

The Arnoldsche Story

Since April 2015 Arnoldsche Art Publishers has been under new management in new premises – what has stayed the same, however, are the high quality goals we set ourselves with each book project. Looking back reveals our consuming passion for the medium of print. Competence, intensive personal input and close collaboration with important institutions worldwide for nearly thirty years have made this publishing house what it is today.

By 1987 founder Dieter Zühlsdorff had been working for five years on his *Keramikmarken-Lexikon 1885–1935*, which grew so compendious that no publisher could be found who was willing to print it. Convinced of his work as its author and well aware that specialisation is necessary on the diversified art book market, he lost no time in joining forces with Gabriela Arnold to found Arnoldsche Art Publishers under his then partner's name.

With his one book in his luggage, he visited the Frankfurt Book Fair two years later. There he made valuable contacts which enabled him to publish more works in his chosen field of applied art and design. Dirk Allgaier, today managing director and partner, joined Arnoldsche in 1993, at first working chiefly on international projects. Soon most books from Arnoldsche were being published bilingually – in German and English – nowadays too often supplemented by Norwegian, Russian, French and Italian editions.

By the late 1990s Arnoldsche had worked out its one-off design concept based on linking layout and content individually with each book project and was soon the recipient of the Design Prize awarded by the New York Type Directors Club for the book *Plastics + Design*. This success paved the way for numerous international joint projects, many of them with museums in the United States, which have enhanced Arnoldsche's reputation on the world market.

Since the turn of the millennium, Arnoldsche has seen a considerable rise in new publications. Some 370 titles have been published since its zero hour, among them *Fired by Passion*, a mammoth work on Viennese Baroque porcelain, *Liebermann – Corinth – Slevogt*, a magisterial study of German Impressionism, and *Bamboo in Old Japan*, which was soon out of print. The features all Arnoldsche publications have in common despite the wide-ranging subject matter are high quality standards throughout and thoughtful design down to the last detail.

2015 is the year in which Dirk Allgaier has taken over Arnoldsche Art Publishers after an intensive strategic planning phase. Along with raising the profile of the Arnoldsche range of applied arts titles, the new publisher is very eager to reinforce and extend the international Arnoldsche network, which has long since been consolidated in the fields of jewellery and ceramics. Arnoldsche has also advanced further into the fine arts market. The success of this foray has been underscored by *Impressionism in Canada*, which has been such a hit that it has run to a second edition, and a series of lavishly illustrated artist monographs – notably on the artists *Hanne Borchgrevink* and *Annette Lucks* as well as the star portrait painter of nineteenth-century European royalty, *Franz Xaver Winterhalter*.