

Catalogue No.3



Clay and sands from all over Germany are the raw material for all our products.

Variety, tradition and innovative craftmanship – for about 30 years now, this is what GOLEM has stood for. Founded in Eastern Germany two years after the reunification, we focused on the dilapidated substance of monuments which had been neglected by "real existing socialism".

In a former cowshed of the Sieversdorf estate, almost a dozen employees of a job-creation programme began to produce ceramic spare parts under the guidance of the ceramists Ulrich Schumann and Tomas Grzimek. On countless building sites at that time, most diversely shaped and coloured historical brick formats true to the original were urgently needed.

Even today, custom-made products for the preservation of listed buildings are still a main focus of the manufactory. About 40 percent of the production of our currently 70 employees are building ceramic elements like facing bricks, quarter tiles, split tiles, shaped bricks, copings, sills, window reveals, capitals, finials, floral and figural reliefs, or reproductions of wall and floor tiles from the Wilhelmine and Art Nouveau periods.

In 2002 we started the serial production of wall and floor tiles, in the development of which we were able to benefit from our many years of experience in the field of restoration. Since then, the tiles have been produced to order according to customer specifications and have become the brand essence of GOLEM.

This catalogue is intended to give you an insight into our work and our tile range and to encourage you to introduce colour, ornament and traditional format in your projects. Wishing you a lot of fun while leafing through the catalogue and an inspired selection,

**Tomas Grzimek** 





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# Wall tiles

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The decorative tiles are re-editions of the most beautiful motifs from Germany and the whole of Europe from the period around 1900. The variety of motifs from eclecticism, Art Nouveau and Art Deco as well as our specific selection of the original patterns result in a unique assortment.

Through the cultivation of traditional artisanal techniques and the processing of first-class materials, we achieve a maximum of aesthetic finesse and authenticity. The traditional sharp edges of our tiles, the square format of 15 centimetres, careful model and mould construction, the application of the original glaze with a bulb syringe and traditional glaze recipes make sure that our tiles look like the originals. Only the GOLEM logo on the back identifies them as a product of our time.

The tiles are handcrafted with great care and attention to detail and radiate a liveliness that you will not find in industrial products. The characteristic craquelé effect and the individual brush stroke, which can be seen in the glaze, make the fine difference. No two tiles are alike.





# **Decorative tiles**





manufactories.

to make the image stand out plastically.



together. "from one mould".

# Production

We produce our decorative tiles exactly as they were produced at the turn of the 19th and 20th century in European ceramic

After elaborate model and mould construction work, the clay is shaped with the help of plaster moulds and presses and the motif is embossed into the body with the press stamp. A thread-like relief (with a narrow rib on a flat surface that creates clear contours) or a plastic low relief is created. In the latter case, both, striking profiles and soft transitions can be achieved by modelling

Through the first firing, the biscuit firing, the body changes its colour from grey to white and reaches its final strength. Now the glaze can be applied. The complex motif (a combination of threadlike relief and bas-relief) is initially only visible in heights, depths and outlines on the light-coloured clay body. It requires great skill to control the correct glaze thickness during painting by the speed of application on the heights and depths of the pattern.



With the help of a bulb syringe, a pear-shaped rubber bellows with a metal keel inserted into the tip, the painter applies the different glazes evenly and quickly.



The green carp (original design Villeroy & Boch, 1900) is a classic among our Art Nouveau tiles.

Like a dike, the relief line ensures that the coloured melting glazes do not run and mix during firing. The final colourfulness is only achieved in the kiln when all the components of the glaze melt

Patience and dexterity are just as important as time and endurance. Each order is glazed by one person, so that the series appears to be

We attach great importance to manual work in all processes of production. The resulting irregularities make each tile unique.



# Decorative tiles for laying in single row rapport The shown tiles can be laid ribbon-like, like border tiles, to structure tile surfaces horizontally. In combination with corresponding monochrome field tiles, border and skirting tiles you have an almost limitless choice of possibilities for the design of dados. ---------..... 1 2 **F 66 V1** 3 4 F 73 V2 5 6 F 17 V2 7 8 F 137 9 12 **F 127c** <sup>10</sup> F 127a <sup>11</sup> F 127b <sup>13</sup> F 94a <sup>14</sup> F 94b <sup>15</sup> <sup>16</sup> F 202.28 14 15 13 16









29

### Decorative tiles for laying in single row rapport | Wall tiles 17













32





<sup>17</sup> <sup>19</sup> F 22L V1 <sup>18</sup> F 5 V1 <sup>20</sup> F 22R V1 21 24 **F 87L** <sup>22</sup> **F 58** <sup>23</sup> F 87R <sup>25</sup> F 25a <sup>26</sup> F 25b <sup>27</sup> F 25c <sup>28</sup> F 25d <sup>29</sup> F 118b







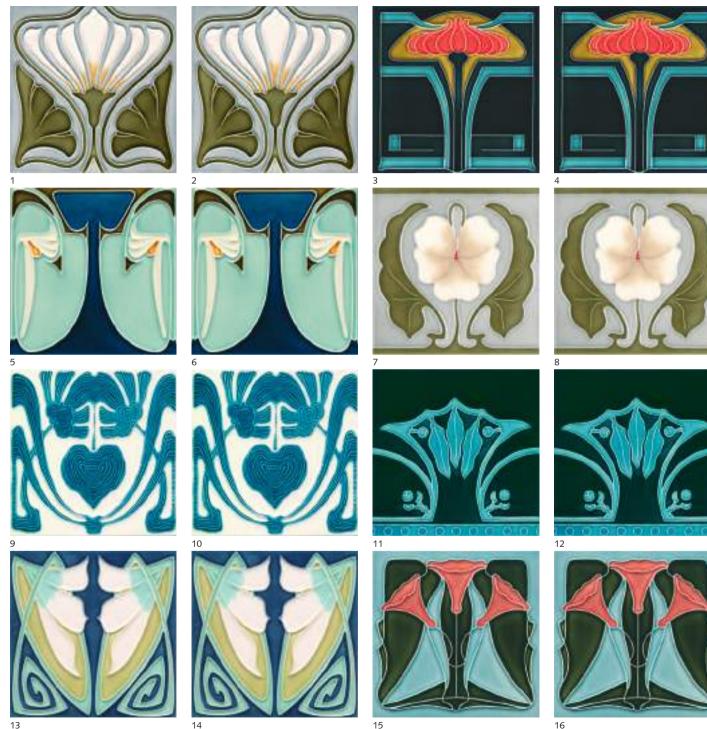












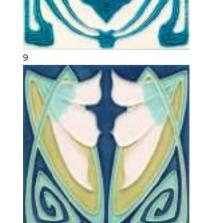






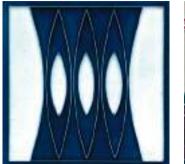


1 2 F 158 V2 3 4 F 26 V3 5 6 F 76 V1 7 8 **F 160** 9 10 F 60 V1 11 12 F 63 V1 13 14 **F 83 V2** <sup>15</sup> <sup>16</sup> F 135 V2



### Decorative tiles for laying in single row rapport | Wall tiles 19

































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<sup>17</sup> <sup>18</sup> **F 155** 19 20 **F 138** 21 22 F 182 <sup>23</sup> <sup>24</sup> **F 136 V2** 25 26 **F 39** 27 28 **F 50 V1** <sup>29</sup> <sup>30</sup> **F 1** 31 32 F 27







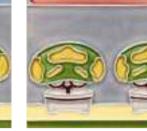


















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 F 4a
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 F 4b
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 F 4c
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 F 80a
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 F 80b
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 F 110b
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 F 110a
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 F 56
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 F 78
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 F 54 V1





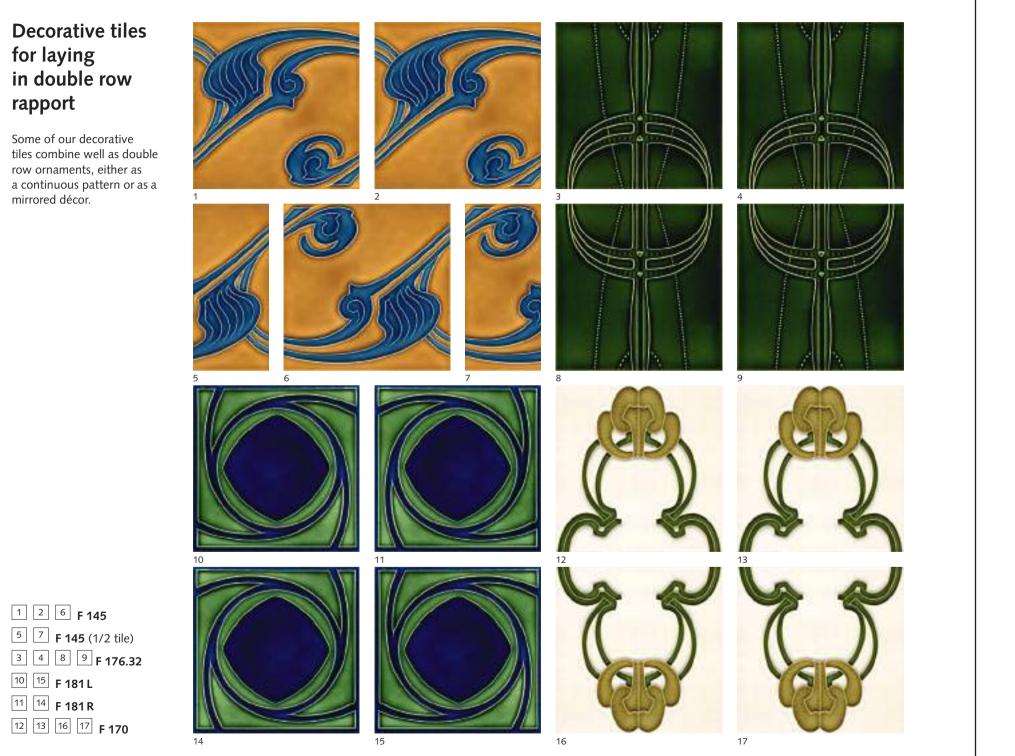












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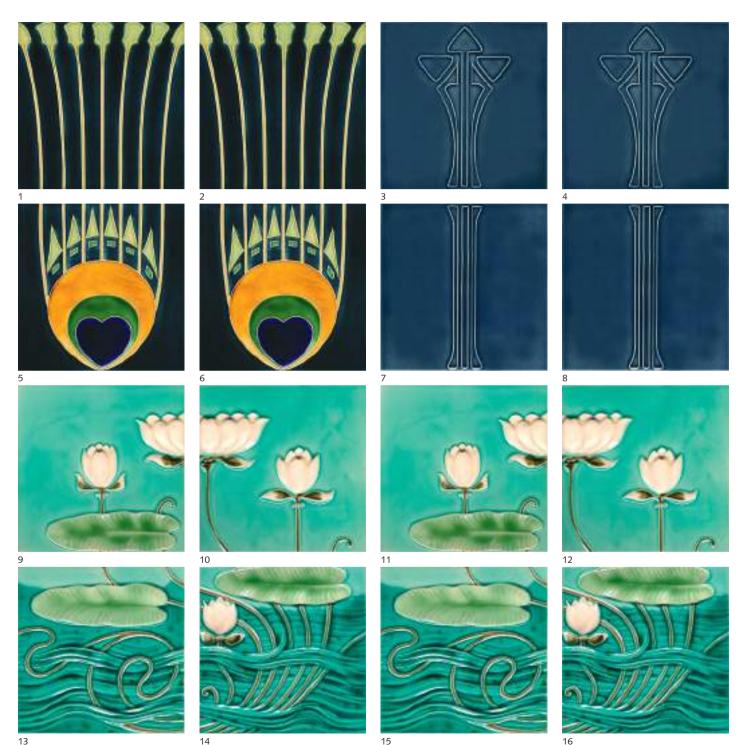




### Decorative tiles for laying in double row rapport | Wall tiles 23







1 2 F 19a V1 <sup>3</sup><sup>4</sup> F 30a.636 5 6 F 19b V1 7 8 F 30b.636 9 11 **F 20a** 10 12 F 20b <sup>13</sup> <sup>15</sup> **F 20c** <sup>14</sup> <sup>16</sup> **F 20d** 

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# Field pattern with several decorative tiles

The design aim of the field pattern is to visually reduce the joints in order to make ornaments, glazes and colours dominate. To structure the surface, you might use border and skirting tiles, decorative tiles, trim pieces and mouldings.

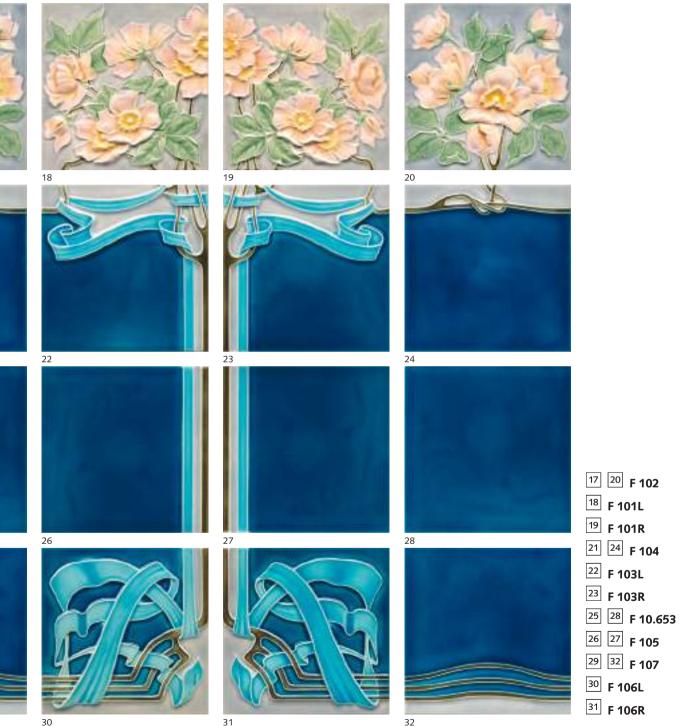








1 2 F 27 5 6 **F 28a** 9 10 **F 28b** <sup>13</sup> <sup>14</sup> **F 28c** <sup>3</sup> <sup>4</sup> F 53a V1 7 12 15 **F 53b V1** 8 11 16 **F 53c V1** 





# Decorative tiles for laying in full-surface rapport

With the following decorative tiles full-surface rapports can be created. They allow many diverse variations and can be laid depending on the spatial requirements.

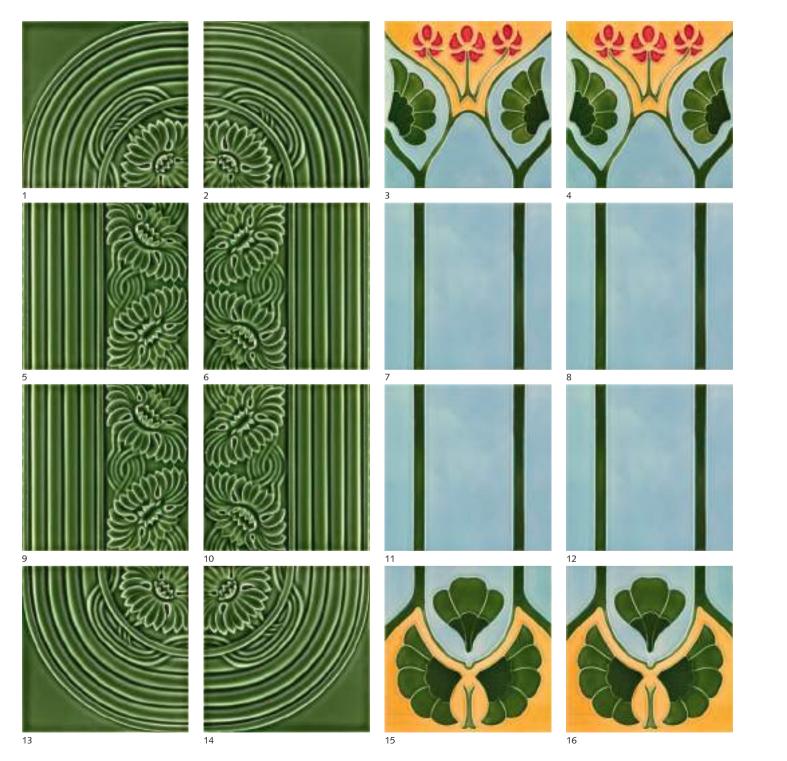
1 2 13 14 **F 125.b28** 

5 6 9 10 F 125.a28

7 8 11 12 **F 29b** 

<sup>3</sup> <sup>4</sup> **F 29**a

<sup>15</sup> <sup>16</sup> **F 29c** 











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Decorative tiles for laying in full-surface rapport | Wall tiles 29

20 23 **F 168b** 

25 26 29 30 F 171 27 28 31 32 F 197





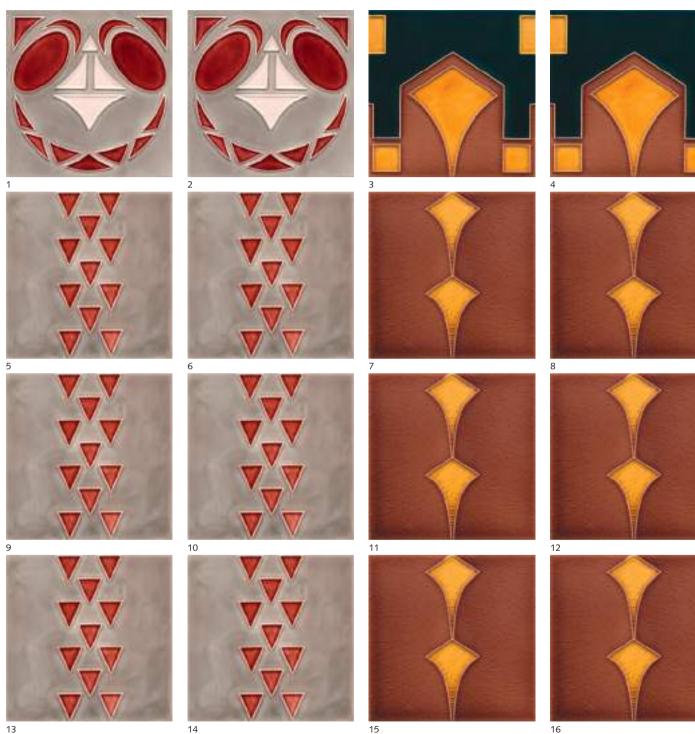
18

















1 2 F 18a V1

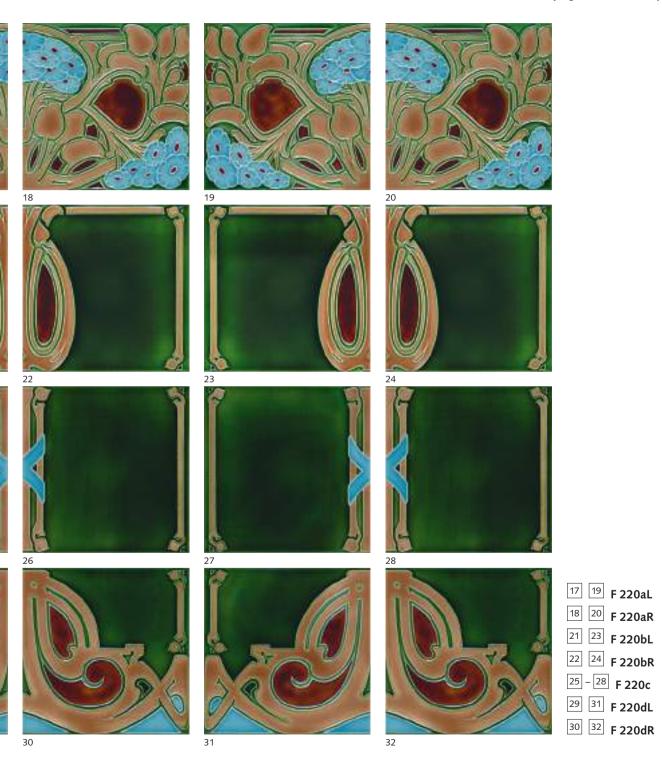
10 13 14 F 18b V1

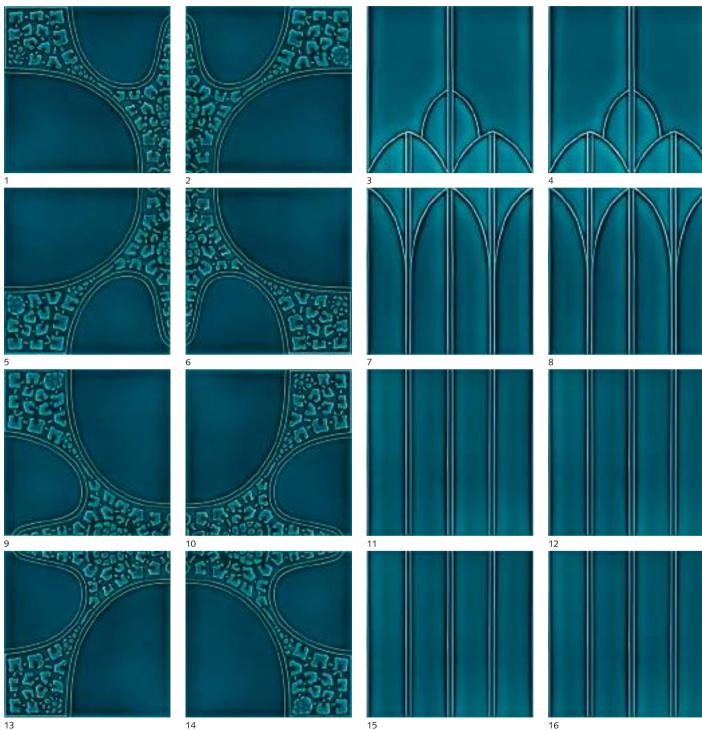
5 6 9

3 4 **F 96** 

7 8 11

12 15 16 **F 97** 







1 6 10 13 F 141a.653 2 5 9 <sup>14</sup> F 141b.653

11 12 15 16 **F 139c.653** 

<sup>3</sup> <sup>4</sup> F 139a.653 7 8 F 139b.653

### Decorative tiles for laying in full-surface rapport | Wall tiles 33

















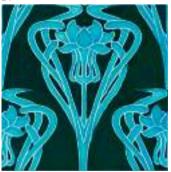


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| 17       22       25       30       F 131L V1         18       21       26       29       F 131R V1 |
|---|
| <sup>19</sup> <sup>20</sup> <b>F 70</b>   |
| 23 24 27  |
| 28 31 32 <b>F 69</b>  |





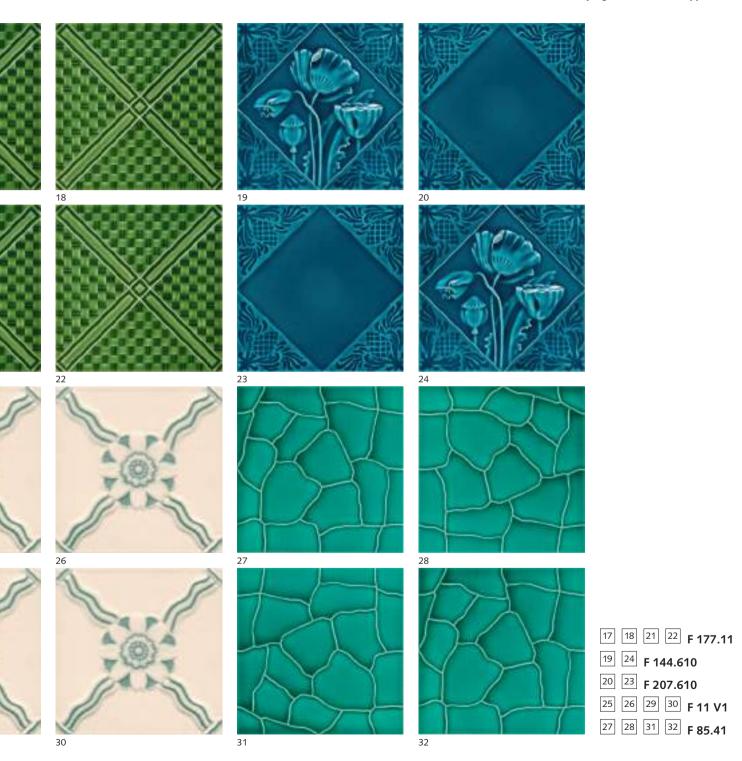
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 F 175.46

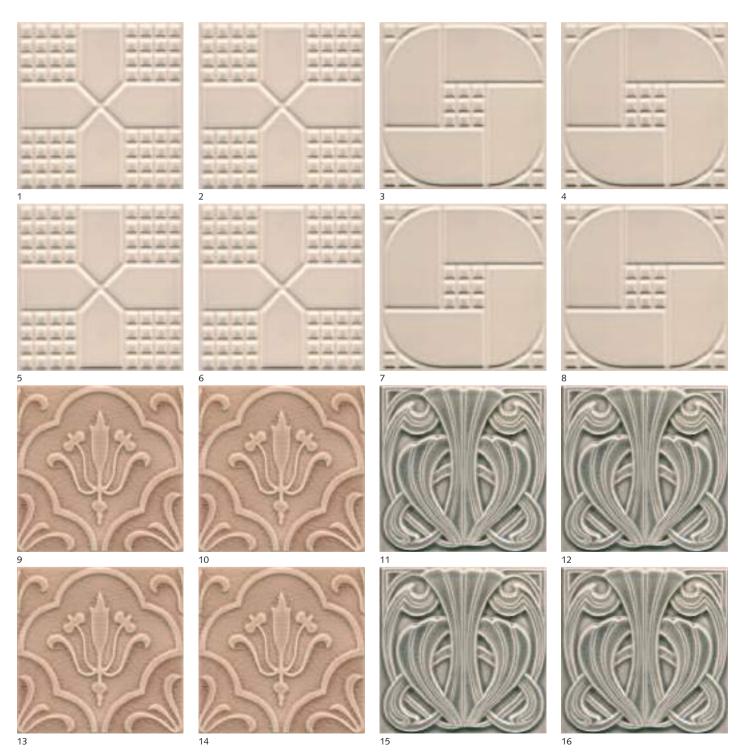
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 F 120.66

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 F 172

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 F 163

### Decorative tiles for laying in full-surface rapport | Wall tiles 35





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 F 35.26

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 F 36.26

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 F 55.2

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 F 41.40







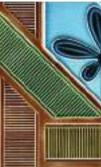






1 2 5 6 **F 185.35** 3 4 7 8 **F 32.32** 9 10 13 14 **F 195.610** 11 12 15 16 **F 199.610** 









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# 19 20 18 23 22 28 32 30 31

### Decorative tiles for laying in full-surface rapport | Wall tiles 39

17 18 21 22 **F 180** 19 20 23 24 F 157 V1 27 28 31 32 F 159

25 26 29 30 **F 126** 





# Decorative tiles with colour variations

Numerous patterns were traditionally produced in different colour variants.



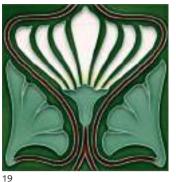




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<sup>18</sup> F 21 V2 <sup>19</sup> F 158 V1 <sup>20</sup> F 158 V2 <sup>21</sup> F 60 V1 <sup>22</sup> F 60 V3 <sup>23</sup> F 18a V2 <sup>24</sup> F 18a V1 <sup>25</sup> F 83 V2 <sup>26</sup> F 83 V1 <sup>27</sup> F 89 V2 <sup>28</sup> F 89 V3 <sup>29</sup> F 135 V3 <sup>30</sup> F 135 V2 <sup>31</sup> F 184 V1

<sup>32</sup> F 184 V2

<sup>17</sup> F 21 V1



1 F 66 V2 <sup>2</sup> F 66 V6 <sup>3</sup> F 66 V5 4 F 66 V1 5 F 63 V1 <sup>6</sup> F 63 V2 7 F 63 V3 <sup>8</sup> F 63 V4 <sup>9</sup> F 22L V2 <sup>10</sup> F 22L V1 <sup>11</sup> F 5 V2 <sup>12</sup> F 5 V1 <sup>13</sup> F 79 V2 <sup>14</sup> F 79 V1 <sup>15</sup> F 68 V1 <sup>16</sup> F 68 V2

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# Decorative tiles as single accents

Solitary decorative tiles were traditionally applied to accentuate a basically simple tile panel. Since traditional principles of order no longer play any role in today's tiling, they can be laid the way you want!











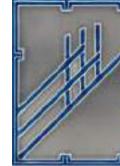
1 F 6 <sup>2</sup> F 49 V2 <sup>3</sup> F 15 <sup>4</sup> F 24 V1 5 F 64 <sup>6</sup> F 46 V2 7 **F 67** <sup>8</sup> F 164 <sup>9</sup> F 47c <sup>10</sup> F 47b <sup>11</sup> F 47a <sup>12</sup> F 123.5 <sup>13</sup> F 74 <sup>14</sup> F 33 <sup>15</sup> F 48 <sup>16</sup> **F 42** 





1 F 134a <sup>2</sup> F 134b <sup>3</sup> F 129 <sup>4</sup> F 130 5 **F 88** <sup>6</sup> F 99 7 F 86 <sup>8</sup> F 121 9 F 116 V1 <sup>10</sup> F 204 <sup>11</sup> F 98 <sup>12</sup> F 150 <sup>13</sup> F 91 V2 <sup>14</sup> F 188 <sup>15</sup> F 149 <sup>16</sup> **F 95** 

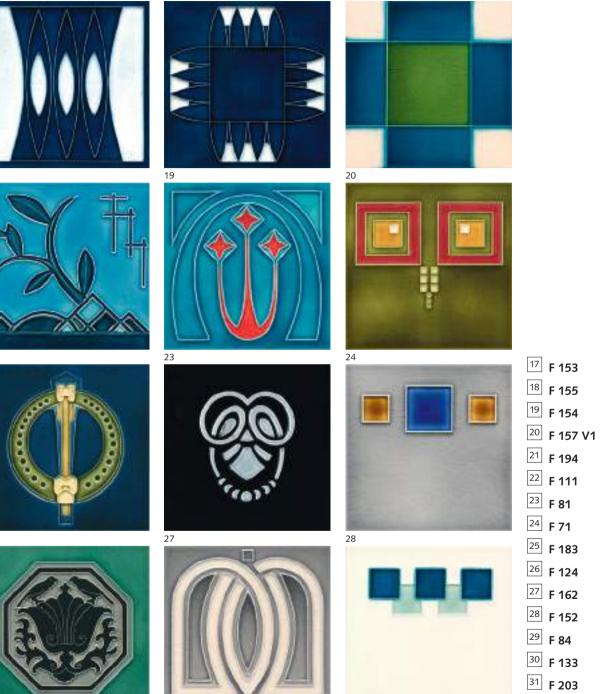








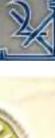
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<sup>32</sup> F 68 V1



F 196
 F 178
 F 166
 F 191
 F 7
 F 156 V2
 F 2
 F 143
 F 206
 F 198.610
 F 198.610
 F 200.610
 F 88
 F 40.46
 F 72
 F 41.40
 F 61



<sup>&</sup>lt;sup>17</sup> **F 43a.11** (Original size)

# Index of origin

Manufacturer and designer of the historic originals (where known)

### page 16/17

# 1 2 3 4 31 32

Meißner Ofen- und Porzellanfabrik (vorm. C. Teichert), Meißen

# 5 6

Boizenburger Plattenfabrik AG, Hans Duensing, Boizenburg an der Elbe

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Osterather Mosaik- und Wandplattenfabrik, Osterrath

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Aktiengesellschaft Norddeutsche Steingutfabrik,

Grohn bei Bremen

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Villeroy & Boch, Mettlach

# 17 18 19 20

Sächsische Ofen- und Schamottewarenfabrik, vormals

- E.T.M., Meißen
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Utzschneider & Co., Saargemünd/Sarreguemines. Lothringen

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| Porzellanfabrik GmbH. Meißen |

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Henry Richards

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Aktiengesellschaft

Grohn bei Bremen

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Tonwerk Offstein AG. Offstein bei Worms

manufaktur Darmstadt für das Irisch-Römische Bad der Kaiser-Friedrich Therme in Wiesbaden unter J.J. Scharvogel

Tonwerk Offstein AG

17 18 21 22 25 26 29 30 Villeroy & Boch, Mettlach

Villerov & Boch. Mettlach

Tonwerk Offstein AG.

Boch Freres, La Louviere

Villeroy & Boch, Dresden

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Norddeutsche Steingutfabrik.

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S.A. Manufactures Céramiques d'Hemixem, Gilliot & Cie. Hemiksem/Antwerpen

8

Frnst Teichert Ofen- und Porzellanfabrik GmbH, Meißen 9 10 11 14 17 21 Boizenburger Plattenfabrik AG Hans Duensing, Boizenburg 12 22 23 Silhyo Vereinigte Dampfziegeleien & Ind. AG. Meißen 13 Utzschneider & Co.,

Saargemünd/Sarreguemines, Lothringen

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Helman Céramique, Sint-Agatha- Sächsische Ofen- und Berchem bei Brüssel, Belgien

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Sächsische Ofen- und Schamottewarenfabrik, vormals E.T.M., Meißen

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Westböhmische Fliese. Oberbris, Tschechien

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Porzellan- und Steingutfabrik Ludwig Wessel, Bonn

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Meißner Ofen- u. Porzellanfabrik (vorm. C. Teichert). Meißen

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Carl Sigmund Luber für J. v. Schwarz AG, Nürnberg

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Tonwerk Muhlacker

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28 **Bad Nauheim** 

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C. Teichert. Meißen

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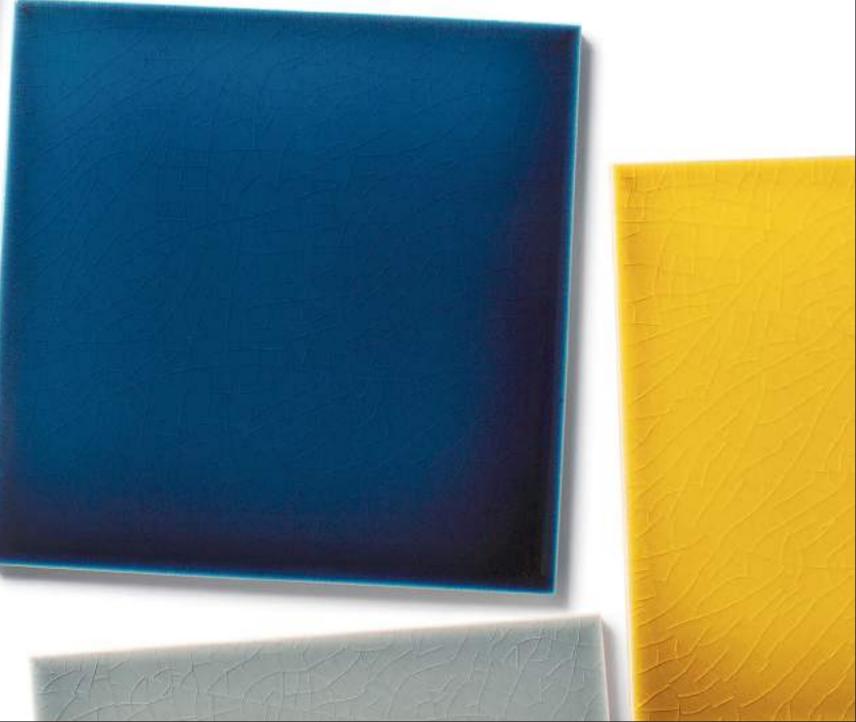
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## 17

Silhvo Vereinigte Dampfziegeleien & Ind. AG. Meißen

Our monochrome glazed wall tiles complement our Art Nouveau range. Characteristic for tiles of their age, they are manufactured with sharp edges in order to be lain with narrow joints. At the turn of 19th to 20th century tiles were even lain completely without joints, to disturb the play of colour and ornament as little as possible. We recommend to lay the tiles with joints of no more than 2mm. Each of our tiles is manufactured and glazed by hand. The kilns too are loaded manually. During firing the glazes become liquid again, but the tiles never lie exactly horizontal. The melting glaze thus forms thicker and thinner layers, that appear more or less light. The resulting play of colour on each tile's surface and within the produced lot is particularly lively and luminous and produces a high aesthetic quality and individuality. No two tiles are alike. Their special brilliance and depth of colour is achieved by the light earthenware body, but also by the micro-cracks that are so typical for Art-Nouveau tiles, called "craquelé". The durability is in no way lessened by the craquelé, because the glaze is firmly attached to the hard, dense body.

# Monochrome glazed tiles





a second time. outdoor areas.



The basic material: finely powdered clay with a low moisture content

# Production

A clay mixture from the region of Westerwald is processed by hand into tile bodies using the dry pressing method, just like 100 years ago. In this process, grit-like dry clay powder is filled into a steel mould and pressed to tiles using hydraulic presses. After the body has been freed from dust and material residues, it is placed in the kiln for the first time for bisque firing. Now the colour changes from grey to white and the material develops its strength. The use of this very light-coloured earthenware body gives our single-colour glazed wall tiles their brilliance and colour depth. Each piece is individually glazed by hand, in some cases the glaze is applied with a ladle. Then the tile is fired

During the glaze firing, all components of the glaze fuse together. Only now does the tile acquire its final colour. On the white background, thin layers of glaze appear light, while thicker layers appear darker, because the light penetrates the glaze to a greater or lesser extent. Typical for Art Nouveau tiles is the so-called craquelé, which emphasises the transparency of the glaze. Our earthenware wall tiles can be used indoors and in covered



Before bisque firing the body is cleaned from dust.



Dry press machine for the production of bisques Determining the right amount of glaze









<sup>1</sup> **F 10.415** orange

<sup>3</sup> **F 10.405** madder

<sup>2</sup> **F 10.410** vermillion

<sup>6</sup> **F 10.13** grey green

7 F 10.62 pastel green

<sup>10</sup> **F 10.11** light green 11 **F 10.14** leaf green 12 **F 10.9** linden green <sup>13</sup> **F 10.33** pale green <sup>14</sup> **F 10.43** reed green <sup>15</sup> **F 10.19** cyan green <sup>16</sup> **F 10.35** blue green





23







19

26

20

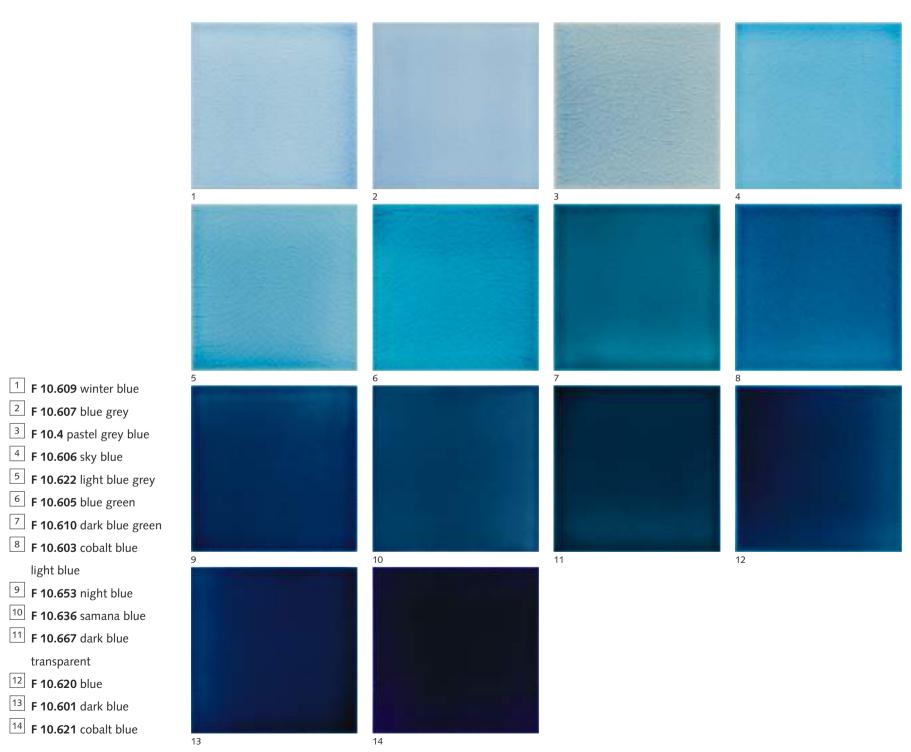
<sup>17</sup> F 10.28 grünflocke <sup>18</sup> **F 10.8** dark green warm <sup>19</sup> **F 10.7** dark green cold <sup>20</sup> **F 10.32** fir green <sup>21</sup> **F 10.34** chrome green <sup>22</sup> **F 10.29** olive green <sup>23</sup> **F 10.15** light turquoise <sup>24</sup> **F 10.5** greenish turquoise <sup>25</sup> **F 10.6** bluish turquoise <sup>26</sup> **F 10.41** turquoise

<sup>4</sup> **F 10.606** sky blue

light blue

transparent

<sup>12</sup> **F 10.620** blue



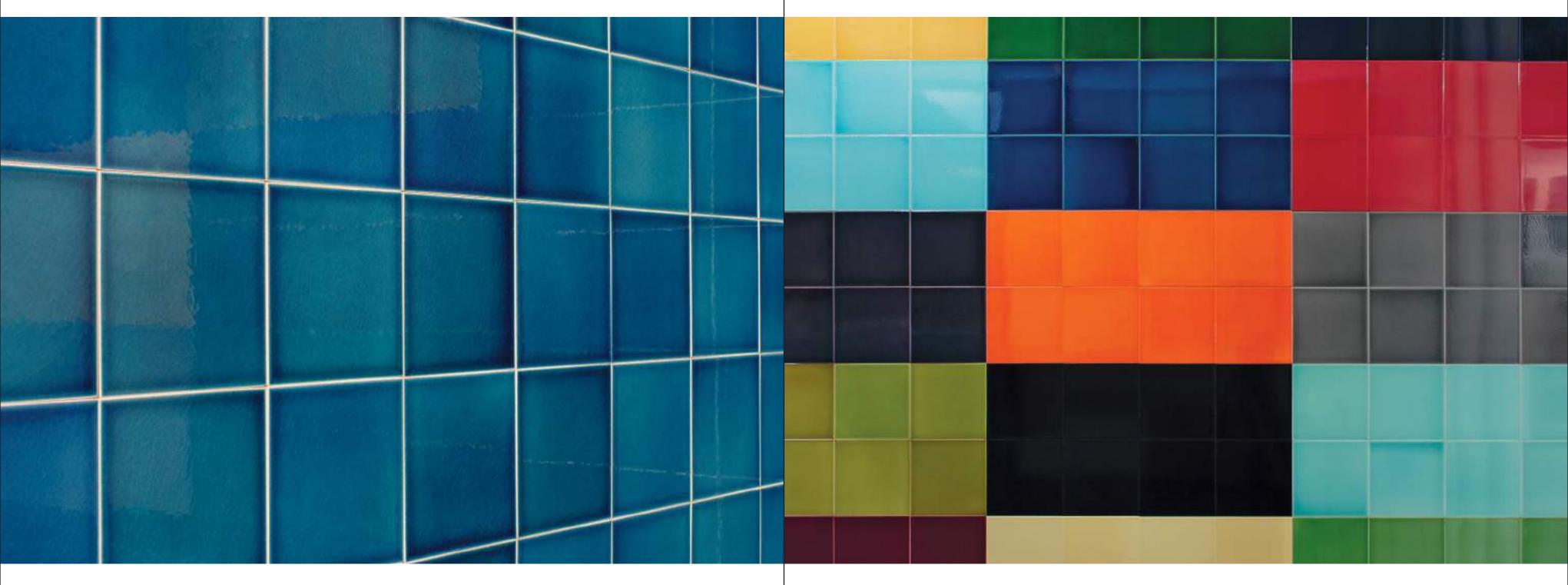


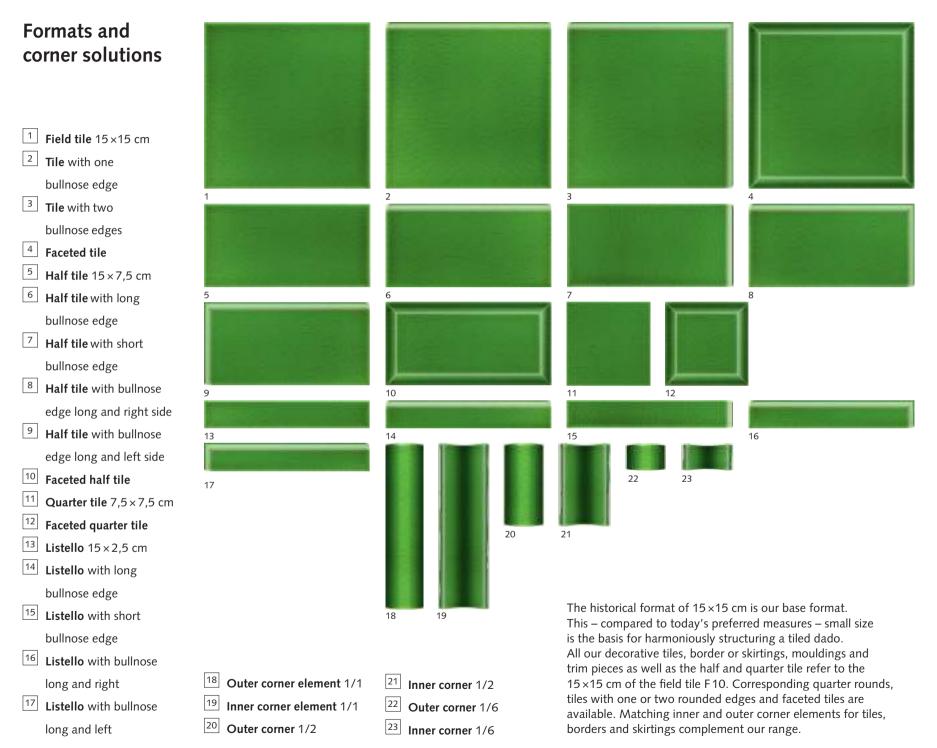
# Glazes

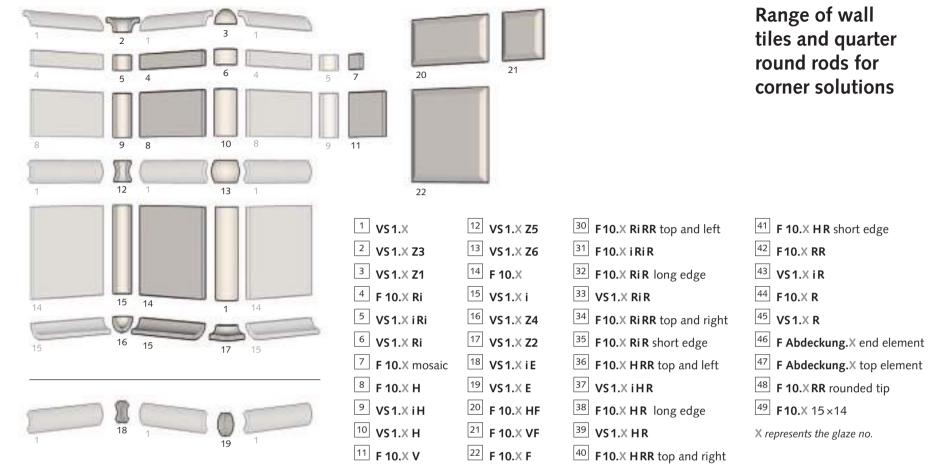
A glaze is a coating of glass and consists of a mixture of mineral flours such as quartz, soda, lime and alumina as well as various metal oxides as colouring components or as fluxes. The ultra-finely ground, dust-like powder is processed with water to form a suspension which is applied by airbrushing – as with singlecoloured tiles – or by means of a bulb syringe. We have acquired the expertise for our extensive range of products through the development of thousands of special glazes to complement historical tile panels. For each glaze there is a fixed recipe that determines the ingredients and quantities, the firing temperature and duration, and the quantity to be applied. Most of our glazes form the fine cracks typical of Art Nouveau, the so-called craquelé, which emphasises the transparency of the glaze. Since the quantity of glaze

can vary minimally and each ceramist has his own signature, lively surfaces with a beautiful play of colours are created both within the tile and within the batch.

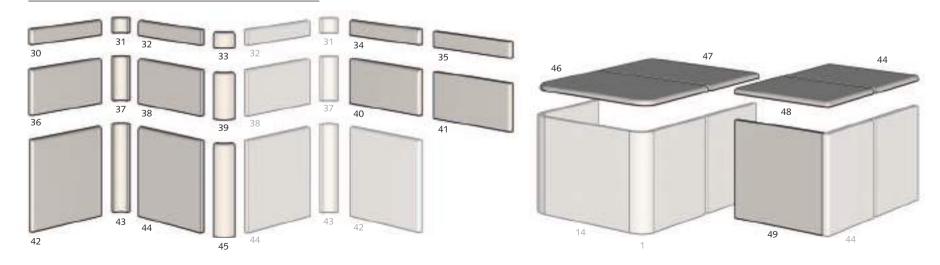
The glazes of the single-colour glazed wall tiles in the F10 series can be applied to different formats as well as to borders and skirting tiles.







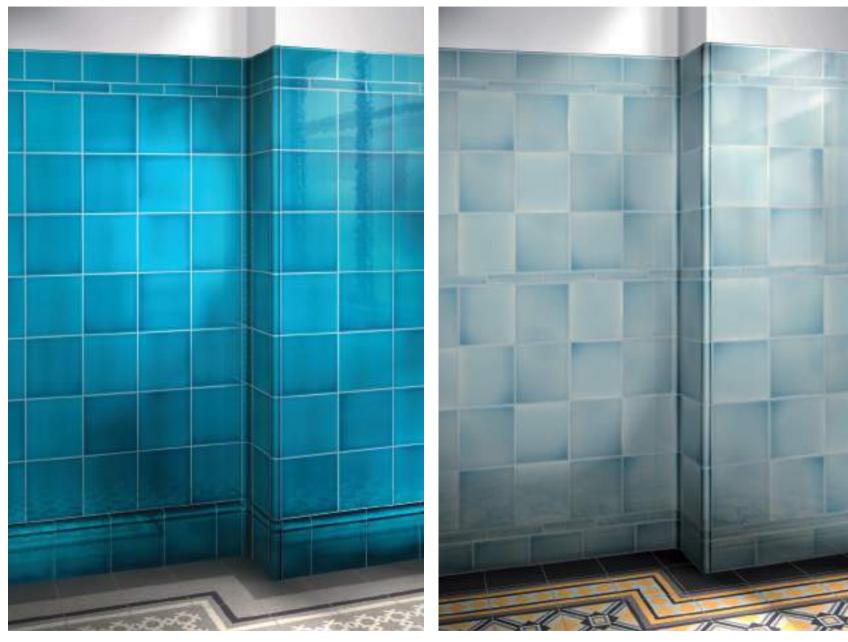


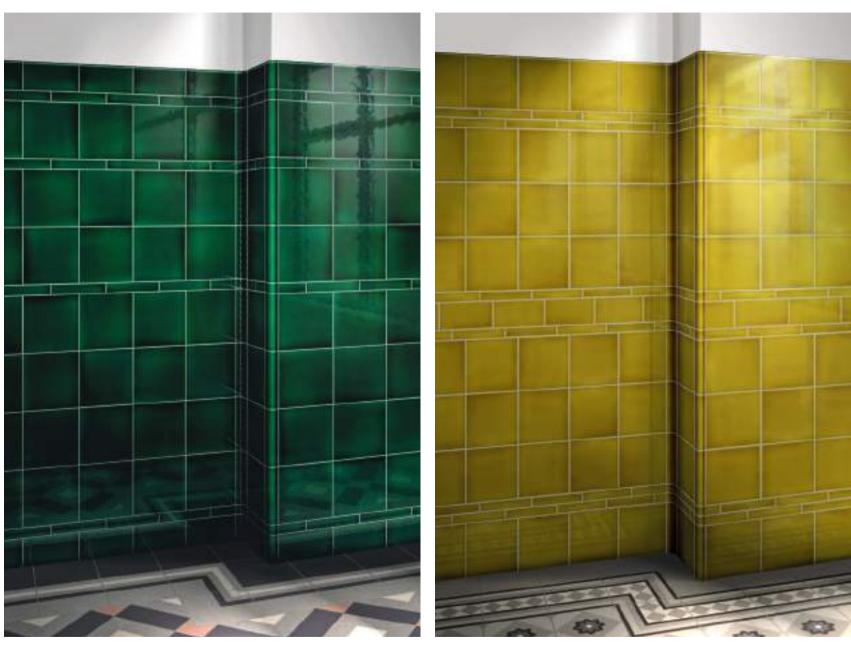


The radiating surface with a lively play of colour is a characteristic feature of our monochrome glazed wall tiles. This creates a strong aesthetic quality and individuality; no two tiles are alike. On a whole wall this effect can present itself on an even bigger scale. In addition, a number of design possibilities are provided by laying the tiles with staggered joints in combination with different formats such as half and quarter tiles or faceted tiles. Diagonal patterns are possible too. There are no limits to your creativity! Whichever of these principles you follow in your design, a harmonious overall impression is ensured any time.



# Laying examples





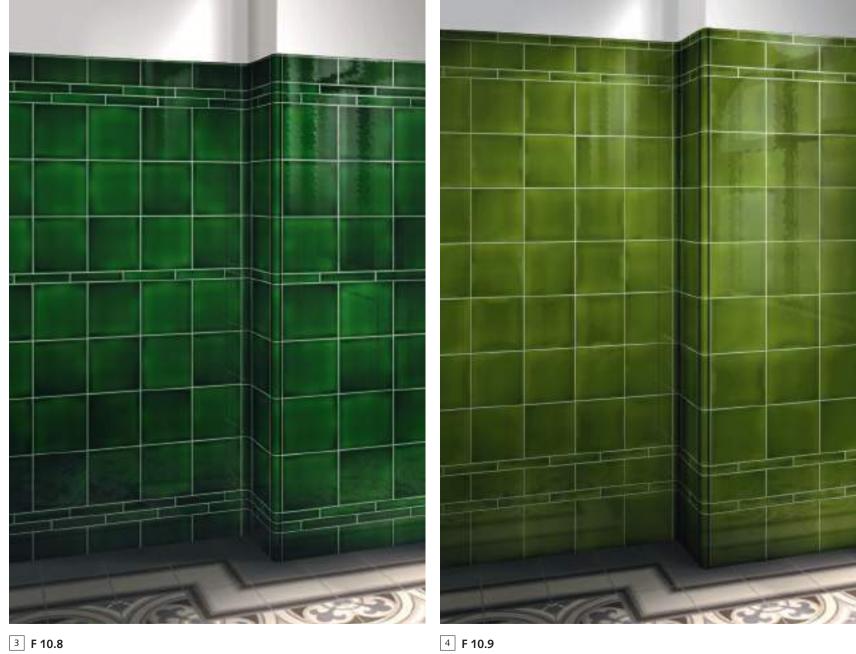
1 **F 10.605** 

2 **F 10.4** 

<sup>3</sup> F 10.7



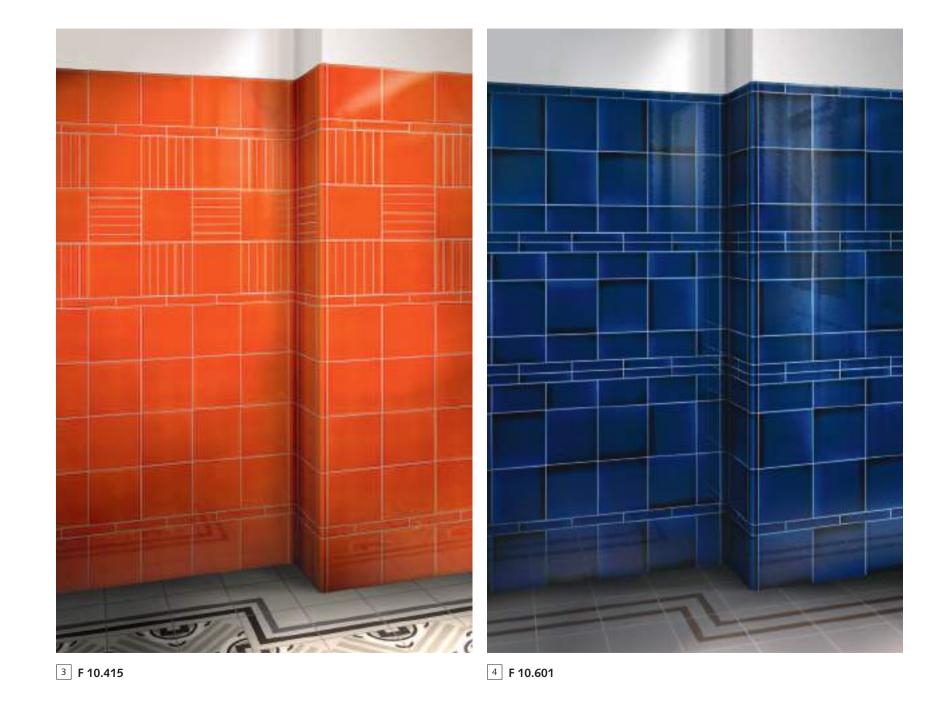




1 F 10.15

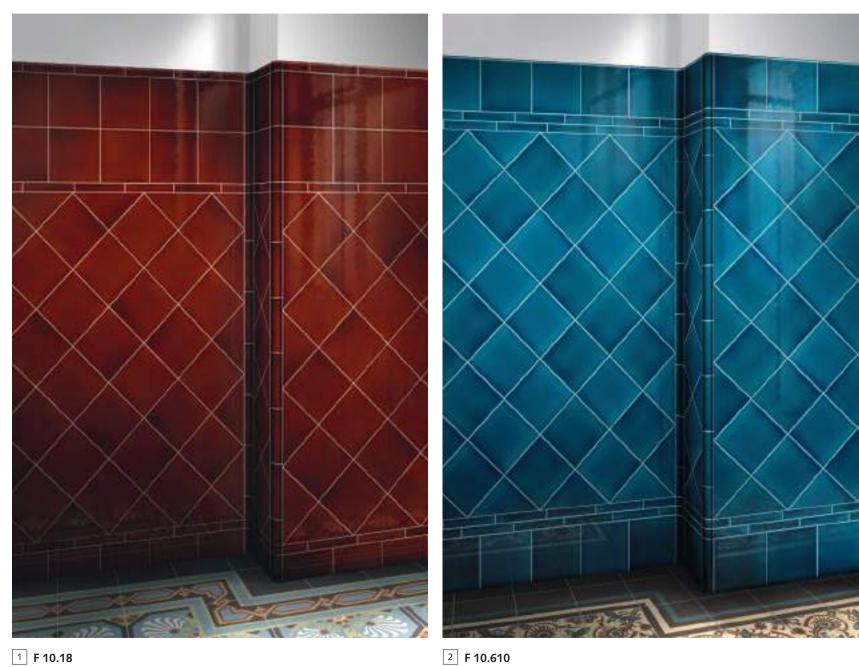
2 **F 10.3** 





1 **F 10.30** 

2 **F 10.11** 



2 **F 10.610** 

<sup>3</sup> F 10.45











<sup>1</sup> F 10.41 HF

<sup>2</sup> F 10.26

<sup>3</sup> F 10.19









<sup>3</sup> F 10.51

1 **F 10.38** 

<sup>2</sup> F 10.653







In the Wilhelmine Period and in Art Nouveau, besides the decorative tiles a multitude of border and skirting tiles with relief were created to horizontally structure a tiled surface. As they form the upper and lower end of a dado, they are important design elements and are of decisive relevance for the overall visual impression. They appear like a frame, enhancing the effect of the surface and at the same time mediating between the monochrome surface and the decorative tile. The GOLEM range of re-issued border and skirting tiles comprises matching corner solutions for inner and outer corners. Quarter rounds, trim pieces and tiles with one or two rounded edges complete our portfolio. The latter can also be used to elegantly link a tiled surface with the wall at the top or side. When laying the borders or ornamental bands with staggered joints a more harmonious result is achieved.





**R**egarding borders, we distinguish between pure profile forms and plastically worked ornaments with flowers, bands and graphic patterns. Due to their protruding, plastic shape, all those pieces are cast with liquid clay into plaster moulds. After drying the burrs are taken off and the surface is sanded down. Subsequently, the border is fired for the first time, the so-called bisque firing.

colour glaze.



#### Production

Now the glaze can be applied, either with an airbrush technique or with a bulb syringe. During glaze firing, the glaze melts again, runs off the heights and collects in the depths. This darkens the light-coloured body to varying degrees and emphasises the sculptural form. Characteristic for Art Nouveau borders is the strong profiling in combination with a transparent

Due to shrinkage during drying and firing, the dimensional tolerances are greater for cast shapes than for dry-pressed tiles. Thus, dimensional differences between field tiles and mouldings or skirting tiles may occur. In former times during the Art Nouveau period, these tolerances were in part even greater than today. Instead of compensating for these differences by means of the width of the joints, borders, skirting tiles and other horizontal

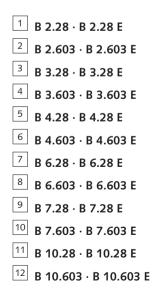


The plaster mould removes *moisture from the clay.* Once the material has dried, the border is removed from the mould and must be left to dry for three or four more days. Only then can it be fired.



# Monochrome mouldings

The colour variants shown here only represent a small choice. Monochrome mouldings and skirting tiles can be manufactured in most of our glazes of the F 10 series, but some are not suitable for strong reliefs, because they get too liquid in the kiln.







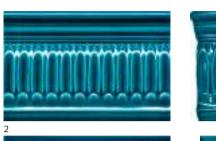


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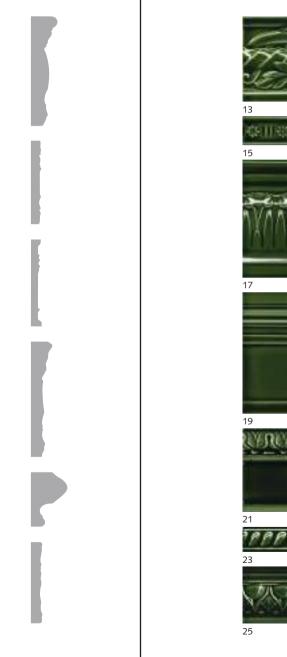
















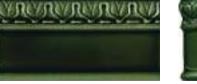




0.85-0



















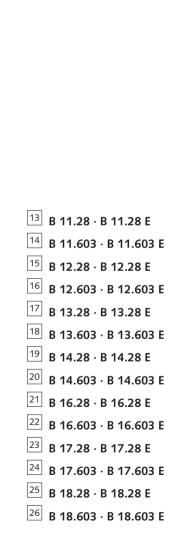


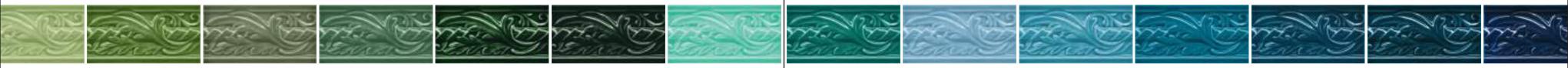




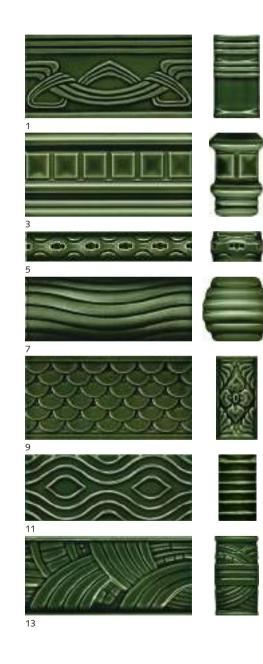






















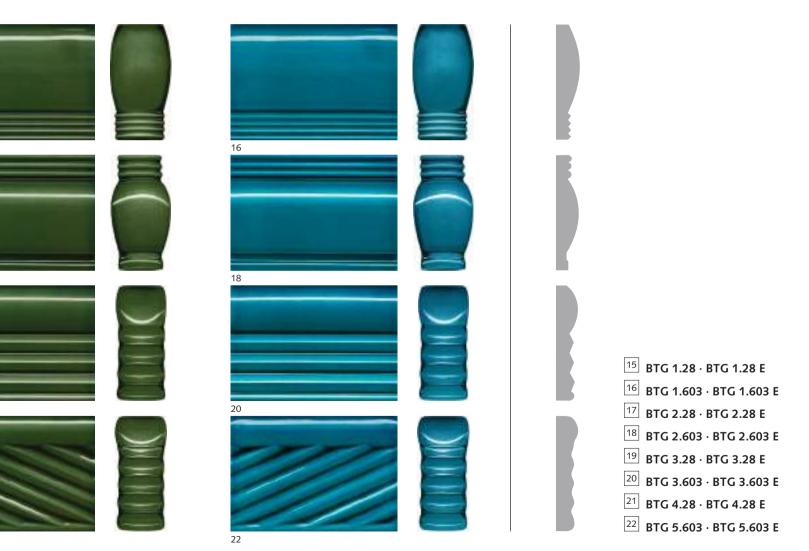










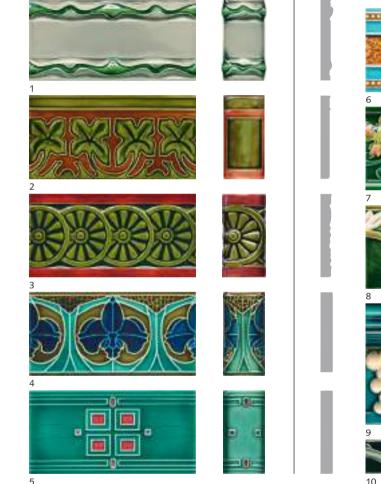


88 Wall tiles | Borders

# Multicoloured mouldings

Our multicoloured mouldings are only available in the depicted variants.

B 21 · B 21 E
 B 23 · B 23 E
 B 22 · B 22 E
 B 25 V1 · B 25 E V1
 B 27 · B 27 E
 B 28 · B 28 E
 B 5 · B 5 E
 B 26 · B 26 E
 B 9 B 9 · B 9 E
 B 8 V1 · B 8 E V1

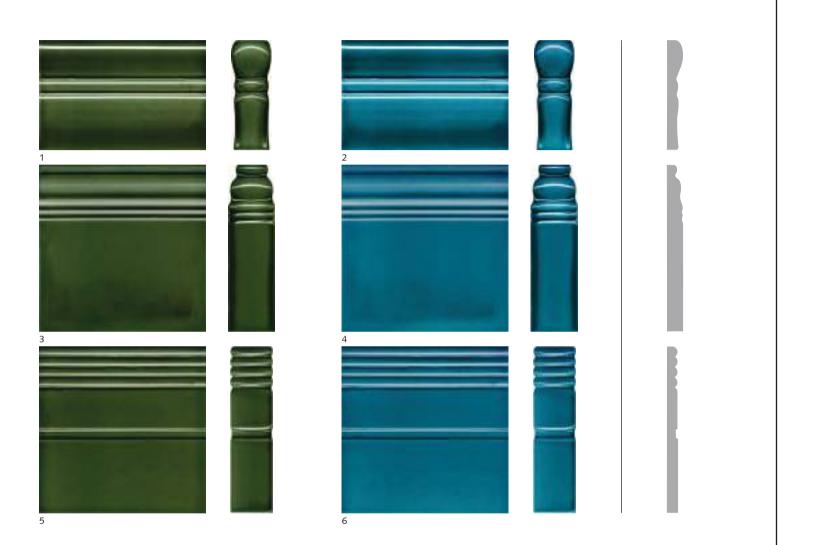




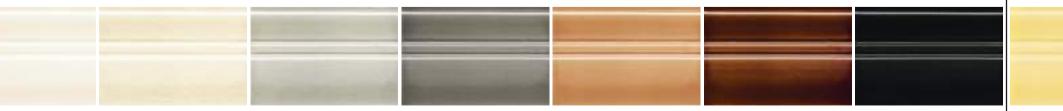


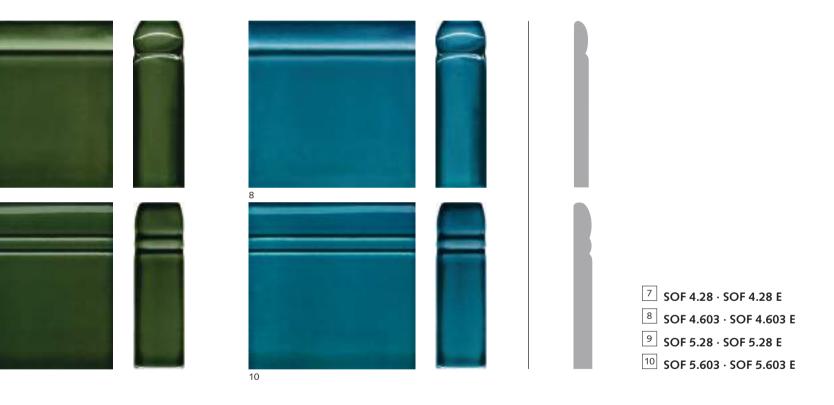
## Skirting tiles

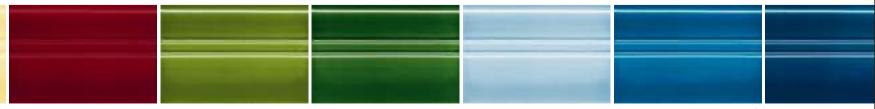
On request, we can supply the skirting tiles, as well as the borders, in a variety of glazes from our F10 range.







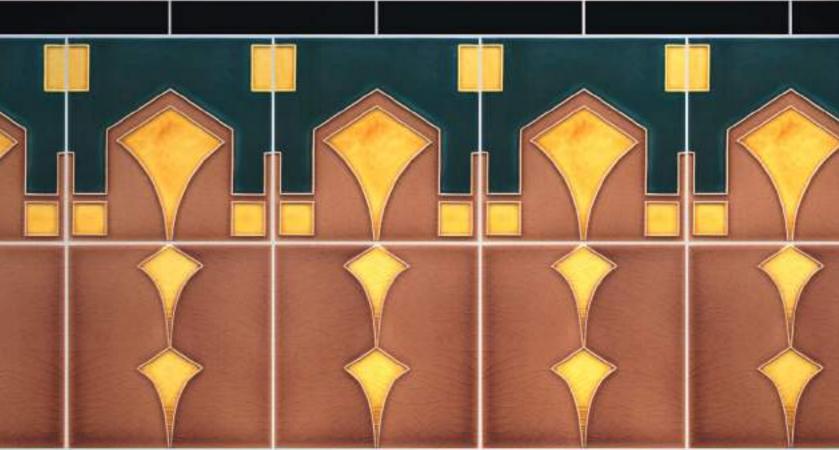




**G**iven the vast variety of our products, the laying examples shown here can only hint at the infinite possibilities of designing space with GOLEM tiles. They want to serve as a source of inspiration for your own planning. We follow order principles handed down for generations which in part no longer play a role in today's tiling. Regardless of this, the examples show how important skirting tiles and borders are as the lower and upper finish of a panel in terms of a well-designed overall visual impression. Trim pieces, half and quarter tiles offer additional design possibilities. Joints also play a major role in this context. Wide joints would visually pull a motif that consists of several tiles too far apart. In our opinion, the joint grid should always take a back seat to the tiles – not only for patterned but also for single-coloured surfaces. A narrow dimension of two millimetres in a light shade of grey as well as horizontally staggered laying of ornamental tiles and borders push back the value of the joints in relation to the entire surface. Instead of a uniform grid, a harmonious unity between vertical and horizontal, between plain surface and decorative tiles is created. This allows the tiles to unfold their effect all the more magnificently. Ornaments, colours and glaze effects are then shown to their best advantage.

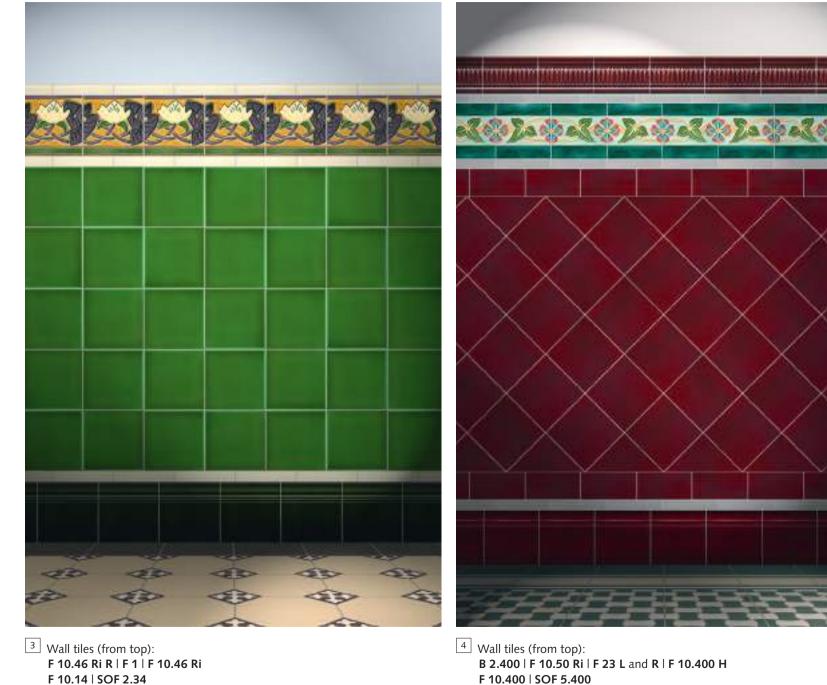


# Laying examples







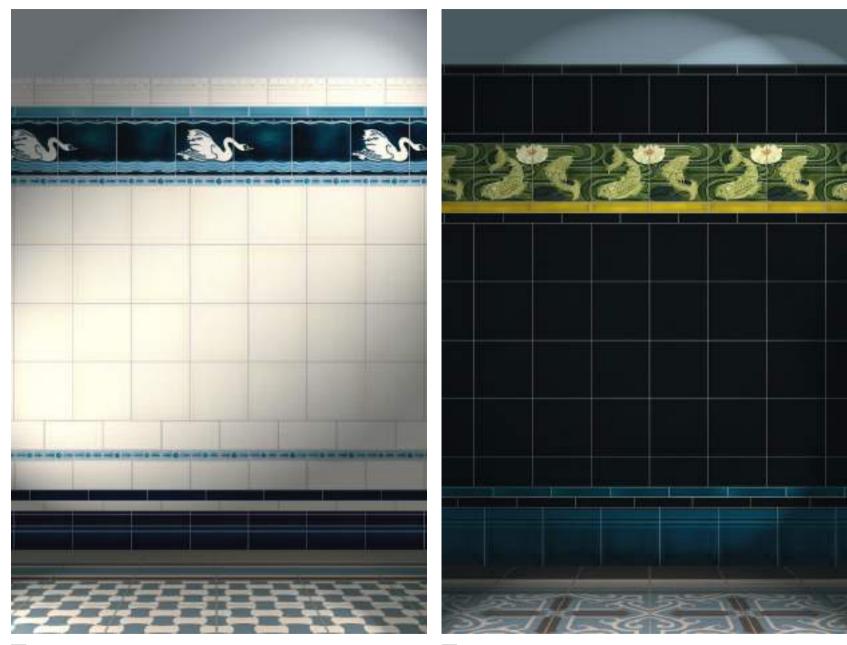


1 Wall tiles (from top): B 18.46 | F 10.52 Ri | F 158 V1 | F 10.52 H | F 10.13 F 10.32 Ri | SOF 4.46 Floor tiles from colour collection F

<sup>2</sup> Wall tiles (from top): B 7.50 | F 10.46 Ri | F 138 | B 1.50 | F 10.601 H F 10.601 | SOF 3.601 Floor tiles from colour collection E

Floor tiles: SF 80 A.2 and SF 80 E5 E

F 10.400 | SOF 5.400 Floor tiles from colour collection G

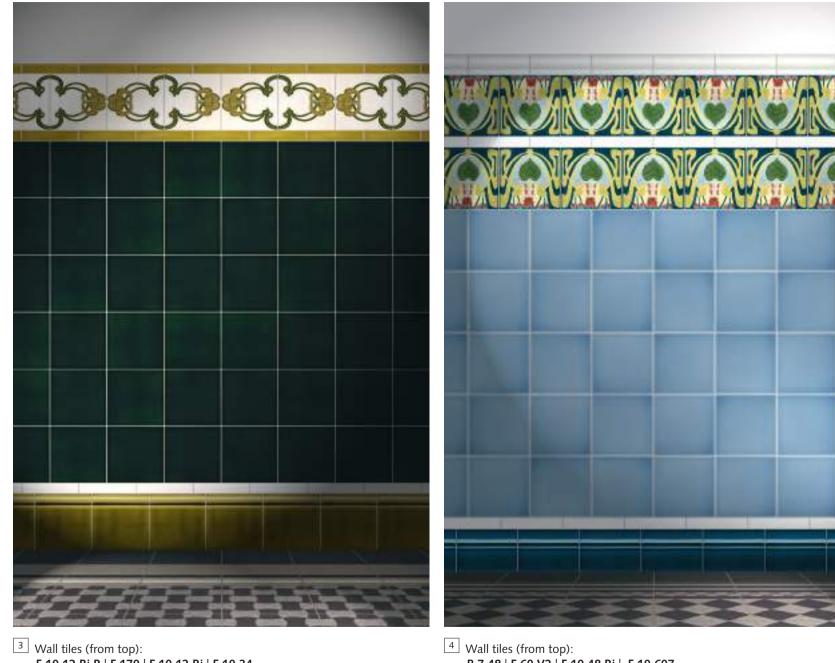


Wall tiles (from top):
 B 16.46 | F 10.622 Ri | F 127a, b, c | B 15 | F 10.46
 F 10.46 H | F 10.621 Ri | F 10.46 Ri | SOF 1.621
 Floor tiles from colour collection A

Wall tiles (from top):
 F 10.51 Ri R | F 10.51 | F 10.51 Ri | F 94a and b
 F 10.12 Ri | F 10.653 Ri | SOF 5.653
 Floor tiles from colour collection A

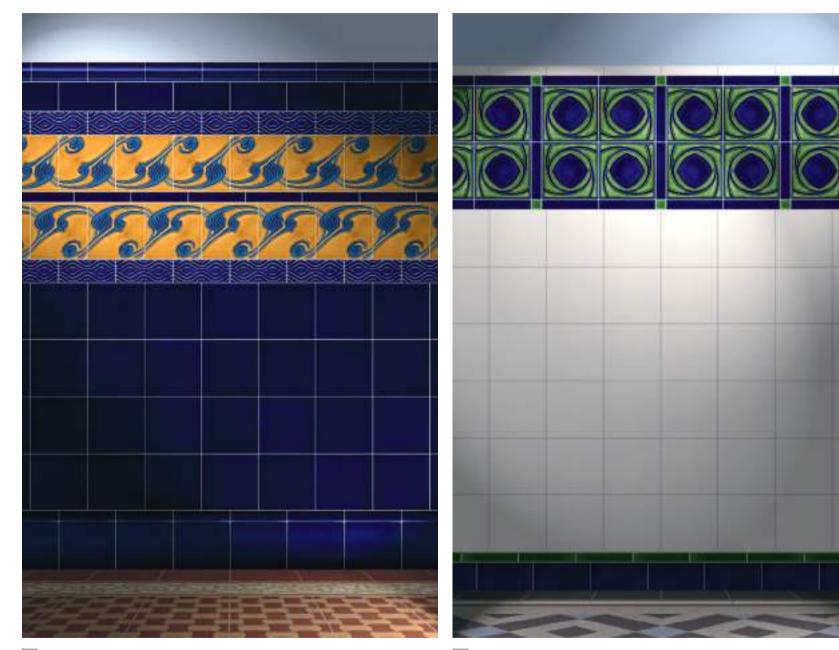




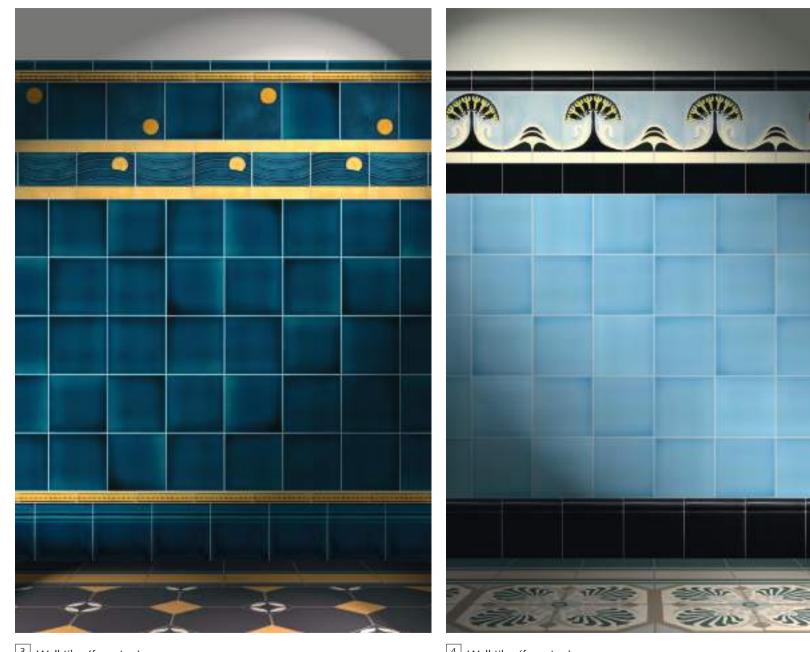


1 Wall tiles (from top): **F 10.39 Ri R | F 66 V6 | F 10.39 H | F 10.44 Ri F 10.39 | SOF 1.51** Floor tiles from colour collection N Wall tiles (from top):
 F 10.18 Ri R | F 26 V5 | F 10.18 Ri | F 10.15 Ri
 F 10.13 | SOF 2.34
 Floor tiles from colour collection J

Wall tiles (from top): F 10.12 Ri R | F 170 | F 10.12 Ri | F 10.34 F 10.26 Ri | SOF 4.12 Floor tiles from colour collection C Wall tiles (from top): **B 7.48 | F 60 V2 | F 10.48 Ri | F 10.607 SOF 1.601** Floor tiles from colour collection C

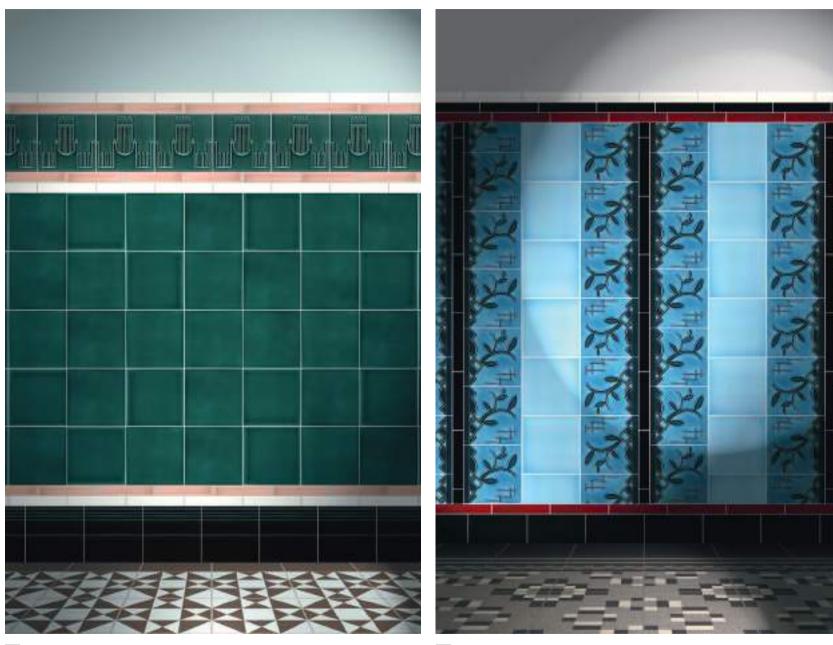


<sup>1</sup> Wall tiles (from top): B 7.621 | F 10.621 H | F 145 | F 10.621 Ri B 32.621 | F 10.621 | SOF 4.621 Floor tiles from colour collection D Wall tiles (from top):
 F 10.26 Ri R | F 10.621 Ri | F 10.14 Mosaik | F 181L and R
 F 10.26 | F 10.14 Ri | F 10.621 H
 Floor tiles: SF 201 C | SF 80 B.15 and SF 80 B.18



Wall tiles (from top):
 F 10.620 Ri R | B 1.575 | F 118a, b, c | F 10.620 | SOF 5.620
 Floor tiles from colour collection H and
 SF 80 A.11 | SF 80 B.12 | SF 80 E 7 E

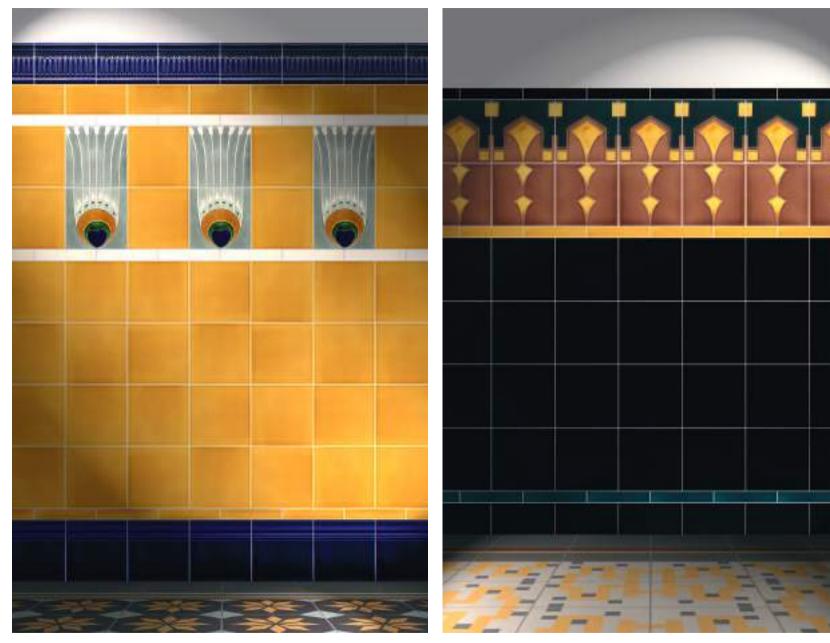
Wall tiles (from top):
 B 7.51 | F 80a und b | F 10.3 Ri | F 10.51 H
 F 10.609 | SOF 4.51
 Floor tiles from colour collection G

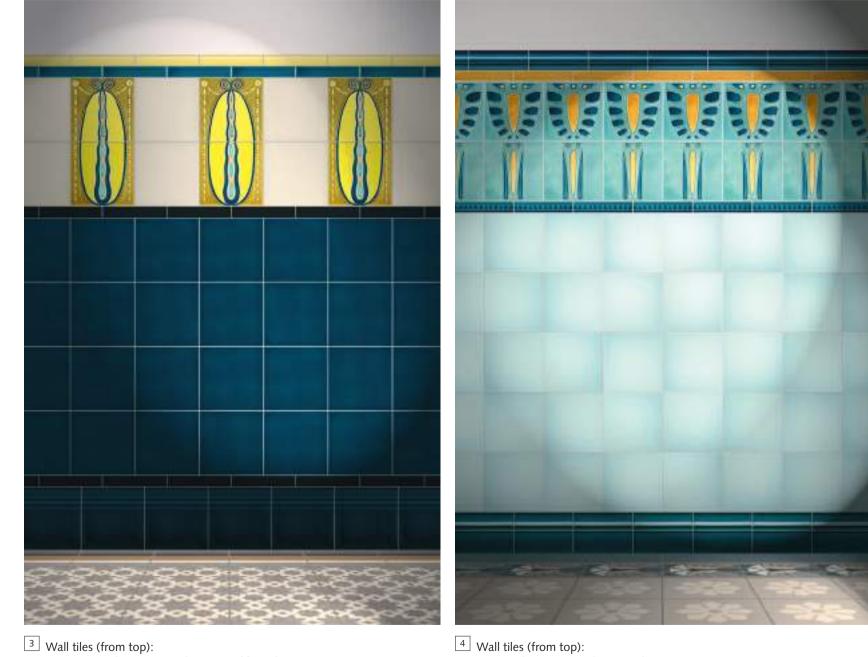


<sup>1</sup> Wall tiles (from top): **F 10.39 Ri | F 10.2 Ri | F 200.35 F 10.35 | SOF 3.51** Floor tiles from colour collection R Wall tiles (from top):
 F 10.26 Ri R | F 10.51 Ri | F 10.400 Ri
 F 111 V1 | F 10.609 | F 10.51 H
 Floor tiles from colour collection C



<sup>3</sup> Wall tiles (from top): **F 10.33 H R | B 1.575 | F 10.66 H | F 87R F 87L | F 58 | F 10.33 | SOF 2.51** Floor tiles from colour collection E Wall tiles (from top):
 F 10.50 Ri R | F 5 V1 | F 22L and R | F 10.50 Ri
 F 10.43 Ri | F 10.43 | F 10.405 Ri | F 10.50
 Floor tiles from colour collection G

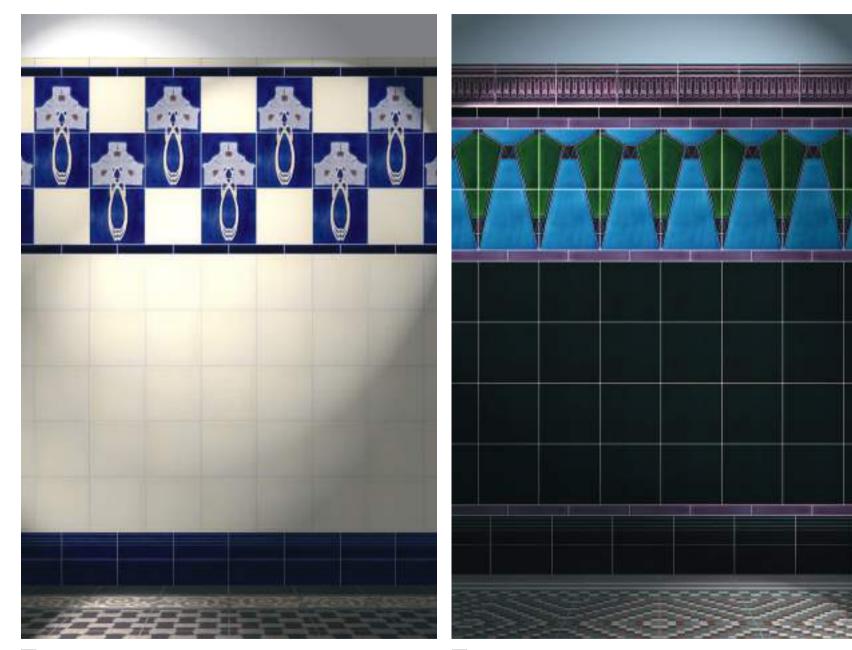


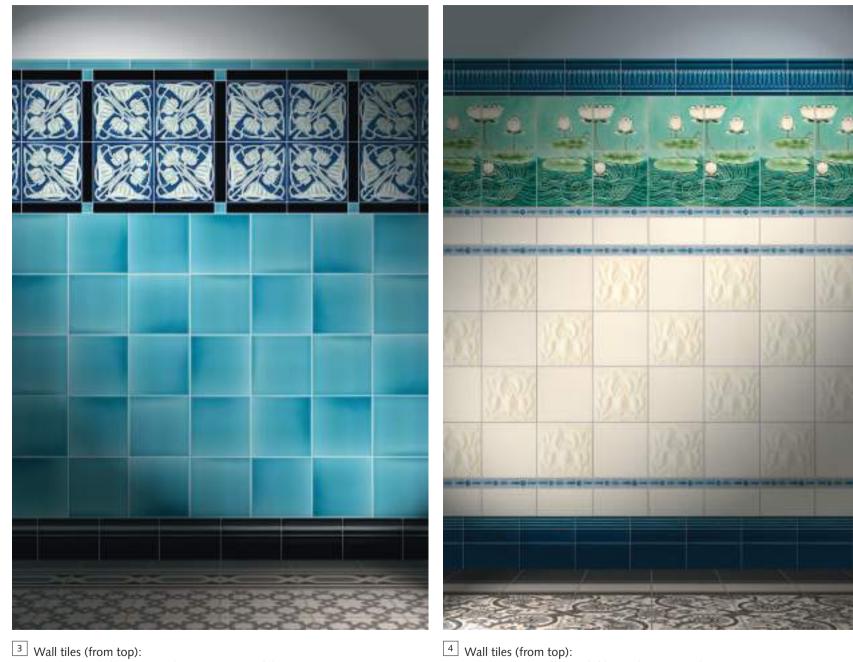


Wall tiles (from top):
 B 2.621 | F 10.575 H | F 10.46 Ri | F 19a and b V2
 F 10.575 | F 10.575 Ri | SOF 2.621
 Floor tiles from colour collection H

Wall tiles (from top):
 F 10.51 Ri | F 96 V1 and F 97 V1 | F 10.575 Ri
 F 10.51 | F 10.653 Ri | F 10.51 H
 Floor tiles from colour collection K

Wall tiles (from top): F 10.38 Ri R | F 10.603 Ri | F 82a and b V1 | F 10.519 F 10.51 Ri | F 10.653 | SOF 5.653 Floor tiles from colour collection C Wall tiles (from top):
 B 7.653 | F 10.575 Ri | F 37 and F 38
 B 1.653 | F 10.15 | SOF 1.653
 Floor tiles from colour collection A

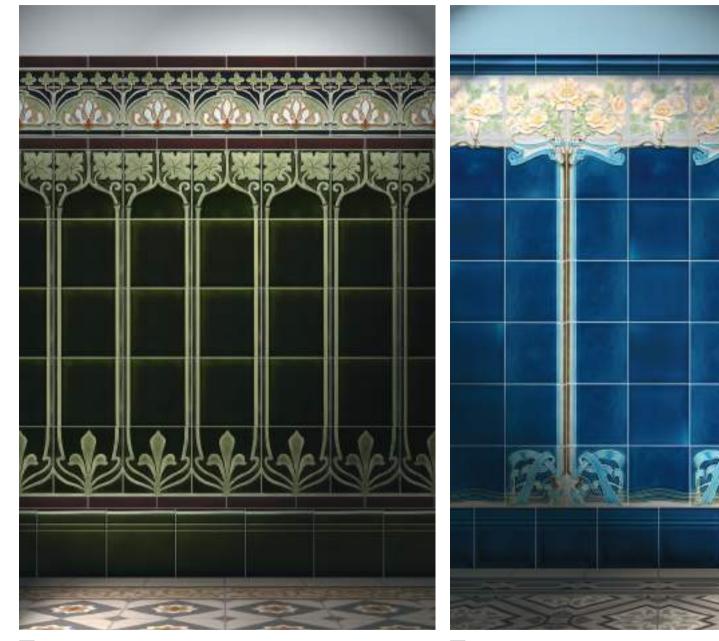




<sup>1</sup> Wall tiles (from top): **F 10.46 Ri R | F 10.621 Ri | F 31a** and **b F 10.46 | SOF 3.621** Floor tiles from colour collection C Wall tiles (from top):
 B 6.30 | F 10.51 Ri | F 10.30 Ri | F 205a and b
 F 10.51 | SOF 3.51
 Floor tiles from colour collection R

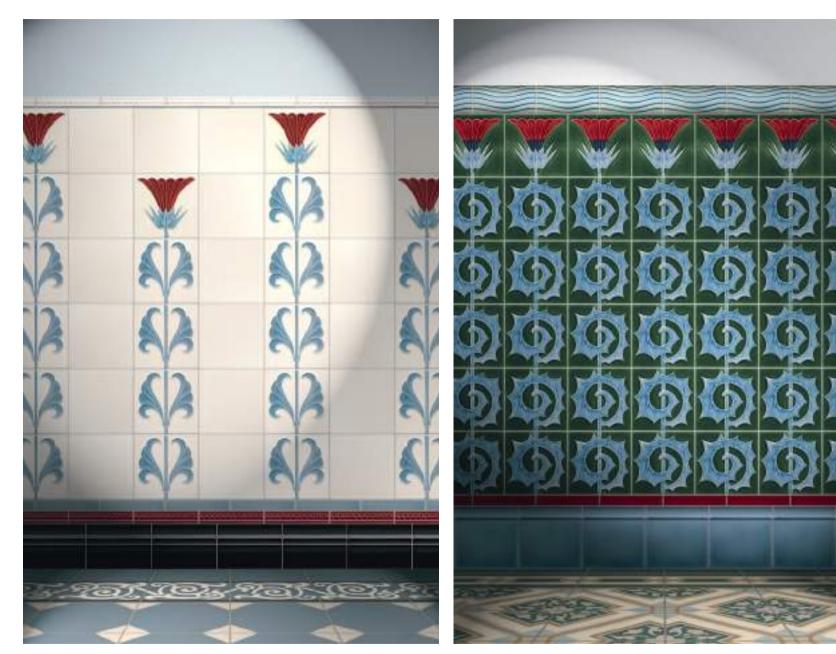
Wall tiles (from top): F 10.622 Ri R | F 10.51 Ri | F 10.622 Mosaik | F 77 F 10.622 | SOF 1.51 Floor tiles from colour collection E Wall tiles (from top): **B 2.653 | F 20a, b, c** and **d | B 15 | F 10.46 H | F 10.46 F 40.46 | SOF 3.653** Floor tiles from colour collection E



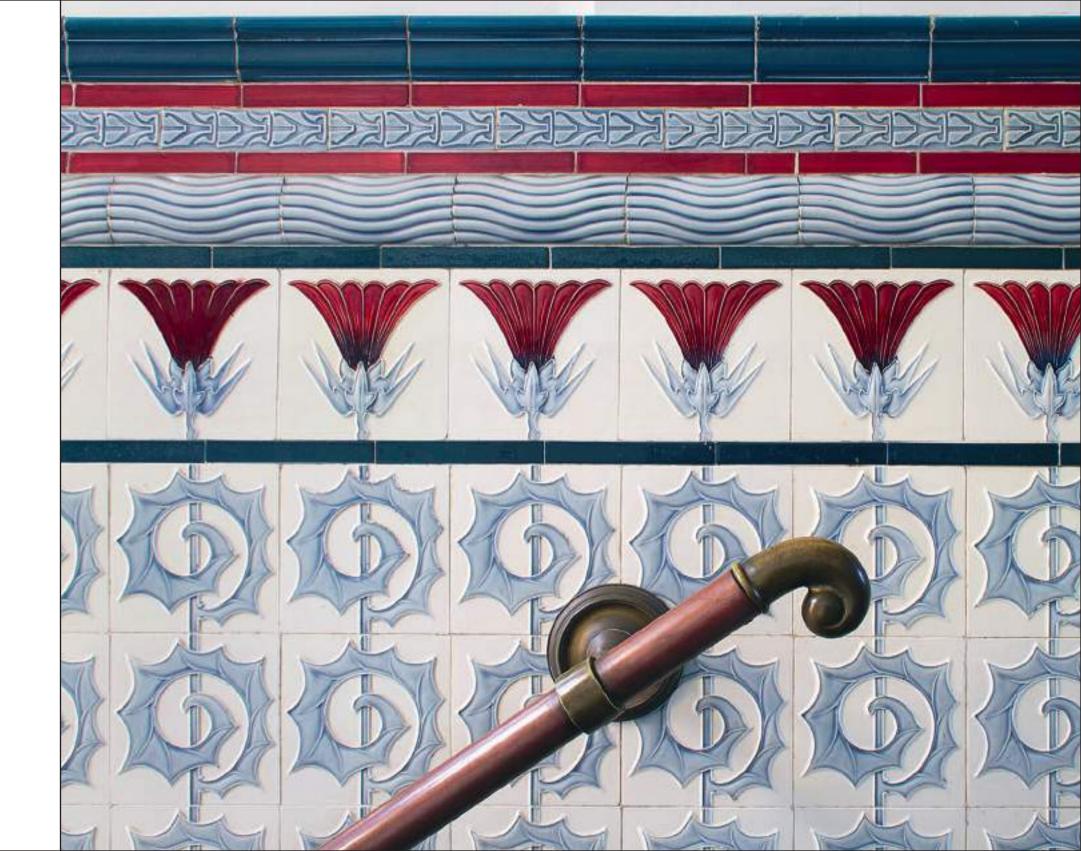


Wall tiles (from top):
 F 10.52 Ri | F 27 | F 28a, b and c
 SOF 5.32
 Floor tiles from colour collection D

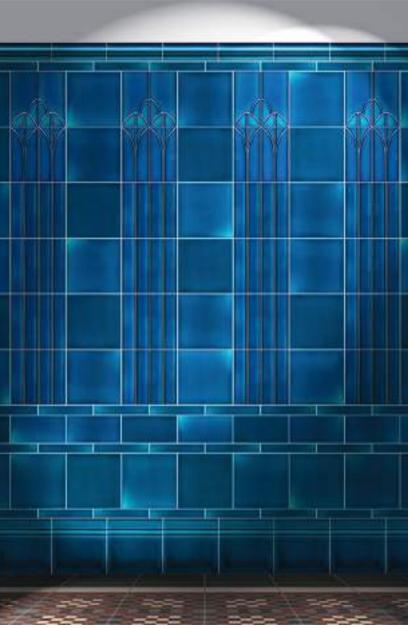
Wall tiles (from top):
 B 7.653 | F 101L and R | F 102 | F 103L and R | F 104
 F 105 | F 106L and R | F 107 | SOF 5.653
 Floor tiles from colour collection E



1 Wall tiles (from top): **B 1.26 | F 10.26 | F 53a** and **c | F 10.609 Ri B 1.405 | SOF 1.51** Floor tiles from colour collection A Wall tiles (from top):
 B 29.609 | F 53a and b V2 | F 10.405 Ri
 SOF 4.607
 Floor tiles from colour collection G





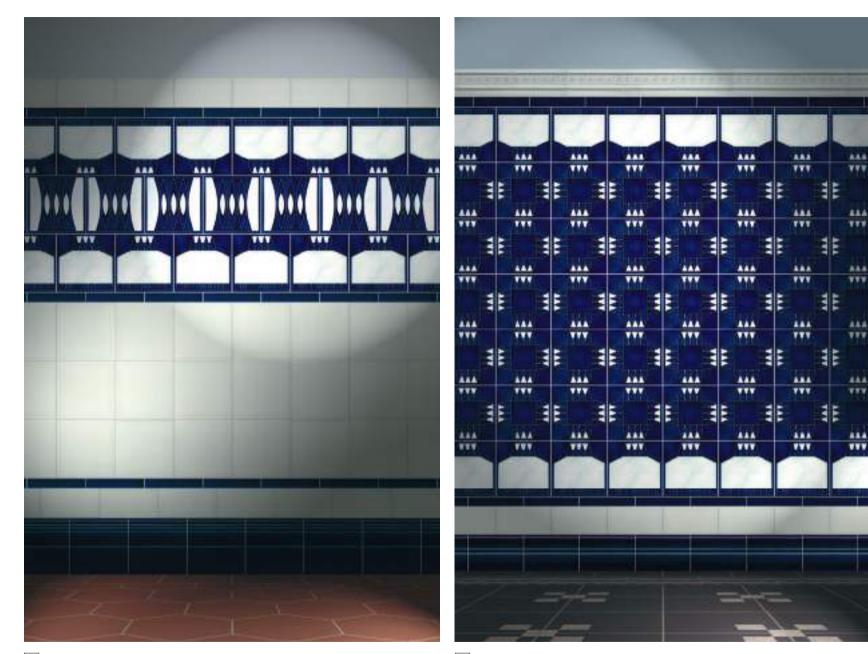


1 Wall tiles (from top): B 7.653 | F 10.653 Ri | F 139a, b and c.653 F 10.653 | F 10.653 H | SOF 5.653 Floor tiles from colour collection F



2 Wall tiles (from top): B 7.51 | F 10.405 Ri | F 29a, b and c SOF 4.51 Floor tiles from colour collection C

<sup>3</sup> Wall tiles (from top): B 18.28 | F 168a and b | F 10.34 Ri F 10.46 Ri | SOF 1.34 Floor tiles from colour collection C

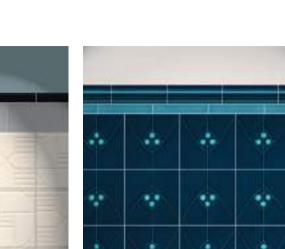


1 Wall tiles (from top): F 10.16 H R | F 10.601 Ri | F 153 and F 155 F 10.16 | F 10.16 H | SOF 3.601 Bodenfliesen: SF 17.10

<sup>2</sup> Wall tiles (from top): B 20.16 | F 10.601 Ri | F 153 | F 154 F 10.16 H | SOF 1.601 Floor tiles from colour collection C



F 10.51 H Floor tiles from colour collection E





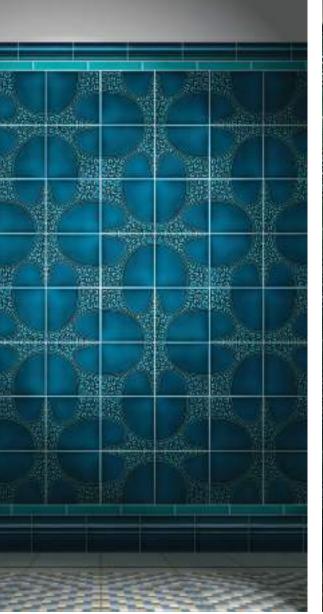
F 10.51 Ri R | F 10.50 H | F 35.26 and F 36.26

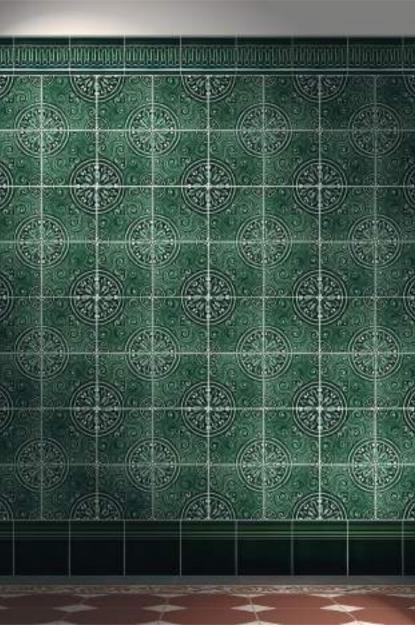
4 Wall tiles (from top): B 7.620 | F 10.606 Ri | F 34 SOF 1.620 Floor tiles from colour collection G





Wall tiles (from top):
 B 7.653 | F 10.605 Ri | F 141a and b.653
 SOF 1.653
 Floor tiles from colour collection O





Wall tiles (from top):
 B 6.34 | F 185.35
 SOF 2.34
 Floor tiles from colour collection F



1000 202028 000 000 000 10000 <sup>3</sup> Wall tiles (from top): B 1.26 | F 10.49 Ri | F 10.26 Ri | F 32.49 F 10.49 H | SOF 2.26 Floor tiles from colour collection F

1 Wall tiles (from top): B 7.620 | F 10.15 Ri | F 197 SOF 5.620 Floor tiles from colour collection R <sup>2</sup> Wall tiles (from top): B 7.601 | F 69 | F 10.609 Ri SOF 3.601 Floor tiles from colour collection F

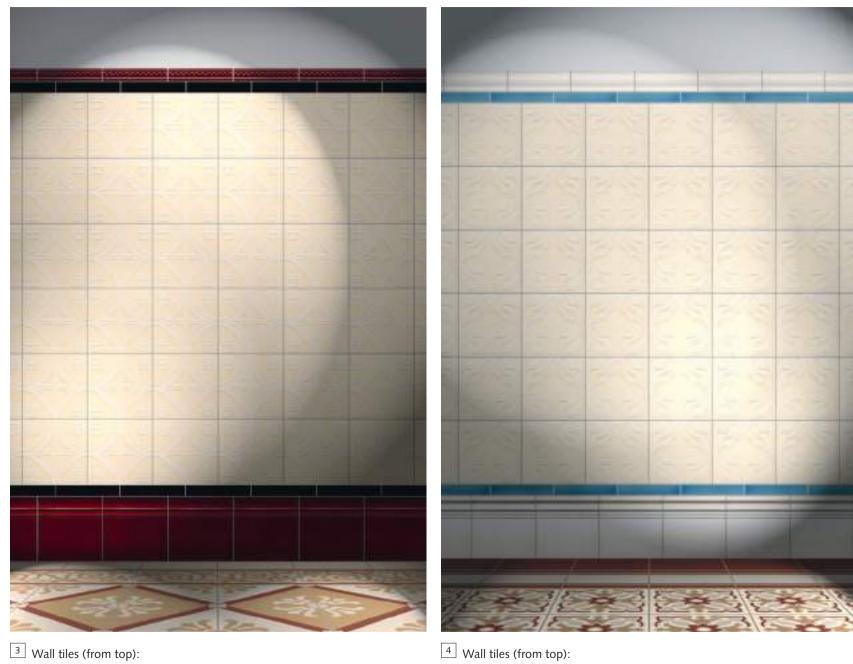


4 Wall tiles (from top): B 7.51 | F 10.3 Ri | F 91 V2 | F 10.51 F 10.19 Ri | SOF 1.51 Floor tiles from colour collection E



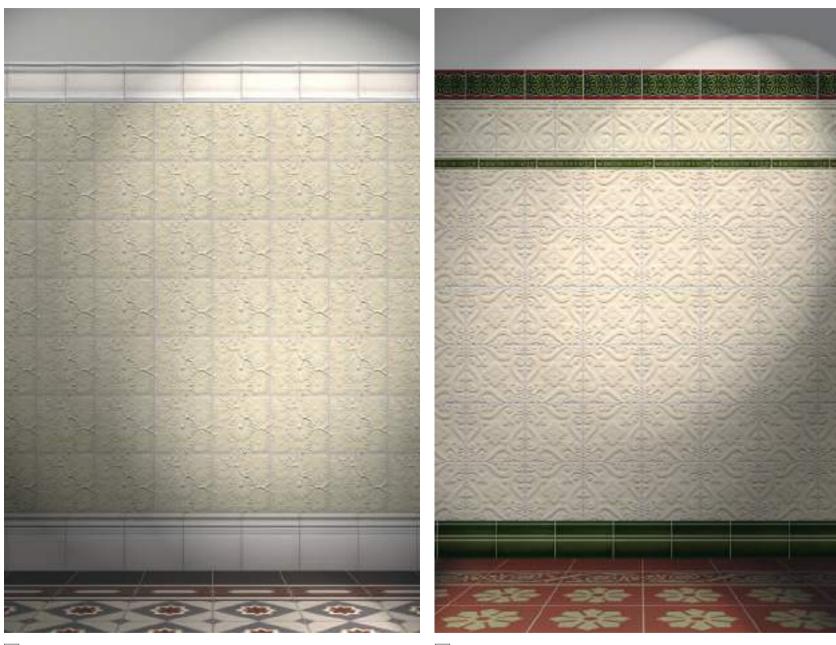
1 Wall tiles (from top): B 1.26 | F 10.35 Ri | F 199.35 | F 10.35 H F 10.13 Ri | F 10.26 Floor tiles from colour collection S

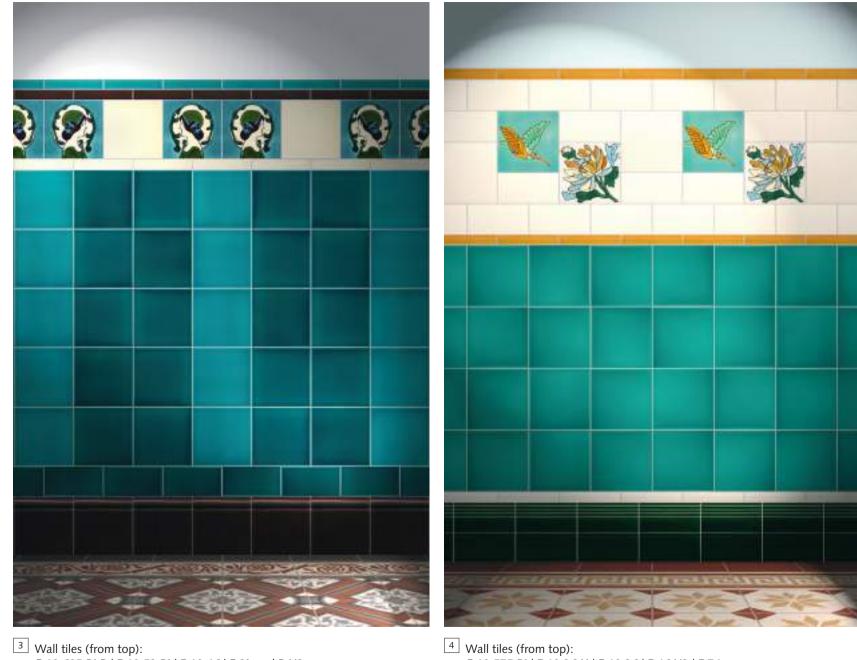
<sup>2</sup> Wall tiles (from top): B 6.7 | F 10.7 Ri | F 55.2 SOF 2.51 Floor tiles: SF 80 A.11 | SF 80 B.14 and SF 80 B.23



B 1.405 | F 10.51 Ri | F 172 SOF 5.405 Floor tiles from colour collection D

B 7. 26 | F 10.609 Ri | F 163 SOF 2.26 Floor tiles from colour collection D





<sup>1</sup> Wall tiles (from top): B 2.26 | F 120.66 SOF 2.26 Floor tiles from colour collection F Wall tiles (from top):
 B 22 | F 193.46 | B 12.28 | F 192.46
 SOF 1.28
 Floor tiles from colour collection I

Wall tiles (from top): F 10.605 Ri R | F 10.52 Ri | F 10.46 | F 9L and R V2 F 10.610 | F 10.605 | F 10.610 H | SOF 4.52 Floor tiles from colour collection F Wall tiles (from top): **F 10.575 Ri | F 10.26 H | F 10.26 | F 46 V2 | F 74 F 10.41 | F 10.26 Ri | SOF 3.34** Floor tiles from colour collection D

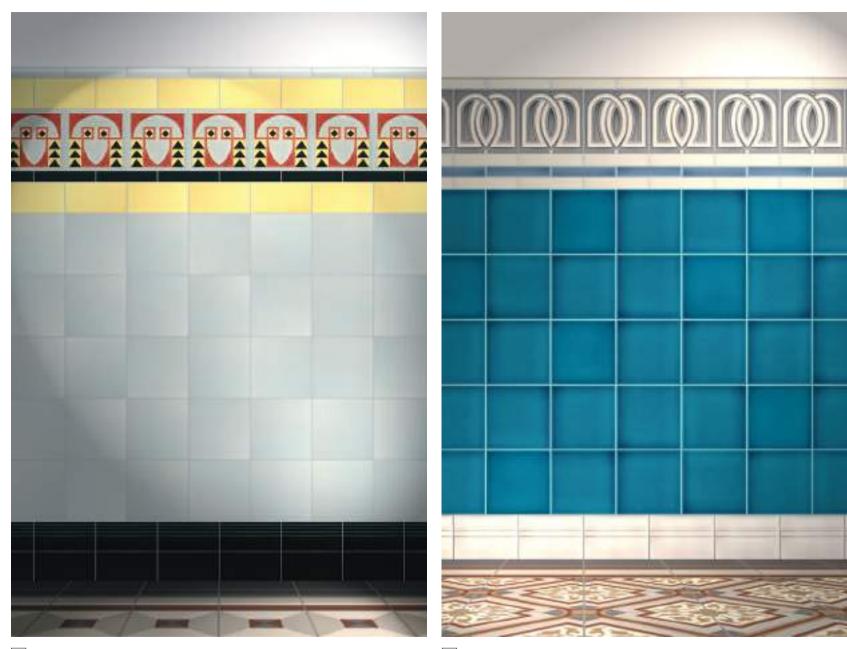




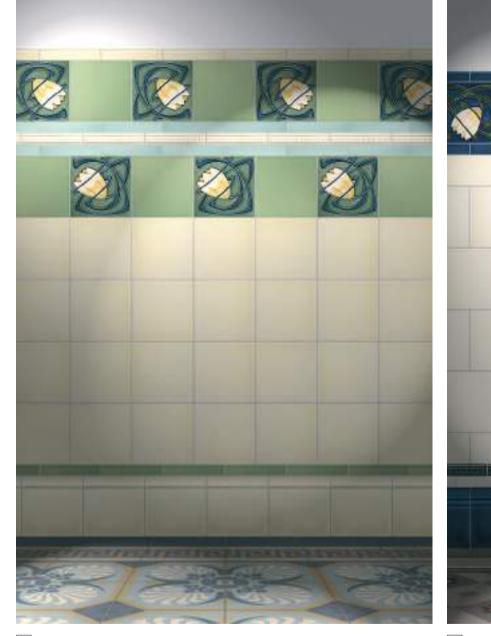
1 Wall tiles (from top): F 10.12 Ri R | F 183 | F 10.2 F 10.26 | SOF 1.26 Floor tiles from colour collection E <sup>2</sup> Wall tiles (from top): B TG 1.1 | F 10.51 | F 191 F 10.1 | F 10.51 H Floor tiles from colour collection E

Floor tiles from colour collection C

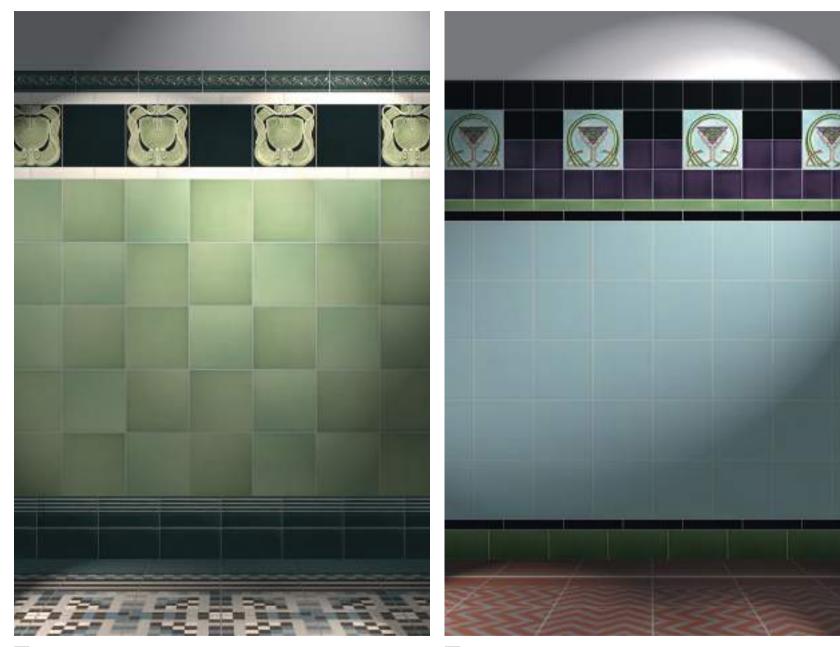
F 10.26 H | F 10.26 | F 10.575 Ri | SOF 3.601 Floor tiles from colour collection A



1 Wall tiles (from top): **F 10.44 Ri R | F 10.61 H | F 61 | F 10.51 Ri F 10.44 | SOF 3.51** Floor tiles from colour collection F Wall tiles (from top):
 F 10.519 Ri R | F 203 | F 10.607 Ri | F 10.519 Ri
 F 10.603 | SOF 1.519
 Floor tiles from colour collection D



<sup>3</sup> Wall tiles (from top): **F 10.46 Ri R | F 10.13 | F 90 V2 | F 10.15 Ri | B1.46 F 10.46 | F 10.13 Ri | SOF 4.46** Floor tiles from colour collection O  Wall tiles (from top): F 10.636 Ri | F 10.46 H F 10.46 | B 1.34 | F 10.46 Ri | SOF 5.636 Floor tiles from colour collection C



1 Wall tiles (from top): **B 18.35 | F 10.26 Ri | F 178 V1 | F 10.51 F 10.13 | SOF 3.35** Floor tiles from colour collection A Wall tiles (from top):
 F 10.51 V R | F 10.51 V | F 117 V1 | F 10.30 V
 F 10.63 Ri | F 10.51 Ri | F 10.44 | F 10.63 H
 Floor tiles from colour collection F

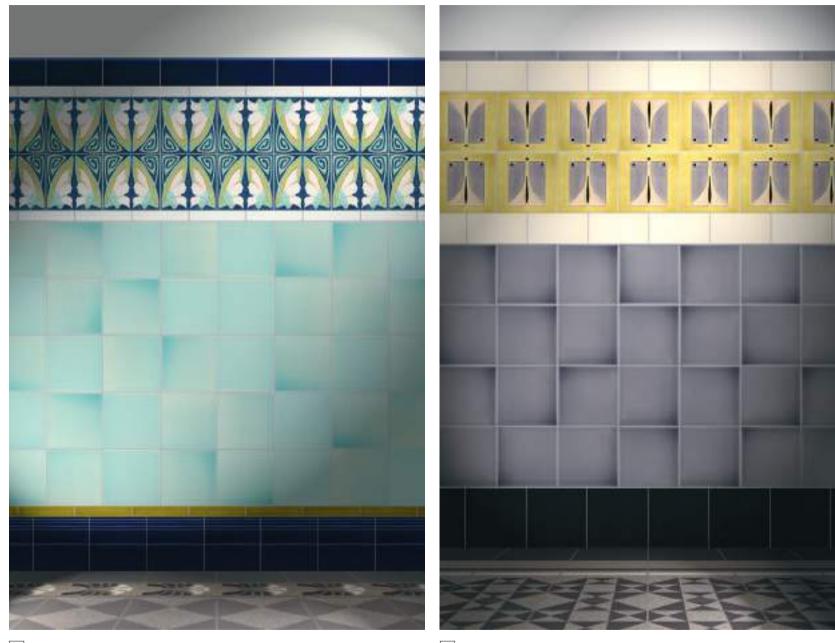


Wall tiles (from top):
 B 1.400 | F 10.51 Ri | F 84 | F 10.51
 B 1.15 | F 10.400 | SOF 4.51
 Floor tiles from colour collection R

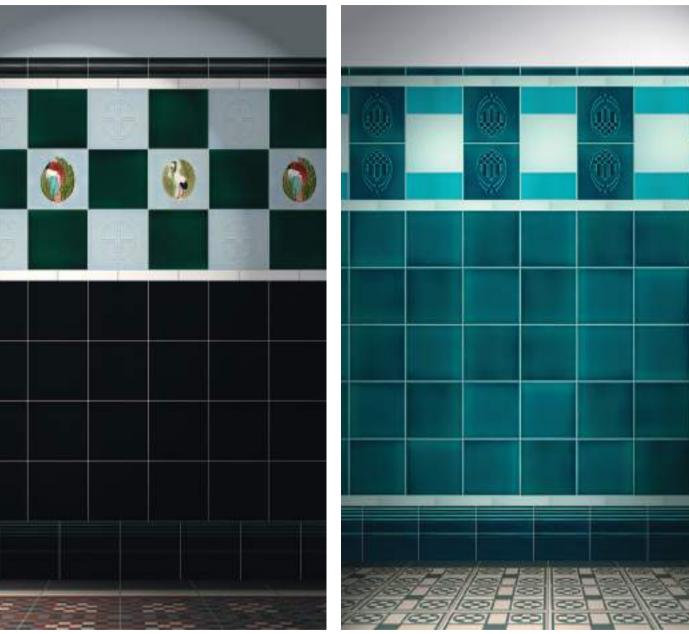




Wall tiles (from top):
 B 16.26 | B 8 V2 | F 186 | F 10.26
 B 1.26 | F 10.50 | SOF 2.34
 Floor tiles from colour collection A



<sup>1</sup> Wall tiles (from top): F 10.621 H R | F 10.39 Ri | F 83 V2 F 10.15 | F 10.12 Ri | SOF 3.621 Floor tiles from colour collection C Wall tiles (from top):
 F 10.45 Ri | F 10.46 H | F 16 V1
 F 10.45 | F 10.51
 Floor tiles from colour collection C



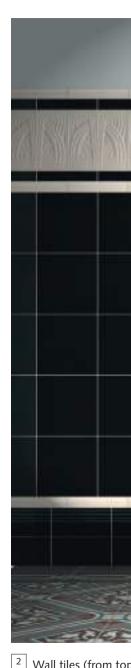
Wall tiles (from top):
 B 7.51 | F 10.26 Ri | F 10.7 | F 47a, b and c
 F 10.51 | SOF 3.51
 Floor tiles from colour collection F

Wall tiles (from top):
 F 10.610 Ri R | F 10.15 Ri | F 198.610 | F 10.605 H
 F 10.15 | F 10.610 | SOF 3.610
 Floor tiles from colour collection G

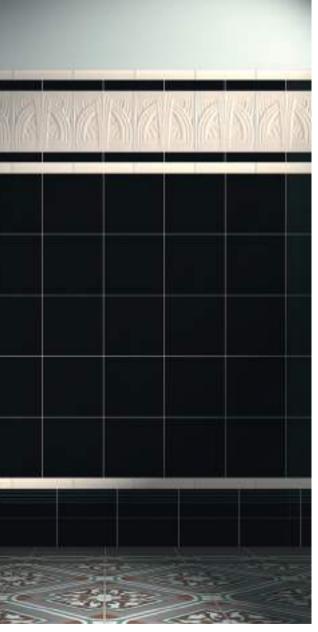




<sup>1</sup> Wall tiles (from top): **B 1.26 | F 10.606 | F 41.26 F 10.26 | SOF 4.606** Floor tiles: SF 80 A.1 and SF 80 B.14



Wall tiles (from top):
 F 10.26 Ri R | F 10.51 Ri | F 44.26 | F 10.26 Ri
 F 10.51 | SOF 3.51
 Floor tiles from colour collection R





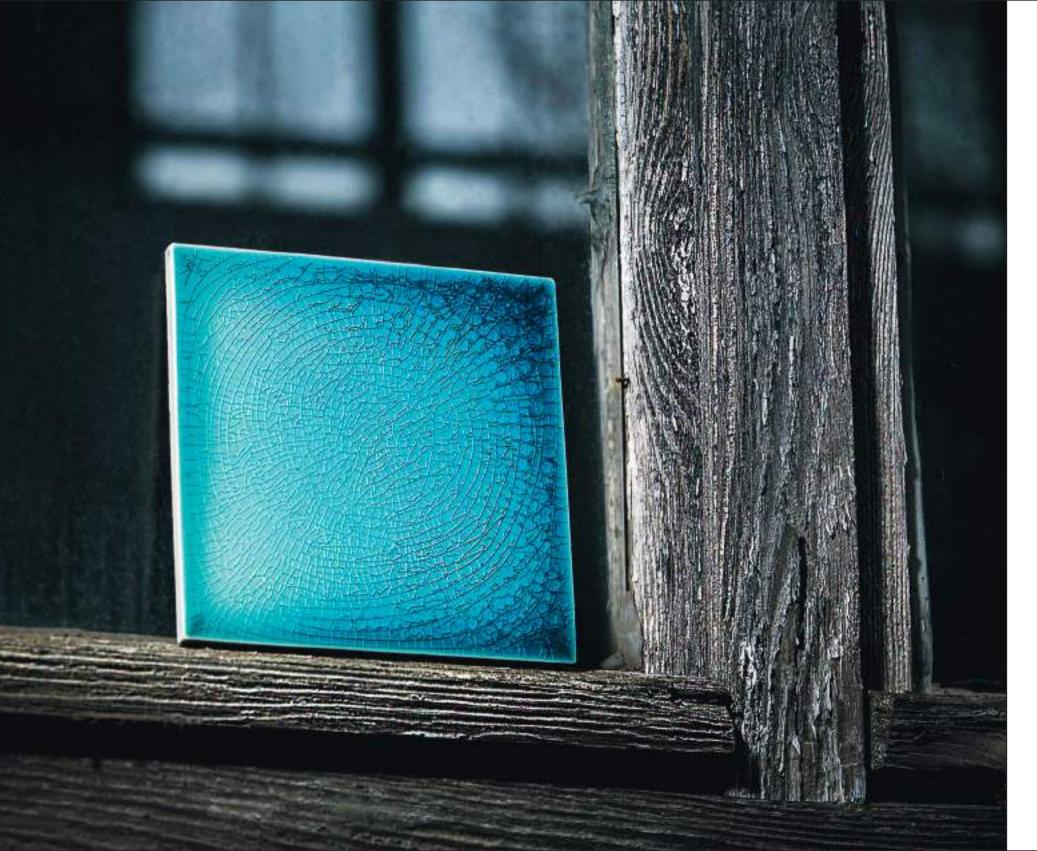
Wall tiles (from top):
 F 10.26 Ri R | F 10.601 Ri | F 10.26
 F 45.26 | SOF 2.26
 Floor tiles from colour collection C

Material and colour newly conceived: GOLEM combined the knowledge and expertise from decades of working in the field of traditional building ceramics with the joy we get from experimenting. The result is a real highlight, which brings the radiance of our glazes to a new level and is overwhelming in colour, changing luminosity and transparency. With the brilliant tile we enter new creative territory. It combines the colour intensity and depth of traditional earthenware with the resistance and durability of stoneware. The brilliant tile guarantees extremely little water absorption and high resistance to frost. Hence, the tile is also suitable for outdoor use.





## **Brilliant tiles**



 ${f T}$ he brilliant tile's bisque is made of a special clay for stoneware which is pressed with very high pressure and fired with temperatures up to 1200 degrees. After the bisque firing the glaze is applied by hand with a ladle. This leads to much thicker coats of glazing compared to our standard range of unicoloured wall tiles. After the second firing the surface looks a lot denser and livelier with an extraordinary play of colour and varying nuances.



The glaze is ladled by hand onto the bisque – tile for tile.

> Our brilliant tiles are glaze fired at very high temperature. This makes , them frost proof and suitable for outdoor use, as a facing bricks e.g.

#### Production

Shining colour gradients and a distinctive craquelé together make extremely lively tile surfaces. The durability and robustness of the tile will not be lessened by the miniature cracks, because the glaze is melted tightly to the tile base.

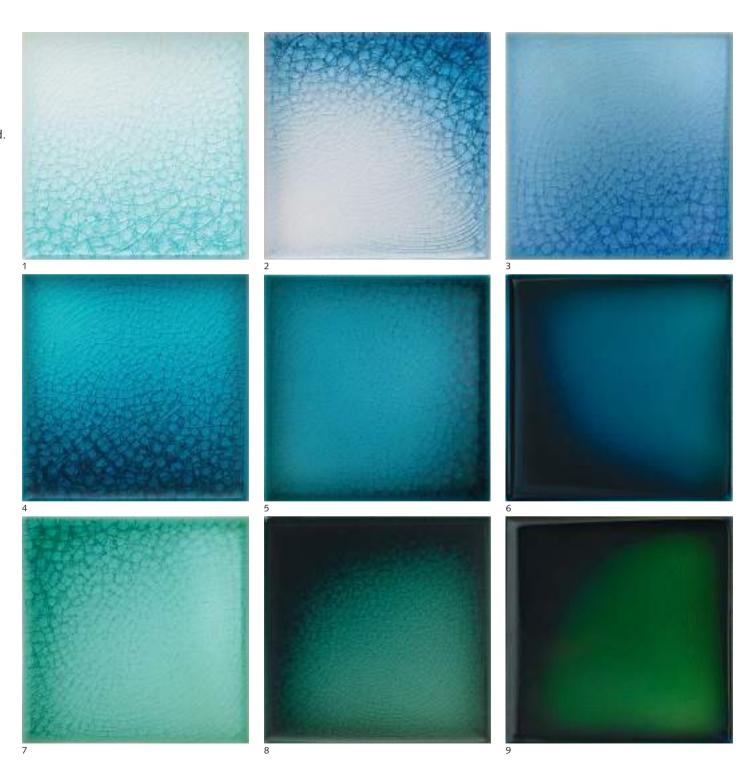




The brilliant tile's square format of 14,3×14,3cm appears more compact compared to our standard range.

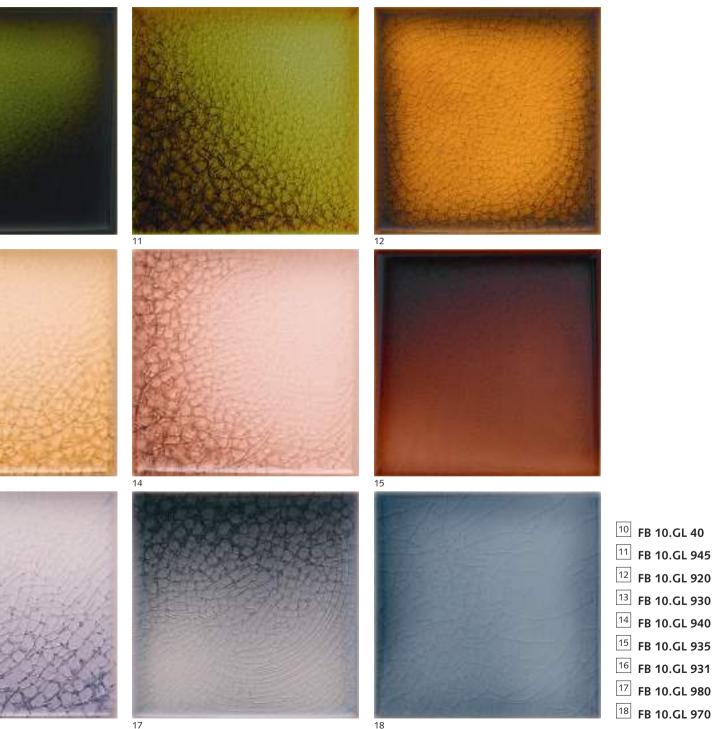
### **Brilliant tiles**

With a reduced length of 14,3 cm the square format of the brilliant tile appears stouter and more concentrated. This impression is supported by the colour quality of the glaze, that is ladled onto the bisque by hand. This manual glazing method results in a denser, livelier surface with more diverse shades of colour, which gives you more possibilities for surface and spatial designs. Like all our wall tiles, also the brilliant tile is manufactured with sharp edges.



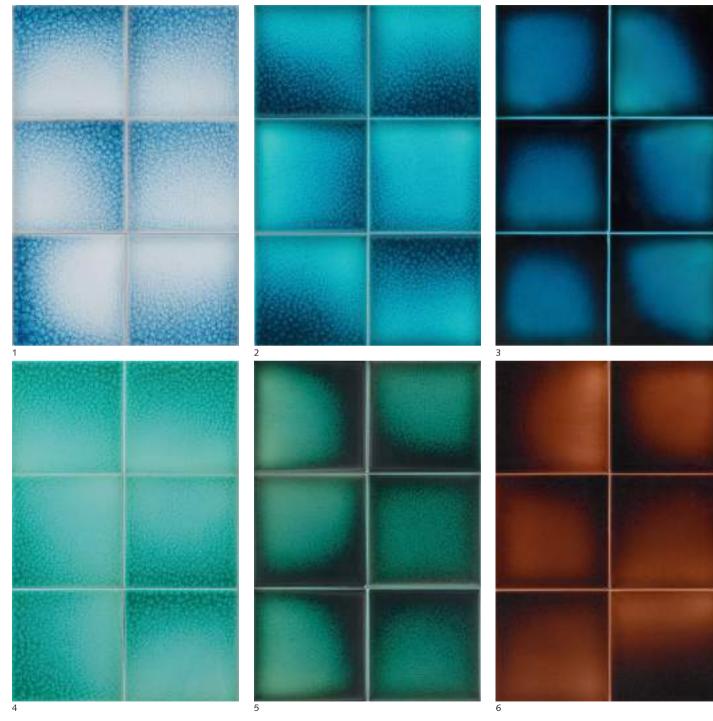


1 FB 10.GL 950 <sup>2</sup> FB 10.GL 910 <sup>3</sup> FB 10.GL 915 4 FB 10.GL 990 <sup>5</sup> FB 10.GL 995 <sup>6</sup> FB 10.GL 240 7 FB 10.GL 925 8 FB 10.GL 900 9 FB 10.GL 10



## Laying examples

An extraordinary radiance of each single tile and a high intensity of the colour play when laid is the result of the depth of colour of our brilliant tiles. The distinctive craquelé effect leads to a further diffraction of the incoming light and creates fascinating reflections on the tiled surface. The spectrum ranges from circularly spreading lines and condensed gradients to individual, fleeting highlights. This extraordinary effect, in combination with the very light bisque tile, leads to a range of colours that comprises transparent pink, violet, turquoise and golden tones as well as intense blues, greens and yellows.





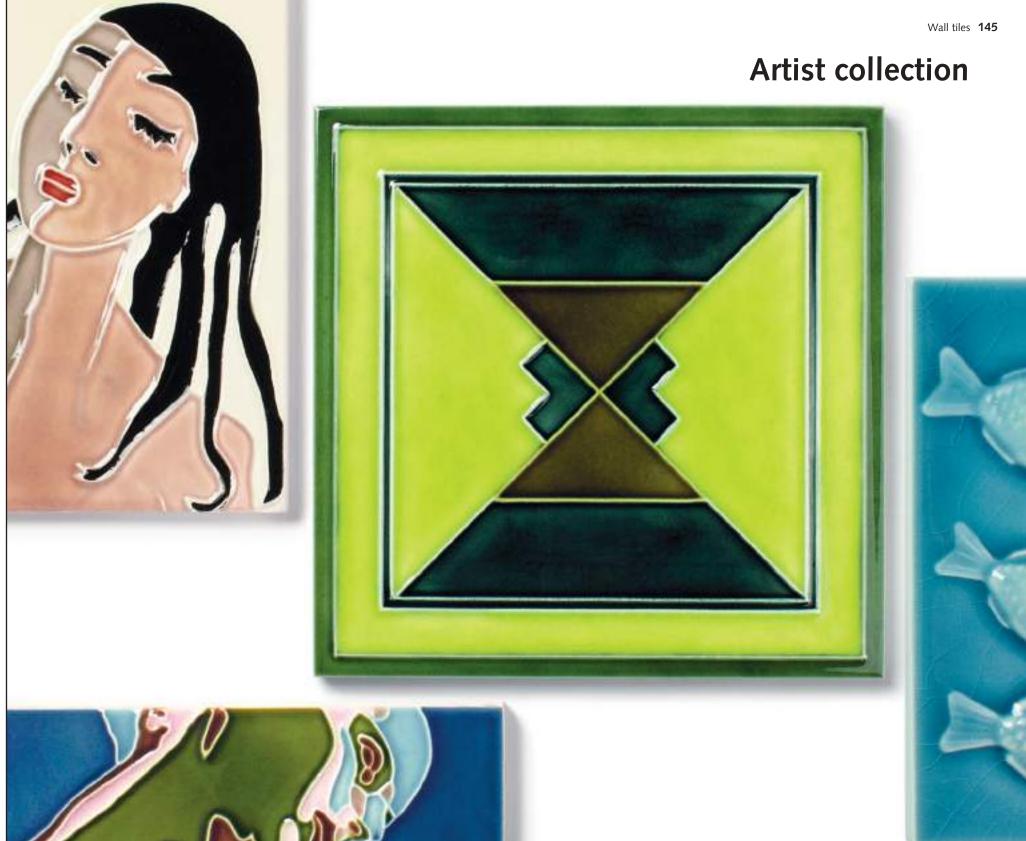
FB 10.GL 910
 FB 10.GL 990
 FB 10.GL 240
 FB 10.GL 925
 FB 10.GL 900
 FB 10.GL 935

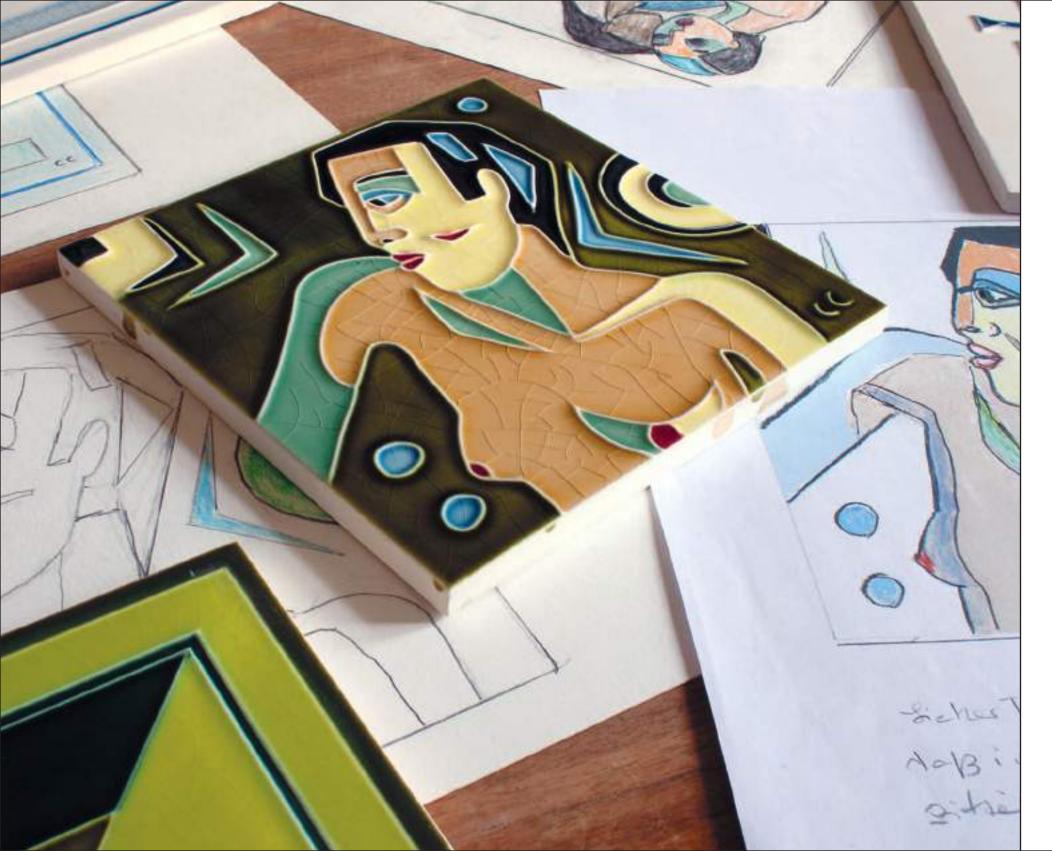




was born into a family of sculptors and painters. I was very much shaped by this: not only would I focus my professional life on artistic work in the first half of my life, but also later I could not help but "exploit" the family talents for the newly founded company. I was tempted to draw from these possibilities and create something very individual in the field of ceramics. Whereas our decorative tiles are based on historic designs which we replicate true to the original, are the motives of the artist collection genuinely GOLEM. In order to develop this idea, I designed some patterns on a test basis and launched them on the market as artist tiles in 2005. My mother Christa Cremer – by then she was 84 years old – had resigned painting, but felt challenged to try and to lend a special shape to this series. Until her death in 2010 she conceived numerous designs on paper that I executed as ceramic tiles. The sight of the finished tiles and the resonance in our shops had an invigorating effect on her like a magic potion. My sister Sabina Grzimek as well as my wife Sabine Heller and two other artist friends joined them. Thus, an exclusive collection was created. The tiles of our artist series are produced in small quantities. There are also a few hand-signed one-offs.

Tomas Grzimek





into reality.



While almost our entire range of decorative tiles is based on designs from Art Nouveau and "Jugendstil", our artist collection represents an exception. These are our own designs turned

Drawn and painted sketches are what it begins with. At this point, the process required to produce the historical tiles is more The relief tiles by the sculptor Sabine Heller are created in a different way. The women's heads are cut negatively into a plasterboard and further modelled in the casting. After glaze firing, the faces show the desired graphic effect. The highs and lows are emphasised by the light and dark of the glaze. The light heights are created by the glaze running off during firing. The depths

## From sketch to tile



or less reversed, the motif of the finished tile must be reduced back to the original sketch, i.e., to contours and surface, in order to then transfer the "image" into a thread-like relief or plastic low relief in the model and mould making process. This step is no longer necessary. The original sketch already exists. Similar to the production process of the decorative tiles, the art lies in transferring them into the form which comes as close as possible to the design idea. After these complex model and mould making processes, the clay is in turn shaped using plaster moulds and presses. The motif is embossed into the blank with the press stamp. After bisque firing, the glaze can be applied.

In the case of primarily figurative designs, the glaze is applied with a bulb syringe. The heights of the patterns are traced and the depths are filled with different glazes. The ridge of the relief prevents the coloured glaze melts from running during firing. During the second firing, the glaze firing, the final colourfulness is achieved. This deviates in part considerably from the Art Nouveau décors and appears more "expressionistic" – strong, flat red is found as well as bright green, opaque pink or sunny yellow.

appear dark because the glaze collects here. This effect must be taken into account when modelling.

The designs of the sculptor Sabina Grzimek are based on personal experiences, which she also translated into graphics and pictures. By exploring the colourful possibilities offered by glazes, a large number of unique pieces were created, some of which can be seen in our shop in the Hackesche Höfe in Berlin.

The artists Marion Sander and Katharina Seidlitz are an exception in the "family programme".

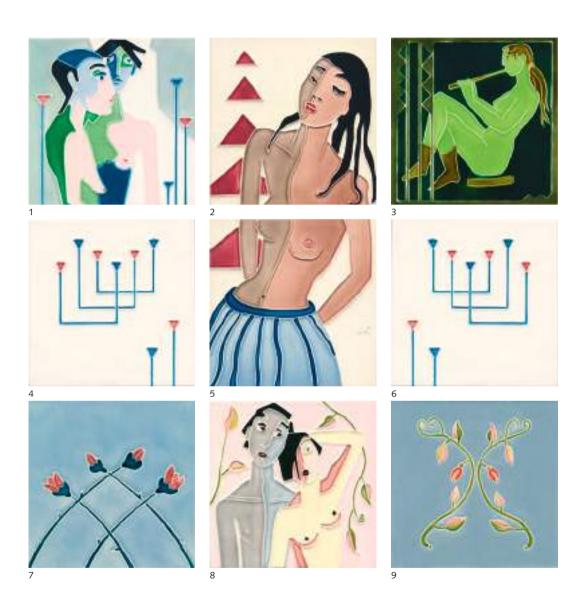
The ceramist Marion Sander creates her designs on the basis of experience gained from casting profane objects. Remains of packaging serve as models for these unusual artist tiles. The painter and graphic artist Katharina Seidlitz cut her designs into plasterboard by hand.

# Christa Cremer

- born 16 August 1921 in Görlitz died 4 December 2010 in Berlin
- $\cdot$  1940 studies graphic arts at the Academy of Arts, Berlin
- 1942 marriage to the sculptor Waldemar Grzimek
   1942 birth of daughter Sabina
- $\cdot$  1948 birth of son Tomas
- 1950 first ceramic works
- 1952 separation from Waldemar Grzimek
- 1954 birth of daughter Katrine Cremer
- 1954 first sculptural works
- 1956 marriage to the sculptor Fritz Cremer
- 1980 increasing occupation with painting
  2007 first designs for decorative tiles



Christa Cremer, "Torso", oil on hardboard · 1984







11





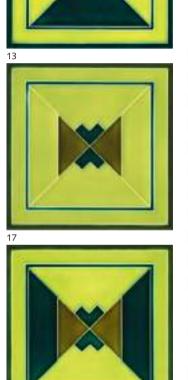
20



21







| 1  | F | CC 2 "Friends"          |
|----|---|-------------------------|
| 2  |   | CC 22a V2               |
|    |   | CC 1                    |
|    |   | CC 20a V1               |
| 5  |   | CC 22b V2               |
| 6  |   | CC 20b V1               |
| 7  |   | CC 13 "Roses"           |
| 8  |   |                         |
| 9  |   | CC 6 "Couple in pink"   |
|    |   | CC 16 "Branches" V1     |
| 10 | F | CC 3 "Spanish couple"   |
| 11 | F | CC 21a "Hummingbird" V2 |
| 12 | F | CC 23b                  |
| 13 | F | CC 24 V3                |
| 14 | F | CC 5 "Woman in green"   |
| 15 | F | CC 21b "Hummingbird" V2 |
| 16 | F | CC 23a                  |
| 17 | F | CC 24 V1                |
| 18 | F | CC 4 "Dance"            |
| 19 | F | CC 19 "Dream"           |
| 20 | F | CC 17 "Masquerade"      |
| 21 |   | CC 24 V2                |

# Sabina Grzimek

 $\cdot$  born 1942 in Rome

- $\cdot$  1961–1962 practical year at the porcelain manufactory in Meissen
- 1962–1967 studied sculpture at the art academy Berlin-Weißensee
- $\cdot$  1967–1969 freelance sculptor, painter and graphic designer in Berlin-Prenzlauer Berg
- $\cdot$  1969–1972 master student at the Academy of Arts, Berlin
- $\cdot$  since 1972 freelance work in Berlin and Erkner
- · 1975 birth of son Anton
- 1979 birth of daughter Anna
- since 1997 guest lecturer at the Graphic Design School, Anklam/Greifswald

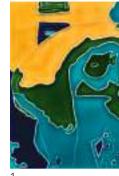


*"Variant of a head IV" Slipped terracotta · 1982/83* 

F SG 1p "The little turquoise hat"
 F SG 11 "Anna and Felix"
 F SG 8 "Reflection in vine leaf"
 F SG 1n.11
 F SG 2 "U23 2010"
 F SG 7 "Reflection"
 F SG "U55"

- <sup>8</sup> F SG "U25"
- <sup>9</sup> F SG "U34"









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# Tomas Grzimek

- · born 1948 in Berlin
- $\cdot$  pottery apprenticeship with Hedwig Bollhagen
- $\cdot$  studied at the Berlin-Weißensee School of Art
- $\cdot$  until 1989 own ceramics workshop in Kienitz, Oderbruch
- $\cdot$  1991 foundation of GOLEM GbR with Ulrich Schumann
- $\cdot$  2001 foundation of GOLEM GmbH
- $\cdot$  2002 start of series production of art nouveau tiles
- 2005 opening of the first GOLEM showroom at Hackesche Höfe, Berlin,

and first designs for polychrome wall tiles



Tomas Grzimek, "Two jugs" Salt glazed · 1987

- 1 F TG 5 "Through the window" V3
- <sup>2</sup> F TG 7 "Cassandra« V2
- <sup>3</sup> F TG 5 "Through the window" V2
- <sup>4</sup> F TG 8 "Elegiac nude" V1
- 5 F TG 6 "In the mountains"
- <sup>6</sup> F TG 9 "Prosaic nude" V1
- 7 F TG 8 "Elegiac nude" V2
- 8 F TG 10 "Sunny intervals" V1
- 9 F TG 9 "Prosaic nude" V2















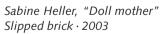


# Sabine Heller

- · born 1956 in Berlin
- · 1972–1974 apprenticeship as a carpenter
- · 1976 A-levels
- · 1976–1981 studies at the Berlin-Weißensee School of Art
- 1981 diploma as sculptor for ceramics
- · 1981–1984 works in own workshop in Berlin
- · 1984 studio in the artists' association Burg Goldbeck, 1989 together with Antje and Ulrich Müller-Reimkasten, Trakia Wendisch and Florian Flierl
- · since 1989 workshop in Sieversdorf



1 F SH 2 V1 <sup>2</sup> F SH 1 V1 <sup>3</sup> F SH 3 V1 <sup>4</sup> F SH 2 V3 <sup>5</sup> F SH 4 V1 <sup>6</sup> F SH 3 V3 7 F SH 2 V2 <sup>8</sup> F SH 1 V2 <sup>9</sup> F SH 3 V2











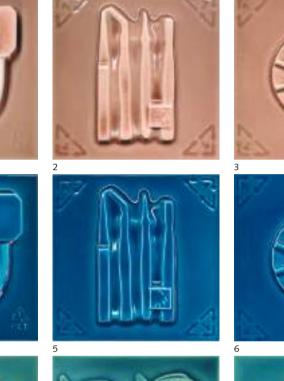
# Marion Sander

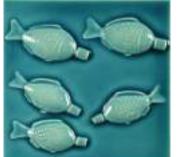
- · born 1951 in Friedland/Mecklenburg, Germany
- until 1973 training as veterinary-technical assistant · 1973–1981 studied fashion, sculpture and ceramics
- at the Berlin-Weißensee School of Art
- · 1981 diploma as sculptor for ceramics
- since 1982 freelance work in Hartmannsdorf, Oder-Spree district

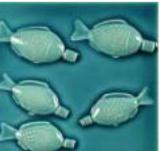


Marion Sander, »Spotted horse«, terracotta · 1998

- 1 F MS 3.2 "Web-Cam"
- <sup>2</sup> F MS 1.2 "Tweezers"
- **F MS 2.2 "Wreath of light"**
- 4 F MS 3.636 "Web-Cam"
- <sup>5</sup> F MS 1.636 "Tweezers"
- <sup>6</sup> F MS 2.636 "Wreath of light"
- 7 F MS 5.610 "Boxer"
- <sup>8</sup> F MS 4.610 "Sushi"
- 9 F MS 8.610 "Dragon"









# Katharina Seidlitz

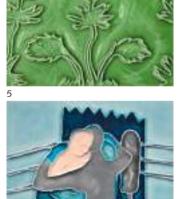
- born 1975 in Wolgast
   1994–1996 studies at the Westfälische Hochschule HTW Zwickau, Faculty of Applied Arts, Schneeberg
- 1996–2001 studies of painting and graphic arts at the University of Fine Arts Dresden
   2001–2003 master class studies with Ralf Kerbach
- 2002 course leader screen printing at the Summer Academy Dresden
- $\cdot$  since 2009 freelance artist in Dresden



Katharina Seidlitz, "Amor and Venus" Ink, graphite, acrylic on canvas · 2017

- 1 F KS 2 V2 <sup>2</sup> F KS 2 V1 <sup>3</sup> F KS 1p V1 <sup>4</sup> F KS 1p V2 <sup>5</sup> F KS 1p.11 <sup>6</sup> F KS 1n.44 7 F KS 3a <sup>8</sup> F KS 3b
- 9 F KS 3c













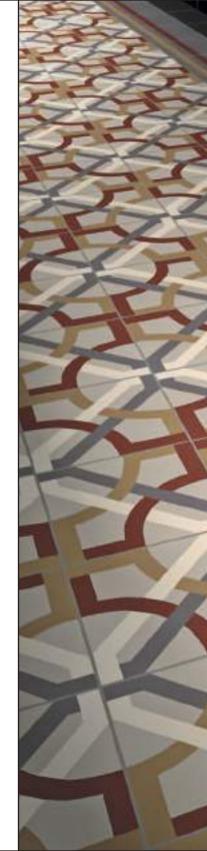






## Floor tiles

Polychrome floor tiles · 160 Production · 163 Colour collections · 164 Field tiles overview · 198 Border tiles overview · 200 One motif in all colour collections · 202 Monochrome floor tiles · 206 Production · 209 Standard square format · 210 Octagonal tiles · 214 Hexagonal tiles · 218 Skirting tiles · 222 Relief tiles and step tread tiles · 224 Production · 227 Monochrome relief tiles · 228 Polychrome relief tiles · 230 Step tread tiles · 231



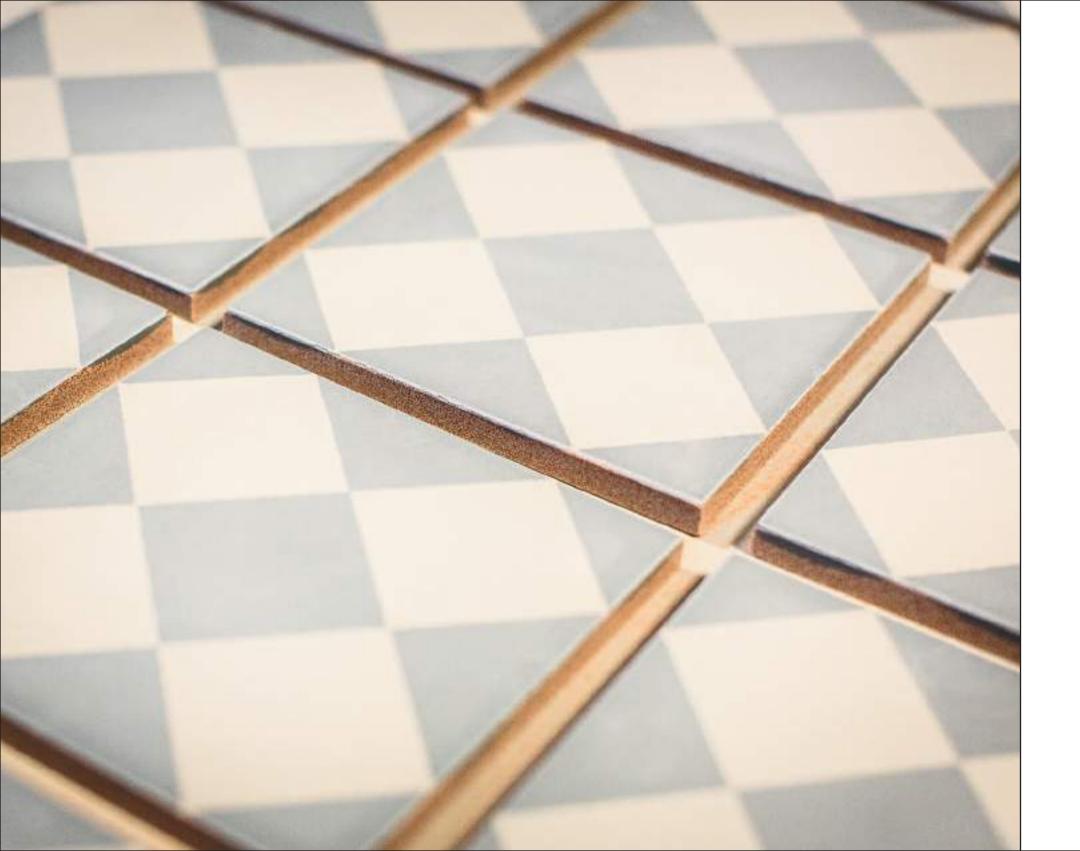
# **Floor tiles**

**S**toneware has a long history. 3000 years ago, this dense and hard ceramic material fired at extremely high temperatures was produced in China. It is the coloured precursor of porcelain. In Europe, different vessels like fermenting pots were produced in the Late Middle Ages. Around 1850 Eugen von Boch invented the technique of encaustic stoneware tiles. Those multi-coloured tiles were produced for almost 70 years, getting out of fashion around 1920. Consequently, the artisanal know-how almost died away. Since many years, GOLEM strives to revive this art and knowledge. 1997, within the context of a commission to restore Karl-Borromäus-Church on Vienna's Central Cemetery, we succeeded in "re-inventing" this very demanding production method of encaustic stoneware tiles.

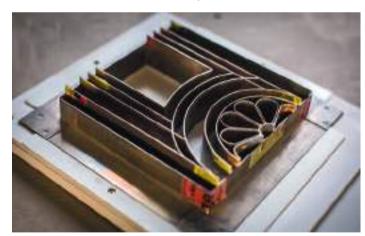
As well as reproducing historical motives from the 19th and 20th century we also do conceive new designs. The historic originals have been lying in European hallways for more than 100 years and still look splendid. Our laborious and traditional production methods bring forth floor tiles that will stand the test of time and prove a timeless, elegant beauty. Porcelain stoneware floor tiles by GOLEM are extraordinarily robust and versatile. Frost-proof and abrasion resistant as they are, they need – in contrast to cement tiles – no protective coating. Even heavily used surfaces can be cleaned easily. Stoneware endures both alkaline and acidic cleaning agents. Hence, the tiles are equally suitable for indoor and for outdoor areas. After being in the kiln for over 70 hours and with temperatures of up to 1200 degrees, they will last for generations and over time will turn even more beautiful. This is our idea of sustainability.



# **Polychrome floor tiles**



floor tiles was invented by Eu manufactory gained worldwid logical remains of ancient Rom in 1852, he sought a way to a craft accessible to a wider pul methods. The basic idea of puinto tile bodies was promoted invention of the hydraulic pregenerate very high pressure. Into a massive steel mould, w bent and soldered brass. A lay granules is gradually filled by reproduces the contours of the cutter. After removing the stee is added, which serves as a ca to the top. The clay granules under high pressure. During the subsequent firing lining becomes white-hot – the producing a shard that is as d time the particular natural colfiring temperature causes the of the stepsure block.



## Production

A round 1850 the technology to produce encaustic stoneware floor tiles was invented by Eugen von Boch. With this, his ceramic manufactory gained worldwide fame. Inspired by archaeological remains of ancient Roman floor mosaics found in Nennig in 1852, he sought a way to make the classical beauty of this craft accessible to a wider public using contemporary production methods. The basic idea of pressing dry, coloured clay granules into tile bodies was promoted by the almost simultaneous invention of the hydraulic press. It suddenly made it possible to generate very high pressure.

Into a massive steel mould, we insert filling stencils made from bent and soldered brass. A layer of differently coloured clay granules is gradually filled by hand into this stencil, which reproduces the contours of the motif in the same way as a biscuit cutter. After removing the stencil, a single-coloured clay powder is added, which serves as a carrier layer and fills the steel mould to the top. The clay granules can now be pressed into bodies

During the subsequent firing at up to 1200 degrees – the kiln lining becomes white-hot – the raw materials sinter together, producing a shard that is as dense as it is resistant. At the same time the particular natural colourfulness is formed. The high firing temperature causes the extraordinary hardness and density of the stoneware tiles, because the pores are closed afterwards

The stencils follow the ornament's contours. The clay granules are pressed to individual tile bodies under very high pressure before they are fired in the kiln for about 70 hours.

and the surface is almost waterproof. After firing, the tiles can be laid without any further surface treatment. The production of the encaustic tiles still requires a high degree of skill and experience. All the steps are carried out by hand, tile by tile, today as in the past.



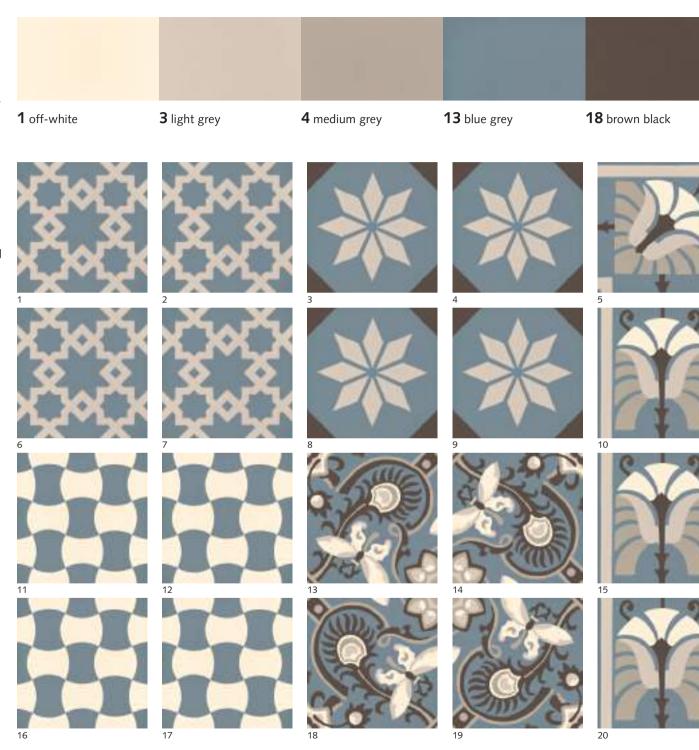


# Colour collection **A**

For the last couple of years, I have substituted our originally solitary versions of polychrome floor tiles by a system of colour collections. The aim was to make it possible to combine all patterns, be they field tiles or borders, and matching monochrome tiles in a consistently composed palette.

Each of the 17 colour collections (collection A to S) is based on five shades from our monochrome range, a system, which runs through the entire ornamental range and all motifs, so that Wilhelmine, Art Nouveau and Art Deco tiles harmonise in colour. I have also subordinated my own designs to this system.

(continued on page 166)



### Examples

| 1 2 6 7 SF 258 A        |
|-------------------------|
| 3 4 8 9 SF 308 A        |
| 11 12 16 17 SF 259 A    |
| 13 14 18 19 SF 565 A    |
| <sup>5</sup> SF 562 A e |
| 10 15 20 SF 562 A       |



# Colour collection **B**

## (continued from page 164)

The laying examples shown here are exemplary for the almost inexhaustible design possibilities. On our website **www.golem-baukeramik.de** we implemented a tool to edit a given laying examples yourself and to change colour collections, field tiles and borders according to your own ideas. It is not only fun to virtually lay your future floor tiles, but also shows the almost infinite variety of combinations and the wide range of variations in our range.

Tomas Grzimek



## Examples

| 1 2 6 7 SF 556 B              |
|-------------------------------|
| 3 4 8 9 SF 558 B              |
| 11 17 SF 331R B               |
| 12 16 SF 331L B               |
| 13 14 18 19 SF 302 B          |
| <sup>5</sup> SF TG 11503 B ie |
| 10 15 20 SF TG 11503 B        |
|                               |



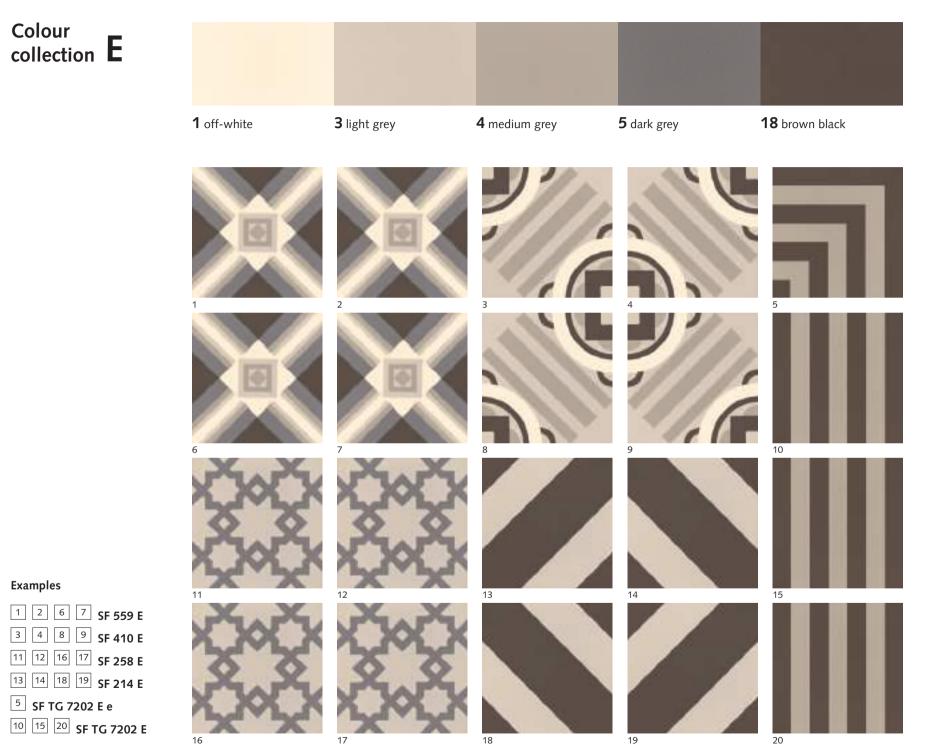




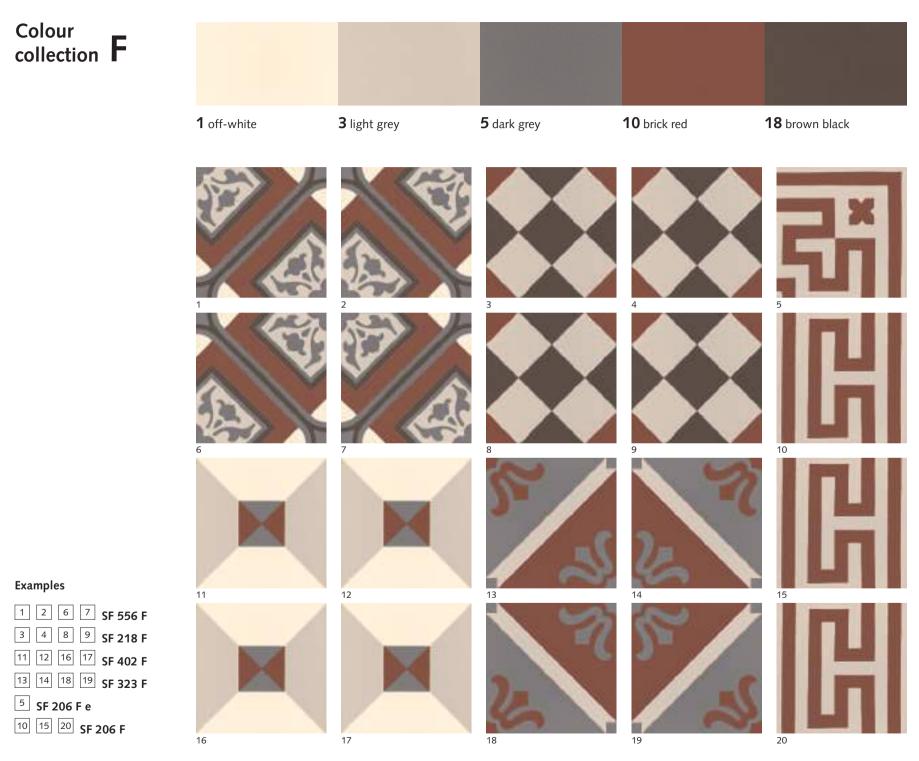


<sup>5</sup> SF 333 D e

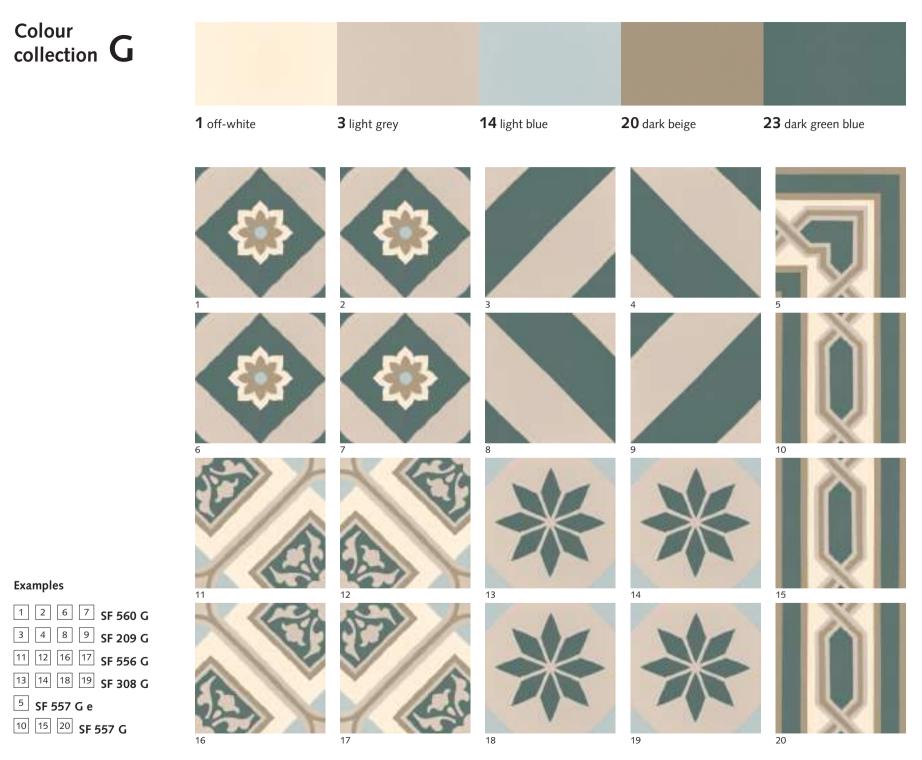




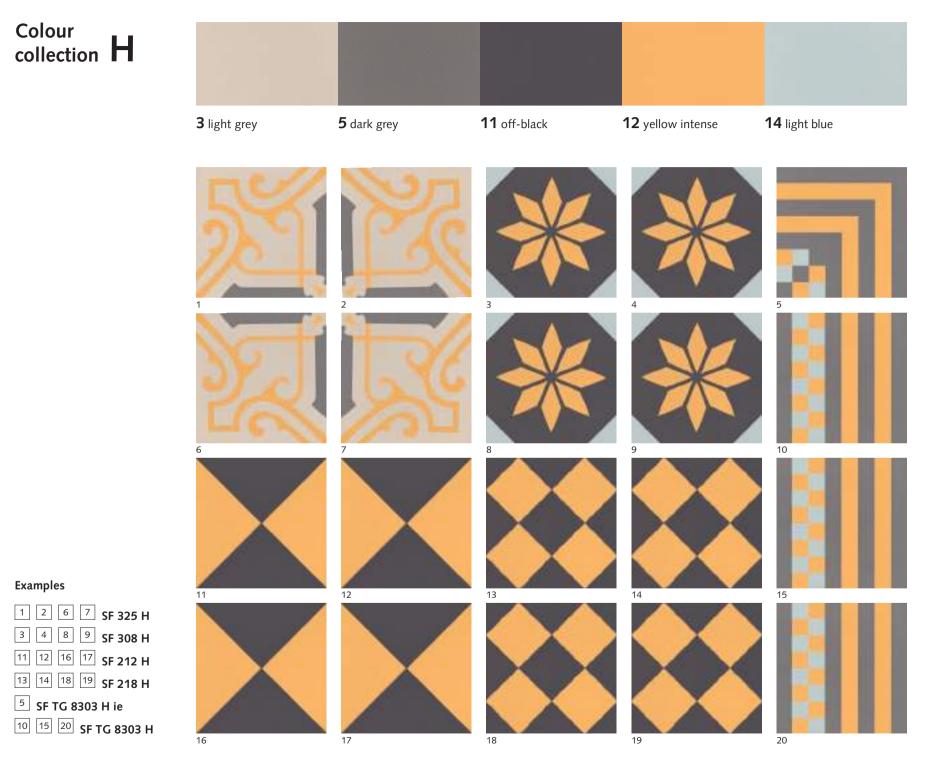




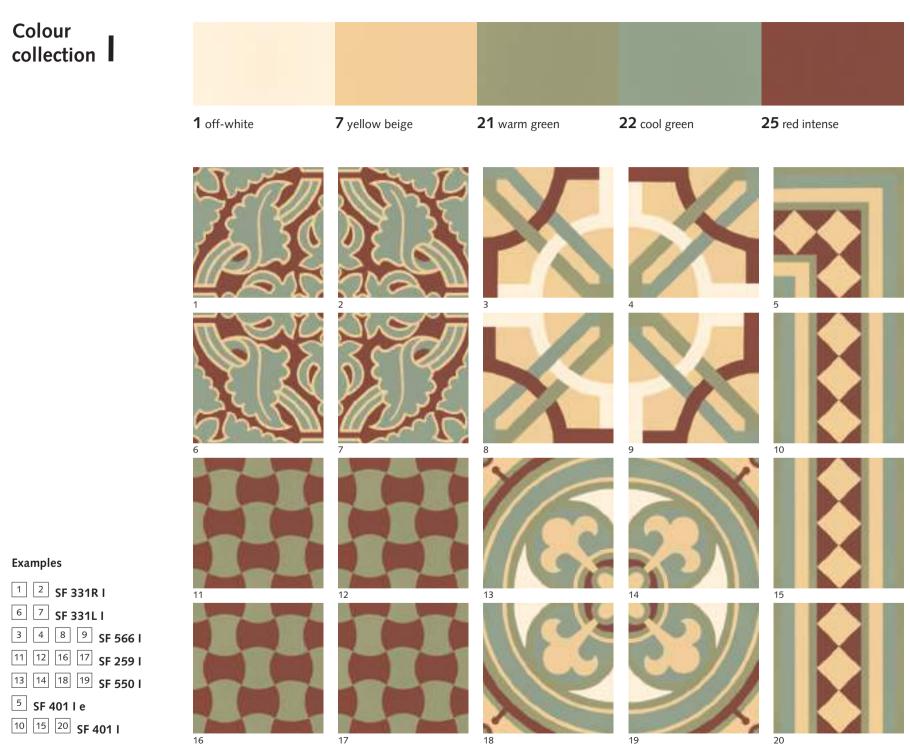






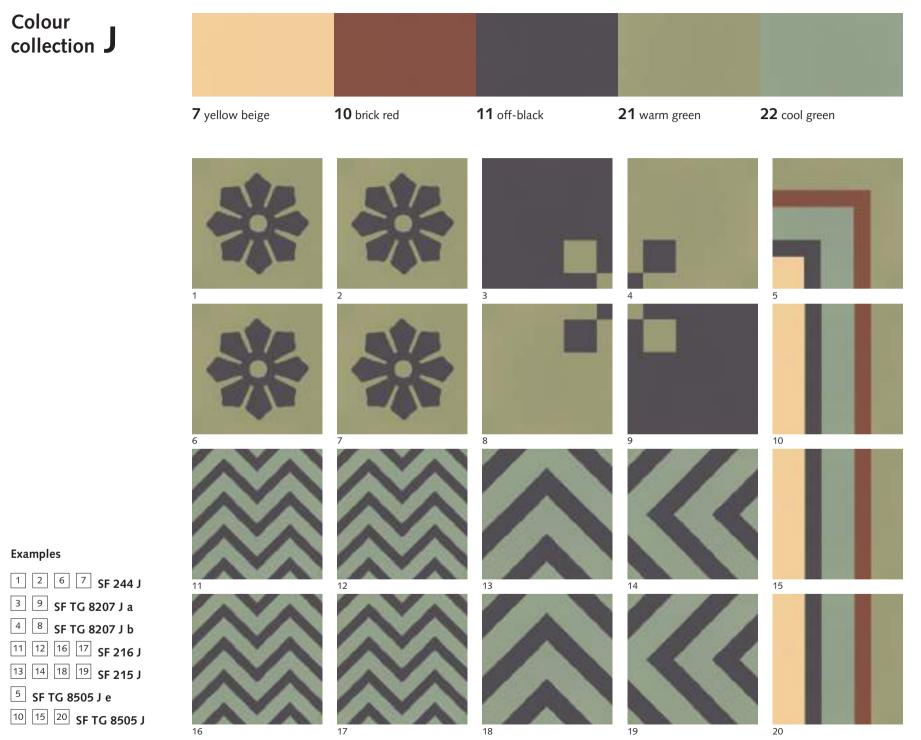




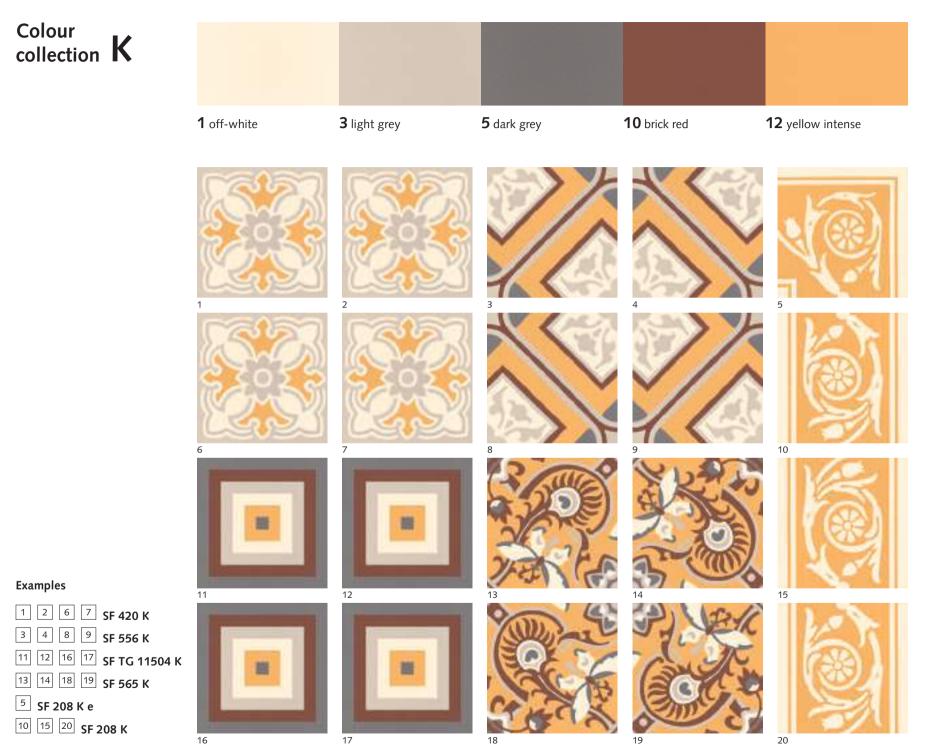


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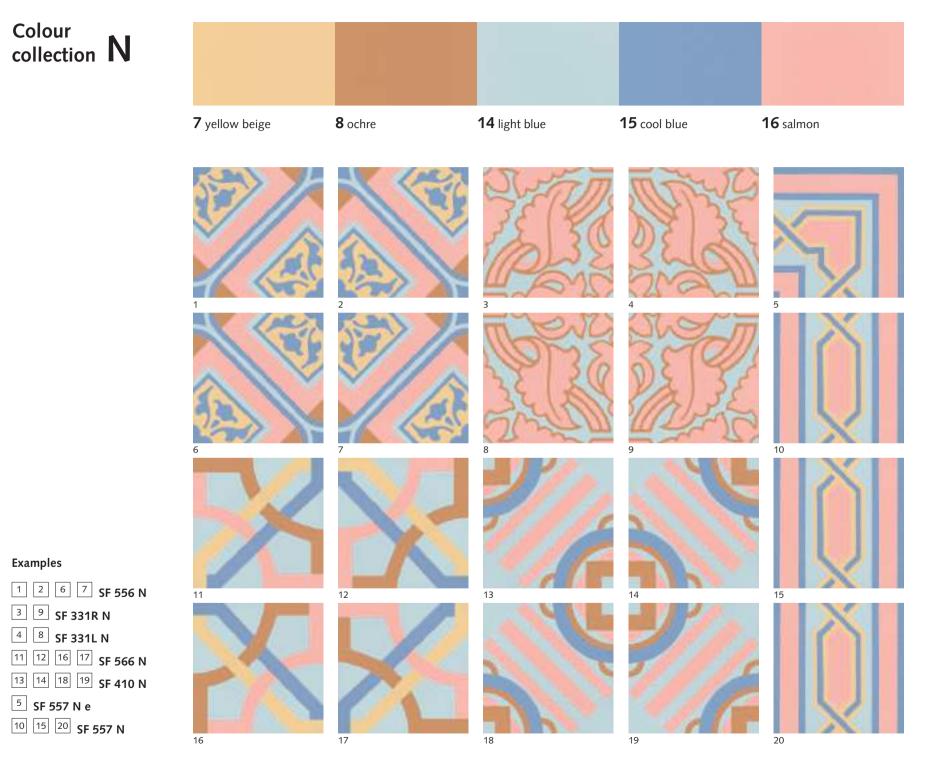


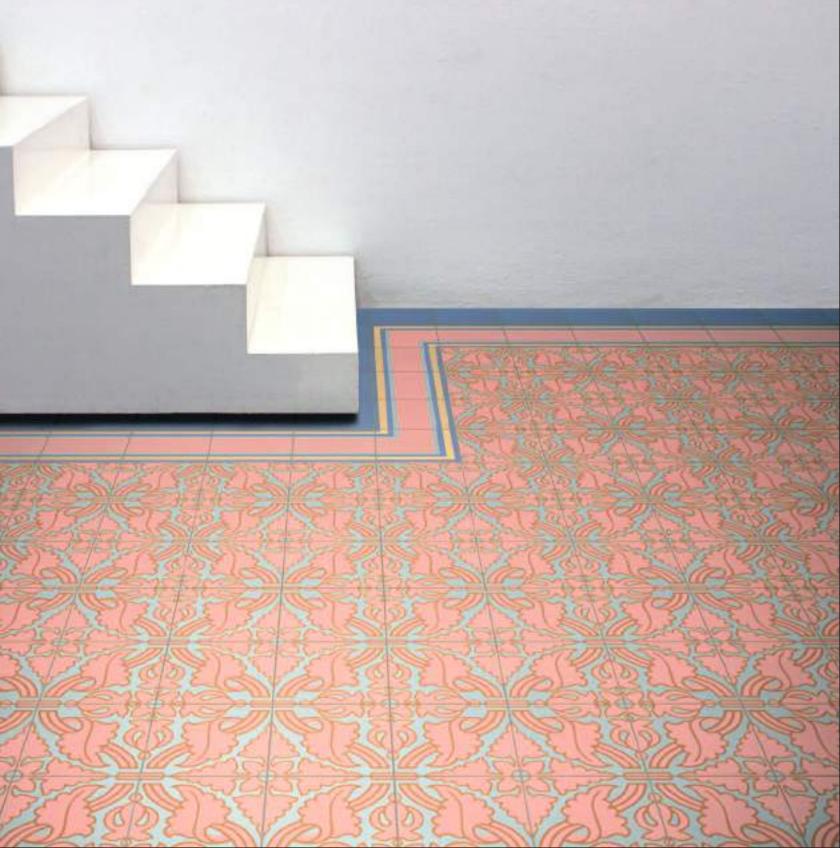




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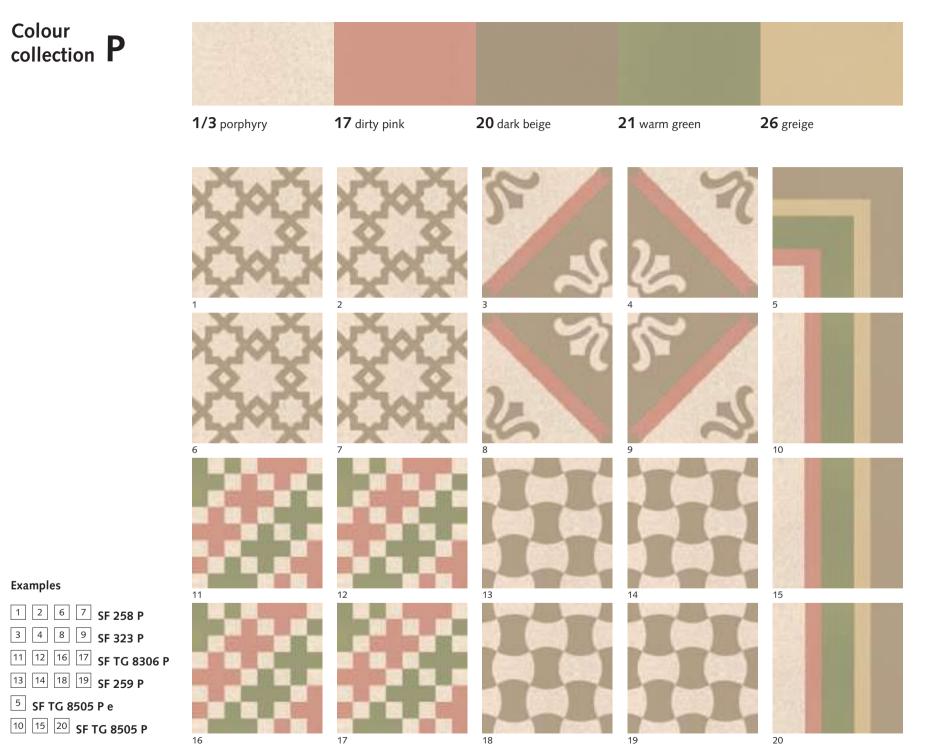






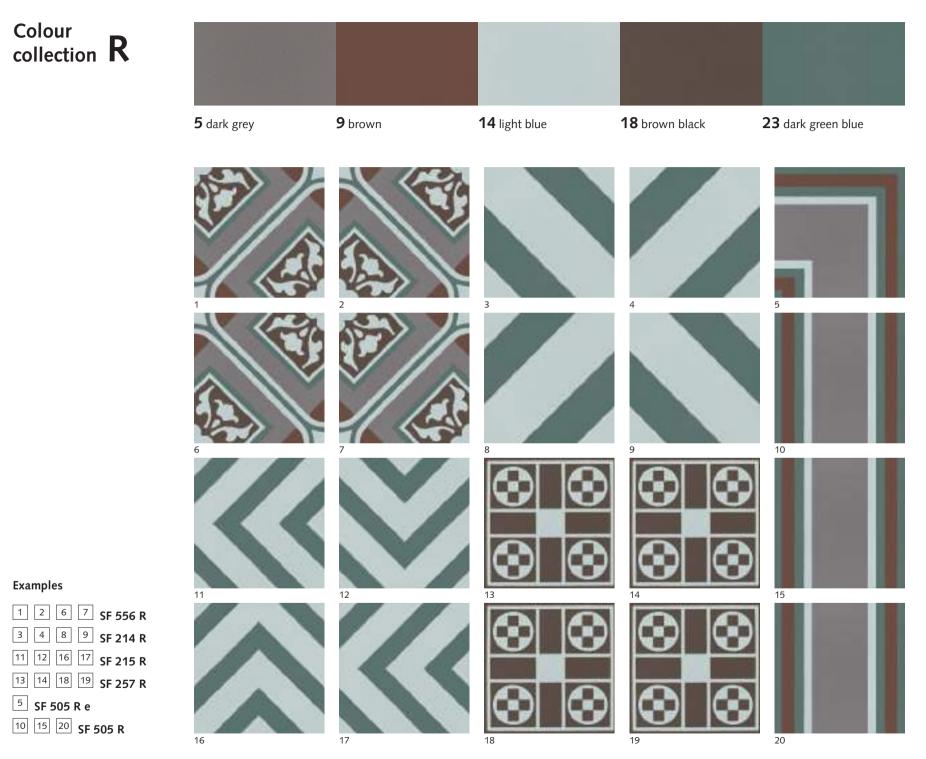




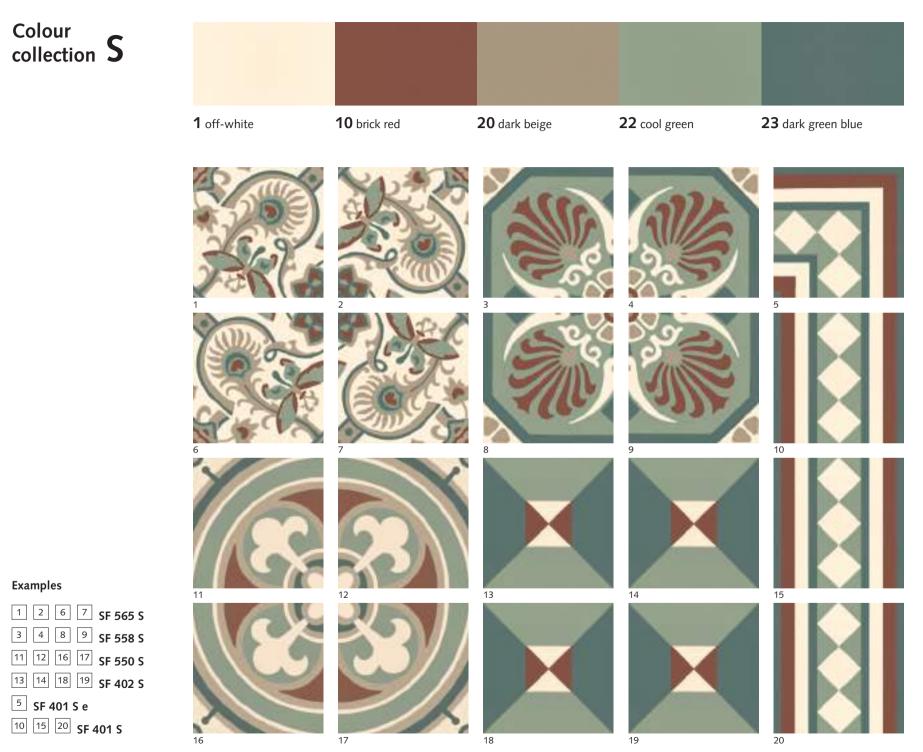


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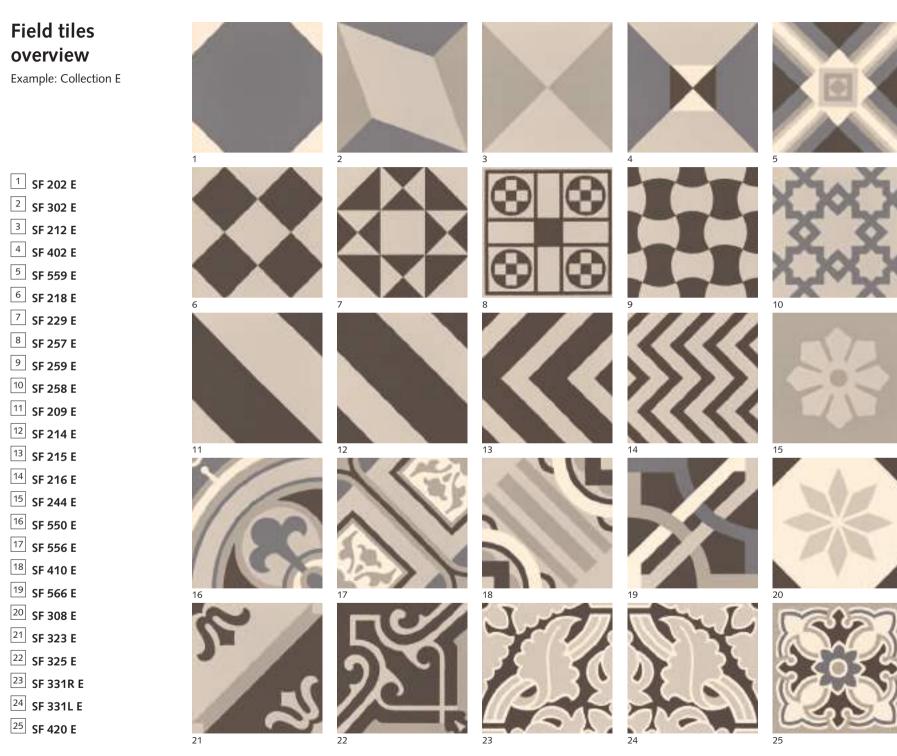




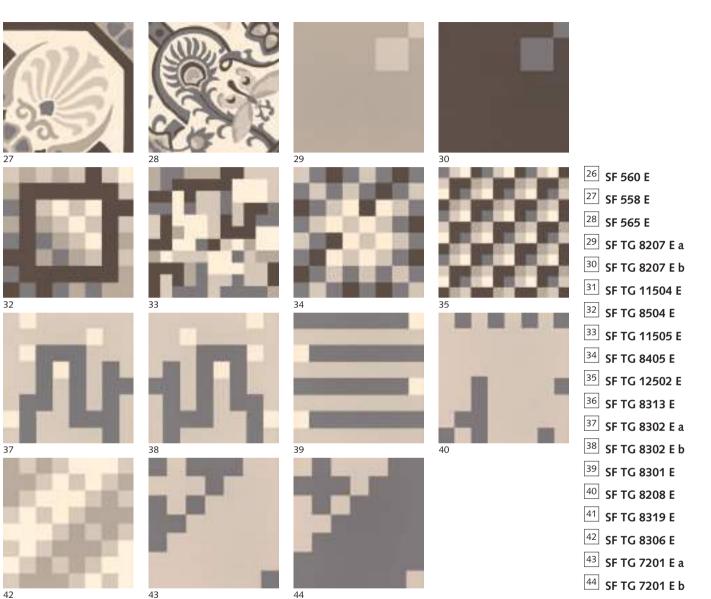








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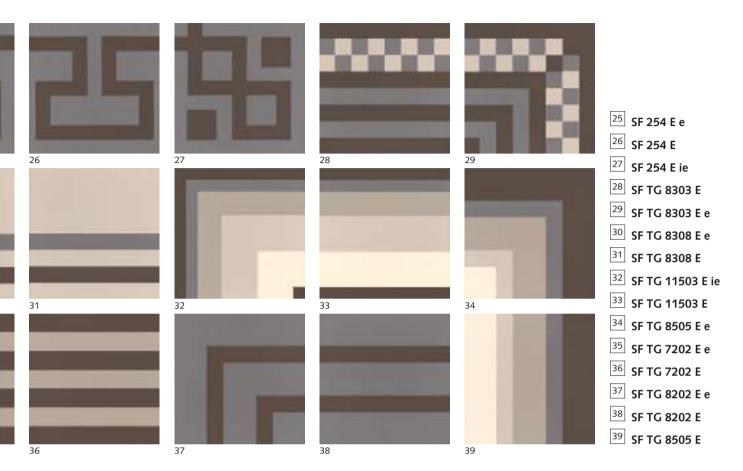


42

Border tiles overview Example: Collection E 1 SF 557 E e <sup>2</sup> SF 557 E <sup>3</sup> SF 206 E ie 4 SF 206 E <sup>5</sup> SF 302 E e <sup>6</sup> SF 357 E ie 7 SF 357 E <sup>8</sup> SF 401 E e 9 SF 401 E 10 SF 333 E <sup>11</sup> SF 505 E e 12 12 SF 505 E 13 14 SF 504 E <sup>15</sup> SF 333 E e <sup>16</sup> SF 208 E <sup>17</sup> SF 303 E e top <sup>18</sup> SF 303 E top 17 <sup>19</sup> SF 304 E top <sup>20</sup> SF 304 E ie top <sup>21</sup> SF 208 E e 22 SF 303 E e bottom 23 SF 303 E bottom 24 SF 304 E bottom 21







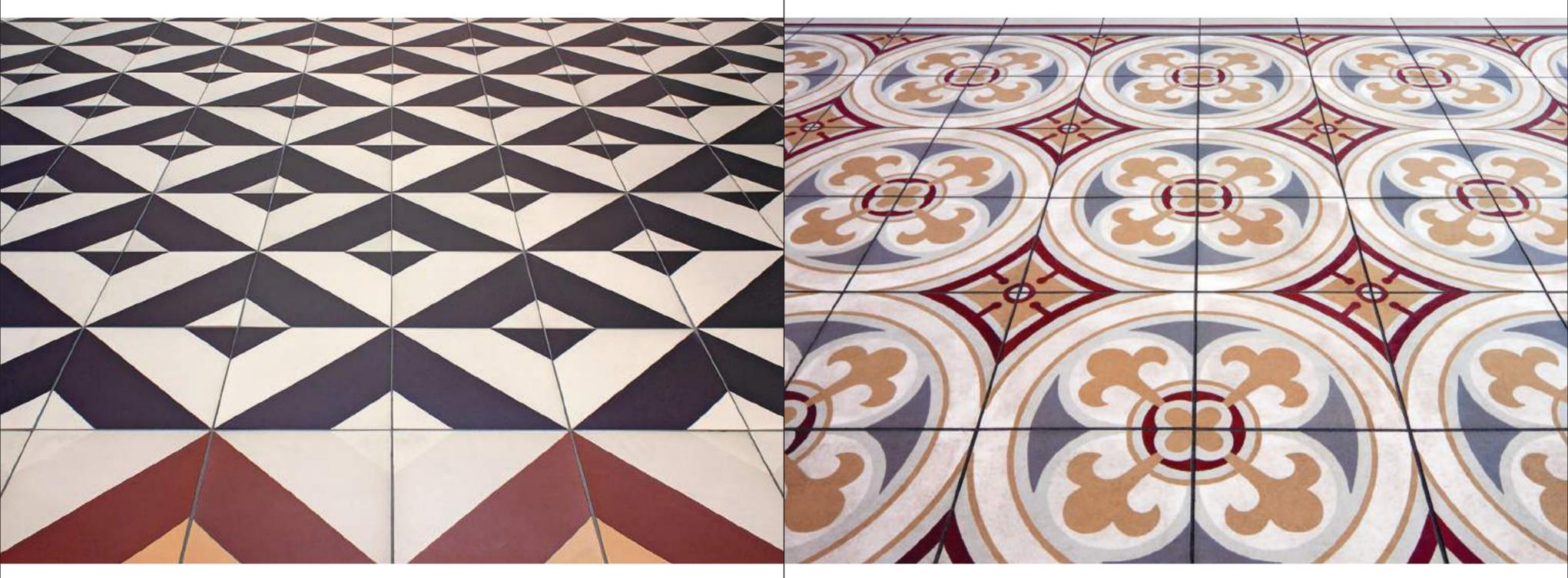
One motif in all colour collections



1 SF 559 A <sup>2</sup> SF 559 B <sup>3</sup> SF 559 C <sup>4</sup> SF 559 D <sup>5</sup> SF 559 E <sup>6</sup> SF 559 F <sup>7</sup> SF 559 G <sup>8</sup> SF 559 H <sup>9</sup> SF 559 I <sup>10</sup> SF 559 J <sup>11</sup> SF 559 K <sup>12</sup> SF 559 L <sup>13</sup> SF 559 N <sup>14</sup> SF 559 O <sup>15</sup> SF 559 P <sup>16</sup> SF 559 R



<sup>17</sup> **SF 559 S** (Original size)



Our monochrome porcelain stoneware floor tiles in 25 classical colour tones are equally robust and extremely versatile. Frost-proof, abrasion-resistant – they are harder than granite – and acid-resistant, i.e., resistant to all cleaning agents, they are equally suitable for indoor and outdoor use.

Octagonal tiles with single or multi-coloured inlays as well as hexagonal tiles, in combination with our SF 10 series of monochrome tiles, offer the possibility to create traditional laying patterns in a lavish or purist way.

Like all our tiles, the single-colour floor tiles are also manufactured with sharp edges. They serve as a visual resting and balancing zone around multi-coloured tile carpets. The outer filling edge can also be combined in a matching colour and harmoniously finish off the tiled carpet. This should always be planned with an adequate distance to the wall in order to avoid the impression of wall-to-wall carpeting. We also recommend to lay with a joint width of max. two millimetres with a cement-based light grey mortar.

# Monochrome floor tiles



GOLEM stoneware till They get their strength components in the kiln colour-stable at tempe sets a natural limit to ou develops during firing. While the sintering – th causes losses in volume The optimal size of a til larger dimensions woul due to sintering. After firing, the stonew absorbs almost no more does not require any fu and abrasion resistant, suitable for outdoor are



Clay granulates are pressed to tile bodies under high pressure.

# Production

**G**OLEM stoneware tiles are pressed from dry clay granules. They get their strength from the thermal transformation of the components in the kiln. Only pigments can be used that are colour-stable at temperatures of up to 1200 degrees, which sets a natural limit to our colour range. The final colour only develops during firing.

While the sintering – the melting and hardening of the clay – causes losses in volume, this is where the tile gains its strength. The optimal size of a tile is a square format of 17×17cm, larger dimensions would result in a loss of dimensional stability

After firing, the stoneware is largely non-porous, so that it absorbs almost no more water. Therefore, the stoneware tile does not require any further surface treatment. It is non-slip and abrasion resistant, insensitive and, due to its frost resistance, suitable for outdoor areas such as terraces and balconies.





The edges of the blank are sanded down before firing.

# Single-coloured stoneware tiles

Our single-coloured stoneware tiles come in 25 classical colours – in standard square format or as an octagon (equilateral or non-equilateral, both with inlays) or hexagon. They are equally suitable for indoor and outdoor areas.

1 **SF 10.1** off-white <sup>2</sup> SF 10.3 light grey <sup>3</sup> SF 10.4 medium grey 4 SF 10.5 dark grey

<sup>5</sup> **SF 10.11** off-black

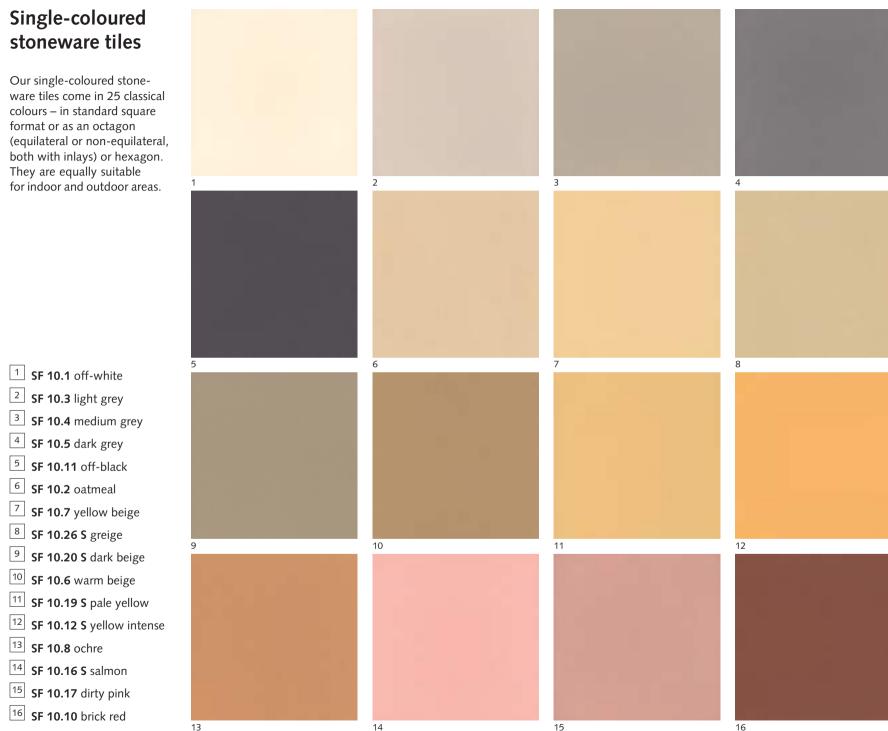
6 SF 10.2 oatmeal

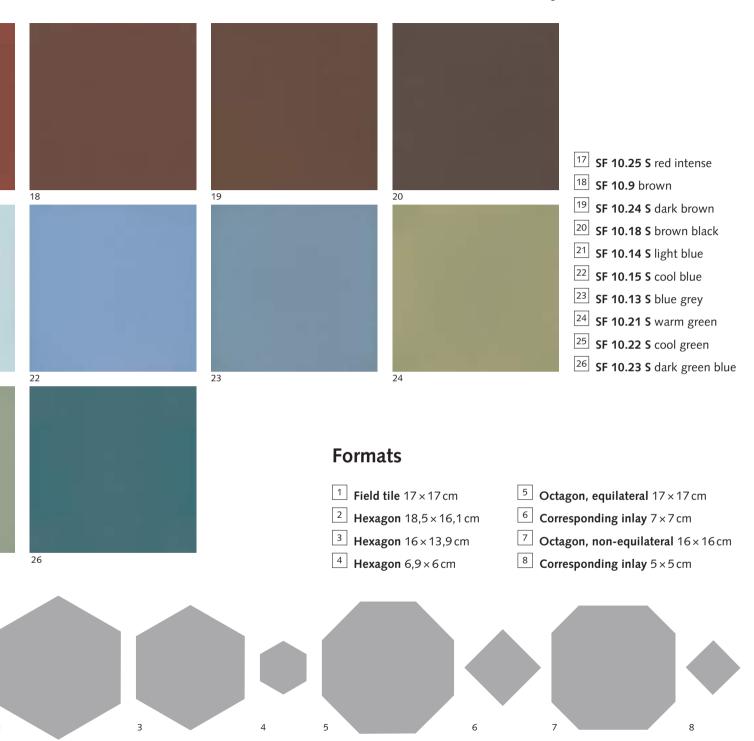
<sup>8</sup> SF 10.26 S greige

<sup>13</sup> SF 10.8 ochre <sup>14</sup> **SF 10.16 S** salmon <sup>15</sup> **SF 10.17** dirty pink <sup>16</sup> **SF 10.10** brick red

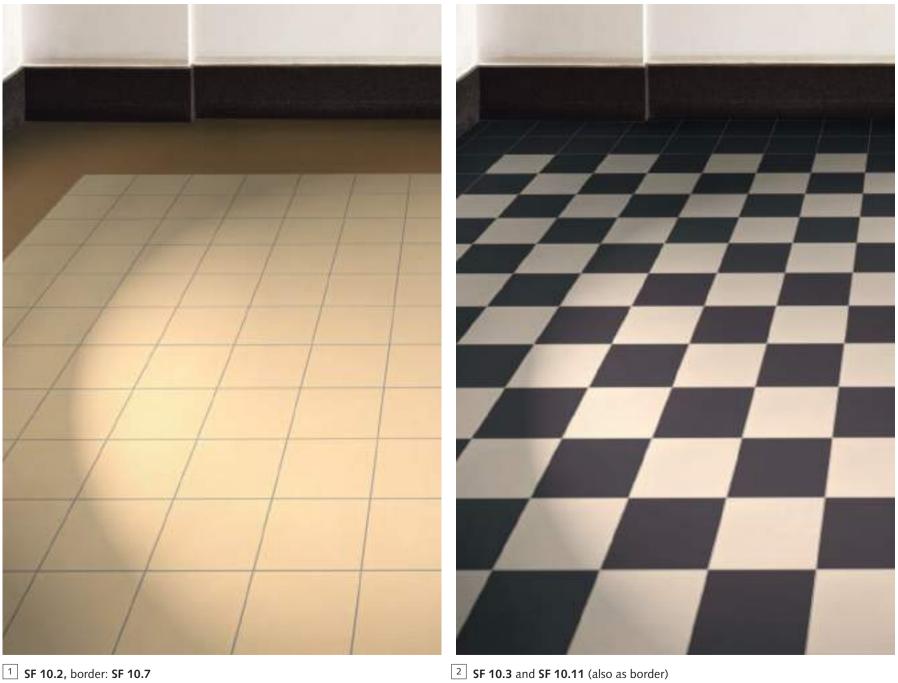
7 SF 10.7 yellow beige

9 SF 10.20 S dark beige <sup>10</sup> SF 10.6 warm beige <sup>11</sup> **SF 10.19 S** pale yellow

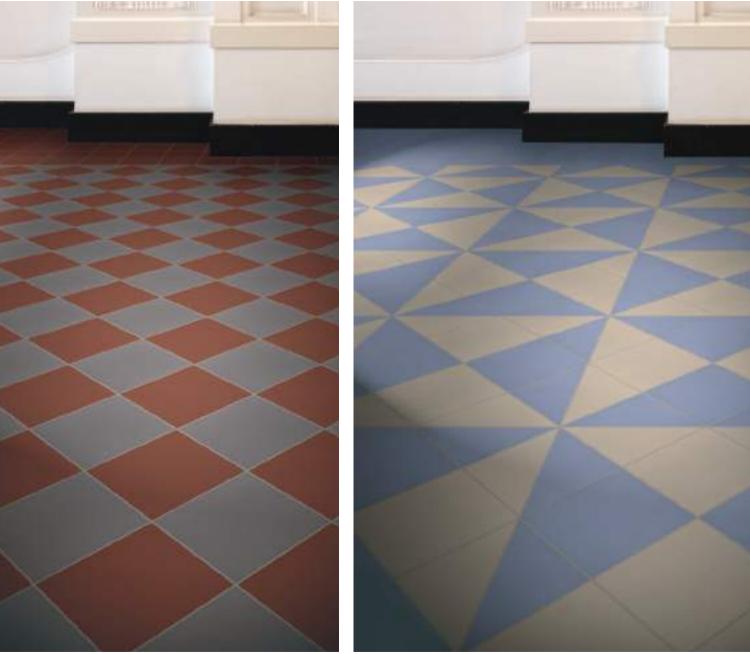




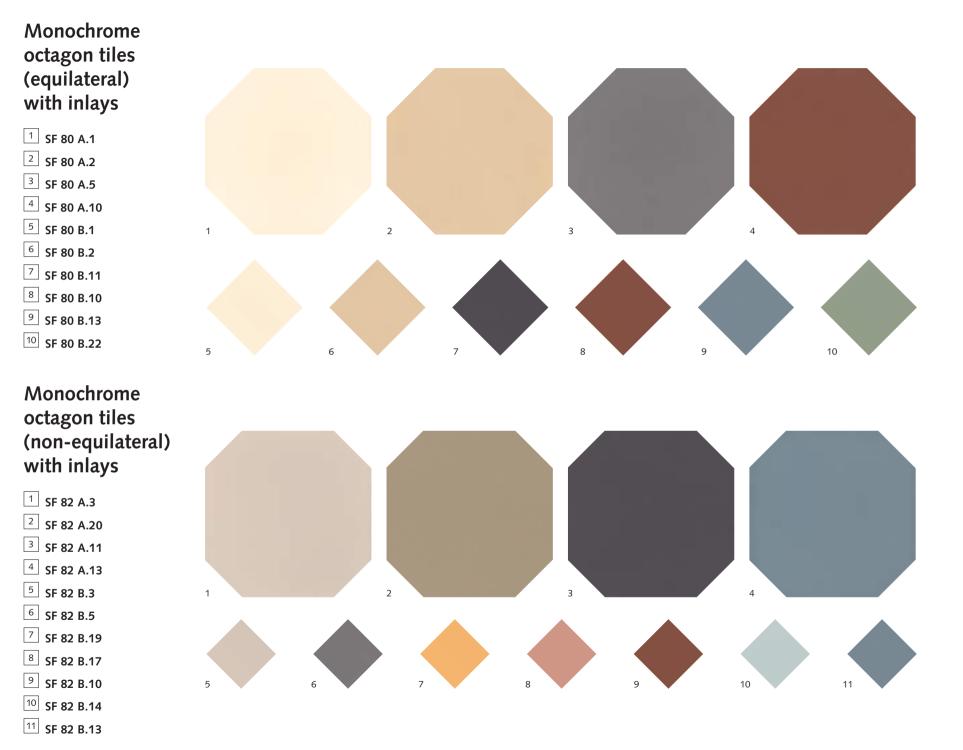
# Laying examples

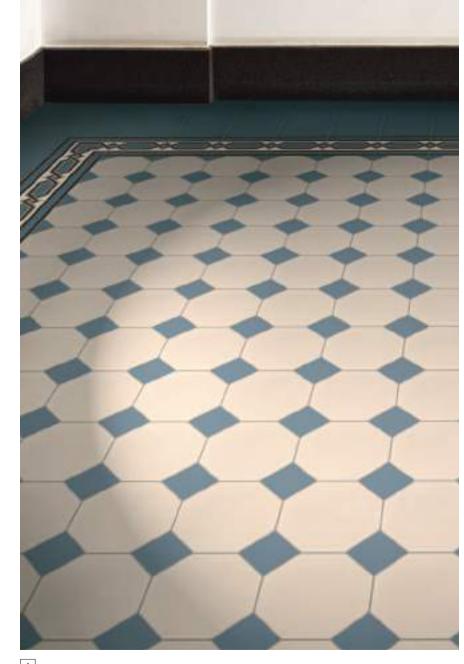


1 SF 10.2, border: SF 10.7

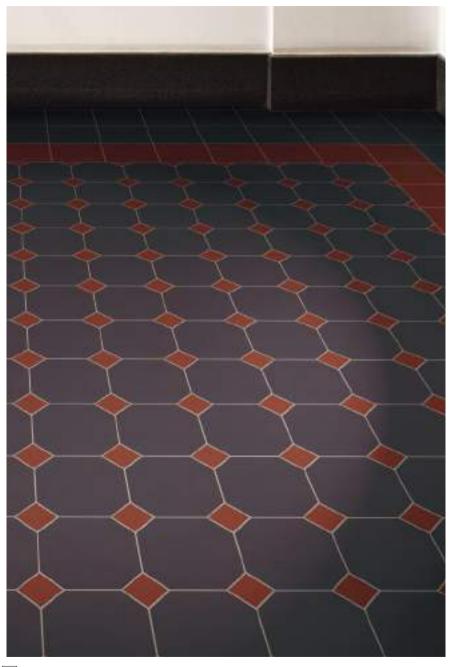


4 SF 10.3 and SF 10.15 (also as border)



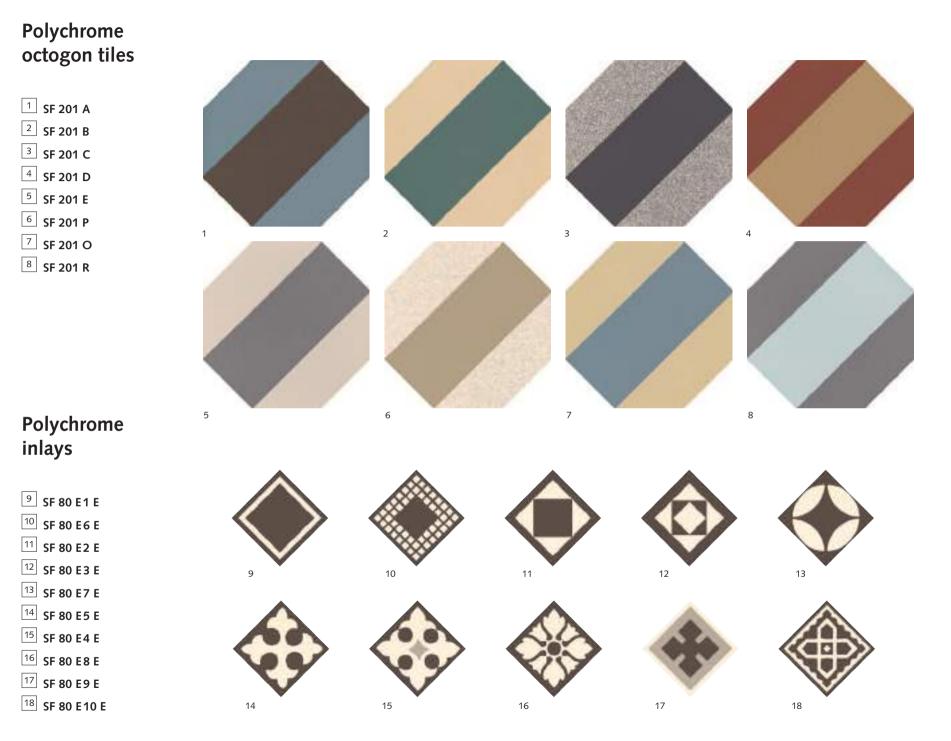


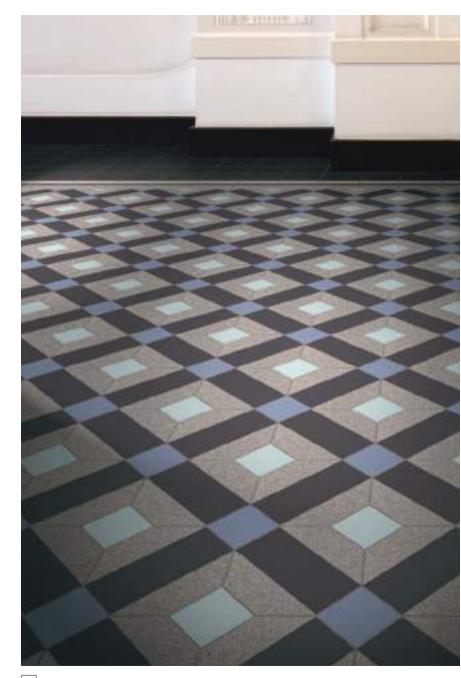
# Laying examples



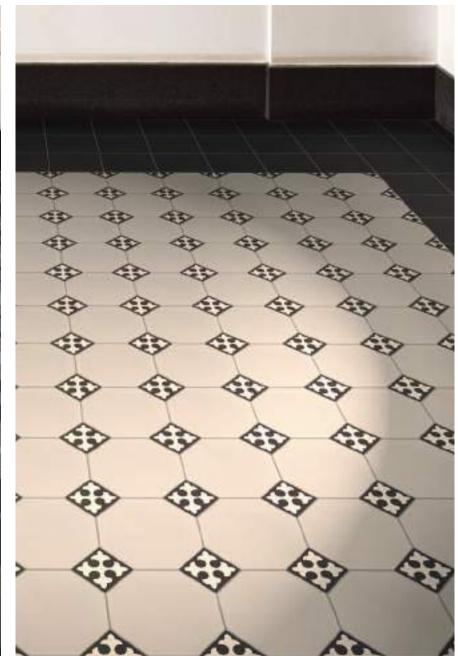
<sup>2</sup> SF 82 A.11 | SF 82 B.25 border: SF 10.25 | SF 10.11

1 SF 80 A.3 | SF 80 B.13 border: SF 557 A | SF 10.13



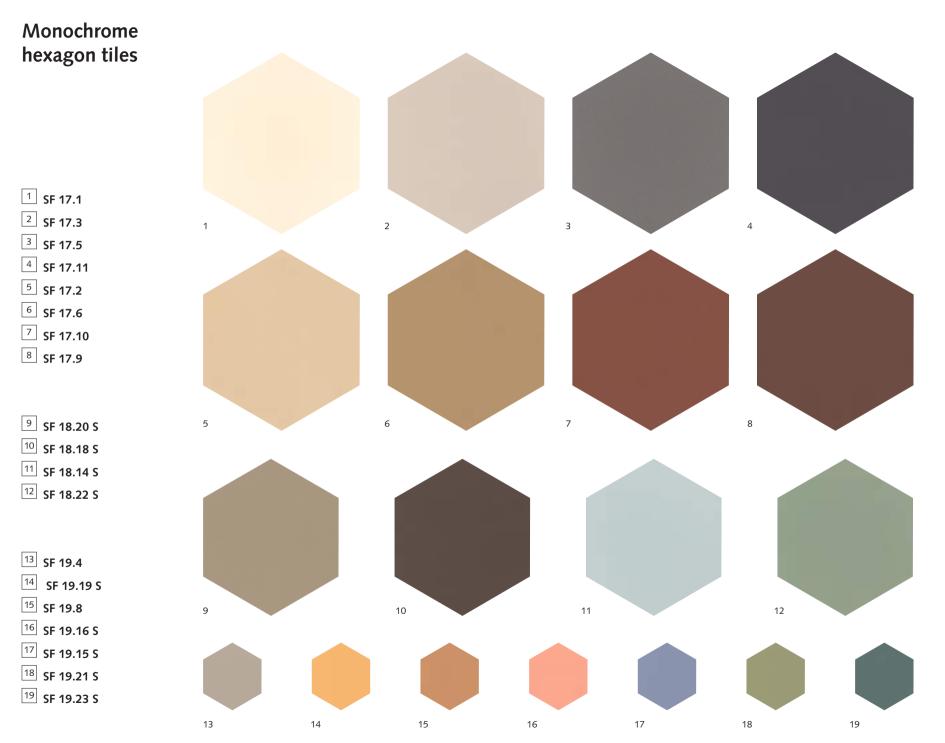


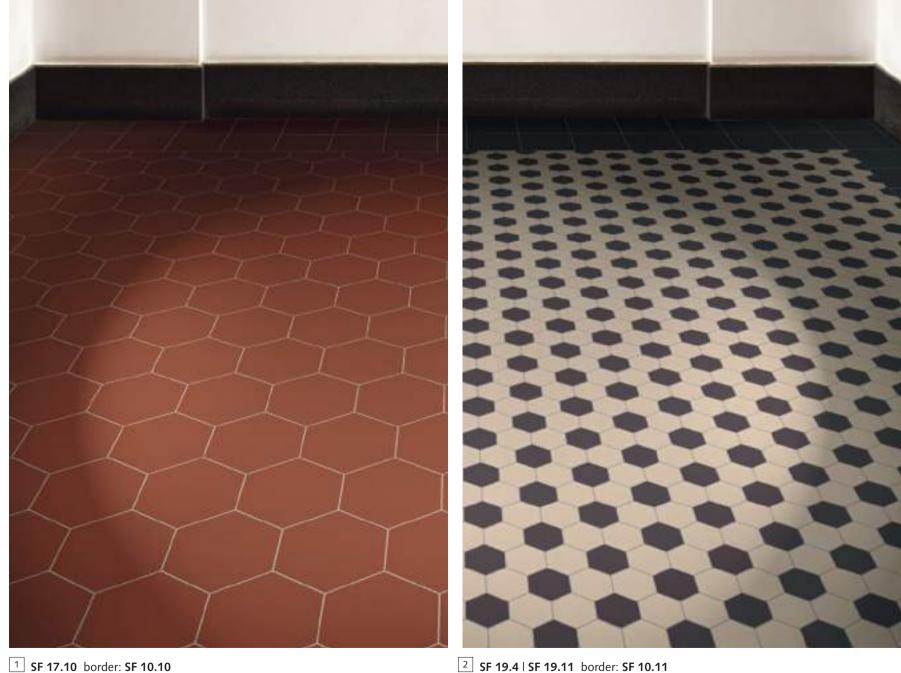
# Laying examples



<sup>2</sup> SF 80 A.3 | SF 80 E5 E border: SF 10.18

1 SF 201 C | SF 80 B.14 | SF 80 B.15 border: SF 8308 C | SF 10.11

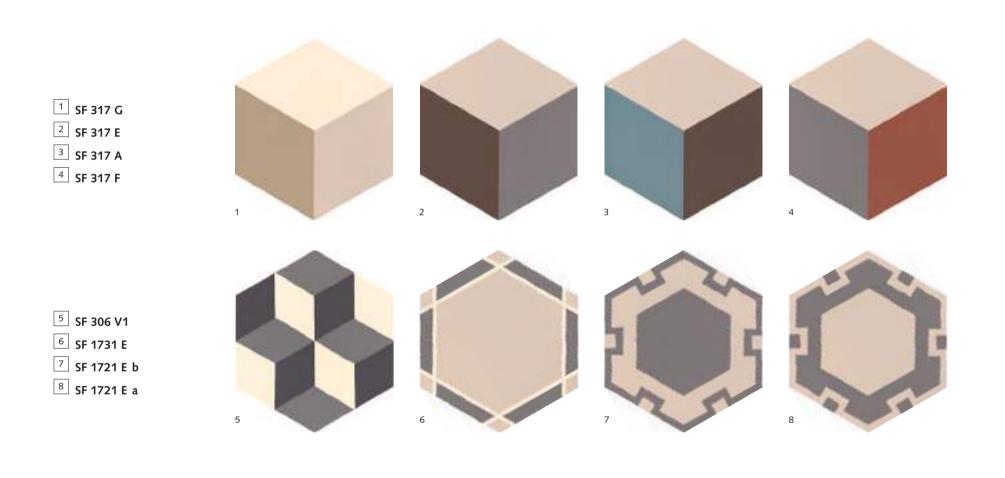




# Laying examples

<sup>2</sup> SF 19.4 | SF 19.11 border: SF 10.11

# Polychrome hexagon tiles



1 SF 317 G border: SF 10.20

# Laying examples



<sup>2</sup> SF 1721 Eb border: SF 10.5

# Skirting tiles

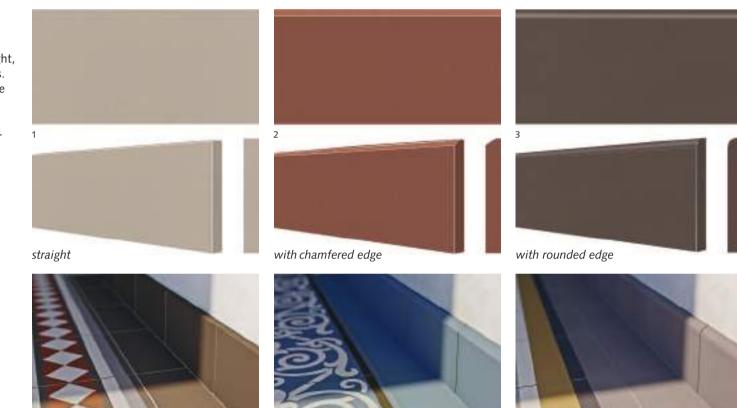
<sup>1</sup> SF SOF.4

<sup>2</sup> SF SOF.10

<sup>3</sup> SF SOF.18

<sup>4</sup> SSF 1.5 E R

Our porcelain stoneware skirting tiles in all 25 colours complement our floor tile range. They come with straight, chamfered or rounded edges. Our concave skirting tiles are offered with matching inner and outer corners, they are particularly suitable for commercial use.

















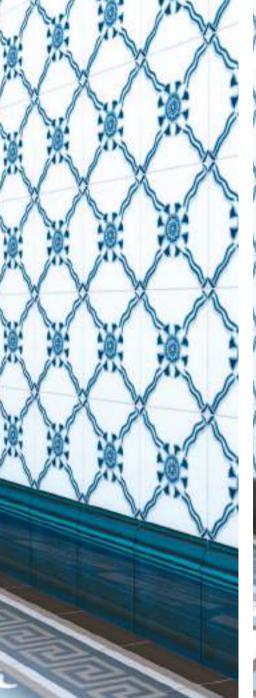


# Alternatives for skirting design

The choice of skirting is not only a matter of taste. With GOLEM tiles you have two different options: porcelain stoneware for a homogeneous connection to the floor or glazed skirting tiles in the striking glazes of the F10 series wall tiles. In the end, it is a question of how the skirting is understood.

Classically, in the case of tiled walls, it is the lower end of a dado panel, often with a counterpart at the top, the moulding. Suitable tiles for this purpose can be found on pages 90/91.

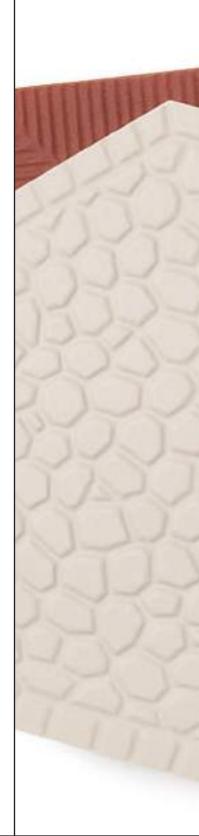
It is equally common to understand the skirting board as the end of the floor and hence, to manufacture it in the same material. This is particularly obvious if the walls are not tiled. If unusually heavy strain is to be expected on the skirting boards, the porcelain stoneware of our floor tiles is the right choice.





**S**toneware tiles with relief surfaces are reminiscent of Roman mosaics. These actually served as the model for the first pieces produced in Mettlach from 1850 onwards. There are linear, mosaic and rice grain structures as well as single and multi-coloured relief floor tiles. The embossed relief increases the slip resistance of the surface, making the tiles particularly suitable for hallways, paths, open spaces, terraces and balconies. The gradual deposits in the relief depths are desirable, as they enhance the mosaic effect. This patina is created by simply mopping the floor, but it can be removed just as easily with a scrubbing brush.

In living areas, generally tiles without relief are used.



# Relief tiles and step tread tiles



kiln to give the ceramic its final strength. Multi-coloured relief tiles are embossed from below. relief tiles.



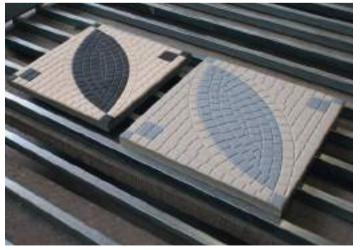
# Production

**R**elief tiles are also made from dry clay granulates. These are filled into a steel mould and pressed into tiles in the hydraulic press under high pressure. In the case of single-colour tiles, the steel upper die is provided with a relief that presses into the tile body. The pressed tile is firm enough to be handled and can then be fired in the

The filling template stands on the steel relief of the lower die when the coloured clay granules are spooned in. After complete filling, the template is removed and the granules are compressed at 220 tons. Then the lower stamp is raised. The multi-coloured relief tile lies on it, face down. The tile blanks are placed in pairs, face on face, in the kiln and fired over a period of 70 hours.

Step tiles are produced in the same way as single-colour





Clay granules are filed into a steel mould and under high pressure hydraulically pressed into tiles.

Monochrome relief tiles







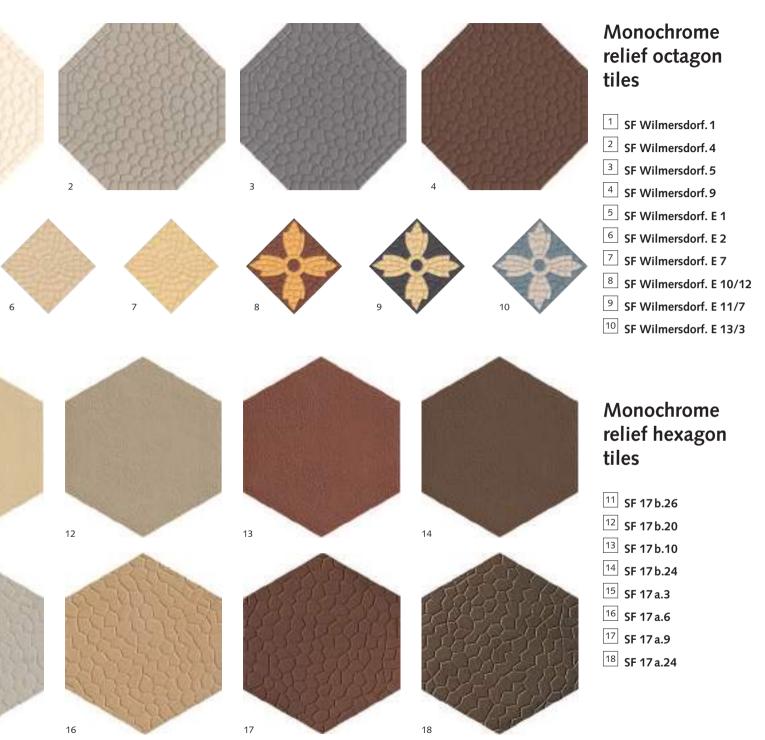


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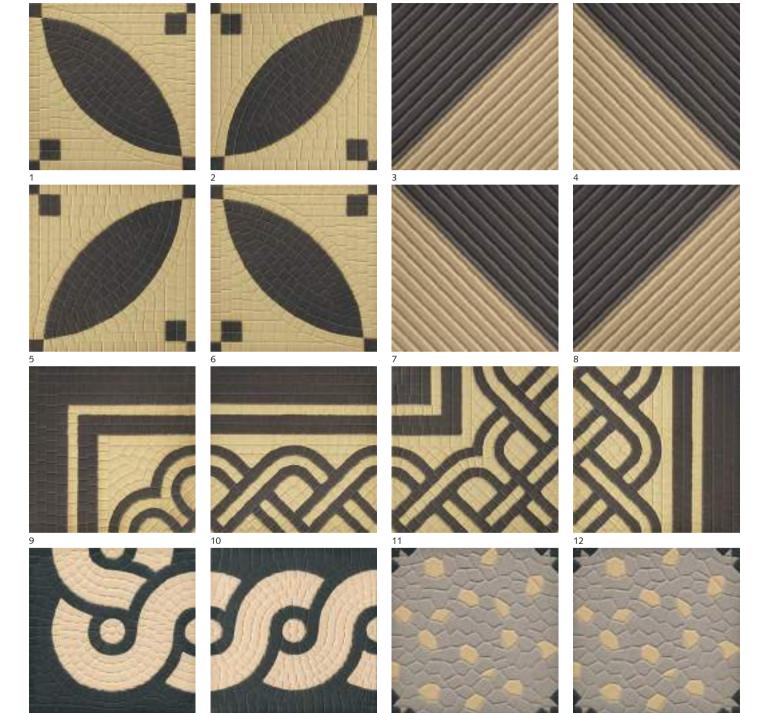


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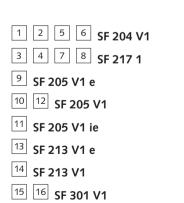
1 SF 14.3 <sup>2</sup> SF 14.4 <sup>3</sup> SF 20.2 4 SF 20.6 <sup>5</sup> SF 7.4 <sup>6</sup> SF 7.5 7 SF 11.10 <sup>8</sup> SF 11.18 9 SF 12.1 <sup>10</sup> SF 12.7 <sup>11</sup> SF 5.5 <sup>12</sup> SF 5.25 <sup>13</sup> SF 30.3 <sup>14</sup> SF 30.4 <sup>15</sup> SF 30.9 <sup>16</sup> SF 30.11



Polychrome relief tiles

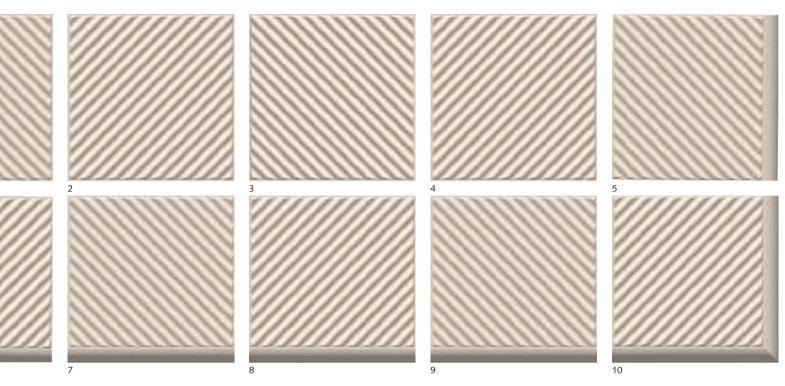


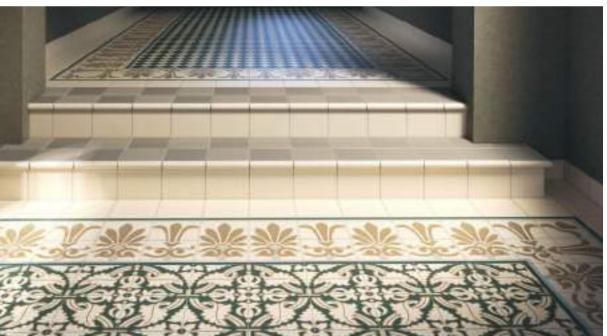
15



13

14





# Step tread tiles



For about two decades now GOLEM has been manufacturing wall and floor tiles. As we supply architects, designers and private customers worldwide, our products are now correspondingly widespread. The results are as surprising as the possible applications and needs of the respective rooms. Whether in kitchens, bathrooms, corridors and hallways, indoors or on balconies, terraces and stairs – the individual solutions are as varied as they are original. On the following pages, we show tile applications that were sent to us by customers from various countries.

# Customer photos



# Kitchen

Large-scale on the wall, on the floor or as a backsplash behind the kitchen unit – tiles from GOLEM fit just as well in modern as in historical rooms. The possible combi-nations are as varied as our patterns and colours. And why not lay a floor tile on the wall?















# Bathrooms

Our tiles also open up a wide range of design options in the bathroom. On the wall and floor, behind the washbasin, bathtub or in the shower, in bright blue, noble white, linear structures or floral ornaments, room concepts can be developed always adapted to individual needs.

















rchitect: Daniel Siemer  $\cdot$  Photo: Bettina Fischer Photography Hannover













# Living rooms

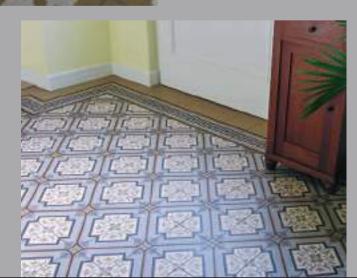
As a special eye-catcher on a pedestal, as a tile carpet combined with wooden flooring or covering the entire area, multi-coloured ornamentation or single-coloured relief, no matter which combination you choose, the floor tiles from GOLEM give living spaces a very special touch, timelessly beautiful and classic – authentic in the best sense of the word.





# Hallways

Where floors are subjected to the most wear and tear, be it in corridors, hallways or house entrances, our stoneware is the ideal material and an exceptional design element. Our floor tiles fit just as well in a modern environment as they do in turn-of-thecentury-style living rooms. They can be combined with GOLEM wall tiles as well as with non-tiled surfaces. Ultimately, it is only your personal taste that counts.

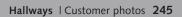


























# Balconies, terraces, stairs

Stoneware tiles are suitable for indoor and outdoor use. They create extraordinary visual highlights on balconies, terraces and stairs. They extend the living space to the outside, refine and enhance open spaces.



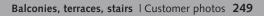


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250 Customer photos | Details









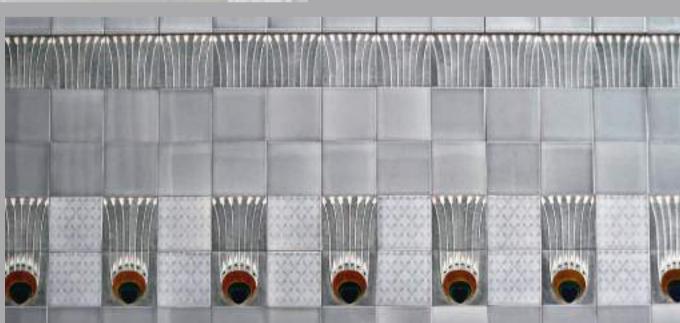
# Details

It doesn't always have to be a whole wall, often a single detail is enough to ensure a perfect look: be it a moulding – we call it the crown of ceramics –, an ornamental strip or even just a selected, repeating ornament that structures and refines the single-colour tiled surface. Our newly developed reduction fire tiles are a special highlight. You will be amazed at the possibilities. Let yourself be inspired by colours, shapes and materials!































# Counter

GOLEM can do many things. Time and again, we also design interiors for restaurants, bars or stores. We have developed individual solutions for counters at "Kochhaus" or the "Lumas" gallery in Berlin, the Ottakringer brewery in Vienna, Tokyo-Haneda airport and various bars and restaurants. Our tiles are simply beautiful – and versatile.







Shaped bricks for "Lohsepark" in Hamburg

H istorically, architecture and ceramics are closely linked. GOLEM produces object-related architectural ceramics for the restoration of old houses and the preservation of listed buildings. The focus is on the application of traditional artisan techniques, because the reproduction of old craftsmanship presupposes the application of production methods from the period of construction and the use of similar raw materials. This applies to custom-made bricks and glazed components as well as to sculptural terracottas.

To ensure the highest possible quality, all products are supervised by our in-house pattern and mould making department and our laboratory. They are made to match in colour, size and structure. The composition of the mass and glazes, the shaping and the firing process vary from order to order. This enables us to make adjustments in terms of colour and texture and to realise the most complicated floor, façade, roof design and ornamental elements, even for modern and sophisticated interior and exterior architectural ceramics.

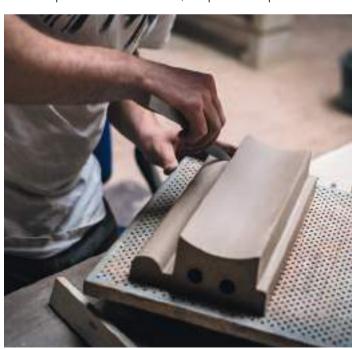
We cover the entire ceramic spectrum. In accordance with the historical inventory, we produce hand-made, roof and shaped tiles as well as terracottas, facing bricks, floor tiles and split tiles true to the original in form, colour and character. We produce shaped bricks for window reveals, cornice bricks, tracery bricks and arch bricks with the corresponding corner bricks. Whatever ceramic components are missing or need to be replaced, we can produce to suit any project.

We also develop ceramic solutions for contemporary buildings. Under the guidelines of modern architecture, the design of the façade continues to be of outstanding importance. Thus, in cooperation with artists and architects, we can implement individual ideas and designs of building-related art.



# Building ceramics for restoration and architecture





## Production

The production of glazed shaped stones is precision work. For this purpose, clay mass is beaten into a specially created mould, fired after moulding, glazed and fired a second time. An important prerequisite for the conformity of newly produced shaped bricks with the historical building fabric is the development of individual object-related mass and glaze recipes in our laboratory. Since we use traditional artisanal methods, we can guarantee an authentic appearance in the context of the historic masonry.

The development of the glaze colour depends on the nature of the substrate and the raw materials originally used. These cannot always be traced down to the last detail, especially in historical buildings - deviations due to the use of natural materials are almost the rule. Since chance also plays a not inconsiderable role in ceramic work, a glaze specification can only be achieved through experimentation and gradual approximation with the help of numerous test firings. Step by step we approach the original. The realisation of figurative terracotta requires a high degree of artistic and technical skill. First, a proportionally enlarged model is modelled in clay or plaster. From this model, the multi-part working mould is cast, into which the sculptural clay mixture is then moulded. Often several partial moulds are needed, which are assembled before firing in a leather-hard consistency.

The facing brick is made from a plastic clay mixture. Depending on the requirements of the mould, the production process varies

and ranges from extruded to hand-moulded. The body and glaze combine in the firing process to form a product. In terms of building physics, all our products meet the requirements of DIN 105 with regard to frost resistance and compressive strength.



Successful examples of our terracotta building ceramics are the elaborately modelled capitals with angel heads made for the Berlin Schloss, or the sophisticated reliefs of Schinkel's Bauakademie, which were created in collaboration with specialised sculptors.



**262** Building ceramics for restoration and architecture

## Shaped bricks

In the course of its history, the art of architecture has produced an infinite variety of shaped bricks, which often perform functional and decorative tasks at the same time. This term covers all types of bricks that correspond to uncommon or historical rectangular formats. These are, for example, bricks for window reveals, cornice bricks, tracery bricks and vaulting bricks. We manufacture everything from simple wall copings and nose bricks to more com-

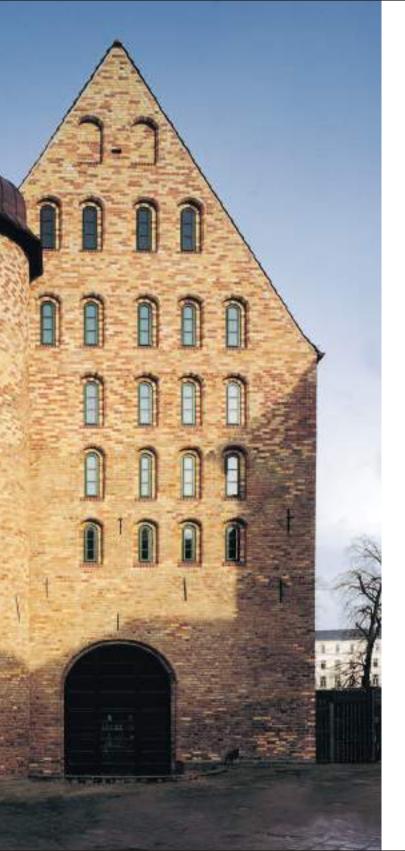
plex shaped elements according to the specifications of the original façade.

It is not uncommon to find several dozen different types of shaped bricks on historic brick façades.

#### Deutsche Telekom Capital Representative Office, Berlin

The building's façade decoration had been chipped off and covered with roughcast plaster during GDR times, so all the moulded tiles had to be rebuilt. The renovation took place in 1998/1999.





#### Michaelis Monastery, Rostock

The fraternity house of the "Brothers of the Common Life" was built in the 15th century. GOLEM manufactured special format and shaped bricks for the renovation, which was completed in 1999.

#### Residential house, Berlin-Prenzlauer Berg

GOLEM manufactured 20.000 differently coloured bespoke shaped bricks for this residential building in the vicinity of a Wilhelmine housing area. We developed special parallel moulded bricks and individually shaped corner elements for the jointless transition from the vertical to the slope. Traces of storage from before the firing process and irregularities created during production make the bricks unique, with a distinctive, independent and lively character (project design: Barkow Leibinger Architekten, 2016).



## Terracotta

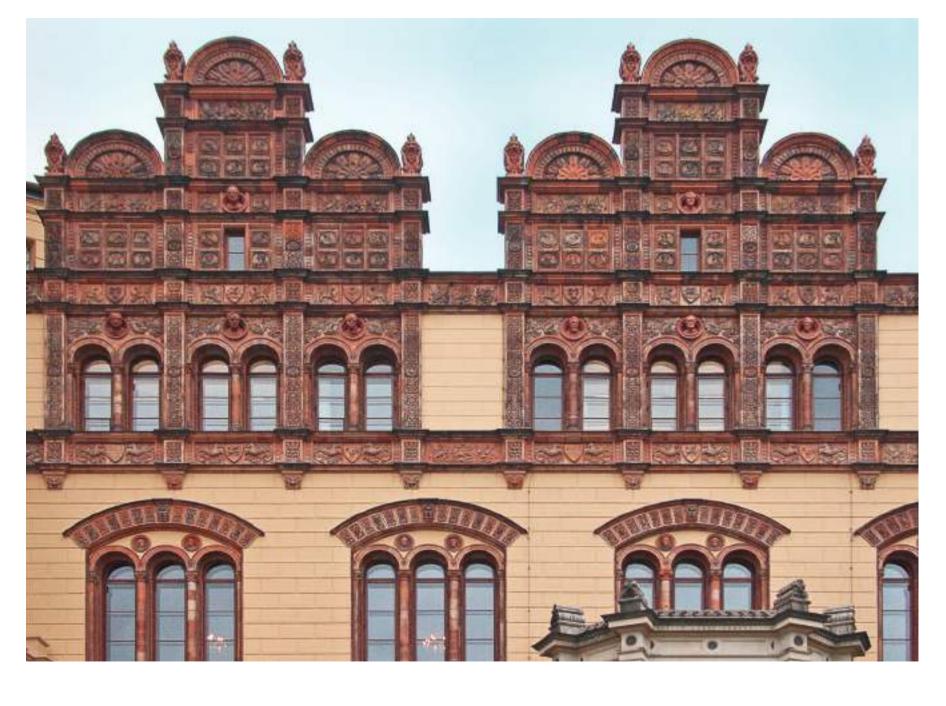
Terracotta building elements differ from others primarily in the high level of craftsmanship and artistic skill required in the manufacturing process. The natural material captivates with its earthy, warm colouring, is extremely weather-resistant and is therefore ideally suited for façade design. Our modellers first make an enlarged plaster model from which the multi-part working mould is cast. For larger objects, several partial moulds are often required.







Castle. Schwerin



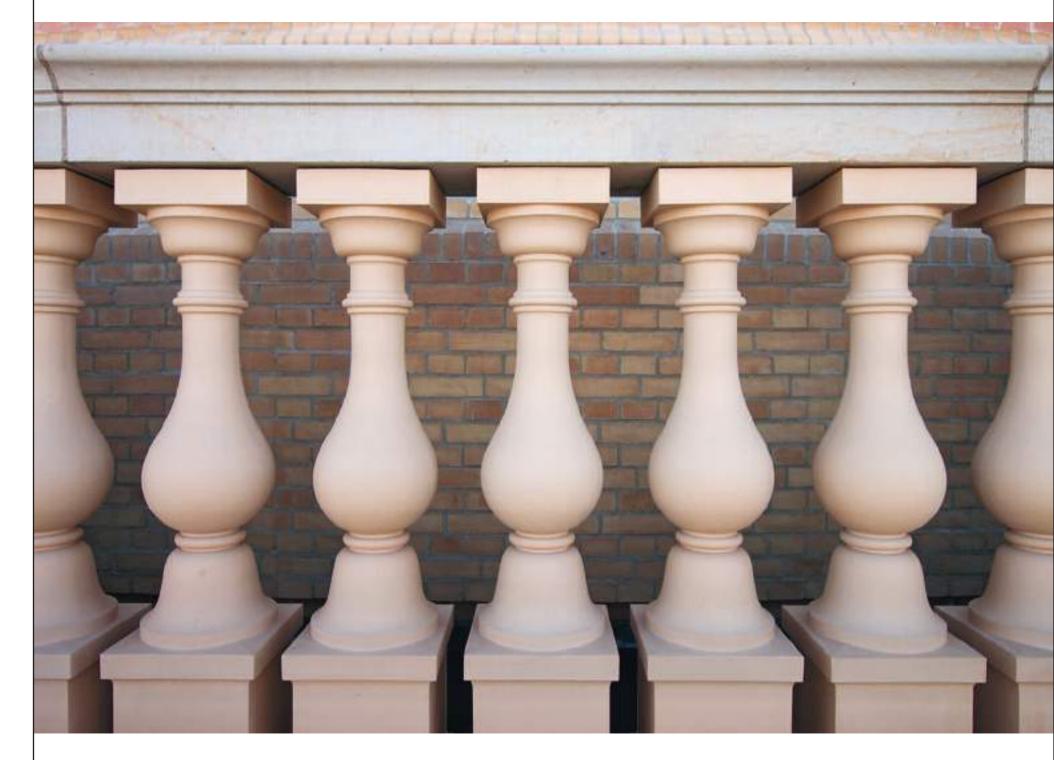
In 2004/2005, the entire terracotta gable of the building was reworked. GOLEM produced around 60 different types of moulded tiles and terracotta pieces for this project.





**Stadtschloss, Berlin-Mitte** For the new building of the Berlin Schloss, GOLEM pro-duced 80 elaborately designed terracotta balusters and capitals with angel heads, which line the main tower like a ceramic band in contrast to the sandstone.





## Facing bricks and architectural ceramics

Historically, ceramics and architecture are closely linked. Ceramic elements serve to structure façades and wall surfaces. Examples of historical façade elements are horizontal cornices and vertical elements such as lesenes, pilasters and columns. Glazed facing bricks such as quarters, split tiles, moulded bricks, bullnose bricks and facing tiles for exterior wall cladding also make a decisive contribution to the appearance.

#### Hammonia Baths, Hamburg

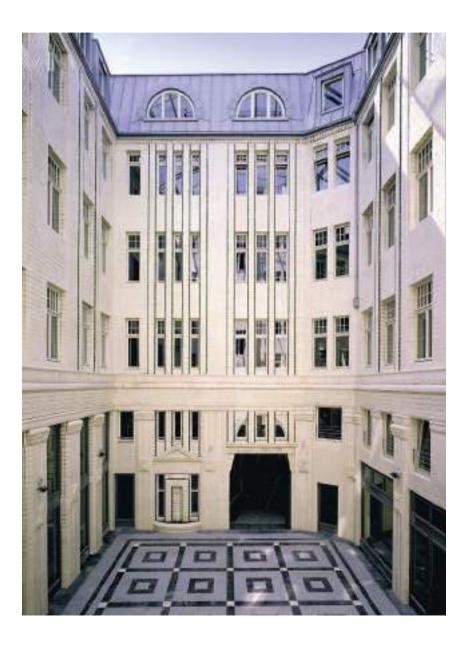
GOLEM supplied various wall tiles and facing bricks for the renovation of the building, which was constructed in the Art Deco style between 1926 and 1928.





#### Jägerhof, Leipzig

courtyards.

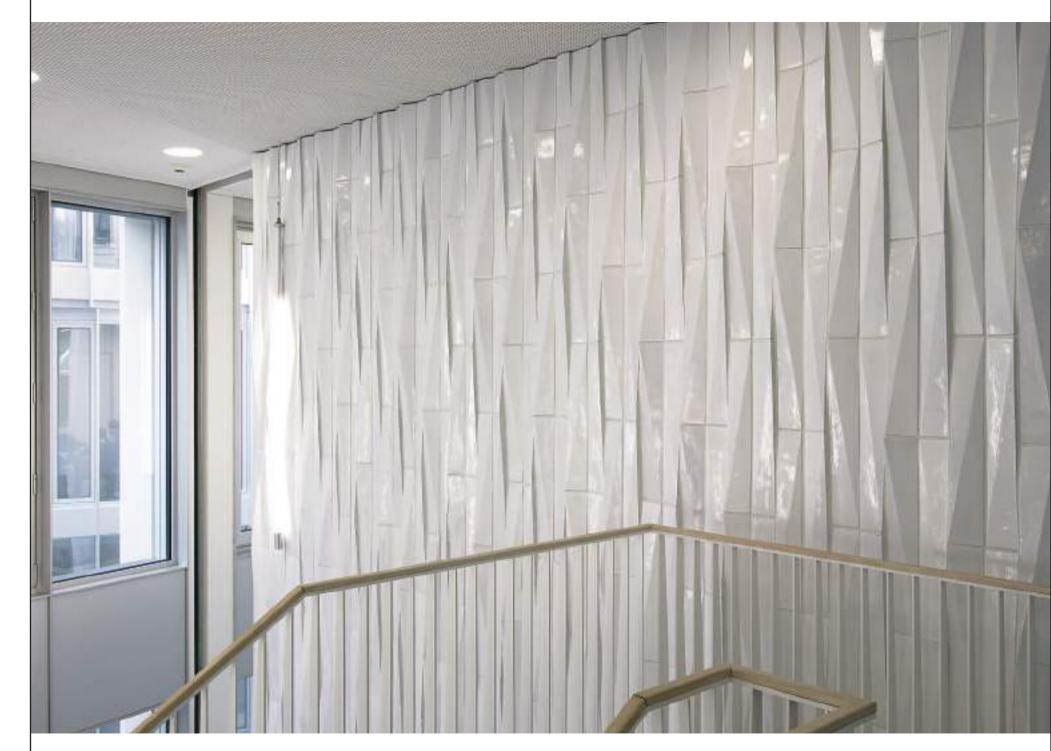


The former trade fair building, which was constructed between 1911 and 1920, comprises three courtyards connected by corridors. In 1998, GOLEM produced glazed bricks, facing bricks, shaped bricks and relief tiles for the restoration of the glass-roofed

#### Hackesche Höfe, Berlin-Mitte

The courtyards were built in 1906 as the largest residential and commercial courtyard complex in Germany in the tradition of the Lebensreform movement and have been listed since 1977. For the refurbishment in 1995/1996, GOLEM produced all the necessary facing bricks and beaver tail shingles in matching glaze colours as well as custom-made stoneware tiles for the walkways.





Picture right: Tour Total, Berlin-Moabit GOLEM produced white glazed hand-shaped facing bricks for the wall relief in the foyer of the high-rise building in Europacity Berlin, built in 2011/2012 (project design: Barkow Leibinger Architekten, 2016).



Villa, Berlin-Grunewald Implementing an architect's design (Sedeño Architekten BDA), GOLEM produced square flat porcelain stoneware pyramids for the modern façade. The material is unglazed and asymmetrical.

## Bespoke tiles

Old tile dados from the Wilhelmine, Art Nouveau and Art Deco periods are definitely worth preserving. They often have missing pieces that need to be replaced. If historical building elements are not available, GOLEM can reproduce the required pieces. The way to a good restoration is to make a custom-made replica based on the original.

The adjustment of the replica is then in the hands of our specialists. The application of traditional handicraft techniques is the prerequisite for the success of the reproductions. One of many examples of our work to preserve and restore culturally valuable or listed buildings in this area is the "Rothe Pharmacy" in Berlin.





#### Rothe Pharmacy, Berlin-Mitte

The "Rothe Pharmacy" is the oldest pharmacy in the city and a Berlin institution. Its special attraction is its original historical interior design, including painted ceilings. For the renovation of the floor made of 19th century Mettlach tiles, GOLEM reproduced multi-coloured inlaid floor tiles with embossed mosaic relief true to the originals.





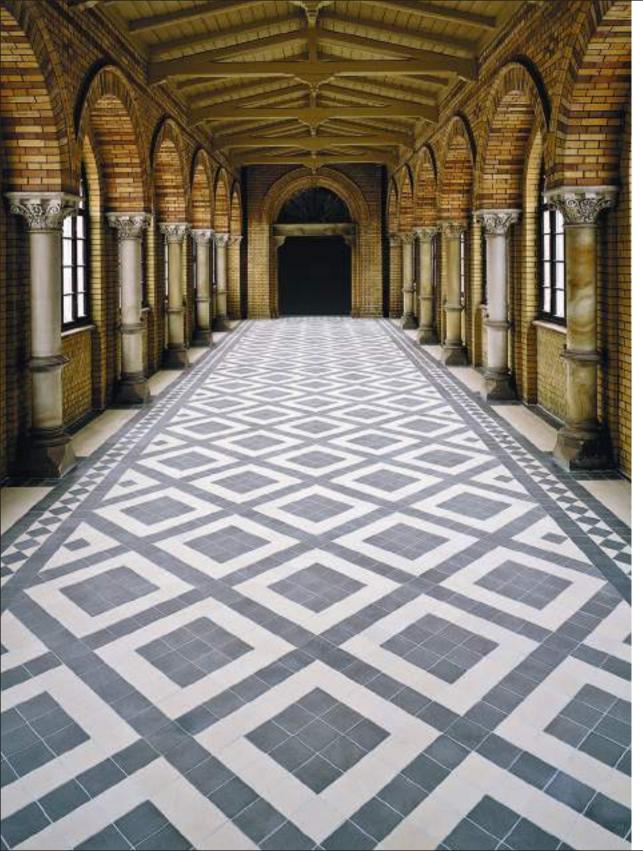




## Neues Museum, Museum Island, Berlin

Built between 1843 and 1855 in the Classicist and Neo-Renaissance styles, the building has been a UNESCO World Heritage Site since 1999 and was masterfully restored in 2009 according to plans by David Chipperfield. GOLEM produced around 600.000 mosaic tiles in 30 colours and four different geometric shapes for the artistic floors. In addition, lightweight bricks were produced in our workshops for the vaulted ceilings in the colour scheme specific to the building.





#### Jewish Cemetery, Berlin-Weißensee

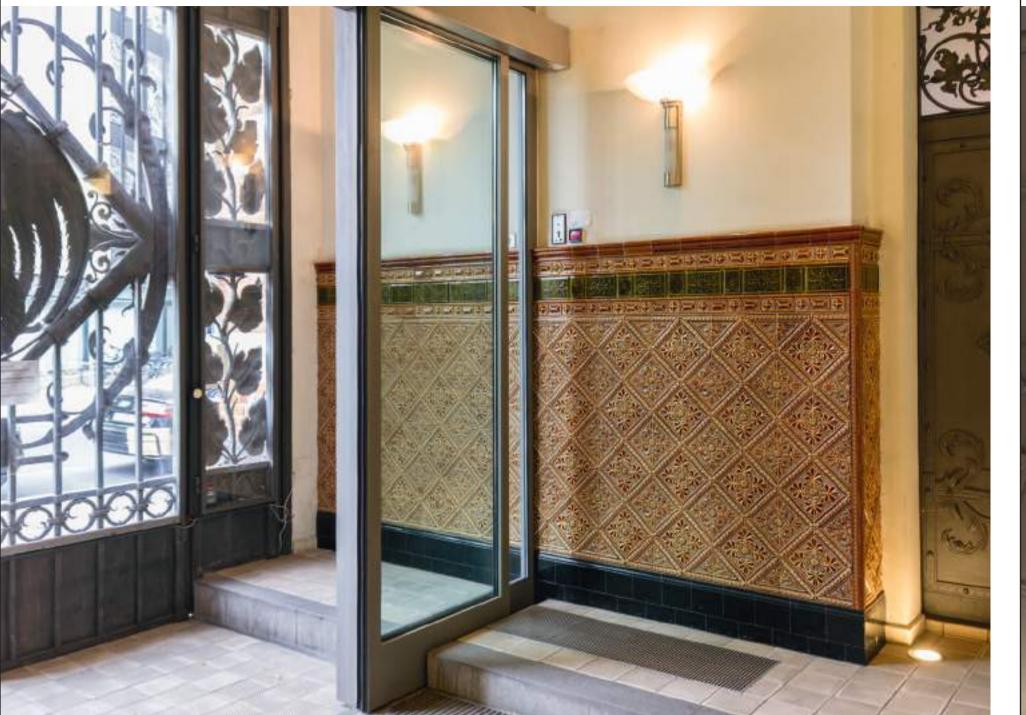
The cemetery of the Jewish Community of Berlin was established in 1880 and is the largest surviving Jewish cemetery in Europe. It has been a listed building since the 1970s. For the renovation of the mourning hall between 1995 and 1997, GOLEM manufactured various shaped tiles and special stoneware tiles.

#### Picture right: Grote of Sint-Jacobskerk, The Hague

Under the condition not to seal the floor of the forecourt of the City Church of The Hague, special composite tiles were developed for this object in 2009. They do not require a sub-concrete and can be laid on sand. The photo shows the tile mosaic in the entrance area, which was redesigned on the basis of old photos seen from the church tower.



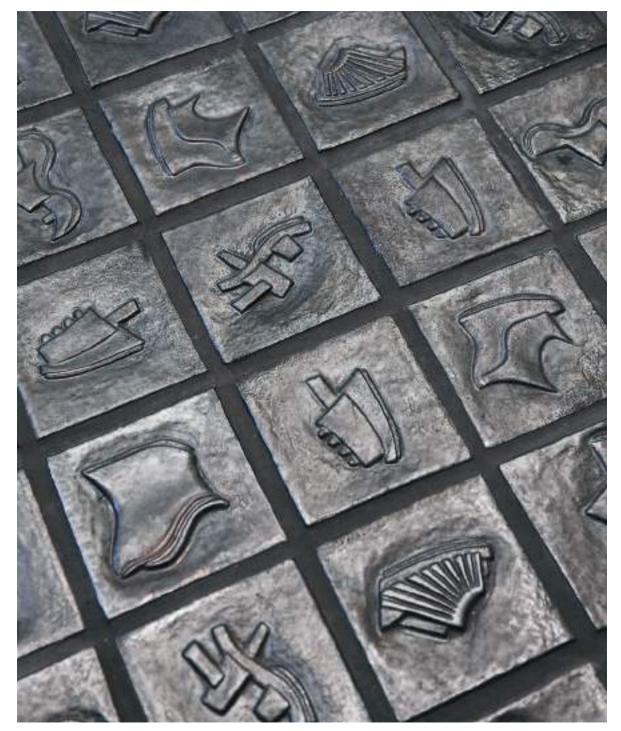






House entrance at Hausvogteiplatz, Berlin-Mitte

For the interior of a building in Berlin's historic fashion and press district, GOLEM produced an artistically designed tile dado with delicate floral ceramic reliefs and tiles of different sizes and colours. Our decades-long involvement with traditional ceramic art has not only fostered our skills and ex-pertise in the serial production of historic wall and floor tiles, but also our joy in experimentation resulting in innovative products. This wealth of knowledge that we have acquired over around three decades also leads to the development and special production of individual modern tile types.



**Trippen** For the Trippen sales outlets in Paris, New York, Cologne and Berlin, GOLEM produced glazed and unglazed tiles based on designs for floor tiles with motifs of the eponymous shoes.





Modelling, pressing, moulding, drying, firing, glazing, firing again and finally packaging – before a product leaves our house, it passes through many hands, is processed, tested, approved. Our wall and floor tiles not only look like they did 100 years ago, they are also made that way.

In our factories in Sieversdorf, Petersdorf and Altglietzen in Brandenburg, we have been manufacturing ceramic products according to tried and tested recipes and techniques for around 30 years. GOLEM does not want to sell mass-produced goods, but to supply individual products of the highest quality and timeless beauty. For us, terms like competence and continuity count. We value what we do – and how we do it. If you are looking for something special and unmistakable, you have come to the right place.

However, while looking at history and tradition, we do not forget that flexibility and versatility are more in demand today than ever before. As our wealth of experience grows, we question the knowledge we have gained from it. Because the requirements change. Every day we work on reinventing our craft a little, optimising it and adapting it to the requirements. And we experiment and test until everything fits. Surprise is an essential part of what we do, and many a chance product has proved so successful that we have developed a new series from it.

GOLEM GbR was founded in 1991 by Tomas Grzimek and Ulrich Schumann in Sieversdorf, Brandenburg. In the first years, they mainly produced building elements such as bricks or terracotta for the restoration of historical buildings. Since 2002, GOLEM – Kunst und Baukeramik GmbH has also been mass-producing wall and floor tiles from the Wilhelmine and Art Nouveau periods for redecoration in both private and public areas.

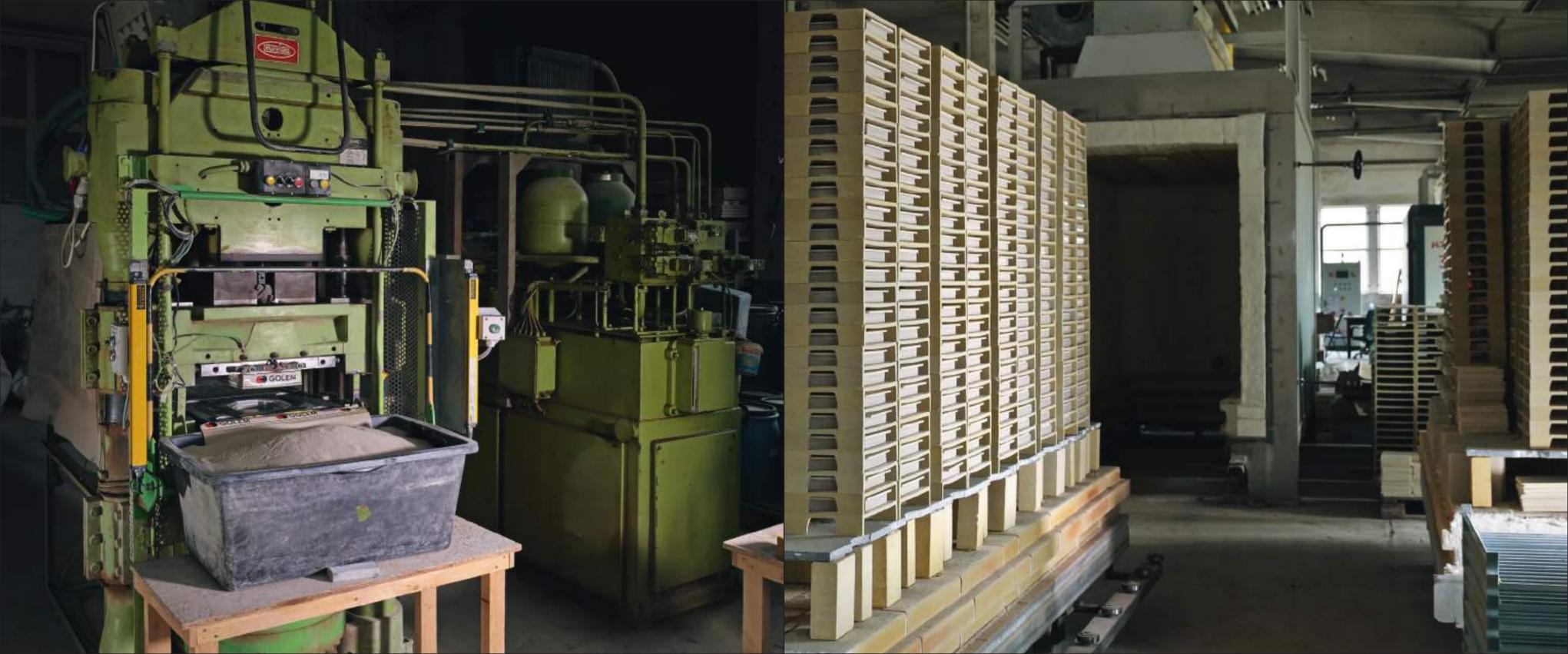
# **About GOLEM**











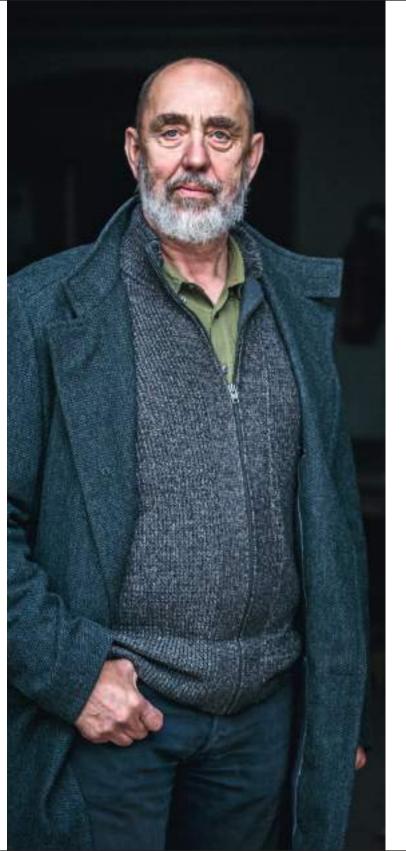


"It's the longing for the individual"

Interview with GOI FM founder Tomas Grzimek

Tomas Grzimek comes from a family of artists. In 1991 he founded the ceramic manufactory GOLEM. Today, he supplies architects and designers worldwide with his handmade Art Nouveau tiles.

Bettina Raab spoke with Tomas Grzimek.



#### **Mr** Grzimek.

vou have worked with ceramics all your life. What is special about this material?

Ceramics consist of the simplest substances, clay and sand. In the fire, extremely different and durable things come into being, such as an earthen pot or high-tech ceramics for space travel. I was more drawn to pottery, which gave me the opportunity to be creative and experiment without wanting to make "art" straight away. I preferred to mould a teapot and fire it in a wood fire at 1350 degrees. When designing a vessel, its function was always decisive for me. Even our tiles are not purely ornamental. They are meant to protect or enhance the wall.

You vourself grew up with art. Your father Waldemar Grzimek was a sculptor, your mother, Christa Cremer, a painter, graphic artist and sculptor. Can you remember when you first came into contact with ceramics?

My father's later partner, Aga Honigberger, was a ceramist and after my parents' early separation she lived on his family property where she had set up a workshop. Every weekend when I went from Berlin to my father's in the countryside. I was also with her. It was through her that I got to know the craft.

After school, you were an apprentice with Hedwig Bollhagen and learned from scratch. Afterwards you studied sculpture with a focus on ceramics at the Weißensee School of Art. What was the next step?

After my training I had a workshop with Doret Grzimek in the Oderbruch (a countryside region close to the Polish border). There I made pottery for everyday use - vases, tea bowls, jugs and the like. Along the way I was able to experiment a lot and carry out various firing tests. During this time, I also built my first own free-fire kiln – according to a very simple principle. I stacked bricks on top of each other without grouting them and heated the kiln with wood. Later, other kilns followed in which I could produce salt glazes – that was something very special at the time.

#### Was it easy to sell pottery in the GDR?

queued up.

Schumann. How did that come about?

in the long term.

What is the idea behind it?

competitors. (laughs)

Very easy indeed, because we lived in an economy of scarcity, and there was a lack of almost everything. Things were literally snatched out of our hands. Often people just needed presents. Before Christmas. we regularly held a factory sale, where the buyers

# In 1991 you founded GOLEM GbR with Ulrich

At the time, there was a real brick enthusiast at the employment office who wanted to do something for the ceramists in the region in the field of restoration. So, they were looking for someone who could lead a corresponding job creation program. Schumann, who came to ceramics as a career changer and whom I knew only casually at the time, told me about it and I found the idea interesting right away. I had already done something similar at Hedwig Bollhagen – making spare parts for monuments – and knew roughly how to do it. So, we contacted the authorities and promptly won over the people in charge. They actually had something else in mind: a short-term measure for a few hundred employees. But my conviction was that such a project only made sense if you started with a small group that you could train and then take over to build up a business

# You have chosen an unusual company name.

After my partner and I had experimented with Schumann and Grzimek in all possible variations for a while without any results, the Golem came to mind. According to legend, Rabbi Löw created this strange creature out of clay in 16th century Prague with the help of fire and magic to protect the Jewish community. It possessed special powers, was of enormous size, threatening in its form, but also had a positive connotation. We were concerned with the image of creating something living out of clay. And our golem was also supposed to be a little scary – after all, we wanted to intimidate our

#### Why did you change your concept?

We started with ten people and two kilns in an empty former cattle shed of the LPG, a collective farr that was common in the GDR. By the way, we still produce there today. In the beginning, we produced almost exclusively bricks in historical formats and shaped bricks, demanding things like terracotta. But in the course of time, more and more extensive orders were added.

In 2001. GOLEM – Kunst und Baukeramik GmbH was founded, and a year later it started mass produc ing wall and stoneware floor tiles. Why did you change your concept?

The idea was actually born out of necessity. I was always aware that it was a handicap for GOLEM not to sell an own product range. At that time. we could not have afforded to turn down an order. for example because it didn't suit the company's production methods or capacities. We were always working on call. So, I had to find something that we could produce continuously, that we knew how to do, and with which we could make better use of our firing and production capacities. That's when I came up with the idea of reproducing original wall and floor tiles from the Wilhelmine and Art Nouveau periods. with their particular, historical value.

Be it the airport in Tokyo, Harrods in London, a hotel in Kuala Lumpur, the Schönbrunn underground station in Vienna, Trippen in New York – by now you supply architects and designers worldwide.

Slowly, but steadily, our business started to progress. We showed the first pieces at the trade fair. There was interest, but we didn't sell a single tile. Nevertheless, I didn't let myself get discouraged. I was convinced that my idea would work. So, I exhibited a few motifs on a trial basis in a shop in the Hackesche Höfe in Berlin, which actually were sold and asked for. When the shop became vacant, we took over the premises, for the first time set up something like a sales department, and subsequently the orders increased from year to year. In the beginning, I had misjudged it myself. I thought the ornamental tiles would be used to create individual design highlights. But it soon turned out that

we also needed the matching single-colour tiles. and the mouldings. So over time, we developed more and more new products. Once you realise that there is a response, it is of course all the more fun.

#### You still produce for restoration needs, but the majority is now for re-design. What is the reason that people are turning to traditional, handmade things again?

Even as a student, it was clear to me that at some point it would go back towards craftsmanship. When robots increasingly take over production and everything can be made by machine, people have to do something else. And there are more and more people who don't have much to do with industry and therefore go into the craft sector. In addition, to the same extent that crafts are being revived, they are also being valued more. Basic needs are perfectly served by industry nowadays, but at the same time there is a longing for individual things. In the long run, this will increase. In the past, every tool was a small work of art. Why shouldn't something like that be possible again? Many years ago, I bought a Japanese hand-forged knife for 100 marks, which was an insane amount of money at the time. Today it's my favourite tool in the kitchen. And it gets more and more beautiful with time, gets a patina. Industry simply can't do that.

#### *How did your collection come about?*

I don't follow anyone else's lead, I do it the way I think is good. Of course, that is always a subjective decision. But why should I think about what the customers might like? I include what I like in the collection. And if I like it, someone else will like it too. That is my conviction.

#### Do vou have a favourite tile?

Yes, several actually. What I find particularly interesting are the designs by Henry van de Velde, monochrome relief tiles that exploit the property of the semi-transparent glaze. There are some very beautiful solutions there. And I take my hat off to the designers of ornaments. Designing an ornament is at least as difficult as making a good logo.

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On our website www.golem-baukeramik.de you will find complementary and extensive information.







## GOLEM Berlin

Hackesche Höfe

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## GOLEM Essen

#### Zeche Zollverein C 90, Kokerei Kammgebäude

Heinrich-Imig-Straße 10c · 45141 Essen Phone + 49 (0) 201 545 489 10 · Fax + 49 (0) 201 545 489 12 essen@golem-baukeramik.de Opening hours: Tuesday-Saturday from 10am-6.30pm

## **GOLEM Factory outlet**

### Jacobsdorf (Brandenburg)

Sieversdorfer Straße 19 · 15236 Jacobsdorf/OT Petersdorf Phone + 49 (0) 33608 707 60 · Mobile + 49 (0) 174 993 70 66 werksverkauf@golem-baukeramik.de Opening hours: Monday-Friday from 8am-4.30pm Saturday by appointment only











## **GOLEM Berlin**

In our showroom at Hackesche Höfe in the historic Scheunenviertel district of Berlin-Mitte, we display our extensive range of wall and floor coverings on two floors and around 200 square meters of exhibition space. From Monday to Saturday, we offer you comprehensive advice and planning all day long. A separate appointment is not necessary.



## **GOLEM Essen**

On the grounds of the former Zollverein coalmine in Essen we present a large selection of our wall and floor tiles. From Tuesday to Saturday, we are available there for project consultations and planning.









**GOLEM Factory outlet** 

In our factory outlet on the premises of our floor tile factory in Jacobsdorf, a number of special items are waiting for you. There is the possibility to buy special batches, stock from overproduction and individual pieces at reduced prices, to take away or have them delivered.

# Imprint

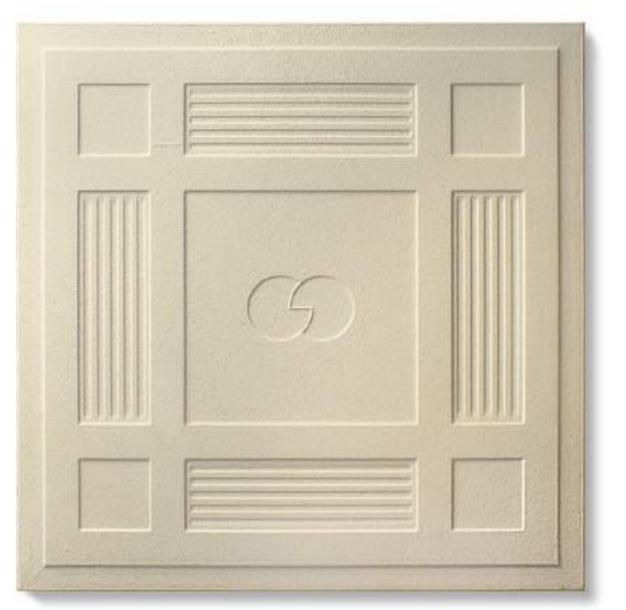
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Back of a GOLEM wall tile



# GOLEMA



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