th century and might consist of 500 pieces. They might consist of simple dessert plates, stands and dishes for cakes and fruit, sauce boats, compôtiers, ice-cream cups, and coolers for wine, ice cream and fruit. Towards the end of the 19th century, they became amalgamated again with general table services.

As aristocratic table manners and customs become ever more refined and the number of dishes, sauces and desserts increased, so porcelain articles were devised to accommodate them. Alongside the salt cellars, mustard pots, napkin rings, butter dishes, salad bowls, bonbonnières, serving spoons and jugs appeared en suite vases, candlesticks, subtleties and centrepieces, modelled into a building, church, bouquet or human figure. One type of centrepiece for the table was the *épergne*, which incorporated various dishes, cruets and salt cellars extending from a central column.

The Herend factory has been offering ever more beautiful table services since the 1840s. These days, a simpler service consists of 12 soup plates, 36 dinner plates and 12 side plates, a soup tureen, three meat dishes, four round dishes, a salad bowl and a fruit salad bowl, a compôtier, a sauce boat on a plate, four salt cellars, 12 eggcups, 12 bone plates and 12 salad plates—altogether 113 pieces. If tea and coffee vessels are added, the number can reach 250.

The custom at Herend has been to name service décors after a celebrated customer who has chosen them—often a ruling or aristocratic family, like the Victoria décor after Queen Victoria of England. These reflect also the tastes and requirements of their namesake at that time. Such services have been named after the aristocratic Apponyi, Batthyányi and Esterházy families, as well as the Rothschild family.



Fleurs des Indes vert décor



BACCI FERRE (BAC)

The décor was inspired by the mouth-watering produce of the garden, represented by lifelike depictions of domestic fruit, painted on the snow-white ground of the porcelain.

Pieces painted in the BAC pattern have a dark-green band painted round the rim and border, with a composition of flowers and fruit above and single leaves of the fruit below. The pattern comes in six variants: finely veined, dark-green leaves with white strawberry flowers with yellow centres and red strawberries, raspberries surrounded by white flowers, lush bunches of redcurrants, purple mulberries surrounded by white petals, golden gooseberries with white flowers, and downy bilberries among white flowers.

Herend ABC

BATTHYÁNY SIMPLE (BATS)

This pattern, developed in recent years, is a simplified version of Batthyány, one of the Herend Porcelain Manufactory's earliest décors.

Batthyány was devised in 1842 for Count Lajos Batthyány, later prime minister, and won a medal at the Industrial Exhibition in the same year. The centre of the pieces in BATS décor is gleaming white, while the borders bear motifs of fan-like, richly gilded, stylized leaves and tiny flowers. The decoration is framed by a band of gold and cobalt blue. BATS perfectly suits the requirements of simplicity and clean lines found in interior design today.



BOUQUET DE TULIPE, BLUE (BTB)

BTB was devised recently as a development from the colourful Bouquet de tulipe (BT) décor of the 1930s. The central motif is a finely painted spray of a windswept tulip surrounded by roses, bellflowers and dahlias. The flowers have blue petals and the leaves are in various shades of green. Tiny flowers are scattered round the border, which is edged with a wavy line of gold. This clean, restrained pattern is sure to appeal to those who like simply coloured patterns.

CHRYSANTÈME ORANGE (CHRYM)

This is a pattern of Chinese origin, its central motif a delicate chrysanthemum representing all the reserve and modesty of Far Eastern painting, while symbolizing autumn and evanescence. The original version of the décor has a carpet of flowers covering the whole surface of the porcelain. Here the decoration is confined to the border. The flowerheads of white petals outlined in red are tied together by winding stems interspersed with stylized foliage.

The décor makes a playful reference to eating in the white, napkin-like triangles that run round the border. CHRYM is a fine example of a new Herend pattern that blends classical and modern.



New décors

CUBASH SIMPLE (CUS)

The CUS pattern simplifies the Chinoiserie Cubash décor, for which one of the first customers was Count Cubash, consul in London in 1862. The richly gilded Cubash, consisting of stylized peonies and boughs of plum blossom, appears here in a modernized version. The wavy border has gilded garlands between red bands, followed by stylized plum blossoms with white petals and yellow centres, stylized plum boughs, and gilded tendrils. This restrained version of the pattern recalls the original in a more modest form.



EGLANTINE VARIÉTÉ (EGAVT)

The EGAVT pattern, which resembles silk brocade, is a development of the Eglantine décor, which dates from the mid-19th century. The border of the pieces, formed with a Baroque elegance, is surrounded by a frieze painted with tiny strokes, forming a band decorated with a garland of bay leaves and pearl-string motifs. The frieze is interrupted by medallions containing strings of pearls on a red or blue ground surrounding pansy flowers. Between the medallions, there are meticulously painted roses and cornflowers scattered across the snow-white surface of the porcelain. This renewed pattern has been given still more lavish gilding and deeper colours, to maximize its splendour and pomp.



A

APICIUS RESTAURANT

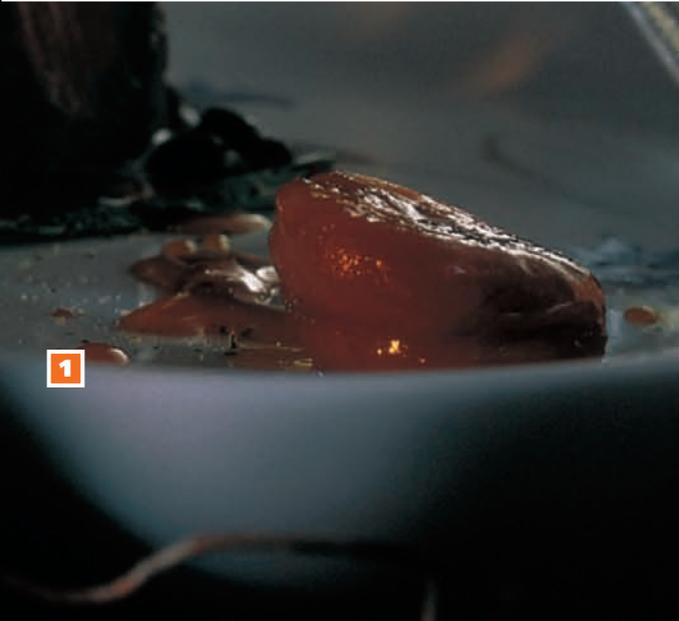
1 *Saddle of wild hare roasted to a pink shade with caramelized chestnuts, with layers of shredded potato and crêpes*

2 *Medallions of veal with aubergine, with layers of tomato and tagliatelli, and an hollandaise and rucola pesto sauce*

3 *Grilled medallions of goose liver, layered with shredded potato flavoured with garlic and pumpkin seed, accompanied by caramelized chestnuts and hot cranberry sauce*

*The recipes can be found on
www.porcelanium.com
Cutlery by Robbe & Berking*







3. ASSEMBLY, PIERCING, DRYING

Porcelain



Piercing



Piercing

*Assembling
the article*

Throwing, turning, and casting in a mould are the common ways of forming the body of a piece of porcelain, but with a more complex object, various other parts have to be added afterwards. This assembly work is done after the thrower has removed any superfluous paste, when the body and the attachments are 'leather-hard'. The surfaces are prepared by scratching them and wetting them with water or slip. They are then pressed carefully together, so that no air bubbles remain between them, which might expand and cause a crack during firing.

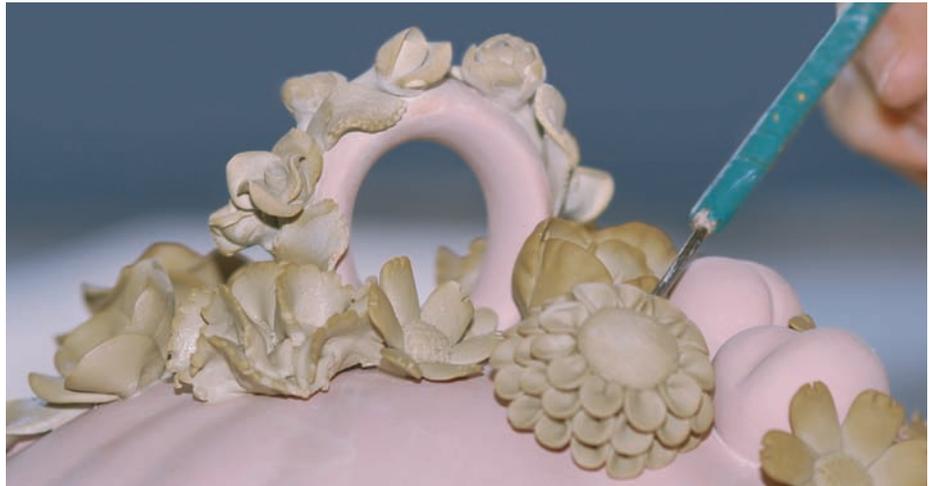
The technique known as piercing is also done at the leather-hard state. A sharp, pointed, double-edged piercing knife is used to cut out decoration, following lines in relief or scratched onto the body. Holes are also cut in wall plates and hanging items at this stage.

One important stage is identification. All raw products are given an identification or form number and stamped with the word 'Herend'. Such marks allow every piece to be identified accurately. Once the articles are semi-dry or dry, they can be cleaned by various methods,



depending on their form, size and structure. Cleaning in the dry state produces a lot of dust, and as grains of quartz less than 5 microns in diameter can cause silicosis, this has to be kept out of the atmosphere that people in the factory breathe. One way is to clean articles when still raw and wet. Another is to have equipment to suck the dust away as it is formed.

Cast or modelled articles in the raw state have to be dried before they are fired, or the sudden evaporation as the temperature rose in the kiln would blast them apart. Drying may occur naturally in the workshop or in a drier according to a specified programme. Articles with thick walls and several glued surfaces may need three or four weeks, before the water, added originally to give plasticity to the paste, has dried away. The dried porcelain articles are fired before glazing at 940–1000 °C. This 'biscuit' firing causes the kaolin to break down and lose its plasticity, so that it can never be formed again. Without biscuit firing, thinwalled articles would dissolve in the glaze slip, and it would be much harder to apply the glaze without causing deformation. The biscuit firing is done in a standard alternating gas kiln.



Assembling the flowers



GIFTS—PORCELAIN

Indian summer—and for perhaps the last outdoor meal of the year, there is a service in the BAC décor to display the delicacies.



This berry-fruit pattern reminds me of so many pleasant hours beneath the summer trees. There are fine wines to drink out of Herend crystal goblets.



LATE SUMMER PICNIC



My hotel room has ornaments in the classically elegant Rothschild pattern and a favourite autumnal porcelain figure: The Belling of the Deer.



The Mercedes in which I've travelled in such comfort to this October picnic embodies a century of expertise and exactness.



The charmingly painted mushrooms of the Champignon service epitomize the autumn.



Hats

A hat is the crowning glory of a well-dressed wearer.

A hat, in crowning the crown of a wearer's head, gains strong symbolism.

A hat proclaims and accents a wearer's inner refinement.

A hat covers a wearer's faults. A hat reflects a wearer's ideas.

A hat spreads a wearer's values and beliefs.

In times gone by, a hat was a badge of social position, because nobles, commoners and peasants would wear different headgear and be assessed accordingly. Today, that still applies to civilians, and even more to those in uniform. Of course, more of us wear uniforms than we realize. Jeans, t-shirts, baseball caps in subtle variations convey adhesion to social groups. But the really well dressed are those whose clothes reflect their personality as well. That's where hats really come into their own,

as the crowning glory, emphasizing inner refinement or even covering faults.

But the sporty look so popular today seems to have reduced the amount of headgear worn. Gone are the days when hats were a measure of rank and power—a top hat meant greater prestige than a bowler, for instance.

The habit of covering the head has a long history. The Ancient Greeks went bareheaded UNLESS they were off on a journey, a military campaign or a hunt, and then





they wore a wide-brimmed PETASOS, tied with string under the chin or hung down the back, like a boy scout.

Round peaked hats came into fashion with the Romans. They symbolized freedom, for freed slaves would receive a simple cap from their former master and could then wear it any time. Hats became more general after the death of Nero. Under a strict law of the reign of Augustus, no member of the patrician classes could go out into the street without headgear. People in Germany only began to wear hats in the 10th century, but in the 12th and 13th centuries, several types were being worn. By the 14th century, hats were fashionable among the French as well, and that, of course, settled that. Hats were soon À LA MODE all over Europe, mirroring the social fabric. Nobles wore more ornamental hats and caps in nobler fabrics.

Religious and geographical factors affected the materials used for headgear in different places. They also varied widely in the way they were made. As with other articles of clothing, shape and colour could sometimes intimate adherence to a political party. The pope would send consecrated hats to princes and military commanders who had served the Roman Catholic Church well.

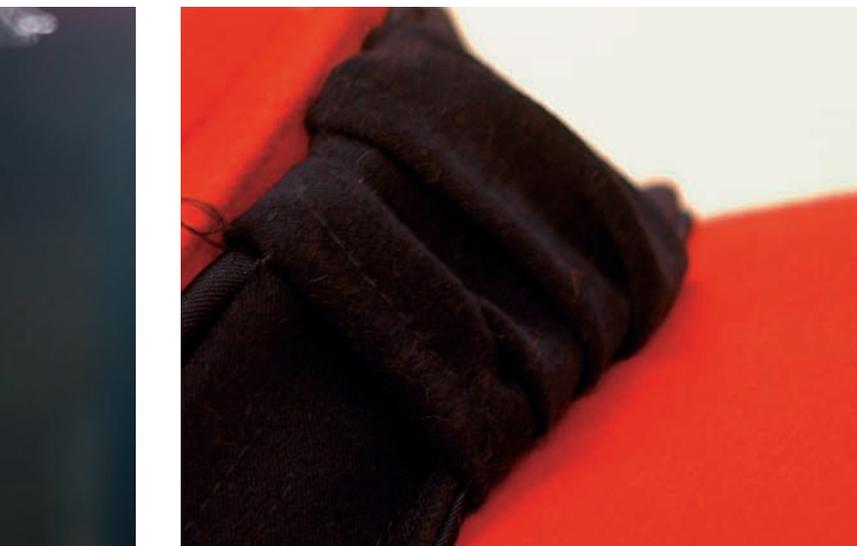
Hatters (mad or otherwise) make hats out of felted fibres, woven straw, or cut and sewn material. Felt hats are the most widespread, for which various furs and fibres

are used. The thinner the strands, the finer the felt. Good raw materials are wool, camelhair or beaver fur. Less good is cat's fur. Rabbit's fur has to be treated in a sulphur bath before it can be felted, but it's the commonest hat material, while cheaper, cruder hats are made of wool and finer ones out of beaver or camelhair.

One man with a deep knowledge of hats and how they are made is Gyula Mihalkó, a hatter of Balmazújváros in Hajdú-Bihar County. He makes the traditional Hungarian headgear worn by horseherds, cowherds and shepherds, just as his forefathers did:

'Hatmaking is intricate, difficult work,' he begins. 'First I beat out the wool strands and then I crumple them up. The harder the felt's been pressed together, the stronger the hat will be. I take two lots of prepared wool and use a tool called a FAKPÓNA to loosen them before steeping. A shepherd's hat takes four lots. First I take two lots and fashion the hood of the hat out of them by felting. This is kneaded in hot water for two hours to shrink it and thicken it. The hood is then placed on a form, stretched, dried and dyed. Then it's dried again, starched, fashioned, and finally ironed. Then comes the sewing and trimming.'

Although the significance of a type of hat changes with time, hats are certainly not just functional. A hat still crowns the crown. It doesn't just protect its wearer from





heat and cold. It imparts a style and message to the outside world. Women wearing hats are becoming rarer in Hungarian streets, but they are still decorative and a good way to offset the shape of the face. Hat shapes, materials and styles can change the impression a person makes and convey her personality.

By wearing a hat, a woman shows she wants to display herself. A hat is an accessory, not necessarily worn every day, because it adds to the visual statement she makes about herself, more effectively than anything else does. The material, shape, shade and trimming of a hat can turn a woman into a sex idol, a witch, a Bohemian, a romantic, a lady, or a cryptic female.

Furthermore, a hat is an accessory full of opportunity. However perfect the dress, the hat has to complement it, otherwise the message won't get through and the wearer will seem not to be at ease with herself. Choosing a hat means choosing what will go with the dress and the shape of face, and fit the personality and the occasion.

So what sort of hat fits what shape of face? With men, the personality is expressed not just in the shape and material of the hat, but in the way it's worn. People who wear a hat properly may be more reserved and modest

than exhibitionist young men who pull the brim down pertly over the eyes, or those who've had a drink or two and glare at the world with hats on their backs of their heads. A man concerned about his appearance won't allow his hat to be obtrusive in colour or in shape. He's even concerned not to make any offensive differences in the way he doffs his hat or cap on greeting someone. Women, on the other hand, don't doff their hats or even remove them at a long function, unless they're obstructing someone's view, for instance at the theatre, the opera or the cinema.

Headgear, as the crowning glory, has strong symbolic value. And if some of the hat-related lore is being forgotten, the customs and significances of centuries still survive as signals.

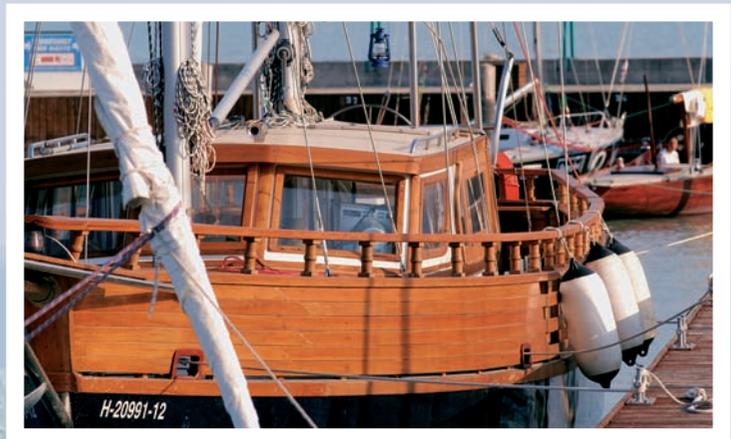
There are few milliners and hatters about these days, but people still find expressive ways to cover their heads. Those buying their first hat, by the way, shouldn't decide alone. Milliners and hatters have plenty of good advice to offer.

I AM SAILING...

HEREND-TABU OLD TIMER CUP



The winner of the class 40, the crew of Tabu, with the cup the captain, Dr Lajos Kollár





Few sights delight the eye of yachtsman or landlubber more than 20 or 25 classic, traditional wood-built sailing boats straining at the starting line, ready to fly 'like a bird' cross the sky.'

That was what greeted passengers aboard the motor vessel Fonyód on August 26 as she sailed on Lake Balaton. The fifth Herend-Tabu Old Timer Cup sailing race was being held out of Balatonkenese in ideal sailing conditions. The Fonyód passengers then had two hours of observing the race close to.

The absolute winner was the favourite, Nemere II, which is rightly called the premier vessel on the lake. However, there was no reason for TABU to be ashamed of herself either, for she won her class. This lovely boat was built in 1942 of mahogany with copper fittings, and won the Balaton's Best Looking Vessel title in 2001.

Apart from the pleasures of Balaton, guests on that August Saturday watched Herend painters and throwers at work and met old-timer automobiles as venerable as the boats in the race.





KISBÉR THOROUGHBRED STUD TRADITIONS REVIVE

Count Gusztáv Batthyány first brought English thoroughbreds to his Kisbér estate in Komárom-Esztergom County about 1830. The estate was later confiscated by Emperor Francis Joseph, but on July 8, 1853, he ordered a royal military stud farm to be established there. Two world wars followed by forty years of communist rule did great damage to the stud, culminating in its abolition.

Recently, some local enthusiasts have begun to revive horsebreeding and equestrian sports at Kisbér. The glories of old are still to be matched, but the event to mark the 150th anniversary of the original foundation were a great success. The Herend Porcelain Manufactory was one of the partners.





FESTIVAL OF HORSEMANSHIP AT *Aachen*

The first equestrian festival at Aachen in NW Germany was held 105 years ago, in 1898. Today it's the world's foremost equestrian sporting event, and not just that, but a real social occasion, attracting over 300,000 visitors during the week.

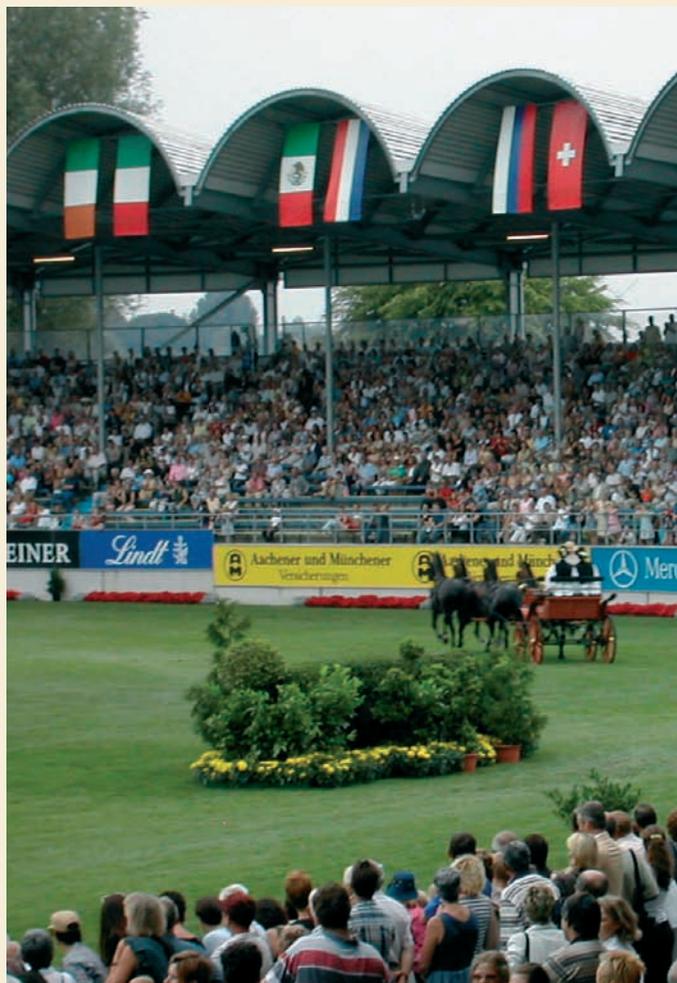
This year Hungary (like Spain and the Netherlands before) received the honour of being nominated partner

country for the event. The partnership was designed to mark Hungary's forthcoming accession to the European Union and the fact that this country will be hosting the Four-in-Hand World Championships in 2004.

The Hungarian presence was coordinated by Hungarian Tourism PLC, who asked the Hungaricum Club to be involved. The Club members—

Herend, Pick Szeged of salami fame, Zwack Unicum the distillers, Tokaj Kereskedőház the vintners and Halasi Csipke the lacemakers—are worthy representatives of the best Hungarian products.

During the week, there were porcelain painting, throwing and body-painting displays and tastings for all with an interest in Hungary.





GÖDÖLLŐ Baroque days



Longstanding relations between the Herend Porcelain Manufactory and the Royal Palace of Gödöllő, not far from Budapest, continued in the summer with painting and throwing displays and body-painting.

The Baroque Days were held again this year to coincide with the anniversary of a sumptuous visit by Empress Maria Theresa in 1751. The added occasion this year was the opening of the fully restored Baroque Theatre

at the palace. Originally built for domestic use by the Grassalkovich family in 1780, it is the country's oldest surviving masonry theatre building.

There were craftspeople and puppeteers, pony rides, carriage rides, archery and falconry to enjoy, not to mention coffee specialities and a Baroque supper in the courtyard.

www.kiralyikastely.hu



Kings of glass

VIENNESE MAKER EXHIBITS AT HEREND PORCELAIN MUSEUM



Lobmeyr glass is known far beyond the borders of the former Austro-Hungarian Empire. This family concern has gained artistic appreciation for its glassware all over the world. Founded in 1823 by Josef Lobmeyr, the firm is now run by the sixth generation of the Rath family, who are committed to the highest quality of hand production.

Lobmeyr glass and Herend Porcelain together were decorating the tables of the Habsburgs in the 19th century, both of them appointed purveyors to the imperial and royal court. Archduke Maximilian, for instance, ordered from Herend in the 1860s a table service for which Lobmeyr of Vienna provided complementary, richly engraved glassware with a crown and anchor.

Some 50 years ago, Lobmeyr began offering Herend Porcelain at its showrooms. There have recently been

several events and displays with the Manufactory at the Lobmeyr store in Kärntnerstrasse, the foremost Vienna shopping street.

Now Herend has returned the compliment, hosting at its museum an exhibition of the outstanding pieces in the Lobmeyr collection that gives unique insight into the work of the firm. The 74 main exhibits include diplomas and documents as well. They include pieces by such famous artists as Joseph Hoffmann, Michael Powolny and Mattheo Thun.

Above all, the exhibition reflects the faith that the Lobmeyr firm retains in supplying its clients with first-rate hand-made products of lasting value.



HEREND PORCELAIN MUSEUM GUEST EXHIBITION AT THE BENELECTINE ABBEY OF TIHANY



Herend, as part of Hungary's historical heritage, found an appropriate venue indeed when a display of museum and contemporary Herend Porcelain was opened at Tihany Abbey by Dr Sándor Papp, board member of the Herend Porcelain Manufactory. The traditional forms and patterns are charmingly offset by contemporary work from the Herend Studio group of designers.

The Hungarian Heritage Prize, founded in 1994 by the Foundation for Hungary, draws attention to national values and pinpoints examples of how our lives can be made better and more beautiful through art.

The Herend Porcelain Manufactory was among those to receive the prize in 2001.



NEW HEREND BRAND STORE IN LONDON

A Herend brand store opened on June 19, 2003 in London's fabled Burlington Arcade, on the corner of Piccadilly and Bond Street. The store includes a continuous live display of modelling and painting, revealing the secrets



Home & Garden

IN MUNICH

Home&Garden exhibitions, Germany's foremost specialist open-air fairs for consumer goods, take place in several big cities. They have something of the character of a local festival, which helps to make them extremely popular. Herend's stores in Germany have been taking part for many years with their own pavilion. The Grünwald recreation park in Munich proved an excellent venue in 2003. This combined with good weather attracted a big turnout. The Herend display concentrated on the moods of spring and summer. The biggest successes were the Thistle service, painted in a watercolour style, the Queensberry-Hunt cups, and the VH figures. Also shown was a large picture by the Herend master painter Szilárd Varga.



of handmade porcelain manufacture. Special emphasis has been given in the initial stock of the store to the famous Carnival figures by the Budapest ceramicist Imre Schrammel. Many well-known figures of the London art scene attended the opening, altogether 200 guests. The Manufactory was represented by Mr Schrammel, the CEO, József Kovács, and two other members of staff.





2003 Anna ball



*Ms Klára Molnár, Queen of the Ball
Ms Martina Horváth, and Ms Dorottya Ócsai*

János Szentgyörgyi Horváth threw a ball for his daughter Anna on St Anne's Day (July 26), 1825. It was a big success, but father and son could hardly have thought that the Anna Ball would still be a regular event 178 years later, as resplendent and enjoyable as ever. No small share of the credit goes to the Herend Porcelain Manufactory, the main sponsor of the occasion for the seventh year running. This year Herend had a new idea in conjunction with the ball. The catalogue includes a porcelain figure of General Ernő Kiss (Hanoverian Hussar Regiment), who is thought to have met his wife, Anna Krisztina Horváth, at that first ball. This year, the

annual tradition was established of presenting a copy of the figure to a notable person connected with Balatonfüred. The organizers and the Manufactory picked as the first winner the Kossuth Prize-winning author Tibor Gyurkovics. He was presented with the statue by Robert Somogyi, Herend marketing and sales director, and Dr István Bóka, mayor of the resort town. As usual, everyone had a ball at the ball, including several celebrities. Queen of the Ball this year was Martina Horváth (no relation), with Klára Molnár and Dorottya Ócsai as her ladies-in-waiting. They received classic Herend chalice vases in the famous Apponyi, Rothschild and Victoria décors.



*Mr and Mrs Sándor Oszter,
Ms Donatella Failoni*



*Mr Géza Tordy
and his daughter*



*Ms Klára Molnár, Queen of the Ball
Ms Martina Horváth, and Ms Dorottya Ócsai*



HE Manbir Singh, Indian ambassador, his wife, Mr András Sugár, managing director of Westel, and his wife, and Mr Robert Somogyi, Herend marketing and sales director, and his wife



*Patrons of the ball (left to right): Jenő Nagy MP and his wife
Mayor István Bóka and his wife, with State Secretary Béla Pál*



*Author Tibor Gyurkovics,
winner of the Ernő Kiss Prize*

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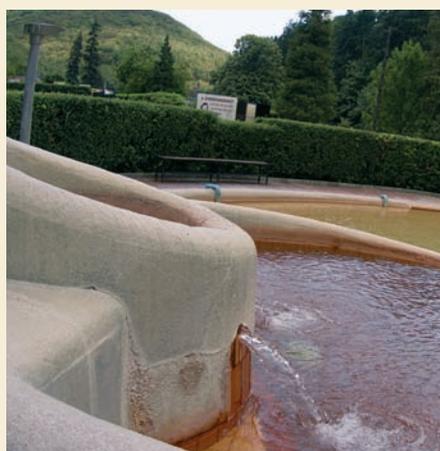
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MADRID, PIA RUBIO S. L. 28006 Madrid, Calle Padilla 18. Phone: (00 34) 91 431 16 37

www.herend.com

Preview



GASTRONOMY Desserts of the Apicius Resturant

LIFESTYLE The Orient Express **DINING CULTURE** Porcelain coffee, tea and chocolate services

THE SPAS The Lido of Lepence



680 HUF