



ZSOLNAY

Porcelain Manufacture jsc

More than Art



History

The Zsolnay brand has stood for tradition, individuality, artistic value, and constant renewal for over 160 years. Throughout its long history, it always managed to create something new and of fundamental importance to the current era. It has played a pioneering role both technologically and with regard to artistic techniques, and managed to attract the most renowned contemporary scientists, artists, and architects.

The story of Zsolnay Porcelain Manufacture Jsc. started in Pécs, in the year 1853. It was then that Miklós Zsolnay turned the hard tile manufactory of Lukafa into Zsolnay Hard Tile Manufactory. After the company was incorporated, Zsolnay transferred the company to his son, Ignác, in 1854, and had the original articles of incorporation amended. The workshop that Ignác Zsolnay led for 10 years had rudimentary equipment, and was designed to utilise manual power. It employed impoverished potters (around 8 to 10 of them) who had produced their wares for the local market, and were unable to compete with mass-produced goods. The company made stoneware dishes, architectural ceramics, and water pipes.

The workshop was struggling with lack of capital, development, and automation, and it had all but failed in the face of stiff competition on the market. It was saved from being sold off at an auction by Ignác's brother, Vilmos Zsolnay, who took over the company in 1865, after spending a year as a silent partner. After that, the workshop developed into a world-famous factory. In the mid-1870s, the company had between 15 and 20 labourers. The main driving forces behind its development were foreign experts and the Zsolnay family.

Both Vilmos and his children, Teréz, Júlia, and Miklós took an active part in improving the quality of the products, expanding their range, and establishing and maintaining customer relationships. Experimentation and development became continuous, and the workshop became so much a part of the family's life that they even built their own homes on the premises. Thanks to their relentless efforts and the perfect technique and beauty of ivory glazing and high-fired decoration, the company soon caught up with the best in contemporary ceramics industry, and became the first factory to produce artistic ceramics in Austro-Hungarian Monarchy.

The Hungarian and Persian style decorations designed by Teréz and Júlia Zsolnay in 1874 remained the most characteristic patterns used by Zsolnay until the end of the 1880s, and they boosted the reputation of Hungarian ceramics both within and without the country. Miklós Zsolnay took over the management of the company after his father's death in March 1900. He was a highly skilled and well-educated businessman who spoke several languages, and he redefined production in the factory to ensure maximum utilisation and to guarantee the maximum possible profit. Thanks to the new business he attracted, the Zsolnay factory managed to solidify its position on the domestic and international markets thanks to the addition of lucrative architectural ceramics and industrial porcelain products to range of the decorative pieces, which were less profitable.

Although 1,400 new patterns were developed between 1900 and 1902, along with several new forms of glazing, Miklós's period of management was characterised by the predominance of industrial production. By 1910, the production of artistic and decorative objects received a lot less attention. To satisfy the demands of contemporary infrastructural developments, the factory focussed on the production of architectural ceramics, stoves, pipes, and insulation.

During World War I, the production of decorative objects and architectural ceramics all but stopped completely. They were replaced by industrial porcelain, especially electrical insulation, which was used by the army. The global economic crisis and impoverishment that characterised the period after the war, along with the loss of raw material resources as a result of the new political and customs borders had a very adverse effect on the Zsolnay factory. The problems were exacerbated by Miklós Zsolnay's illness, which was becoming increasingly more serious.

When Miklós died in 1922, the factory was taken over by his nephews, whom he had adopted, and who had filled managerial positions for several years by then. The postwar period was characterised by slow development, a complete reorganisation, and the systematic introduction of electrical machinery. This coincided with phasing out of porcelain faience and the launching of the manufacturing of porcelain. The company's survival was secured by converting to the production of porcelain, so porcelain kitchenware was soon added to the range of porcelain insulation products.

In the first few years of government control, the primary focus was on renovating the buildings damaged in the war and ensuring the continuity of production. During the first five-year plan, the 'Zsolnay' Porcelain Factory Nationalised Company of Pécs, as it was then known, made mostly industrial porcelain. Thanks to electrification and industrial development efforts, the production of utility and ornamental dishes was resumed in 1953, and the first steps towards designing a new kind of pyrogranite were taken. In 1955, the stove and architectural ceramics businesses were revived. In 1963, the company lost its independent status, and was merged into the National Company for Fine Ceramics under the name of Pécs Porcelain Factory.

The history of the factory complex is intertwined not only with those of a city rich in historical and cultural tradition and of an exceptionally talented family, but also of the whole of Hungary. The name of the Zsolnay Family and the depiction of the five towers after which the city was named in the Middle Ages have become known and recognised all across Europe and around the world during the periods when industry and commerce were not restrained by borders, social and economic development were inspired by a desire for progress, and the unobstructed blossoming of culture and the arts. With its amazing history, and importance in art and culture of Hungary, in 2014 Zsolnay Porcelain Manufacture Jsc. has awarded by the state of Hungary with the highest price, Zsolnay became a HUNGARICUM!

Pirogranite

A lot of buildings erected in the late 19th and early 20th centuries, typically built in the art nouveau style, were decorated using Zsolnay ceramics products. To this day, they bear silent witness to the durability of pirogranite. Pyrogranite' refers to a range of ceramics developed by the Zsolnay company in the early 1880s. The name is a combination of 'pyro', which refers to the high temperature at which the products are burnt, and 'granite', which signifies durability. This porous material resists acids and sub-zero temperatures, which means that it can endure damp, cold, and the polluted city air. As a result, it is ideal for decorating buildings, roof tiling, and making ornamental objects to be displayed indoors or outdoors, or stoves and fireplaces.





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93x59cm

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93x59cm



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93x59cm

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93x59cm

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93x59cm



504545709000020
128x40cm



5045457300009130
128x40cm

5045457300009130
128x40cm

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128x40cm



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504565600009130
107x45cm

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107x45cm



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119x43cm



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130x70cm



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127x43cm





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41x32cm



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41x32cm



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41x32cm



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41x32cm



504580202010050
41x32cm

Fountain
Water and Zsolnay





504555000001340
1025x250cm



504567500000040
1025x250cm



504547900000620
62x60cm



504555000011340
160x80cm

Interior design

Wall tiles





501573901030070
15,8x15,8cm



501573901010070
15,8x15,8cm



Saple
15,8x15,8cm



Saple
15,8x15,8cm



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15,8x15,8cm



Saple
15,8x15,8cm



Saple
15,8x15,8cm



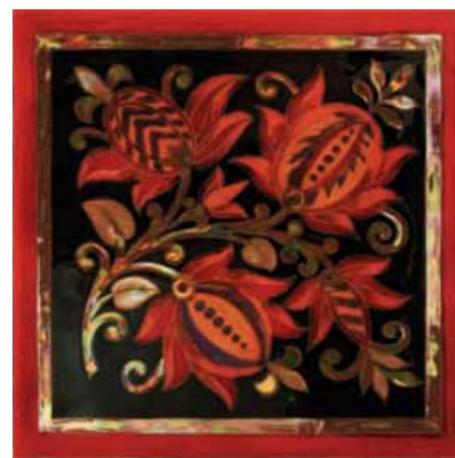
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501574100000070
20x20cm



Saple
15,8x15,8cm



Saple
15,8x15,8cm



Saple
15,8x15,8cm

Interior design
Ceramic Wallpanel





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10x10cm



503610032000020
20x20cm



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10x10cm



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20x20cm



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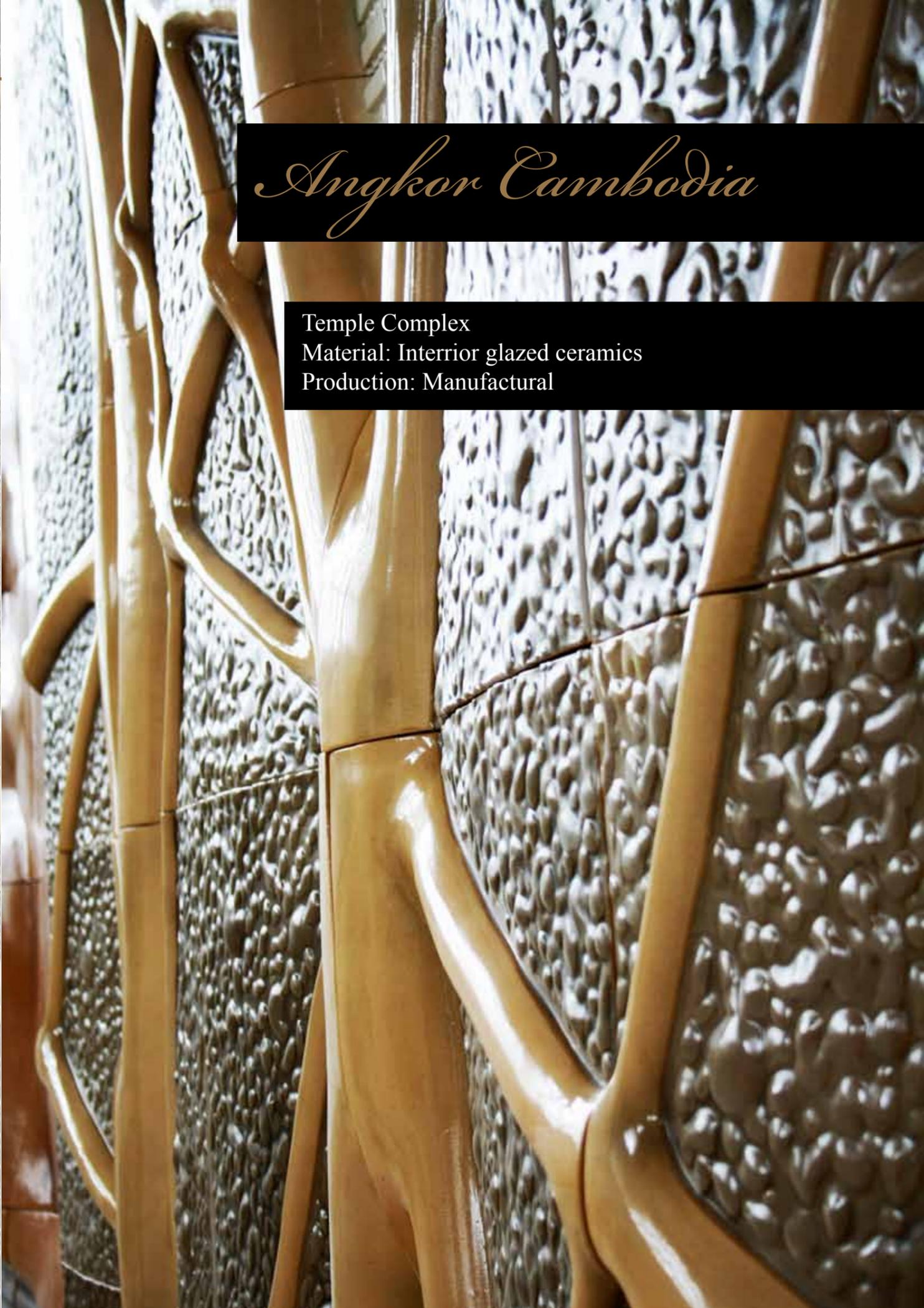
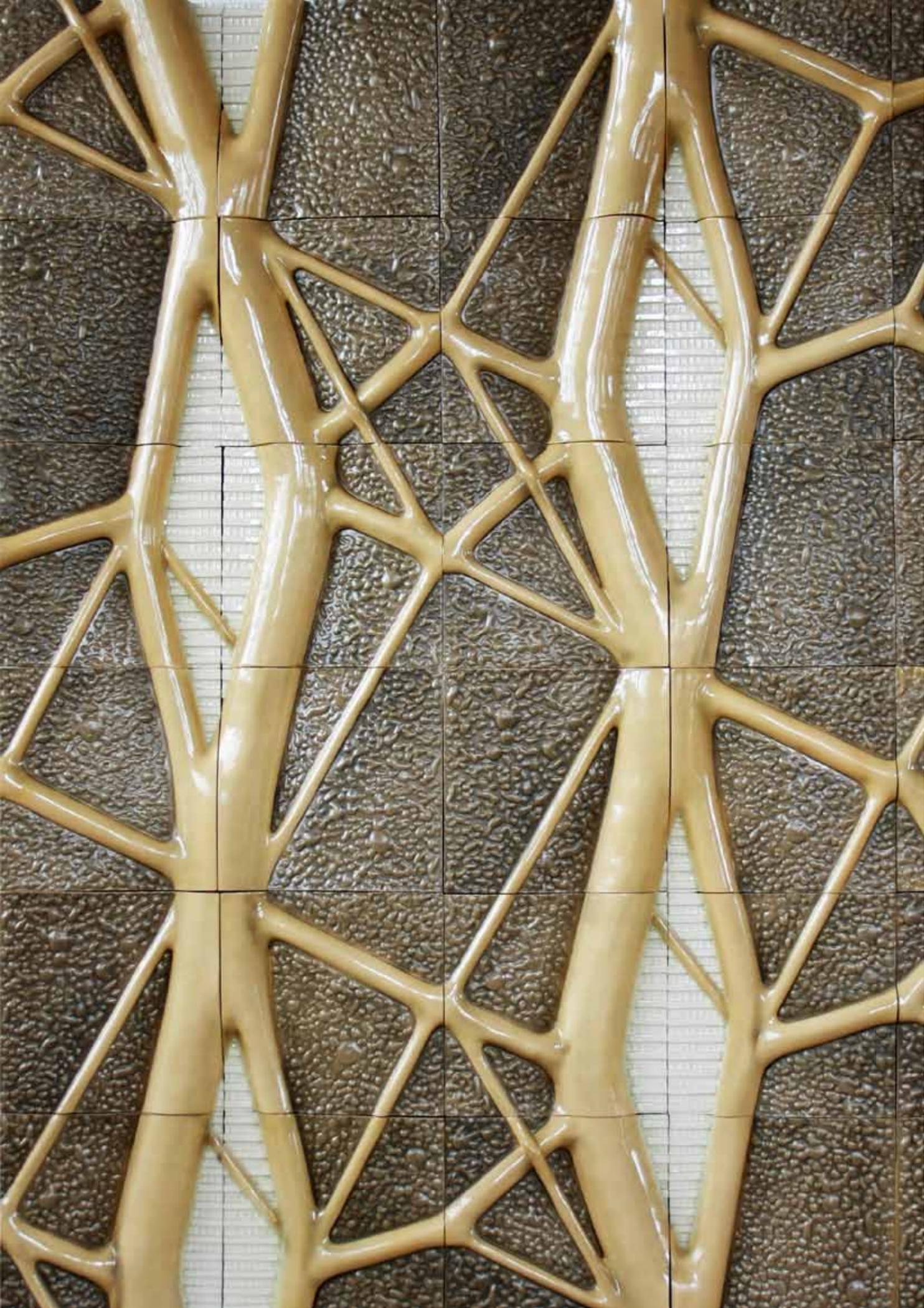
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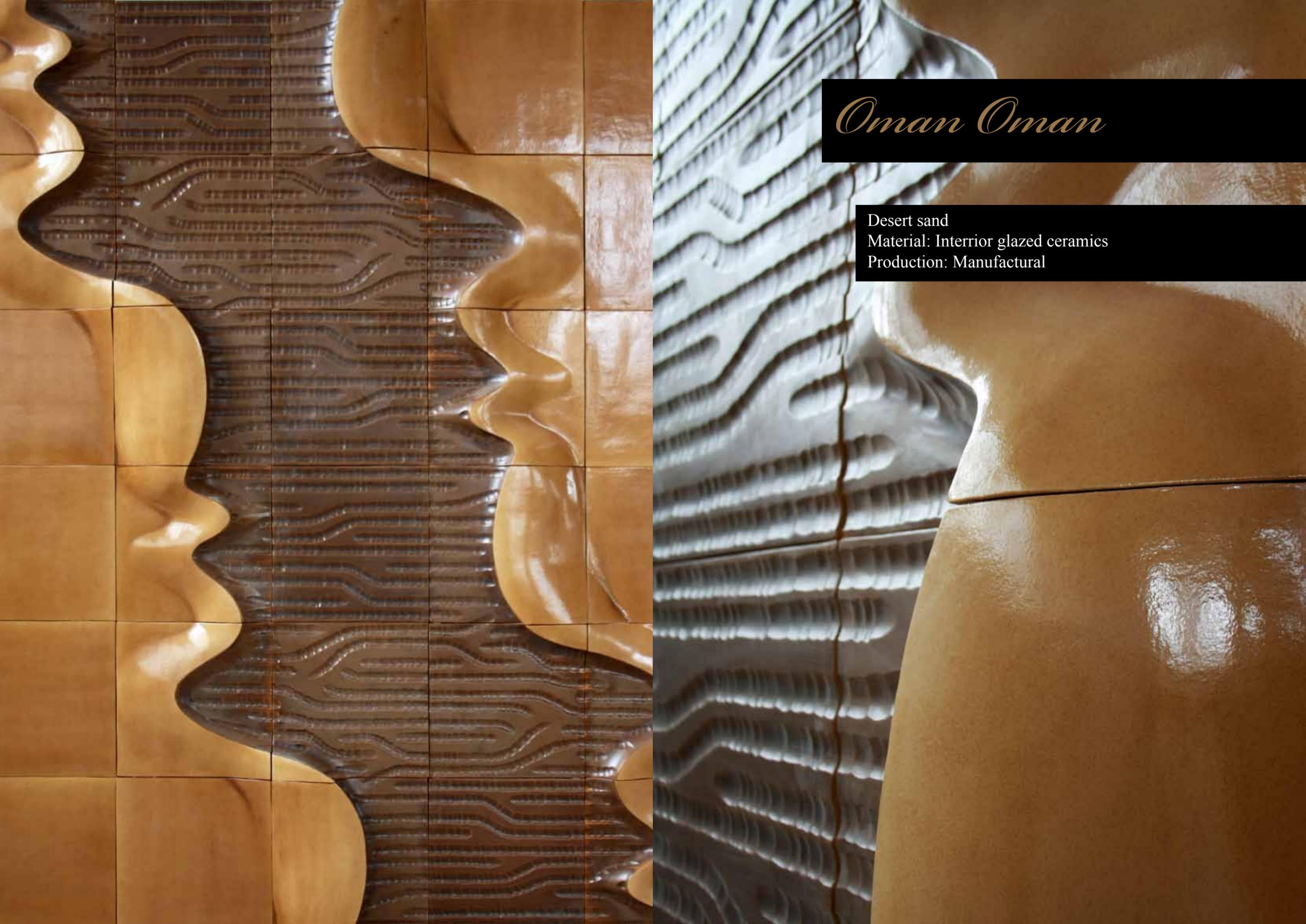
Interior design
Ceramic Wallpanel





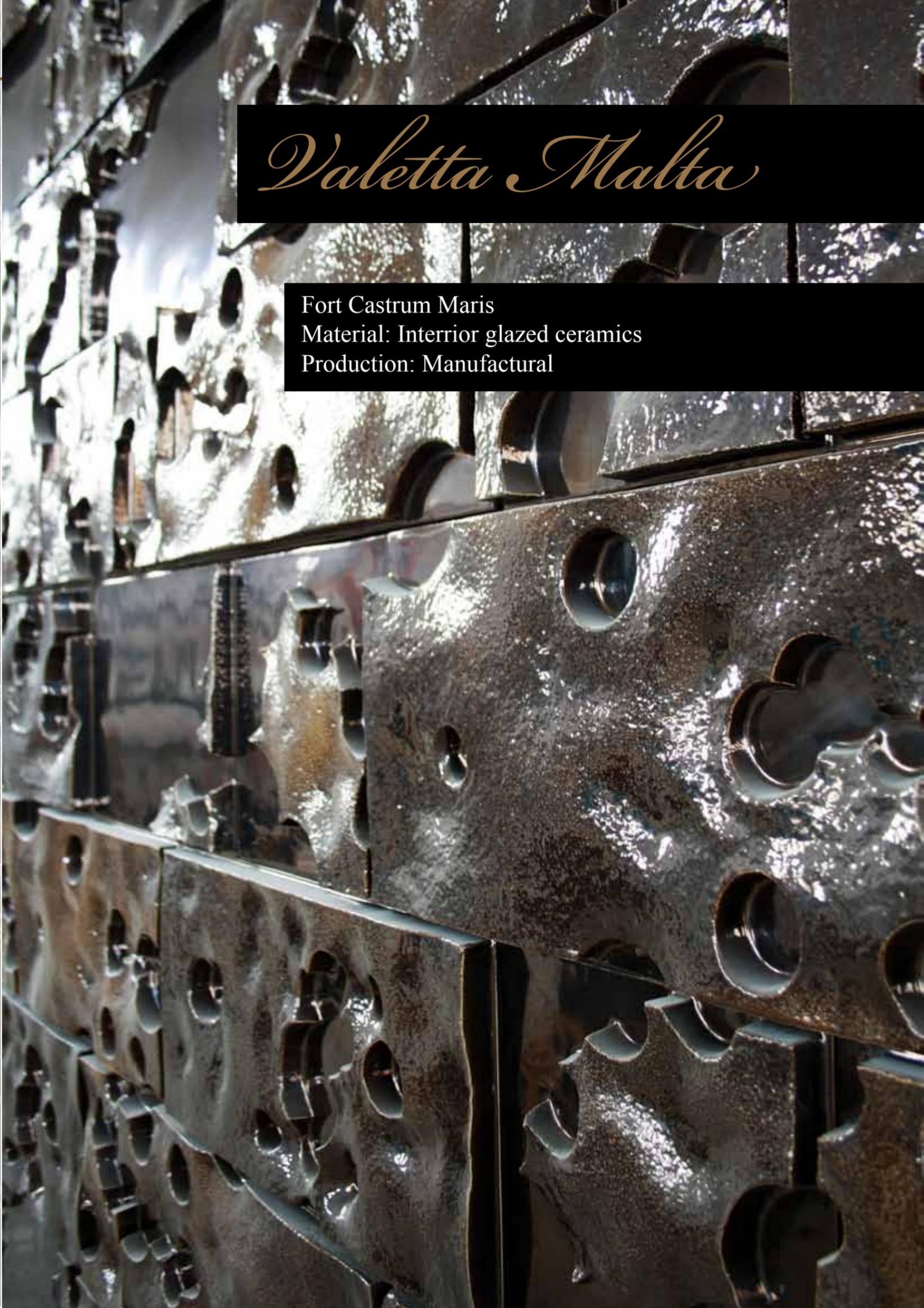
Angkor Cambodia

Temple Complex
Material: Interior glazed ceramics
Production: Manufactural



Oman Oman

Desert sand
Material: Interior glazed ceramics
Production: Manufactural



Valetta Malta

Fort Castrum Maris
Material: Interior glazed ceramics
Production: Manufactural



Wyoming Wyoming

Devil's Tower / Basalt hill
Material: Interior glazed ceramics
Production: Manufactural





Marmolada Italy

Dolomites
Material: Interior glazed ceramics
Production: Manufactural

Interior design
Stove Tile





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23,5x13,5cm



505548410020120
23,5x23,5cm



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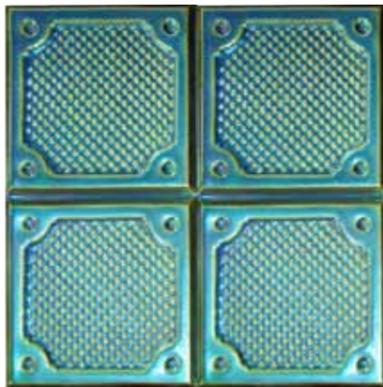
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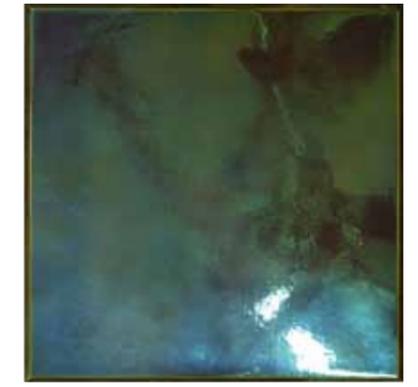
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23,5x23,5cm



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23,5x23,5cm



505540005060020
22,8x25cm



505548410030160
23,5x23,5cm



505548410050160
23,5x23,5cm







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