



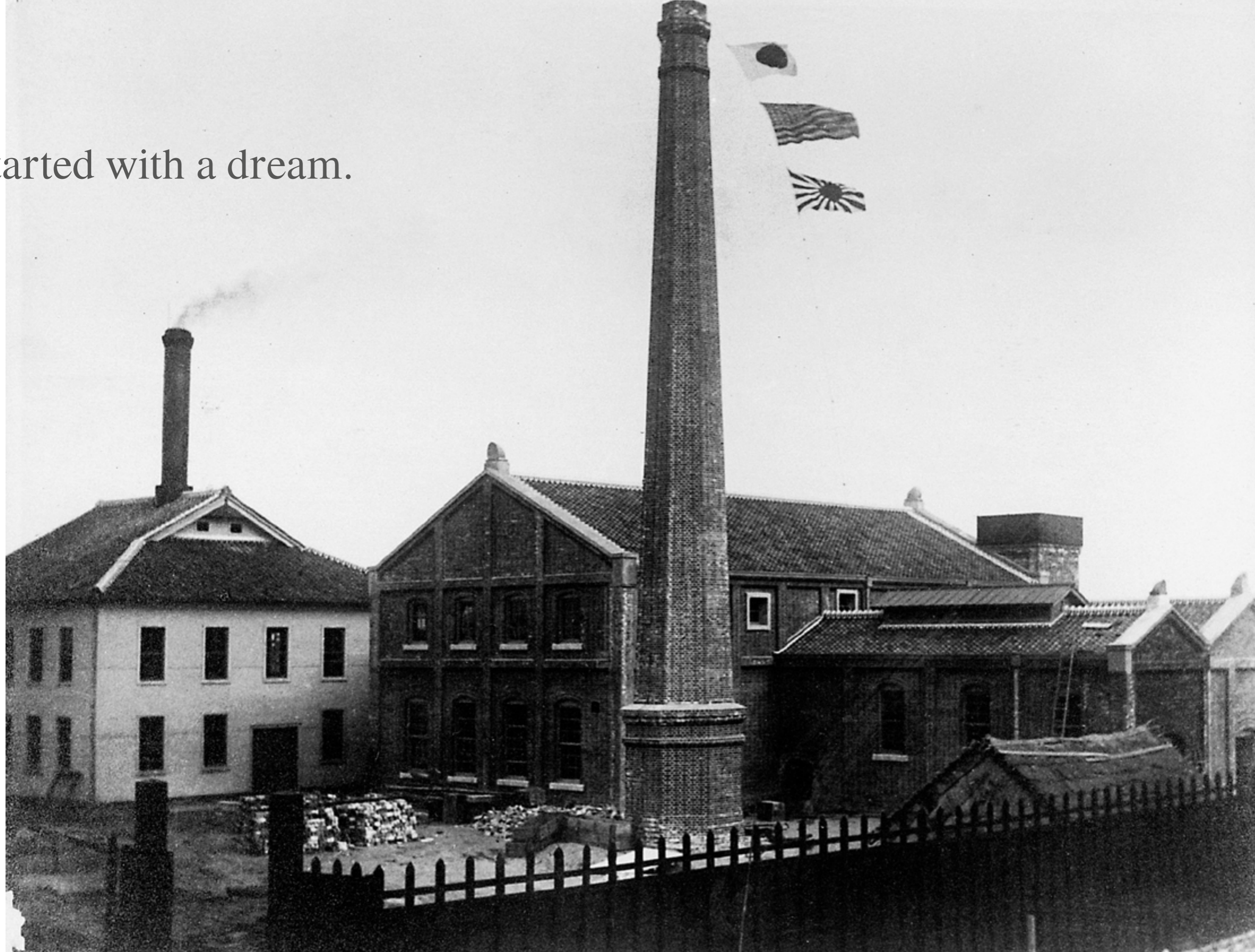
Catalogue

Design  
Collection  
*Noritake*

2025

1904 NAGOYA

It started with a dream.





# HISTORY

Noritake traces its earliest international roots back to 1876, where its founders, the Morimura brothers, set up a general store in New York City, and a trading company in Tokyo, driven by a vision to enrich Japan through overseas trade.

## OUR HISTORY

It started with a dream. Noritake traces its earliest international roots back to 1876, where its founders, the Morimura brothers, set up a general store in New York City, and a trading company in Tokyo, driven by a vision to enrich Japan through overseas trade. In 1897, a team of engineers venture to Europe to research the craft of creating white porcelain. Upon returning in 1899, a laboratory in Nagoya is launched setting the foundation for Noritake. Later in 1904, their dream was realized upon creation of a factory in Nagoya that established the Noritake Brand and began their leadership in the modernization and artistry of Japan's ceramic industry.

## OUR CRAFT

Our artisanal techniques and unique human powered processes allow for the highest design to be crafted. With attention to detail not possible by machines, we elevate each individual piece to a masterpiece. We encompass all technologies and manufacturing methods for ceramic production, including selecting and mixing raw materials, developing paints and gold for decoration, printing technology and firing technology.

### ARTISANAL CRAFT CREATES MASTERPIECES

Unique proven human powered processes that allows for the highest design to be crafted – for superior quality and attention to detail not possible by machines. We elevate each individual piece to a masterpiece.

### PROPRIETARY PROCESS

Our strength lies in our ability to maintain craftsmanship, stability and high quality even in high quantity production. We encompass all technologies and manufacturing methods for ceramic production, including selecting and mixing raw materials, developing paints and gold for decoration, printing technology and firing technology.

### BLENDING ART AND SCIENCE

Noritake has tailored the craft of one Kiln for all recipes. A fine balance is created through control and detailed adjustment of high temperature, resulting in exceptional beauty and durability.

### UNIQUELY NORITAKE

White Porcelain, Bone China and Ultra Pure White - three materials to meet diverse needs. Ultra Pure White, a recipe unique to Noritake blending craft and other technology. The beauty is reflected in a smooth pure white, both strong and light. As a sustainable material, we avoid the use of common clay, which is in danger of depletion.



# NORITAKE DESIGN COLLECTION

“To honour Noritake’s century old traditions and global roots, we needed a respectful, yet bold strategy that includes crafting signature collections, with exceptional global designers who can beautifully intertwine Noritake’s legacy with their modern artistry.” – Yuichiro Hori

## A New Creative Frontier

Pioneers Ichizaemon and Toyo Morimura laid the foundations for Noritake over a century ago, setting a global standard for fine tableware through their innovative spirit. Now The Noritake Design Collection - an exciting venture that embodies their legacy - pays tribute to the trailblazers, stepping into the future of design.

Established in 1904 in Noritake, Japan, the brand quickly became renowned for mastering every stage of ceramic production and initiating advanced benchmarks in porcelain design and durability. From the outset, the Morimura brothers envisioned an international presence, opening a general store in New York City in 1876 even before formally establishing Noritake. They conducted intensive technical studies of white European porcelain and built their own laboratory, mastering the intricate processes of selecting and mixing raw materials, and developing paints, printing techniques, and advanced firing technologies. This dedication and determination resulted in porcelain of unparalleled whiteness and strength.

The Noritake Design Collection marks a transformative moment in their quest. For the first time, Noritake has joined forces with Chief Creative Director Yuichiro Hori, who draws on over a century of technical mastery in emitting a contemporary wave of creative potential. At the heart of this are a series of collaborations with the finest architects, artists, and designers in the world, bringing together Noritake’s incomparable technical expertise and individual aesthetic expression.

This strategic platform is a unique partnership of visionary minds who explore and reimagine porcelain through a fresh lens. Designers Yabu Pushelberg, Faye Toogood, Marc Newson, AB Concept, and the Frank Lloyd Wright Foundation are already involved, and future collections will continue to introduce new perspectives and expand the boundaries of contemporary design.

This is Noritake’s passionate commitment to the future - a dynamic, continually evolving exploration of creativity that honors its rich national heritage while embracing new artistic territories.

## Creative Director

Yuichiro Hori, Noritake’s Creative Director, is steering this bold new chapter to empower top global designers with the creative freedom to fuse their artistry with Noritake’s 120 year history of handcraft skills and materials.

I first learned about the Noritake brand when I was a child, before I even had time to think about it. In my home, I was raised immersed in Noritake tableware, as they were always on my family’s dining table both in daily life and also for special celebrations. There continued to be a natural and nostalgic connection for me, through my life, born and growing up in Nagoya, where the Noritake brand was founded in 1904 and still based today.

When I was introduced to the opportunity to lead creative direction at Noritake, I had been living in Shanghai, away from Nagoya for over 25 years. There, I had built a global furniture brand, Stellar works, with a passion for craftsmanship and for collaborating with the highest level of designers around the world. This opportunity to join forces with Noritake motivated me to return to my roots in Nagoya and to continue to bring my same creative and business passion to this brand that has had a special meaning to me. Driving a new direction and transformation for Noritake also was inspired by the words of my father before his passing. He encouraged me to give back to Nagoya in a way that honors the city’s culture and heritage of creative innovation - and to celebrate it on a global stage.

At a pinnacle moment in Noritake’s 120 years, we have created the Noritake Design Collection with the desire to elevate the brand’s artistry and innovation to the next generation. To honor Noritake’s century old traditions and global roots, we are taking a respectful yet bold strategy to craft signature collections with exceptional global designers.

Common to all collections is the approach of creating tableware that endures on the table as a sculptural display piece in daily life and long after the meal. The result is imaginative tableware collections steeped in storytelling, by Faye Toogood, Yabu Pushelberg, Marc Newson, AB Concept, plus new sets inspired from Frank Lloyd Wright’s original Imperial Hotel design archives. I have enjoyed the process to also create new branding and storytelling that is authentic and specific to Noritake, such as deciding to add “1904 Nagoya”. It is the first time to note Nagoya as part of the identity. Further, we created a new iconic crest to highlight the logo. The crest is a part of the Japanese tradition, where each family has a symbolic mark that is passed down to the next generations. We researched Noritake’s earliest back stamps and found a similar crest that symbolizes the words Japan in Kanji characters. So, we decided to modernize this original crest and show respect to the trailblazing Morimura brothers, who founded Noritake in 1904. Even before in 1876, just after Japan opened its doors to the world, the brothers set foot in New York, to open the first Japanese company, opening a store on Broadway and delivering highly crafted Japanese products to New York. Now, yet again on the other side of the globe, I feel another type of daily connection with the brand as my home in New York is very close to the original store that Morimura brothers opened. I am often passing by and reminded of their vision

I am looking forward to seeing what kind of creative direction Noritake will take as it continues its legacy of trailblazing - into the next 100 years.

Chief Creative Director  
Yuichiro Hori



Yuichiro Hori

# DESIGNERS

## Collaborations

In just the first year to launch the Noritake Design Collection, we have developed four completely new collections and also reimagined an existing collection. We carefully selected designers who deeply understood Noritake’s artisanal craft and heritage, yet also had an open mind for new possibilities. Our mission was to reignite Noritake’s original global roots of cross culture collaborations. Designers from across the world were brought to the Nagoya headquarters, to the factories, and we also traveled to their studios and even to several of their homes to enable the most collaborative and open dialogue and development. Common to all collections is the approach of creating tableware that endures on the table as a sculptural display piece in daily life and long after the meal. The result is imaginative tableware collections steeped in storytelling, by Faye Toogood, Yabu Pushelberg, Marc Newson, AB Concept, plus new sets inspired from Frank Lloyd Wright’s original Imperial Hotel design archives.



Faye Toogood



Yabu Pushelberg



AB Concept



Marc Newson



FLW Foundation



Courtesy of Faye Toogood

# ROSE by Faye Toogood

“Working with Noritake feels like such a natural progression for me. Viewing their extensive archive, I was fascinated to discover some of the more avant-garde and organic pieces, particularly from the 1930s. I’m excited to continue the rich legacy of this cultural exchange with Noritake.” - Faye Toogood

## Collection Description

Inside the Toogood studio is a never-ending, always-changing dance between the force of nature and spirit of human creation. Inspiration from, and interpretation of the landscape are a line joining the dots between each idiosyncratic and boundary-challenging Toogood project. “ROSE” is Faye Toogood’s tribute to her kitchen garden.

“The relationship I have grown with my garden is deeply personal... bordering on the spiritual. I take great comfort in the cycles of sprouting, budding, flowering, ripening, waning ... and then rebirth. In the South Downs of England, I tend heritage flowers alongside a recipe-book of ingredients for the table. For ROSE I wanted to give an impression of how the garden feels... makes me feel. Especially in the barefoot, solitary moments of sunrise.” - Faye Toogood

Drawn from memory and feeling, ROSE is a riot of pink and green – the palette of an English garden at sunrise. Faye Toogood chose to curate noble forms from Noritake’s archives to use as a substrate for her spontaneous and emotive mark-making. The result is an unexpected dialogue between Nagoya and the South Downs of England, Noritake’s generations of artisans and Toogood’s crash cymbal of the right here right now present moment.

Rose features seventeen unique pieces hand-painted during Toogood’s residency in Japan (signed and packaged in hand-painted boxes) and a limited edition of 100 reproduced pieces decorated with Toogood’s ROSE artwork.

## Faye Toogood

Toogood is a London-based design studio that refuses to be constrained by any one discipline. Founded and led by Faye Toogood, she and her team create timeless works of unconventional design including but never limited to furniture, interiors, clothing and homeware. Faye has a BA in Art History from the University of Bristol and was Interiors Editor at The World of Interiors for eight years before setting up her studio in 2008. At the center of every Toogood project is a restless spirit of experimentation, and a joy taken in process and play. On each project, designers, furniture makers, sculptors and interior designers cross-pollinate to produce work that is rigorous, poetic and genuinely avant-garde. Faye’s furniture crosses the boundary into fine art and has been exhibited at Phillips de Pury and the Victoria & Albert Museum in London, the Triennale in Milan, D Museum in Seoul, National Gallery of Victoria in Melbourne, National Theatre in Qatar and Chatsworth House in Derbyshire. Her works have been acquired for the permanent collections of institutions worldwide, including Philadelphia Museum of Art, Dallas Museum of Art, High Museum of Art in Atlanta, Corning Museum of Glass in New York, the National Gallery of Victoria in Melbourne, the Baltimore Museum of Art, Denver Museum of Art, Pizzuti Collection of the Columbus Museum of Art and the Fabergé Museum in St Petersburg.

in Seoul, National Gallery of Victoria in Melbourne, National Theatre in Qatar and Chatsworth House in Derbyshire. Her works have been acquired for the permanent collections of institutions worldwide, including Philadelphia Museum of Art, Dallas Museum of Art, High Museum of Art in Atlanta, Corning Museum of Glass in New York, the National Gallery of Victoria in Melbourne, the Baltimore Museum of Art, Denver Museum of Art, Pizzuti Collection of the Columbus Museum of Art and the Fabergé Museum in St Petersburg.





45cm Round Plate  
D:453mm H:51mm



42cm Oval Platter  
L:418mm W:295mm H:31mm



Water Picher  
D:156mm H:313mm



26cm Vase  
D:109mm H:260mm



16cm Vase  
D:120mm H:160mm



# HOSHIKAGE by Yabu Pushelberg

“Noritake’s exceptional skills and materials are simply unmatched anywhere in the world, and that gave us an extraordinary degree of creative freedom. It was so liberating; it felt like anything is possible.”

-George Yabu and Glenn Pushelberg

## Collection Description

Early in their careers, George Yabu and Glenn Pushelberg collected tableware, attracted by its materiality, aesthetics, and crafting methods. Such was the powerful impression it made on them that they have at last designed their first tableware collection. Their intention is to use a versatile palette of natural tones ranging from chalk to slate on graceful minimalist plates and cups, inviting endless possibilities for layering and mixing—and infinite ingenuity in meals, whether a solitary breakfast or an elaborate dinner with friends. Back in New York, George and Glenn were keen to move beyond the notion that only white plates ennoble the presentation of food. They began to explore an image inspired by an ethereal night sky they had glimpsed from their beach house after a dinner party. This sparked the idea of a collection transforming meals into galactic moments, showing the magic that can exist both in the universe and on our dining tables.

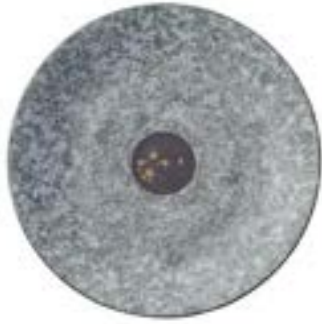
The textured surfaces are the result of an advanced technique called ‘yohen’, which creates lustrous glistening and often iridescent patterns and textures that reveal new dimensions, depths, and textures. This glazing process, perfected over generations, represents the essence of beauty found in imperfection, and the unpredictable nature of ceramics, which means that no two vessels are ever quite the same.

The manufacturing process is complex and labor-intensive, and a testament to Noritake’s craftsmanship and dedication to quality. The intricate patterns and finish of the new collection are the consequence of a concentrated, challenging experimental procedure, exploring how each pigment and material interacts, and using layers of reactive glazes in a completely new way. In a high temperature kiln that can achieve such heat to create the desired sense of depth and glistening effect, Noritake’s master technician and engineers set about investigating how the different layers of color would react together to achieve the unique, captivating, graduated final effect that so effectively evokes the endless scope of the universe.

## Yabu Pushelberg

Yabu Pushelberg is a design studio that creates places and products—immersive environments, captivating destinations, and thoughtfully crafted products. Founded in 1980 by George Yabu and Glenn Pushelberg, the studio began with a focus on interior design and has since evolved to encompass a broad spectrum of human experience. With offices in New York and Toronto and a team of over a hundred creatives and professionals, Yabu Pushelberg integrates strategy, interior design, product development, lighting, textiles, and styling. The studio’s approach goes beyond aesthetics, emphasizing how design makes people feel.





28cm Coupe Plate Black  
D:280mm H:27mm



20.5cm Coupe Plate Black  
D:207mm H:23mm



16cm Coupe Plate Black  
D:165mm H:21mm



Cup & Saucer (200cc) Black  
Cup D:95mm T.L:122mm  
H:57mmC:220cc  
Saucer D:160mm H:19mm



28cm Coupe Plate  
Matte White  
D:280mm H:27mm



21cm Coupe Plate  
Matte White  
D:207mm H:23mm



16cm Coupe Plate  
Matte White  
D:165mm H:21mm



21cm Bowl  
Matte White  
D:208mm H:50mm C:825cc



28cm Coupe Plate A Brown  
D:280mm H:27mm



28cm Coupe Plate B Brown  
D:280mm H:27mm



21cm Coupe Plate Brown  
D:207mm H:23mm



16cm Coupe Plate A Brown  
D:165mm H:21mm



13cm Bowl  
Matte White  
D:130mm H:61mm C:450cc



Cup & Saucer (220cc) Matte White  
Cup D:95mm T.L:122mm  
H:57mmC:220cc  
Saucer D:160mm H:19mm



16cm Coupe Plate B Brown  
D:165mm H:21mm



Cup & Saucer (220cc) Brown  
Cup D:95mm T.L:122mm  
H:57mmC:220cc  
Saucer D:160mm H:19mm



# BANGLE by AB concept

“Our belief that tableware should be aesthetically appealing not only for use but also for display, led to a collection that celebrates both form and function.” –Ed Ng and Terrance Ngan

## Collection Description

The Bangle Collection is inspired from the timeless elegance of delicate jewelry. Much like bangles, which are often worn as statement pieces, this collection seeks to infuse tableware with a similar sense of artistry and visual impact.

Ed Ng and Terrance Ngan of AB Concept, living in Japan, have observed how thoughtfully crafted ceramic tableware is often displayed behind the chef's counter in Japanese omakase dining settings, seamlessly blending into the restaurant's overall design aesthetic. Crafted from high-quality porcelain, the Bangle Collection is inspired by natural textures, showcases high-quality craftsmanship and attention to detail in its materials.

The Ocean Series of the Bangle Collection draws from the textures of the sea—such as the intricate patterns of sea urchins, clamshells, and seashells. Ed and Terrance translated the fine details onto ceramic bowls and plates to evoke the beauty of multiple bangles stacked together, creating a striking a sculptural set for a table or shelf. The Ocean Series offers a sensory experience that engages sight, taste, smell, and touch, fostering a tactile connection with the vessel that carries the food.

## AB Concept

Founded in 1999 by Ed Ng and Terence Ngan, AB Concept is an acclaimed interior design and architecture studio known for bespoke, narrative-driven spaces. Inspired by culinary artistry, the studio blends local culture with meticulous detailing, crafting luxurious environments that tell meaningful stories. With offices in Hong Kong, Taipei, Tokyo, London, and Milan, AB Concept's portfolio spans over 30 cities, from tranquil retreats in Algarve and Saint-Jean Cap-Ferrat to gateway cities like in London, New York, Shanghai, and Tokyo. Clients include Four Seasons, Ritz Carlton, Rosewood, Waldorf Astoria, and W Hotels. Recent highlights include Papermoon at The OWO Raffles London, Ritz Carlton Tokyo's Lobby Lounge, and Argo bar at Hong Kong's Four Seasons. Beyond spatial design, the studio continues to develop a portfolio of design products. To date, the studio has worked with Tai Ping on a collection of couture rugs, the Viola Chair for Poltrona Frau and Bohemian glass lighting for Lasvit.



OCEAN01 Matte White



25cm High Stand Plate  
OCEAN01 Matte White  
D:250mm H:38mm



20cm High Stand Plate  
OCEAN01 Matte White  
D:200mm H:38mm



15cm High Stand Plate  
OCEAN01 Matte White  
D:150mm H:38mm



10cm Stand Bowl  
OCEAN01 Matte White  
D:100mm H:38mm

OCEAN02 Matte White



25cm High Stand Plate  
OCEAN02 Matte White  
D:250mm H:38mm



20cm High Stand Plate  
OCEAN02 Matte White  
D:200mm H:38mm



15cm High Stand Plate  
OCEAN02 Matte White  
D:150mm H:38mm



10cm Stand Bowl  
OCEAN02 Matte White  
D:100mm H:38mm

OCEAN03 Matte White



25cm High Stand Plate  
OCEAN03 Matte White  
D:250mm H:38mm



20cm High Stand Plate  
OCEAN03 Matte White  
D:200mm H:38mm



15cm High Stand Plate  
OCEAN03 Matte White  
D:150mm H:38mm



10cm Stand Bowl  
OCEAN03 Matte White  
D:100mm H:38mm



OCEAN01



OCEAN02



OCEAN03

OCEAN01 Blue Gray



25cm High Stand Plate  
OCEAN01 Blue Gray  
D:250mm H:38mm



20cm High Stand Plate  
OCEAN01 Blue Gray  
D:200mm H:38mm



15cm High Stand Plate  
OCEAN01 Blue Gray  
D:150mm H:38mm



10cm Stand Bowl  
OCEAN01 Blue Gray  
D:100mm H:38mm

OCEAN01 Gray



25cm High Stand Plate  
OCEAN01 Gray  
D:250mm H:38mm



20cm High Stand Plate  
OCEAN01 Gray  
D:200mm H:38mm



15cm High Stand Plate  
OCEAN01 Gray  
D:150mm H:38mm



10cm Stand Bowl  
OCEAN01 Gray  
D:100mm H:38mm

OCEAN02 Blue Gray



25cm High Stand Plate  
OCEAN02 Blue Gray  
D:250mm H:38mm



20cm High Stand Plate  
OCEAN02 Blue Gray  
D:200mm H:38mm



15cm High Stand Plate  
OCEAN02 Blue Gray  
D:150mm H:38mm



10cm Stand Bowl  
OCEAN02 Blue Gray  
D:100mm H:38mm

OCEAN02 Gray



25cm High Stand Plate  
OCEAN02 Gray  
D:250mm H:38mm



20cm High Stand Plate  
OCEAN02 Gray  
D:200mm H:38mm



15cm High Stand Plate  
OCEAN02 Gray  
D:150mm H:38mm



10cm Stand Bowl  
OCEAN02 Gray  
D:100mm H:38mm

OCEAN03 Blue Gray



25cm High Stand Plate  
OCEAN03 Blue Gray  
D:250mm H:38mm



20cm High Stand Plate  
OCEAN03 Blue Gray  
D:200mm H:38mm



15cm High Stand Plate  
OCEAN03 Blue Gray  
D:150mm H:38mm



10cm Stand Bowl  
OCEAN03 Blue Gray  
D:100mm H:38mm

OCEAN03 Gray



25cm High Stand Plate  
OCEAN03 Gray  
D:250mm H:38mm



20cm High Stand Plate  
OCEAN03 Gray  
D:200mm H:38mm



15cm High Stand Plate  
OCEAN03 Gray  
D:150mm H:38mm



10cm Stand Bowl  
OCEAN03 Gray  
D:100mm H:38mm



OCEAN01

OCEAN02

OCEAN03



OCEAN01

OCEAN02

OCEAN03



Courtesy of Mark Newson

# AIR by Marc Newson

“If someone asked me about my inspiration, I would say it`s not the people and the things. It`s travel and experiencing different environments.” - Marc Newson

## Collection Description

The Air Collection was first conceived by Marc Newson for use in Qantas First Class and Business cabins, and for the Sydney and Melbourne First Class lounges. The White Bone China dining collection, which features a sleek look and fluid design ethic, was released by Noritake into a purchasable collection in 2011, including coffee cups, plates, and a teapot. This sophisticated dining range features stunning contemporary design and brilliant functionality, and was later joined by a 16-piece cutlery set. The full collection embodies the distinctive retro-futuristic aesthetic of Marc Newson's creative direction for Qantas. All crockery pieces have been crafted to the highest quality and are chip resistant, stackable, and dishwasher and microwave safe.

“My crockery collection for Noritake is a project I am very proud of, and one I use every day both at home and in my studio. The collection is durable, elegant and most importantly, a pleasure to use. The simplicity of the forms belies the complex techniques involved in their production- a testament to Noritake's manufacturing capabilities including the narrowing top of the cups and mugs, and small foot ring on the base of the tableware to give the illusion that each piece floats above a surface.”

To create the unique and complex shaping featured in the Air Collection, Noritake uses a method called 'slip casting process' which involves pouring of liquid clay material into a plaster mold, allowing the plaster to absorb the moisture, and the clay to harden on the inside wall of the mold. The remaining material is poured out and the cast piece is removed from the mold to dry. The production is then completed with firing and glazing processes. The Air Collection comprises twelve pieces in the highest-quality Bone China, accompanied by stainless-steel cutlery.

## Marc Newson

Marc Newson has been described as one of the most influential designers of his generation. He has worked across an extremely wide range of disciplines, and his clients include some of the best-known and most prestigious brands in the world spanning diverse sectors from furniture, luxury goods, and technology, to marine, automotive, and aviation design. He has fostered ongoing relationships with companies such as Louis Vuitton, Montblanc, Hermès, Nike, Dom Pérignon, Jaeger-LeCoultre and Ferrari. He also served as Creative Director of Qantas Airways (2005-2015) and Designer for Special Projects at Apple since his first involvement in the design of the 'Apple Watch'. In 2019, Marc and Sir Jonathan Ive founded the creative collective LoveFrom.

Born in Sydney, Australia in 1963, Newson has lived and worked in Sydney, Tokyo, Paris, and presently resides in the UK where his company, Marc Newson Limited, has been based since 1997. Newson is the only industrial designer represented by Gagosian, and is also represented by Galerie kreO. Leading museums around the world have hosted solo retrospective exhibitions of his work. His designs can be found globally in the permanent collections of over 40 institutions. Newson has been included in TIME Magazine's 100 Most Influential People.



16cm Plate  
D:160mm H:21mm



23cm Deep Plate  
D:230mm H:48mm C:1,100cc



14.5cm Bowl  
D:145mm H:71mm C:720cc



Cup & Saucer (200cc)  
Cup D:77mm T.L:112mm  
H:51mm C:200cc  
Saucer D:137mm H:17mm



11.5cm Bowl  
D:117mm H:51mm C:350cc



24.5cm Square Serving Plate  
L:246mm D:172mm



Teapot  
L:154mm D:92mm  
H:88mm C:450cc



Cup & Saucer (92cc)  
Cup D:58mm T.L:83mm  
H:47mm C:92cc  
Saucer D:111mm H:17mm



Mug  
D:77mm T.L:108mm  
H:92mm C:400cc



30cm Round Serving Plate  
D:298mm D:11mm C:750cc



30cm Round Serving Bowl  
D:298mm D:41mm C:2,000cc



# IMPERIAL PEACOCK

by Frank Lloyd Wright Foundarion

## Collection Description

Noritake and the Frank Lloyd Wright Foundation became inspired during review of original Frank Lloyd Wright and Noritake tableware archives from Wright's 1920's Imperial Hotel design. Together they reimagine a completely new collection, named the Imperial Peacock Collection, deconstructing Wright's unique patterns from his iconic hand carved Oya stone Peacock artwork, from the same original Imperial hotel.

Frank Lloyd Wright once described the peacock as "a spiritual element" introduced to Earth for the sheer "love of beauty." Its grace and resilience captivated him—a beauty that, even when domesticated, endures. The peafowl, with its vibrant plumage, has long been depicted in Japanese aesthetics as a symbol of the elegance of nature.

This spirit of beauty became a guiding inspiration for Wright's 1915 design of the Imperial Hotel in Tokyo. The peacock's elegance was woven into many details, from rugs and furniture to intricate tapestries. Just as the peacock symbolizes lasting beauty, the Imperial Hotel stood resilient, even withstanding the Great Kanto Earthquake of 1923.

Wright's vision was more than architectural—it was a tribute to nature's timeless artistry, proving that true beauty, once embraced, is enduring.

## Collections Inspired by the Imperial Hotel

Frank Lloyd Wright is considered one of the greatest architects of the 20th century. He is known for designing the second main building of the Imperial Hotel, commonly known as the "Wright Building," which was completed in 1923 (Taisho 12), and for his significant influence on Japanese architecture. The tableware used in the "Wright Building" at the time was designed by Frank Lloyd Wright and manufactured by Nippon Toki Gomei Kaisha, the predecessor of Noritake

## Frank Lloyd Wright Foundation

The Frank Lloyd Wright Foundation is dedicated to preserving and perpetuating Wright's vision, ensuring that his philosophy of organic architecture—design in harmony with nature and community—remains a vital force in contemporary life.

One way the Foundation brings Wright's legacy to life is through collaborative partnerships, which serve as a tool to make great design accessible to broader audiences. Focusing on new products inspired by his principles, these collaborations translate his belief in the unity of material, form, and nature into everyday life. Licensed collaborations help demonstrate that Wright's design ethos is not just a part of history but a living philosophy that continues to influence how we build and live—now and for future generations.

Historical photographs and drawings: The Frank Lloyd Wright Foundation Archives. (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, NY)





27cm Square Plate A Matte White  
L:268mm D:268mm H:17mm



27cm Square Plate B Matte White  
L:268mm D:268mm H:17mm



27cm Square Plate A Matte Gray  
L:268mm D:268mm H:17mm



27cm Square Plate B Matte Gray  
L:268mm D:268mm H:17mm



27cm Square Plate A Matte Beige  
L:268mm D:268mm H:17mm



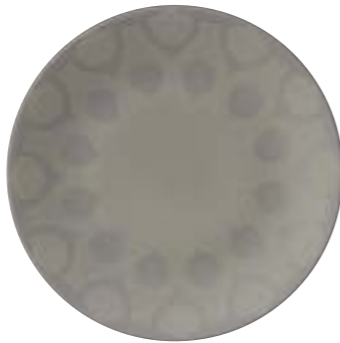
27cm Square Plate B Matte Beige  
L:268mm D:268mm H:17mm



28cm Coupe Plate Matte White  
D:280mm H:27mm



20.5cm Coupe Plate Matte White  
D:207mm H:23mm



28cm Coupe Plate Matte Gray  
D:280mm H:27mm



20.5cm Coupe Plate Matte Gray  
D:207mm H:23mm



28cm Coupe Plate Matte Beige  
D:280mm H:27mm



20.5cm Coupe Plate Matte Beige  
D:207mm H:23mm



17cm Hexagonal Flat Plate  
Matte White  
L:170mm H:15mm



10.5cm Plate Matte White  
D:105mm H:13mm



17cm Hexagonal Flat Plate  
Matte Gray  
L:170mm H:15mm



10.5cm Plate Matte Gray  
D:105mm H:13mm



17cm Hexagonal Flat Plate  
Matte Beige  
L:170mm H:15mm



10.5cm Plate Matte Beige  
D:105mm H:13mm

# IMPERIAL CABARET MARCH BALLONS

by Frank Lloyd Wright  
(From the Classic Collection)

The Imperial Hotel's ceramic dinner service was the second designed by Frank Lloyd Wright for an important public building. Frank Lloyd Wright had a profound appreciation for Japanese art, design, and craftsmanship. This admiration led to a collaboration with Noritake during the early 1920s when Wright designed a series of porcelain dinnerware—the Imperial Cabaret collection—for the Imperial Hotel in Tokyo. As noted by David A. Hanks in "The Decorative Designs of Frank Lloyd Wright," the circular motifs on the ceramics reflected the ornamentation of the interior architecture of the Imperial Hotel. Wright originally envisioned the design flowing seamlessly over the lip of the cup and continuing onto the other side. This approach eliminates the dividing edge of the cup wall, creating a continuous, harmonious design that embraces the cup's form and extends naturally beyond its rim.

Imperial Cabaret by  
Frank Lloyd Wright  
Foundation

Frank Lloyd Wright created this tableware for the Imperial Hotel in Tokyo, a landmark of his architectural legacy. It was originally produced by Nippon Toki Gomei Kaisha, the company that would later become Noritake.

With permission from the Frank Lloyd Wright Foundation in the United States, the design has been adapted and reissued as "IMPERIAL CABARET". While the original pieces were made of white porcelain, the current collection is crafted from lustrous Bone China. The design stands out for its striking geometric rhythm and bold, vivid colors—faithfully reflecting Wright's original aesthetic.

Imperial Cabaret Blue by  
Frank Lloyd Wright  
Foundation

"IMPERIAL CABARET BLUE" is a modern reinterpretation of the beloved "IMPERIAL CABARET" series, originally revived in 1998. While preserving the signature rhythmic geometric pattern, this edition introduces a fresh aesthetic using Japan Blue—a timeless, traditional Japanese color.

The collection is crafted from Noritake's proprietary Ultra Pure White – a specially developed porcelain. The collection showcases a smooth, luminous white finish that is both exceptionally strong and remarkably light. This advanced material reflects Noritake's fusion of craftsmanship and modern technology, while also supporting sustainability by eliminating the use of commonly mined clay, which is at risk of depletion.

March Balloons by  
Frank Lloyd Wright  
Foundation

The unique geometric design of "MARCH BALLOONS" is emblematic of Frank Lloyd Wright's signature style. Created to commemorate the 150th anniversary of Wright's birth, the pattern is based on an original 1927 design intended for "LIBERTY MAGAZINE" as part of a 12-cover monthly series.

The design features colorful, overlapping balloons in a circular motif—a geometric shape that Wright loved. To faithfully reproduce Wright's vivid design, Noritake used a safe, selenium and cadmium free orange pigment developed by Noritake in 2017.



### IMPERIAL CABARET



26cm Plate  
D:262mm H:19mm



20cm Diamond Plate  
L:198mm W:141mm H:22mm



Cup & Saucer (185cc)  
Cup D:81mm T.L:105mm  
H:52mmC:185cc  
Saucer D:141mm H:20mm



Mug  
D:80mm T.L:110mm  
H:91mm C:295cc

### IMPERIAL CABARET BLUE



24.5cm Plate  
D:244mm H:24mm



21.5cm Oval Plate  
L:216mm H:20mm



Cup & Saucer (220cc)  
Cup D:95mm T.L:122mm  
H:57mmC:220cc  
Saucer D:160mm H:19mm



Mug  
D:83mm T.L:112mm  
H:91mm C:300cc

### MARCH BALLOONS



15cm Square Plate  
L·W:151mm H:16mm



18.5cm Tray  
L:185mm W:83mm H:15mm



Cup & Saucer (125cc)  
Cup D:62mm T.L.:85mm  
H:61mmC:125cc  
Saucer D:128mm H:24mm



Mug  
D:80mm T.L:111mm  
H:91mm C:290cc

-WEB SITE-



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