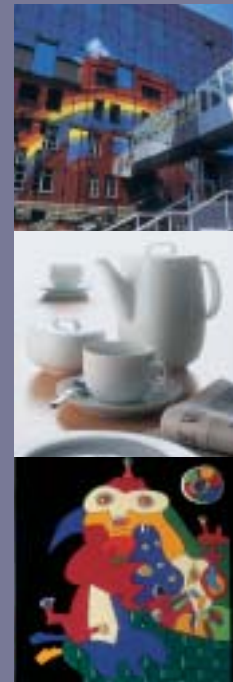




ROSENTHAL

ANNIVERSARY EXHIBITION



Rosenthal AG | Philip-Rosenthal-Platz 1 | 95100 Selb
www.rosenthal.de



Das Originale unserer Zeit



THE FASCINATION OF ROSENTHAL

Beauty and perfection of the highest standards, Rosenthal signifies nothing more and nothing less. The name itself epitomizes contemporary design and art in both porcelain and glass, and more besides: Rosenthal stands for luxury, lifestyle and a special aesthetic feeling – for products without which sophisticated tabletop culture and contemporary interiors would not be the same. A sense of tradition coupled with the avantgarde is the underlying principle behind this worldwide leading company. Experience gathered over 125 years of company history, the will to innovate and the strong cooperations with the best international designers, architects, artists and craftsmen guarantee the success of this exclusive company philosophy.

ABOUT THE EXHIBITION

To mark the 125th anniversary of Rosenthal AG, an exhibition focussing on individual subject “chapters” has been organised be held to provide insight not only into the history of the company founded in 1879 by privy councillor Philipp Rosenthal as a porcelain painting workshop in Erkersreuth Castle, but also into the diversity of its high-quality products.

An arc is drawn here extending from the era of privy councillor Philipp Rosenthal who laid the foundations for Rosenthal AG and was the first private business man to set his signature on the back of each product, over to his son Philip Rosenthal, who joined the company as advertising manager in 1950 and went on to distinctly shape the company and make it into one of the most advanced porcelain companies in the world. Today Rosenthal is one of the leading manufacturers in the tabletop culture and interior segment, most predominantly in the fields of contemporary art and design.

The exhibition also provides further insight into this unique company: Architecture by the best designers of our times, renowned projects across the globe, milestones in design and of contemporary brand presentation, innovative design projects with famous colleges and a stage presentation show that depicts the company's future direction.

FROM THE TREASURE-HOUSE



Privy councillor Philipp Rosenthal

Philipp Rosenthal, whose father Abraham ran a china shop in the German town of Werl, emigrated at the age of 17 to America in 1872, where he literally pursued a picture-book career. From errand boy, dishwasher, elevator operator, cowboy and postal service rider he became a porcelain purchaser for the porcelain importer Jacob Meyer Brothers in Detroit. Self-confident and industrious he returned to Germany in 1879.

He travelled to Selb, and settled in the former margrave castle in Erkersreuth to found a porcelain painting company in the same year. The first "bestseller" was the ashtray as "a resting place for lit cigars". The flourishing business, which had used a copyright protected company emblem since 1887, experienced difficulties with the supply of white porcelain, and so the decision was taken to open a porcelain factory in Selb, where the company began to produce its own porcelain in 1891.



Resting place for lit cigars

For Philipp Rosenthal, who was awarded the title "privy councillor" in 1918 for his business services, it was the quality and not the price that was the crucial factor for the design of household and luxury porcelain from the outset, and as a result the oneman operation was soon to develop into a company of international standing. True to the motto "always up-to-date for modern forms and decors", Philipp Rosenthal keenly observed market and crafting trends from very early on. Initially he was inspired by French products and based his portfolio largely on the acknowledged French "neorokoko" style. This is expressed clearly by set names such as "Louis XIV" and "Monbijou". The aim was to satisfy the popular vogue for French styles in Germany at that time.



Schloß Erkersreuth

FROM ART NOUVEAU TO AVANTGARDE

No doubt in view of the 1990 world exhibition in Paris, where art nouveau reached its pinnacle, Rosenthal - a limited company since 1897 - began to focus on this style in around 1899. New silhouettes in form design and on relief ornamentation as well as new decors and decor techniques picked up on the then current art nouveau trends and were to determine the appearance from thence on. One of the most remarkable forms of this period is the set created in 1905 entitled "Donatello", a simple geometric form based upon the contemporary style of the era. The cherry relief decor which was predefined by the form itself and adorns the set, shows the underglaze painting typical of the art nouveau style.

As a seal of quality Philipp Rosenthal was the first private business man to set his signature on the reverse or underside of each product from 1907 onwards. Rosenthal products were presented at the major art and commercial shows as well as the world exhibitions, and very often awarded the highest accolades.

In the period between 1908 and 1910 a specialised art department for decorative accessories and miniature figurines was established at the factory site in Selb. The first Art Director of this department was Julius Vilhelm Guldbrandsen from Copenhagen. Over the years many famous designers such as Richard Aigner or Rudolf Marcuse contributed to the art department. The Munich-based sculptor Ferdinand Liebermann held a leading role in the field of porcelain sculpture.

While traditional as well as modern forms were manufactured in the tableware department between the end of WW I and the early 1930's, the porcelain decoration was absolutely stunning with its printed, sprayed or painted richly colourful, stylised, geometric and abstract onglaze decorations. As for the figurines, interest was aroused by works reflecting the spirit of the times, including creations by Constantin Holzer-Defanti, Gustav Oppel or Gerhard Schliepstein. In the early 1930's expressive objects were still included in the product range alongside naturalistic nude depictions and animal figurines. In the field of decorative accessoires simple functional forms by famous designers such as Wilhelm Wagenfeld, Wolfgang von Wersin or Fritz von Stockmayer dominated the scene from the 1930's onwards.



Korean Dance, 1919, C. Holzer-Defanti



"Donatello", 1905

Coffee set 1928, design: G.A. Mathey



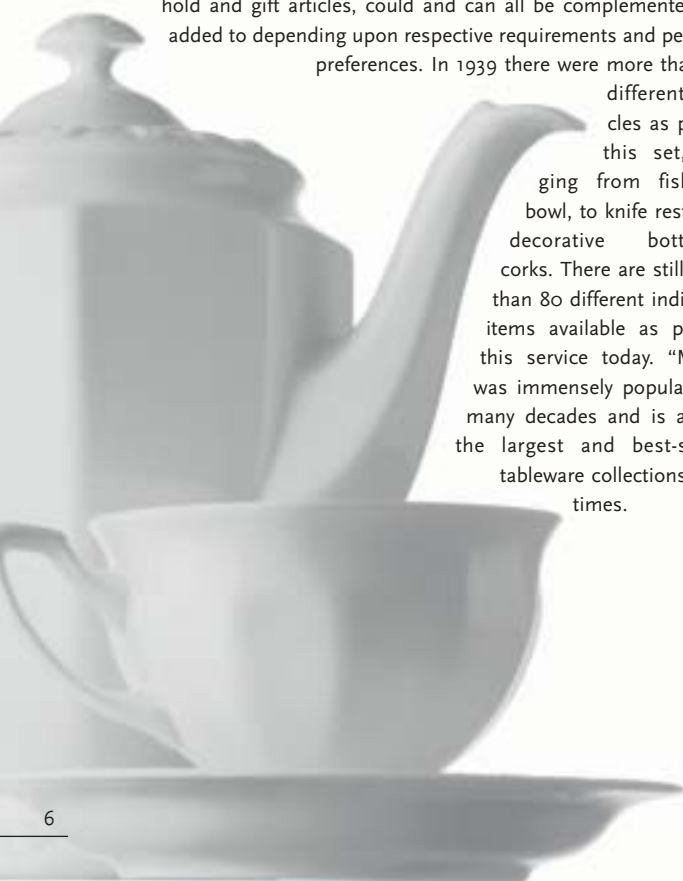
MARIA'S WORLD



“Maria’s Garden”, anniversary pattern 2004

shape with the characteristic relief on the rim in the form of a fruit garland was probably inspired as a reproduction of a silver tea service and was to become the most extensive of the Rosenthal services. The coffee, tea and dinner sets – all either with decors or in the popular white design - and their many additions for household and gift articles, could and can all be complemented and added to depending upon respective requirements and personal preferences. In 1939 there were more than 170

different articles as part of this set, ranging from fishbone bowl, to knife rests and decorative bottle-top corks. There are still more than 80 different individual items available as part of this service today. “Maria” was immensely popular over many decades and is among the largest and best-selling tableware collections of all times.



The triumphal march of the “Maria” form began in 1916. Named after the wife of the company’s founder Philipp Rosenthal, who married Maria – 35 years his junior – in 1916, this collection is representative of porcelain history and tabletop culture.

This polygonal

SETTING A SIGNAL WITH THE “NEW LOOK”

In 1950 the son of the privy councillor, Philip Rosenthal, joined the company as advertising manager. He assumed responsibility for the product design just two years later. With a good feeling for products, the market and the public, he shook up the former image of Rosenthal AG and invited famous artists and designers such as Bele Bachem, Jan Bontjes van Beek, Elsa Fischer-Treyden, Hanns Hoffmann-Lederer, Richard Latham, Raymond Loewy, Raymond Peynet, Tapio Wirkkala and Björn Wiinblad to create new designs.

He initiated the new Rosenthal line, the “new look” in porcelain which attempted to integrate to equal extents the Bauhaus tradition and the “kidney-shaped style”, as the Italian avantguard design for functional articles was known. The Rosenthal Studio-Linie (Line) was to emerge from this in 1961. The joint projects with the American design atelier Raymond Loewy proved tremendously successful. The “Form 2000” collection which he designed was soon to become the top-selling service form. A further bestseller was the asymmetric orchid jug designed by Fritz Heidenreich, which made headlines as the “pregnant Luise”. The amusing, playful sculptures by Raymond Peynet and the hollow sculptures by the sculptor Hans Stangl were also extremely popular.

These products were characterised by a new modified company logo from 1957 onwards and were sold from 1954 onwards in special, exclusive departments within retail stores both in Germany and abroad. They were also sold in the Rosenthal Studio-Haus stores as from 1960.



“Pregnant Luise”



“2000”, design Raymond Loewy/Richard Latham

Rosenthal Studio-Haus Berlin



THE BEST OF DESIGN



*“Yono”,
design Platt
& Young*

When he assumed responsibility for product design in 1953, Philip Rosenthal set new standards for the design of the era to follow. Old forms were not to be imitated and boring new products were not to be created. The design, shaped by international artists and designers, should express the spirit of one's own era both in its form and its function. The design diversity of different artistic temperaments was embodied by one single collection that comprised porcelain, glass, cutlery, ceramics and furniture and was dedicated to the originals of our time.

While in the 1950's it was still very much the Americans who accomplished this, it was later the Scandinavian designers Tapio Wirkkala and Björn Wiinblad in particular who were to shape product design. From 1961 onwards a consulting, but independent specialist jury examined the practical, aesthetic and artistic quality of a product and voted upon which artistic idea may be included in the Rosenthal program, and would be accepted as an original design of our era.



*“Free Spirit”,
design Robin
Platt*

The potential proffered by more than 150 artists and designers kept the Rosenthal Collection alive in the period to follow until today and has created a reflection of the artistic trends of our times. Quite a few design classics were to emerge. Milestones in the collection from 1960 onwards are services such as “Variation” by Tapio Wirkkala, “TAC 1” by Walter Gropius, “Suomi” by Timo Sarpaneva, “Cupola” by Mario Bellini or “Moon” by Jasper Morrison. More than 400 design awards and accolades awarded to Rosenthal AG since 1960 confirm that the products are not only of an excellent quality, but are also distinguished by their outstanding design.



*Rosenthal
Table Trends*

THE THIRD SKIN

Following the vivid formulation by the artist Friedensreich Hundertwasser, that a person has several skins; his own skin, his clothing and his town and living environment, Rosenthal AG took on the task of creating products by contemporary artists and designers in porcelain, glass, ceramics, metal and wood for the “third skin”. The will to “manufacture the art of living” was born. Rosenthal AG was successful in convincing famous artists, designers and architects to contribute to these plans. New impulses were set for design and art, not only in porcelain and glass design, but also for furniture.

While initially only individual items of furniture resulted from the “limited edition art series”, there are now furniture ranges designed for both the private and working environments with which the company has made its mark. Rosenthal continues to focus on the growing inclination for design among customers who have understood that a person's immediate environment – his living and work space – can influence both his wellbeing and his individuality. Free from short-lived fashion trends Rosenthal AG was successful in creating long-lasting designs which were based upon new architectural forms and Rosenthal' functional product designs. In addition to comfortable seating furniture which offers inviting resting places, there are also functional office furniture sets that convey the feeling that it is also important to bring personal and functional needs into harmony in the work place.

Rosenthal AG made a contribution to environmental design by attempting to work on improving townscapes. Examples for this in the town of Selb are not just the Rosenthal Theatre, the Rosenthal Park and the swimming pool with the Vasarely diving platform, but also the office building with the rainbow façade by Otto Piene, the Hundertwasser façade and the Spiegelhaus (mirror house) by Marcello Morandini. Modern technology and civilized places of work were successfully created with the production facility Rosenthal am Rothbühl and the glass factory in Amberg, both of which were built based on designs by Walter Gropius.



*Porcelain
factory
“Rosenthal am
Rothbühl”
in Selb*



*Vasarely
tower in the
swimming-
pool in Selb*



Headquarters Rosenthal AG in Selb

LIVING WITH ART



*Glass Art by Michael Boehm,
Rosenthal Theatre, Selb*



*"Nana" by Niki de
Saint Phalle*

*»Moonhead«
by Henry Moore*



Professor Arnold Bode, founder of the "Documenta Exhibition" in Kassel, suggested to Philip Rosenthal during the 3rd Documenta Exhibition in 1964 that art might be produced in porcelain. The number of objects produced should be limited and each piece of art signed by the respective artist. International artists were invited to contribute to making this idea reality. The first step was the creation of the Rosenthal Relief Collection. While the first attempts were completed in 1964, final products were presented for the first time in 1968 by the Cologne Artists Association under the title "ars porcellana". Following the presentation of the Relief Collection interest was aroused among many artists to approach the often still unknown medium of porcelain. Artists such as Henry Moore, Lucio Fontana, Victor

Vasarely or Otto Piene followed the likes of Ernst Fuchs, Niki de Saint Phalle, Marcello Morandini or Paul Wunderlich, to name just a few.

Rosenthal objects of art in porcelain, glass and ceramic as well individual limited-edition furniture items have now been manufactured by Rosenthal since 1968. New objects of art have been released since 1977 under the title "Rosenthal Limited Art Series". 1973 saw the launch of a limited-edition artists' plate collection, each on the same plate form with decors designed by famous personalities from the art and cultural scenes.

A HOMAGE TO PHILIP ROSENTHAL

In tribute to Philip Rosenthal who passed away in September 2001, 17 famous artists and designers have each created a limited edition wall object in porcelain. This project, which effectively equates to a resumption of the Rosenthal Limited Edition Art Series, includes contributions from among others Ernst Fuchs, winner of the Nobel Prize for Literature Günter Grass, Ambrogio Pozzi, O. H. Hajek, Günther Uecker and Loki Schmidt, a companion from Philip Rosenthal's political times. All objects are each strictly limited to 49 copies worldwide. The homage also encompasses further highlights such as two of Philip Rosenthal's product visions that the company was able to realise: Limited-edition chess games by Marcello Morandini and Björn Wiinblad, both close like-minded companions of Philip Rosenthal, as well as the exclusive glass series "Glapo" that combines glass and porcelain in a fashion never previously seen. The homage is completed by a portrait of Philip Rosenthal created by the American artist Andy Warhol in 1980.

The "Homage to Philip Rosenthal" was exhibited in 2003 as part of a retrospective to the visionary entrepreneur and design pioneer in Erkersreuth Castle in Selb, the Museum for Art and Industry in Hamburg, the BMW Subsidiary in Munich and in the Bauhaus Archive in Berlin. Further locations for the tribute exhibition are planned during the anniversary year, both in Germany and abroad. The limited edition objects can be purchased in the Rosenthal Studio-Haus stores and upmarket retail outlets.



*Art object
"Schneckenwettlauf"
by Günter Grass*



*Art object
"Regenbogen für
Philip Rosenthal"
by Otto Piene*



*Art object "Portrait
Philip Rosenthal" by
Andy Warhol*

ROSENTHAL ALL AROUND THE WORLD



Hotel Al Madinat, Dubai, United Arab Emirates



Hotel Palazzo Versace, Gold Coast, Australia

From Berlin to Davos and Dubai, travellers and gourmets can dine from Rosenthal porcelain across the world. Rosenthal Collections are used in gastronomy not only in hotels and gourmet temples, but also on trains, at sea and in the air. Customers have included the German railway since as early as 1901. Hoteliers such as Eduard Gutscher, owner of the Palast Hotel in Berlin in 1906, expressed his high satisfaction with the quality and the tasteful designs of the porcelain. In the 1920's

the express liners "Europa" and "Bremen" commissioned by the North German Lloyd in 1926 counted as the nation's showpieces and the famous artist Bruno Paul was invited to contribute to their magnificent interior furnishings.

A commission for supplying the restaurants' porcelain was seen as a major gain in prestige. In 1929 Rosenthal supplied the porcelain for the first class restaurants on both ships. The dinner service in question as "Corona ivory" in a shimmering variation, adorned with etched gold edging. The North German Lloyd remained a Rosenthal client even after the war. In 1964 Lufthansa ordered one on-board set, both based on ideas by the designer Hans Theo Baumann.

The most recent examples of luxury hotels with exclusive Rosenthal Collections are the "Palazzo Versace" on the Australian Golden Coast, the "Ritz Carlton" in Berlin, the "Le Royal" in Beirut, the "Sheraton Saigon" in Vietnam as well as the "Sheraton" in Damascus. Numerous special decors have also been designed for luxury class hotels, for example for the "Salala Hotel" in Oman or for the "Al Madinat" in Dubai. Even the tables on the world's largest luxury cruise liner, the "Queen Mary II" – which was launched recently – are set in Rosenthal porcelain.

Furthermore Rosenthal products have their permanent places in famous museums, design centres and galleries throughout the world.



Luxury liner "Queen Mary II"

VERY IMPORTANT PORCELAIN

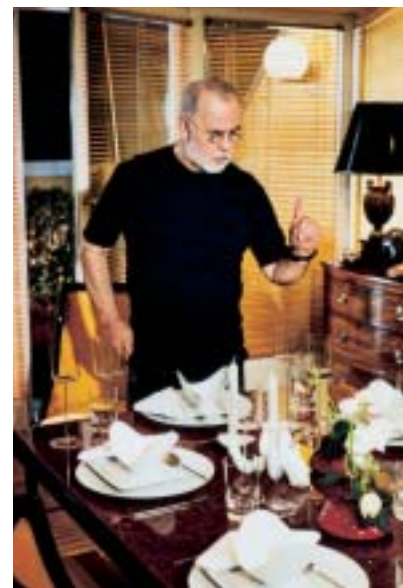
Everywhere, be it at official receptions, corporate meetings, royal weddings, coronations or other events, Rosenthal porcelain is used for table settings. Services such as "Aida", "Form 2000", "Sanssouci" etc have been chosen by prominent figures not only for official, but also for private prestige. The clientele includes emperors, kings, the highest church dignitaries, ministers, ambassadors and envoys as well as political, business and cultural representatives from many countries.

For example, a special decor with ancient Persian lettering and aphorisms from the Koran on the "Magic Flute" collection by Björn Wiinblad for 200 people was supplied to the Persian court for the former empress Farah Diba. Both the Greek and Dutch royal houses, Marshall Tito, the Turkish president and the empress of Ethiopia ordered Rosenthal porcelain, to name just a few.

Today prominent figures such as the German entertainer Thomas Gottschalk, the pop star Madonna, the "ice princess" Kati Witt, top-model Claudia Schiffer, star Figaro Udo Walz, actress Christine Kaufmann and many more dine from Rosenthal products. Famous personalities, including literary figures, musicians, artists or sculptors ranging from Günter Grass, Hildegard Knef, Yehuid Menuhin, Otto Piene and Paul Wunderlich have designed a unique edition of artists' plates for Rosenthal. In the anniversary year of 2004 this tradition finds a dignified continuation with the new "VIP Plate" collection.



Philip Rosenthal meets the Iranian Emperor Shah Reza Pahlavi and Empress Soraya, 1955



Celebrity coiffeur Udo Walz with "Spirit" and "Loft"

NEW ROUTES – NEW IDEAS

“Youth shapes”. A prize of DM 25 000 was announced for the first time under this motto by Rosenthal AG in 1981 to encourage a new generation of designers. The prize was donated in a two-year cycle, with the aim of discovering creative, design and hitherto unknown talents among our youth. The intention was also to help young talents shorten the long path to recognition and success. The award, which was named after the Darmstadt-based artists’ colony Mathildenhöhe, was to overcome the often unnatural distinction between art and design. Both the material as well as the realisation of the ideas was left entirely open to the young participants for the first competition. In the years to follow designs were to be submitted in line with certain themes, such as “Shape and Ornament”, “Ceramics” or “Glass”. Students and art classes from selected European academies took part in the last Mathildenhöhe competition in 1989/90. The theme adopted referred to the decor.

In the 1990’s various future-oriented design projects and competitions were conducted with famous universities such as the College of Applied Art in Vienna, the Royal College of Art in London and the University of the Arts (UdK) in Berlin. A project conducted jointly with the Dutch designer team “Droog Design” and the Rosenthal House of Friends in Milan were both experimental in character.

In autumn 2003 Rosenthal AG awarded another prize in collaboration with the German Design Council, the “Rosenthal Design Award”. This prize will be awarded in the future every two years. Design students from five selected and acknowledged European colleges were invited to create products on the theme “generations”. These products should be able to be integrated into the Rosenthal AG brand world. The results will be presented to the public as part of an exhibition in autumn 2004.



*Ottmar C. Küsel (3rd from right), Rosenthal CEO,
and advisors of the Rosenthal Design Award*



IMPRINT

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