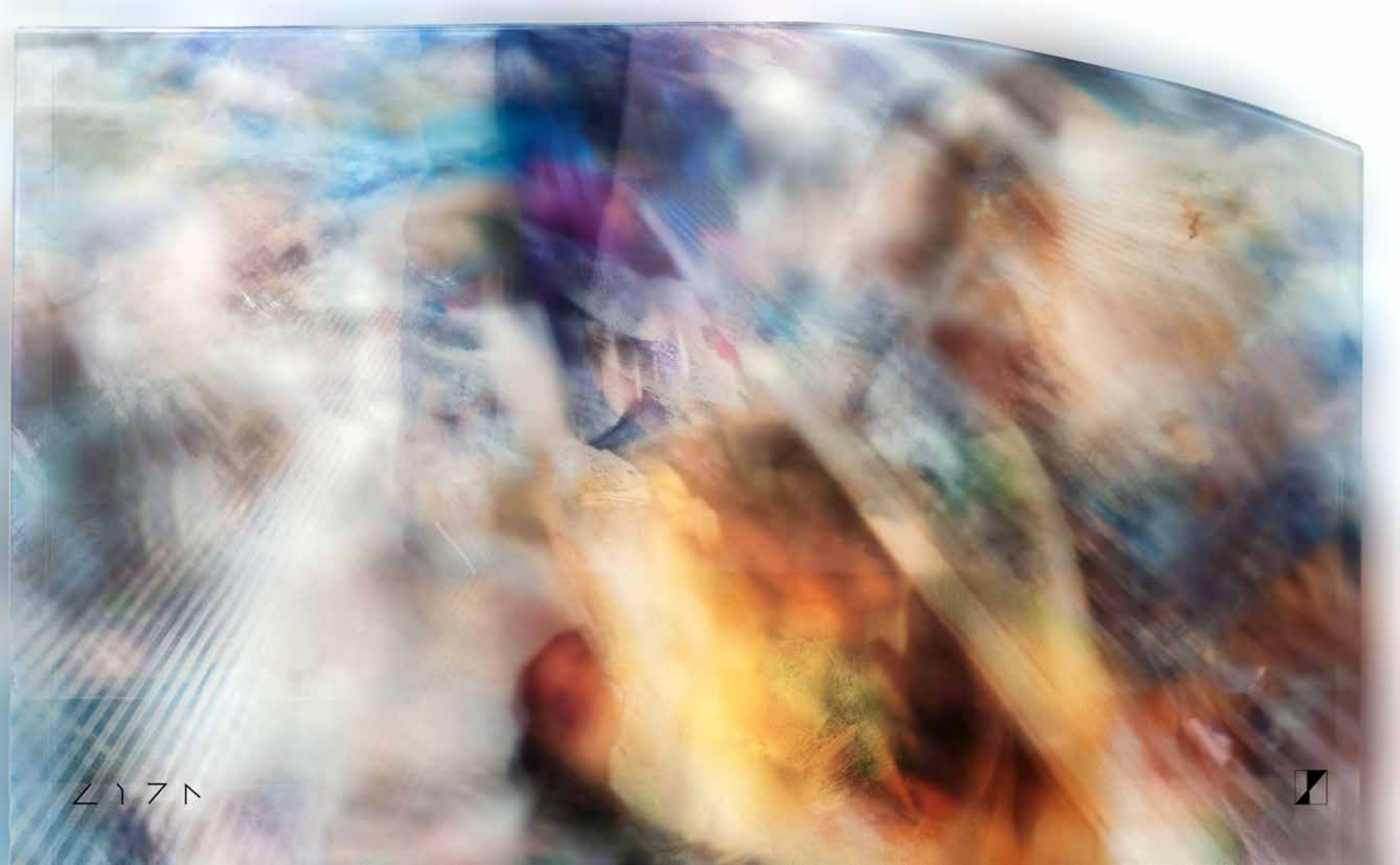




fineart for architecture

K R I Z S Á N



ARTWORK SERIES CATALOG INDEX

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CATALOG INDEX

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THERE IS NOTHING TO  
KNOW ABOUT ART.  
ART IS THERE TO BE FELT.



Our art originates from real oil paintings. Built up layer-by-layer and hand applied, it captures the visual power of the Golden Age of oil painting.

Inspired by Rubens, Velazquez, and Delacroix, we followed these masters that structured their paintings with colors one in front of each other, to obtain deepness and richness in the details.

Creative mind and artist **Zoltan Krizsan** has developed a way to transfer rich colors and artistic quality once only reserved for oil painting, onto glass. His method has opened the door to bring the golden ages of art and functional glass together.

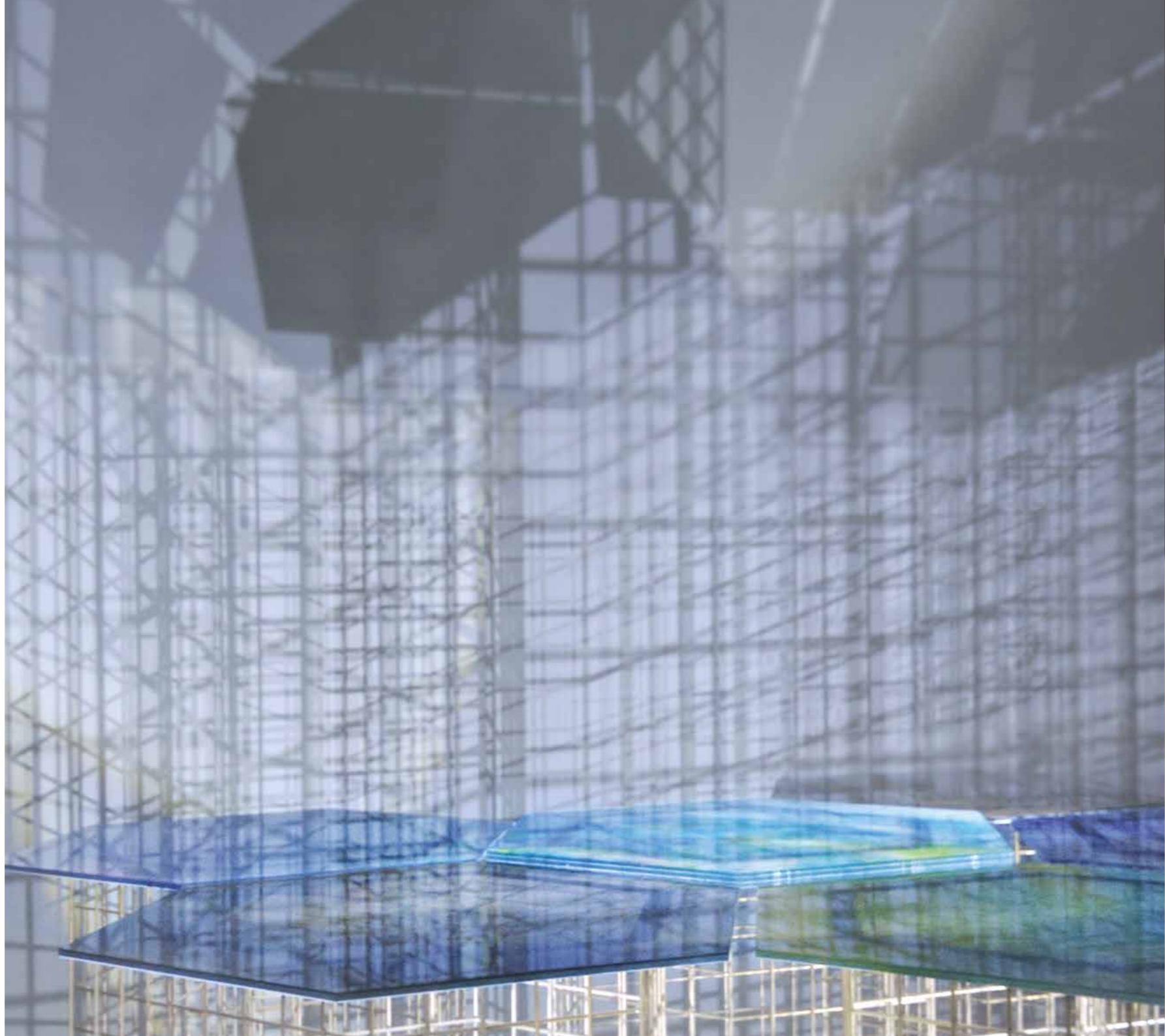


Looking at the greatest achievements in architecture we realized that all of them had an amazing level of engineering, design and artistry.

How to bring the magnificence of mural and art painting to contemporary places?

Our answer is glass, the most influential and definite material in architecture and design.

Our art glass has evolved from basic material to be engineered with the highest technological standards for quality and safety.



Walls, tables, countertops, floors. Wherever you can imagine the use of glass we provide sophisticated art and craftsmanship.

Browse our collection of tiles, slabs, structural glass and tables and find a huge array of possibilities.



# COLLECTIONS IN STANDARD SIZES

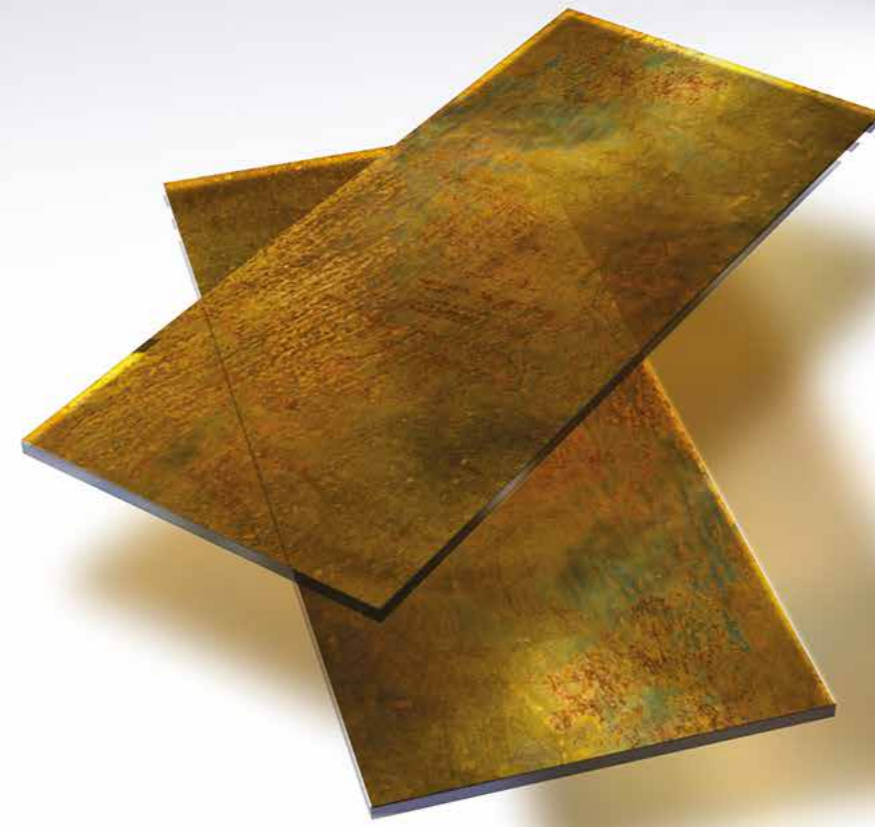
The richness of color, the sensuality of form, the deepness of chiaroscuro, the power of light, the plasticity of art and the strength of glass within your reach.

Our collections will glide you over the most striking manifestations of nature: the allure of Metals and the mystery of the Mirrors series.

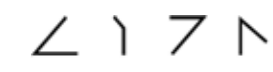
Discover the lush of iridescence in our Aqua, Mountain, Lake and Onyx in our Naturalis series.




C O L L E C T I O N S   I N   S T A N D A R D   S I Z E S



# METAL COLLECTION





“NATURE’S FIRST GREEN IS GOLD,  
HER HARDEST HUE TO HOLD.  
HER EARLY LEAF’S A FLOWER;  
BUT ONLY SO AN HOUR.”

(NOTHING GOLD CAN STAY BY ROBERT FROST)

## METAL COLLECTION

The metal edition is the new  
églomisé developed to complete  
historic, contemporary, minimal-  
ist or even brutalist designs  
with the most freely adaptable  
shades of precious metals in  
vivid tones and luxurious touch.

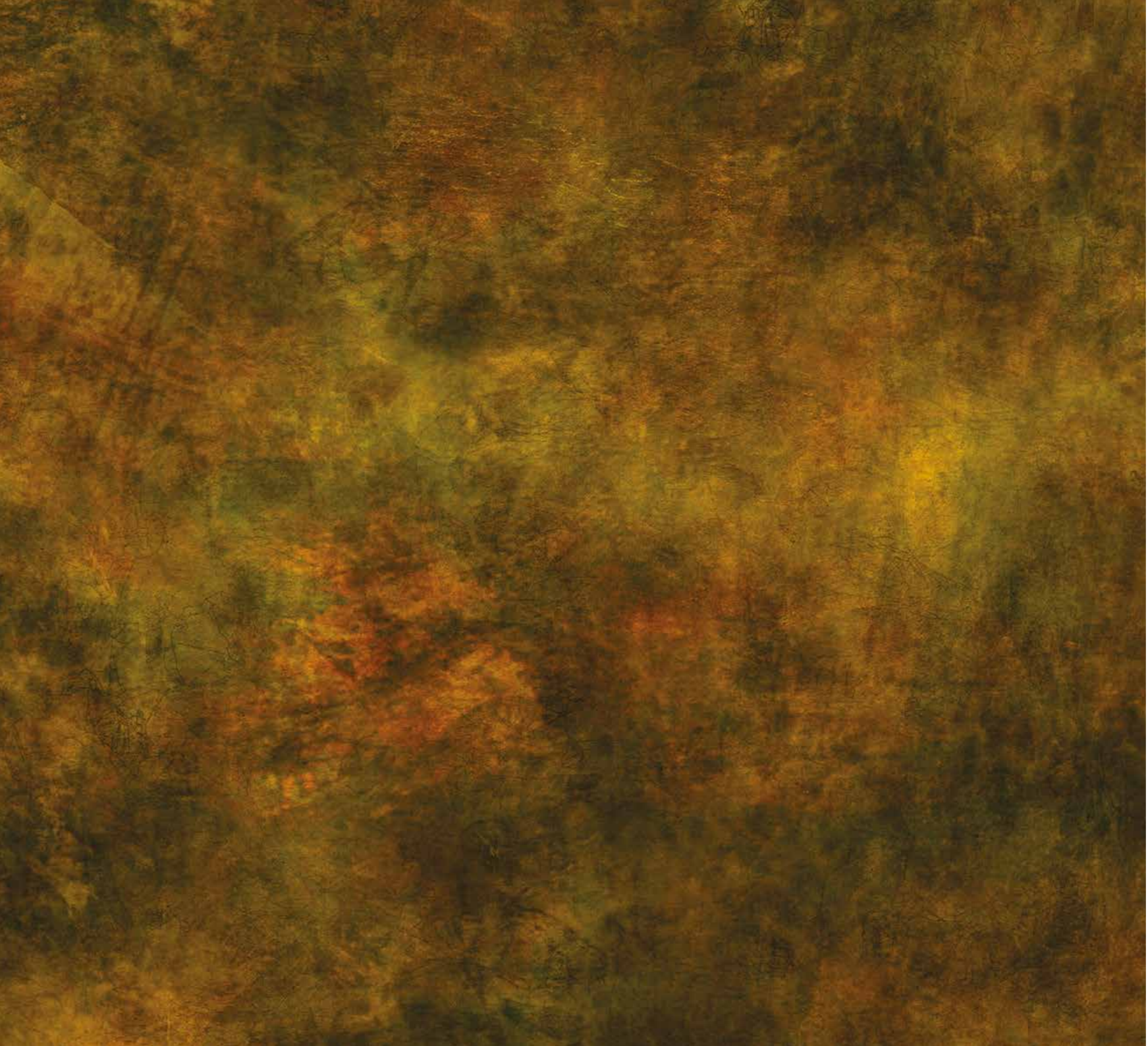
**VERRE  
ÉGLOMISÉ**

Glass decorated on the back with engraved gold or silver leaf or paint. This method was recreated to reach new picturesque qualities of reflective colors in Krizsan's second patent. The renewed effect of the classical technique is integrated in his art series.



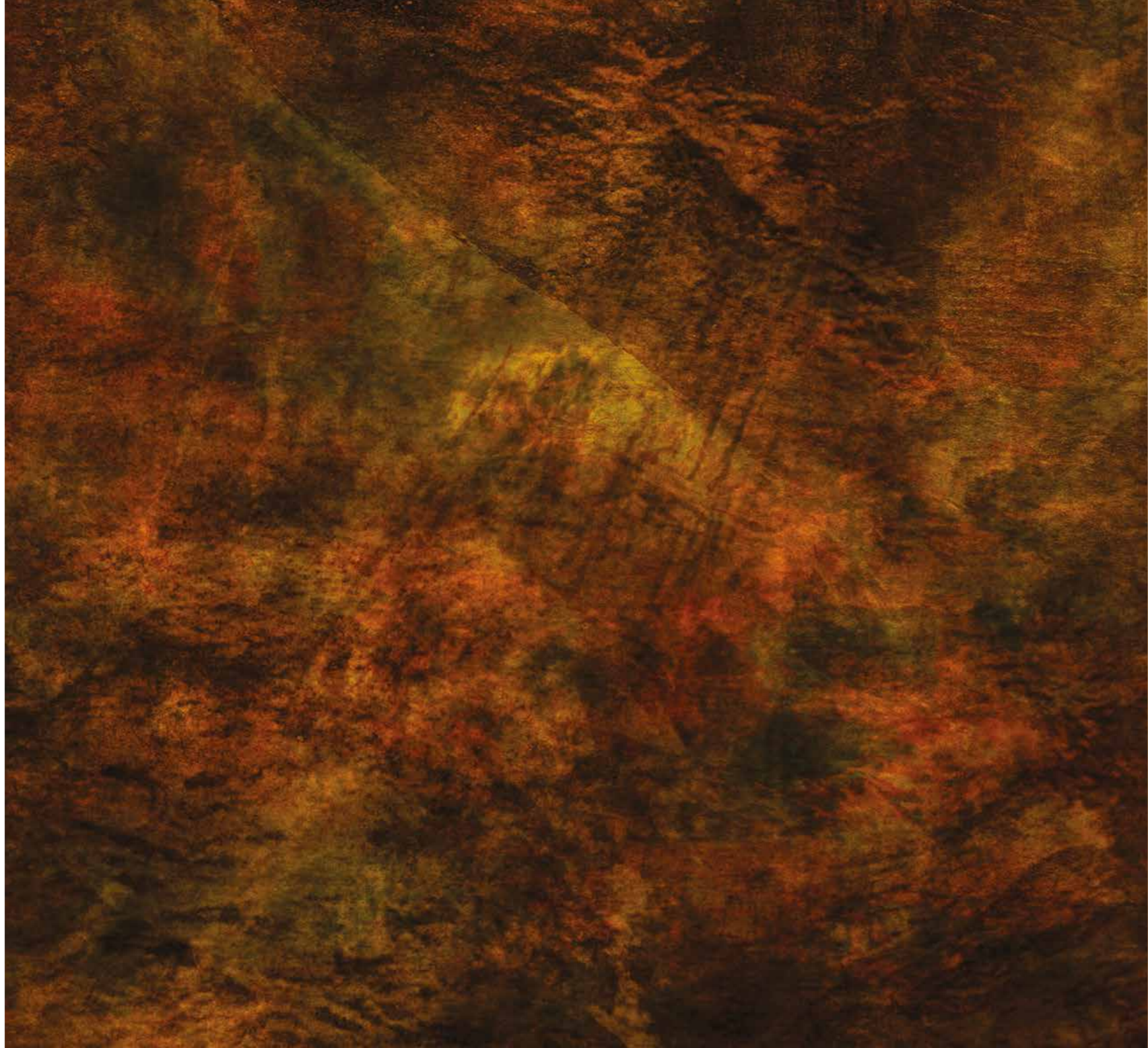
METAL COLLECTION

BRONZE I. METAL GLASS



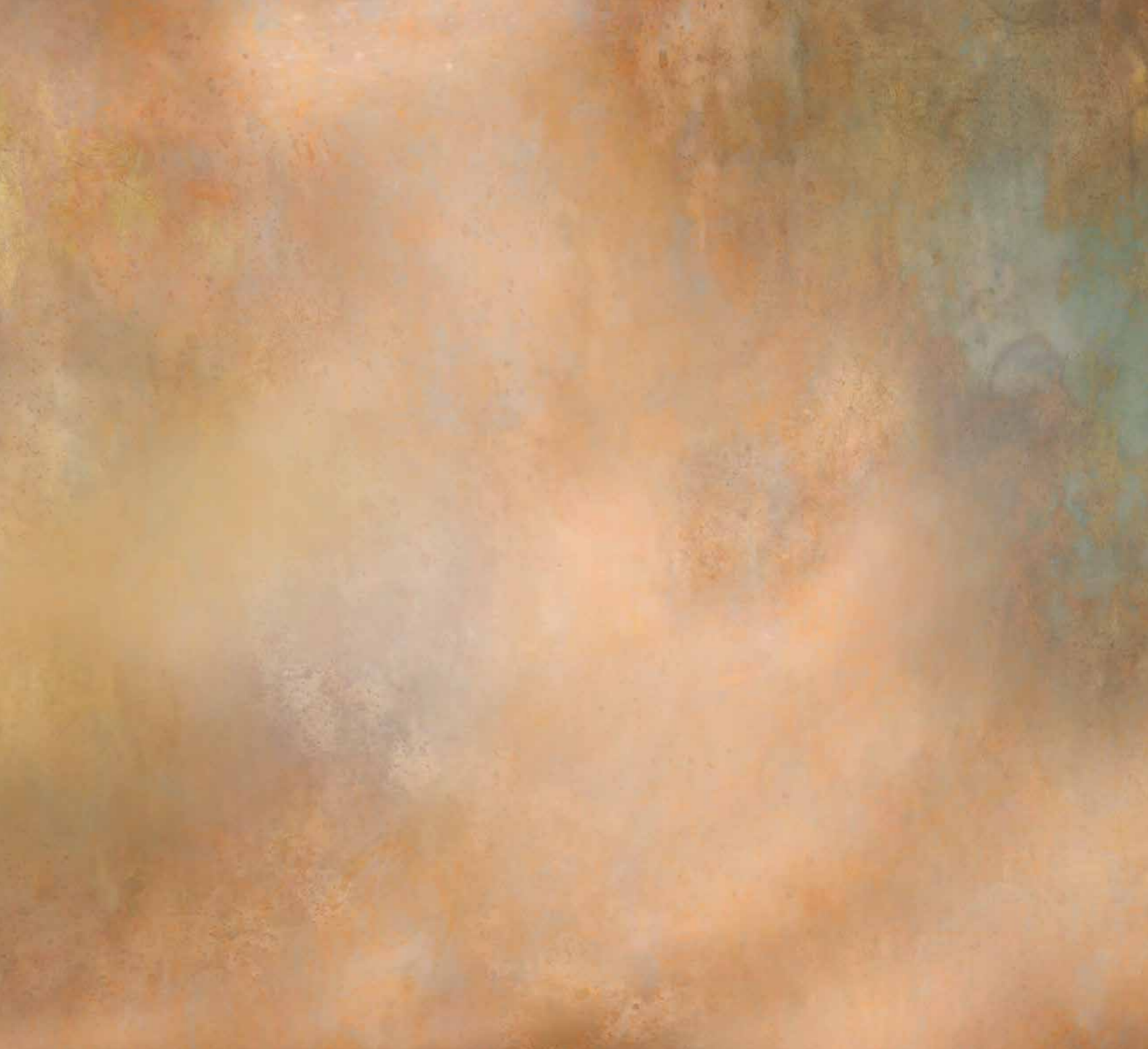
METAL COLLECTION

BRONZE II. METAL GLASS



METAL COLLECTION

COPPER I. METAL GLASS



2171

METAL COLLECTION

COPPER II. METAL GLASS



METAL COLLECTION

GOLD I. METAL GLASS



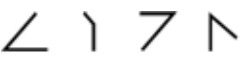
METAL COLLECTION

GOLD II. METAL GLASS



METAL COLLECTION

GOLD III. METAL GLASS



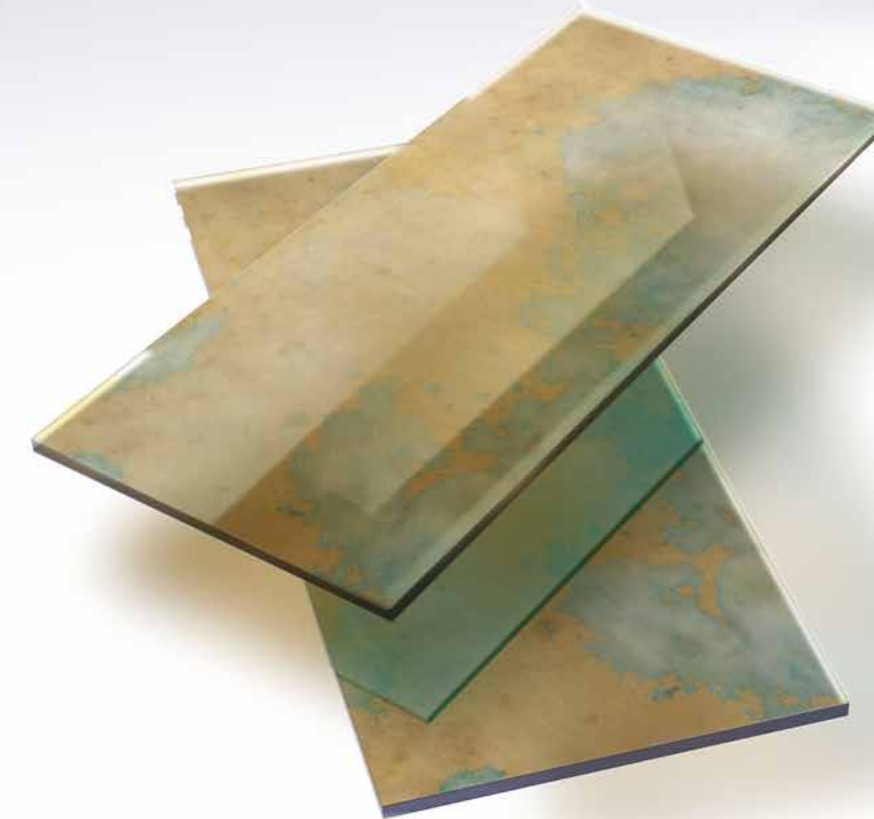
METAL COLLECTION

SILVER I. METAL GLASS



METAL COLLECTION

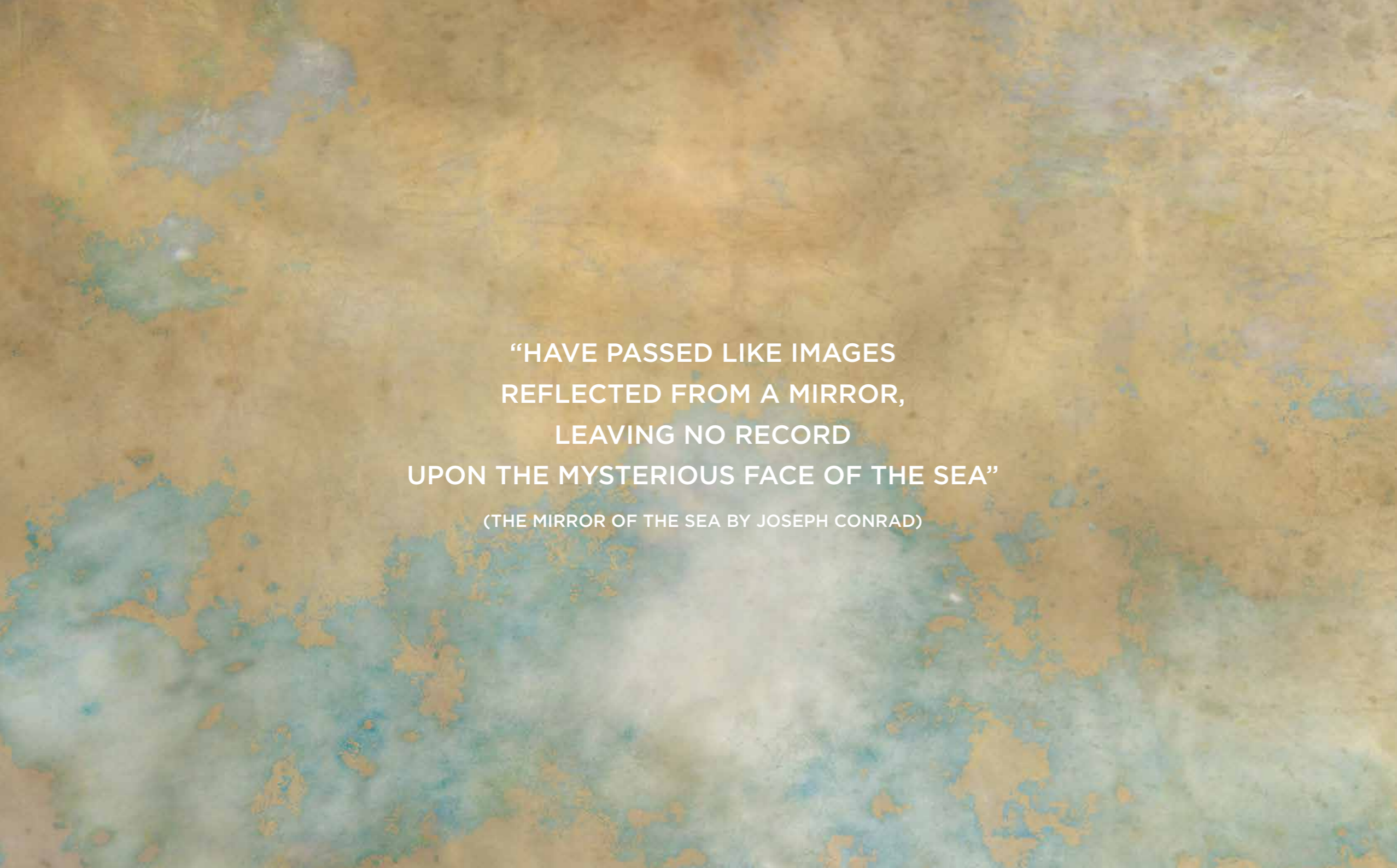
SILVER II. METAL GLASS



## MIRROR COLLECTION

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“HAVE PASSED LIKE IMAGES  
REFLECTED FROM A MIRROR,  
LEAVING NO RECORD  
UPON THE MYSTERIOUS FACE OF THE SEA”

(THE MIRROR OF THE SEA BY JOSEPH CONRAD)



## MIRROR COLLECTION

By reinventing the traditions of antique mirrors we fused high-tech and classic craftsmanship in this medium just like melted glass fuses paint.

Classical tones are recreated using luminous paints fulfilling the needs of the most sophisticated designs.

ANTIQUE  
MIRROR

The Venetian glassmakers perfected the mystical gold dust technique: they inserted gold leaf into the glass prior to the solidification process, leaving the gold leaf imbedded into the mirror's glass.

Protected forever, the gold leaf added color and eternal sparkle to the Venetian mirror.



MIRROR COLLECTION

ANTIQUE GOLD  
MIRROR I.



MIRROR COLLECTION

ANTIQUE GOLD  
MIRROR II.

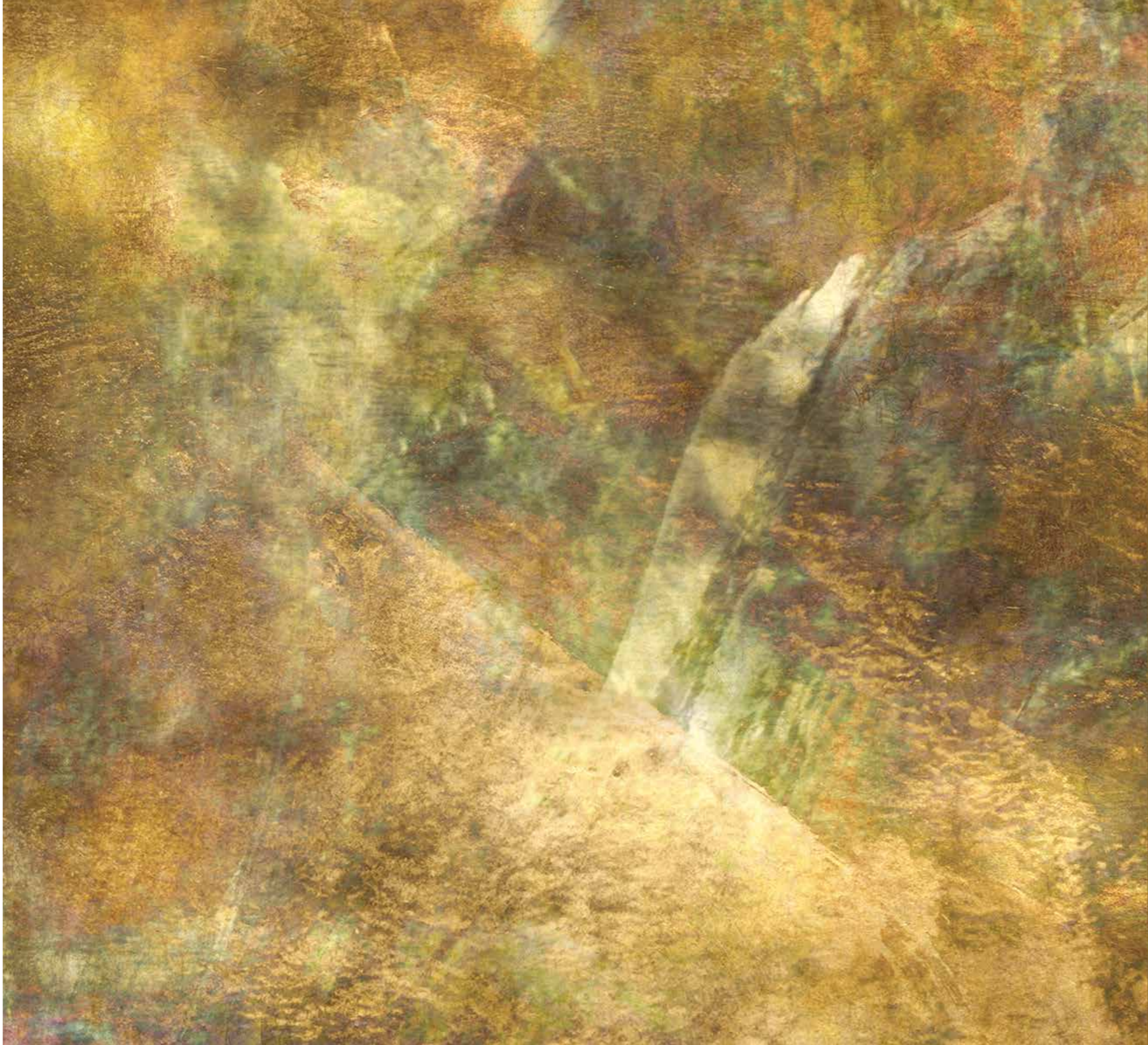


MIRROR COLLECTION

ANTIQUE GOLD  
MIRROR III.

MIRROR COLLECTION

ANTIQUE BRONZE  
MIRROR I.



MIRROR COLLECTION

ANTIQUE BRONZE  
MIRROR II.



MIRROR COLLECTION

ANTIQUE COPPER  
MIRROR I.



MIRROR COLLECTION

ANTIQUE COPPER  
MIRROR II.



MIRROR COLLECTION

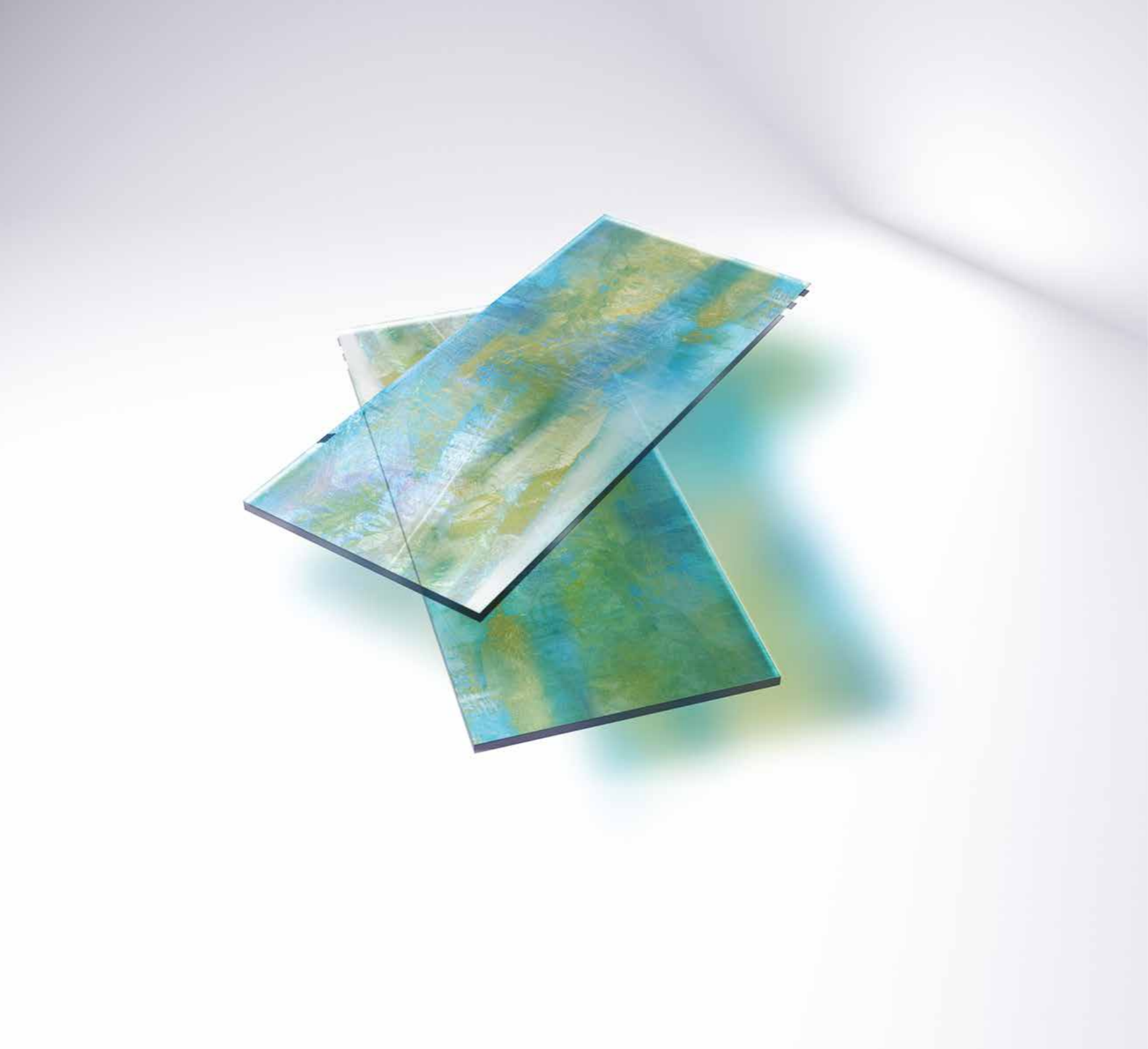
ANTIQUE SILVER  
MIRROR I.



MIRROR COLLECTION

ANTIQUE SILVER  
MIRROR II.





NATURALIS  
COLLECTION



“TO SEE A WORLD IN A GRAIN OF SAND AND  
A HEAVEN IN A WILD FLOWER,  
HOLD INFINITY IN THE PALM OF YOUR HAND AND  
ETERNITY IN AN HOUR.”

(TO SEE A WORLD... WILLIAM BLAKE)

## NATURALIS COLLECTION

These colorchanging playful series interact sensitively with any kind of natural and artificial lights; creating the atmosphere of humid tropical environment dazzlingly rich in sunshine.

They are inspired by the artist's understanding of impressionist pleinair coloring from Monet to Seurat.

PLEIN AIR

Pronunciation: /plān er//ple n r/  
Noun: plein-air  
Definition:

adjective: plein-air denoting or in the manner of a 19th-century style of painting outdoors, or with a strong sense of the open air, that became a central feature of French impressionism.



AQUATIC  
NATURALIS COLLECTION

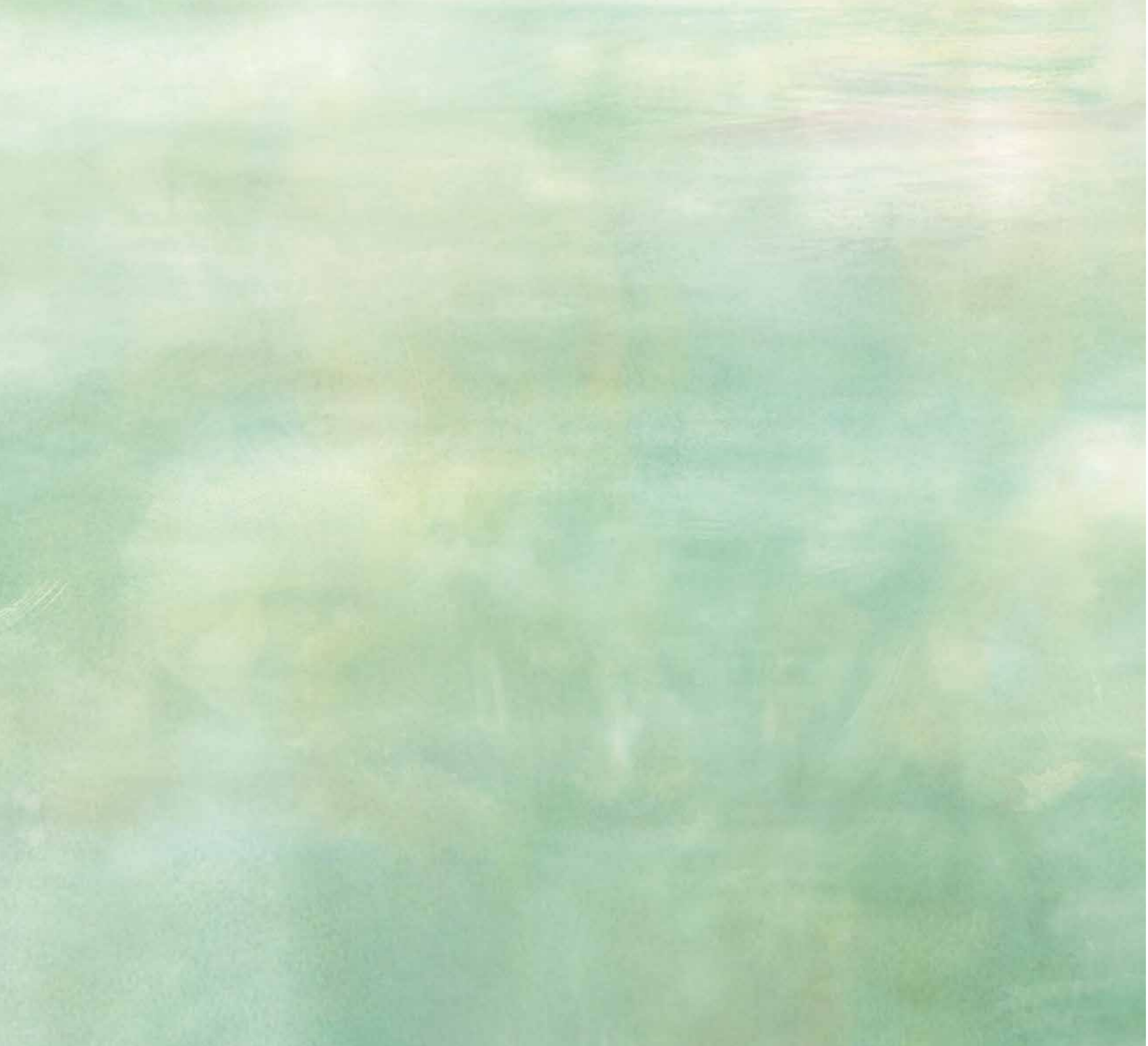
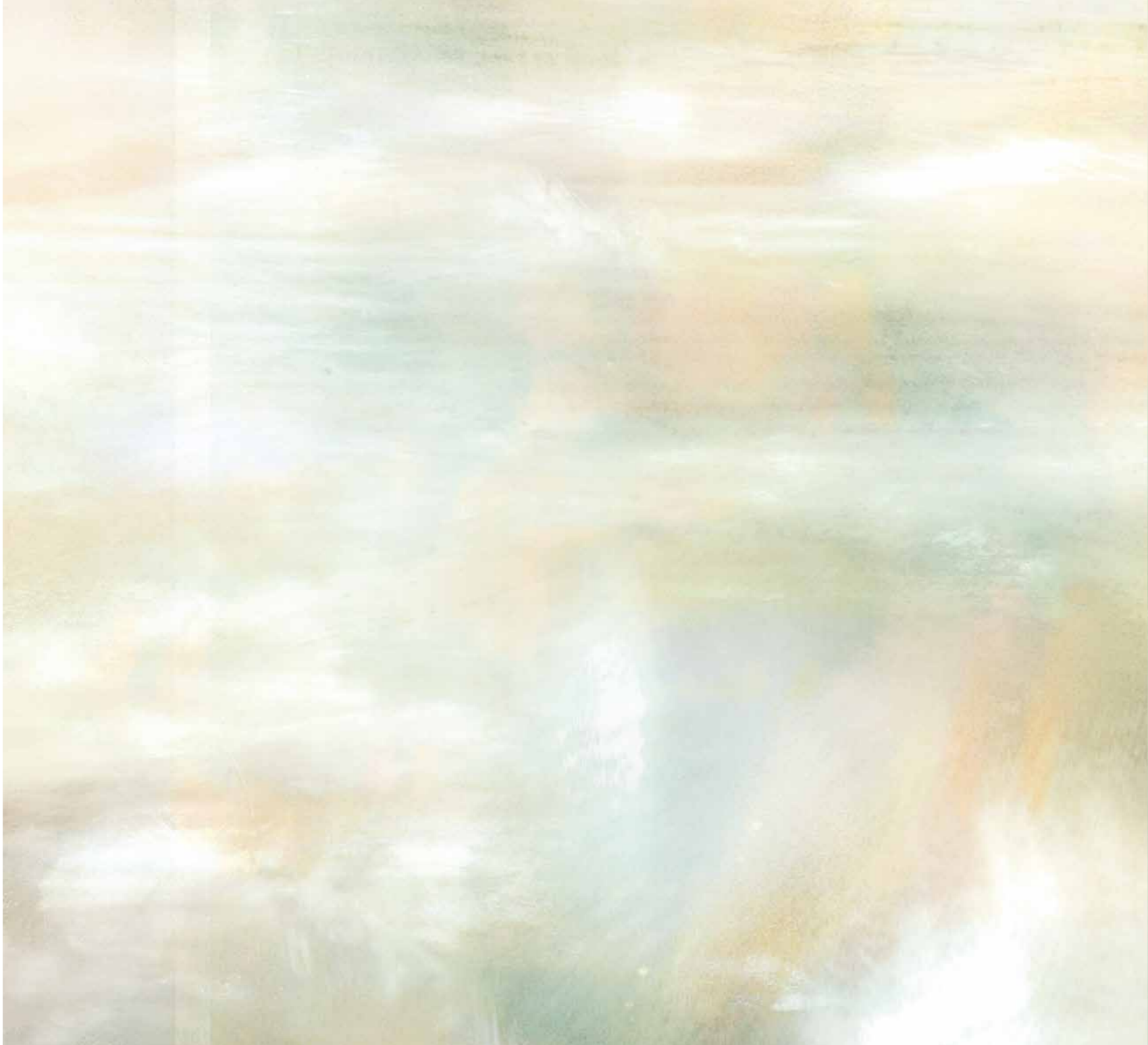


NATURALIS COLLECTION

NATURALIS AQUATIC II.



LAKE COUNTY  
NATURALIS COLLECTION



NATURALIS COLLECTION

LAKE COUNTY III.



NATURALIS COLLECTION

TRAMOTANA AURORA



NATURALIS COLLECTION

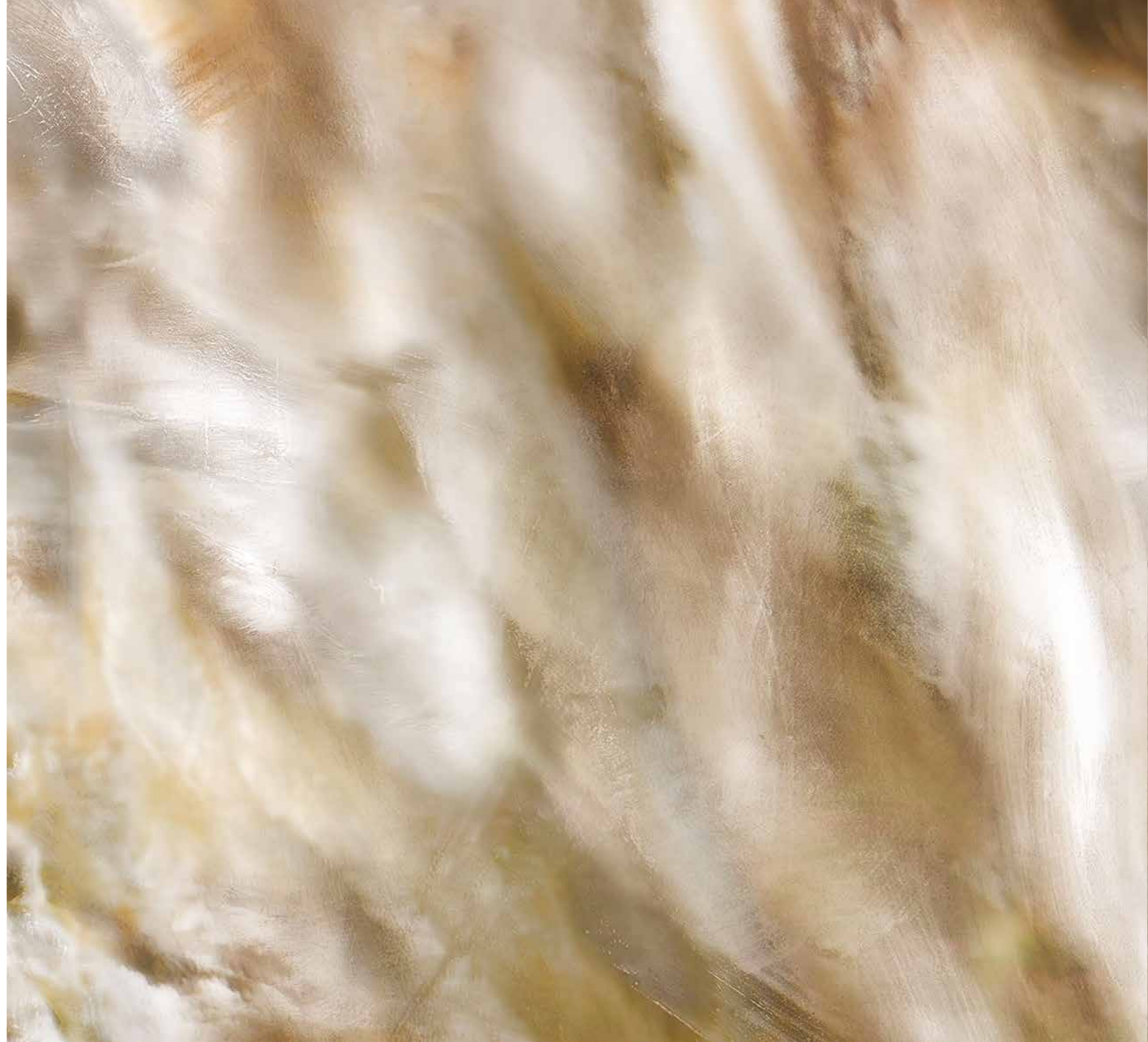
TRAMONTANA ARTICA



2171

NATURALIS COLLECTION

ONYX SPHERE



NATURALIS COLLECTION

GOLD ONYX



2171



# PANORAMIC COLLECTIONS

Confronted with the challenge of serving monumental structures and the needs of contemporary architecture Krizsan has developed the Panoramic series in the last **15 years**. It allows our clients to develop walls in grand scales without repeating patterns.

This offers them vast possibilities without adding any other elements to their design to hide limiting scales or pervasive patterns cuts.

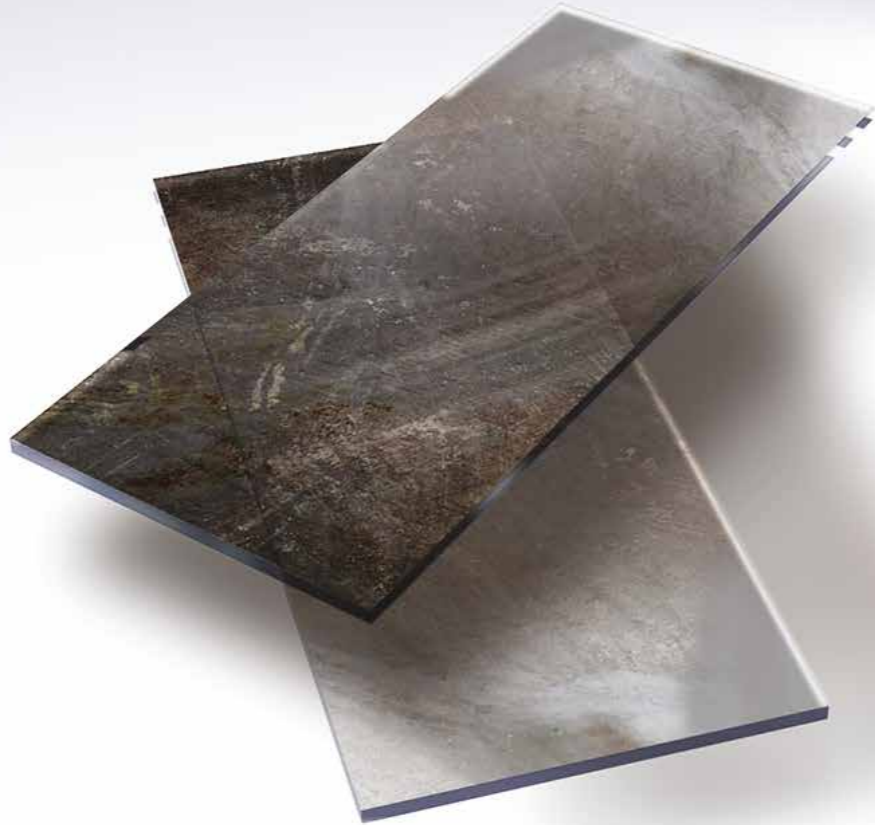
The grandeur of the uninterrupted big scale, the lush richness and power from the paintings background, adds to the sophistication of glasses reflections. It does surely bring the viewer to the pleasures of walking through monumental architecture and fine arts.

P A N O R A M I C   C O L L E C T I O N S



# SPHERES COLLECTION

Available as the standard size  
lines and in customized  
panoramic arts as well.



“WHY DID THE MORNING RISE TO BREAK SO GREAT,  
SO PURE A SPELL,  
AND SCORCH WITH FIRE THE TRANQUIL  
CHEEK WHERE YOUR COOL RADIANCE FELL?”

(AH! WHY, BECAUSE THE DAZZLING SUN BY EMILY BRONTË)



Adapting grisaille technique fulfills elegance in design by soft-chromic environment.

From the physical depths of noble browns and blacks to the glittering of the highest lights this chiaroscuro collection beats the range of tones of Renaissance art; while transforms and updates the knowledge of classical multi-layer painting techniques to translucent contemporary architectural elements.



# CHIAROSCURO

**pronunciation:** /k r sk r /

**noun:** chiaroscuros

**definition:**

The treatment of light and shade in drawing and painting an effect of contrasted light and shadow. (light-dark) is an oil painting technique, developed during the Renaissance, that uses strong tonal contrasts between light and dark to model three-dimensional forms, often to dramatic effect.[1]

The underlying principle is that solidity of form is best achieved by the light falling against it.

Artists known for developing the technique include Leonardo da Vinci, Caravaggio, and Rembrandt.



GRISAILLE

**pronunciation:** / ˈr ɪ z (l), ˈr ɪ z ɪ l /  
**noun:** ART  
**definition:**

Originally a term for monochrome underpainting mostly in grey or brown.

Masters such as Rembrandt, Vermeer and Leonardo started with a mid-value toned ground, usually an earth color such as Raw Sienna to establish color and value. Transparent and semi transparent layers were then glazed on the top. The color of the underpainting optically blended with subsequent layers of color without becoming muddy.

Among glass painters, grisaille is the name of a gray vitreous pigment used in the art of colouring glass for stained glass. In French, grisaille has also come to mean any painting technique in which translucent oil colours are laid over a monotone underpainting.



P A N O R A M A

SPHERES COLLECTION

GOLD SMOKE MEZZO

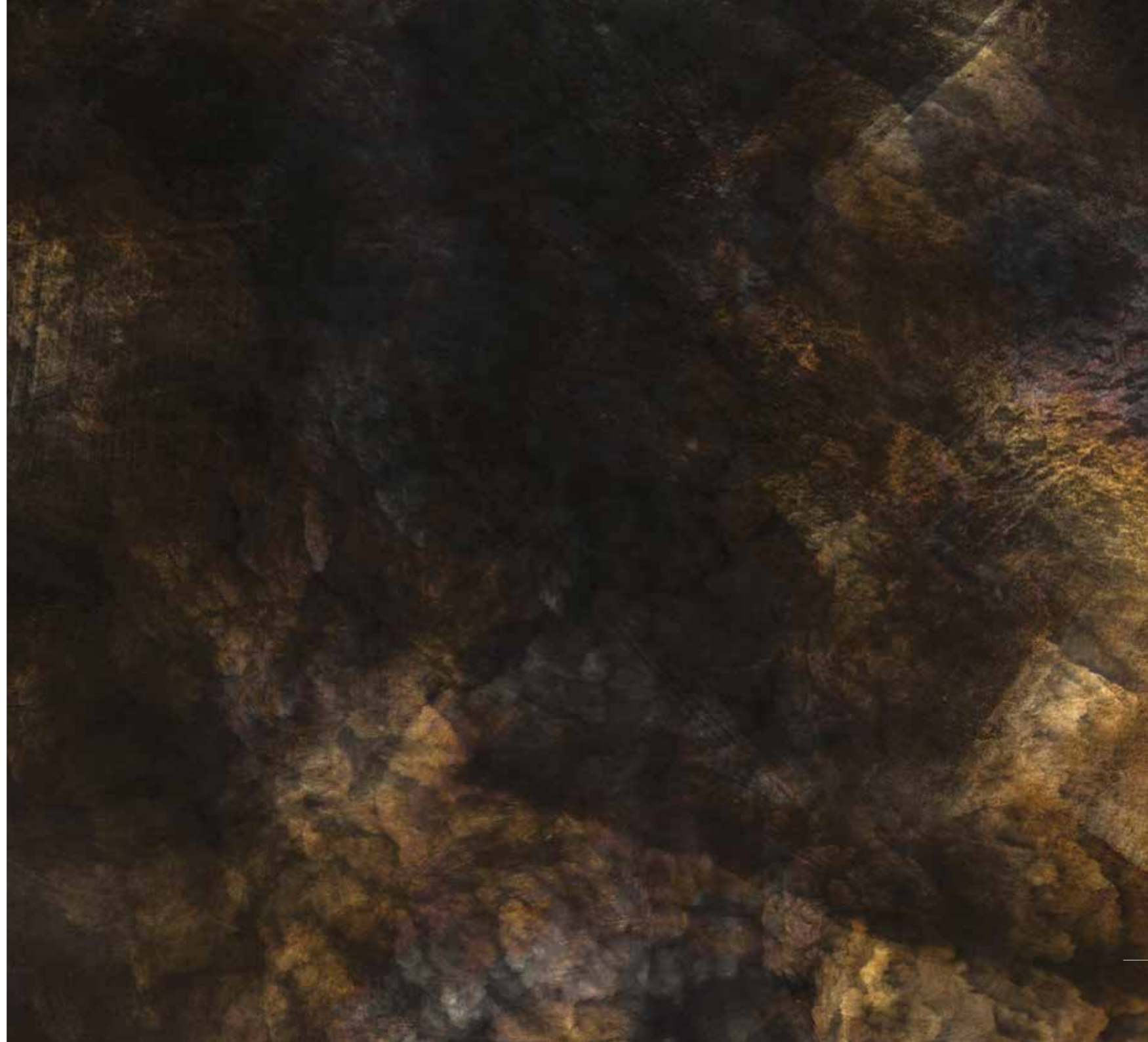


PANORAMA

2171

SPHERES COLLECTION

GOLD SMOKE BASSO



PANORAMA

SPHERES COLLECTION

GRAPHITE SMOKE



PANORAMA

SPHERES COLLECTION

NOTTURNO BASSO



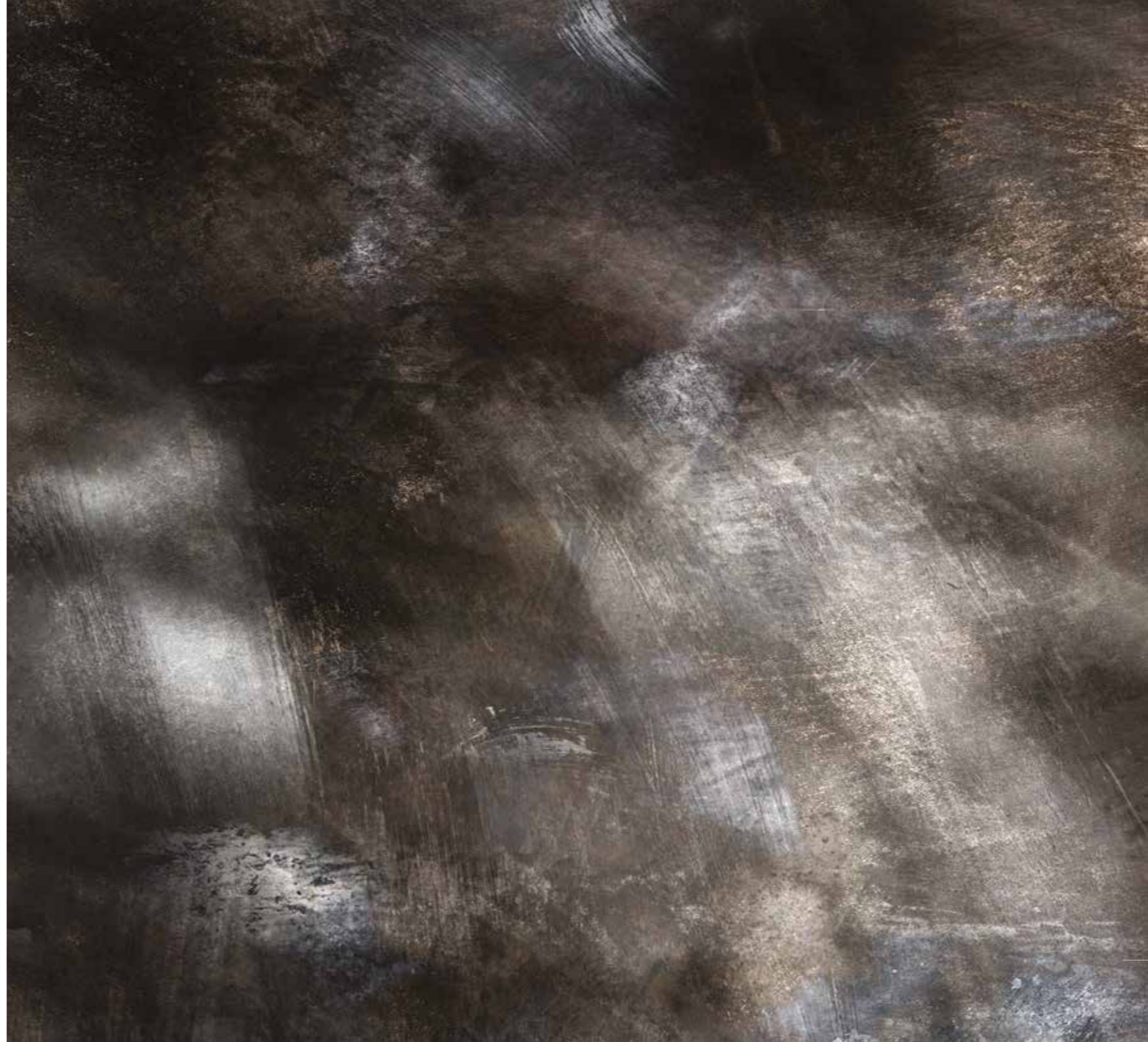
PANORAMA



2171

SPHERES COLLECTION

NOTTURNO MEZZO



PANORAMA

2171

SPHERES COLLECTION

SILVER SPHERE



PANORAMA

SPHERES COLLECTION

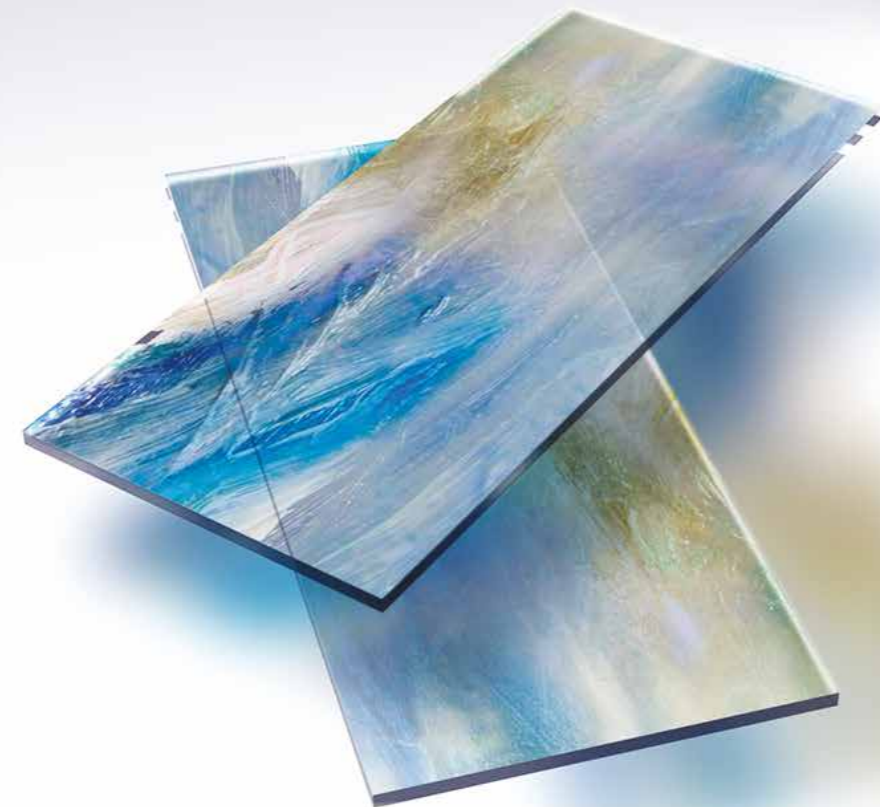
WHITE SKIES



PANORAMA

# TERRA INCOGNITA COLLECTION

Available as the standard size  
lines and in customized  
panoramic arts as well



“HAD I THE HEAVENS’ EMBROIDERED CLOTHS,  
ENWROUGHT WITH GOLDEN AND SILVER LIGHT,  
THE BLUE AND THE DIM AND  
THE DARK CLOTHS OF NIGHT AND LIGHT  
AND THE HALF-LIGHT, I WOULD SPREAD  
THE CLOTHS UNDER YOUR FEET: BUT I, BEING POOR,  
HAVE ONLY MY DREAMS; I HAVE SPREAD MY DREAMS  
UNDER YOUR FEET;  
TREAD SOFTLY BECAUSE YOU TREAD ON MY DREAMS.”

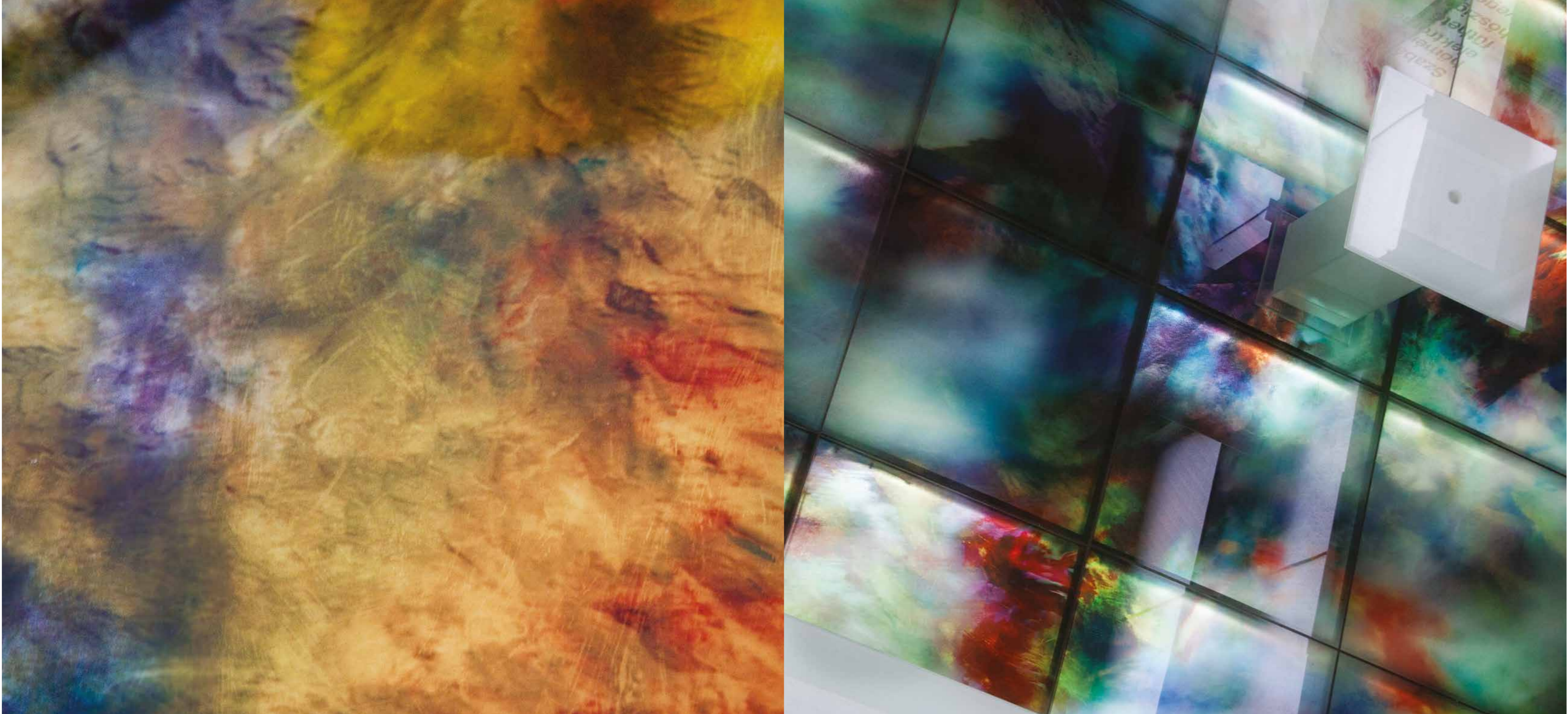
(CLOTHS OF HEAVEN BY WILLIAM BUTLER YEATS)



Maybe the most curiousing intellectual product from all.

It combines the feeling and touch of the monumental wall and ceiling artworks of the Baroque with uncompromised 21 century vision.

You can really mark out from the average by this fully developed quadrature.



## QUADRATURE

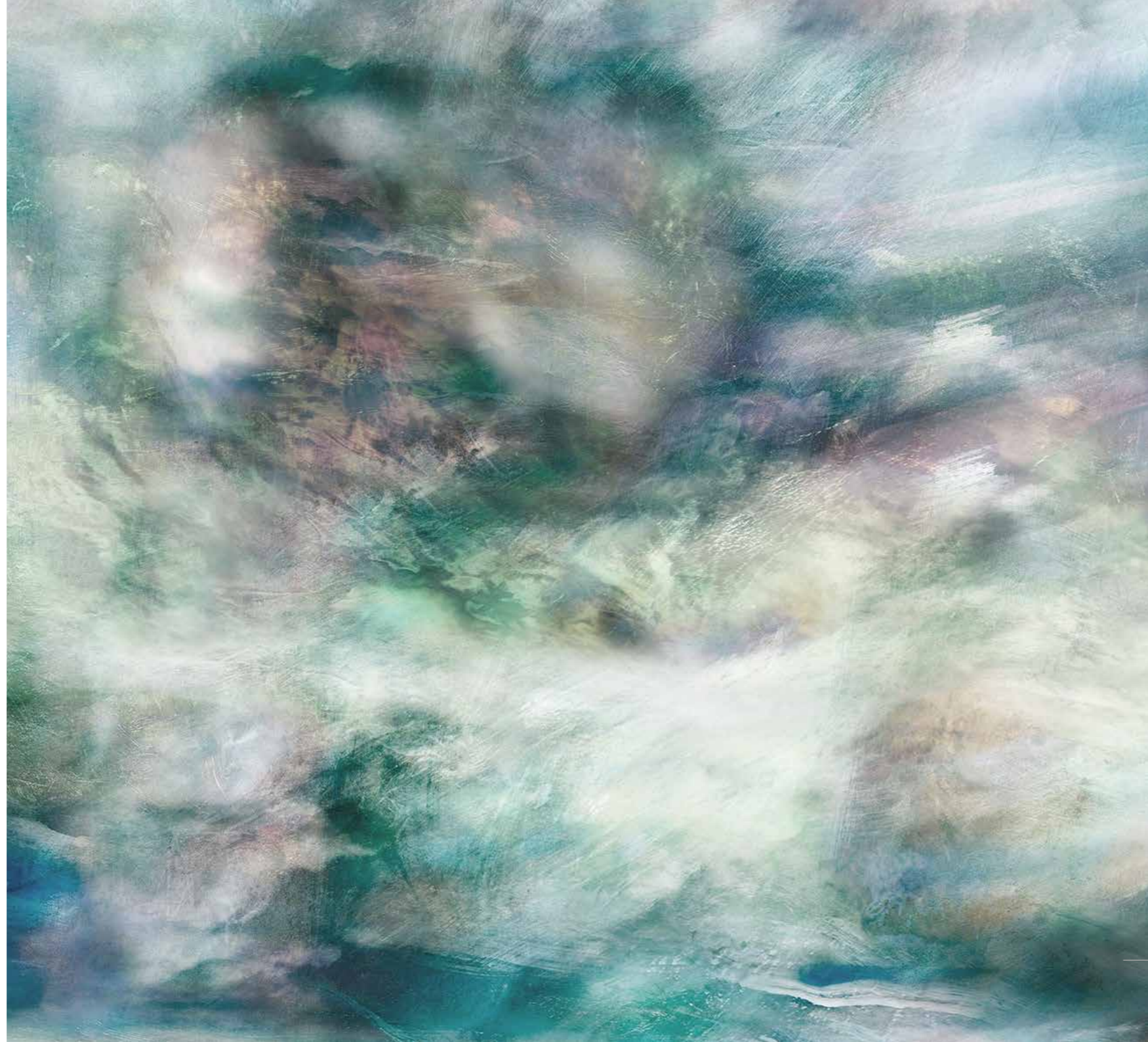
**pronunciation:** / kw dr t a/

**noun:** quadratura

**Definition:**

The term quadratura describes a form of illusionistic mural painting in which images of architectural features are painted onto walls or ceilings so that they seem to extend the real architecture of the room into an imaginary space beyond the confines of the actual wall or ceiling.





PANORAMA



TERRA INCOGNITA COLLECTION

TERRA INCOGNITA II.



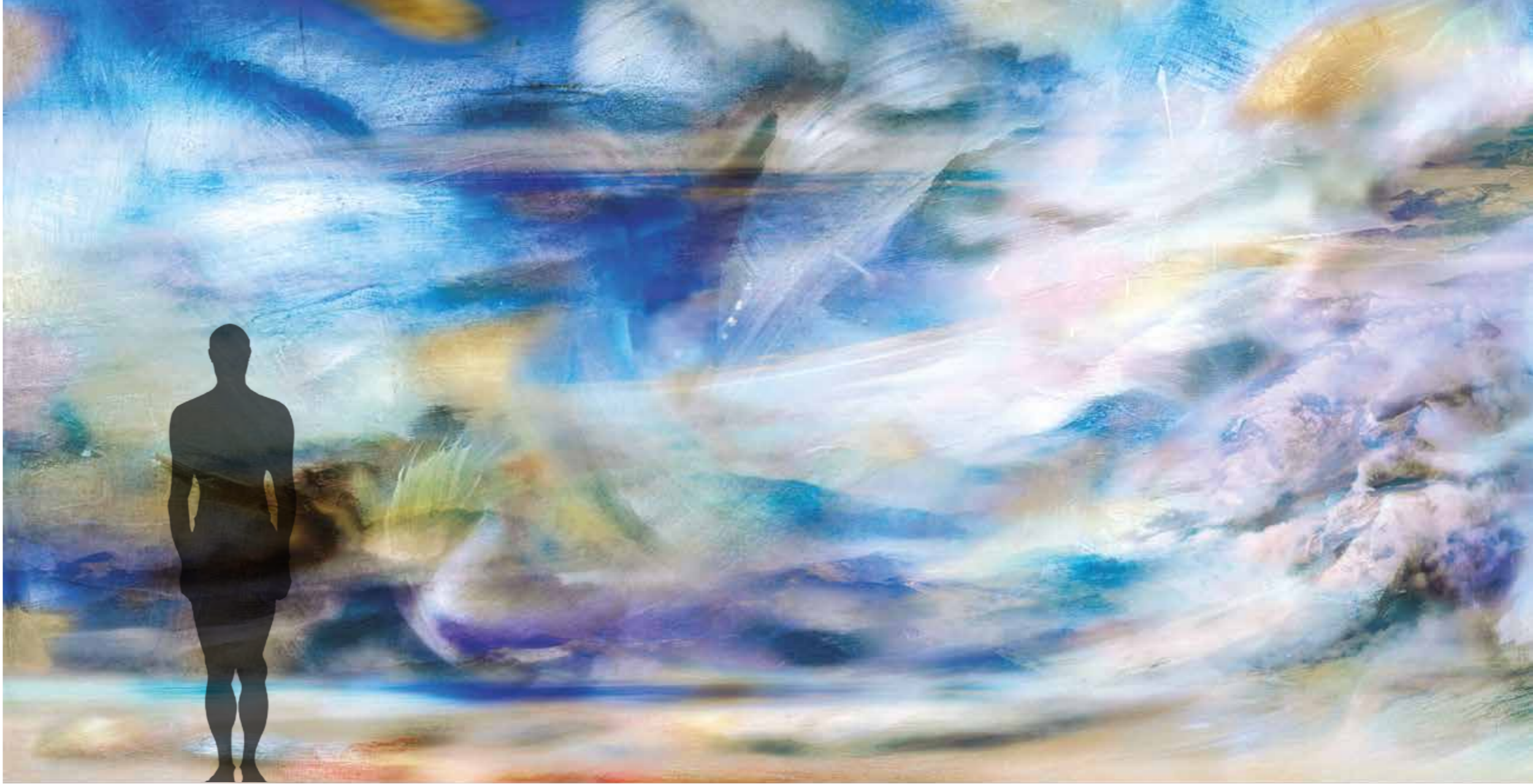
PANORAMA



2171

TERRA INCOGNITA COLLECTION

TERRA INCOGNITA III.



PANORAMA



2171

TERRA INCOGNITA COLLECTION

TERRA INCOGNITA IV.



PANORAMA

2171

TERRA INCOGNITA COLLECTION

TERRA INCOGNITA V.



PANORAMA

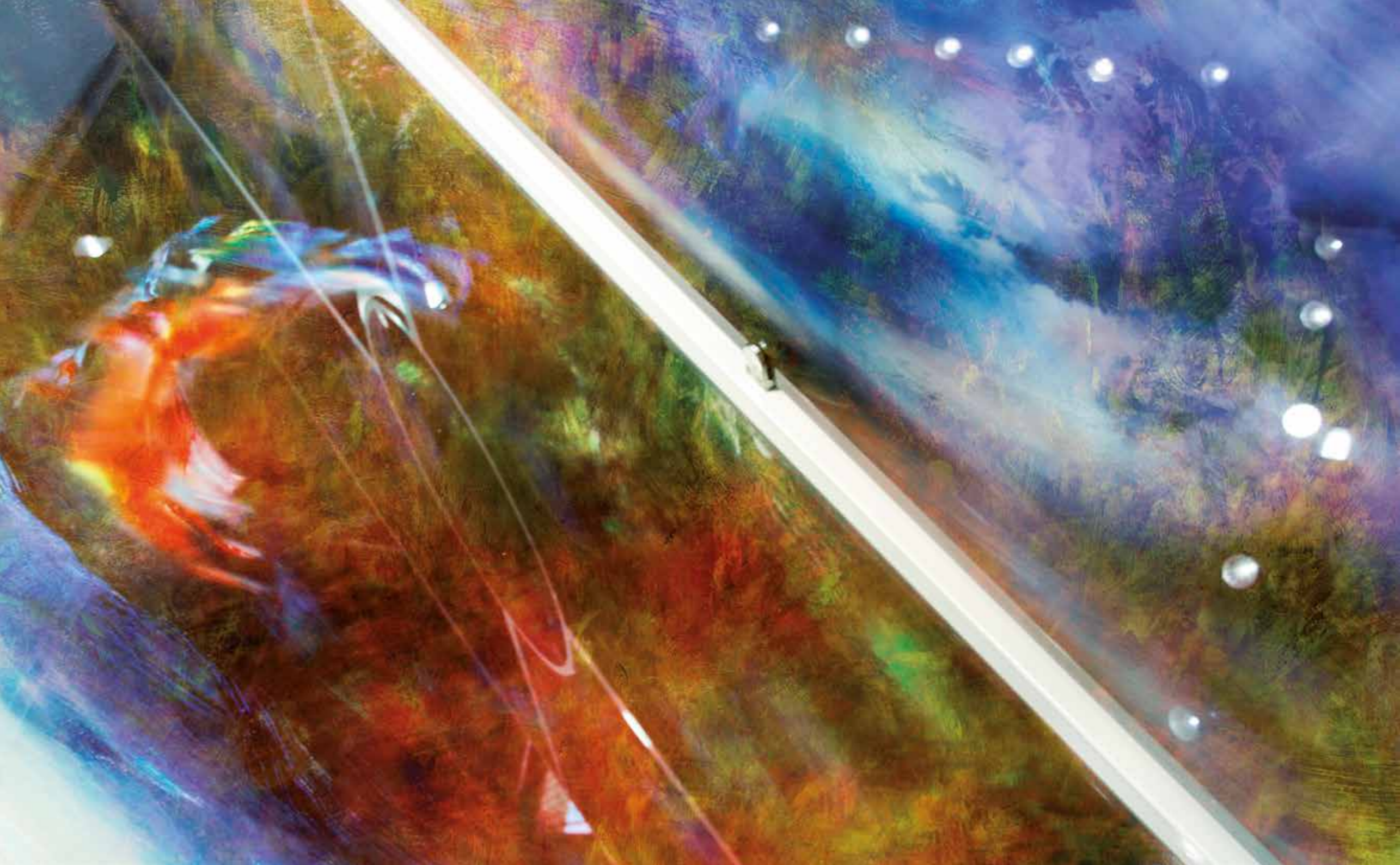


2171

TECHNICAL PROPERTIES						VISUAL PROPERTIES						
		thickness	laminated	HSG/T <small>(Heat Streghtened or Tempered Glass)</small>	flat edge profile	cut type	non translucent	semi translucent	translucent	metal	mirror	collections
TILE (mm) 100x300 300x300 300x600	“SINGLE LAYER GLASS”	4 mm	non	on request*	*	by hand or watercut	standard	*	-	standard	-	all
		6 mm	non	*	*	by hand or watercut	standard	*	-	standard	-	all
	“DOUBLE LAYER GLASS”	8 mm	non	*	*	by hand or watercut	standard	*	-	standard	-	all
		8 mm	standard	*	*	by hand or watercut	*	*	standard	standard	standard	all
		12 mm	standard	*	*	by hand or watercut	*	*	standard	standard	standard	all
SLAB (mm) 600x1200 600x2400 1200x2400	“SINGLE LAYER GLASS”	6 mm	non	standard	*	-	standard	*	-	standard	-	-
		8 mm	standard	standard	*	-	standard	*	-	standard	-	only panoramic
	“DOUBLE LAYER GLASS”	8 mm	standard	*	*	by hand or watercut	*	*	*	standard	standard	only panoramic
		12 mm	standard	*	*	by hand or watercut	*	*	*	standard	standard	only panoramic
	TRIPLE LAYER GLASS	12 mm	standard	*	*	only watercut	*	*	*	standard	standard	only panoramic
		18 mm	standard	*	*	only watercut	*	*	*	standard	standard	only panoramic
DIVIDER (mm) 600x2400 1200x2400	“DOUBLE LAYER GLASS”	8 mm	standard	*	standard	by hand or watercut	*	*	standard	standard	-	only panoramic
		12 mm	standard	*	standard	by hand or watercut	*	*	standard	standard	-	only panoramic
	TRIPLE LAYER GLASS	12 mm	standard	*	standard	only watercut	*	*	standard	standard	-	only panoramic
		18 mm	standard	*	standard	only watercut	*	*	standard	standard	-	only panoramic
TABLE TOP COUNTERTOP (mm) 900x900 900x1600 900x2400	“SINGLE LAYER GLASS”	6 mm	non	standard	standard	-	standard	*	non	standard	-	only panoramic
		8 mm	non	standard	standard	-	standard	*	non	standard	-	only panoramic
	“DOUBLE LAYER GLASS”	8 mm	standard	*	standard	by hand or watercut	*	*	standard	standard	standard	only panoramic
		12 mm	standard	*	standard	by hand or watercut	*	*	standard	standard	standard	only panoramic
	TRIPLE LAYER GLASS	12 mm	standard	*	standard	only watercut	*	*	standard	standard	standard	only panoramic
		18 mm	standard	*	standard	only watercut	*	*	standard	standard	standard	only panoramic

APPLICATIONS						SECURITY LEVELS COMPLIANCE	
		wall surface	floor surface	structural panel	window	standard	on request
TILE (mm) 100x300 300x300 300x600	“SINGLE LAYER GLASS”	qualified	-	-	-		EN12600:2B2
		qualified	only as T	-	-		EN12600:2B2
	“DOUBLE LAYER GLASS”	qualified	only as T	-	-		EN12600:2B2
		qualified	only as HSG	-	qualified	EN12600:2B2	EN12600:1B1; EN356:P1A,P2A.P4A
		qualified	only as HSG	-	qualified	EN12600:2B2	EN12600:1B1; EN356:P1A,P2A.P4A
SLAB (mm) 600x1200 600x2400 1200x2400	“SINGLE LAYER GLASS”	qualified	only as T	-	-		EN12600:2B2
		qualified	only as T	-	-		EN12600:2B2
	“DOUBLE LAYER GLASS”	qualified	only as T	only as HSG/T	-	EN12600:2B2	EN12600:1B1; EN356:P1A,P2A.P4A
		qualified	only as HSG	only as HSG/T	-	EN12600:2B2	EN12600:1B1; EN356:P1A,P2A.P4A
	TRIPLE LAYER GLASS	qualified	only as HSG	only as HSG/T	-	EN12600:2B2	EN12600:1B1; EN356:P1A,P2A.P4A
		qualified	only as HSG	only as HSG/T	-	EN12600:2B2	EN12600:1B1; EN356:P1A to P4A
DIVIDER (mm) 600x2400 1200x2400	“DOUBLE LAYER GLASS”	qualified	only as HSG	only as HSG/T	qualified	EN12600:2B2	EN12600:1B1; EN356:P1A,P2A.P4A
		qualified	only as HSG	only as HSG/T	qualified	EN12600:2B2	EN12600:1B1; EN356:P1A,P2A.P4A
	TRIPLE LAYER GLASS	-	only as HSG	only as HSG/T	qualified	EN12600:2B2	EN12600:1B1; EN356:P1A,P2A.P4A
		-	only as HSG	only as HSG/T	qualified	EN12600:2B2	EN12600:1B1; EN356:P1A to P4A
TABLE TOP COUNTERTOP (mm) 900x900 900x1600 900x2400	“SINGLE LAYER GLASS”	-	-	-	-	EN12600:2B2	
		-	-	-	-	EN12600:2B2	
	“DOUBLE LAYER GLASS”	-	-	-	qualified	EN12600:2B2	EN12600:1B1; EN356:P1A,P2A.P4A
		-	-	-	qualified	EN12600:2B2	EN12600:1B1; EN356:P1A,P2A.P4A
	TRIPLE LAYER GLASS	-	-	-	qualified	EN12600:2B2	EN12600:1B1; EN356:P1A,P2A.P4A
		-	-	-	qualified	EN12600:2B2	EN12600:1B1; EN356:P1A to P4A

STRUCTURAL QUALIFICATIONS COMPLIACE			
		standard	on request
TILE (mm) 100x300 300x300 300x600	“SINGLE LAYER GLASS”		EN 1863 EN 1288 EN 12150
			EN 1863 EN 1288 EN 12150
	“DOUBLE LAYER GLASS”		EN 1863 EN 1288 EN 12150
		EN ISO 12543	EN 1288
		EN ISO 12543	EN 1288
SLAB (mm) 600x1200 600x2400 1200x2400	“SINGLE LAYER GLASS”	EN 12150	EN 1288
		EN 12150	EN 1288
	“DOUBLE LAYER GLASS”	EN ISO 12543	EN 1288 EN 13022
		EN ISO 12543	EN 1288 EN 13022
	TRIPLE LAYER GLASS	EN ISO 12543	EN 1288 EN 13022
		EN ISO 12543	EN 1288 EN 13022
DIVIDER (mm) 600x2400 1200x2400	“DOUBLE LAYER GLASS”	EN ISO 12543	EN 1288 EN 13022
		EN ISO 12543	EN 1288 EN 13022
	TRIPLE LAYER GLASS	EN ISO 12543	EN 1288 EN 13022
		EN ISO 12543	EN 1288 EN 13022
TABLE TOP COUNTERTOP (mm) 900x900 900x1600 900x2400	“SINGLE LAYER GLASS”	EN 12150	EN 1288
		EN 12150	EN 1288
	“DOUBLE LAYER GLASS”	EN ISO 12543	EN 1288
		EN ISO 12543	EN 1288
	TRIPLE LAYER GLASS	EN ISO 12543	EN 1288
		EN ISO 12543	EN 1288





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