LAZZARŌ

CASA



FINE BONE CHINA FOR THE CONTEMPORARY HOME

The Guide

SEVENTEEN COLLECTIONS

CHOOSING · USING · LIVING WITH

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A guide to choosing, using and living with LAZZARO Casa

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THE LAZZARO IDEA

Fine china should not live in a cupboard.

A collection should give you possibilities, not instructions.

There was a time when fine china belonged to occasions: guests, celebrations and dinners important enough to justify bringing it out. Everyday tableware did the rest.

LAZZARO Casa begins with a different idea. Fine bone china can be beautiful enough for a table planned for weeks and practical enough for the dinner decided at six.

The collection moves from pure white relief to painterly decoration, graphic black and white, cobalt, botanical colour and gold. Some pieces are quiet. Others deliberately make an entrance. What connects them is a belief that the table should feel considered without feeling prescribed.

THE TABLE IS PERSONAL

The most interesting homes rarely look as though they were bought all at once. They develop. Something inherited sits beside something new. A piece brought home from a journey becomes part of the everyday. Four plates become eight. Plain white sits beside pattern.

LAZZARO Casa is therefore conceived as a collection of collections. Choose one service throughout. Mix white with pattern. Put a sculpted charger beneath a decorated plate. Add gold when the evening calls for it. The objective is not perfect matching. It is a table that belongs to you.





This is not my grandmother’s china. But now she wants it.

Linea Artistica is new. A single blue line, drawn and redrawn until it caught the light.

Seventy years of opinions about fine china, and she has never wanted a plate this much.

LAZZARŌ

LINEA ARTISTICA · FINE BONE CHINA

lazzarocasa.com

THE CAMPAIGN · LINEA ARTISTICA

The grandmother wants my china.

Fine china used to travel down through a family. This time it is travelling back up.

The campaign line began as an observation rather than a strategy. Younger customers who had never considered fine bone china were choosing LAZZARO Casa because it looked like something they wanted to live with. What was not expected was who admired it next.

Older customers — the generation who already owned a formal service, who have firm views about gilding and rims and what a proper cup should weigh — were the ones asking where it came from. Seventy years of opinions about fine china, and here was a plate they actually wanted.

DESIRABILITY TRAVELS

The customer who responds to this collection is rarely defined by age. She is defined by exposure. She has eaten in Milan and Copenhagen, in Kyoto and Lisbon and Dubai. She has stayed in hotels where the breakfast china was considered as carefully as the architecture. She has developed an eye, and that eye does not switch off when she comes home.

That customer recognises quality without needing a heritage label to authorise it. She can tell the difference between a plate that is heavy and a plate that is substantial, between decoration that has been designed and decoration that has been applied. She is not looking for a brand to tell her what good taste is. She is looking for an object that confirms what she already knows.

TWO BUYERS, ONE PRODUCT

Well-travelled people are not a young demographic. They are an experienced one, and experience accumulates with time. Some of the most design-literate customers in this category are in their seventies, and they are frequently the least sentimental — they have used a formal service twice a year for four decades and are entirely ready for something they can put on the table on a Tuesday.

Commercially, this is the most valuable thing about the collection. The younger customer buys because it is new. The older customer buys because it is good, and her approval retrospectively validates the younger customer's choice. One product reaches two buyers who ordinarily shop in different shops, and neither feels they are borrowing from the other.

WHY FINE BONE CHINA

Lighter. Finer. Stronger.

Pick up fine bone china and the difference is immediate. It feels remarkably light. Hold it towards the light and it has a characteristic translucency. Its edge can be made exceptionally fine, while the body retains the strength required of tableware.

That combination of delicacy and performance is what gives fine bone china its particular character. It can look precious without needing to behave as though it is fragile.

THE BEAUTY OF WHITE

Before decoration, before gilding, before pattern, there is the china itself. The luminous white body gives food space, makes cobalt deeper, black sharper and gold warmer. When decoration is removed entirely, light becomes the decoration.

In Athena, Regal, Linea and Wave, the pattern is sculpted into the body. The relief can quieten in flat daylight and become pronounced under directional evening light. The plate has not changed. The light has.



THE MATERIAL

Six bodies. Only one of them glows.

Tableware is sold by appearance and bought by feel. These are the six bodies a customer is likely to encounter, and what separates them once the glaze is the same colour.

MATERIAL	BODY & FIRING	VITRIFICATION	TRANSLUCENCY	CHARACTER	WHERE IT BELONGS
Earthenware	Clay fired at a comparatively low temperature; always glazed to hold liquid	Porous body. Absorbs water; a chip or a craze line exposes it	None. Fully opaque	Thick section, soft edge, prone to chipping and staining over time	Casual and decorative ware
Stoneware	Denser clay fired hotter than earthenware	Partially vitrified. Still absorbs water through a damaged glaze	None. Fully opaque	Heavy in the hand. Robust in daily use, but a chip reveals a porous body	Everyday and rustic tableware
Porcelain	High-fired bisque, lower-fired glost	Vitrified. Absorption effectively nil	Slight, at a thin section	Harder and whiter than stoneware; still a relatively thick wall	Hotel and general tableware
Fine china	A vitrified white body without bone ash, fired lower than hard porcelain	Vitrified	Moderate	Whiter and lighter than porcelain; softer glaze takes decoration well	Mid-market dinnerware
New bone china	A bone-ash-free body using alternative fluxes to imitate the look of bone china	Vitrified	Moderate	A commercial designation rather than a material standard. Despite the name, it is not bone china	Volume dinnerware
Fine bone china	45%+ bone ash, with kaolin and china stone	Vitrified. Absorption effectively nil	High. The defining characteristic — it glows when held to the light	Roughly half the weight of stoneware at the same diameter, because the body is stronger per millimetre of section	LAZZARO Casa

On the thirty per cent rule. In the United Kingdom, a body may only be sold as bone china if it contains at least 30 per cent bone ash. It is one of the few genuinely enforceable definitions in tableware. LAZZARO Casa is made at more than 45 per cent — comfortably above the threshold, and the reason the body reads warm rather than blue-white.

On new bone china. The name is a commercial coinage, not a material category. New bone china contains little or no bone ash; the whiteness is achieved with alternative fluxing agents. It is a competent body at its price, but it is not bone china, and it does not carry the translucency, the section strength or the weight advantage that bone ash provides.

Why weight is the honest test. Ask a customer to pick up two plates of the same diameter. A stoneware dinner plate can weigh over 1.2 kg. Fine bone china of the same size sits at 500 to 650 g. That difference is not thinness for its own sake; it is what a stronger body permits.

Why vitrification matters at the sink. A vitrified body does not absorb water, so a chipped edge stays inert. A partially vitrified body exposes porous clay the moment the glaze is broken. It is the least glamorous argument in tableware and the one that matters most over ten years of use.

IN THE PRESS

The scientists agree: it has to be bone china.

SCIENCE & TECH — THE PERFECT CUP — CHELTENHAM SCIENCE FESTIVAL

They have got it down to a tea

Researchers set out to settle Britain's oldest kitchen argument — and ended up agreeing on the cup before anything else

REPORTED FROM THE CHELTENHAM SCIENCE FESTIVAL · ORIGINALLY PUBLISHED 7 JUNE 2013

Britain gets through something in the order of 165 million cups of tea a year and has never managed to agree on how a single one of them should be made. A panel assembled at the Cheltenham Science Festival attempted a step-by-step answer, taking in water, temperature, brewing time and the perennial question of when the milk goes in.

On almost every point there was room for argument. On one there was none. Whatever else you do, the panel agreed, do not drink it out of a disposable cup.

Professor Andrea Sella of University College London, speaking on the chemistry of the drink, described the making of a good cup as a matter of *"patience, love and care"* — but his argument for china was material as much as sentimental. A smooth, impervious surface does not bind the tannins in the tea, so the flavour stays in the cup rather than on it. There is a psychological dimension too: the weight, the warmth and the small sound of a spoon against a hard surface are all part of what people mean when they say a cup of tea tastes right.

The rest of the method followed from the same principle of restraint. Freshly drawn water, because repeated boiling drives off oxygen and flattens the flavour. A pause of a few seconds after the kettle clicks off. Around three minutes of brewing. For green and white teas, water cooled towards 80°C, since a difference of ten degrees roughly doubles the rate of the chemical reactions involved and can scorch a delicate leaf.

Simon Hill, a tea buyer at Taylors of Harrogate, offered the historical footnote that explains the milk-first habit. When tea first reached Britain in the eighteenth century, few households could afford a fine bone china service. The cheaper cups available could not take the thermal shock of boiling water and would crack, so milk went in first to temper it. It had the useful side effect of softening the harshness of the cheaper teas.

The panel suggested roughly five per cent milk, added to the cup before the tea when pouring from a pot. The proteins bind with the tannins and make a black tea easier to drink; pouring hot tea onto milk avoids cooking it. And then the least scientific instruction of the lot: wait. Six minutes or so brings the cup down to around 60°C, which is where it can actually be tasted rather than endured.

The country will go on disagreeing about steeping times, water hardness and the order of operations. On the vessel, it turns out, there was never really a debate.

SUMMARISED FROM REPORTING BY NICK MCDERMOTT, DAILY MAIL ONLINE, 7 JUNE 2013 · PARAPHRASED FOR LAZZARO CASA

DESIGNED TO BE USED

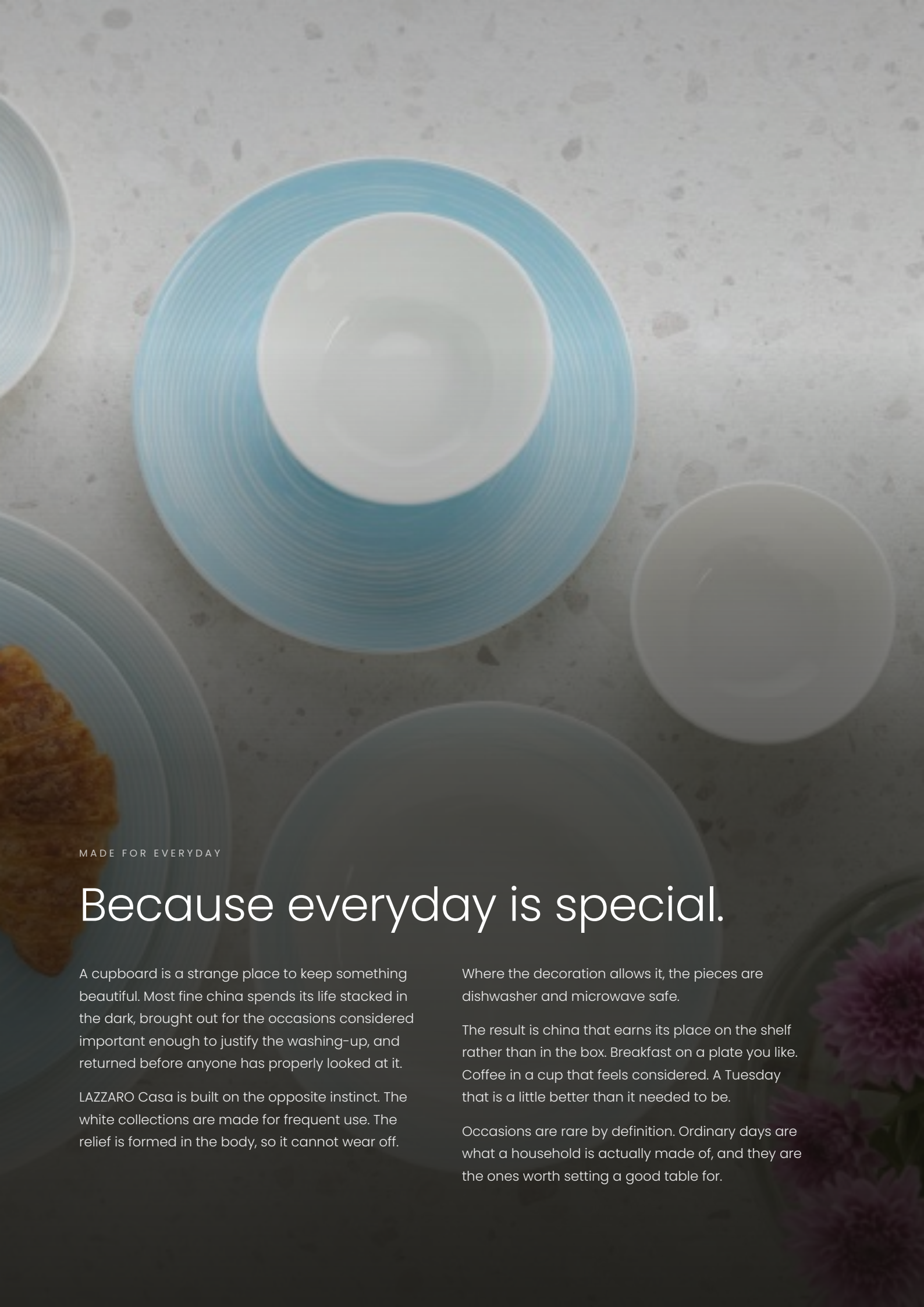
Not saved for best.

A beautiful plate becomes more beautiful when it acquires a history of dinners.

Luxury becomes more interesting when it can enter everyday life. The undecorated white collections are designed around frequent use, while the decorated and gilded collections ask for more considered care.

Where specified, white collections are dishwasher and microwave safe. Gold and metallic decoration should never be used in a microwave, and hand washing is recommended for the gilded collections.





MADE FOR EVERYDAY

Because everyday is special.

A cupboard is a strange place to keep something beautiful. Most fine china spends its life stacked in the dark, brought out for the occasions considered important enough to justify the washing-up, and returned before anyone has properly looked at it.

LAZZARO Casa is built on the opposite instinct. The white collections are made for frequent use. The relief is formed in the body, so it cannot wear off. Where the decoration allows it, the pieces are dishwasher and microwave safe.

The result is china that earns its place on the shelf rather than in the box. Breakfast on a plate you like. Coffee in a cup that feels considered. A Tuesday that is a little better than it needed to be.

Occasions are rare by definition. Ordinary days are what a household is actually made of, and they are the ones worth setting a good table for.

HOW TO CHOOSE

Start with how you live.

Do not begin by asking which service you should own. Begin with your table: how often you entertain, whether you prefer colour or white, whether you want one adaptable service or a collection that makes an immediate statement.

FOR FORMAL ENTERTAINING

Noir, Fiori Della Vita, Gatsby, Marble, Chantilly and Linea Artistica have enough presence to carry an evening table before flowers, linen or glassware are added.

FOR ONE SERVICE THAT DOES ALMOST EVERYTHING

Linea, Athena, Wave, Jardin Bleu and Aquarelle balance character with adaptability.

FOR AN ALL-WHITE TABLE

Choose Athena for geometry, Regal for classical proportion, Linea for restraint and Wave for relaxed movement.

FOR COLOUR WITHOUT FORMALITY

Lavender, Masterstroke, Aquarelle and Marrakesh bring colour into everyday use without turning the table ceremonial.

FOR A STRONG STATEMENT

Noir, Fiori Della Vita, Gatsby and Marble are designed to be noticed.



THE COLLECTION HIERARCHY

Different expressions, not grades of taste.

SIGNATURE
The defining designs: distinctive enough to establish an entire table. Noir and Fiori Della Vita.

ATELIER
Graphic, cultured and expressive. Gatsby and Punto Noir.

PRESTIGE
Decoration as luxury: richer surfaces, intricate detail and generous gold. Marble, Chantilly and Linea Artistica.

HERITAGE
Familiar design languages recomposed rather than reproduced. Jardin Bleu and Ares.

ESSENTIAL
Colour and craft for everyday life. Lavender, Masterstroke, Aquarelle and Marrakesh.

DURABLE
Sculpted white fine bone china with a focus on practical daily use. Athena, Linea and Wave.

ESSENTIAL WHITES
A distinct white proposition in classical relief. Regal.





THE COLLECTIONS

Seventeen distinct reasons to set the table.

Each LAZZARO Casa collection is treated as a design in its own right, with its own character, argument and customer. The following pages are written to support both retail storytelling and customer decision-making.

01 · NOIR

NOIR

SIGNATURE · RICCARDO PATRIZIO
GILDED STRIPE COMPOSITION · BLACK, IVORY & GOLD



Noir is the most striking collection in LAZZARO Casa, and the one that took the longest to arrive at. Every line is exact: the width of each black band, the white interval between them, the point at which the rim gives way to the well. With a motif this reduced, there is nowhere for an error to hide.

What that discipline produces is a design of complete confidence. There are no chevrons, rays or secondary motifs — only crisp black against luminous white fine bone china, held at a rhythm that reads as structural rather than ornamental.

The final move is gold: a single slender line placed at the edge. It catches light as a glint rather than a glare and introduces occasion without introducing heaviness. Noir can anchor a neutral table, sharpen a colourful one and sit beside more decorative pieces without competing with them.

WHO IT IS FOR

Design-conscious households, monochrome enthusiasts and modern wedding registries.

CARE & TECHNICAL

22-carat gold rim; gold backstamp; hand washing recommended; not suitable for microwave use.

02 · FIORI DELLA VITA

FIORI DELLA VITA

SIGNATURE · NB DESIGN CO.
GILDED GEOMETRIC COMPOSITION · BLACK, IVORY & GOLD



Fiori Della Vita is one of the clearest expressions of a service that coordinates without matching. Every piece is different, and no two side plates carry the same design.

What holds the collection together is the Flower of Life, the geometry of overlapping circles that gives the collection its name. On one piece the form may be open and immediately legible; on another it may compress into spirals, lattices, halftone or moiré structures. Each plate becomes a separate study of the same figure.

The palette remains strictly black and white, with a fine gold edge and small gold details. That restraint lets the variety work. Set across a table, the service looks gathered rather than mechanically matched: every guest receives a different composition, while the table remains coherent.

WHO IT IS FOR

Collectors, design-led gift buyers and customers who actively dislike identical place settings.

CARE & TECHNICAL

Nine assorted plate designs per set; gold decal detail, gold rim and gold backstamp; hand washing recommended. Pack composition and individual-sale rules to be confirmed.

03 · GATSBY

GATSBY

ATELIER · LAZZARO DESIGN LAB
ART DECO GEOMETRY WITH GILDED EDGE · BLACK, IVORY & GOLD



Gatsby looks back to the moment when geometry, glamour and modernity briefly became one design language. Crisp black panels radiate across luminous white fine bone china, expanding towards the rim and giving every plate a controlled sense of movement.

The sophistication is in scale. The pattern changes proportion as it moves through charger, plate and bowl, so a stacked setting builds a layered composition instead of repeating itself. The coffee service introduces a related chevron motif, allowing the pattern family to shift as the table moves from dinner to after-dinner.

A fine gold edge frames each piece. The result is Art Deco without costume: strong enough to carry an evening table, disciplined enough to stay elegant.

WHO IT IS FOR

Confident hosts, Art Deco enthusiasts and customers furnishing dramatic contemporary interiors.

CARE & TECHNICAL

Black printed decoration with gold rim and gold backstamp; hand washing recommended; not suitable for microwave use. Exact gold specification to be confirmed.

04 · PUNTO NOIR

PUNTO NOIR

ATELIER · RICCARDO PATRIZIO
POLKA-DOT COMPOSITION WITH GILDED EDGE · BLACK, IVORY & GOLD



Punto Noir takes one of the most familiar motifs in decorative design and gives it a sharper, more tailored identity. Crisp black points sit against white fine bone china in a measured repeat, spaced widely enough to read as movement rather than texture.

The name is deliberate. Punto — a point or dot — paired with noir gives the collection a European register, and the design follows through: the polka dot treated as fashion rather than novelty. A fine gold rim adds one controlled point of light while leaving the monochrome character intact.

Its commercial strength is ease of entry. A customer can buy the full service or begin with two cups and build over time. That makes Punto Noir particularly relevant to younger customers and first-time fine-china buyers.

WHO IT IS FOR

Younger design-conscious buyers, first-time fine-china customers and contemporary wedding registries.

CARE & TECHNICAL

Black dot decoration on white fine bone china with gold rim; hand washing recommended; not suitable for microwave use. Backstamp and set composition to be confirmed.

05 · MARBLE

MARBLE

PRESTIGE · RICCARDO PATRIZIO
RICH GOLD MARBLING · BLACK, IVORY & GOLD



Marble translates the movement of veined stone onto fine bone china, and its defining decision is that the veining does not stop at the rim. Gold lines travel across the surface and run off the edge, as they would on a slab cut from a larger block.

The reference is Portoro — the dramatic black marble with gold seams — and the collection can be used on white or black grounds, or mixed across a single table. That mixing is where the design becomes most sculptural: black beneath white, gold running across both, the grounds alternating down the length of a table.

Gold behaves here like a mineral seam rather than a decorative flourish. It adds richness without pulling the collection towards the traditional, making Marble one of the clearest expressions of LAZZARO Casa's interior-design sensibility.

WHO IT IS FOR

Customers with bold contemporary interiors and buyers looking for high-impact entertaining or statement gifting.

CARE & TECHNICAL

Available with white or black grounds, or as a mixed service; gold detail and gold backstamp; hand washing recommended. Colourway codes to be confirmed.

06 · CHANTILLY

CHANTILLY

PRESTIGE · NB DESIGN CO.
INTRICATE GOLD LACEWORK · IVORY & GOLD



Chantilly takes the structure of lace and rebuilds it as a precise gold decoration. The drawing is intricate but deliberately open, allowing the white body of the china to remain visible through it. The effect is closer to light passing through finely worked thread than to a solid field of gold.

The reference is couture rather than costume. The scale is controlled so that the pattern reads as refined at arm's length and intricate up close. That change in perception is a large part of its luxury.

On the table, Chantilly softens sharper contemporary forms and gives plain white pieces a point of contrast. It is the most decorative register within LAZZARO Casa, but edited with enough restraint to remain current.

WHO IT IS FOR

Fashion-aware customers, wedding registries and buyers seeking refined decorative gifting.

CARE & TECHNICAL

Gold lace-like decoration and gold backstamp; hand washing recommended; not suitable for microwave use. Exact gold specification and packaging to be confirmed.

07 · LINEA ARTISTICA

LINEA ARTISTICA

PRESTIGE · NB DESIGN CO.
COBALT AND GOLD LINEAR BORDER · COBALT, IVORY & GOLD



Linea Artistica draws its character from pleating, architectural fluting and the precise finish of a tailored border. A close cobalt rhythm runs around the rim, edged in gold and interrupted by a delicate dentil line.

Its success lies in what it leaves alone. The decorated band is generous, but the white centre is more generous still, giving food a completely clear field. Cobalt supplies depth, gold supplies warmth and the white keeps both contemporary rather than ceremonial.

Blue and gold belong to one of tableware's oldest palettes. Linea Artistica shows how clean and current that combination can feel when proportion is tightly controlled.

WHO IT IS FOR

Customers drawn to blue-and-white interiors who want a sharper, more contemporary expression of a familiar palette.

CARE & TECHNICAL

Cobalt border with gold detail and gold backstamp; hand washing recommended; not suitable for microwave use. Exact gold grade to be confirmed.

08 · JARDIN BLEU

JARDIN BLEU

HERITAGE · LAZZARO DESIGN LAB
COBALT FLORALS WITH GILDED EDGE · COBALT, IVORY & GOLD



Blue-and-white ceramics carry an immediate familiarity. Jardin Bleu begins from that memory and then declines to reproduce it unchanged.

Florals, lattice structures, saturated blue bands and deliberate areas of open white are distributed across the service so that different pieces carry different weights of pattern. A slender gold rim adds light and definition. The result feels layered and accumulated rather than uniformly bordered.

Its appeal crosses generations unusually well. One customer recognises the tradition immediately; another sees a crisp blue pattern suited to a contemporary interior. Both readings are valid.

WHO IT IS FOR

Blue-and-white collectors, cross-generational households and customers updating a familiar ceramic tradition.

CARE & TECHNICAL

Cobalt-blue decoration with gold rim and gold backstamp; hand washing recommended; not suitable for microwave use. Complete piece list and dimensions to be confirmed.

09 · ARES

ARES

HERITAGE · NB DESIGN CO.
GRAPHIC MULTICOLOUR COMPOSITION · GREY, TEAL, RED, IVORY & GOLD



Ares takes the classical Greek key and treats it as a graphic problem rather than a decorative quotation. The motif is enlarged on the charger and progressively reduced through plates and bowls, so a layered setting produces a controlled change of scale.

The three colourways are genuinely different propositions. Grey is architectural and quiet. Teal is the most contemporary. Red carries more occasion and works hardest at a festive table. A fine gold rim gives all three a consistent edge.

Ares also relates naturally to Athena, where the same Greek key is sculpted into the body rather than printed onto it. Used together, colour and white relief alternate while the underlying geometry remains constant.

WHO IT IS FOR

Customers who favour modern classical motifs and buyers building a layered setting in grey, teal or red with white and gold.

CARE & TECHNICAL

Printed decoration in grey, teal and red colourways with gold rim and gold backstamp; hand washing recommended; not suitable for microwave use. Piece list and gold specification to be confirmed.

10 · LAVENDER

LAVENDER

ESSENTIAL · LAZZARO DESIGN LAB
BOTANICAL FLORAL COMPOSITION · BLUE, GREEN & IVORY



Lavender is conceived as a loose garden study rather than a repeating floral. Blue blossoms and fresh green foliage travel across white fine bone china as though each piece had been cropped from a larger botanical watercolour.

Stems rise across plates. Leaves wrap around cups. Small flowers appear at the edge of otherwise open white ground. Set together, the service continues to unfold rather than restarting at every rim.

The result is romantic in subject but contemporary in placement, with the generous white space that separates modern botanical design from dense traditional chintz.

WHO IT IS FOR

Botanical-design enthusiasts, afternoon-tea customers and buyers seeking fresh, feminine gifting.

CARE & TECHNICAL

Available across dinnerware and tea service; dishwasher safe; ink backstamp. Flower naming, microwave guidance and capacities to be confirmed.

11 · MASTERSTROKE

MASTERSTROKE

ESSENTIAL · LAZZARO DESIGN LAB
PAINTERLY COBALT BRUSHWORK · COBALT & IVORY



Masterstroke reduces decoration to a single gesture. A loaded brush meets the piece as it turns, leaving a cobalt mark that changes in depth, width and intensity as the pigment moves and the brush begins to empty.

The start of the stroke, its thinning and the point at which the brush lifts remain visible. Nothing is corrected or evened out. No two pieces are identical, and that variation is the product rather than a tolerance.

A stack of Masterstroke plates therefore shows a family of related gestures rather than a print run. It is the clearest expression of modern craft in LAZZARO Casa: disciplined enough to form a coherent service, individual enough that every piece keeps its character.

WHO IT IS FOR

Craft-conscious customers, collectors and buyers moving from studio pottery into fine bone china.

CARE & TECHNICAL

Hand-painted; natural variation makes every piece unique; dishwasher safe; ink backstamp. Microwave guidance and quality tolerances for the painted stroke to be confirmed.

12 · AQUARELLE

AQUARELLE

ESSENTIAL · LAZZARO DESIGN LAB
WATERCOLOUR-EFFECT COMPOSITION · BLUE-GREY & IVORY



Aquarelle is built on the behaviour of diluted pigment. Soft blue rings move outward from the centre of each piece and gradually dissolve into white, holding the transparency of watercolour rather than the hard boundary of a printed border.

Tonal variation between pieces is intentional. A stack of Aquarelle reads as a gradient rather than a match, giving the service a gently collected appearance.

It introduces colour without committing a table to a scheme. The blue is pale enough that food, flowers and linen can still lead, making Aquarelle one of the easiest coloured collections to use every day.

WHO IT IS FOR

Customers who want subtle colour, painterly decoration and a relaxed alternative to formal blue-and-white china.

CARE & TECHNICAL

Dishwasher safe; tonal variation between pieces is intentional; ink backstamp. Decoration process, microwave guidance and colour tolerances to be confirmed.

13 · MARRAKESH

MARRAKESH

ESSENTIAL · LAZZARO DESIGN LAB
PAINTERLY GEOMETRIC COMPOSITION · ASSORTED MULTICOLOUR



Marrakesh takes the geometry of tilework and softens it with a watercolour-like wash. Quatrefoils, diamonds, stars and related architectural motifs feel closer to glazed tile than to a hard mechanical print.

The catalogue source describes six designs concentrated into mugs and cups, making the collection particularly suited to gifting, collecting and an easy first purchase from LAZZARO Casa.

The source pricing data, however, also lists dinner-set formats against Marrakesh. That conflict needs to be resolved before publication, so this working copy deliberately avoids publishing a definitive set composition.

WHO IT IS FOR

Gift buyers, mug collectors and customers seeking an accessible first purchase from LAZZARO Casa.

CARE & TECHNICAL

Catalogue source: mug and cup collection, six designs, dishwasher safe, gift-boxed as standard, ink backstamp. Capacities, assortment rules and final SKU availability to be confirmed.

14 · ATHENA

ATHENA

DURABLE · LAZZARO DESIGN LAB
SCULPTED GREEK-KEY RELIEF · IVORY WHITE



Athena returns to the Greek key and makes one decisive change: instead of printing the motif, it raises it directly in the fine bone china and frames it between twin beaded rings. The decoration is formed in the body, not applied to the surface.

With no colour and no metal, the design exists entirely through light and shadow. The pattern deepens under evening light and quietens in daylight, giving the surface a changing character.

Athena is also easy to combine. It can stand alone as a white service or sit beside Ares, which expresses the same geometry in print and colour.

WHO IT IS FOR

Minimalists, all-white tableware buyers and registries seeking a versatile fine bone china foundation.

CARE & TECHNICAL

No applied colour or metal; DuraEdge rim; dishwasher and microwave safe; ink backstamp. Full piece list, dimensions and open-stock status to be confirmed.

15 · REGAL

REGAL

ESSENTIAL WHITES · LAZZARO DESIGN LAB
SCULPTED FLUTED RELIEF · IVORY WHITE



Regal draws on the order of classical columns, translating vertical fluting into a broad sculpted rim. A finely beaded outer edge closes the composition while the centre stays completely clear.

The channels continue across the cup, allowing the rhythm to carry from plate to saucer to hollowware. Because the decoration is formed in the body rather than applied, Regal has no colour to fix its character; it changes with the light and takes its tone from what surrounds it.

It feels more present than plain white while remaining completely versatile. Within the white group, Regal is the most classical in proportion and the only one identified in the source as having a fine embossed edge rather than DuraEdge.

WHO IT IS FOR

Customers who appreciate classical proportion but want an undecorated, contemporary white service.

CARE & TECHNICAL

No applied colour or metal; embossed rim with fine edge; dishwasher and microwave safe; ink backstamp. Full service composition, dimensions and capacities to be confirmed.

16 · LINEA

LINEA

DURABLE · LAZZARO DESIGN LAB
FINE CONCENTRIC RELIEF · IVORY WHITE



Linea is built around a single quiet detail: fine concentric ribs gathering towards the rim of pure white fine bone china. The relief is restrained enough to function as a neutral, but precise enough that the plate never feels plain.

Its strength is adaptability. Linea can be used alone as a complete service, layered beneath decorative plates or used as a visual pause between stronger pattern and metallic accent.

The source also identifies Linea as open stock, making it the most natural foundation collection: customers can begin small, extend the service over time and replace individual pieces.

WHO IT IS FOR

First-time fine-china buyers, wedding registries and customers seeking one adaptable white service.

CARE & TECHNICAL

DuraEdge rim; dishwasher and microwave safe; ink backstamp; available as open stock. Complete piece list, dimensions, capacities and set configurations to be confirmed.

17 · WAVE

WAVE

DURABLE · LAZZARO DESIGN LAB
SCULPTED RIPPLE RELIEF · IVORY WHITE



Wave introduces movement through an irregular ripple pressed across the surface of white fine bone china. The relief deliberately avoids a perfect mechanical repeat, allowing each piece to catch light slightly differently.

Its coupe form reinforces that character. Without a defined rim, the ripple runs uninterrupted from centre to edge, giving the collection a softer and more continuous surface than the framed white relief designs.

With no applied colour or metal, Wave remains calm and adaptable. It is particularly at home with natural materials, tactile interiors and relaxed contemporary entertaining.

WHO IT IS FOR

Customers drawn to tactile neutrals, natural interiors and relaxed contemporary entertaining.

CARE & TECHNICAL

DuraEdge coupe; dishwasher and microwave safe; contract specification available on request; ink backstamp. Retail open-stock status and complete SKU data to be confirmed.

FOUR WAYS WITH WHITE

Same material. Four very different ideas.

Athena, Regal, Linea and Wave share a colour and material, but the distinctions are important. They should not be presented as four versions of the same white service.

ATHENA — MOTIF
The Greek key, raised in relief and framed by beaded rings. The only white with a clearly recognisable historical motif. Carries DuraEdge and coordinates naturally with Ares.

REGAL — PROPORTION
Vertical fluting on a broad rim with a beaded outer edge, continued through the cup. The most classical of the whites and the only one identified in the source without DuraEdge.

LINEA — NEUTRALITY
Fine concentric ribs and the quietest visual identity of the group. Carries DuraEdge and is the only collection currently confirmed in the source as open stock.

WAVE — IRREGULARITY
An unstructured ripple on a coupe shape. The most relaxed and least formal of the four. Carries DuraEdge.



THE ART OF MIXING

Coordinate by colour, geometry or contrast.

Mixing tableware works best when something connects the pieces. The simplest connection is colour: cobalt with cobalt, black with white, gold with gold. The more interesting connection can be geometry or texture.

Athena and Ares share the Greek key. Linea can act as a quiet foundation beneath almost any decorative plate. Sculpted whites can sit beside gilded pieces because relief gives the eye somewhere to rest. Not every piece on the table needs to be interesting at the same time; contrast is what gives the hero pieces their power.

GOLD

Across LAZZARO Casa, gold plays different roles. On Noir it is a fine edge. On Gatsby it frames geometry. On Chantilly it becomes the pattern. On Marble it behaves like a mineral vein. Used carefully, gold need not make tableware formal; sometimes all it needs to do is catch the light.

BLUE

Jardin Bleu is decorative, Linea Artistica tailored, Masterstroke spontaneous, Aquarelle atmospheric and Lavender botanical. The same colour can therefore move from formal dining to breakfast without repeating the same design language.



BUILDING A SERVICE

Buy for the life you actually live.

A good service should become more useful with time rather than more complete in theory.

A large service is wonderful when it suits the household. But there is no virtue in owning twelve of something used twice a year. Begin with the pieces that matter most, then build outward: serving pieces, tea, espresso, a second pattern or extra settings as the household changes.

TEA

Tea does not need a formal occasion. A cup, a pot and twenty quiet minutes are reason enough. LAZZARO Casa tea services can extend an existing dinner collection or stand on their own. The most useful instruction is also the simplest: do not wait for guests.

ESPRESSO

The espresso cup is one of the smallest objects in a service and one of the most tactile. It sits in the hand, its rim meets the mouth and its scale concentrates the decoration. A six-cup or twelve-piece espresso set can also be a better beginning than a full service. Good collections have a habit of growing.

GIFTING

The best gifts feel indulgent when received and useful once they are home. Fine bone china can do both: a pair of cups, an espresso set, a tea service, a set of side plates or a complete dinner service for a wedding. The scale changes; the idea does not. Give something that becomes part of someone's life.

WEDDING REGISTRIES

A registry is one of the rare opportunities to think about the table years ahead. Longevity does not require conservatism. Choose the service you genuinely want to live with — or build the table from two. The successful registry is the one still being used long after the wedding.



CARE & USE

Use it well. Care for the decoration.

Fine bone china is made to be used, but the decoration determines how each collection should be cared for.

WHITE & NON-METALLIC COLLECTIONS

Where specified, pieces may be suitable for dishwasher and microwave use. Follow the individual collection instructions.

GILDED COLLECTIONS

Hand washing is recommended for gold-decorated pieces. Use mild detergent and a soft sponge. Do not use abrasive cleaners or scouring pads. Never place metallic or gold-decorated tableware in a microwave.

HAND-DECORATED COLLECTIONS

Variation is part of their character. In collections such as Masterstroke, differences in brushwork are evidence of the process rather than defects.

STACKING

Avoid dragging decorated pieces across one another when stacking or unstacking. Thoughtful handling will help preserve the surfaces over time.



THE COLLECTION AT A GLANCE

A compact buying map.

COLLECTION	TIER	DESIGN SHORTHAND	PRIMARY CHARACTER
NOIR	SIGNATURE	Gilded stripe composition	Architectural
FIORI DELLA VITA	SIGNATURE	Gilded geometric composition	Collectible
GATSBY	ATELIER	Art Deco geometry with gilded edge	Deco
PUNTO NOIR	ATELIER	Polka-dot composition with gilded edge	Graphic
MARBLE	PRESTIGE	Rich gold marbling	Statement
CHANTILLY	PRESTIGE	Intricate gold lacework	Ornate
LINEA ARTISTICA	PRESTIGE	Cobalt and gold linear border	Tailored
JARDIN BLEU	HERITAGE	Cobalt florals with gilded edge	Reinterpreted heritage
ARES	HERITAGE	Graphic multicolour composition	Modern classical
LAVENDER	ESSENTIAL	Botanical floral composition	Botanical
MASTERSTROKE	ESSENTIAL	Painterly cobalt brushwork	Craft
AQUARELLE	ESSENTIAL	Watercolour-effect composition	Atmospheric
MARRAKESH	ESSENTIAL	Painterly geometric composition	Giftable
ATHENA	DURABLE	Sculpted Greek-key relief	Geometric white
REGAL	ESSENTIAL WHITES	Sculpted fluted relief	Classical white
LINEA	DURABLE	Fine concentric relief	Neutral white
WAVE	DURABLE	Sculpted ripple relief	Tactile white

QUESTIONS TO RESOLVE BEFORE FINAL ARTWORK

The facts I need from management.

The current source is strong on collection storytelling, but a few commercial and technical points remain unresolved. I have not silently filled these gaps. Once these are answered, the copy can be made publication-ready without caveats.

1. CATEGORY HIERARCHY

Please confirm the final public tiers. The attached source currently places Marble in Prestige and Ares in Heritage. Earlier working classifications may have differed. Which hierarchy is final?

2. MARRAKESH FORMAT

Is Marrakesh a mug-and-cup gift collection only, or does it genuinely have 16-piece and 21-piece dinner sets? The source contains both statements.

3. PRICING IN THE BOOK

Should the printed guide carry MRPs and set prices, or should pricing live in a separate insert / price list so the editorial guide does not date quickly?

4. SET COMPOSITIONS

For each advertised 16-, 21-, 41- and 58-piece service, what is the exact piece breakdown? This is needed if the guide is intended to function as a true buying guide rather than only an editorial catalogue.

5. OPEN STOCK

Which collections are available open stock? The source explicitly confirms Linea, while others remain unclear.

6. DURAEDGE

Please confirm that DuraEdge is the final consumer-facing name for Athena, Linea and Wave within LAZZARO Casa and that the term can be used publicly.

7. MATERIAL CLAIM

Should every collection be described as fine bone china, and do you want the guide to state the bone-ash percentage or any formal standard? The current source does not provide one.

QUESTIONS TO RESOLVE BEFORE FINAL ARTWORK — CONTINUED

8. GOLD SPECIFICATION

Is all metallic gold 22-carat, or only Noir? The source confirms 22-carat for Noir but leaves several other gold specifications open.

9. DISHWASHER / MICROWAVE

Please confirm final care guidance collection by collection, especially Lavender, Masterstroke and Aquarelle where microwave guidance is still marked for confirmation.

10. DESIGNER CREDITS

Are Riccardo Patrizio, NB Design Co. and LAZZARO Design Lab all approved for public credit exactly in those forms?

11. COUNTRY / MANUFACTURING STORY

Do you want the guide to explain where the bone china is made, how it is manufactured, or any factory/provenance story? None is included here because the source does not establish the approved consumer-facing wording.

12. PACKAGING & GIFTING

Which collections are gift-boxed as standard, and do you want packaging to be part of the buying guide? Marrakesh is the only one explicitly identified as gift-boxed in the source.

13. WARRANTY / REPLACEMENT

Do you want any statement about replacement availability, breakage, warranty or continuity of open-stock lines? The current source only makes a continuity argument around Linea.

14. CONTACT / BACK COVER

What should appear on the back cover: website, social handles, customer service details, store locator, QR code, or distributor information?

EDITORIAL NOTE

Once these points are locked, the final version should remove every “to be confirmed” line and convert the technical information into a consistent customer-facing specification system. The narrative sections are already written to support a premium retail guide; the outstanding work is factual closure rather than a change of direction.

LAZZARO CASA

Fine bone china for the contemporary home

Working copy · August 2026

LAZZARŌ

CASA

Fine china should not live in a cupboard.