

MAGAZINE OF THE HEREND PORCELAIN MANUFACTORY

HEREND HERALD

2007/I. NO. 28.

*Herend in
Frankfurt*

HEREND RECOMMENDS

The Aerobat

PÉTER BESENYEI

*Herend's
jewel eggs*

THE PORCELAIN AND GOLD MIRACLE



Dear Herald Reader,

The Herend Porcelain Manufactory's special jubilee year has just drawn to an end with an unprecedented mild winter. Over the past year we have striven to commemorate befittingly the 180th anniversary of the foundation of Hungary's most prestigious porcelain manufactory. In the course of our commemorative events and exhibitions both in Hungary and abroad we have conjured up the manufactory's almost 200-year-old success story as well as its history rich in accolades.

The festive year may be over but 2007 holds the promise of things no less exciting ahead. We have been and are still preparing for all that in the spirit of preserving our noble traditions and with tireless experimentation and renewal, features without which the company could not continue its unwavering success story.

The festive year may well and truly be over, yet the "regular" years that now follow will, no doubt, have countless new thrills and uplifting moments in store for us.

The latest issue of Herend Herald showcases the duality of past and future and of tradition and innovation. The manufactory's latest specialty, a porcelain jewelled egg, is closely linked to an event of extraordinary importance, the upcoming exhibition of Herend porcelain to be staged in the favourite summer residence of Russian tsars in Tsarskoe Selo near St. Petersburg. This has inspired us to delve into the story of the famed Fabergé eggs, commissioned by the tsars of Russia. Together with these genuine masterpieces of goldsmith's art, we also feature the Russian city set to house the exhibition, which will present another novelty: a fashion collection of the latest models, all hand-painted by Herend masters, which once more attests to our manufactory's innovative spirit.

In addition to the Herend novelties, this issue features other "Hungaricum" specialties. In this category we are proud to present some of the mightiest Hungarian-born hands in the motion picture industry that "rocked the cradle" of Hollywood, and Péter Besenyey, one of the most successful aerobatics pilots in the world. Those readers who are looking for culinary pleasures in our magazine will not be disappointed either, as this time we guide them to splendid restaurants and to the world of champagne and chocolate as well.

I wish you interesting reading, a beautiful spring and lots of summer fun.

LÁSZLÓ SZESZTAY
Commercial Director

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HEREND HERALD

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President Visits Herend

The President of the Republic of Greece, upon the invitation of President László Sólyom, paid a three-day official visit to Hungary in March 2007. His wife also accompanied him on the visit.

Karolos Papoulias visited the Herend Porcelain Manufactory on March 29th as part of his official programme in Hungary. Escorted by Managing Director Dr. Attila Simon, the president toured the manufactory's figurine-painting department and lingered in the special works studio. The presidential couple together with their sizeable

entourage admired the manufactory's showroom where President Papoulias signed the visitors' book. Managing Director Dr. Attila Simon then presented the high-ranking guests with the time-honoured company's gift, a painted porcelain tiger.

The members of the visiting party and the representatives of the press were thereafter treated to a meal at the manufactory's Apicius Restaurant.



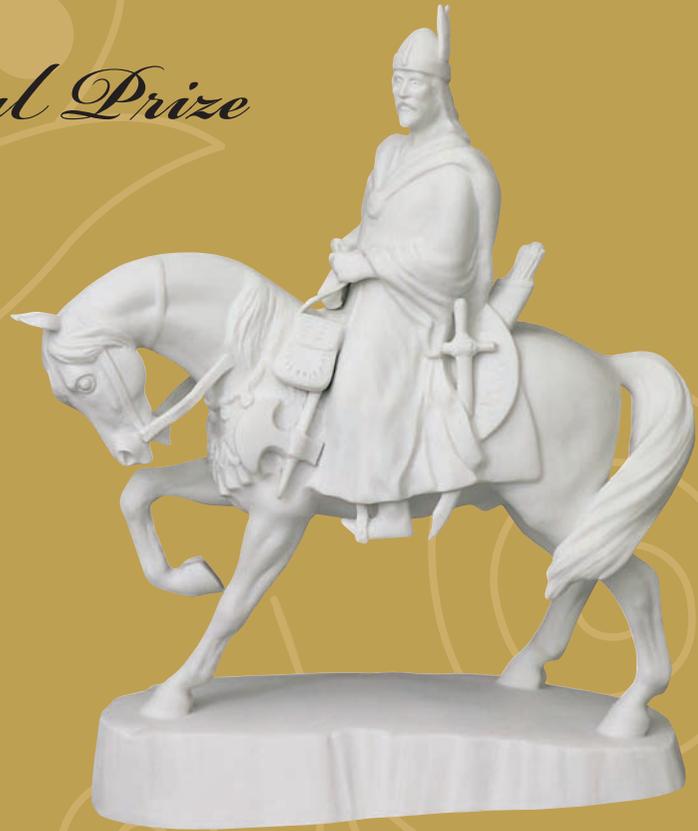
Visit of the President of Greece

The Árpád Memorial Prize

WINNERS OF THE ÁRPÁD MEMORIAL PRIZE TO DATE:

- Balázs Bábel, Archbishop of Kalocsa-Kecskemét
- Kornél Bakay
- Béla Bartók (posthumously)
- Lajso Nagy Secondary School of the Cistercian Order
- Sándor Csoóri
- Duna TV
- Marcell Jankovics
- Gyula László (posthumously)
- Hungarian National Museum
- Imre Makovecz
- Medieval Department, Institute of History, Hungarian Academy of Sciences
- The National Trust of Monuments for Hungary
- István Nemeskürty
- City of Révkomárom
- Sándor Sára

The Board of Trustees of Pro Arte Hungarica and the Herend Porcelain Manufactory Zrt. had originally established the Prince Árpád Memorial Prize solely for the year 2007 to mark the 1,100th anniversary of the death of Prince Árpád. The prestige of the prize, the fame of the first individuals and institutions to be honoured, as well as the planned award ceremonies, however, provoked such overwhelming response and support both in Hungary and beyond the borders that the Pro Arte Hungarica Foundation and the Herend Porcelain Manufactory relaunched the initiative.



This way the founders of the Árpád Prize wish to award the prize to five winners not only on the occasion of the 1,100th anniversary, but (for the foreseeable future) annually from now on.

In 2007, to commemorate the anniversary, the board of trustees intends to award fifty Árpád Memorial Prizes to honour great Hungarians in Hungary and in the Carpathian Basin.

Together with their resolution, the decision-makers also created the conditions ensuring the constant viability of the prize for the next twenty years.



Photo: Tünde Tucsek

Opera Ball

A GIFT OF HEREND PORCELAIN FOR THE GUEST OF HONOUR

The Budapest Opera Ball is the greatest and most spectacular event in Hungary's social calendar. The ball of the year was held on February 10th under the patronage of a world-famous celebrity, as is the tradition by now. In 2007, it was American actress Daryl Hannah who graced the evening. She was happy to accept the invitation to be guest of honour at the Opera Ball, as she cherishes fond memories of Hungary from a previous visit. And what better precious souvenir to take home than a Herend porcelain vase? The shape of the Neoclassical piece she was given as a gift recalls the vases of the Antiquity and is decorated with the Rothschild pattern. The décor was named after its most ardent admirer, Baron Rothschild, who regularly purchased services with this pattern from 1850 onwards.



*Herend is
trendy*
HOME TREND &
DESIGN-EXHIBITION

Esterházy décor

The most prominent trendsetters of interior decoration and home design in Hungary held their 10th exhibition in the Múcsarnok (Exhibition Hall) in March 2007. It was the first time that the Herend Porcelain Manufactory Ltd. had taken part in this exhibition aiming to propagate home design. With its presence the time-honoured Manufactory has shown that it keeps abreast of the latest trends and certainly deserves a place among the most active Hungarian trendsetters in home decoration and design. Hungarian designers and manufacturers displayed the latest fashion in furniture, home furnishings, paraphernalia, jewellery, home design, and many beautiful, special and even unique objects from the field of interior decoration.



Kimono décor

At the prestigious exhibition the Herend Porcelain Manufactory presented its latest décors harmonizing with minimalist design, spectacularly proving to the public and professional circles alike that Herend porcelain objects are more than just showcase pieces; they are also modern and trendy consumer articles for both everyday use and special occasions. The Manufactory's wide variety of products was on display at the exhibition, including the Kimono décor, which had made its début at the Frankfurt Fair, and the Légume Jardin décors, which sent the tangible message that the luxury brand Herend porcelain is definitely able to fit in with a minimalist-style, modern home.



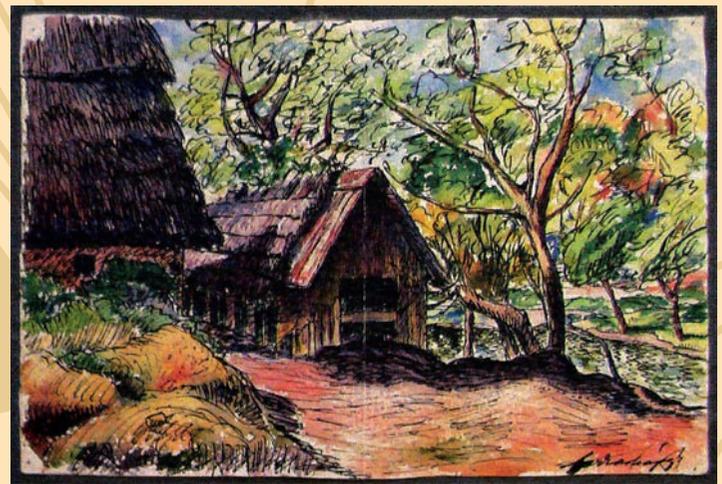
Guests attending the inauguration

EXHIBITION OF WORKS BY MIKLÓS FARKASHÁZY

The Herend Porcelain Museum is currently housing an exhibition of hitherto unknown works by a 20th-century Hungarian applied artist of unfairly little renown, the great-grandson of Mór Fischer.

The exhibition of works by Miklós Farkasházy in the Herend Porcelain Museum was opened on the day of poetry by Tivadar Farkasházy, great-great-grandson of Mór Fischer, founder of the Manufactory.

The exhibition consisting of items in the private collection of Antal Pápai, current owner of the birthplace of Mór Fischer in Tata, embraces pieces from the artist's early period to the abstract experiments of



One of Miklós Farkasházy's exhibits

his last years, thus displaying the most characteristic works of virtually every phase in Miklós Farkasházy's oeuvre. The main feature of the exhibition is a blend of techniques and multicolour styles. It offers, furthermore, some special sculptures and figurines designed for Herend by the artist's wife, Gertrúd Mária Donner. The exhibition is entitled "Born to tell our story", conveying the message that real artists' aim in life is to show themselves by their own means.

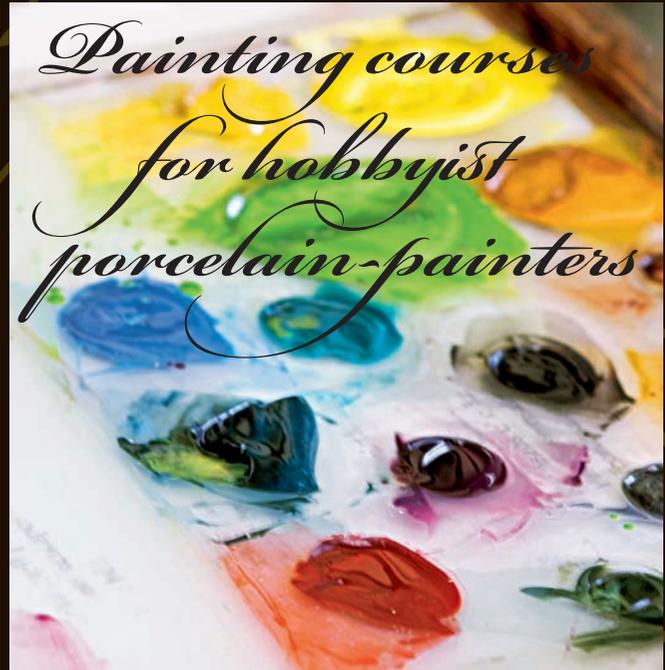
This special exhibition is open until 31st July 2007. For details and competition prizes see www.museum.herend.com



An Evening with Wine from the Tiffán Wine Cellar (Ede and Zsolt) will be the opening act in the 2007 series of "An Evening with Wine" organised by Porcelanium.

The long-standing viticulturist family was represented by Zsolt Tiffán, who presented their wine cellar's Pinot Noir 2004, Cabernet Franc & Sauvignon and Cuvée Carissimae as well as their Rosé and Jammertal Cuvée 2005 and Portugieser 2006.

The capacity audience at the Apicius Café was this way given an opportunity to broaden its knowledge about the Villány wine region and taste yet other excellent wines. After the Vylyan Wine Cellar, Attila Gere, and József Bock, they now had the pleasure of listening to another well-versed winegrower. 



Few people can boast of ever having painted porcelain...

Herend is the place to make your dream come true. Our painting courses will guide the participants through the phases of porcelain-painting and give them a taste of gourmet meals served on Herend porcelain at the Apicius Restaurant.

COURSE DATES IN 2007

- 27-28-29 June (Wednesday to Friday)*
- 24-25-26 September (Monday to Wednesday)*
- 14-15-16 November (Wednesday to Friday)*

We look forward to receiving your application and will be happy to send you detailed information upon request.

Phone: (+36 88) 523 190

E-mail: maria.horvath@herend.com



**WORLD CHAMPION HEREND CUPS
HEREND AND FORMULA ONE**

How did the story of Hungarian Formula 1 begin?

In the 1980s Mr. Ecclestone was determined to organise a Formula 1 race behind the “Iron Curtain”. He travelled to Moscow to try and convince the Russians to allow the race to be held in Red Square, a truly emblematic venue. The Soviet leaders were in favour of the idea of the race but not the venue. It was then that Tamás Rohonyi, a Hungarian-born businessman based in Brazil, who happens to be a good friend of Mr. Ecclestone’s and the organiser to date of the Brazilian Grand Prix, commended Hungary to the attention of the owner of the Formula 1 racing circuit. An agreement was reached shortly thereafter; it was signed in late 1984, and construction work began the next year; the first race was held in 1986. This year’s race will be the twenty-first Hungarian Grand Prix.

How long has your company been organising the Hungarian Formula 1 races?

We organised the first one in 1994. In the meantime, our company has become minority but decisive owner of Hungaroring, and three years ago Mr. Ecclestone asked us to act as consultants in the organisation of the Turkish races as well, so we have been overseeing that too since the 2005 Istanbul race.

What are the prospects of the Hungarian race?

The Hungarian Grand Prix has good prospects. We have a contract until 2011, which is quite extraordinary as Formula 1 has tended to abandon Europe since tobacco advertising was banned. This is a really great achievement. If you just think how hard Hungary has been trying to win the right to organise world sporting events to no avail, then the fact that one of the greatest of these events has been held here, very successfully and to everybody’s satisfaction, for over twenty years now must be sincerely appreciated.

How did your cooperation with Herend begin?

The trophies are always provided by the chief sponsor. When the previous chief sponsor withdrew owing to the new legal regulations, the name of the race was also changed to Hungarian Grand Prix.

Following the great success of last year’s Formula One Grand Prix prizes – a porcelain vase for the winner and a wall plate for the winning team made in the Herend Porcelain Manufactory – this year will see an encore. The Herend trophies presented to the winners for the second year running are a good indication of the cooperation between Formula One Hungarian Grand Prix organisers, Osterman, and the Herend Porcelain Manufactory. Herend Herald has found out more from Tamás Frank, one of the owners and CEO of Osterman.

Seeing that currently we have no chief sponsor, the question of the trophies was referred to the competence of Hungaroring. We find Herend porcelain really beautiful, so we contacted the manufactory. We agreed with the managing director, designs were presented and Mr. Ecclestone chose his “favourite”. Last year’s trophies went down excellently well, the world press focused on us and sang the praises of the splendid prizes, the likes of which do not grace Formula 1 races very often. If I’m not mistaken, the winners even placed repeat orders for copies of the trophies. All this had tremendous publicity value, as over 100 million people in 170 countries usually watch Formula 1 races.

How is the design on a trophy decided?

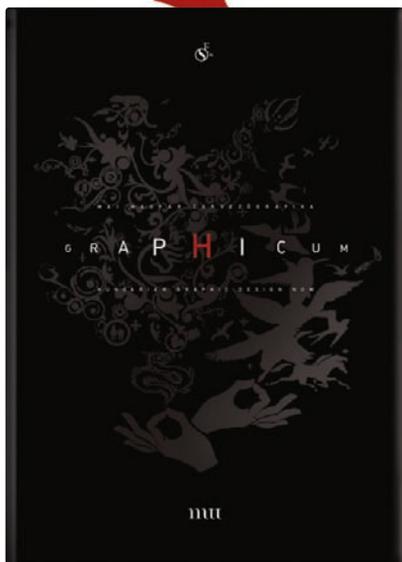
Last year it was Mr. Ecclestone who chose the design. Every year when he comes to Hungary he stays at the Marriott Hotel and simply adores the view from there. That is how the Chain Bridge with the Buda Castle in the background was chosen as the design for the trophies. This year’s design, the Parliament building, was also picked with Mr. Ecclestone’s consent.

What would you say is common between Formula 1 and Herend porcelain?

Formula 1 is one of the greatest sporting events in the world. Just to illustrate my point, let me tell you that the closing ceremony of the last Olympic Games coincided with the Hungarian Grand Prix, and on the German RTL channel more people watched the coverage from Hungaroring than the closing ceremony of the Olympics. Come to think of it, the Olympic Games or the football World Cup are held every four years, while Formula 1 has a following of 7-8 million people every year. In other words, it is the sporting event with the highest viewer figures, so from this aspect it is the greatest sporting event of them all. By the same token, Herend is just as unique. There are two or three leading or outstanding porcelain manufactories in the world, and Herend is one of them. I think Formula 1 is in the vanguard of sports, while Herend ranks among the best porcelain makers in the world, and we have simply hit upon a fine partnership. ✎



The prizes and the moments before the ceremony



EXCLUSIVE ART ALBUM

AN EXCLUSIVE ALBUM TITLED "GRAPHICUM" WILL BE PUBLISHED BY THE SOCIETY OF HUNGARIAN GRAPHIC DESIGNERS AND TYPOGRAPHERS (MATT) IN MID-JUNE PRESENTING THE BEST OF CONTEMPORARY HUNGARIAN GRAPHIC DESIGN.

The exquisite album contains 200 works by 72 Hungarian artists on 216 pages. There are separate chapters portraying a fine selection of logos, packaging, posters, publications, and web pages.

Masterpieces displayed in the album have been selected from more than 2500 works of art by an international jury of highly acclaimed graphic designers.

Graphicum also has special reference to Herend as some of the excellent graphical pieces selected by the jury and portrayed in the album were created upon order of the Herend Porcelain Manufactory.

The album is more than a collection of contemporary Hungarian graphic design. In addition to aesthetic experience, it is also proof to the outstanding niveau of the works of art created by Hungarian graphic designers. The works presented in this album are of international standards and will capture the attention of those interested in fine graphic design. The president of the Society of Hungarian Graphic Designers and Typographers offers the following thoughts in this respect:

"It's hard to convey other people's thoughts. To tell a bit about ourselves while doing so, is even harder. To reach a consensus without compromises might be almost impossible. Design is craft because it can find solutions. Design can also be art when it goes independent of time. It can survive its own actual context and it may still have something to say even when the beholder is not really expecting it."

László Lelkes
President of MATT

MEMBERS OF THE JURY:

Mirko Ilić (USA)
School of Visual Arts NYC

Erwin Bauer (AUT)
Universität für Angewandte Kunst

Attila Auth
Hungarian University of Fine Arts

Zsolt Czákó
Articsók Stúdió, Creative Director

Zoltán Halasi
Art Force, Creative Director

László Lelkes
ICOGRADA, MKE

Levente Németh
Enter Studio 98, Creative Director



The Caelum décor

The 2005 Frankfurt Fair was the venue where Herend's new Natura and Caelum porcelain collections, designed by the Herend Porcelain Manufactory's young applied artists, made its debut.



We live in an accelerated world where life practically passes us by. We are cooped up in an office which has become our second home. The spring breeze and the warm rays of the sun tempt us to go outdoors...to no avail. But now the playful office set Herend has painted in pastel colours brings all that indoors.

At the same time this décor will bring out the child in you, as the stylized, symbolic motifs of the pattern are reminiscent of cute children's drawings... The Natura and Caelum décor offer an inimitable Herend feeling. The scattered miniature suns, stars and the

enchanting dance of the light-winged butterflies carry you away and bring a smile to the faces of all office workers who have their breakfast from this set in pursuit of the morning calm otherwise only offered a warm home environment. The special art deco handle is practical and counterbalances the décor's sweet playfulness surprisingly well. The myriad of tiny motifs convey a sense of variety and constant movement and, by doing that, may even symbolise a poet's perception of memories: *"True memories will never fade, for ever they keep the senses awake."*



Kata Gácsér

APPLIED ARTIST,
CERAMIST AND SCULPTOR

Herend designer Kata Gácsér, applied artist, ceramist and sculptor, was born in 1904 and graduated from the Applied Arts School. Her modern, individual ceramic creations held out the prospect of a new dawn in style, which fired the imagination of the public in the late 1920s. While she maintained her own individual, characteristically Hungarian style, she excelled in making figurines.

She came into contact with Herend at a time when figurines prevailed and almost all the prominent designers of the age tried their hand at the manufactory. From the 1930s on Kata Gácsér also worked for Herend, and spent many years collaborating with István Lőrincz.

Kata Gácsér played an important role in broadening Herend's product range. She applied her fine sense of style to the porcelain versions of some figures by Miklós Izsó, one of the greatest 19th-century sculptors. These are the Dancing Hungarian, Motherhood, and the Grieving Shepherd. The porcelain portrayal of the Virgin of Toporc, a Gothic woodcarving, is a shining example of the respect, humility

and outstanding professionalism that characterised her work at Herend. A true master of style, she was able to adjust different features to the prevailing Herend forms. Herend is indebted to her for her porcelain version of the Renaissance genius Leonardo da Vinci's Warrior on Horseback, Eagle, and Turul.

She left Herend after the Second World War and continued to work in her own studio in Veszprém. In addition to exhibiting her Herend figurines, at the 1939 centenary exhibition for instance, in the 1930s she regularly exhibited her ceramic work at the Hungarian National Applied Arts Society's shows and displayed eleven works at the first Hungarian pottery exhibition in 1942.



Virgin of Toporc



Turul



Buddha



Motherhood

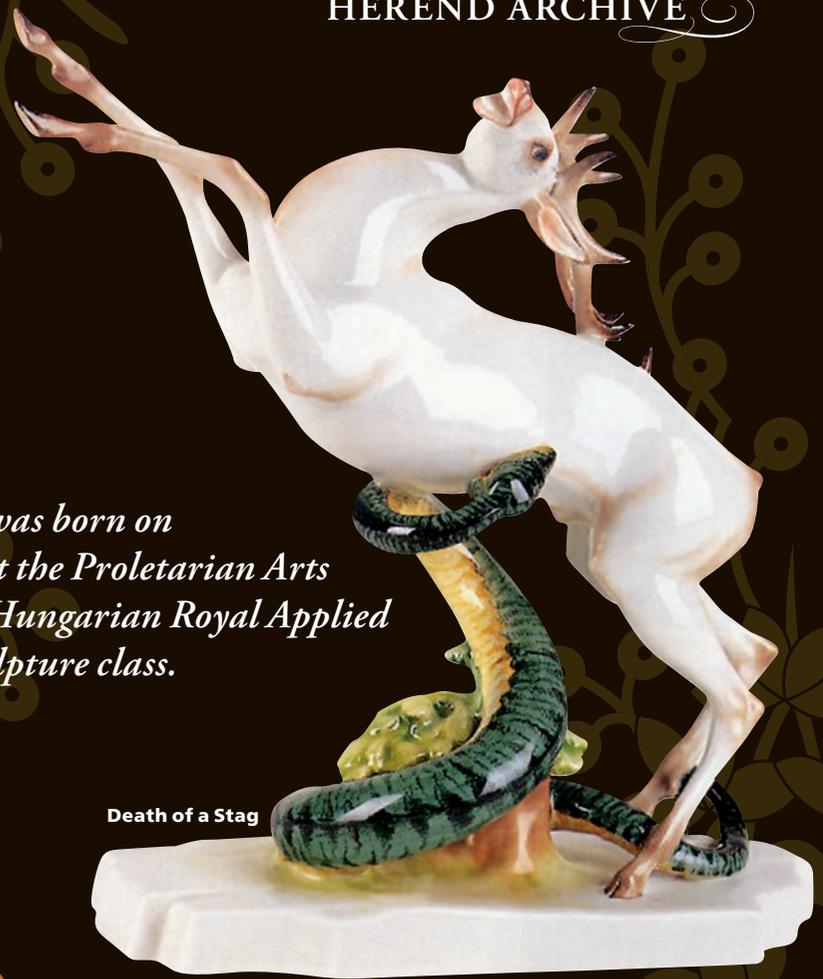
DID YOU KNOW?

Kata Gácsér designed over 50 figurines for Herend.

István Lőrincz

HEREND DESIGNER

One of Herend's most prolific design artists was born on July 1st 1901. He began his studies in 1918 at the Proletarian Arts Workshop and graduated in 1923 from the Hungarian Royal Applied Arts School as a student of György Zala's sculpture class.



Death of a Stag



Wagtail



Cock



Great Russian greyhound

He first worked for the Herend Porcelain Manufactory in 1934. Following occasional commissions to make 12-centimetre-tall figurines portraying great Hungarian historical and ecclesiastical figures, of which he made one a month, in 1938 he signed a contract with Herend entrusting him to eliminate the flaws occurring in the course of manufacturing porcelain figurines, to perfect and to instruct the figurine manufacturing process.

The way he increased the number of figurines made in the Herend Porcelain Manufactory is unique. His love of nature gained eloquent expression in a variety of animal figures. He was also inspired by fairy tales, historical figures and everyday life. He spent almost a quarter of a century dreaming up figures in the home of porcelain in the Bakony Hills, and worked as artistic director for a long time. In 1942, he won the artistic gold prize of the capital at the Budapest Applied Arts Exhibition, and was very successful at many other exhibitions as well.

Between 1949 and 1956 he was head of the porcelain department at the Hungarian Applied Arts School. Once retired, he stayed active and continued to work as a freelance artist. In his Budapest studio he made porcelain ornaments fired with metal oxide and coated in glaze, and experimented with different materials and glazes. His semi-porcelain objects combined with metal were rarities in the sixties. ✎

DID YOU KNOW?

István Lőrincz designed over 125 different figurines for Herend.

Fifty years together



MARTIN'S HEREND
IMPORTS INC. –
HEREND'S AMBASSADOR
OVERSEAS



Photos of the New York showroom

A golden wedding jubilee is a true landmark in any couple's life and not many live to see the day. Nor is it common, for that matter, among companies to cooperate for that length of time. The Herend Porcelain Manufactory and its partner, Martin Herend's Imports Inc., have been doing just that and are this year celebrating the 50th anniversary of the date when this American family venture with vision and initiative began to distribute Herend porcelain overseas.

It was love at first sight: Robert and Lois Grimm first saw Herend porcelain in 1957 and it made such a deep impact on them that, despite the unfavourable political climate, they hopped on a plane to visit Herend, where they succeeded in acquiring the exclusive import and distribution rights for Herend porcelain in the United States.

Today, fifty years on, the business is managed by the founders' daughter, Dianne G. Murphy, and granddaughter, Kimberley Kimball. The founders envisaged a long-term potential spanning generations in marketing Herend products in the US and, consequently, founded a special distribution network. Dianne G. Murphy, who took over the company management in 1979, was proud to see her 90-year-old mother witness the company's further growth in 2004. That was the year they began to distribute another time-honoured European brand beside Herend porcelain, the world-famous Moser crystal. The head of the company sees the similarity between the two brands in their dedication to safeguarding the noblest European handicraft traditions, in their unique design and immaculate quality.

Martin's currently distributes Herend porcelain in four hundred retail outlets across the US. The company has a showroom in Atlanta and in New York, similarly to Sterling, North Virginia, where the headquarters and the logistics base are located. To promote the brand image, the company advertises vigorously and, for the same publicity reasons, invites a Herend master painter every year to acquaint customers in



The Atlanta showroom

live presentations with the special hand-painting methods used when making Herend porcelain. As part of the back-up team supporting the American marketing of Herend, "The Herend Guild" exclusive collectors' club, due to celebrate its 10th anniversary next year, will also use the jubilee year of 2007 to launch Martin's special limited-edition, individually gift-wrapped and jubilee-hallmarked Herend products. First and foremost it will present an unmatched collection of the butterfly-flower Victoria décor and the bird-tree Rothschild décor. The choice of these two décors was quite obvious, as these have been and still are the most popular patterns in the United States. The two motifs are hand-painted by two master porcelain painters specializing in the given décors, and the finished pieces will be signed by both of them.

Martin's is also to re-launch an old Herend pattern in the United States.

Martin's chairwoman, Diane G. Murphy, came upon this pattern in an American antique shop, and research in the Herend Porcelain Manufactory revealed that it dated back to the 1850s when it was painted in Herend under the name of Antique Iris. This over-150-year-old pattern will now make its debut anew on the overseas market.



Robert és Lois Grimm





FORAINS D'ORIENT (FODO)

A pair of cups created in Vienna, Austria in the early 19th century inspired Herend's FODO (Oriental Vendors) pattern.

Initially, the motifs on European porcelain pieces were copies of their Far-Eastern models but, while the characteristic Chinese and Japanese motifs usually carried a symbolic meaning, the makers of their European counterparts used them purely for decorative purposes. This style, known as Chinoise, was widely used in art and design, and the set depicting Oriental characters is a stunning example. The rim of each snow-white piece, the cup, pot, sugar bowl and milk jug

handles, the lid knobs and the spouts of the pots are lavishly gilded, and the dishes are adorned with various combinations of six Chinese figures, six exotic birds and dragons and plants in a gold-speckled background.

As the most important porcelain supplier of the imperial court, the Herend Porcelain Manufactory was authorised by Emperor Franz Joseph to use the patterns of the Viennese porcelain factory after it closed down in 1864. However, Herend artists did not simply adopt these motifs, but reinterpreted and adjusted them to their own painting style, as evidenced by the FODO pattern.

in Frankfurt

KIMONO (KIM)

After centuries of isolationism, in the second half of the 19th century Europe rediscovered Japanese arts, which influenced fine arts as well as porcelain art. A number of Japanese-inspired motifs have been created at the Herend Porcelain Manufactory, one of the latest examples being the kimono pattern reaching back to the purest of sources.

The set developed from the ideas of Herend artists comprises six kimono-clad figures: women combing their hair or holding a parasol, samurais and couples. The human characters are complemented by the shadows of irregularly shaped trees, birds, fish and dragons. The asymmetrically positioned human characters, animals and plants coloured in black and gold have been painted with thick contours and strong, calligraphic brush strokes, perfectly adopting the style of quintessential presentation characteristic of Japanese art. The various elements of the motif are grouped and arranged differently on the various pieces, some of which come with a gold rim decorated with silhouettes of black butterflies and plants.

This Herend set is a fine example of Japanese minimalism and a symbol of the relationship between the distant island nation and European art.





PAPILLON ET BAMBOU (PABA)

The PABA motif, the result of the Manufactory's own innovative experiments, shows signs of Chinese influence.

Sets inspired by the Orient have been produced in Herend from the outset. Mór Fischer, the reviver of the Manufactory, designed many such motifs himself, but rather than slavishly copying Chinese or Japanese models he designed them to his own taste.

Thanks to the infinite imagination of Herend porcelain painters, Oriental style embellishments are created nowadays as well, the PABA set being a fine example of this.

The vivacious butterfly comprising the motif is a detail from a 19th-century pattern created at the time of Mór Fisher, but the complementary golden branch was a Herend invention. The branch motif painted in shimmering gold and cobalt blue, a typical adornment of Chinese ink drawings, combined with the colourful butterfly in enamel paint have created a new and typical Herend motif reflecting an understanding of the spirit of Chinese porcelain painting.

PLAM

Oriental artists of yesteryear had a penchant for decorating porcelain with the often symbolic representation of all sorts of plants. Floral ornaments also featured on early European porcelain, but the Oriental motifs were soon superseded by local types of flowers, trees and bushes. Painters turned for ideas to contemporary collectors' books grouping the samples according to botanical categories, which later surfaced as porcelain embellishments.

The painters of the Herend Porcelain Manufactory have always liked to turn to nature for inspiration, as is well illustrated by the prestigious and popular classic floral décors such as Vieux Bouquet de Herend, Vieux Bouquet de Saxe, and Bouquet Tulipe.

This tradition has now been enriched with the latest floral motif, the PLAM décor, which presents six types of wild medicinal plants. The stem, leaves and flowers of each are painted with light brush strokes reminiscent of watercolour illustrations in botanical catalogues. The backdrop to this main motif consists of the enlarged inflorescence of the plant painted with almost transparent brush strokes.

The wild plants of this décor (grass pink, German chamomile, dill, meadow buttercup, glacier buttercup and dandelion) were designed by Herend painter Roland Lakk.



The Founding Fathers

HUNGARIANS IN HOLLYWOOD

The first wave of refugees left Hungary in the early 20th century, followed some 20-40 years later by the second. The maltreated citizens of the Central European homeland were quick to discover the appealing prospect of spectacular success offered in the New World by the then already hi-tech show business.



Adolph Zukor (left) and Cary Grant Photo: Hungarian Film Archives

While the first immigrants settled in modest areas, it was not long before the famous saying “It’s not enough to be a Hungarian, you also need talent” was the fitting text on the signpost outside Hollywood teeming with gifted Hungarians. As time goes by, the feats of the first Hungarian exiles at the birth and subsequent blooming of American show business sink into oblivion. In the first of our series we set out to portray the life and work of the Hungarian-born Hollywood founding fathers; next we shall feature the great masters of cinematography, the famous names of animation and photography; and conclude with the talents serving the Hollywood dream-works to this day.

Adolph Zukor, sometimes called Mr. Motion Pictures, established the Paramount Pictures Corporation and the chain of Loew cinemas. He produced the first full-length feature film, *The Prisoner of Zenda*. The great movie mogul set foot in the land of opportunity at the age of 16. After a brief spell as a furrier apprentice, he set up his own business and was soon regarded the best furrier in Chicago. By 1903 he had amassed a small fortune and, together with his friend Marcus Loew, branched out into setting up a network of nickelodeons. The venture was a resounding success. Zukor, then treasurer of the growing corporation, steered Paramount Studios with an iron grip from the outset and at the age of eighty still went to work daily to keep his finger on the pulse of his empire.

Another compatriot of Zukor’s was an even more phenomenal rising star on the Hollywood firmament, but one that was unfortunately doomed to plummet. Vilmos Fried, better known as William Fox, founder of Fox Studios, started out as a paperboy, later tried his luck in the ready-to-wear garment industry, only to end up in show business through the purchase of a Brooklyn movie theatre. A man of great vision, Fox was adamant about his ideas and insisted on the sound accompaniment of the movies even when no other studio or producer caught on. Not one to give up easily, he had sound equipment for talking movies installed in over one thousand movie theatres at the time of the general depression. He went from strength to strength in making, distributing and presenting movies, and his monopoly grew accordingly. The real breakthrough came when he merged these three activities in the Fox Film Corporation, which was to become the most powerful and most creative studio of the time. At the peak of his career Fox owned five hundred movie theatres across the United

States as well as the Gaumont chain in Britain. In the late twenties his enterprise boasted the brightest stars, the most powerful producers and the greatest box office successes. A federal antitrust investigation and the Wall Street crash, however, put an end to this golden age. Fox was forced out of his company, which then merged with 20th Century Pictures. In the course of the bankruptcy proceedings Fox bribed a judge in order to salvage his fortune, but this only made matters worse. He was sent to prison for a year and after his release lived the rest of his life as a Hollywood outcast. Although his patents earned him some income, the doors of the motion picture industry he had helped to modernise remained closed before him. No studio boss made a eulogy at his funeral, no producer shed a tear for him. In addition to Cinemascope talking pictures, he invented global news agencies as well. Fox Network, CNN, the BBC and other news channels would not be what they are today if it hadn't been for Fox.

A transatlantic journey laid the foundations of yet another bright career in the early days of moviemaking. Sir Alexander Korda, the British movie mogul, was also Hungarian by birth and one of the great Hollywood names. His sight was damaged by the improper treatment of an eye condition when he was a child and Korda was left wearing thick glasses the rest of his life. Despite this detriment, he was a voracious reader, devoured life, mastered half a dozen languages and was known to be a brilliant, according to some even hypnotic, conversationalist. At age thirteen he suffered the death of his father, and shortly thereafter he became a writer and editor for a daily newspaper. In 1911 he set out on a career in films in Paris. The experience he gathered in the Pathé Studio, at the time the most advanced film factory in the world, stood him in good stead when he returned to Budapest. It was not long before Vienna, Berlin and Hollywood too had succumbed to him. Korda and his two brothers, Zoltán the director and Vincent the designer, settled in London, where they made most of their hit movies. He was the first film director ever to be knighted by the British monarch. Films such as *The Private Life of Henry VIII*, *The Scarlet*

Pimpernel, *Elephant Boy* and *The Thief of Baghdad* secure him a place forever in the motion picture industry's Hall of Fame. The biggest film studio in Europe currently under construction in the Hungarian town of Etyek has been named after Alexander Korda.

Sir Alexander worked with other artists besides his brothers, namely a composer whose success has never been equalled to date. As a young man the three-time Academy Award-winner Miklós Rózsa was sent to Leipzig to study chemistry, but he soon landed in the conservatory, a career move that was to set the budding composer on a path leading to the heights of success. He and Korda started out in the movie business and film score composition together and conquered Hollywood as a team. Rózsa's most notable scores include *The Thief of Baghdad* (1940), *Jungle Book* (1942), *Ben Hur* (1959) and *El Cid* (1961).

Another Hungarian, already with directing credits to his name in Europe, arrived in America and became known as Michael Curtiz. This man, born Manó Kaminer in Budapest, tried his luck in the American movie business and certainly left a lasting mark. Back in Hungary Curtiz began his career as an actor and director. He was also a member of the Hungarian fencing team at the 1912 Stockholm Olympic Games. Having honed his craft in Denmark, he worked for Jenő Jankovics's film studio in Cluj and later became chairman of Phoenix Films in Budapest. The country's best-trained and most prolific filmmaker, Curtiz made 38 films in Hungary before he fled to Vienna during the 1919 Commune. He tried his luck in a number of European countries but eventually moved to the United States and joined Warner Bros. His major works date from the '30s and '40s and have made a lasting contribution in all genres. His most famous movie, *Casablanca*, won him the Academy Award for Best Director in 1944.

Not everybody's road to Hollywood fame began with an Atlantic crossing. George Cukor was born in New York and was captivated by Broadway as a child. He obtained a job as an assistant stage manager at the Chicago Theatre Company and later returned to his native town to work with the biggest names of the time. When Hollywood

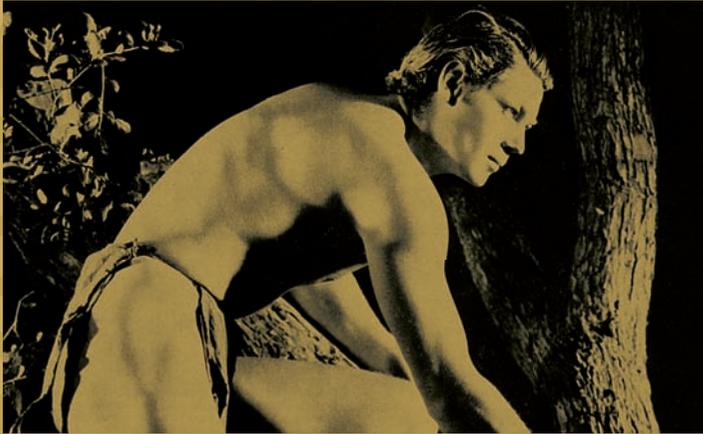


Miklós Rózsa Photo: Hungarian Film Archives



Sir Alexander Korda Photo: Hungarian Film Archives

FILM



Johnny Weissmüller Photo: Hungarian Film Archives

began to recruit New York theatre talent for sound films, Cukor answered their call and signed a contract with Paramount Pictures in 1929. Cukor established something of a reputation as a director who could coax great performances from actresses and he became known as a “woman’s director,” a title which he resented. At the peak of his career Cukor was hired to direct *Gone with the Wind* and he spent two years with pre-production duties. Before shooting began, however, he was replaced, but he continued to coach Vivien Leigh and Olivia de Havilland, the stars of the movie, off the set. Cukor was well-known as a man having a good time and his home was the hub of Hollywood society until his dying days. His celebrated weekly Sunday parties were attended by the Hollywood in-crowd. He worked together with Melchior Lengyel on *Temptation (Antonia)* and the four-Oscar-nominated *Ninotchka*. Less known is that Lengyel, a foreign correspondent, scriptwriter, director and producer, wrote the libretto of Bartók’s *Miraculous Mandarin*. He moved to Italy

in the ‘60s and later returned to his native land, Hungary, where he died at the age of 94.

It was not only as producers and directors that Hungarians excelled in California in the early days; there were at least as many talents on the other side of the camera too. Johnny Weissmüller was born in the Romanian town of Freidorf and emigrated to the United States with his family at the age of 3 aboard the S. S. Rotterdam. One of the best swimmers of all time, Weissmüller won five Olympic gold medals and set 28 world records. The 100-yard record he set in 1927 was not broken for 17 years, which is no mean feat in an age of spectacular progress in sports. MGM spotted his figure of Adonis during his stint as a model and picked him for the role of Tarzan from among 150 men. He starred in twelve Tarzan movies and, when the studio dropped the project, played the ape-man in another six movies for another studio. He became one with his role to such an extent that on one occasion when his party of holidaymaker friends in Cuba were surrounded by Fidel Castro’s guerrillas, he let out his trademark Tarzan yell to get out of the tight corner. The armed men sent to abduct them recognised him at once and ushered him to safety. Weissmüller, after retiring from films, suffered a stroke relatively young and died in Acapulco, Mexico.

Hollywood was hungry not only for beautiful bodies but also for weird-looking creatures. Some had the looks, others the accent to satisfy the ever-growing demand for horror movie monsters.

Peter Lorre, whom Charles Chaplin, his contemporary, called the greatest actor alive, was born László Löwenstein in the Slovakian town of Ruzemberok (then Rózsahegy). As a superstar in horror movies he often played together with Béla Lugosi and appeared in such classics as *Casablanca* and *The Maltese Falcon*. His father moved the family to Vienna at the time of the Republic of Councils, where young László had his first taste of the acting profession. In the ‘20s and ‘30s he became a household name in Berlin: Bertold Brecht wrote a musical for him and he played a serial killer in Fritz Lang’s thriller called *M*.



Jungle book, 1942 • Producer: Sándor Korda • Director: Zoltán Korda • Music: Miklós Rózsa Photo: Hungarian Film Archives

His performance in the film is considered as one of the most powerful pieces of acting in movie history ever. No sooner had he reached world stardom than the public typecast him and his name became synonymous with fear despite his small stature. When the Nazis came to power in Germany, Lorre took refuge in England where he played his first English-speaking role in Alfred Hitchcock's *The Man Who Knew Too Much*. Eventually he settled in Hollywood where the stars lived. MGM's rare forays into the genre of horror movies gave Lorre great opportunities. In *Mad Love* he played a bald insane doctor. His shaved head set off his bulging eyes even more and his whole appearance resembled a reptile. This is the role he is most remembered for. As the years went by, his character became more and more recognizable. A colleague, Vincent Price, once said of him: "His voice, his face... the way he moves and laughs: he is the most recognizable actor I have ever seen." Warner Bros even released a cartoon series imitating Lorre. In the fifties, as his health declined, Lorre worked less. He was a remarkable actor in his private life too: when FBI agents investigating communist agents asked him if he knew any suspicious persons, Lorre simply gave them a list of all the people he had ever met. Flabbergasted, the agents gave up on him with pitiful looks on their faces.

His colleague Béla Lugosi had a similar career. Although rumour has it that he played Count Dracula and other horror film characters with minimal or no makeup at all, he had better looks than he was credited for. Like Weissmüller, he was born in the Bánát, in a village called Lugos, and began his stage-acting career in Szabadka and Temesvár. During the First World War he served in the Austro-Hungarian army. It took him two years to convince his superiors that he was psychologically unfit for the army. Returning home, he got married and was cast in his first film, *Leopard*, in which he played the leading role. After the war his native land was annexed to another country and Lugosi, embittered, emigrated overseas. First he played Count Dracula on Broadway and later, after his fellow actor Lon Chaney, originally chosen to play the part in the movie, died of cancer, Universal Studios cast him in the film version, which was to immortalise his name forever.

Hollywood's early days meant no overnight success for everybody, though. Some found their origins and mother tongue more of a liability than an asset. Joe Prohaszka, an emblematic figure of the age, for instance, practically played nothing but gorillas and bears. Directors had no choice but to hide him under furry costumes to stifle his heavy accent. In fact, most of the time he was allowed to utter nothing but groans. Prohaszka's innovative spirit, however, shone through, and he is remembered to this day as the creator of state-of-the-art costumes. He was the first to design masks that were no longer reminiscent of the man behind the animal fur. His non-human costumes earned him well-deserved success, which he did not live long enough to enjoy, unfortunately. Together with his son, he died in an plane crash.

Whether it was success or tragedy that characterised the life of Hungarians in the New World, one thing is for sure: few other nations made such an impact on the fledgling show business in America as the sons of this small country. The founders of studios, the great directors and film stars of the first generation were followed by others, and being a Hungarian is still a good letter of recommendation in the Hollywood dream factory.

✍️

BENCE SÁRKÁNY



Casablanca, 1942, Director: Michael Curtiz Photo: Hungarian Film Archives



Peter Lorre Photo: Hungarian Film Archives



Béla Lugosi as Count Dracula Photo: Hungarian Film Archives

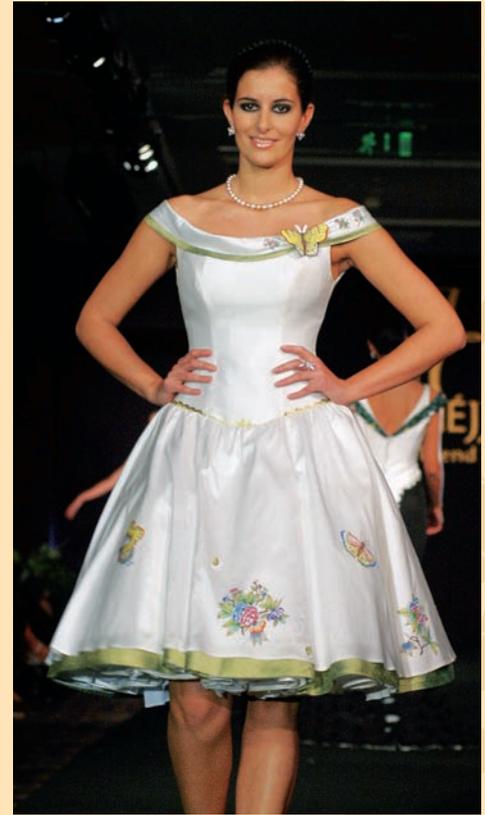


The Herend Porcelain Manufactory Ltd. and Héjja Trend Line Fashion Collection, two companies with apparently very different profiles, have come up with an unquestionably original idea. As a result of their extraordinary cooperation, an unmatched fashion collection was born bearing some of the patterns of the world-famous Hungarian porcelain brand, such as the Apponyi, the Victoria, the Rothschild and the Viennese Rose, as well as the Chinoiserie-style Siang Noir, conjured onto the dresses by Herend's very own master painters. These unique dresses will soon make their début outside of Hungary as well: they will be on display at the Herend Porcelain Manufactory's exhibition in St. Petersburg and Tsarskoe Selo.



This exclusive collection was first presented to a relatively small circle at the First Class Party held on November 3rd, 2006 in the Corinthia Grand Hotel Royal. The premiere was soon followed by a show before a wider public at the Budapest Wedding Exhibition and Fair on 26th-28th January.

Although Héjja Trend Line has been a regular participant at the annual fair, it has never before collaborated in such a spectacular way with the masters of another profession. This way János Héjja's otherwise always highly acclaimed company has branched out



into yet another creative collection. By the same token, the Herend Porcelain Manufactory Ltd. has also charted a new course into unknown waters by featuring its patterns on evening and wedding dresses.

This joint venture of the two companies was facilitated by the fact that the circle of customers of both tend to coincide. Their business philosophy, furthermore, follows the same principles, namely to work with nothing but the best-quality basic materials and to make only handcrafted products.

SÁNDOR HÉJJA, OWNER AND CEO OF HÉJJA TREND LINE

There was a grandiose cocktail and evening dress show at the Royal last autumn called a First Class Party. Befitting the name, we thought, Herend porcelain should have pride of place, so we made contact well in advance with the managing director of the Herend Porcelain Manufactory, Mr. Attila Simon. He informed us that the Manufactory too had been weighing up the possibility of broadening its profile. I sketched a few designs, which were later turned into the five models the public received so well at the show. It was really important that each model should have a well-known décor and that the dresses should evoke the atmosphere of the original patterns. That is why the porcelain painters worked on ivory-coloured plain silk.

Where did it go from there?

The board of the Herend Porcelain Manufactory realized the potential in the venture, and we were also keen to make more dresses not only for formal occasions and balls, but also for everyday use. The

daytime suits of simpler design could be decorated with a wide variety of patterns. By now we have a collection of six such pieces, the models of which can be worn for cocktail parties, evening programmes, receptions or any other formal occasion.

What is the common denominator between Herend porcelain and these Herend models?

Both are first-class products which belong in the same price range. It is the very painters who paint the pieces of porcelain that now paint the patterns on our dresses, using the same colours but a different technology.

How would you characterise your cooperation until now?

Excellent. You can tell how much the Manufactory's top brass care about the prospects of this true Hungarian relic. They probably favoured this cooperation with us because they perceived that we worked along similar lines. True enough, there's no comparison between our two companies. Herend is worlds apart from any other firm, but what we do have in common is perfectionism.

Are these models really unique?

Absolutely. In fact, each model is signed by the master painter just like a piece of Herend porcelain. Our aim is to be able to offer our clients exclusivity: i.e. the possibility to have the production of a certain model stopped upon their request. That would really result in unique models. Our Herend series of haute couture is exclusively custom-made right now, but we do have plans to launch a limited series in which colour scheme variations would ensure that there are no two identical models. But that's something for the future; right now we're trying to work out the production and distribution network for our models.

The Aerobat

PÉTER BESENYEI



Péter Besenyei is one of the best aerobats in the world. His victories and accolades are almost impossible to list. A genius when it comes to improvising, Besenyei is a pilot who has an incredible competition record and who stuns his public with breathtaking air shows. For him, flying means freedom, love, sport, vocation and a way of life all in one.

How did your career as an aerobat start?

I've had two guiding stars in my life since I was a child: only angling goes back to earlier times than flying, as I've been devoted to angling since the age of four and the desire to fly came when I was six. This duality has determined my life, though it is true that I've spent a lot more time flying than fishing. My parents moved to the vicinity of the Budaörs airport in 1962. That was where I first saw an aeroplane and when I started to long for the experience of flying. The dream came true at the age of fifteen when I took up gliding. Hardly a year passed and I was flying a glider on my own. In 1979 I enrolled in a retraining course to learn to pilot a motor-driven plane. In 1981 I was chosen for the aerobatic A-team of the day. I was the youngest member of the squad, which meant a great honour for me. Aerobatics has always appealed to me, as only this type of flying can give you the sensation of moving in three dimensions. This was just what I needed because I had always wanted to make use of the three dimensions as much as possible, to "romp about", as it were, in midair.

What does it take to be good at flying?

For anyone to perform anything extraordinary, you need real motivation, sacrifice, willpower and perseverance by all means. To surpass your peers you need all these qualities. In the case of an aerobat, better-than-average staying power, quick reflexes, the ability to make split-second decisions and a good sense of space are all vital. Moreover, respect and humility are also essential. If you lack these in your approach, you'll soon learn better, as flying can turn incredibly dangerous in an instant.

How does improvisation come into aerobatics?

In traditional aerobatics competitions there are compulsory and free programmes. You cannot improvise in the compulsory programmes, you simply fly the course set for you, there's no two ways about it. In your free programme, however, you can perform what you will. I simply love to improvise. Many other people don't and they can't even do it. They usually plan ahead the course they're going to fly. On a few occasions I have tried to plan my "improvisation" but it never worked. No matter how meticulously I had worked out my route, after the first figure everything went its own way because the situation was such. I think if you're able to improvise in such a programme and you have a good day, you cannot be beaten.

Does an aerobat have his own distinguishable style?

Definitely. An experienced aerobat has his own style and at competitions we generally recognize one another. Well, maybe not everyone, but the best in the field yes, especially when it comes to free flying. That's where your personality really shines through.

How would you describe your own style?

I represent a relatively dynamic style of flying. I tend to improvise quite a lot in shows and free programmes as I have several figures I invented myself and I'm the only one who does them. I still have a few that I have never seen anybody else perform. Of course, we watch the others too to see if we can catch a few new tricks. I mean that in a positive sense, of course, learning from each other, that is.

Is there any other sport, or any other activity for that matter, that aerobatics resembles?

Mostly aerobatics itself. If we must compare it to something else, then the precision part of it resembles car racing to some extent. A good



race driver must be like clockwork. That kind of precision is extremely important in aerobatics too. If you think of improvisation, then it resembles a car rally, in which improvisation is just as vital as precision. You always run a different course which has different puddles, different gravel and different conditions. If you think of rhythm, then music and dance come to mind because pace is of utmost importance in aerobatics: the rhythm or "tune" is reminiscent of music and dance, in fact.

How many times and how many hours do you fly a year?

The nature of aerobatics is such that a flight does not last too long but is still very exhausting, as there is no automatic pilot to help you fly the plane. The competitor has to hold the joystick from start to finish, there are no instruments to give you bearings in the air, the pilot himself has to judge the angles he flies with his plane. Precision hinges on these, which makes the 10-20-minute practice flights or the 3-4-minute competition programmes we do incredibly intense. So the actual hours we fly as compared to a commercial airline pilot is not a lot. They can clock up as many as 20,000 hours before they retire, whereas I'm still only at the 6,500-hour mark. But don't forget, I steered my plane myself all those hours!

Have you flown in many parts of the world?

I've been to over seventy countries in the world, which leaves more than one hundred yet to visit. In other words, I've been to fewer than half of all the countries on earth. It is really interesting to get to know other countries and unfamiliar cultures both as a pilot and as a tourist. To see how other people live in other corners of the world, to taste unusual flavours...but the bottom line always is: gosh, how good it would be to be back home! There is no place on earth where I won't start to feel homesick after ten days.

How many competitions will you have this year?

The Red Bull Air Race series consists of 12 races, with 10-12 days each. This means a programme each month from March on. Then there's the Aerobatics World Cup and naturally a lot of air shows both in Hungary and abroad. This means travelling around the clock from one place to another.



What would you say has been your greatest success?

Any success in sports is sweet, you cherish all your victories. Your first-ever victory at a major competition is obviously the most memorable. In 1982, at my first international competition, the Austrian National Championship, I was the overall winner, which was a fantastic experience for a young man in his twenties. What ranks the highest in aerobatics professionally is the Aerobatics World Cup, of which I have been the overall winner on two occasions. (The Aerobatics World Cup is a competition for the top 9 aerobats in the world.) The Red Bull Air Race, which was launched five years ago, has other difficulties, poses other challenges, offers a different style. It's a race for the best aerobats in the world, almost the same people that compete in the World Cup. Early on I had my misgivings about it, thinking that it wasn't going to be like aerobatics at all, no big deal professionally, but now I take that back. It's a very strong field and there is amazing

competition. So to win the Red Bull Air Race is just as big a feat, even though different in character.

What is your favourite pastime besides flying?

Listening to music. I used to play the piano myself, but I gave it up though I was said to be quite good at it. I still crave music, which is why I always have some music playing in my car and at home too. If I don't listen to some music for a day, I'll suffer from withdrawal symptoms. Music is another dimension for me. You can do aerobatics in three dimensions, but listening to music offers you one more dimension.

What musical style do you prefer?

I'm an omnivore when it comes to music. I'll listen to anything from classical music to rap, from disco to folk as well as world music, but it must be high quality, something imaginative with good taste.

What else do you do in your leisure time?

I have many hobbies and interests. Angling continues to be a passion. Fortunately, my wife Tünde also likes to go fishing. I wouldn't mention flying as a hobby, as it has been my work for 26-27 years, yet it certainly feels like one. It's simply great if your work can also be your hobby. Another thing I love is photography. I have over one hundred thousand pictures. I also enjoy car racing and skiing and I do some diving now and then. Although I have used a compressed-air cylinder on occasions, I tend to go in for scuba diving rather, in shallow waters among the corals – that's something out of this world. I also like to sail, and do many other things. So you see I have many hobbies but little free time. I enjoy reading but find less and less time for it. That is something I really miss. There are so many beautiful things in life and so much to do, but there's only one thing you can take really seriously, and for me that one thing is flying.

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ZEMPLÉNI *fesztivál*

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ST. PETERSBURG AND THE TREASURES OF TSARSKOE SELO

St. Petersburg is one of the world's architectural wonders. More European than Russian in its atmosphere, with its canals, Baroque and Rococo buildings and the River Neva running through it, the city is much more reminiscent of Amsterdam, London or Rome than of Moscow or Vladivostok. The Winter Palace in St. Petersburg and Tsarskoe Selo, 25 kilometres from the city, will soon be home to a grandiose exhibition of Herend porcelain.

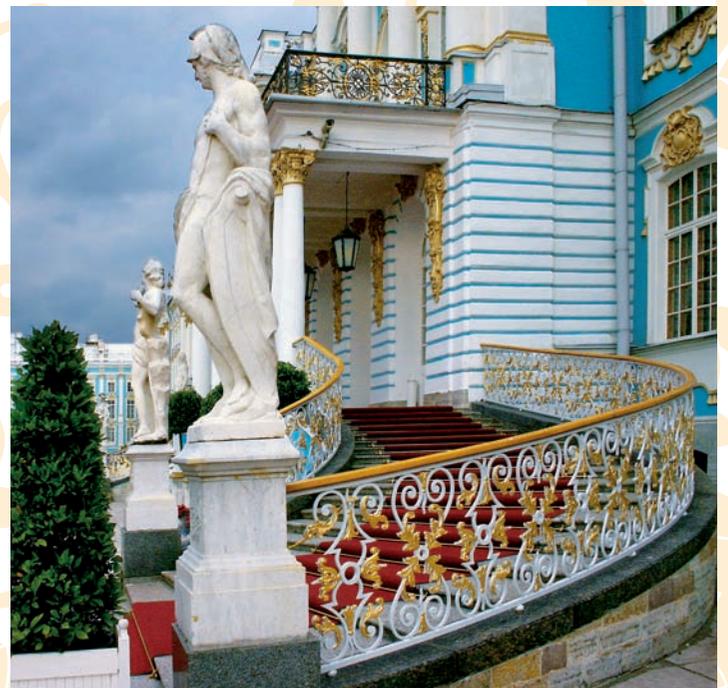


Building the city of St. Petersburg was a superhuman feat by any means. The marshland that covered the planned location and the long harsh winters did nothing to lessen the challenge. In the early 18th century Peter the Great disclosed the plans of the city in a royal decree. Most of the buildings were erected in a matter of fifty years. The tsar issued decrees regulating the height of the buildings and the direction of the streets, following a European model of town planning. Today St. Petersburg is a real European cultural centre. Built by Catherine I, the Winter Palace, the most splendid edifice among all the Baroque and Rococo buildings, houses one of the most magnificent museums in the world – the Hermitage, with more than three million items in its collection, also established under Empress Catherine. Among the museum’s treasures are 12 thousand sculptures, 16 thousand paintings, 600 thousand drawings and prints, 266 thousand applied arts objects and over one million coins and medals. The 350 rooms of the Hermitage are barely enough to put on display 5-10 percent of this vast collection at a time.

Tsarskoe Selo (Tsar’s Village) was also built in the 18th century. The two imperial palaces and the adjacent parks, Alexander and Catherine, grew step by step with new additions springing up around them gradually.

Alexander Palace in the middle of Alexander Park is one of the most outstanding examples of Neoclassical architecture not only in Russia, but also in the whole of Europe. Planned by Giacomo Quarenghi, the palace was completed by the end of the century in a characteristically simple, balanced and light style dominated by the perfect harmony of architectural dimensions. The façade is decorated with a double colonnade of Corinthian columns, which also connects it with the outbuildings.

Work on the construction of Catherine Palace, similarly to the other buildings, finished in the mid-18th century according to the plans of Andrei Kvasov and Bartolomeo Rastelli. The interior was refurbished in a Neoclassical style at the end of the century by Scottish architect Charles Cameron. His name also hallmarks the palace’s famous arcade with busts sculpted by contemporary Venetian





masters of great renown. Catherine Palace also houses the eighth wonder of the world, the Amber Room, the original of which had been a gift to Tsar Peter the Great from the King of Prussia. This 100-square-metre room was completely covered in amber panels and furnished with amber furniture, the only exception being the Florentine mosaic pictures made of marble and semi-precious stones. The room was looted by Nazi Germany during the Second World War and all traces of many of the items were lost. In the course of the decades-long quest for the missing treasures, the Amber Room became a symbol of the war losses suffered by Russia. It took Russian craftsmen twenty years of titanic work to carve out the figures and recreate the mosaics. The Amber Room now is said to be more splendid than in its original state. ❧



HEREND IN ST. PETERSBURG

Just a reference to Tsarskoe Selo, the village of the tsars near St. Petersburg, is enough to bring to mind one of the masterpieces of Russian Baroque architecture. This building of almost 300 metres in length served as the summer residence of Russian tsars from the 18th century onwards. While the palace itself is known for its blue-and-gold exterior, the most precious of its halls, the Amber Room, is famed all around the world. The palace, once restored to its original splendour, was opened to the public and enjoys tremendous popularity. No visitor to St. Petersburg will fail to go on a pilgrimage to this unique place. The director of the Museum of Tsarskoe Selo was pleased to back the initiative of the Herend Porcelain Manufactory to stage an exhibition of porcelain history, and the parties were quick to reach agreement on the project.

The exhibition in Tsarskoe Selo of porcelain pieces selected from the collections of the Museum of Applied Arts in Budapest and the Herend Porcelain Museum Foundation, together with current items and contemporary products of the Herend Porcelain Manufactory Ltd., hopes to address an audience that values the art of porcelain-making, who honour traditions and who cherish the exclusive paraphernalia of festive occasions and special days. Every single exhibition item is handcrafted and follows the historical traditions of manufacture.

The exhibition focuses on luxury tableware with décors known and acclaimed throughout Europe and worldwide. At the same time visitors can also see a selection of rarities, unique ornaments manufactured in the course of the past 180 years. Another part of the exhibition is a valuable display of other Herend pieces which illustrate the contemporary art of porcelain-making in Hungary.

The organisers of this exhibition of Hungarian cultural treasures hope to attract the Russian public and stimulate their intrigue and interest in Herend porcelain. ❧

Herend's jewel eggs

THE PORCELAIN AND GOLD MIRACLE

The egg is a symbol of birth and rebirth. Since the time Fabergé, commissioned by the Russian tsar, hid precious surprises in splendid egg-shaped works of art, such eggs have become the symbol of opulence and luxury. Herend's unique jewel egg compositions made of white gold, porcelain and gold now rank among those exquisite ornaments and are sold in a limited series only. The twenty-five Herend jewel eggs will be on display simultaneously in Herend brand shops and prestigious retailers around the world. The porcelain ornamentation of the jewel eggs is made in the Herend Porcelain Manufactory, while the precious metal parts come from jeweller Imre Müller's workshop.



DID YOU KNOW?

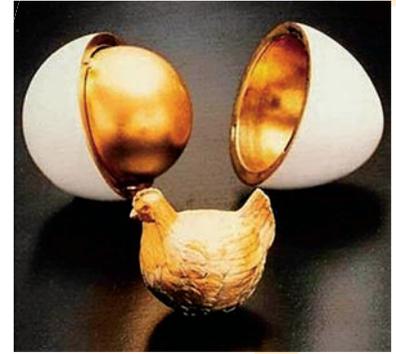
- The non-porcelain parts of the egg and the (5.2 cm wide x 3 cm long) butterfly pendant inside it are made of 18-carat yellow and white gold.
- The body of the butterfly and the rim of the pendant are embellished with diamonds, and the other side of the pendant is also gold.
- The gem lock opening the egg on the front is dotted with tiny rubies.
- The precious stones were diamond-cut and each component part is certified to guarantee their excellent quality.
- The precious metal components of the Herend jewel eggs have been hallmarked with all the plate marks necessary for marketing anywhere in the world.



HISTORY



Renaissance egg



The First Fabergé Egg: the Hen Egg

The most expensive eggs in the world

FABERGÉ MASTERPIECES

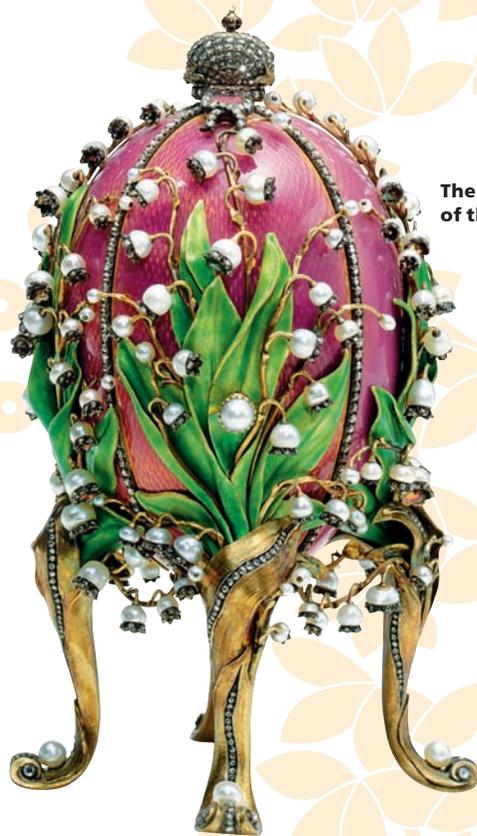
The idea of gemstone-decorated eggs most probably originated from France where Louis XIV, the Sun King, was wont to give the members of his family and friends ornamental eggs, and Louis XVI even hid valuable gifts inside them.



Peter Carl Fabergé



House of Fabergé



The Lilies of the Valley Egg



The Coronation Egg together with the coronation coach surprise crafted to commemorate the coronation of Tsar Nicholas II

In 18th-century France it was an established custom in court and aristocratic circles to give each other surprise gifts of fabulous Easter eggs adorned with precious stones. Yet the most magnificent of all was undoubtedly the creation of Peter Carl Fabergé, the son of French Huguenots who had sought refuge in Russia.

The legendary goldsmith was born in St. Petersburg in 1846. After graduating he travelled extensively in Europe, gathered experience and mastered the jeweller's craft. In 1872 he took over his father's business and, in a daring move, changed its profile from making then-fashionable heavy and precious jewellery to a different, lighter style. He began to use Russian minerals such as dark-green nephrite and black obsidian. Although he made traditional jewellery as well, it was the eggs he created with the utmost precision and superb imagination that made him famous. Fabergé designed and constructed the first Easter egg in 1885. Commissioned by Tsar Alexander as a gift to his wife, the Hen Egg made history. The egg is made of gold and opaque white enamel. The two halves open to reveal a gold hen with ruby eyes, a miniature gold replica of the imperial crown and a ruby Easter egg. In the next thirty years Fabergé created one of the most extraordinary goldsmith's collections, the Easter eggs for the tsars of Russia, which revealed unexpected surprises as a special point of interest.

In 1897 the Swedish and Norwegian court appointed Fabergé Court Goldsmith. That same year he produced perhaps his best-known Easter egg, the Coronation Egg, to commemorate the coronation of Tsar Nicholas II. The egg is made from gold, enamelled translucent lime yellow, referencing the cloth-of-gold coronation robe. It is trellised with bands of gold laurel leaves and fitted inside is a precise replica of the imperial coach used on the occasion of the coronation. To make the coach, diamonds, rock quartz, rubies and red enamel were used.

The House of Fabergé went from strength to strength, winning the Gold Prize at the 1900 World's Fair in Paris and opening a chain

of shops around Europe. Outside of Russia and Europe the Fabergé masterpieces were a resounding success in the Far East and America as well. In its heyday the House of Fabergé employed some five hundred craftsmen, but no item could receive the Fabergé seal unless Peter Carl Fabergé personally gave his approval.

Fabergé became the Tsar's Court Goldsmith in 1910. He created his last Easter egg six years later, which reflected the storm clouds gathering over the Empire. The egg commemorating the visit of the Tsar to the Russian front is made from gold and steel. The surprise in the Steel Military egg is a miniature watercolour painting.

The Russian Revolution of 1917 toppled the Tsar and his family, and Fabergé too had to run for his life. The man who created one of the most enduring collections of goldsmith's art of all time died in 1924 in Switzerland. The latest development in the afterlife of the Fabergé eggs is that ten eggs, each one a unique work of art in itself and once part of the Russian treasury, were purchased for 120 million dollars by Russian multimillionaire Viktor Vekselberg in 2004 from the American Forbes family. The Fabergé collection is now housed in a magnificent St. Petersburg palace. In October 2007 the eggs are due to travel to Dubrovnik for a temporary exhibition.

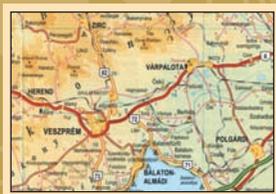
LÁSZLÓ CSÁSZÁR

APICIUS RECIPES

Serves four

Ingredients:

- Fresh sour cherries 400 g
- Sugar 160 g
- Flour 50 g
- Cream 2 dl
- Milk 2 dl
- Red wine 2 dl
- Cognac 3 cl
- Lemon juice 1 dl
(juice of 1 lemon)
- Cinnamon 1 g
- Cloves 6-8
- A pinch of salt



Serves four

Ingredients:

- Fillet of Balaton pike-perch 800 g
- Fresh asparagus 800 g
- Chanterelle 250 g
- Onion 50 g
- Cooking cream 2 dl
- Dry white wine 1 dl
- Poultry stock 1 dl
- Lemon 1
- 2 cloves of garlic
- 1 bunch of dill

Cold Sour Cherry Soup

WITH LEMON SORBET AND MINT CREPE NOODLES

Boil the pitted sour cherries in 4 dl of water, adding the sugar, salt, cloves, cinnamon and lemon juice. Boil the milk and add the blend of cream and flour to thicken. Add to the cooked cherries and bring to a boil. Add the red wine and remove from the heat. Before serving remove the cloves and the cinnamon, mix in the cognac and chill in the refrigerator.

Serve in chilled soup bowls with lemon sorbet and mint crepe noodles.



Grilled Fillet of Balaton Pike-perch

WITH CREAM OF CHANTERELLE SAUCE AND ASPARAGUS

Peel the asparagus with a vegetable peeler and cut off the tough, woody bottom of each stalk. Boil the asparagus in water with salt, a little sugar and lemon until tender. Wash and drain the chanterelle thoroughly, chop the onion. Sauté the chanterelle in the butter, add the chopped onion and the crushed garlic. When sufficiently sautéed, add the cream, half of the white wine, the poultry stock, salt and pepper, and bring to a boil. Sprinkle the fillets of fish with salt and lemon juice, and grill with a little olive oil. Sprinkle with the rest of the wine.

Sprinkle finely chopped dill into the cream of chanterelle sauce before serving. First pour some of the cream of chanterelle sauce with dill in the middle of the plate, then lay the fillet of pike-perch and asparagus on it. Serving suggestion: with boiled potato cooked in salted water.



Photos: Bianca Otero

Dissine chocolate

FROM THE BEVERAGE OF THE GODS TO THE HAPPINESS HORMONE

Photo: RedDot

Chocolate was introduced in Europe in the 15th century thanks to the journey of Christopher Columbus, who discovered it in the New World. The Aztecs had long been consuming a bitter cocoa drink gained out of the roasted and seasoned beans of the cacao tree. This “beverage of the gods” was by no means popular with the Conquistadors, who found it downright disgusting.

Chocolate is made out of the beans of the 12-to-18-metre-tall cacao tree, an evergreen native to South America. The 18th-century Swedish natural scientist Linne dubbed this tropical tree the food of the gods because native Indian legend had it that enjoying its fruit was the privilege of the gods. Cocoa was used as early as 600 A.D. by the Mayas inhabiting the territory of what is Mexico today. Believed to possess magic powers, cocoa was part of religious ceremonies, served

HOW IS CHOCOLATE MADE?

The cocoa beans are dried and transported to the factories. They are roasted and ground to produce cocoa powder. This is pressed to obtain cocoa butter. Chocolate is made from cocoa powder, cocoa butter, sugar and milk powder. Dark chocolate is obtained if at least 70 percent of this mix is cocoa; for milk chocolate milk is added; and if only cocoa butter is used, the result will be white chocolate. This is followed by flavouring, filling and packaging.



The cacao beans Photo: wikipedia



The cacao beans Photo: xocoatl archiv



Photo: Northfoto

as currency and was administered as medicine against coughing and pre-natal depression. It is not known whether the Mayas chewed the thick paste, obtained by crushing the beans, in itself or mixed it with water, but cocoa consumption was definitely “democratic” in as much as it was available to everybody due to the vast expanses of cacao trees growing in the region.

The Aztecs also adopted the use of cocoa from the Mayas, but they seasoned the bitter drink with vanilla and honey. Cocoa beans were the only universally recognized currency used by the inhabitants of the conquered lands to pay their taxes to the Aztec lords.

Although Columbus certainly tasted the Aztec drink when he landed in the New World, the variety of other novelties he found distracted his attention from the beverage. Consuming chocolate was widespread in Spain in the 1500s when it became the number one morning drink. For many years the Spanish kept the secret of cocoa and chocolate, but with the fall of the Spanish empire other nations also got in the know about it. The reception it had was by no means universally positive, though. In 1569 Pope Pius V, for instance, found chocolate so unpleasant that he said: “drinking it does not mean breaking one’s fast”. He thought it was highly unlikely that anyone should seriously “take to” it. English and Dutch corsairs did not set high store by it either and simply dumped the cocoa they found on the captured Spanish ships into the sea. In later times cocoa beans spread across Europe. Italy, England and Holland led the way in chocolate drinking. Schiller, Voltaire and King Frederick of Prussia were true chocolate addicts, the latter consuming his drink occasionally seasoned with mustard and black pepper.

Chocolate as we know it today was born at the time of automation. Chocolate factories sprang up one after another: the first one was established in England in 1728, then another one in the German Principality of Lippe in 1756. In 1781, there were eight chocolate factories in Munich alone, making chocolate according to the centuries-old Mexican recipe, with the only difference being that instead of the native slaves it was steam engines that did the work. The paste, however, was still pressed into moulds by human hands. The beverage consumed in the 18th century and the chocolate we drink today differ

ADVANTAGES:

- According to the latest research, chocolate, similarly to red wine, also contains antioxidants (dark chocolate significantly more), which protect against heart disease.
- Chocolate raises blood pressure, the blood sugar level and contains caffeine, so it acts as a stimulant.
- It improves the memory.
- It is known to be an aphrodisiac.
- It acts as an antidepressant.
- It contains: magnesium, calcium, potassium, iron and copper.
- It strengthens the immune system.
- When chocolate is consumed, the hypophysis produces endorphin, i.e. the happiness hormone.
- Scientists claim that chocolate consumers live longer. A five-year experiment has proved that people who eat three bars of chocolate a month on average live a year longer than people who do not eat sweets.



Photos: Reuters

greatly, the former being a fatty, frothy liquid hard to digest. It was van Houten of Holland who improved the taste considerably. The chocolate press invented in 1828 served to remove some of the butter content of cocoa beans, and van Houten also discovered that the taste could be further refined by adding alkali salts. The Dutch master's work paved the way to what we know today as plain chocolate.

Cocoa processing was just a minor industry in the early 19th century. It turned out solid blocks of chocolate which were mainly used to make drinking chocolate. But the same century saw a veritable revolution in cocoa processing and chocolate making when cocoa paste was diluted with milk upon the initiative of an English physician and botanist. The age of experimenting with chocolate had dawned in Europe and by the end of the century technology and processing methods had produced the type of plain chocolate that was almost as we have it today.

A Swiss chocolate maker, Rodolphe Lindt, also played an important role in developing modern chocolate production by conducting experiments to improve the quality. He introduced new processes, and modified the composition of the basic materials and the time of cooking. In 1880 he took days to make chocolate paste, stirring it constantly in a cauldron. His experiment held a great surprise in store: the fine, smooth chocolate blend he gained this way had no traces whatsoever of the previously granular texture. In other experiments the keen innovator added more cocoa butter to the paste to gain an even smoother chocolate that melted easily. It was Lindt who discovered the method of refining chocolate which is used in chocolate production nowadays, so he can justifiably be called the father of modern chocolate making. ✎



DISADVANTAGES:

- *The beneficial effects are registered only when good quality chocolate, i.e. with high cocoa content, is consumed; poorer quality chocolates produce practically no positive effects.*
- *It is bad for your teeth.*
- *It is fattening.*
- *When chocolate is consumed, the blood sugar level soars but rapidly falls again, causing a sensation of hunger stronger than before.*
- *Due to its cocoa content it may cause acne.*
- *It may cause headaches.*
- *It may be addictive.*

Eat Well, Feel Well

LOU LOU, BUDAPEST

It all begins at the threshold, as you step into this cosy little French restaurant, full of expectations in the hope of spending an evening alone with your loved one.

Even those less experienced in the ways of interior design will immediately take to the right combination of colours, decoration and ambience that make up the perfect setting for a memorable evening out. Lou Lou is just the restaurant for an evening meal. The subdued light of the ornamental lamps is cleverly complemented by spotlights, which cast a pale reflection from the fine damask tablecloths onto the guests seated around the tables. The main feature of the evening being the food though, nothing can steal the spotlight from what is served. And that is precisely what will keep the guests happy through the evening. A kind of fashion show, if you will, up on the big screen.

Haute cuisine is the name the peak of gastronomy boasts. At Lou Lou we were lucky enough to be treated to a menu beyond criticism, something no amount of hairsplitting could find fault with.

COSMIC VEGETABLES ON YOUR SPOON

It all began with carrot and kohlrabi shavings, followed by scallops marinated in green lime and chili, avocado mousse, violet potato salad, guinea fowl ballottine with foie gras, bulgur with cuttlefish and anise lemon sauce. Two things are worth pointing out: one is the notably modest use of spices, which helps to bring out the original taste of the ingredients; and the other is the masterful presentation technique and colour combination of the slices, piles and individual pieces. You will unwittingly hold your breath in awe for a few seconds before you break the spell by helping yourself to the meal.

The waiters will duly offer to grind a touch of pepper when the dish calls for it, but they take great care it is dispensed only in a symbolic quantity so as not to let it dominate. Before each new course they don a pair of white gloves to place the adequate cutlery before us.

Following the composition of turbot fried in butter and arranged with chard, comes the long-awaited rabbit stew with truffle potato chips. The climax of the evening was the suckling wild boar in a paper pod on a bed of straw with tomato tartlet. The paper pod is used to ensure that the steak is roasted evenly. The fresh rosemary gives the meat a spicy taste and a pleasant smell. The tartlet is worth a special mention: its incomparable sauce is tastier than Worcestershire sauce and any brown sauce.



CHEESE, WINE, CALVADOS

A rich selection of fresh French cheese was just perfect to round off our meal. Our waiter was moderate in giving us the details of each type of cheese, its characteristics, place of origin, preparation and use. When it came to choosing the wine, the waiters were helpful and well-prepared. They helped us out with each new course, as different tastes befit the different dishes: Chardonnay, Bull's Blood, Pinot Gris and Aszú.

Following the cheese we had a 20-year-old Calvados, which was incredibly balanced both in its taste and alcohol content. We are happy to commend to anyone the cognacs, cheeses and desserts on offer at Lou Lou.

To conclude the evening we had a chestnut trio, a combination of cream and parfait in a cake form. This was so substantial that we simply had to top it all off with a lemon sherbet, which was by no means a simple traditional lemon ice cream but a real soft and icy sherbet, sweet yet bitter at once.

Although consuming the above-described menu took us almost four hours, there was never a dull moment during the evening. Each course and every sip of wine filled us with excitement and anticipation. In short, Lou Lou is an excellent place. Don't miss it. ☞

TAMÁS KRAMER

*Lou Lou Restaurant
Vigyázó Ferenc utca 4, District V, Budapest, Hungary
Phone: (+36 1) 312 4505
www.loulourestaurant.com*



Per Se, New York

AT LEAST NINE ACTS IN THOMAS KELLER'S THEATRE OF GASTRONOMY

PER SE, Thomas Keller's three-Michelin-star restaurant, on the southwest corner of Central Park, is located in no easy neighbourhood in New York: within a few hundred yards you'll find Alain Ducasse's locale under his own name and the flagship of fêted Jean-Georges Vongerichten's culinary empire, the Jean Georges.

Having said this, Keller is doing just fine, thank you very much. He plays to capacity audiences every night (dinner bookings may have to be weeks in advance). And rightly so. The culinary pleasures offered by Per Se are out of this world. The breathtaking view of Central Park apart, simply nothing can distract you from your meal. The staff is practically imperceptible and the muted decoration of interior designer Adam Tihany, albeit extremely smart, is almost humbly low-key.

In fact the nine courses each of the two menus offers to choose from (not counting the "surprises" conjured up in between) deserve nothing less than our full attention. Among these you will find no dominant flavours, no dissonant or striking taste combinations. What you will find, though, is harmony and delicacy in every minute detail. Each of these courses would merit a page in itself, but we are now limited to mentioning but a few of the delights we experienced – just as a teaser. The cauliflower panna cotta with oyster sauce and white sturgeon caviar, and the "Torchon" of Duck "foie gras" with Sicilian pistachio with Riesling jelly are just for starters. Things begin to turn slightly more serious after the fish courses: the crispy-skin fillet of black bass and the sweet-butter-poached Nova Scotia lobster. Following the rabbit or veal options Japanese lightning strikes: nothing compares to the crisp yet tender "wagyu", similar to the meat of the

world-famous Kobe cattle bred, massaged (!) and nourished under special conditions, served with Romaine-black truffle emulsion, glazed radishes and trumpet royale mushrooms. Unless of course it is followed by Valrhona chocolate brownie with Mexican hot chocolate, cinnamon and espresso ice cream, after a light pomegranate sorbet. And, believe you me, I could go on for hours.

For lack of space, however, let it suffice for me to wish you luck with your table booking and a pleasant journey to New York. Oh, and another thing: a healthy bank account, seeing that a dinner at Per Se will set you back nothing less than 500-600 dollars. Should you book and then shy away from turning up, you'll get off with a mere 200-dollar charge...



ATTILALEDÉNYI

*Per Se, 10 Columbus Circle (at 60th Street), 4th Floor
New York, NY 10019
Phone: (212) 823-9335 • www.frenchlaundry.com*



Drinking The Stars

CHAMPAGNE

It all happened by chance. Had it not been for a French monk who discovered that wine stored in the cellar undergoes secondary fermentation resulting in a divine beverage, we might well be clinking glasses with other drinks on festive occasions.

The French monk Dom Perignon, cellar master of the Abbey of Hautvilliers in the Champagne region, worked tirelessly to improve quality and produce novelty, and blended wines at times consciously, at times accidentally, which earned him fame throughout France. On one occasion wine left behind in a cellar re-fermented and, generating carbon dioxide, turned into a very pleasant drink in its thick bottle. Legend has it that when Dom Perignon tasted the first sparkling champagne, he exclaimed: "I am drinking the stars!" He subsequently went on to perfect his innovation, introducing the use of corks gained from tree bark. The importance of the invention was quickly recognized and the method became top secret. Slowly, some information was leaked, however, and champagne-making duly spread in France in the course of the 18th century. The technology of making champagne developed in the 18th and 19th centuries ranging from the type of grapes (only Chardonnay, Pinot Noir and Pinot Meunier) used, to the methods of cultivation, processing grapes, treating stum and wine, second fermentation, maturing, disgorgement and bottle aging.

Sparkling wine from its place of origin, the Champagne region, continues to hold pride of place on the world market.

Champagne-making struck roots in the rest of Europe (in Hungary, Germany, Austria, Italy and Russia) in the 19th century and in the United States in the 20th century.

The different types of champagne around the world all have one thing in common, namely that they are labelled according to their colour and sugar content. According to its colour, champagne can be white, rosé or red, and according to its sugar content it can be very dry (brut), dry (sec), medium dry (demi-sec), semi-sweet (demi doux) and sweet (doux).

All types are distinguished appetizers and enhance the pleasure of culinary delights.

CHAMPAGNE IN HUNGARY

The first champagne factory in Hungary was established in 1825 in Pozsony (Bratislava). Littke opened in Pécs in 1876 and Törley in Budafok in 1882. With 14 registered champagne factories working in the country, Hungarian champagne production flourished at the turn of the century. These factories were closed down, however, after the Second World War as champagne was stigmatized as a “capitalist” drink. Today Törley’s champagne, still produced in Budafok, is Hungary’s best-known market-leader brand.

WHEN TO DRINK CHAMPAGNE?

The popular French answer to this is: anytime day and night and for every occasion. Then there is the question what champagne should be served in. The long thin “flute” is the trendiest champagne glass. Its conical shape enhances the sparkling of the champagne. In Hungary champagne is consumed mostly on festive occasions, and dry champagne is sometimes served as an aperitif.

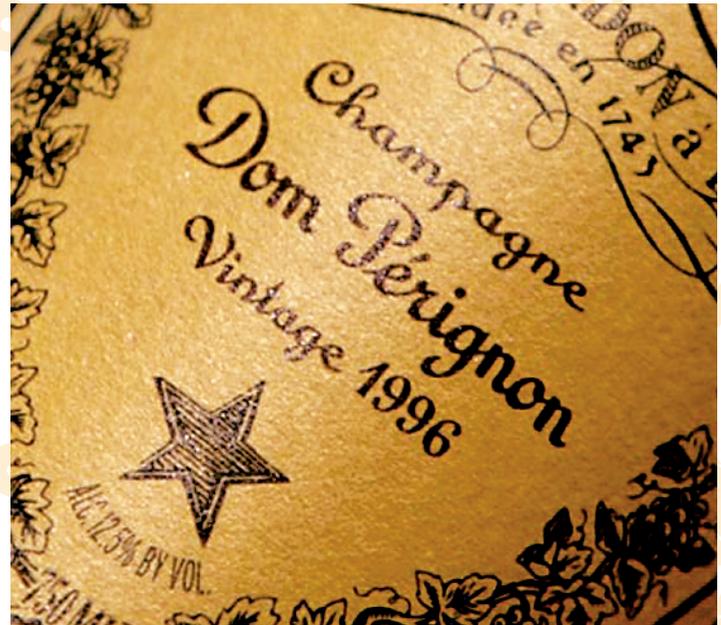
CHAMPAGNE PRODUCTION

To make champagne healthy, light, clear-tasting, full-bodied and non-aromatic, wine with near-neutral character and low alcohol content is needed which always has the same quality and composition. This can only be obtained through blending. This blend is called *cuvée* in French. The next step is the in-bottle secondary fermentation which produces carbon dioxide. Sugar is dissolved in the wine and this *tirage liqueur*, together with actively fermenting yeast, is then added to the base wine. From this point on there are three types of production methods to follow.

Méthode Traditionnelle – After primary fermentation and bottling, a second alcoholic fermentation occurs in the bottle in which it will be sold. Kept at 14°C in a horizontal position for 3-4 months, the champagne undergoes disgorging and the regulation of its sugar content.

Méthode Classique – Fermentation and maturing take place in so-called “magnum” bottles of 1.5 litres, following which the champagne is transferred to closed, pressure-resistant cooler tanks and the sugar level is adjusted. After disgorging the champagne is bottled.

Méthode Charmat – The wine undergoes secondary fermentation in huge pressure-resistant stainless-steel tanks. Disgorging is done through filters, and the sugar content is adjusted before bottling. The bottles of champagne produced with this method are usually capped with synthetic plastic stoppers. ✂



A Törley poster from the early 20th century

DID YOU KNOW?

- The first goods truck to operate in Hungary transported Törley sparkling wine.
- The world's first champagne order, the Chevaliers Törley, was established at the Törley Factory in Budafok in 1987.



The Herend Porcelain world map is 3.6 metres wide and it floats 4 centimetres before the wall of the Map Room. It was handmade by porcelain artist Ákos Tamás from thin porcelain plates in 1984. The porcelain map is meant to symbolise the conquest of the world by Herend porcelain and the commercial ties of the Herend Porcelain Manufactory expanding all over the world.

For details on how to contact the nearly 1,000 stores that sell Herend porcelain visit the Shopping section of www.herend.com.

Herend brand shops in Hungary

Herend Boutiques abroad

HEREND

Viktória Brand Shop
H-8440 Kossuth Lajos utca 135. Phone: (+36 88) 523 223

BUDAPEST

Hadik Brand Shop
H-1014 Szentháromság utca 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 Andrássy út 16. Phone: (+36 1) 374 00 06

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

KŐSZEG

Imola Brand Shop
H-9730 Városház utca 1. Phone: (+36 94) 563 150

PÉCS

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

SOPRON

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

SZEGED

Anna Brand Shop
H-6720 Oskola utca 17. Phone: (+36 62) 420 556

BERLIN

Hotel Adlon, D-0117 Unter den Linden 77.
Phone: (+49 30) 22 940 30, fax: (+49 30) 22 940 31

FRANKFURT

Herend Fachgeschäft, D-60313 Goethestrasse 4-8.
Phone: (+49 69) 92 039 050, fax: (+49 69) 29 724 855



900 HUF

