



MEISSEN

*est.*1710



DEAR MEISSEN FRIENDS,

More than 300 years ago, the first European porcelain was invented in Meissen. Since then, Meissen porcelain has stood for the highest standards of design and craftsmanship. The great craft of porcelain production has become a cultural asset, and we are proud that the knowledge and skills of porcelain craftsmanship have been passed down and developed from generation to generation over such a long period of time.

Today, MEISSEN is one of the most sought-after manufactory porcelains in the world and has become part of many people's lifestyle. On the following pages, we are pleased to give you a brief overview of the history of the manufactory, the artisan production of porcelain and the people who work at the manufactory. And of course, we will introduce you to a selection of great Meissen porcelains—for your table, for your interior decoration, to wear as jewelry or as iconic art to bring you joy and make your space special.

We hope you enjoy reading!

Sincerely yours,

Dr. Tillmann Blankke



INVENTOR OF THE FIRST EUROPEAN PORCELAIN

The rich heritage of Europe's first porcelain factory began with the alchemist Johann Friedrich Böttger, who unlocked the secret of "white gold" for the first time in Europe. This was followed in 1710 by the founding of the "Königlich-Polnischen und Kurfürstlich-Sächsischen Porzellan-Manufaktur" (Royal Polish and Electoral Saxon Porcelain Manufactory) and the establishment of the production facility in Meissen's Albrechtsburg. Soon, remarkable creative talents such as Johann Gregorius Höroldt settled Meissen's Albrechtsburg castle. The manufactory experienced its first heyday under the artistic direction of the exceptional genius Johann Joachim Kaendler, with his monumental animal sculptures and the "Swan Service." He shaped the formal language of the Meissen Baroque like no other and heralded the Rococo with groups of figurines such as the "Monkey Orchestra."

Towards the end of the 18th century, artistic creativity turned away from the opulent ornamentation of the Baroque and Rococo periods and was increasingly devoted to naturalistic motifs.



01

01 - ALBRECHTSBURG CASTLE IN MEISSEN
02 - FIRST PRODUCTION FACILITY
03 - AUGUSTUS THE STRONG



02



03

A creative rethinking that finds expression in the flower painting of the Biedermeier period. In the middle of the 19th century, the purchasing power of the middle classes increased and with it the desire for new forms and decorations. The key figure of this period was Ernst August Leuteritz, who headed the design department of the manufactory from 1849 to 1886. At the beginning of the 20th century, young manufacturers embarked on new paths with Art Nouveau. In 1918, Max Adolf Pfeiffer was appointed director of the "Staatliche Porzellan-Manufaktur Meissen" (State Porcelain Manufactory Meissen). Under his leadership, the artistic achievements reached a level comparable to those of the first heyday in the 18th century.

TRADEMARK

THE SWORDS THROUGH THE AGES

1720



Monogram of the Elector of Saxony, King of Poland—Augustus Rex—, Augustus the Strong.

1765–1774



The "dot sword mark" with dot between the swords below the blade crossing (*meaning not clarified*).

1815–1924



Sword mark in various designs, including the "Schmierschwerter" (*broad, irregular brush strokes*) as well as the "Knaufschwerter" (*broad pommel*).

from 1934



Uniform sword mark, only minor changes.

from 1722



Proposal by the manufactory inspector Steinbrück to use the Saxon electoral swords as a mark for porcelain from the "Königliche Manufactur zu Meißen."

1774–1814



Sword mark with star below the swords on the instructions of the new director Count Marcolini, known as the "Marcolini star" or "Marcolini mark."

1924–1934



Sword mark with dot at the top between the blades on the instructions of the manufactory director Max Adolf Pfeiffer, known as the "Pfeiffer Dot."

since 2018



Uniform sword mark, only minor changes in the course of a renewal of the corporate design.

CRAFTSMANSHIP

For over 300 years, Meissen porcelain has stood for craftsmanship of the highest order, from the raw material to the finished product. The porcelain mass—the guarded composition of quartz, feldspar, and kaolin—already contains a magic that comes to full fruition in the skilled hands of numerous artisans. From molding and embossing, painting on and under glaze, to the final firing—the fact that the multitude of different production techniques and art forms are still perfectly mastered today is the result of centuries of maintaining excellence in craftsmanship. A passing on of knowledge from one generation of painters and designers to the next, which ensures the continued existence of these extraordinary crafts. And last but not least, it is this dedication to perfection in craftsmanship that is the reason for the outstanding reputation established around the world, the unique wealth of details, originality and colorfulness of Meissen porcelain to this day. Thus, MEISSEN has been creating incomparable porcelain art for more than 300 years and continues to set new standards.



01

DESIGN EXPERTISE

The foundation stone for the appearance of Meissen porcelain today was laid by the "Kollektiv Künstlerische Entwicklung" (Collective Artistic Development) founded in the 1960s around designers, sculptors and painters such as Ludwig Zepner, Peter Strang, Heinz Werner, Rudi Stolle and Volkmar Bretschneider. Characteristic for this time is the interplay between rich heritage and the need for creative originality of a contemporary porcelain design. In this return to epochal masterpieces and traditional craftsmanship,

combined with a clear commitment to the present, which always places historical models and decorations in new contexts, lies the ongoing design competence of the manufactory. In

1992, with Jörg Danielczyk, Sabine Wachs and other artists, a new generation took over the legacy of the collective and ushered in the new millennium with new designs and icons. Today, in-house designers such as

Lena Hensel, Zhuoyu Hou, Maria Walther and Maximilian Hagstotz are constantly exploring the boundaries of porcelain, its formability and design, and expanding the Meissen repertoire with new formal languages and decorations.



02

Unique BY TRADITION:
REMEMBER. PRESERVE. INHERIT.

01 - WHITE PRODUCTION OF THE CRATER VASE
02 - GROTESQUE VASE "QUEEN'S GAMBIT"

MODERN OPULENCE

For more than three centuries, MEISSEN has stood for unique craftsmanship, a living passion for porcelain and the highest aesthetics. Augustus the Strong, Saxon ruler and prototype of absolutist regents, is one of the most dazzling figures of his time. He built castles, collected art and held lavish parties. In addition, there was his love of porcelain, a cult of the beautiful moment that finds its expression in the founding of the first porcelain manufactory in Europe, which continues to this

day. In this way, he laid the foundations of a design tradition: a constant reflection on craftsmanship excellence and his own rich heritage, combined with a clear commitment to the present. This aesthetic manifesto is both a driving force and a plea for globally unique quality and the timeless appeal of Meissen porcelain—from the Baroque to the present.

SUSTAINABILITY

Preserving the rich cultural heritage and successfully carrying it into the future is just as rooted in the DNA of the manufactory as sustainability in production. For over 250 years, kaolin, the basic raw material for the production of the brilliant white porcelain, has been mined in the manufactory's own mine in Seilitz, just 15 km away. The high German environmental and social standards apply throughout the entire manufacturing process. Thus, every piece of Meissen porcelain is one hundred percent responsibly produced in Germany. In addition to its sustainable production—to this day in a single location, Meissen's Triebischtal valley—Meissen manufactory porcelain is an investment in timeless craftsmanship. In this way, it counteracts common, fast-moving fashions of a prevailing throwaway society and, with its own language of color and form, exerts a special attraction on people who appreciate the luxury of sustainable manufacturing and exquisite craftsmanship.

TRADITION

A tradition only lives on if it is constantly reflected upon and enriched with new food for thought. Consequently, in the creation of Meissen porcelain, the pursuit of innovative paths is just as much anchored in the tradition of the manufactory as the constant recollection of its own rich heritage. Craftsmen at MEISSEN can draw from the world's largest stock of plaster molds and historical models, and with these, objects from over 300 years of manufacturing history can be reproduced true to the original. Together with the Meissen mold archive, the in-house color laboratory forms the heart of the manufactory. Around 10,000 historic color formulas are kept here. This wealth of historical and contemporary porcelain colors guarantees the fidelity to the originals of over 6,000 decorations and style motifs, whose special luminosity and richness of detail are the foundation of the manufactory's worldwide reputation.



01



02

01 - CRATER VASE & CUPID
"WORLD OF MEISSEN PATTERNS"
02 - MANUFACTORY'S OWN MINE

MINE



The quality of Meissen porcelain begins in the company's own mine in the small town of Seilitz—just under 15 kilometers from Meissen—where the purest kaolin is mined every day. 150 tons of the porcelain base material are mined there every year by just two miners. It is thus considered the smallest mine in Europe. The white clay is the key to the significant radiance of Meissen porcelain, and the right mixture of kaolin with native feldspar as well as quartz has been refined over 310 years. The raw porcelain mass is produced from the refining process that takes months and is under constant supervision.

MOLD ARCHIVE



In the creation of porcelain, the pursuit of new innovative paths is just as much anchored in the tradition of the manufactory as the constant reflection on its own rich heritage. To this end, MEISSEN can draw on the world's largest and oldest stock of plaster molds, historical models and patterns, which can be used, among other things, for the reproduction of almost all molds ever created in the manufactory. Thus, the Meissen mold archive preserves around 700,000 molds from over 310 years of manufactory history. All molds are carefully documented.

MODEL BUILDING



For reproduction, working molds are produced from the archived models, which have to be renewed after a maximum of 30 molds. The model workshop is the heart of the manufactory. Here, the model molds are first used to make clay models, which are then carefully reworked. From these, in turn, the mold caster makes working molds from plaster. Since a model is usually divided into many individual parts, a separate working mold is created for each of these parts—depending on the size and complexity of the work of art, this can be up to several dozen. The production of these individual parts require, in addition to knowledge of the material, above all experience and sensitivity.

TRADEMARK



As the first trademark in Europe, the Crossed Swords of the coat of arms of the Electorate of Saxony have been the unmistakable hallmark of Meissen porcelain since 1722. They stand for uncompromising quality, the highest craftsmanship and a cultural heritage—for the purest raw material from the manufactory’s own kaolin mine, the world’s largest and oldest treasure trove of molds, models, patterns and decorations from all epochs, for ten thousand color recipes from the manufactory’s own color laboratory. To this day, the trademark is applied by hand to each individual porcelain in cobalt blue underglaze painting. The signing is the responsibility of trained “Swordsmen.”

COLOR LABORATORY



Since 1720, the Meissen manufactory has had its own color laboratory, where all onglaze and underglaze colors are produced in-house. In its early days, it was the porcelain painter Johann Gregorius Höroldt who drove color development at Europe’s first porcelain manufactory. Höroldt’s basic palette includes 16 fireproof onglaze colors as well as the underglaze color cobalt blue, which is still used today for Meissen porcelain swords. Today, around 300 colors are part of the standard repertoire of Meissen porcelain painters. Their exact composition is still a well-kept secret.

SHAPING & CASTING



All Meissen porcelain pieces are shaped using one of three techniques: throwing, casting, or forming. Plates and cups are thrown by hand on spinning wheels, first as blank workpieces, then gently pressed into plaster molds to create their outer contours and detailing. For the casting process, the liquefied porcelain mass is poured into a multi-part plaster mold. Here, after sufficient drying time, it compacts to form the body. The excess casting compound is poured out. The individual parts of a sculpture are produced by pressing in plaster molds. For this purpose, the porcelain mass is pressed into mold halves by hand. After the drying time, the individual parts are removed and passed on to the embossers.

EMBOSSING



Always conceived and shaped in individual parts, Meissen porcelains are given their final form by embossers on the inside. With slip, the liquid porcelain mass, a great deal of skill and the right balance of pressure and dexterity, they assemble the individual parts. The entire skill of the embossers is also required for figurines and sculptures. Smaller decorative elements such as leaves, flowers and ornaments are formed by hand, either freely or with the help of plaster molds, and attached to the figurine. Finally, details such as curls or facial expressions can be worked out with a modeling wood and other tools.

UNDERGLAZE PAINTING



In this special technique of porcelain painting, the color is applied to the vitrified porcelains. The spectrum of underglaze colors is much smaller than that of onglaze colors. After all, only a few colorants can withstand the 1,400°C temperature of the glaze firing. Cobalt blue was initially the only underglaze color in the early 18th century. It is painted onto the still porous porcelain, sinks into the raw body and develops its luminosity and intensity only after glaze firing. This makes the painting technique highly demanding, as it does not allow for any corrections.

GLAZING



After the glow firing, the glaze is applied by dipping or spraying. The glaze—also made in the manufactory—forms the glassy protection and unique shine in the following glaze firing. The most common way of glazing is dipping into the glaze bath. The porous porcelain absorbs the water from the glaze, and the solid particles adhere to its surface as a thin coating. Mugs as well as figurines are sprayed with a fine glaze mist. In this case, the glaze is dyed blue beforehand so that the manufacturers can check whether all areas are covered with glaze.

ONGLAZE PAINTING



MEISSEN uses only paints from its own paint laboratory. Each painter receives the colors in the form of powder, which is mixed with turpentine at the workplace to form a paintable mass. Applied to the glazed porcelain, the onglaze painting unfolds its luminosity in the subsequent color firing. Meissen painters specialize in one area of the rich decorative palette. Over the centuries, numerous stylistic worlds have developed—the variety is almost limitless.

BISCUIT FIRING



In addition to the composition of the basic mass, it was significant advances in firing technology that enabled the discovery of porcelain at Meissen in the early 18th century. Porcelain objects spend hundreds of hours in the kilns at various degrees of heat. The porcelains receive their baptism of fire immediately after drying during the first so-called biscuit firing. Here, at temperatures of 950°C, the structure of the porcelain solidifies into a porous, absorbent body. All underglaze painting and the painting of the swords on all Meissen porcelains takes place directly on these biscuit blanks.

GLOST FIRING



Once-fired porcelain receives its finishing touch in the pink dip glaze—or figurines and mugs by spraying. This is because during the subsequent glaze firing at up to 1,400°C, the glaze fuses with the porcelain, which shrinks by about one sixth during the firing process over a period of up to six days. The special hardness and high whiteness of genuine Meissen porcelain can only be achieved if the composition of the mass and the firing technique are optimally matched.



TABLEWARE

MEISSEN has had a lasting influence on and revolutionized tableware culture since the 18th century. The highest craftsmanship and fantastic decorations are the perfect combination for a convivial get-together and exquisite culinary delights.

BLUE ONION

Immediately after the founding of the manufactory, the search began for a very special blue that would both accentuate and harmonize with the white of the porcelain. After a long series of tests, the combination of the elements cobalt and oxygen finally proved to be very heat-resistant and ideally suited for porcelain with high firing temperatures. Inspired by East Asian designs that were predominantly blue at the time, the brilliant blue Meissen “Blue Onion,” now world famous, was created around 1731. In fact, it does not depict onions, but rather shows—following its role models—peach and melon on the rim of the plate as well as bamboo cane and the delicate blossoms of the chrysanthemum in the center. The “N°41 Blue Onion” collection presents the



Tradition
IS THE INSPIRATION
FOR *modernity.*

world-famous decor on a new form for the first time. The opulence of the historic “Blue Onion” contrasts with the clean lines and modern aesthetics of the “N°41” shape, creating a completely new effect.

NOBLE BLUE

The almost three-century-old Meissen “Blue Onion” finds a new form in “Noble Blue,” which contrasts the opulence of the original decor with modern lightness. For this purpose, classic elements are taken up in their original form and rearranged on the puristic service form “N°41.” A characteristic feature of the decor is the use of the manufacturer’s own cobalt blue. Motivic details in bright red as well as filigree gold finishes complement the color palette and stage the blue in complementary contrasts. Two special porcelain painting techniques are used in the creation of the piece, requiring the utmost precision and care. First—in underglaze painting—the cobalt blue color is applied to the unglazed porcelain with fine brush strokes. The still porous body immediately absorbs the color, making corrections impossible. Special inglaze colors are used after glazing and glaze firing for finishing with red and gold. Applied by hand with a steel nib, these colors sink easily into the glaze when the decorative firing is repeated.



ROYAL BLOSSOM



To this day, the “Snowball Blossoms” are among the outstanding artistic works of the Meissen porcelain manufactory and icons of porcelain art. Only the high-quality material of the manufactory enables the master modeller Johann Joachim Kaendler in the 18th century to place detailed vivid structures, such as those of the filigree porcelain blossoms, in a very confined space. In 1739, Kaendler created the delicate blossoms at the behest of King August III for a service made of the recently developed porcelain, who used them to show his love for his wife

Maria Josepha of Austria. Kaendler’s works became the measure of things at the court of Augustus the Strong, Elector of Saxony, and coveted and valued objects at many royal houses. Following on from the manufactory’s rich tradition of craftsmanship, the iconic decoration is reinterpreted for the first time for “Royal Blossom” on the purist “N°41” service form. As a fine relief, the “Snowball Blossoms” lend the shape a delicate feel and elegance, of exceptional detail and accuracy.



Endless LOVE
IN PORCELAIN.

VITRUV

With the VITRUV service form, MEISSEN defines a completely new design language for table and dining: straightforward, clear and puristic. Since the beginning of the manufactory, Meissen artists have always freely quoted architectural trends and elements in unusual decors and shapes. VITRUV, inspired by one of the main elements of architecture, the column, continues this tradition—an architectural production in porcelain, whose design and craftsmanship sophistication is reflected in accurate details. The oval shapes such as the pot, cup and sugar bowl represent a special feature: They take on the appearance of weightlessness thanks to the hand-applied foot with a groove milled above it, defining an entirely new aesthetic in the manufactory’s repertoire. “Graphic,” a specially developed relief, translates the formal language into a graphic pattern that appears in different variations. Similar to reflecting prisms, they lend the porcelain a schematic structure and an exciting feel.



VITRUV –
AN *architectural* STAGING
IN PORCELAIN.

LUCKY DRAGON



The motif of the iconic Meissen “Ming Dragon” is based on the Chinese dragon of the Ming Dynasty (1368–1644). The dragon motif has been immortalized on countless Chinese porcelains, jewelry and architecture. In 2022, designer Zhuoyu Hou adapted the Meissen Ming Dragon and transformed it into a real lucky dragon. This mythical creature combines elements of nine different animals. A lion’s mane and deer’s antlers, shrimp eyes, a cow’s head with an elegant catfish beard. A fish scale covered snake body with tiger pads and eagle claws.



Hou’s dragon is happy, lively and fun, brings us happiness, joy and belongs to all of us. On the purist form VITRUV he unfolds his own splendor.

GIANT BLOOM

MEISSEN designer Lena Hensel has intensively studied the unique meaning of flowers for her decor development “Giant Bloom.” The collection, featured on the “MEISSEN® Cosmopolitan” service form, surprises with floral decorations such as lilies, hibiscus and peonies. The interplay of concentrated color areas and deliberately used white free space creates a clear and inspiring modernity. The service is perfectly rounded off by a noble gold rim. Thus, with “Giant Bloom,” the traditional genre of flower painting in bright colors now finds its modern continuation. As a genre all its own, flower painting is deeply rooted in the tradition of the Meissen porcelain manufactory, has grown steadily within



it and is still cultivated today. The new interpretation for table & dining experiences space for free development on the modern service form “MEISSEN® Cosmopolitan.” The different types of flowers are skillfully highlighted by hand-painting on the wide plate.

WEDDING TABLE

WITH MEISSEN EVERY
*W*EDDING TABLE
BECOMES *U*NIQUE &
*U*NFORGETTABLE.



TABLEWARE



SMALL
DELICACIES
SERVED IN *style.*

DIPS & TAPAS

Food cultures and food trends have been just as diverse as the manufactory itself over the past 300 years. From “Super Food” to “Food Pairing” to “Detox,” it’s all here and demands a lot of flexibility and adaptability. Whether dips, appetizers, spices or sweets—with the MEISSEN dip bowl sets you can serve all kinds of small delicacies in style and

are up to every food trend. As a special highlight, you can also combine our bowls with each other and thus mix and match, and always come up with new creations that will delight friends and family. Serve the food trends of today in combination with 300 years of craftsmanship and the highest porcelain quality.



THE MEISSEN MUG COLLECTION

With “The MEISSEN Mug Collection,” the Meissen manufactory presents a unique series of extraordinary mugs with motifs from over 300 years of manufactory history. The collection includes multifaceted designs from the fascinating wealth of decorations of the manufactory, which have been reinterpreted using various techniques. With annually changing decor motifs and artistic focal points, it forms a unique collection series that bears the manufactory’s signet, the Crossed Swords, on the underside of each mug

as an expression of meticulous craftsmanship and design expertise. As a colorful homage, the collection thus expresses year after year the wealth of variants of the historical MEISSEN collection and with each morning cup, the versatile design tradition of Europe’s oldest porcelain manufactory comes to life. Treat yourself to a piece of luxury for everyday life with your mug and enjoy your favorite drink made of fine Meissen porcelain.



Learn more about how the mugs are made.

DECORATIVE MOTIFS
FROM OVER
300 YEARS OF
MANUFACTORY
HISTORY.

HOME DECO

Porcelain has always played a fundamental role in the design of sophisticated interiors. With interior objects made of the finest Meissen porcelain, MEISSEN transfers design traditions and craftsmanship to modern living objects with a strong character. These are characterized by an authenticity that only MEISSEN, with its tradition of over 300 years, can claim.



VASES



THE PERFECT
STAGE FOR *colorful*
BOUQUETS.

The wide repertoire of porcelain vases in Meissen's Home Deco collections offers shapes and sizes for long-stemmed flowers and branches, loose meadow arrangements or magnificent bouquets. Their innovative shapes and sometimes detailed ornamentation once again demonstrate the wealth of ideas and skills of the Meissen artisans and make the vases a decorative design object. For the "Antarctica" tableware

series, for example, product designer Zhuoyu Hou has developed a completely new design language, inspired by the Arctic ice landscape and fauna. In contrast to this are the clear, purist vase shapes such as those from the "MEISSEN® Cosmopolitan" collection. In addition, the vases often provide the canvas for detailed reliefs or hand-painted decorations.



MEISSEN BOTTLE TOPS

The pool of historical shapes at MEISSEN is unique worldwide and forms the basis of all historically inspired new creations. This is also the case with these bottle caps, in which no less than five character heads from the 19th century find prominent use and their illustrious place in everyday life—an interplay of tradition with modern convenience. The three monkeys, on the other hand, were designed by artist Maria Walther and expressively showcase the oft-quoted proverb of the same name—a species of monkey for all wisdom.

Lived MEISSEN
 MYTH—
 ATTACHMENT TO
tradition THAT
 CREATES
 SOMETHING NEW.



CHAMPAGNE CUPS

The MEISSEN champagne cups combine all the advantages of their glass rivals: the slender shape prevents the invigorating bubbles from escaping too quickly, while the high rim catches the noble wine aromas. The porcelain material, in turn, ensures that the champagne stays cool and fresh. The porcelain manufacturer's sword relief, which unobtrusively documents the luxurious origin of the MEISSEN champagne cups, ensures a good feel. Particularly noble: Inside the cups are covered with a gold layer. This visually enhances the taste experience of the "liquid gold" in a unique way: the thousandfold reflections of the rising, gently popping bubbles in the cup wall turn drinking pleasure into a shimmering, luxurious experience.



FIGURINES

The repertoire of outstanding porcelain figurines at MEISSEN is unique worldwide in terms of variety and quality. In its more than 300-year history, the manufactory has set not only creative but also technical standards and decisively advanced porcelain production in Europe. It has always stood for the highest porcelain quality and has produced important works of art in every era, the original molds of which are still stored today in the extensive mold archive and form the basis of all true-to-original new editions. Each Meissen porcelain figurine symbolizes the driving creativity and innovative power of Europe's most traditional porcelain manufactory.



THE MEISSEN VIDE-POCHE COLLECTION

Whether for chocolates on the living room table, part of a festively decorated table or as an elegant storage tray on the sideboard at home, the Vide-Poches are small all-rounders and an absolute eye-catcher in the room. From jewelry, keys, cosmetics or even the smartphone—everything finds a place on the expressive Vide-Poches, which entice with elaborate hand painting or graphic staging.



*S*MALL ALL-ROUNDERS AND AN
ABSOLUTE EYE-CATCHER IN THE ROOM.



JEWELRY

Under the leadership of the royal court jeweler and goldsmith Johann Jacob Irminger, the manufactory was already producing fashion accessories in 1714, just a few years after the discovery of white porcelain. Porcelain is combined with precious metals and stones to create fine pieces such as boxes, rings, brooches and hairpins. Following this long tradition, the MEISSEN

jewelry collection continues to set standards in the combination of precious materials. Hand-painted today as they were then, the jewelry pieces combine classic motifs and decorations with contemporary design language. All pieces of jewelry from the Meissen manufactory are created purely by hand.

PEARL COLLECTION

With elegantly staffed porcelain pearls, the “Pearl Collection” is reminiscent not only of its models from nature, but also of cosmic planets orbiting on high-quality 750 rose gold. The light luster color gives the pearl a slightly iridescent surface design and a mystical aura. Energetic, yet discreet, the pearls are thereby, like the earth’s moon, a constant companion and a symbol of femininity, grace and purity. Thus, the bangle and choker as well as the necklaces, rings and earrings of the “Pearl Collection” transport us into another universe and radiate elegance, self-confidence and something mysterious. Highest craftsmanship and unsurpassed design make the collection the perfect piece of jewelry and a must-have accessory.



ENERGETIC BUT SUBTLE AS THE
EARTH MOON, A SYMBOL OF
FEMININITY, GRACE AND PURITY.

1739 ROYAL BLOSSOM

Infinite love in porcelain—behind the filigree decoration lies probably the most romantic tradition in the history of porcelain: King August III impressed his great love Maria Josepha of Austria with the precious snowball blossoms of white gold in 1739. Each of the countless filigree blossoms is still formed by hand today. This is the highest level of craftsmanship, which also presents itself as precious pieces of jewelry. Inspired by the filigree splendor of the “Snowball Blossoms,” “Royal Blossom” in combination with precious metals and the finest gemstones enchants today with exactly the same grace and elegance with which the “Snowball Blossoms” also delighted the heart of the electress.



JEWELRY

Enchant WITH THE BEAUTY OF THE SNOWBALL
BLOSSOMS AS ONCE AUGUST III *delighted* THE YOUNG QUEEN
MARIA JOSEPHA OF AUSTRIA.



FINE ART

For over 300 years, Meissen porcelain has stood for the highest standards of design and craftsmanship. A worldwide unique artistic reputation, which year after year receives brilliant expression. In this, icons of porcelain history as well as rarities from the archives and almost-forgotten craft techniques come to life again and combine tradition and modernity on an extraordinary level.



“GIANT BLOOM” VASES

The decor worlds of “Giant Bloom” are a veritable firework of colors. In apple or fir green, powdery peach tones or strong scarlet and deep, seductive purple shades, the area-filling blossoms show their natural characteristics. Through the interplay of size, unusual perspective and white space, the stylized and often abstractly arranged petals produce a clear, inspiring modernity. The effect of the colors themselves is always the immediate and central experience.

The innovative and thus also particularly challenging element for the Meissen flower painters in Giant Bloom is above all the handling of large surfaces. Fine veins, delicate shading, wrinkles—it is in these natural features of petals that the unique painterly skill is revealed. At this size, the realistic detail of the flowers is very well seen, requires the highest skill and special painting technique. Therefore, Giant Bloom painting is always created in a very close and inseparable cooperation with the manufacturers.



LENA HENSEL:
DESIGNER



Lena Hensel

Born in Berlin in 1980, the MEISSEN in-house designer is an expert in porcelain color and decor development. Her artistic focus is on the surface design of contemporary products as well as the reinterpretation of historical forms. As head of product development and the MEISSEN Atelier, she is continuously involved in the process of Meissen's contemporary positioning—both in collaborations with other brands as well as linking up with innovation drivers and developing in-house collections in jewelry, home deco and fine art.

MAXIMILIAN HAGSTOTZ:
SCULPTOR



Maximilian Hagstotz

Trained under Jörg Danielczyk, the MEISSEN sculptor was already enthusiastic about painting and sculptural design during his school years. At the age of 16, he therefore began training as a porcelain painter at the Meissen manufactory and is still an enthusiastic artist at the manufactory today. For Maximilian Hagstotz, the special attraction in the design of his sculptures lies in what is hidden, whether a hidden element or an initially idiosyncratic design of the work of art.



WHALE SHARK

Lithe, gentle, almost hypnotizing, the whale shark moves through the water. The young sculptor Maximilian Hagstotz has captured in porcelain the impressive encounter with the largest fish in the world during a snorkelling trip on Ningaloo Reef in Western Australia. The whale shark as the main element hovers above everything as a large calm form. Below it, as a counterweight to the calmness of the animal, he added tiny abstracted schooling fish. The staffage is partic-

ularly appealing: for the first time, the ray, which Maximilian Hagstotz created in 2018, was worked with underglaze rubs to decorate a sculpture. Also, in the case of the whale shark, only the surface of the back is painted flat. Due to the immediate sinking of the porcelain color into the raw body, each whale shark has a unique coloration and the surface appears almost wet.

THREE MONKEYS

Through the figurine, MEISSEN artist Maria Walther reinterprets the Japanese motto “mizaru, kikazaru, iwazaru” (see nothing, hear nothing, say nothing) to the essence of morality. Thus, the gorilla can be seen in physiognomy and posture that without his eyes he does not know where to put his strength. On him squats the mandrill, who without hearing, can do nothing with his voice. From his elevated position,

the dwarf macaque with huge eyes has everything in view, but is getting in his own way and remains silent. More than clearly, the monkeys show what blocks them. Maria Walther has thus succeeded in creating a contemporary interpretation that calls for conscious looking, listening and acting—a statement for more openness and civil courage.



MARIA WALTHER:
SCULPTOR



Maria Walther

The sculptures of the MEISSEN artist are as diverse as the history of the Meissen manufactory. In the design of her sculptures, Maria Walther attaches great importance to opening up new perspectives for the viewer with her work. Her own goal is to make the figurine something very special. In doing so, Maria Walther emphasizes the content that is particularly important to her and touches her, thus creating ever new perspectives that inspire.

MARIA WALTHER:
SCULPTOR



Maria Walther

MAXIMILIAN HAGSTOTZ:
SCULPTOR



*Maximilian
Hagstotz*

FINE ART



CHESS GAME

As early as 1713, shortly after the invention of European hard porcelain, MEISSEN began producing chess pieces. Now MEISSEN sculptors Maria Walther and Maximilian Hagstotz take up this historically grown tradition and present an expressive chess set with pieces made of white porcelain and cooper stoneware. In the design of the chess set, the artists have deliberately oriented themselves to mod-

ern times. This distinguishes the Limited Masterwork from the previous elaborately playful artistic representations celebrated in Meissen's history. The proportions of the base sizes of the figures in relation to the playing fields and the height of the king play a particularly important role. The recognition value of the classic figures thus makes the game a playable highlight.

VASE “LUCKY DRAGON”

Zhuoyu Hou took the unusual shape and meaning of Chinese coins as a source of inspiration for the design of her vase “Lucky Dragon.” From an angular base, it transforms into a taut belly and finally into a round opening. Unusual, organic shapes like these are a trademark of the artist, and Hou remained true to the symbolism of her homeland in the decoration as well. Surrounded by clouds, two lucky dragons play with each other, their eyes fixed on a fire pearl. The elaborate painting style combines traditional Meissen techniques and motifs of Chinese culture: the dragons are painted with different gold preparations, the clouds were applied with the special technique of Limoges painting, in which the paint was applied in several layers on the black vase body.



ZHUOYU HOU:
DESIGNER



Zhuoyu Hou

Zhuoyu Hou has been working as a product designer at the porcelain manufactory since 2016 and has since been contributing new and original ideas with her artistic expertise. For Zhuoyu Hou, the focus is on aesthetics, haptics and functionality in product development. Nature is Hou's greatest inspiration in this regard and has been of great importance since early childhood. Interesting light reflections, animals, plants or how a leaf falls on the water can bring new design ideas.

LARGE SCULPTURE “PEACOCK”

“The nature of porcelain is rooted in light. Porcelain drinks in the light and radiates it back, refracted many times over. Our goal is to bring out this inner light perfectly.” It is impossible to better articulate the aesthetic and technological standards which you can expect from Meissen’s exclusive creations in white. We at MEISSEN are convinced that the magic of light unfolds itself especially beautifully in a few large-format models which Johann Joachim Kaendler created with the passionate artistic vocabulary of the Baroque in the beginning of the 18th century. These sculptures and other pieces should be understood as dreams turned into porcelain, which keep seducing the light to play with their delicate nuances and contours.



IN MEISSEN, *manufacturing* IS LIVED,
NOT TOLD.

A Meissen porcelain figurine of a woman in a floral dress, standing on a black and white checkered surface. The figurine is highly detailed, with a white face and a dress covered in vibrant, multi-colored floral patterns. The background is dark, making the figurine and the checkered surface stand out.

MEISSEN ICONS

The Meissen manufactory occupies a special position among porcelain manufactories worldwide. As the first porcelain manufactory in Europe—founded in 1710 by Augustus the Strong—its figurines, large sculptures, services and porcelain objects are regarded as trendsetting. With them, the technical possibilities of porcelain, as well as its design standard, are pushed further and further over three centuries. A perfectionist claim that finds extravagant expression in the MEISSEN icons of the manufactory. With them, important porcelains by great Meissen masters and formative influences from over 300 years of porcelain history are reissued or reflected, as well as new works created in the spirit of the present.



MEISSEN ICONS

GROTESQUE VASE “QUEEN’S GAMBIT”

With the iconic reinterpretation “Queen’s Gambit,” a historical gem that was first manufactured in 1732, the classic piece is experiencing an unexpected modern renaissance. For this brilliant new development, MEISSEN designer Lena Hensel combines the Baroque formal language of Johann Gottlieb Kirchner with a contrasting as well as dynamic decor, in which sculpture and painting merge into a new kind of unity. Through masterpieces such as this, not only does the passion for a centuries-old craft manifest itself,

but also the endless inspiration in history as well as the unsurpassed ability to unite history and modernity. A true masterpiece of embosser art, the magnificent vase form now impresses with sculpted floral vines, female herms and mascarons adorn the handles. The historic body of the vase is excitingly flattered by the dynamic design. Two opposing design principles collide: the checkerboard pattern and a colorful floral carpet as a luminous camouflage pattern.

WALL PAINTING “FLOCK OF BIRDS”

This monumental mural, created by 15 porcelain painters, unfolds over 72 individual segments. On display are 72 birds from every continent, captured in dynamic flight poses—a first in the manufactory’s motivic repertoire. The dramatic composition includes a variety of different painting techniques used to full effect. Thus, the stuccoed cloud base, the richly detailed and fixed in several decorative firings bird painting shines colorfully.



MEISSEN ICONS



Learn more
about this
iconic piece.

CRATER VASE “WORLD OF MEISSEN PATTERNS”

The vase "World of MEISSEN patterns" is modeled on the opulent crater vase and is the result of elaborate manufactory work. The original form, designed in 1856 by Ernst August Leuteritz, was the highlight of the London World Exhibition in 1862. In its height of more than 80 cm, the new interpretation combines all facets of the manufactory's artistry. Thus, the art already lies in the white production and only the harmonious interplay of all manufactory areas makes it possible to succeed. The painting represents a journey through the decorative motifs from over 300 years of manufactory history. From underglaze painting to Indian painting, classical bird and fruit painting to fine staffage painting, Watteau scenes and dragon motifs, the patchwork decoration brings the creative diversity of the manufactory into focus. Painting on a relief ground requires a high degree of artistic skill.

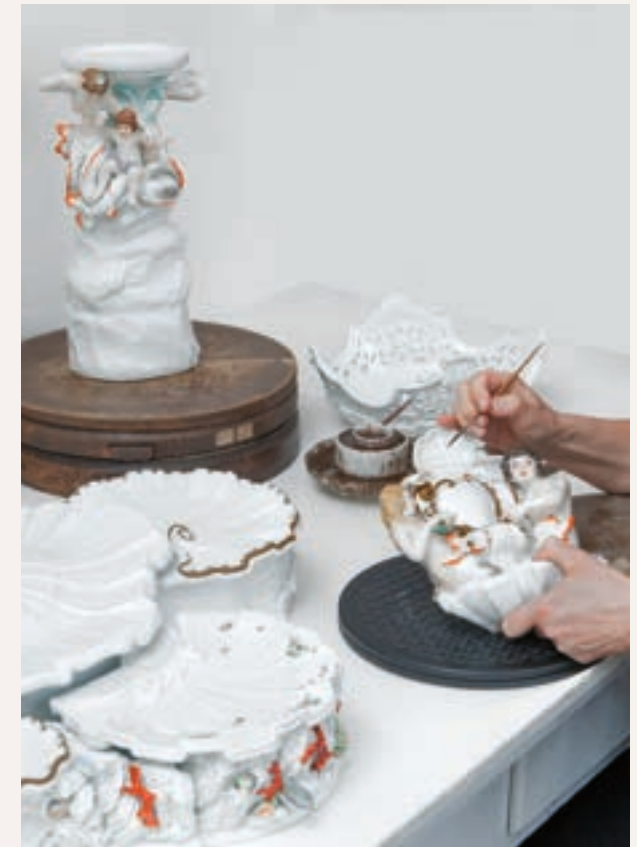
“The vase features more than 100 designs, painted by 28 artists, using various techniques. The embossing of the vase alone demands extraordinary skill, as the weight of the vase in its wet form bears against the form.”



Learn more about
how this iconic
piece is made.

CENTERPIECE “SWAN SERVICE”

For the first time since the original 1739 molding by Johann Joachim Kaendler, MEISSEN presents the new edition of the three-tiered centerpiece from its epochal Swan Service. In close cooperation with the Rijksmuseum in Amsterdam, where the only original piece—the base—is preserved today, Meissen artisans of the highest caliber worked on the historical reproduction for more than eight years. With it, a unique masterpiece of Baroque table culture is revived.



Learn more about
how this iconic
piece is made.

MEISSEN ARTISTS



Jörg Danielczyk

JÖRG DANIELCZYK:
SCULPTOR

During his time as chief sculptor, the contemporary artist Jörg Danielczyk (*1952) has had a decisive influence on the Meissen formal language of recent decades: as a model master, he stands in a row with Meissen's old masters such as Kaendler, Kirchner or Leuteritz and as a former student of Peter Strang, he is regarded as the artist who translates the most unusual commissions into porcelain. Works such as the "Swan" or the "Bald Eagle" were created by and bear witness to his mastery. The highlight of his work is "Saxonia," the largest free-standing porcelain statue in the world.

Lidija Schrenk

LIDIJA SCHRENK:
LANDSCAPE & FIGURINE PAINTER

For about 120 years the art of Limoges painting was forgotten. In 2013, it was retrieved from the archives for the production of a replica of a precious jewelry chest from 1893 and relearned. This makes MEISSEN the only manufactory in the world that still masters this technique. With this elaborate painting technique, Lidija Schrenk finally achieved that fascinating, almost translucent delicacy of decoration on this precious vase form by the legendary modeller Ernst August Leuteritz, which characterizes Limoges painting. With the finest brushstrokes, she used white paint to create layer upon layer of scenes from the world of music.



Anett Gerner

ANETT GERNER:
INDIAN PAINTER

For the Limited Masterworks, Anett Gerner developed numerous contemporary reinterpretations of the otherwise colorful Indian painting and translated the traditional painting style into a new, reduced design language. Thanks to this style of decoration, generations of collectors and lovers of Meissen porcelain art have been immersed in the exotic, faraway world of Southeast Asia: The Indian painting, stylized plant and mythical animal decorations based on the models of East Asian porcelains, is one of the oldest decorations of the manufactory. Through artists like Anett Gerner, this traditional style of painting is translated into the here and now and carried into the future.

MEISSEN ARTISTS

Steffen Mikosch

STEFFEN MIKOSCH:
ONGLAZE PAINTER

Steffen Mikosch conjures up a veritable firework of colors on porcelain with the Limited Masterworks of the "Giant Bloom" collection. In apple or fir green, powdery peach tones or strong scarlet and purple, the area-filling blossoms show their natural features: delicate veins, folds and shading, the fine pollen—all that remains hidden to the human eye is brought to life by porcelain painter Steffen Mikosch. Thus, his painting is the perfect example of contemporary Meissen flower painting translated into modernity at the highest level of craftsmanship.



Michaela Stocker

MICHAELA STOCKER:
ONGLAZE & GOLD PAINTER

Expressive porcelains of the former chief sculptor Jörg Danielczyk are refined and also completed by artists like Michaela Stocker. Inspired by nature, the porcelain painter creates shapes— asymmetrical, dynamic and sometimes quite atypical—according to Danielczyk's ideas with geometric forms and small, colorful mosaics. In this way, the shape of the porcelain is emphasized in a special way and the dynamics are supported. For the Limited Edition, Danielczyk immortalized a memory from his childhood: a kaleidoscope that the artist played with so enthusiastically as a little boy. Michaela Stocker created a unique decoration for it. Like crystals in a kaleidoscope, the colorful platelets seem to change into ever new, fascinating fantasy shapes as the vase moves.

Ulrich Mehner

ULRICH MEHNER:
UNDERGLAZE PAINTER

Ulrich Mehner gives us a glimpse, with Limited Masterworks, into the imaginative world of important artists who have had a significant influence on the manufactory. In doing so, he succeeds in staging and reinterpreting the motifs in just one color, underglaze blue. Blue painting demands the highest artistic skill from the porcelain painters, as the metal oxide colors are applied to the raw porcelain and only develop their characteristic radiance after firing— corrections are then no longer possible. Ulrich Mehner thus demonstrates his skills time and again, paying tribute to great artists such as Adam Friedrich von Löwenfinck (1714–1754) and Emil Paul Börner (1888–1970).



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MEISSEN is synonymous with the highest quality works of porcelain art, crafted entirely by hand. Each piece is one of a kind in both form and decoration and characterized by the unique "handwriting" of the designers and painters; slight deviations from the depictions in the catalog only emphasize the individuality of the creation. Due to the ceramic production process, the dimensions of the objects may also be subject to minor variations.



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