

MAGAZINE OF THE HEREND PORCELAIN MANUFACTORY

HEREND HERALD

2012/I. NO. 38.

Spring Breeze

HEREND HARMONY AT HOME

KEEPER OF SECRETS

Cryptex

A Life of Passion

INTERVIEW WITH DÉNES KEMÉNY



The new SL

Athlete, aesthete



Mercedes-Benz



Dear Herend Herald Reader,

Since its establishment nearly 200 years ago, the Herend Porcelain Manufactory has attributed a great significance to creating and preserving value. This is what distinguishes Herend from others – we are successful and want to continue to be so, and we are also a community that cultivates traditions. It is so rewarding to feel all the love and attention we receive from the visitors of our art exhibitions. It is a pleasure to see how our artworks bring closer together nations with different cultures, some of them living thousands of kilometres from Herend. These exhibitions foster dialogue between cultures and encourage people from various cultures to study each other's history. Here, there are no conflicts, only interest in and recognition of each other's work.

Visitors of the Manufactory and of exhibitions always say that Herendi is one of the world's most beautiful handcrafted porcelains, and the pieces are not only objects for everyday use but also artworks, containing the entire world through the four elements, Fire, Earth, Water and Air used to make them.

Herend has always been proud of its past, building on it but not enclosed in it, in constant search of the new, open to the future.

Tradition and innovation! These are the principles whose balance we need to find in order to sustain and integrate 19th century traditions in the 21st century. We cannot degrade ourselves to cheap mass production and paltry simplicity. We will continue to provide the values of elegance, comfort, uniqueness, quality and fine craftsmanship for our customers. Our aim is to be trendsetters through product development. We want to be leaders and not followers. One of Herend's strengths is its potential for permanent renewal.

For us, every day is a holiday when a new work or art is created at the Herend Porcelain Manufactory, and so are the fairs and cultural exhibitions where we present our porcelain. On such occasions, we celebrate our porcelain makers, the experts whose knowledge, skills and experience are passed on to the next generations, always giving even more to the new generations than they received from their predecessors. We also celebrate porcelain lovers, who admire the magic captured in this material. Furthermore, we celebrate the persistence and the patience that are necessary for someone to progress from the stage of the initial hardships of using the brush to the level of the artist capable of creating artworks. And we celebrate PORCELAIN, in all capitals, which has connected and represented people, regions and countries for the future generations.

In the present issue of Herend Herald you can read about the eponym of one of the most famous Herend décors, the Apponyi pattern, celebrating its jubilee. You can also find out from these pages how Herend and art deco are related. We especially recommend our article about Herend jewels to ladies, and also to gentlemen who like giving presents. In this issue, you can read about the Herend artwork inspired by the Chinese New Year, the year of the Dragon, and we introduce you to the world of bokharas.

I recommend the present issue of our magazine to your kind attention, hoping that it will bring you much pleasure. I wish you a very pleasant time turning the pages of the Herend Herald!

ATTILA SIMON
Chief Executive Officer



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HEREND HERALD

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(p. 14) Location: Catherine Dickens Property Group, www.catherinedickens.com

Objects: Papered key case, Goahome (www.goahome.hu), – Pillows (square pillows on bed: green, pink, rose), Arioso (www.arioso.hu) – Table runners (on dinner table), Arioso – Silk flowers, Arioso Flowers, Arioso – Green wallet (in picture of hall), Arioso – Coffee spoon, Arioso – Round pillows (felt and crocheted on bed), Pure Home (www.purehome.hu) – White lacquer tray, Pure Home White leather newspaper case or basket, Pure Home – Macaron, Gerlőczy Café (www.gerloczy.hu)



Welcome to the Palace!

One of Budapest's new Jewels is the Szamos Gourmet House in the Former Tőzsdepalota (Stock Exchange Palace) on Vörösmarty Square. The famous confectioner family's new flagship shop is a confectionery, café and chocolate manufactory. The concept of the interior is, to a major part, the work of Gabriella Szamos, who combined elegance with comfort, and fine detail with a quiet atmosphere. In cooperation with the Herend Porcelain Manufactory, the walls are decorated with three large porcelain pictures that represent a high artistic value and are organic parts of the interior.



Porcelain Treasures from St. Petersburg

An exhibition of over 200 exquisite porcelain objects of St. Petersburg's Imperial Porcelain Manufactory has opened recently at the Herend Porcelain Museum. The exhibition's prestige is shown by the fact that the Aleksander Aleksandrovich Tolkach, the Extraordinary and Plenipotentiary Ambassador of the Russian Federation attended the event. In his opening speech the ambassador stressed the importance of the fact that the two countries' relations are no longer based on an ideology, and that the cooperation between the two manufactories amply demonstrates the friendly ties between the Russian Federation and Hungary. The exhibition showcases porcelain masterpieces from the 18th century to the present, where shapes and patterns of classical porcelain are re-born in the contemporary works. The Herend Porcelain Museum now hosts legendary Russian porcelain objects and unique masterpieces.

Asprey sells Herend Porcelain

For many generations, the name of Asprey, one of the UK's most elegant jewellery and luxury shops, has been synonymous with refinement and perfect quality. All the products sold there are made using the finest materials and artisan's technologies. Asprey also sells the tulip dinnerware, designed by the renowned illustrator Donald Chaffin and manufactured by the Herend Porcelain Manufactory exclusively for Asprey London. The parrot tulip décor is painted by Herend masters in four colours: purple, pink, yellow and white. The porcelain is ornamented with elegant golden details, with curved leaves as the tips and handles of coffee and tea pots, and also of the tureens and the vegetable platters.



Herend - Tradition and innovation

The Herend Porcelain Manufactory produces luxury porcelain ware, exporting it to over 50 countries. Held in Frankfurt, Ambiente is the world's largest consumer goods fair, and for 30 years now, the most important event for Herend to introduce its new products. The booth of the prestigious Herendi Porcelain Manufactory is in the main building, in the company of other world leading brands. As fits Herend's reputation, the booth is elegant, subtle and clear.

Herend's novelties celebrate the jubilee of the Apponyi décor and the Sisi anniversary, and they also represent the continued innovative and style setting product development, resulting in a great number of brilliant designs and modern objects that fit perfectly into today's homes and offices. The ones to be mentioned here first of all are the re-conceptualised Gődöllő décor, the Elisabeth pattern and the new colour variations of the Apponyi pattern, where the usual gold decoration has been replaced by the increasingly popular platinum. Of all the colour variations, turquoise was the most popular this year.

Besides the newly conceptualised patterns, special mention must be made of the new decorative objects made in Herend using the method of piercing, and of the limited series vases, wall plates, figurines and double tea sets, which enjoy great popularity in Frankfurt every year.



In the past few years, Herend presented its new jewellery collection designed for female customers. Catering also to male customers, this year we presented a very special mysterious object, the porcelain cryptex, available with several Herend patterns (for details see page 16). The Manufactory presented some 200 new products at the Ambiente in February, demonstrating its tradition of skills, high quality, originality and craftsmanship passed on from generation to generation.



Elephants can remember – Herend helps dreams come true

An internationally reputed producer of hand-painted porcelain, the Herend Porcelain Manufactory now cooperates with the children's charity organisation Make-A-Wish Foundation® UK. The joint effort is at granting the wishes of seriously ill children fighting life-threatening illnesses, bringing them unforgettable experiences.

Within the framework of the cooperation, the Manufactory makes a limited series of 500 cobalt blue elephant baby figures, to be sold starting September 2012 with the Foundation's logo. Customers will receive a certificate with the serial number of the collector's pieces they purchase. The small blue elephants will be sold exclusively at the Herend Shop in London's Walton Street for £ 165, of which the Foundation receives £ 15.

The Herend Porcelain Manufactory hopes that the joint effort will help many children and adolescents to see their wishes come true.

Masters' Exam

THE POTTERS AND PAINTERS PARTICIPATING IN THE HEREND PORCELAIN MANUFACTORY MASTERS' COURSES STUDIED ART HISTORY, PORCELAIN HISTORY, MATERIALS AND DRAWING AT A HIGH LEVEL. BELOW WE PRESENT THREE OF THEIR UNIQUE DESIGNS.

László Tartó

TIGER IN THE JUNGLE

The décor of this lidded vase was inspired by the world of the jungle. The tigers' heads in the panels create an effect of the predator appearing before us unexpectedly from behind the palm leaves. The colour of the fond that covers most of the vase's surface symbolises the fresh and vivid green of the jungle. The Oriental type ornament makes the décor's Art Nouveau effect even more emphatic.



Tamás Pék

ORNAMENTAL VASE WITH SCENES FROM THE TRAGEDY OF MAN

Imre Madách's drama, The Tragedy of Man is an outstanding work of Hungarian literature. The most beautiful original illustrations to the drama were made by painter and graphic artist Mihály Zichy in 1887. Master painter Tamás Pék's vase was inspired by Zichy's paintings and the message of the drama: "I esteem highly Madách as well as Zichy, and their works touched me profoundly. I am enthralled with the blending of their masterpieces. The way they present man's destiny, the struggle and the beauty of life evoke an irresistible desire in me to portrait it all. More than just to decorate the porcelain, my intention was to render these emotions visible on the porcelain, to make people feel something similar to how I felt reading the drama and studying the pencil drawings every time they look at the vase."

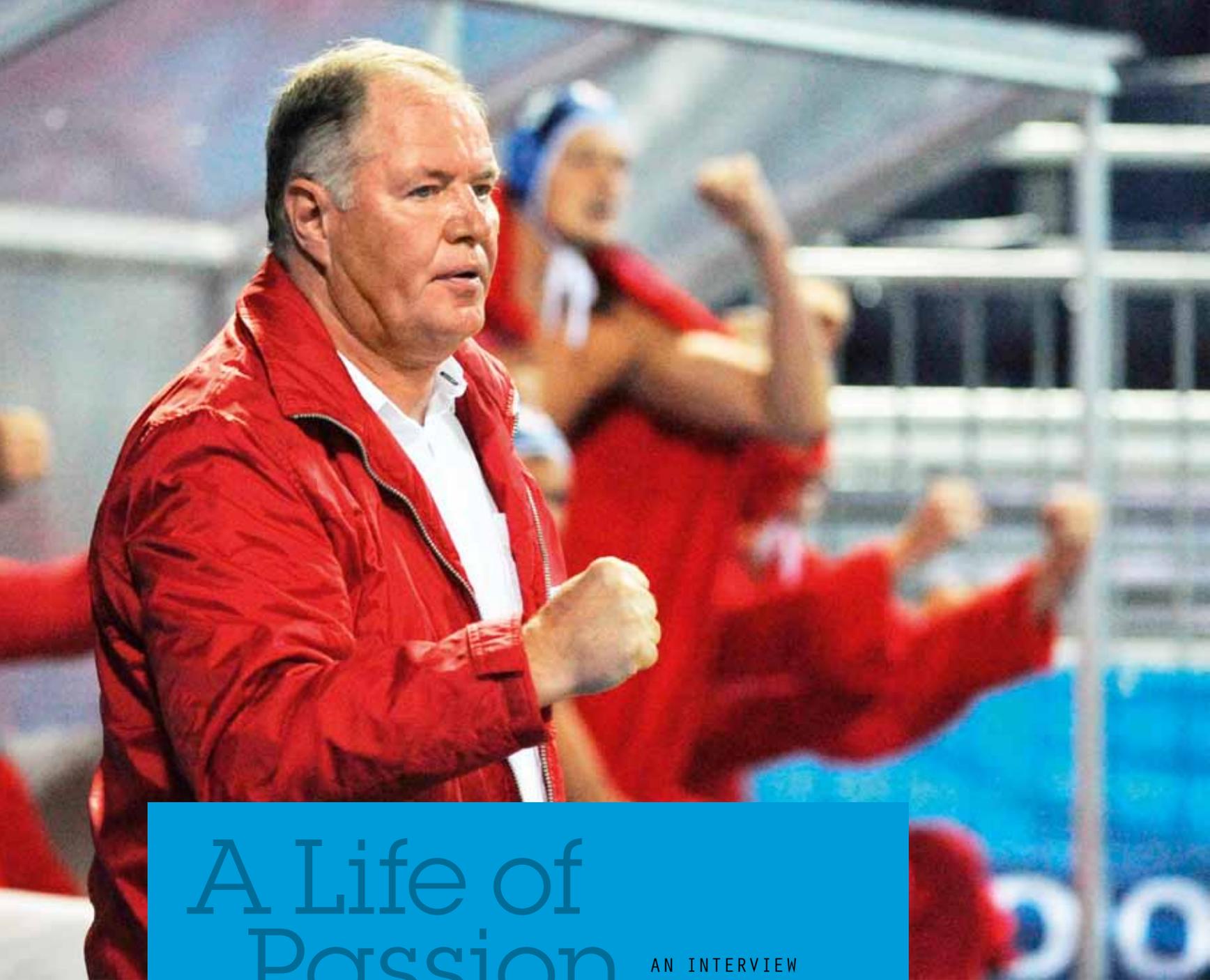


Szabolcs Vajda

NIPPON MANIA

The vase was made in Japanese style, with mirrors on two sides. Both mirrors depict a harbour scene, with geishas in traditional attire and a delicate golden frame around the pictures. Various painterly techniques and pigments were used on the vase. The background is ornamented with a traditional Japanese wallpaper pattern, defined by green, yellow and gold.





A Life of Passion

AN INTERVIEW
WITH DÉNES KEMÉNY

ONE MIGHT THINK THAT WATER POLO AND SUBTLETY ARE INCOMPATIBLE. HOWEVER, OUR MISBELIEF HAS BEEN DISSIPATED BY DÉNES KEMÉNY, PRESIDENT OF THE HUNGARIAN MEN'S WATER POLO TEAM, WITH TEAMS WINNING OLYMPIC GOLDS THREE TIMES UNDER HIS LEADERSHIP TO DATE. IN THE INTERVIEW BELOW, HEREND HERALD ASKED THE TITULAR ASSOCIATE UNIVERSITY PROFESSOR ABOUT SPORTS, QUESTIONS OF LIFE AND PORCELAIN.



As fitting to your name (*Kemény means hard/tough*), you seem to have chosen quite a manly sport. To what extent is toughness there in your character in the pool and in your private life?

I think I am not tougher or more manly than most other men. Of course, I am not timid either, but women do not really like timid men too much anyway. I am hard and manly in my private life only to an extent that still leaves room for sensitiveness, attentiveness, love and care. I am not ashamed of this. On the contrary: I consider that these qualities strengthen one's character, and make a man even more manly in the eyes of a woman.

You were a practicing veterinary doctor for 18 years. Later on, as a coach, did it ever cross your mind that a diploma in psychology would have been more useful?

A practicing vet, who is not a researcher and does not work on large farms but meets animal owners on a regular basis develops a sense of psychology over time, even if he or she did not have one before. Otherwise they would not be able to do their job. Vets never have problems with animals but they do with the animals' owners. Of course, the sense of psychology I use in coaching does not derive from having worked as a vet. The sense that helps me in my efforts to instruct players properly in order to make the very best of themselves comes from my past as a player and from my experience as a coach.

What kind of coaches did you like? Whom did you enjoy working with most?

I liked trainers who could prepare us for matches properly in terms of physique and tactics. When a player is in an excellent physical shape and has stamina, and the team builds up to provide the right framework, then the player can show his talent to the fullest extent. Obviously, every team has talented players that can contribute this extra they possess to the team effort. My appreciation of a coach improved by 20%-30% if they had a good sense of humour, could speak our language, and knew when to leave us a little more space and when to be more strict. Of course, these are qualities that I would like to possess in order to become what I consider as the ideal trainer. But it is only my players who can tell whether I am any close to my ideal.

You seem to have proven yourself quite a bit for the past 15 years ...

We have achieved great things, but they come from the players' talent and skills. So it may as well be the case that my performance is actually zero if the team can beat anybody in the world anyway. Yes, in Italy I did not consider myself worse than the trainer of the team that won the championship because my team came 4th or 5th despite the fact that it had been rated previously only as No. 10. Then I considered that I was at least as successful as the champion's coach because I achieved more with the players in my team than could be expected on the basis of their talent and skills. Of course, it requires a different kind of knowledge and experience to achieve the next victory with the best team.

Is it a job, a task, a vocation or love?

I prefer to use the word love in the classical sense. What I do is partly work, partly a vocation, and partly a passion. The only thing it does not involve is rest and calm.

How long can this kind of passion last?

I do not know. All I know is that you must retire when it starts to fade.

Can you imagine your life turning away from the pool?

This is the only thing I can imagine. Como, for example, is probably one of the three most beautiful cities in Europe. I lived there for 10 years and took a day off to see the city only twice. As my life took a new course after I had left Como, I do not go back there. I like meeting my friends and talking to them but I do not go back out of nostalgia, to visit the city.

Do you share the view that one needs to get out at the top?

I have been told this many times but I will know more about it on the night of Augustus 12, when the water polo series is over in London.

An entire country will be cheering and shouting for you. Is that a big burden? You were not easy to persuade to give this interview. You said you had no time because you are responsible to millions of people ...

Yes, indeed. And I must do my job responsibly and humbly so that my players would do the same. Actually, it is not so hard because this is how they usually do it anyway. But setting the right example helps more than anything. The best we can do is work with the greatest humility, giving the best of our talent and skills. If this is enough to achieve victory, then we will make a lot of people happy. And if it is not enough, well...in my experience, a match that we lose does not take away from the love people show for us. We have achieved enough to receive love, or anger for that matter, not just for our momentary performance.

Water polo players and porcelain. Can such big guys like delicate porcelains at all? Do you have time for such subtleties of life?

You may be surprised but I have a Herend set that I selected myself. I spent a lot of time collecting and arranging the pieces. We lay the table with Herend porcelain at every Christmas, Easter and birthday. It always makes me very happy and I find lots of pleasure in looking at my set.

GÁBOR SOMOGYI

C V

Dénés Kemény (57) has been president of the Hungarian National Men's Water Polo Team for 15 years. The team has won three Olympic Games since Kemény became team president. He graduated as a veterinary doctor in Budapest in 1978, while still active as a water polo player. He received a master trainer's diploma in water polo in 1998. Besides his activity in the field of sports, he was a practitioner and researcher in the veterinary medicine in Hungary until 1986, and in Italy until 1996. Following his retirement as a player, he became the trainer of the team of Como, and subsequently, the president of the Hungarian National Men's Water Polo Team in 1997. He is the most successful team president in water polo history to date.





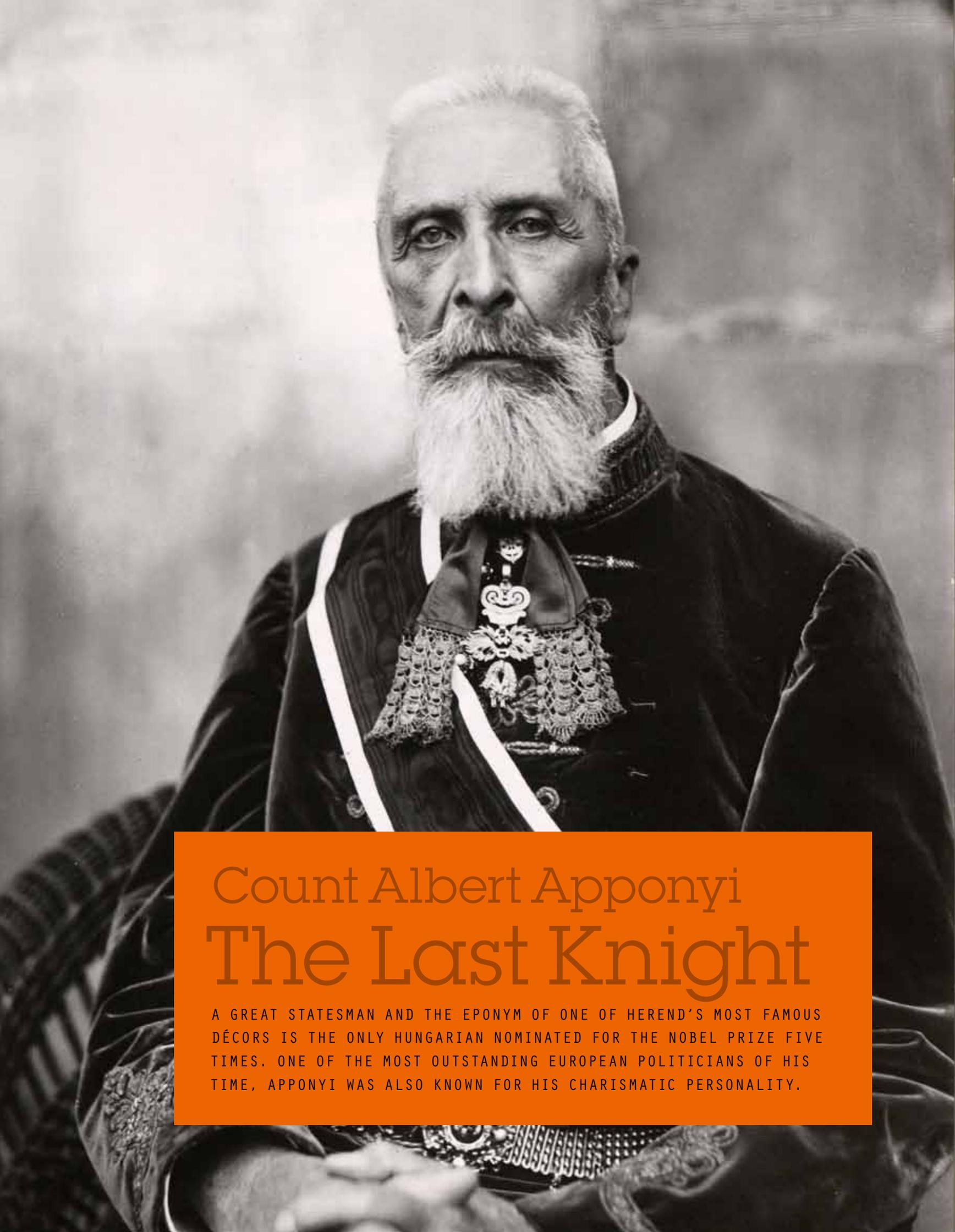
THE MARVELLOUS
FLOWERS OF SPRING
AND SUMMER APPEAR AS
THE FINEST MOTIFS ON THE
PORCELAIN. THESE LASTING,
EXQUISITE PIECES CAN BE
PARAMOUNT PARTS OF ALMOST
ANY KIND OF INTERIOR.

Spring Breeze



Although these ethereal accessories are usually associated with a classical and nostalgic air, we do not have to think of them as objects surviving from our grandparents' world. They can also be mixed with more modern pieces of perfectly pure and plain shapes. Their ethereal contours are often made even more emphatic because of their contrast with modern pieces. Porcelain is often held in such high esteem that it is taken out of the cupboard or glass cabinet only for festive occasions. However, if you make them parts of your everyday life, you can enjoy their company more often and in a wider range of their potential functions. They lend elegance to the moment and provide comfort. Starting the morning sipping coffee from a porcelain cup can add so much to your day! And so can a bunch of balmy flowers in an exquisite vase in the hallway.

Instead of thinking only in terms of complete sets, you can also mix patterns and motifs. Like in the case of furniture, here too, some eclecticism, a pleasant mix of elements in the right proportions is more personal and spontaneous than exaggerated orderlines. Playful matching, bringing together old and new, classical and modern, plain and more ornamental is often more exciting than homogeneity and symmetry. It helps if you choose two or three colours and make them the basis of the harmony of the interior or smaller composition. White is a safe choice: while remaining basically imperceptible, it emphasises the perfect beauty of most tones, shapes and motifs.



Count Albert Apponyi The Last Knight

A GREAT STATESMAN AND THE EPONYM OF ONE OF HEREND'S MOST FAMOUS DÉCORS IS THE ONLY HUNGARIAN NOMINATED FOR THE NOBEL PRIZE FIVE TIMES. ONE OF THE MOST OUTSTANDING EUROPEAN POLITICIANS OF HIS TIME, APPONYI WAS ALSO KNOWN FOR HIS CHARISMATIC PERSONALITY.

„...Congratulations, my good fellow! You certainly possess a great gift for a spectacular career in Parliament: namely, a good voice! Even Lajos Kossuth's success was due in a major part to his pleasant voice. I hope you have all the other necessary qualities too...”

Not very encouraging, these were the comments Ferenc Pulszky, the foreign minister of the Batthyány government made following Apponyi's first speech in Parliament. Obviously, Pulszky could not know at the time that his irony was misplaced, as the young count soon emerged as one of the most versatile politicians and greatest rhetors in Hungarian history and politics.

Count György Albert Nagyapponyi Apponyi was born in Vienna on 29 May, 1846 as the second child of Count György Apponyi, the feudal Hungary's last chancellor, and Countess Júlia Nagymihályi Sztáray, to a family of the nobility whose descent could be traced back to the 14th century. Like many other aristocrats, he was educated by Jesuits in Kalksburg, Austria, and subsequently studied law in Pest and Vienna. After university, he spent longer periods in England, Germany and France, where he also mastered the languages of the respective countries at a high level of proficiency (he had impressed people in his company already as a student by expressing his views switching freely between the six languages he could speak). Besides being highly sensitive to arts and culture, he was also noted for his pleasant European-style look. A visit card from 1868 bears a spectacular image of Count Apponyi: he poses as Don Quixote at a charity fancy dress ball held to raise funds for the Műcsarnok (Kunsthalle). His fancy dress is elaborate, with numerous attributes contemporary to Don Quixote, and we see a young man with fine features, a proud expression and the eternal beard on his face.

Posing as Don Quixote was an interesting choice on Apponyi's part also because his critics usually accused him of being anachronistic. In a witty essay, one of his contemporaries (Hungarus) called him “the hero of mirages „who “chased Fata Morganas”.

Apponyi was first elected to the Hungarian National Assembly in 1872, at 27, as a member of the party of Ferenc Deák, the intellectual force behind the 1867 Compromise with Austria. Apponyi was Member of Parliament for 70 years, representing the Jászberény constituency for 52 years. He held his first speech about the foundation of the Academy of Music, as he considered it imperative to provide the right conditions for Franz Liszt to teach in Budapest. His rhetorical skills, coupled with profound and insightful views made him one of the most influential Hungarian politicians. Emperor Franz Joseph also consulted him regularly on various issues.

He took his time to find the right person to marry: He pledged eternal faithfulness to Countess Clothilde von Mensdorff-Pouilly in 1897, when he was 51 and his newly-wedded wife 30. They had three children over the next few years: Alexander György, Alexandrina Mária and Julianna. For this period of his life, Count Apponyi retreated from public affairs to spend his time with family on his property in Éberhárd, Csalóköz, to return to the political arena not much later, becoming the Speaker of the House from 1901, and minister of education from 1906 to 1910.

After the collapse of the Austro-Hungarian Monarchy and the dark days of the autumn of 1918, Apponyi resigned from politics voluntarily, but he had to flee from Budapest subsequently, during the days of the Hungarian Soviet Republic. He returned only a year later at the request of British diplomat George Clerk. The Entente high commissioner's task was to foster the establishment of a Hungarian government qualified and authorised to represent Hungary in talks. Apponyi's contribution was so significant throughout the talks that he was anticipated by many as the politician to receive mandate to form a government. Eventually, due to open opposition from the most influential parties, he did not receive that mandate. Resigning from party

politics again, Apponyi said he would still be willing to lead the Hungarian delegation in the talks closing the war. He was officially appointed to the post on 5 December, 1919. In a passionate speech he gave in Trianon in several languages, Apponyi argued to protect Hungary's interests and the country's borders. His speech also became famous as an oratorical achievement.

After the sad turn of history, he came to focus on foreign affairs, with Hungary's representation in the League of Nations as the height of his political career. He raised his voice primarily for minority rights, especially against the violations of the rights of Hungarian minorities that remained outside of the post-Trianon country. Count Albert Apponyi was nominated for the Nobel Peace Prize five times between 1911 and 1932.

Apponyi earned significant respect not only in politics and public life but also in science. He was a member of the board of the Hungarian Academy of Sciences and an ordinary member of the Kisfaludy Society. He was Honorary Doctor of Political Science at the universities of Budapest and Kolozsvár, and Honorary Doctor of Medical Science at the university in Budapest. He was elected Honorary Citizen of Budapest, Jászberény and Kispeszt.

Eulogies lauding Count Albert Apponyi were published in almost all major Hungarian and international papers upon his death. In Hungary, the Academy of Sciences asked former prime minister István Bethlen to write about Apponyi. Expressing condolences in a letter to Apponyi's widow on behalf of the Romanian government, Foreign Minister Nicolae Titulescu this: “...I bow before the memory of the greatest Hungarian statesman...”

One of the ever most famous Herend décors, also the décor of 2012, is named after Count Apponyi. At the count's request, the main motif of a famous Oriental pattern, the Fleurs des Indes, was scaled up and took on a life of its own. Originally, these porcelains were painted with the green of the Fleurs des Indes, and were used to set the tables of the Palais de l'Élysée at the reception held in honour of Emperor Franz Joseph during the 1867 World Expo in Paris. A perfect combination of exoticism and elegance, the pattern is now available in a variety of colours, ranging from masculine black to feminine purple, and to the most recent version, the ethereal and modern turquoise-platinum. Herend maintains close ties with the Apponyis. Two years ago, for example, members of the family, the leaders of the Manufactory and of course, the most exquisite Apponyi sets met in the Count Apponyi Castle Hotel in Hőgyész. Remembering his grandfather, István Pálffy told stories not only of Count Albert Apponyi, but also of their tables laid richly with Herend porcelain.

TAMÁS KOVÁCS





Bokharas Forever

IN THE AGE OF DUALISM, THE ATMOSPHERE OF THE HOMES OF ARISTOCRATS AND THE HAUTE BOURGEOIS WAS LARGELY DETERMINED BY THE ART OF "LAYING THE FLOOR UNDER THE FEET". SOFT ORIENTAL RUGS UNDER GUESTS' FEET HAD THE SAME FUNCTION AS THE PORCELAIN ON THE DINING TABLE OR BEHIND THE GLASS WALLS OF SIDEBOARDS: TO DEMONSTRATE THE HOSTS' TASTE AND WEALTH. HAND-KNOTTED ORIENTAL RUGS IN THE HOMES OF PRIVILEGED FAMILIES WERE WORTH A FORTUNE AND BECAME ARTWORKS THAT KEPT THEIR VALUE. BOKHARAS THAT "LAST FOREVER" WERE, AND STILL ARE, DISTINGUISHED PIECES IN COLLECTIONS OF ORIENTAL ARTWORKS.

THE BOKHARA

For centuries, the most superb rugs of the nomadic Turkish tribes of Central Asia were collected in Bokhara, and caravans transported them to the East and West on the Silk Road. Although rugs were knotted in the merchant city only from the late 19th century, all the masterpieces exported from there were called bokharas. Central Asian rugs are the most significant and most powerful products of Eastern people's artistic imagination. Even the most aristocratic Turkestanis did not put furniture on their beautiful bokharas: they sat on their rugs, and negotiated, studied, rested, celebrated and prayed on them. The world-famous Hungarian Orientalist Ármin Vámbéry (1832-1913) mentions a Turkish aristocrat who visited London and liked people's spacious homes very much. The only complaint he had was that the homes were so full of furniture that one could not even sit down comfortably ... (on the carpet).

Experts still do not know whether the first Oriental rugs were made by nomads to insulate their yurts, and they began to use more beautiful colours and patterns because it was increasingly in demand in cities – or the other way round: rugs were invented in cities, by artists who worked in royal courts. One thing is for sure: the oldest rugs in the world were made in Central Asia, from where the art of knotting spread to Persia, Anatolia

(Turkey) and the Caucasus (Azerbaijan). The oldest known bokhara fragments are from the 2nd and 3rd centuries, while the first Persian rugs are much younger.

WHAT MAKES A BOKHARA UNIQUE?

'Western' (meaning Persian and Turkish) rug knotting workshops were suppliers to courts, which resulted in the fact that fashionable trends came to replace traditional patterns. Ancient symbols were increasingly overwritten by royal taste and splendour. Spectacular orgies of colour took the place of traditional colours and patterns. Through constant changes, Persian and Turkish rugs got further and further away from their ancient roots.

Bokharas have retained their abstract, geometrical patterns from generation to generation. The patterns of long lines of göls, that is, octagonal medallions with tribal patterns and colours, have not changed over the centuries.

The use of cheap synthetic pigments that were easier to work with spread fast from the 1870s. Consequently, bokharas knotted with naturally coloured thread are called antique bokharas today. From the 1910s, knotting workshops increasingly considered the taste of Russian and Western customers. Therefore, only rugs 'not corrupted' by the European



taste are considered as old bokharas. Upon close examination, it is clear that bokharas with red as their dominant colour, also using warm colours, and ornamented with black-white-green göls have preserved the looks of ancient rugs to the greatest extent.

The “eternal bokharas” bear motifs that are over a thousand years old, with symbols whose meanings have been forgotten or lost by today.

BOKHARA KNOTTERS TODAY

“The beauty of the bokhara has four secrets: colour, colour, colour and contrast” people in the knotting workshop say. Natural pigments are coming back in use. They damage the material less, and keep their colour better. Like before, pigment masters are still males. The authentic red is extracted from madder roots, sour cherry juice and insects. The work of girls and women who knot asymmetric knots on the wool thread requires attention and endurance.

Every knot is a colourful micro-mosaic. It is tiring even to watch how the knotters’ hands move faster than lightning. And the result is a fluffy line so thin that it can hardly be seen with naked eyes. Everyone who knows anything about Oriental rugs also knows that making bokharas is not for people who like to rush. It takes years to make a beautiful piece.

The girls working in the manufactories have to leave their looms every 20-25 minutes to rest their eyes. Although they speak fondly of their work, it is also telling that only one out of five returns to the loom when after they get married.

Currently, some 700-800 women work as bokhara knitters in Bokhara, while imported rugs are from Turkmenistan, Karakalpakstan, other cities of Uzbekistan and northern Afghanistan.

TRIBAL SIGNS ON BOKHARAS

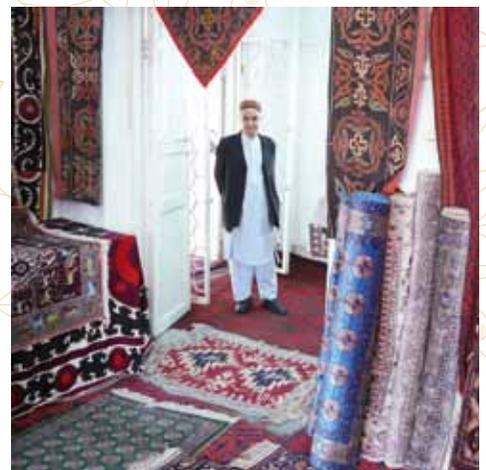
“We do not know of any other type of Oriental rugs where ancient tribal signs have survived to the extent they have in bokharas” he noted silently.

“The best known bokharas still have the Tekke (Tekke tribe) göl, and secondary, cross shaped göl (Chemche and Kurbag) patterns. Their large size and round shapes make the Salor tribe’s gülli göls (flowery göls) easy to recognise. The Sarir tribe’s sings are marked by sharp contrasts with dark blue and orange, and with time, the experienced eye can tell the symbols of all the other tribes (Yomud, Chaudor and Ersari) too ...” he explains.

The extent of Central Asian people’s esteem of bokharas is shown by the interior of the throne room of the Khans of Khiva, furnished with objects from the times of their rule. A silver throne unmovable because of its size, and a Tekke bokhara rug demonstrated the Khans’ eternal power to the world. Any other furniture was considered insufficient or superfluous.

TEXT: NORBERT GÖGÖS

PHOTOGRAPHY: NORBERT GÖGÖS AND LÁSZLÓ KERÉKES



Keeper of Secrets: Cryptex

MYSTERIOUS, COMPLEX, MADE FROM FINE MATERIALS, AND IS UNIQUE IN THE WORLD – THIS IS HEREND'S MOST RECENT OBJECT OF PRIDE: A CRYPTEX ORNAMENTED WITH HAND-PAINED PORCELAIN.



The cryptex is a cylindrical container with a combination lock to keep secret scrolls. In the Middle Ages, its function was to keep couriers from reading the messages – as only the sender and the addressee knew the passwords. Should the courier try to break the cryptex, vinegar from an ampoule inside the container flowed all over the scroll, erasing the message altogether. At least, according to the legend known from Dan Brown's *The Da Vinci Code*, where the invention is attributed to Leonardo da Vinci. This mysterious device seems to continue to fascinate people in the 21st century. It is perhaps because now, in the age of mass production and copying, anything that represents spiritual value because of its uniqueness is appreciated even more. And this is what the secret and its keeper have in common – it is their spirit that they share.



The Manufactory's enthralling new products of 2012, the cryptexes ornamented with Herend porcelain are made in a desk-size version. Rather than containers for carrying messages, their function is now more to keep the secrets and treasures of families or businesses. Company leaders can use them to keep copies of their firm's deeds of foundation, documents recording the company's mission and values. Keeping them in a cryptex expresses the document's value and the owner's esteem. At the same time, family trees can also be kept in a cryptex, to be passed on to their eldest child, the future head of the family, to record new births and marriages in the family. This is how over the centuries a cryptex becomes the foundation stone of a dynasty, a family with a great past – this container preserves the family tree drawn and written by each generation, and also keeps messages and memoirs.

It takes three months and the expertise of craftsmen of 14 different trades to make a cryptex. As these objects have to preserve their shine and precision for centuries, they are made from non-corroding durable materials, such as brass, chromium and magnesium alloys, as well as stainless steel and gold. The cylinder consists of seven parts. The outermost part is the combination lock, with six rings bearing the letters of the alphabet. The container inside is accessible only with a password. The metallic character is softened and made more noble by the hand-painted porcelain. Only cryptexes made in cooperation with the Herend Porcelain Manufactory feature these fine ornaments. They are available with several patterns, in various colours, and also with individual painting, such as portraits, family coats of arms, names or quotes.

These masterpieces cost over HUF 2 million, and those who contemplate breaking the code should know better: it would take more than 60 years to break the code of 387 million combinations.

KAMILLA SZÁVAI



The Year of the Dragon

GOOD FORTUNE, SUCCESS, WISDOM AND FORCES OF RENEWAL: ACCORDING TO CHINESE ASTROLOGY, ALL THESE BLESSINGS WILL BE BESTOWED ON US IN THE YEAR OF THE DRAGON, PROVIDED THAT WE DO WHAT WE HAVE TO FOR THEM.

Although dragons perhaps never really existed, they are present as mythical heroes in a number of quite different cultures. However, while in Western civilisation dragons usually appeared as evil and fearsome beasts, threatening man – such as the seven-headed creatures in knight stories and tales, or the bloodthirsty beasts in depictions of Hell –, in Oriental philosophy they have always been considered as likeable creatures that bring blessings to people.

The Chinese consider the Dragon as their ancestor, and they respect it as the symbol of wisdom, power and even of the emperor. They consider the Dragon the noblest of all animals. The Dragon is the only mythical creature of the twelve animals in their Zodiac, and it is also the strongest and luckiest one. Therefore, it is not surprising that the Chinese consider the years of this sign the most successful. The Lunar New Year commenced at midnight on January 23, 2012, and once again, this year of the dragon has brought new hope to people. In their belief, this year brings the Five Blessings: Harmony, Virtue, Riches, Fulfilment and Longevity. This is a very promising outlook, but we can expect even more: a good fate for those who are born or get married this year. No wonder the birth-rate leaps in each year of the Dragon in China, Hong Kong, Taiwan and in every country with a major Chinese population. Demographers predict a 5% increase for this year. Of the five elements, in 2012 the Dragon is associated with Water, which is considered promising for children of either gender born now. All we need is courage because the Dragon can make things difficult for people who do not dare to take risks.

The happiness over the coming of the Dragon has brought excitement and fervent activity around the world. The miraculous scaly animal appears on the most elegant watches, jewels, luxury telephones and cars, as well

as on Herend Porcelain. The Dragon from Herend bears the traditional features: it has one head, and its long and wriggling body ends in a forked tail. It looks strong and friendly, and holds between its claws the pearl symbolising wisdom. The drawing is light and rich in detail, made even more exquisite by a 24-carat gold decoration. This masterpiece has been praised, among others, by the French magazine Vogue, and several hundred have already been sold worldwide. Available in a rich choice of colours and in various sizes, with their marvellous beauty, the Dragons from Herend will surely add to the pleasures bestowed on us by the year of the Dragon.

CECÍLIA HORVÁTH





Modern Elegance

Herend and the art deco

IT IS ENOUGH TO THINK OF THE EVENTS OF THE 200 YEARS OF HEREND'S HISTORY TO SEE THAT THE MANUFACTORY'S NAME IS ALMOST SYNONYMOUS WITH HISTORICISM, AS IS AMPLY DEMONSTRATED BY SUCH DÉCORS AS THE VICTORIA, ROTHSCHILD, KAKIEMON OR MING. LOYALTY IS PROBABLY THE MANUFACTORY'S MOST CHARACTERISTIC FEATURE. MEANWHILE, THERE ARE EXCEPTIONAL MOMENTS IN HEREND'S HISTORY, AS IS DEMONSTRATED BY THE TWO FIGURINES HERE, DESIGNED BY ELEK LUX AROUND 1925 IN THE SPIRIT OF THE ART DECO.

Art deco was concomitant to Modernism, but was not identical with it. It is characterised by a natural sensuality and attractive dynamism. Its peculiarly shaped, expensive luxury objects appeared as counterpoints to the puritanism advocated between the two world wars by the Dutch De Stij group, the German Bauhaus school and the French journal L'Esprit Nouveau. As opposed to their rationalism, art deco focused on sensuality. Meanwhile, it was not an official and precisely defined style – it had no representative organisations, publications or manifestos. It was English art historian Bevis Hillier who recognised in the 1960s that René Lalique's spectacular glass objects, Jacques-Emile's magnificent furniture, or Gio Ponti's remarkable metal objects and porcelains are at least as important in 20th century design as the pieces made according to the strict geometrical rules of functionalist aesthetics. It was also Hillier who first called the style art deco, which is very appropriate since its most distinguishing feature is decorativeness. Art deco objects are meant not only to be useful but also to be decorative.

Art deco was born in France, and debuted at the 1925 international design exhibition in Paris. Due to the economic hardships caused by the fact that it was one of the countries on the losing side of world war one just a few years before, and also by the subsequent Treaty of Trianon, Hungary did not participate in that exhibition. Nevertheless, art deco came to Hungary and its glamour and shine made it highly popular by the end of the decade. This is demonstrated amply by the femininely soft interiors of Lajos Kozma

and Gyula Kaesz, which always include ornamental pieces, and also by the colourful ceramics of István Gádor and Géza Gorka, as well as by the decorative bijoux of unknown masters. Also importantly: the pieces of Herend porcelain presented on these pages are also fine representatives of art deco. Small statues became significant in Herend's history from the 1920s, when porcelain figurines came to be used as decorative objects in modern middle-class homes. These two dancers are representatives of those days. They were made shortly after the figurine department had become independent from the potters' workshop. The subtle elegance of these figurines proved the new department's right for independence immediately. Both figurines were designed by Elek Lux, who studied at the sculpture department of the School of Applied Art, and became one of the Manufactory's leading artists after he took his diploma there. The gently erotic gesture of the nude figurine was inspired by bars in Paris in the 1920s, and became widely known from a type of art deco sculptures whose greatest master was the Romanian artist Demetre Chiparus. Lux used this iconographic type with great authenticity in combination with a finely neoclassical touch in its shape. The figurine of the young woman wearing a tight helmet-hat and a Chanel button-through dress revealing her knee is also a superbly authentic piece conceived in the spirit of the age. The figurine also demonstrates the liberating pleasure of doing sports – another fresh experience of the age.

JÓZSEF VADAS



TRADITION TO BE WORN

HEREND HAS BECOME FAMOUS NOT ONLY FOR ITS TABLEWARE AND DECORATION MASTERPIECES BUT RECENTLY, FOR ITS JEWELLERY AS WELL. ITS UNIQUE PORCELAIN JEWELS MAKE THE MANUFACTURE A STYLE SETTER IN THAT FIELD TOO.

“Be resourcefully original in your dressing. What matters is not expensive dresses but that for every piece you put on to have something original, different from what other women wear.” This quote is from Marlene Dietrich, one of the greatest divas of the 20th century. Dietrich used fashion remarkably for self-expression and for positioning herself as a style icon. She was perfectly aware of the fact that fashion is more than just putting on clothes and accessories or following a trend. Fashion is part of culture, and in our days, it is becoming increasingly close to art: from Paris to Tokyo, the leading fashion houses regularly cooperate with fine artists and other creative geniuses. At the same time, fashion is also communication. With everything we wear we communicate about ourselves and our environment, telling the world what is really important for us. This is especially true of jewellery, where functionality plays a smaller part, while taste and values move even more to the foreground.

Preserving tradition, the ability for renewal, unconditional and unquestionable quality and fine detail are the distinguishing features of the wearable masterpieces of the Herend Porcelain Manufactory. They are unique and are recognisably from Herend at the same time, just like the world-famous sets made there. The collection of the prestigious manufactory with a great tradition includes classically shaped pieces ornamented with gold, such as bracelets made from small porcelain plates, popular among ladies around the world. The tiny plates

are decorated with the well-known Herend patterns, hand-painted with vivid colours.

In 2008, Herend opened new perspectives for those who prefer more modern styles. The Manufactory asked Regina Kaintz, an outstandingly talented and progressive goldsmith and a designer of unique forms, to design the new Herend collection. The artist chose nature as the theme, and her stylised night butterflies and scarabs recall the Secessionist tradition. Combining porcelain with silver in a unique way, she has created pieces that have a soul, are graceful and very likable. Depending on what we combine them with, these unique pieces can be worn for the most various occasions in every season.

Herend's openness to novelty and its attention to international trends are demonstrated by the fact that its products have come to include exquisite charms. For the younger generation, these small masterpieces are collectible, can be arranged in any order their owners prefer, providing them the pleasure of playful creativity. At the same time, they are made with just as much expertise and fine craftsmanship as any other product in Herend. This is how the Manufactory has become a style setter not only in the fields of tableware and home decoration but in fashion as well, allowing the lovers of Herend porcelain to wear tradition all the time.



CECÍLIA HORVÁTH



Recommended by Apicius Restaurant



Chef László Pintér Photography by Barna Burger

SALMON FILLET BRAISED IN WHITE WINE, WITH VEGETABLES, CREAMED SPINACH, PUMPKIN PURÉE AND KOHLRABI PEARLS

Cut salmon fillet into four slices, season with salt, pepper, lemon juice, and garlic to taste. Spread out slices, cover with ½ of the spinach, then carrot strips and asparagus. Roll tightly, fix with a skewer, then simmer in fish stock and white wine.

Sauté the remaining spinach in butter, add salt, pepper and garlic, and ½ of the cream, mix into a sauce.

To make the pumpkin purée, sauté the pumpkin in butter. Season with salt and pepper. Add the cream and mix into a purée. Simmer the kohlrabi pearls until tender.

Slice the salmon and serve with the pureed spinach, the pumpkin puree and kohlrabi.



GRILLED RACK OF LAMB IN SPICE CRUST ON A BED OF MILLET, WITH WILD GARLIC, ZUCCHINI STRIPS AND CHERRY TOMATOES

Finely chop the fresh herbs. Season the rack of lamb with salt and pepper to taste and roll in the herbs. Heat some olive oil, add garlic and roast the lamb until medium rare. Stir the garlic regularly to cover the meat.

Boil millet in salted water, cover and cook until all of the liquid has evaporated.

Sauté the wild garlic in butter. Add the millet and mix to combine.

Grill the cherry tomatoes and zucchini in a pan. Add salt, pepper, fresh herbs, balsamic vinegar cream to taste.

Slice rack of lamb when ready, serve with millet and grilled vegetables.



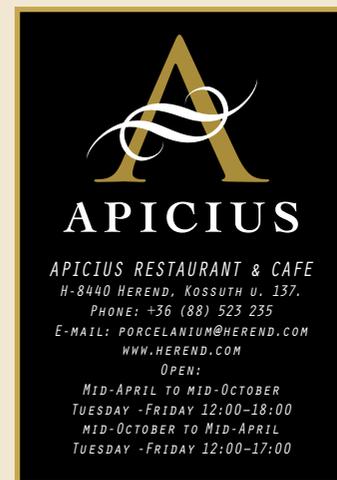
CHOCOLATE SOUFFLÉ WITH MINT STRAWBERRY JELLY AND VANILLA ICE-CREAM

Cook sugar with 15 cl water and mint to form a syrup. Add the gelatine and mint liqueur, filter and allow to cool.

Fill the bottom and sides of small glasses with the strawberry slices, top up with mint jelly and put in fridge to chill till solid.

Melt chocolate with butter in a bain-marie to 45 C°, cool, add egg yolk, flour and beaten egg whites. Grease individual cake moulds with butter then divide the dough evenly. Bake in pre-heated oven at 240 C° for 5 minutes.

Serve with strawberry jelly and vanilla ice-cream.



Ingredients – serves 4

salmon fillet	6 dkg
asparagus, peeled and boiled	16 dkg
spinach	8 dkg
carrots cut into match size pieces, boiled	16 dkg
pumpkin	24 dkg
kohlrabi cut into pearl shapes	15 dkg
white wine	1 dl
cream	1 dl
Salt, ground black pepper, garlic, lemon, melted butter	

Ingredients – serves 4

rack of lamb cleaned, marinated	8 dkg
hulled millet	2 dkg
butter	5 dkg
cherry tomatoes	12 dkg
sliced zucchini	12 dkg
wild garlic finely chopped	5 dkg
Salt, ground pepper, garlic, chives, parsley, thyme, tarragon, olive oil, balsamic vinegar cream	

Ingredients – serves 4

dark chocolate (minimum 70%)	15,2 dkg
butter	4,4 dkg
egg yolk	4
egg whites beaten	4
flour	0,64 dkg
mint liqueur	0,6 dl
sugar	8 dkg
gelatine	1,25 dkg
strawberry, stemmed, sliced, mint leaves	16 dkg

Herend Porcelain as a Present!

SURPRISE YOUR LOVED ONES WITH PORCELAIN TREASURES FROM HEREND! ELEGANT, GRACEFUL, FULL OF NATURE'S BEAUTY AND THE JOY OF LIFE – THIS IS HEREND'S NEW SPRING-SUMMER COLLECTION!



00462-0-09 ATQ3-PT
Sugar basin, rose knob



06215-0-09 C4
Bonbonniere, pierced



07112-0-00 C2
Vase, pierced



02492-0-00 EDENS
Sugar bowl



07757-0-17 VBO
Dish, butterfly knob



07349-0-00 C1
Fancy dish, pierced



HEREND ON PICCADILLY

HEREND PORCELAIN IS IN HIGH ESTEEM ALL OVER THE WORLD, AND IS PRESENTED TO THE PUBLIC IN THE MOST ELEGANT SHOPS.

Established in 1707, England's famous luxury department store, Fortnum & Mason is known for the highest quality food products it sells, especially teas, but it is also here that the British elite buy exclusive presents. The shop in Piccadilly Street was refurbished for the 300th anniversary of its opening. Cooperating with the Herend Porcelain Manufactory, Fortnum & Mason sells superb Herend sets too, and an exhibition to celebrate its 300th anniversary showcased antique Herend porcelain as well as 301 Herend tea pots of a great assortment of styles with various motifs.

HEREND

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H-8440 Kossuth L. u. 135. Phone: (+36 88) 523 223

BUDAPEST

Hadik Brand Shop
H-1014 Szentháromság u. 5. Phone: (+36 1) 225 1051
Apponyi Brand Shop
H-1051 József nádor tér 11. Phone: (+36 1) 317 2622
Belvedere Brand Shop
H-1061 Andrásy út 16. Phone: (+36 1) 374 0006
Eden Brand Shop
H-1184 Budapest, Liszt Ferenc International Airport
Phone: (+36 1) 296 9088

SZENTENDRE

Diana Brand Shop
H-2000 Bogdányi út 1. Phone: (+36 26) 505 288

KECSKEMÉT

Aranka Brand Shop
H-6000 Hornyik János krt. 4. Phone: (+36 76) 505 316

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H-9730 Fő tér 21. Phone: (+36 94) 563 150

PÉCS

Júlia Brand Shop
H-7621 Király u. 20. Phone: (+36 72) 213 756

SOPRON

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H-9400 Várkerület 98. Phone: (+36 99) 508 712

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