

ARZBERG. A PIONEER OF PORCELAIN CLASSICS.

'Discovering the essence of things', this conviction has accompanied the company Arzberg from the very beginning. And has led to clear results: Simple design free of unnecessary frills. A straightforward decision for function. So timeless as to always remain contemporary. Since 1887 Arzberg has stood for the highest quality in materials and design.

The merits of industrial production are deliberately put to good effect – for a noble purpose: to bring the essence of things to as many people as possible. Arzberg. A pioneer of porcelain classics.





EVERYTHING IS POSSIBLE. BUT NOT EVERYTHING IS NECESSARY.

Success is always the result of the correct decisions. At Arzberg such decisions were taken at an early stage. This new way of thinking about shape is gratefully indebted to the Bauhaus and Werkbund movements: Designers were always integrated who were able to make the democratic idea of objective design into a convincing reality. Managers and designers united by a common interest: a consistent move towards clarity through reduction. And an equally decisive move away from excessive decoration.

DESIGNERS GIVE REALITY TO DESIGN. AND MAKE DESIGN HISTORY.

Dishwasher safe, food safe and completely hygienic: For over a century Arzberg products have been making household life easier, and at the same time defining contemporary table culture. To the present day, the most diverse items of porcelain have been produced in accordance with state-of-the-art industrial methods and by taking environmentally friendly aspects into account. The opportunity to buy items individually and excellent value for money have convinced both customers and buyers, enthusiasts and collectors. That they continue to be convinced goes without saying.

From Hermann Gretsch to Matteo Thun and Dieter Sieger: Many well-known designers have successfully left their mark on the history of the company and its products with their designs. Numerous design awards confirm this. 'Discovering the essence of things' – this has remained the conviction of Arzberg to the present day.





DR. ING. HERMANN GRETSCH (1895-1950). Born in Augsburg, Hermann Gretsch first studied architecture in Stuttgart, only to then sit his apprentice's final examination as a ceramist at the School of Arts and Crafts in Stuttgart. In 1930 he finally rose from the rank of trade school inspector to government architect at the Stuttgart Regional Trade Office. In 1931 he became artistic consultant at the Arzberg porcelain factory and later chairman of the Regional Trade Museum as well as acting director of the Regional Trade School. It was not until 1945 that he returned to his original profession of architect. For his development of Form 1382 Hermann Gretsch received the 'Gold Medal' at the 6th Triennial in Milan in 1936 and also the Gold Medal at the World Exhibition in Paris in 1937.



HOW A CRITIC BECOMES A CLASSIC.

FORM 1382—THE ORIGINAL. His criticism of existing soup tureens was passed on to the director of the Arzberg porcelain factory, which instantly led to his promotion to company designer: Hermann Gretsch. At a time when the concept of design had still to be invented, he developed a classic in 1931 with the Form 1382 service. This design has remained unchanged right up to the present day - a classic that is as contemporary as it is timeless. It is no accident that this classic has enjoyed such a success story up to the present under the name 'Form 1382 - the original'.

'Get to the bottom of things' - that was the principle of Hermann Gretsch, with which he also laid the foundation for the success of Arzberg.





HEINRICH LÖFFELHARDT (1901-1979). *The artist and designer born in Heilbronn initially received training in design and modelling at a silverware factory in 1920. From 1926 he worked as an independent sculptor in Berlin. In 1952 he began his partnership with Arzberg – becoming head of design. In 1954 he founded his own workshop for industrial design, and in that year also developed Form 2000, for which he was later to be awarded the Gold Medal at the Triennial in Milan.*

‘A SHAPE THAT IS WORTH DUPLICATING’

FORM 2000. A classic in every respect: The rounded sculptural basic form of the pots, cups and bowls reveals its excellence from every perspective – and thus fulfils the high artistic standards of its designer: Heinrich Löffelhardt was originally a sculptor before he was introduced to design by Wilhelm Wagenfeld.

‘To produce a series, you first have to have a shape so good that it is worth duplicating’ – that was his conviction. The standards set by his work were always those of practical action and the result obtained from this. A result that is highly impressive: From the style-conscious family household to the Federal Chancellery – Form 2000 today provides numerous locations with the basis for exclusive and refined tableware.





A SUCCESSFUL CULT AROUND THE CIRCLE AND SQUARE.

CULT. The strict architectonic porcelain range was developed by Dieter Sieger. A successful symbiosis of form and function, circle, square and triangle: The elementary, geometric shapes form the building blocks upon which the individual diversity of Cult is based.

The bold profiles of the cup and saucer edges have a striking visual appearance and enable the individual items to sit comfortably in the hand. Cult – a homage to the needs of modern people.



DIETER SIEGER (born 1938 in Münster). Dieter Sieger initially opened his own architectural office in Münster in 1965, before he devoted all his efforts, characterised by his experience in architecture and shipbuilding, to advising companies on the design of products, trade fair presentations and company buildings. Since 1988 Sieger Design has resided in Schloss Harkotten. In 1993 Dieter Sieger finally began his first collaboration with Arzberg, leading to the development of his Cult range in 1994, which received numerous awards: The Prädikat Design Plus award, Frankfurt Trade Fair, Award for ecology and design, Industrie Forum Design, Hanover, 1995, as well as the 'Red Dot for excellent design quality' conferred by the Design Centre, North Rhine-Westphalia in 1995.



MICHAEL SIEGER (born 1968 in Münster). After his education at the Comprehensive University of Essen and the Münster Trade School, Sieger worked as a product designer: First of all as a form designer and soon after as a concept designer and finally, but no less importantly, as advisor to his father, Dieter Sieger. Today Michael bears the responsibility for the entire creative process within the management of the company, frequently from the first production idea right through to photo-shooting. With considerable success. For the Tric range he was awarded the Good Design Award, Chicago 1997, as well as the Athenaeum: Museum of Architecture and Design, Chicago; the Award for Highest Design Quality, the Design Centre North Rhine-Westphalia, Essen 1998; the Design Plus Award, Frankfurt Ambiente, 1998; and the DDC design prize, Gold medal, 1999.

MODERN MENU WITH DIFFERENT INGREDIENTS.

TRIC. Another design from the company Sieger Design – by Michael Sieger. Here too, style is not imitated but fashioned anew. The ideal service for the modern individual of today - aware of the latest trends and practically minded at the same time. This is because Tric offers porcelain that is not only for serving, but also for storing and keeping things warm. Stackable, dishwasher safe and suitable for microwaves. A special innovation: the aroma lid. Tric - a successful blend of materials, comprising porcelain, glass and plastic.

Tric embodies, quite simply, usefulness – the perfect combination of different functions. In classic white or cheerfully colourful – a real delight for the eye.





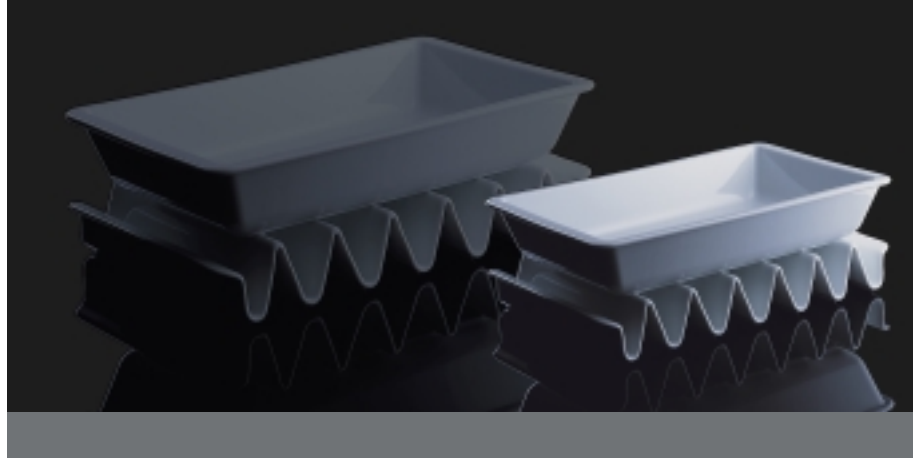
DELICATE REFINEMENT AROUND THE EDGES.

LOOP. The designers Andreas Seegatz and Claus Eifler, who live and work in Milan, have developed this classic shape with its own subtle undertones. The gently curved lines function as a feature of the design, giving rise to handle forms which have the appearance of attached bands. The brushed stainless steel forms an exquisite contrast.

The result is an interesting interplay of individual elements on the dining table. Perfect for table culture, but at the same time deliberately unconventional: The plate departs somewhat from the norm by 'assimilating' the saucer. A touch of the avant-garde – for international cuisine.



ANDREAS SEEGATZ right (born 1964 in Bochum). **CLAUS EIFLER** left (born 1967 in Cologne) completed their industrial design studies at the Folkwang School, University of Essen. Afterwards they opened a studio in Milan together, where Eifler founded the interdisciplinary designer group for product development and communication, 'stars'. Under this name and together with Seegatz he developed Loop (2000), which received the 'iF design' award of the Industrie Forum Design, Hanover.



THE LESS DECOR, THE MORE FUNDAMENTAL THE MESSAGE.

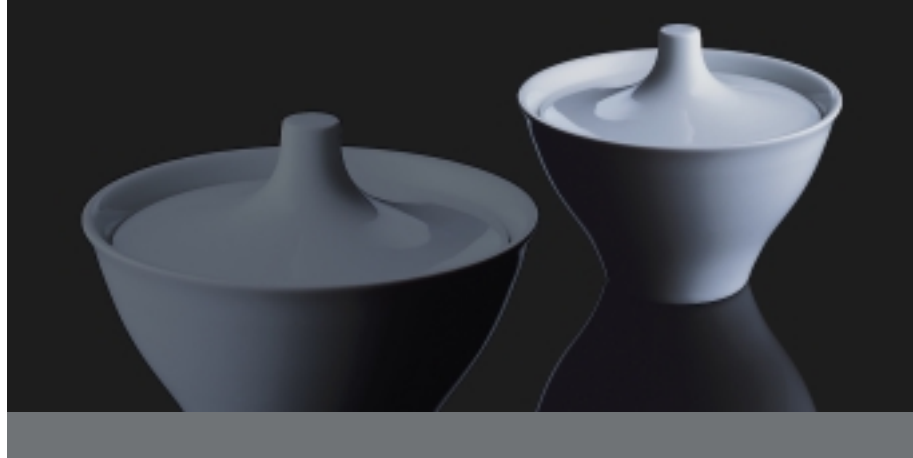
CUCINA. 'For me design means creating order and concentrating on what is fundamental'. Hans-Wilhelm Seitz has given form to many Arzberg products with his designs and many years of experience with porcelain. Strong curves characterise Cucina. Beautifully sturdy but at the same time refined thanks to the fine material.

Everything superfluous is consciously abandoned: There is therefore only one shape of pot for coffee and tea. And with Cucina Professionale there is also matching kitchenware: pizza and pasta plates, vinegar and oil cruets, salt and pepper pots. Back to the roots: For modern cuisine that discovers refinement in what is whole and natural.



HANS-WILHELM SEITZ (born 1945 in Anten near Berge). After his training as a ceramic modeller at Rosenthal, Seitz studied at the State College for Porcelain in Selb to become a qualified designer. From 1966 he worked in the design department at Ford in Cologne, from 1968 for Rosenthal again, in South Africa and other locations. Since 1975 Seitz has been working as an independent porcelain designer in Marktrechwitz. In 2000 he developed the Cucina range, which received the 'Red dot award for excellent design quality' from the Design Centre North Rhine-Westphalia.





MOVE. THE NEW LIGHTNESS OF DESIGN.

MOVE. A delight for the senses. Not only culinary. The enticing, gently curving lines caress the hand and invite you to touch them. The result of a well thought out concept which bears the clear signature of the designer Hans-Wilhelm Seitz. The range was deliberately reduced to basics – and at the same time enhanced by the multifunctionality of the pieces. An example: The cafe au lait bowl can also be used as a soup bowl. Soft lines – harmonic proportions: These characterise the shape of Move. And make it the perfect item of tableware.

Move. An elegant flow of movement on the table.



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