

REVOIR PARIS
ceramic tiles



REVOIR PARIS
COLLECTION 2025

Provence Chocolat 6.2x25
Eugenie 15x15

De Belgische industriële vloer- en wandtegels geschiedenis.

Vanaf de vroege Middeleeuwen bestond er in België een belangrijke productie van keramische tegels. In de 16de eeuw was Antwerpen zelfs één van de belangrijkste Europese productiecentra van technisch hoogstaande majolicategels. Na de val van Antwerpen in 1585 verloren onze streken hun leiderspositie en pas vanaf de tweede helft van de 19de eeuw won de tegelindustrie opnieuw aan belang, zowel op economisch als op artistiek vlak. De traditionele productie werd aangevuld met moderne aardewerkindustrie. Dit danken we vooral aan de familie Boch die vele belangrijke vernieuwingen in de keramieknijverheid introduceerden op het Europese continent.

In de jaren 1850 begonnen ze met de invoering van de techniek van het droogpersen en vanaf 1846 met de productie van 'encaustic tiles' of ingelegde vloertegels naar Engels voorbeeld. Deze steengoed vloertegels werden haast onmiddellijk een groot commercieel succes. Nieuwe en vaak openbaar toegankelijke gebouwen zoals stations, hotels, stadhuizen, bibliotheken enz. vroegen niet alleen visueel aantrekkelijke tegels maar ook duurzame en makkelijk te onderhouden bouwmaterialen.

Nieuw opgerichte fabrieken als de Carrelages Céramiques de Chimay, Maufroid frères & soeur; de Compagnie Générale des Produits Céramiques de Saint-Ghislain; de S.A. des Carrelages et Produits Céramiques de Chimay te Forges-lez-Chimay; La Céramique Nationale; de Compagnie des Produits Céramiques de Saint-Remy; de Société Générale de Produits Réfractaires et Céramiques de Morialmé; de Manufactures Céramiques d'Hemixem, Gilliot Frères uit Hemiksem bij Antwerpen en La Nouvelle Céramique Amay volgden hun voorbeeld en daarmee groeide ook de concurrentie en de wereldwijde reputatie van de Belgische tegelproductie.

Naast de keramische vloertegel veroverde ook de ingelegde, in de massa gekleurde cementtegels door zijn gunstige prijs-kwaliteit verhouding vanaf ongeveer 1871 vrij snel de internationale markt en bleef tot de Tweede Wereldoorlog eveneens een veelgevraagd Belgisch product. Cementtegels waren minder slijtvast dan de keramische tegels, maar ze waren wel veel minder duur en voor leken moeilijk van elkaar te onderscheiden aangezien vormen en motieven grotendeels gelijklieden.



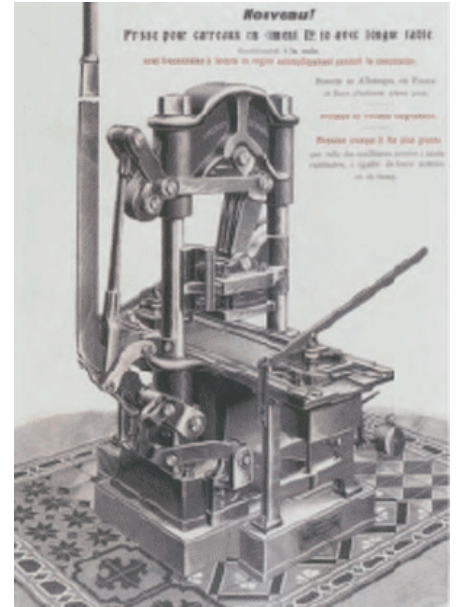
Ook de wandtegelsindustrie kreeg hierdoor een belangrijke impuls. Al gauw kwamen naast Neogotische of Neorenaissance ontwerpen ook door de Perzische of Oosterse kunst beïnvloede tegels op de markt. Het aanbod liep parallel met de groeiende waardering voor polychromie in de architectuur. Tijdens de art-nouveau periode werden de diverse mogelijkheden van de industriële wandtegels in België ten volle benut.

Hoewel de meest toonaangevende architecten uit de Belgische art nouveau beweging - Henry van de Velde, Paul Hankar en Victor Horta - vrij snel belangstelling voor het gebruik van bouwkeramiek vertoonden, is het vooral in het oeuvre van

jongere en minder bekende architecten dat men het gebruik van tegels, tegelpanelen of bouwkeramiek in overvloed aantreft. Nieuwe bedrijven werden opgericht waaronder, Baudoux & Cie, Maison Helman en Manufactures Céramiques d'Hemixem - Gilliot Frères. In 1914 produceerde Gilliot al 250.000 tegels per dag.

De Eerste Wereldoorlog was een periode van stilstand. Pas nadien kwam de productie opnieuw op gang. De droog geperste industriële tegel kende snel een enorm succes omdat het product op grote schaal en tot in arbeiderswoningen werd geplaatst.

Geleidelijk aan brachten nieuwe stijlopvattingen, waaronder de art deco en het modernisme, samen met de financiële crisis en stijgende arbeidslonen vrij snel een eind aan de productie van de gedecoreerde tegels. Men maakte ook vaak de keuze om effen tegels in mozaïek te gebruiken.



Na de Tweede Wereldoorlog werd al vlug duidelijk dat de Belgische tegelindustrie economisch niet meer kon concurreren met de productie in lagere loonlanden. Eén voor één sloten nagenoeg alle tegelfabrieken in de jaren 1950-1980. Een bloeiende industrietak uit onze vaderlandse geschiedenis was daarmee volledig teloorgegaan.

Naar onderzoek door dr. Mario Baeck

Zoals u kan afleiden zit de kennis en de ziel van de decoratieve wand- en vloertegels in het DNA van het Belgische Revoir Paris. Nog steeds ontdekken we prachtige creaties die ons opnieuw inspireren om unieke collecties te ontwikkelen. Rekening houdend met de huidige kleur- en stijl tendensen evenals technische en ecologische noden ontwikkelen wij nieuwe decoratieve tegels die universeel geïntegreerd kunnen worden.

REVOIR PARIS

L’histoire du carrelage sol et murale Belge.

Dès le début du Moyen Âge, il y avait une importante production de carreaux céramiques en Belgique. Anvers était au XVIe siècle même l’un des plus importants centres européens de production de carrelages majoliques techniquement avancés. Après la chute d’Anvers en 1585, nos régions perdirent leur position de leader et ce n’est qu’à partir de la seconde moitié du XIXe siècle que l’industrie du carrelage reprit de l’importance, tant sur le plan économique qu’artistique. La production traditionnelle a été complétée par une industrie moderne de faïence et de grès cérame. C’est principalement à la famille Boch que nous le devons grâce à leurs introductions d’innovations importantes dans l’industrie de la céramique sur le continent européen.

C’est dans les années 1850, qu’ils ont commencé avec l’introduction de la technique du pressage à sec et à partir de 1846 avec la production de «encaustic tiles» ou carreaux de sol incrustés à l’exemple anglais. Ces carreaux de sol en grès cérame sont devenus presque immédiatement un grand succès commercial. Les bâtiments neufs et souvent accessibles au public tels que les gares, les hôtels, les mairies, les bibliothèques, etc. nécessitaient non seulement des carreaux visuellement attrayants, mais également durables et faciles à entretenir.

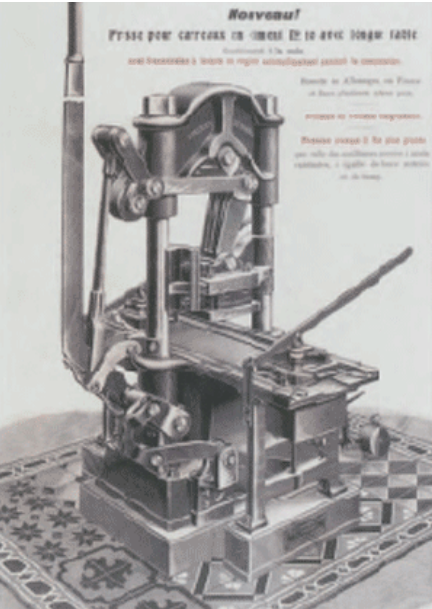
Des usines nouvellement créées comme les Carrelages Céramiques de Chimay, Maufroid frères & soeur ; la Compagnie Générale des Produits Céramiques de Saint-Ghislain ; la S.A. des Carrelages et Produits Céramiques de Chimay à Forges-lez-Chimay ; La Céramique Nationale ; la Compagnie des Produits Céramiques de Saint-Rémy ; la Société Générale de Produits Réfractaires et Céramiques de Morialmé ; les Manufactures Céramiques d’Hemixem, Gilliot Frères d’Hemiksem près d’Anvers et La Nouvelle Céramique Amay suivirent leur exemple et ainsi la concurrence et la réputation mondiale de la production belge de carrelage se développèrent.

Outre le carreau de sol en céramique, c’est autour de 1871 que le carreau de ciment coloré dans la masse a rapidement conquis le marché international grâce à son rapport qualité-prix favorable et est également resté un produit belge très recherché jusqu’à la Seconde Guerre mondiale. Les carreaux de ciment étaient généralement moins résistants à l’usure contrairement au carreaux de céramique, mais ils étaient beaucoup moins chers et difficiles à distinguer les uns des autres car les formes et les motifs étaient largement identiques.



Cela a également donné un coup de pouce important à l’industrie du carrelage mural. Très vite des motifs néo-gothiques ou néo-renaissance, des carreaux influencés par l’art persan ou oriental sont également apparus sur le marché. L’offre correspondait à l’appréciation croissante de la polychromie en architecture. Pendant la période Art nouveau, les différentes possibilités du carrelage mural industriel en Belgique ont été pleinement exploitées. Bien que les principaux architectes du mouvement Art nouveau belge – Henry van de Velde, Paul Hankar et Victor Horta – se soient rapidement intéressés à l’utilisation de la céramique architecturale, c’est principalement dans l’œuvre d’architectes plus jeunes et moins connus que l’on retrouve l’utilisation de panneaux de carrelage ou de céramiques architecturales en abondance.

C’est avec cette évolution que de nouvelles sociétés sont créées, dont Baudoux & Cie, la Maison Helman et les Manufactures Céramiques d’Hemixem - Gilliot Frères. En 1914, Gilliot produisait déjà 250 000 carreaux par jour.



La Première Guerre mondiale a été une période de stagnation. Ce n’est qu’après la guerre que la production a entièrement repris. Le carrelage industriel pressé à sec a vite connu un énorme succès car le produit a été installé à grande échelle et même dans les maisons des ouvriers.

Peu à peu, de nouvelles idées de style, dont l’Art Déco et le Modernisme, ainsi que la crise financière et la hausse des salaires, ont mis fin assez rapidement à la production de carreaux décorés. De plus en plus les gens choisissaient des carrelages unis mis en mosaïque.



Après la Seconde Guerre mondiale, il est vite devenu évident que l’industrie belge du carrelage décoré ne pouvait plus être compétitive sur le plan économique. Une à une, presque toutes les usines de carrelage ont fermé leurs portes dans les années 1950-1980. Une période florissante de l’industrie de notre histoire nationale avait ainsi complètement disparu.

d’après les recherches de dr. Mario Baeck

Vous l’aurez compris, l’âme et le savoir-faire du carrelage décoratif mural et de sol est dans l’ADN de Revoir Paris, société Belge. Nous découvrons tous les jours encore de belles créations qui nous inspirent à chaque fois pour le développement de nouvelles collections uniques. Tout en tenant compte des tendances actuelles en couleur et styles, ainsi que des besoins techniques et écologiques, nous développons des carreaux décoratifs nouveaux qui peuvent être intégrés universellement.

REVOIR PARIS

The Belgian industrial floor and wall tile history

From the early Middle Ages onwards there was an important production of ceramic tiles in Belgium. In the 16th century, Antwerp was even one of the most important European production centres of technically advanced majolica tiles. After the fall of Antwerp in 1585, our regions lost their leading position and it was only from the second half of the 19th century that the tile industry regained importance, both economically and artistically. Traditional production was complemented by modern ceramic industry. We owe this mainly to the Boch family who introduced many important innovations in the ceramics industry on the European continent.

In the 1850s they started with the introduction of the dust press technique and from 1846 with the production of 'encaustic tiles' or inlaid floor tiles after the English example. These vitrified floor tiles almost immediately became a great commercial success. New and often publicly accessible buildings such as stations, hotels, town halls, libraries, etc. required not only visually attractive tiles but also durable and easy-to-maintain building materials.

Tiles Céramiques de Chimay, Maufroid frères & sœurs - later on SA La Céramique de Bourlers, SA Compagnie générale des Produits Céramiques de Saint-Ghislain, SA La Céramique Nationale, ... followed their example and became competitors.

Newly established factories such as the Carrelages Céramiques de Chimay, Maufroid frères & soeur; the Compagnie Générale des Produits Céramiques de Saint-Ghislain; the S.A. des Carrelages et Produits Céramiques de Chimay in Forges-lez-Chimay; La Céramique Nationale; the Compagnie des Produits Céramiques de Saint-Remy; the Société Générale de Produits Réfractaires et Céramiques de Morialmé; the Manufactures Céramiques d'Hemixem, Gilliot Frères from Hemiksem near Antwerp and La Nouvelle Céramique Amay followed suit so that the competition and the worldwide reputation of Belgian tile production grew.

In addition to the ceramic floor tile, the inlaid, mass-coloured cement tile also conquered the international market fairly quickly from about 1871 due to its favourable price-quality ratio and remained a much sought-after Belgian product until the Second World War.

Cement tiles were generally less durable than ceramic tiles, but they were much less expensive and difficult for laymen to distinguish from each other as shapes and motifs were largely similar.



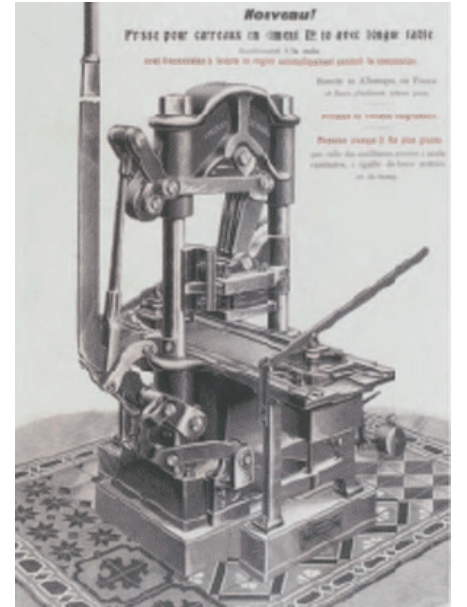
This also gave the wall tile industry an important boost. Soon, in addition to Neo-Gothic or Neo-Renaissance designs, tiles influenced by Persian or Oriental art also came on the market. The offer paralleled the growing appreciation for polychrome architecture. During the Art Nouveau period, the various possibilities of industrial wall tile in Belgium were fully exploited.

Although the leading architects of the Belgian Art Nouveau movement - Henry van de Velde, Paul Hankar and Victor Horta - quickly showed interest in the use of building ceramics, it is mainly in the oeuvre of younger and lesser-known architects that the use of tiles, tile panels or building ceramics is found in abundance.

New companies were founded including, Baudoux & Cie, Maison Helman and Manufactures Céramiques d'Hemixem - Gilliot Frères. In 1914 Gilliot already produced no less than 250,000 tiles per day.

The First World War was a period of stagnation. Only afterwards did production start up again. The dust pressed industrial tile was a huge success because the product was then placed on a large scale, even in workers' homes.

Gradually, new stylistic ideas, including art deco and modernism, together with the financial crisis and rising labour costs, quickly put an end to the production of the decorated tiles. From then on people often chose plain tiles installed in mosaic patterns.



After the Second World War, it soon became clear that the Belgian tile industry could no longer compete economically. One by one, almost all tile factories closed in the 1950s-1980s. A flourishing industry in our national history was thus completely destroyed.

After research by dr. Mario Baeck

As you can deduce, the knowledge and soul of decorative wall and floor tiles is in the DNA of the Belgian Revoir Paris. We still discover beautiful creations that inspire us regularly to develop unique new collections.

Considering current colour and style trends as well as technical and ecological needs, we develop decorative tiles that can be universally integrated.

La historia de los pavimentos y revestimientos industriales belgas.

Desde la Alta Edad Media hubo una importante producción de baldosas cerámicas en Bélgica. En el siglo XVI, Amberes era incluso uno de los centros de producción europeos más importantes de mayólicas técnicamente avanzadas. Tras la caída de Amberes en 1585, nuestras regiones perdieron su posición de liderazgo y no fue hasta la segunda mitad del siglo XIX cuando la industria del azulejo recuperó importancia, tanto económica como artística. La producción tradicional se complementó con la moderna industria alfarera. Esto se lo debemos principalmente a la familia Boch, que introdujo muchas innovaciones importantes en la industria de la cerámica en Europa.

En la década de 1850 se empezó a introducir la técnica del prensado en seco y a partir de 1846 con la producción de las ‘baldosas hidráulicas’ o baldosas con incrustaciones según el ejemplo inglés. Estos pavimentos de gres se convirtieron casi de inmediato en un gran éxito comercial. Los edificios nuevos y, a menudo, de acceso público, como estaciones, hoteles, ayuntamientos, bibliotecas, etc., no solo requerían baldosas visualmente atractivas, sino también materiales de construcción duraderos y fáciles de mantener.

Fábricas nuevas como Carrelages Céramiques de Chimay, Maufroid frères & soeur; la Compagnie Générale des Produits Céramiques de Saint-Ghislain; la S.A. des Carrelages et Produits Céramiques de Chimay en Forges-lez-Chimay; La Céramique Nationale; la Compagnie des Produits Céramiques de Saint-Remy; la Société Générale de Produits Réfractaires et Céramiques de Morialmé; las Manufactures Céramiques d’Hemixem - Gilliot Frères de Hemiksem, cerca de Amberes, y La Nouvelle Céramique Amay, siguieron su ejemplo y con ello creció la competencia y la reputación mundial de la producción de azulejos belgas.

Además de la baldosa cerámica, la baldosa hidráulica coloreada con incrustaciones conquistó rápidamente el mercado internacional debido a su favorable relación precio-calidad desde aproximadamente 1871 y también siguió siendo un producto belga muy solicitado hasta la Segunda Guerra Mundial.

Baldosas de cemento eran generalmente menos resistentes al desgaste que las baldosas de cerámica, pero eran mucho menos costosas y difíciles de distinguir para los legos, ya que las formas y los motivos eran en gran parte idénticos.



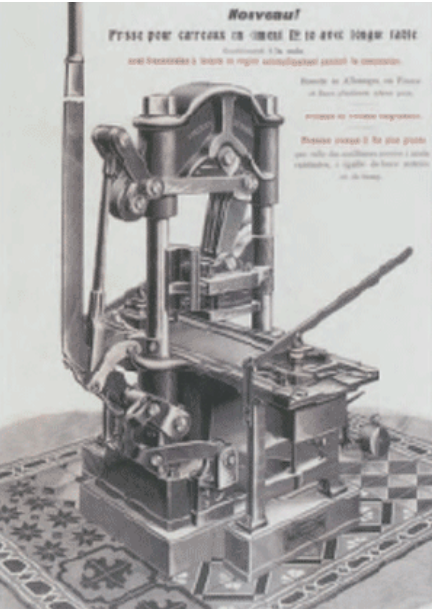
Esto también supuso un importante impulso para la industria de los revestimientos cerámicos. Pronto, además de los diseños neogóticos o neorrenacentistas, también aparecieron en el mercado azulejos influenciados por el arte persa u oriental. La oferta fue paralela al creciente aprecio por la policromía en la arquitectura. Durante el período Art Nouveau, se explotaron al máximo las diversas posibilidades del revestimiento industrial en Bélgica.

Aunque los principales arquitectos del movimiento Art Nouveau belga - Henry van de Velde, Paul Hankar y Victor Horta - pronto mostraron interés en el uso de la cerámica para la construcción, es principalmente en la obra de arquitectos más jóvenes y menos conocidos que el uso de tejas, paneles de teja o cerámica arquitectónica en abundancia.

Se fundaron nuevas empresas, incluidas Baudoux & Cie, Maison Helman y Manufactures Céramiques d’Hemixem; Gilliot Freres. En 1914, Gilliot producía 250.000 tejas al día.

La Primera Guerra Mundial fue un período de estancamiento. Solo entonces se reanudó la producción. La baldosa industrial prensada en seco fue un gran éxito porque el producto se instaló a gran escala e incluso en las casas de los trabajadores.

Poco a poco, las nuevas ideas de estilo, incluido el Art Deco, junto con la crisis financiera y el aumento de los salarios, pusieron fin a la producción de azulejos decorados con bastante rapidez. Los azulejos de un solo color también empezaron a ser una fuerte tendencia en sustitución de los azulejos decorados.



Después de la Segunda Guerra Mundial, pronto quedó claro que la industria azulejera belga ya no podía competir económicamente. Una a una, casi todas las fábricas de tejas cerraron en las décadas de 1950-1980.

Así se perdió por completo una floreciente rama de la industria de nuestra historia nacional.

Basado en una investigación del Dr. Mario Baeck

Como se puede deducir, el conocimiento y el alma de los revestimientos y pavimentos decorativos está en el ADN de la belga Revoir Paris. Seguimos descubriendo hermosas creaciones que una vez más nos inspiran a desarrollar colecciones únicas. Teniendo en cuenta las tendencias actuales de color y estilo, así como las necesidades técnicas y ecológicas, desarrollamos azulejos decorativos que pueden integrarse universalmente.

REVOIR PARIS

La storia del rivestimento da pavimento e da parete belga

Fin dall'inizio del Medioevo, in Belgio era presente un'importante produzione di piastrelle di ceramica. Anversa è, nel XVI secolo, uno dei più importanti centri europei di produzione di ceramiche e piastrelle tecnicamente avanzate. Dopo la caduta di Anversa nel 1585, le nostre regioni hanno perso la loro leadership nel settore e solo a partire dalla seconda metà dell'Ottocento l'industria delle piastrelle ceramiche riacquistò importanza, sia sul piano economico che artistico. La produzione tradizionale è stata presto completata da moderne tecniche di produzione ceramica. Lo dobbiamo soprattutto alla famiglia Boche, che ha introdotto importanti innovazioni nel settore della ceramica europea.

Fu intorno al 1850 che iniziarono, con l'introduzione della tecnica di pressatura a secco e dal 1846 con la produzione di "encaustic tiles" o piastrelle per pavimenti intarsiati sull'esempio inglese. Questi pavimenti in gres sono diventati quasi immediatamente un grande successo commerciale. Gli edifici nuovi e destinati al grande pubblico, come stazioni ferroviarie, alberghi, municipi, biblioteche, ecc. richiedevano non solo piastrelle visivamente attraenti, ma anche materiali da costruzione durevoli e di facile manutenzione.

Fabbriche di nuova costituzione come Carrelages Céramiques de Chimay, Maufroid frères & soeur; la Compagnie Générale des Produits Céramiques de Saint-Ghislain; la S.A. des Carrelages et Produits Céramiques de Chimay a Forges-lez-Chimay; La Ceramica Nazionale; la Compagnie des Produits Céramiques de Saint-Remy; la Société Générale de Produits Réfractaires et Céramiques de Morialmé; le manifatture Céramiques d'Hemixem, Gilliot Frères di Hemiksem vicino ad Anversa e La Nouvelle Céramique Amay seguirono l'esempio e con ciò crebbe la concorrenza e la reputazione mondiale della produzione di piastrelle belga.

Oltre alla piastrella per pavimenti in ceramica, è intorno al 1871 che le piastrelle in cemento colorato in massa, conquistano rapidamente il mercato internazionale grazie al loro favorevole rapporto qualità-prezzo e rimasero un prodotto belga molto ricercato fino alla seconda guerra mondiale. Le piastrelle di cemento erano generalmente meno resistenti all'usura rispetto alle piastrelle di ceramica, ma erano molto meno costose e difficili da distinguere da queste ultime perché le forme e i motivi erano in gran parte identici.



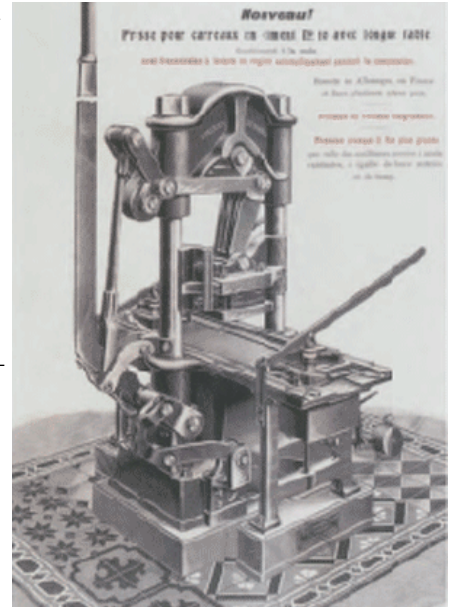
Ciò ha dato una spinta importante anche all'industria delle piastrelle da parete. Ben presto, oltre ai disegni neogotici o neorinascimentali, arrivarono sul mercato piastrelle influenzate dall'arte persiana o orientale. L'offerta corrispondeva al crescente apprezzamento della policromia in architettura. Durante il periodo Art Nouveau, in Belgio sono state sfruttate appieno le varie possibilità offerte dai rivestimenti industriali.

Anche se i principali architetti del movimento Art Nouveau belga - Henry van de Velde, Paul Hankar e Victor Horta - si sono rapidamente interessati all'uso della ceramica architettonica, è soprattutto nelle opere di architetti più giovani e meno noti che si ritrova l'uso abbondante di piastrelle o ceramiche da costruzione. Con questa evoluzione nascono nuove aziende,

tra cui Baudoux & Cie, la Maison Helman e les Manufactures Céramiques di Hemixem - Gilliot Frères. Nel 1914, Gilliot produceva 250.000 piastrelle al giorno.

La prima guerra mondiale fu un periodo di stagnazione. Solo dopo la guerra la produzione riprese completamente. Le piastrelle industriali pressate a secco hanno riscosso un enorme successo poiché il prodotto è stato installato su larga scala e persino nelle case degli operai. A poco a poco, nuove idee di stile, tra cui l'Art Déco, così come la crisi finanziaria e l'aumento dei salari, hanno interrotto abbastanza rapidamente la produzione di piastrelle decorate. Sempre più persone sceglievano piastrelle in tinta unita.

Dopo la seconda guerra mondiale divenne subito evidente che l'industria belga delle piastrelle decorate non poteva essere più competitiva sul piano economico.



Uno ad uno, quasi tutte le fabbriche di piastrelle hanno chiuso i battenti negli anni '50-'80. Un periodo fiorente dell'industria della nostra storia nazionale era così completamente scomparso.

Basato su una ricerca del Dr. Mario Baeck

Avrete capito, l'anima e il know-how delle piastrelle decorative da rivestimento e pavimento è nel DNA di Revoir Paris, azienda belga. Ogni giorno scopriamo ancora bellissime creazioni che ci ispirano per lo sviluppo di nuove collezioni uniche.

Tenendo conto delle tendenze attuali, del colore e dello stile, nonché delle esigenze tecniche ed ecologiche, sviluppiamo piastrelle decorative che possono essere integrate universalmente

REVOIR PARIS

Die Geschichte der Boden- und Wandfliesen in Belgien

Seit dem frühen Mittelalter gab es eine bedeutende Produktion von Keramikfliesen in Belgien. Antwerpen war im 16. Jahrhundert eines der wichtigsten europäischen Zentren für die Herstellung von technisch fortgeschrittenen Fayence Fliesen. Nach dem Fall von Antwerpen im Jahre 1585 verloren unsere Regionen ihre Führungsposition, und erst in der zweiten Hälfte des 19. Jahrhunderts gewann die Fliesenindustrie sowohl in wirtschaftlicher als auch in künstlerischer Hinsicht wieder an Bedeutung. Die traditionelle Produktion wurde durch die moderne Keramikindustrie ergänzt. Das verdanken wir vor allem der Familie Boche, die wichtige Innovationen in der europäischen Keramikindustrie eingebracht hat.

In den 1850er Jahren begannen sie mit der Einführung der Trockenpresstechnik und ab 1846 mit der Herstellung von „encaustic tiles“ oder eingelegten Bodenfliesen nach englischem Vorbild. Diese Bodenfliesen aus Feinsteinzeug wurden fast sofort ein großer kommerzieller Erfolg. Neue und häufig öffentlich zugängliche Gebäude wie Bahnhöfe, Hotels, Rathäuser, Bibliotheken usw. erforderten nicht nur optisch ansprechende Fliesen, sondern auch langlebige und pflegeleichte Baumaterialien.

Carrelages Ceramiques de Chimay, Maufroid Frères & Soer – später SA La Ceramique de Bourlers, SA Compagnie générale des Produits Ceramiques de Saint-Ghislain, SA La Ceramique Nationale, ...

Neu gegründete Fabriken wie die Carrelages Céramiques de Chimay, Maufroid frères & soeur; die Compagnie Générale des Produits Céramiques de Saint-Ghislain; die S.A. des Carrelages et Produits Céramiques de Chimay in Forges-lez-Chimay; La Céramique Nationale; die Compagnie des Produits Céramiques de Saint-Remy; die Société Générale de Produits Réfractaires et Céramiques de Morialmé; Die Manufactures Céramiques d'Hemixem, Gilliot Frères aus Hemiksem bei Antwerpen und La Nouvelle Céramique Amay folgten ihrem Beispiel und die Konkurrenz und der weltweite Ruf der belgischen Fliesenproduktion wuchs mit ihr.

Neben den keramischen Bodenfliesen eroberte die farbige Zementfliese um 1871 dank ihres günstigen Preis-Leistungs-Verhältnisses schnell den internationalen Markt und blieb bis zum Zweiten Weltkrieg ein sehr gefragtes belgisches Produkt. Zementfliesen waren in der Regel weniger verschleißfest als Keramikfliesen, aber sie waren viel billiger und schwer zu unterscheiden, da die Formen und Muster weitgehend identisch waren.



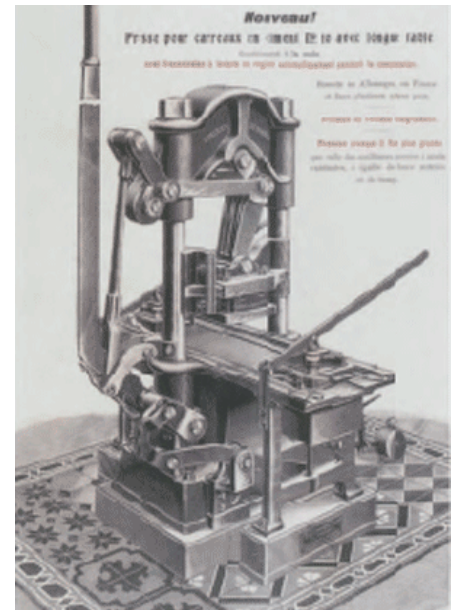
Dies gab auch der Wandfliesenindustrie einen wichtigen Aufschwung. Bald kamen neben neugotischen oder neorenaissance-Mustern auch von persischer oder orientalischer Kunst beeinflusste Fliesen auf den Markt. Das Angebot entsprach der wachsenden Wertschätzung der Polychromie in der Architektur. Während der Zeit des Jugendstils wurden in Belgien die vielfältigen Möglichkeiten industrieller Wandfliesen voll ausgeschöpft.

Obwohl die Hauptarchitekten des belgischen Jugendstils – Henry van de Velde, Paul Hankar und Victor Horta – sich schnell für die Verwendung von Baukeramik interessierten, ist die Verwendung von Fliesen und Baukeramik vor allem bei jüngeren und weniger bekannten Architekten zu finden.

Mit dieser Entwicklung entstehen neue Unternehmen, darunter Bau-doux & Cie, die Maison Helman und die Manufakturen Ceramiques d'Hemixem – Gilliot Frères. 1914 produzierte Gilliot bereits 250.000 Fliesen pro Tag.

Der Erste Weltkrieg war eine Zeit der Stagnation. Erst nach dem Krieg wurde die Produktion wieder vollständig aufgenommen. Trockengepresste Industriefliesen waren ein großer Erfolg, da das Produkt in großem Maßstab und sogar in den Häusern der Arbeiter installiert wurde.

Nach und nach führten neue Stilauffassungen, darunter Art Deco und Modernismus, zusammen mit der Finanzkrise und steigenden Arbeitslöhnen zum Ende der Produktion dekorierter Fliesen. Immer mehr Menschen wählten Unifliesen.



Nach dem Zweiten Weltkrieg wurde schnell klar, dass die belgische Fliesenindustrie wirtschaftlich nicht wettbewerbsfähiger werden konnte. Fast alle Fliesenfabriken wurden in den 1950er-1980er Jahren geschlossen. Eine blühende Periode der Industrie unserer nationalen Geschichte war somit völlig verschwunden.

Nach Forschungen von Dr. Mario Baeck

Sie werden verstehen, dass die Seele und das Know-how der dekorativen Wand- und Bodenfliesen in der DNA der belgischen Firma Revoir Paris liegen. Jeden Tag entdecken wir noch schöne Kreationen, die uns jedes Mal für die Entwicklung neuer einzigartiger Kollektionen inspirieren. Unter Berücksichtigung aktueller Trends, Farben und Stile sowie technischer und ökologischer Bedürfnisse entwickeln wir neu Dekorfliesen, die sich universell integrieren lassen.

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| Si-Bel

| Bel Histoire

| La Madeleine

| La Villette

| La Roche

| Atelier

| Provence

Collections

| Jardin des Tuileries

Index of sizes

|Porcelain



|Porcelain XL



|Porcelain **OUTDOOR**



20x20



|La Madeleine
|La Villette

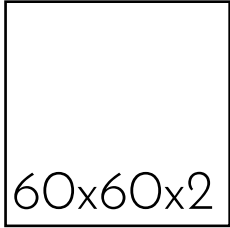
59.3x59.3



RET

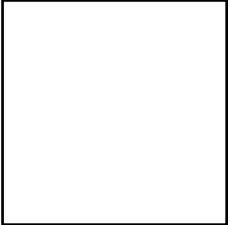
|Si-Bel

60x60x2



|Jardin de Tuileries

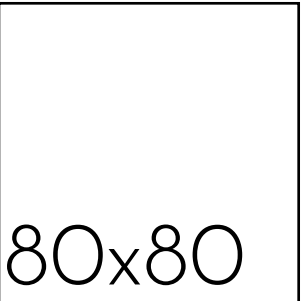
15x15



RET

|Bel Histoire
|Si-Bel

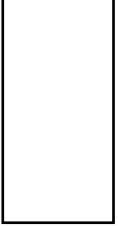
80x80



RET

|La Roche

7.5x15



RET

|Bel Histoire

7.5x7.5



RET

|Bel Histoire

|White body tiles



6.2x25



|Atelier
|Provence

10x10



|Atelier

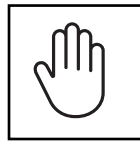
Index Technical data



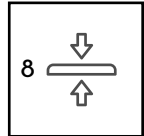
Wall & floor
Vloer & wand
Sol & mur



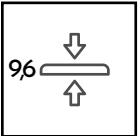
Floor
Vloer
Sol



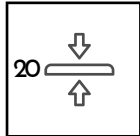
Wall
Wand
Mur



Thickness 8 mm
Dikte 8mm
Epaisseur 8 mm



Thickness 9.6 mm
Dikte 9.6 mm
Epaisseur 9.6 mm



Thickness 20 mm
Dikte 20 mm
Epaisseur 20 mm

R 9

Slip resistant value 9
Antislipwaarde 9
valeur anti-dérapente

R 10

Slip resistant value 10
Antislipwaarde 10
valeur anti-dérapente 10

R 11

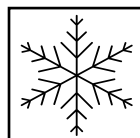
Slip resistant value 11
Antislipwaarde 11
valeur anti-dérapente 11

RET

Rectified
Gerectificeerd
Rectifié

Not
rectified

Not rectified
Niet gerectificeerd
Non rectifié



Frost resistant
Vorstvrij
Résistant au gel

10

10 x 10 cm

10

15

15 x 15 cm

15

20

20 x 20 cm

20

593

59.3x59.3 cm

593

80

80 x 80 cm

80

6.2

25

6.2 x 25 cm



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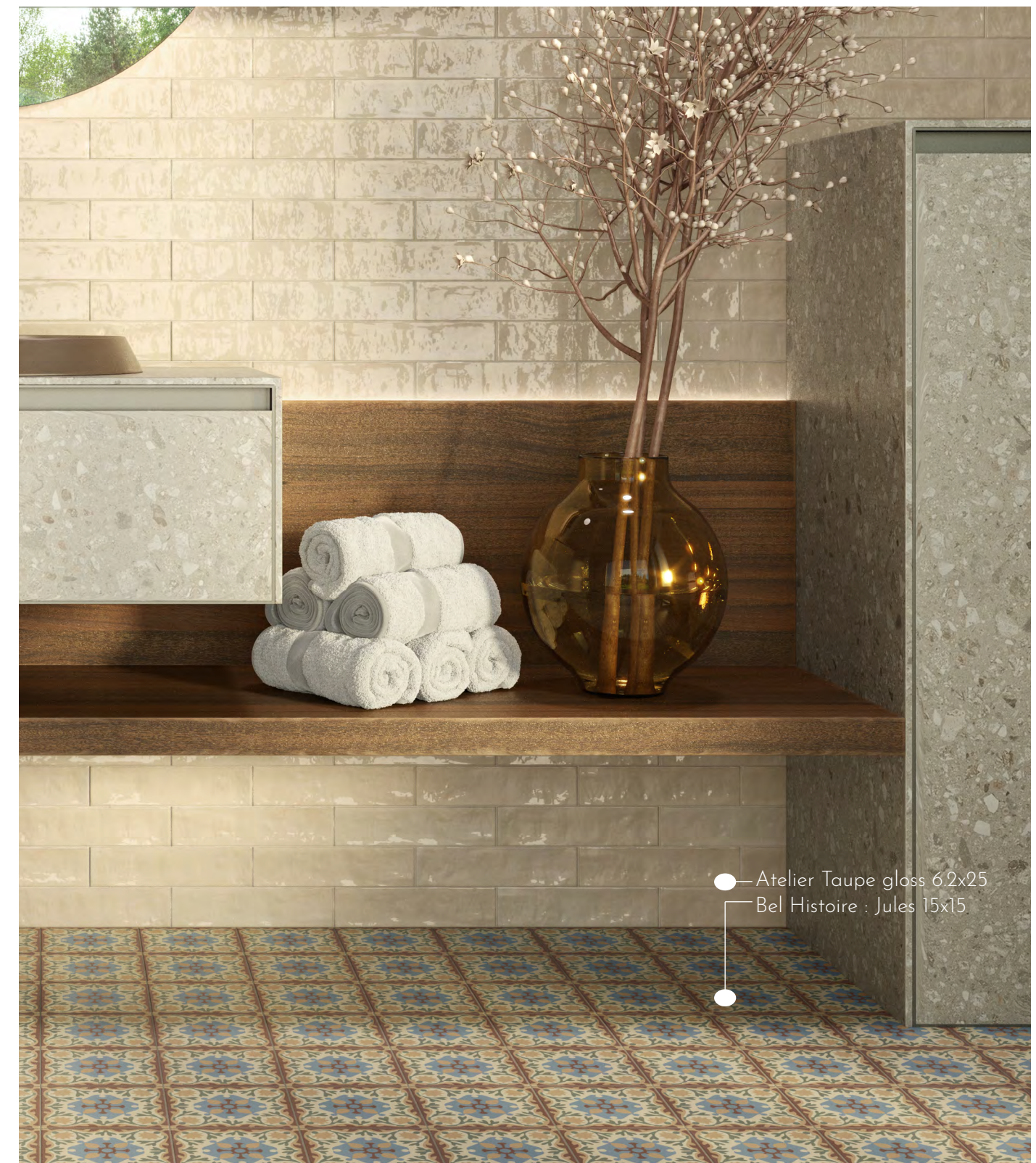
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Atelier Taupe gloss 6.2x25
Bel Histoire : Jules 15x15



Si-Bel

QUICK PRODUCT INFO



15x15

44 pc

70 Box

8

↓

↑

0.99 m²

69.30 m²

|6 x pattern
|7 x uni clair
|6 x uni foncé

59,3x59,3

4 pc

36 Box

88

↓

↑

1.407 m²

50.65 m²

|4 x pattern
|5 x uni clair



Alouette
15 x 15



Alouette
uni clair
15 x 15



Alouette
uni foncé
15 x 15



Camille
15 x 15



Camille
uni clair
15 x 15



Camille
uni foncé
15 x 15



Capucine
15 x 15



Capucine
uni clair
15 x 15



Capucine
uni foncé
15 x 15



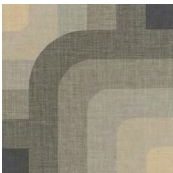
Châtaigne
15 x 15



Châtaigne
uni clair
15 x 15



Châtaigne
uni foncé
15 x 15



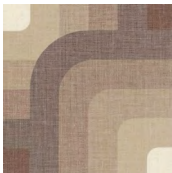
Dré
15 x 15



Dré
uni clair
15 x 15



Dré
uni foncé
15 x 15



Lotus
15 x 15



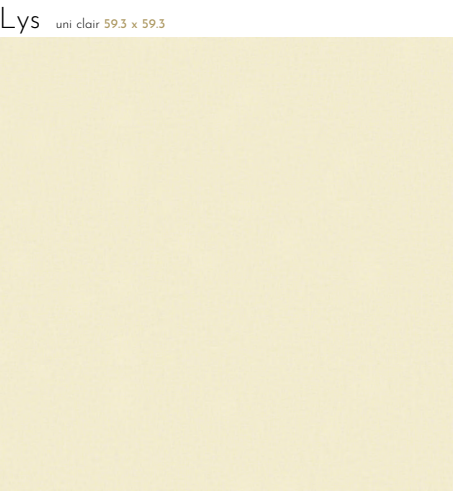
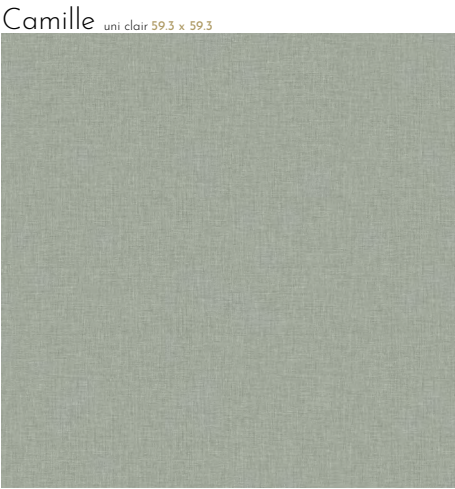
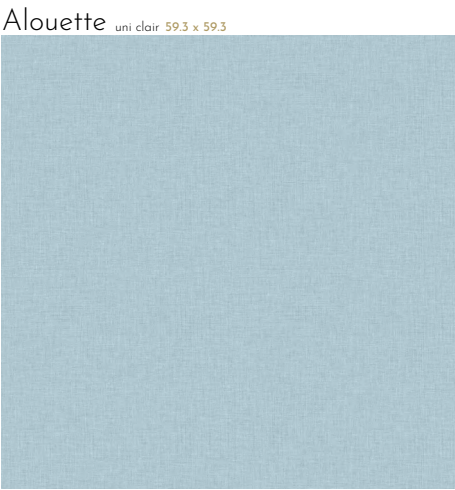
Lotus
uni clair
15 x 15



Lotus
uni foncé
15 x 15



Lys
uni clair
15 x 15

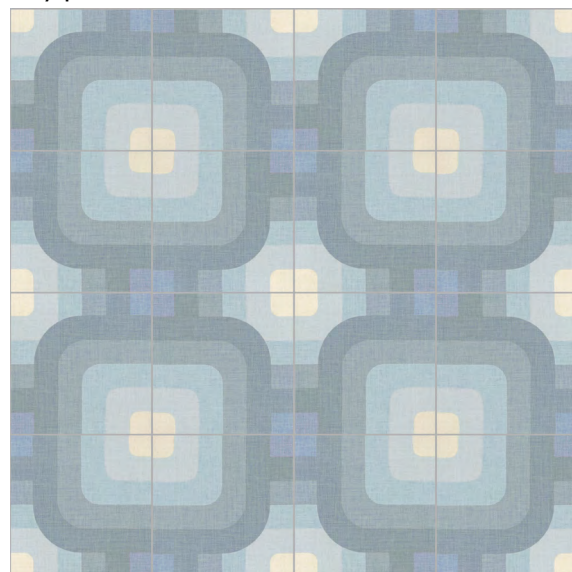




Alouette

15x15

Lay pattern 1



Lay pattern 2



Lay pattern 3



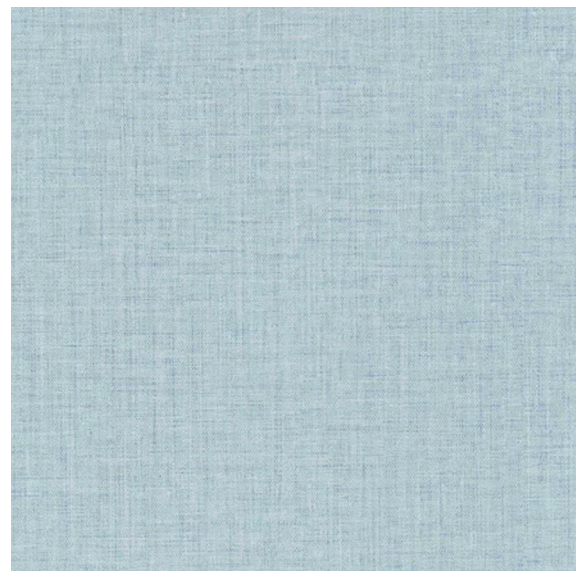
Lay pattern 4



Lay pattern 1
Alouette uni clair
Alouette uni foncé

Alouette 15x15

Uni clair



Uni foncé

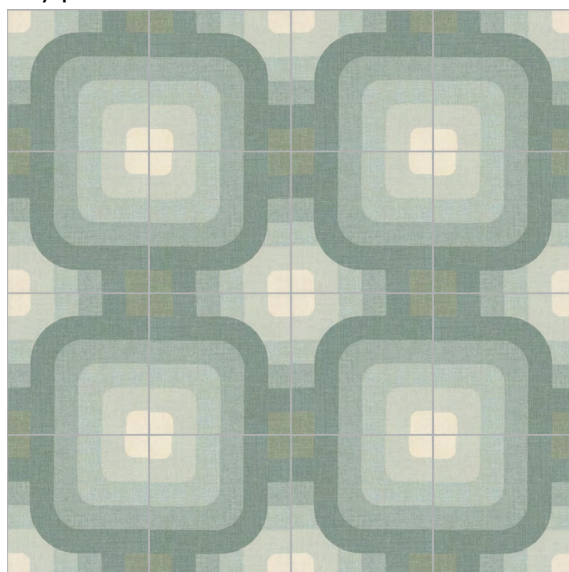




Camille

15x15

Lay pattern 1



Lay pattern 2



Lay pattern 3



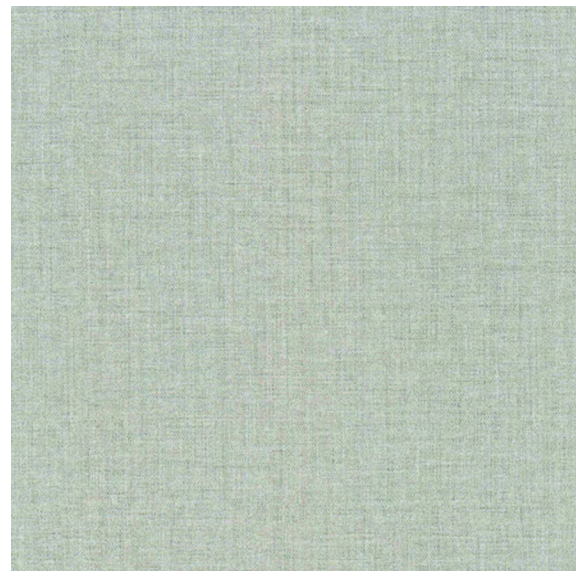
Lay pattern 4



Lay pattern 16 tiles 1
Camille uni clair
Camille uni foncé

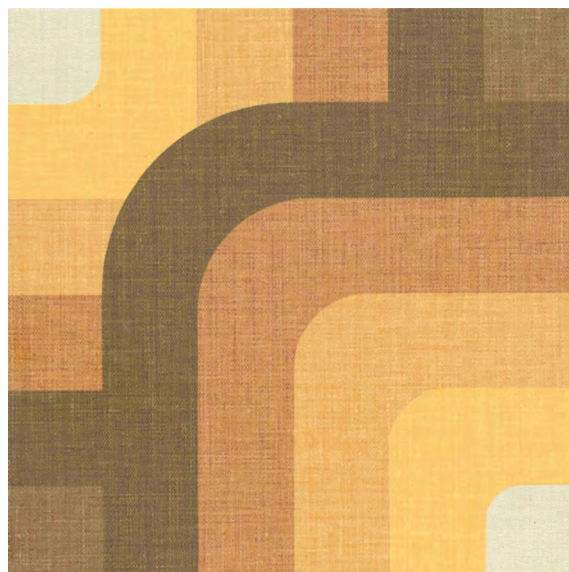
Camille 15x15

Uni clair



Uni fonce

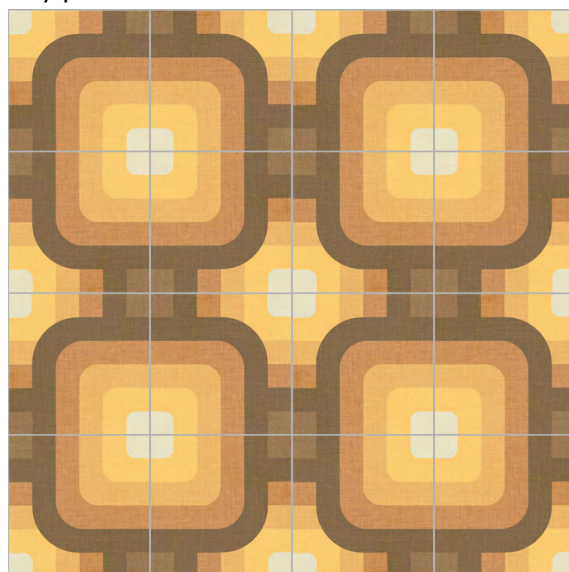




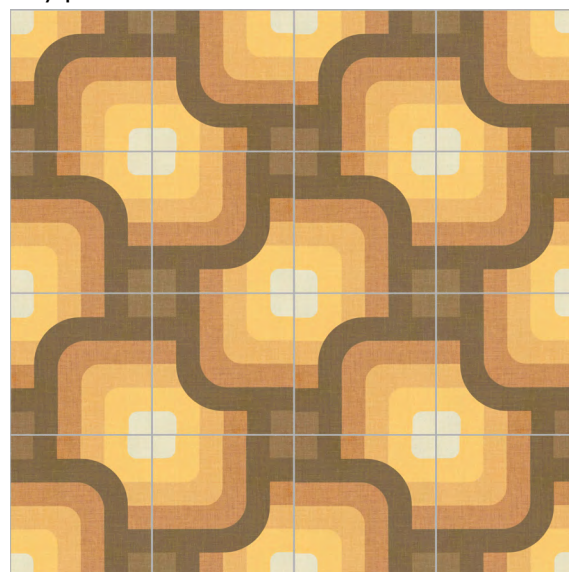
Capucine

15x15

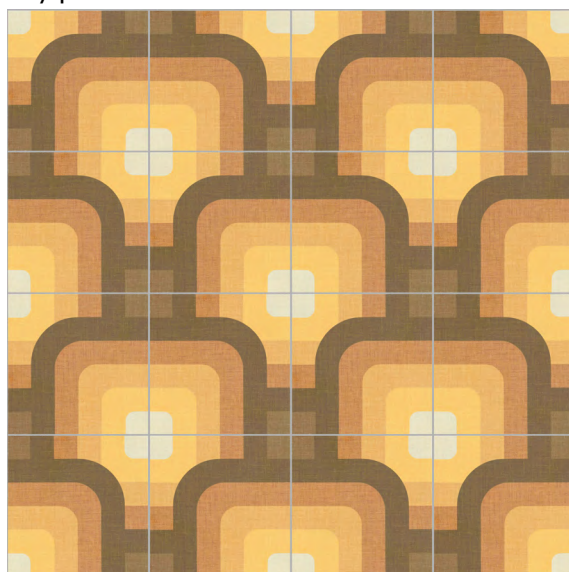
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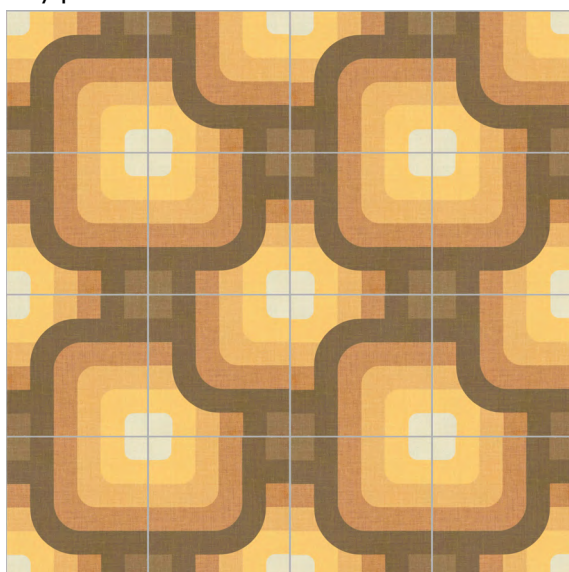
Lay pattern 2



Lay pattern 3



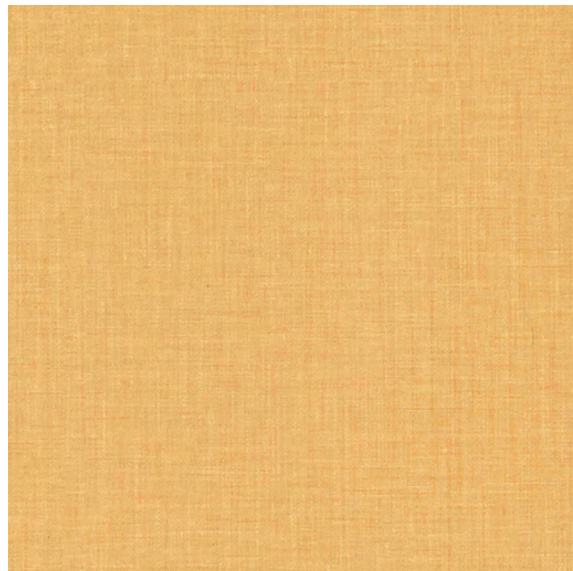
Lay pattern 4



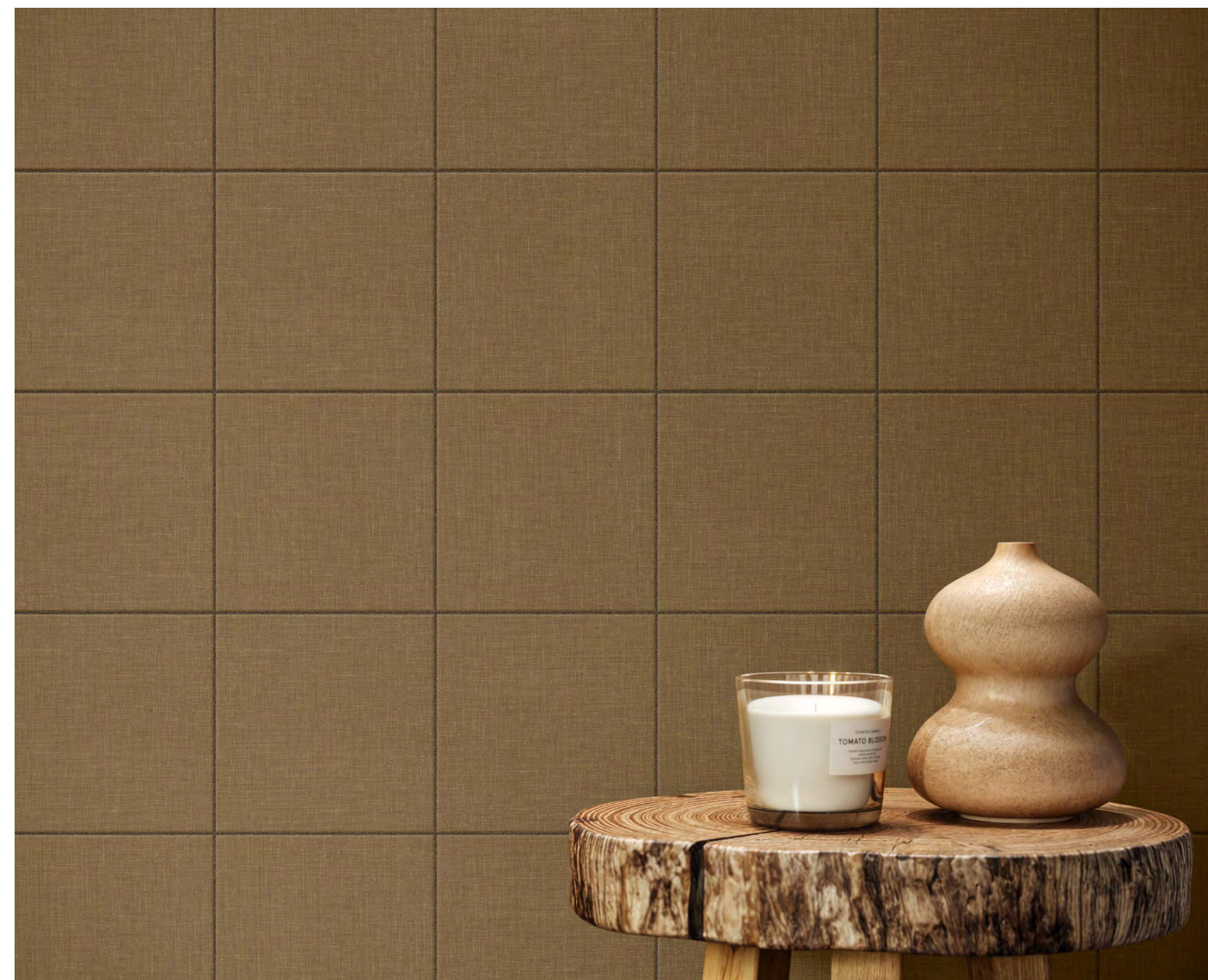
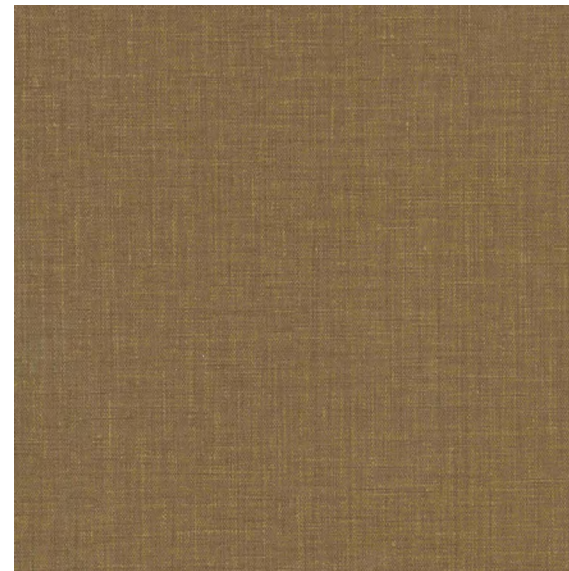
Lay pattern 4
Capucine uni clair
Capucine uni foncé

Capucine 15x15

Uni clair



Uni foncé

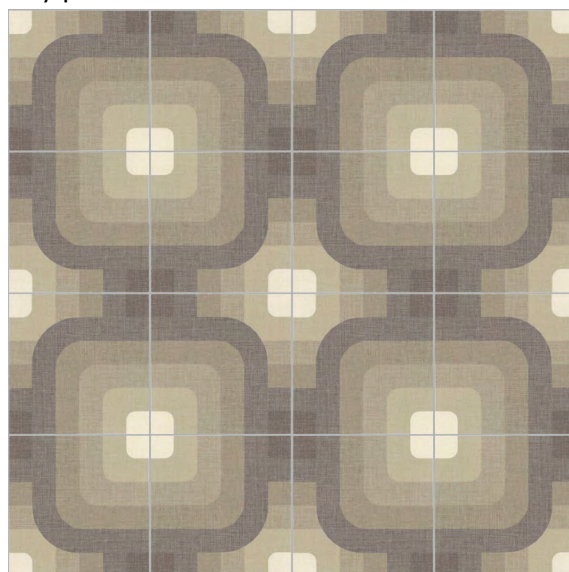




Châtaigne

15x15

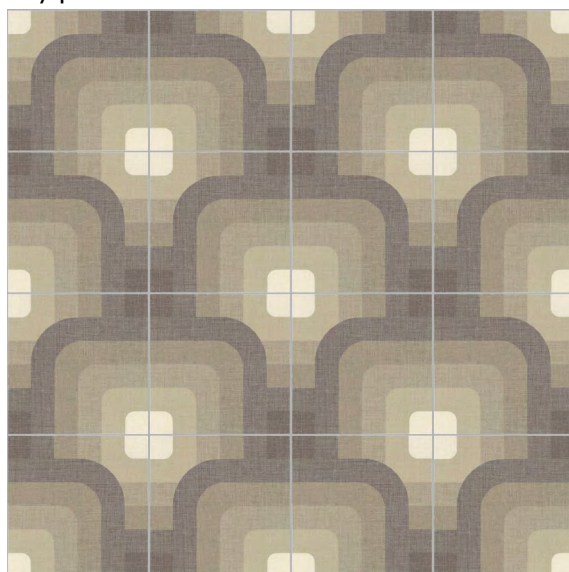
Lay pattern 1



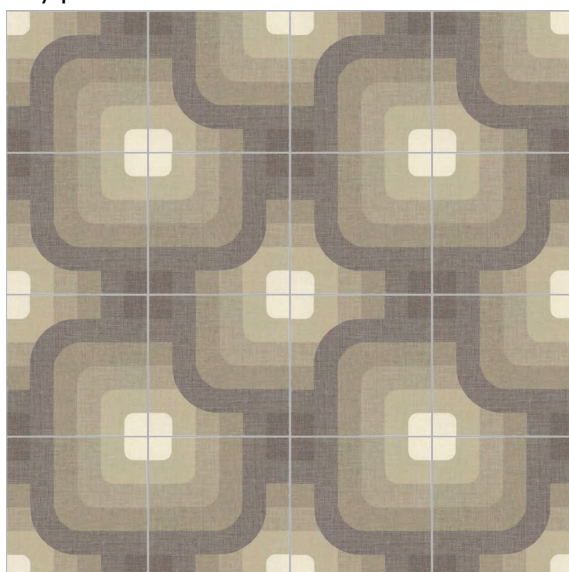
Lay pattern 2



Lay pattern 3



Lay pattern 4



Lay pattern 2



Chataigne 15x15

Uni clair



Uni foncé

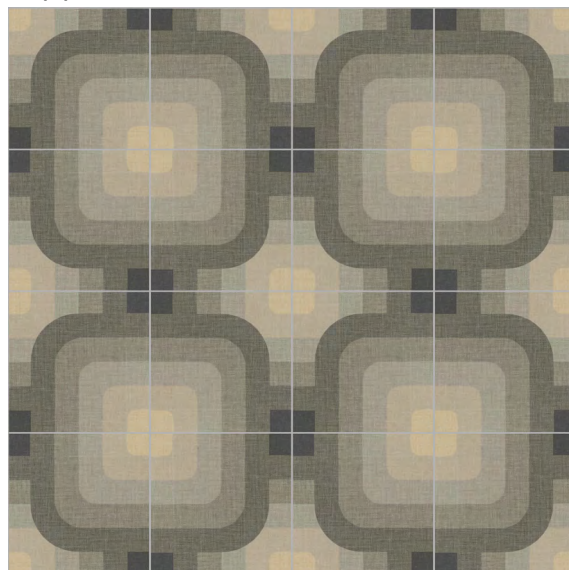




Dré

15x15

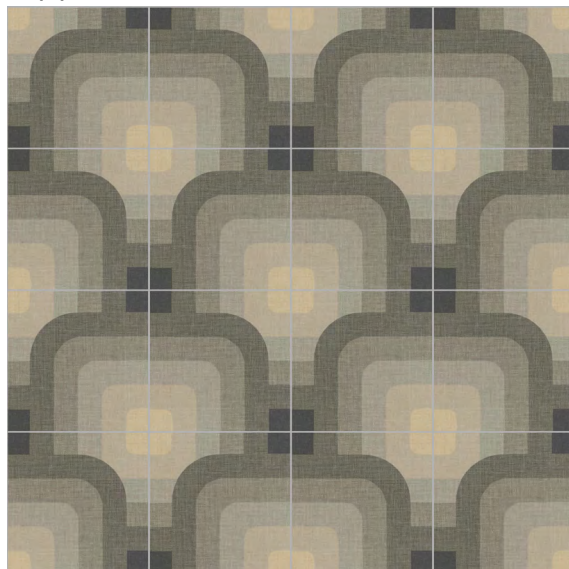
Lay pattern 1



Lay pattern 2



Lay pattern 3



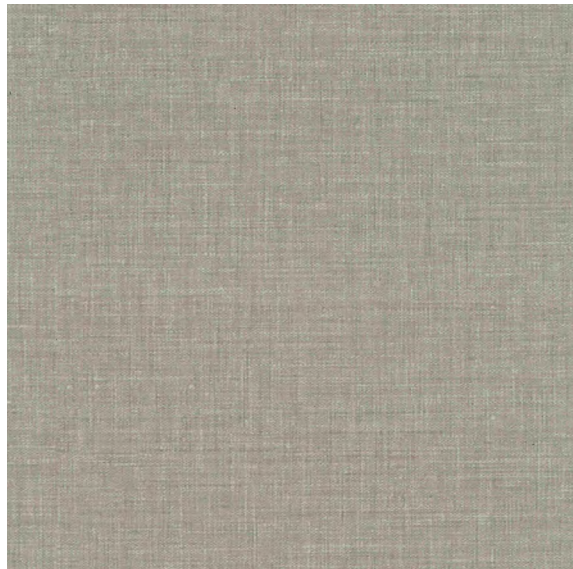
Lay pattern 4



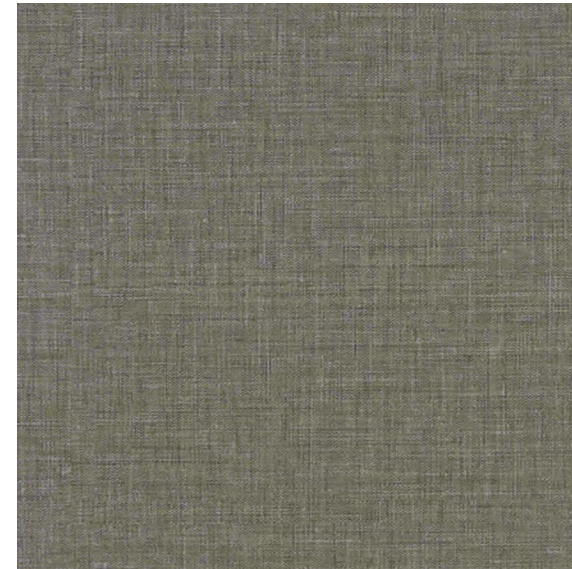
Lay pattern 4

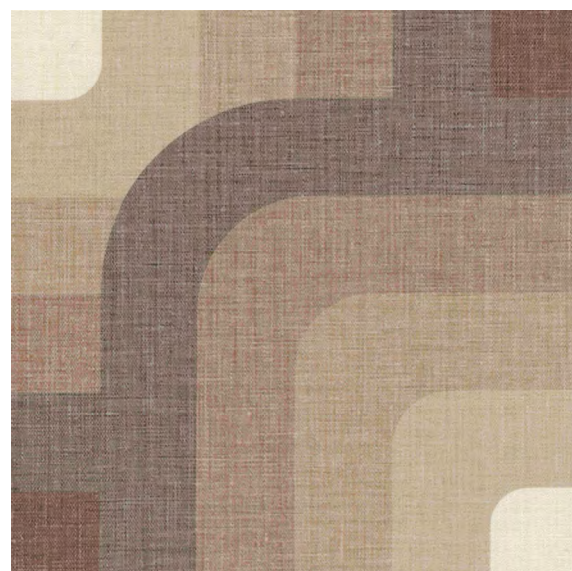
Dré 15x15

Uni clair



Uni foncé

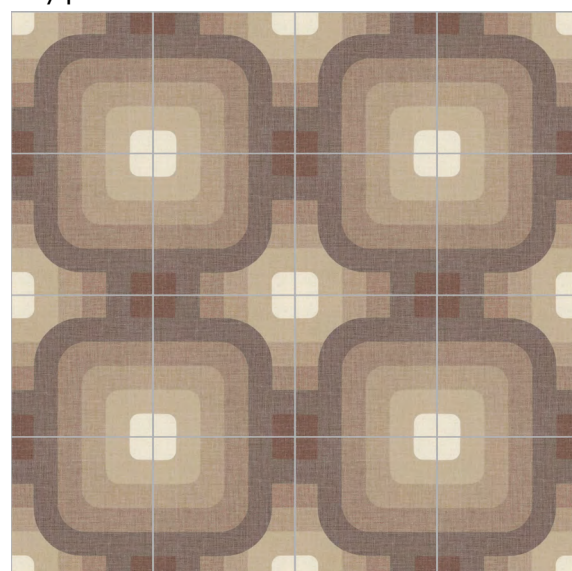




Lotus

15x15

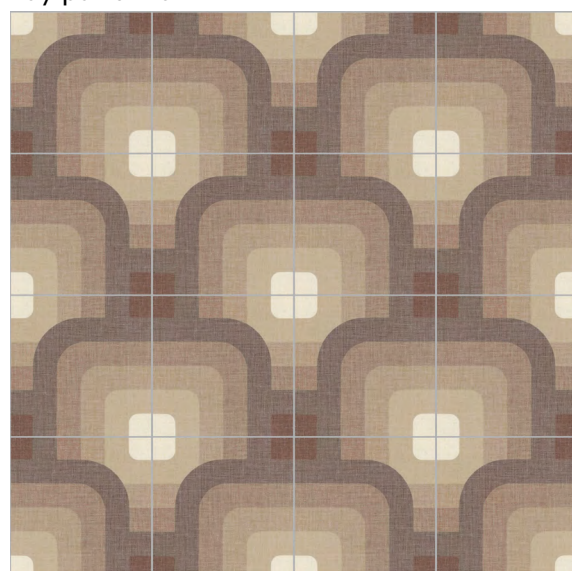
Lay pattern 1



Lay pattern 2



Lay pattern 3



Lay pattern 4

Lay pattern 3
Lys uni clair

Lotus 15x15

Uni clair

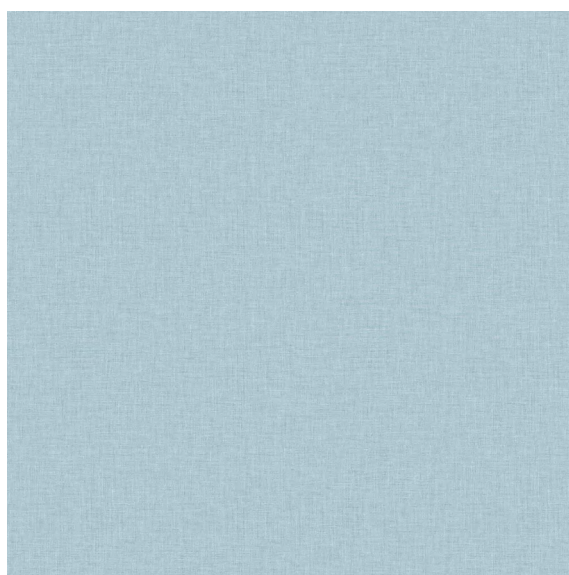


Uni foncé





Alouette
59.3x59.3

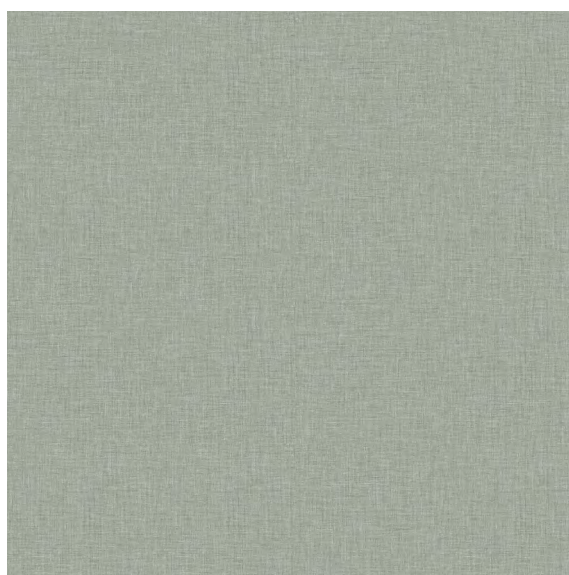


Alouette
uni clair 59.3x59.3



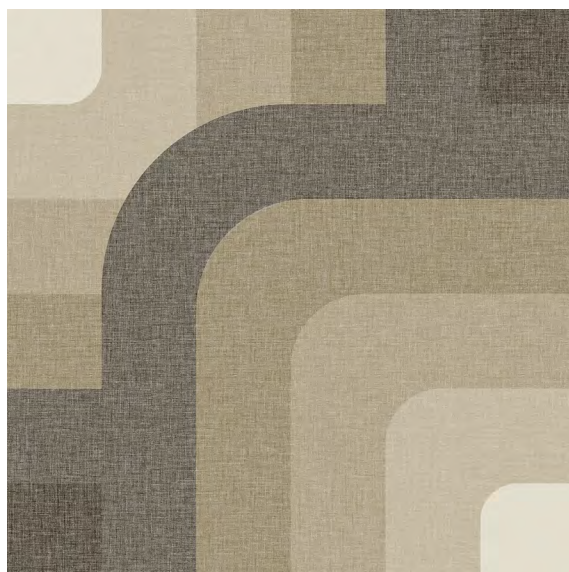


Camille
59.3x59.3

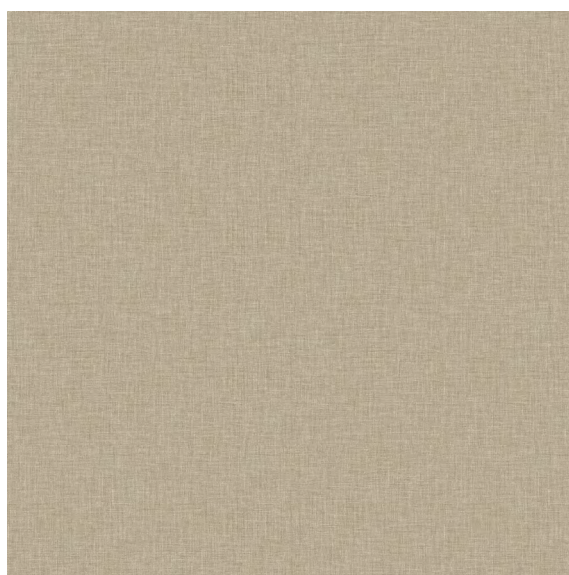


Camille
uni clair 59.3x59.3

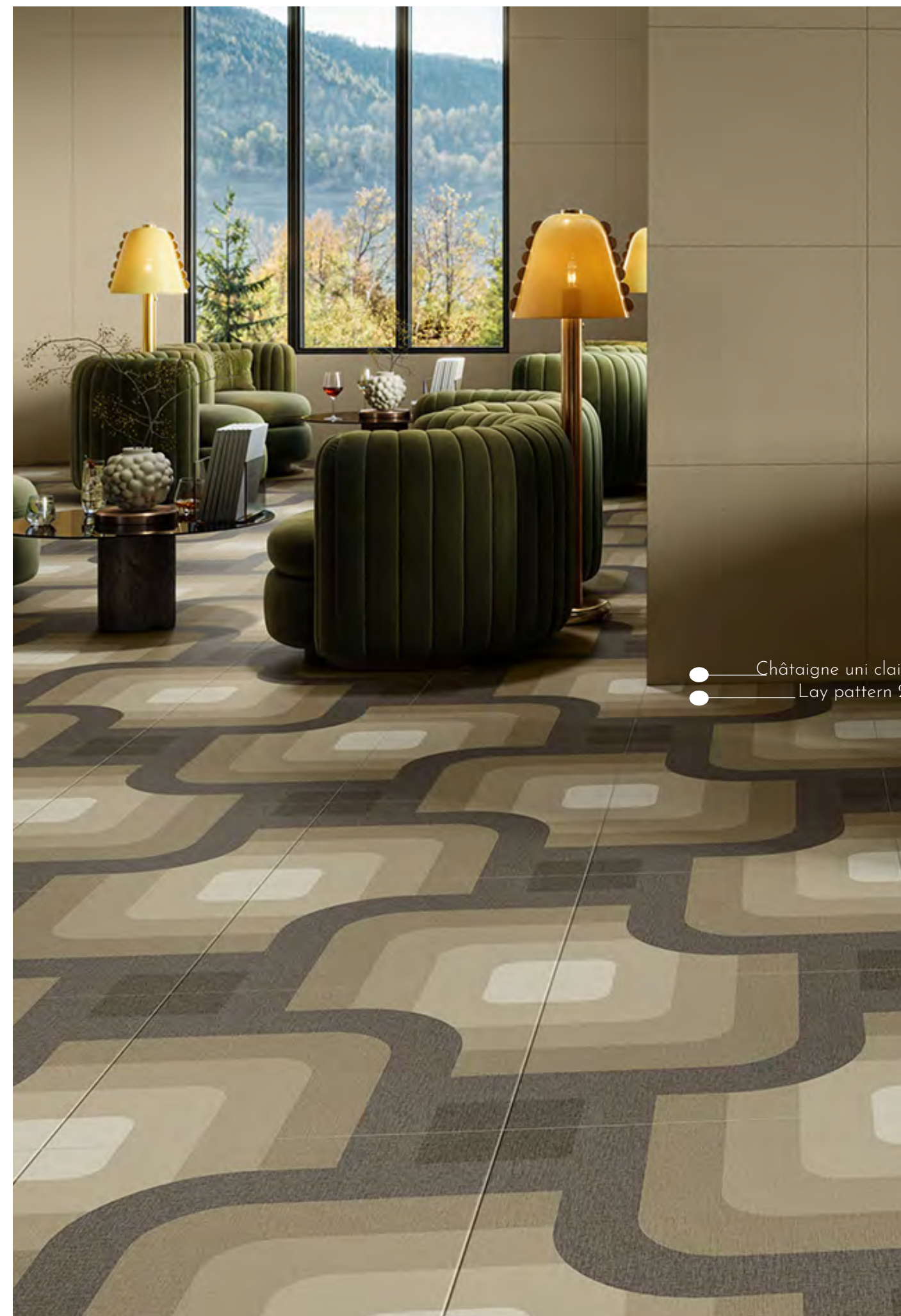




Châtaigne
59.3x59.3



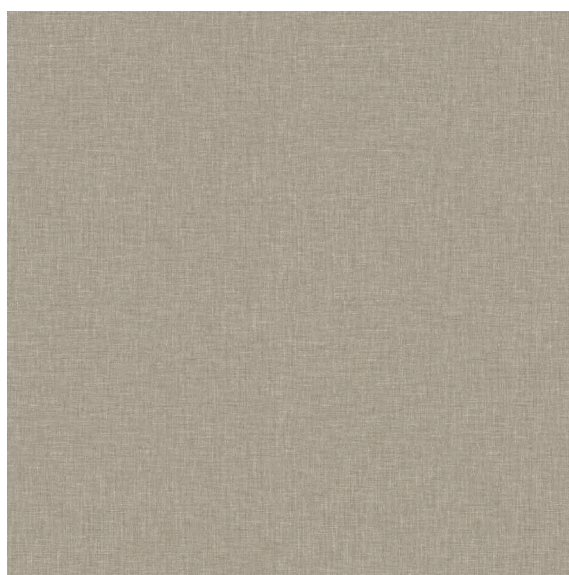
Châtaigne
uni clair 59.3x59.3



● Châtaigne uni clair
● Lay pattern 2



Dré
59.3x59.3



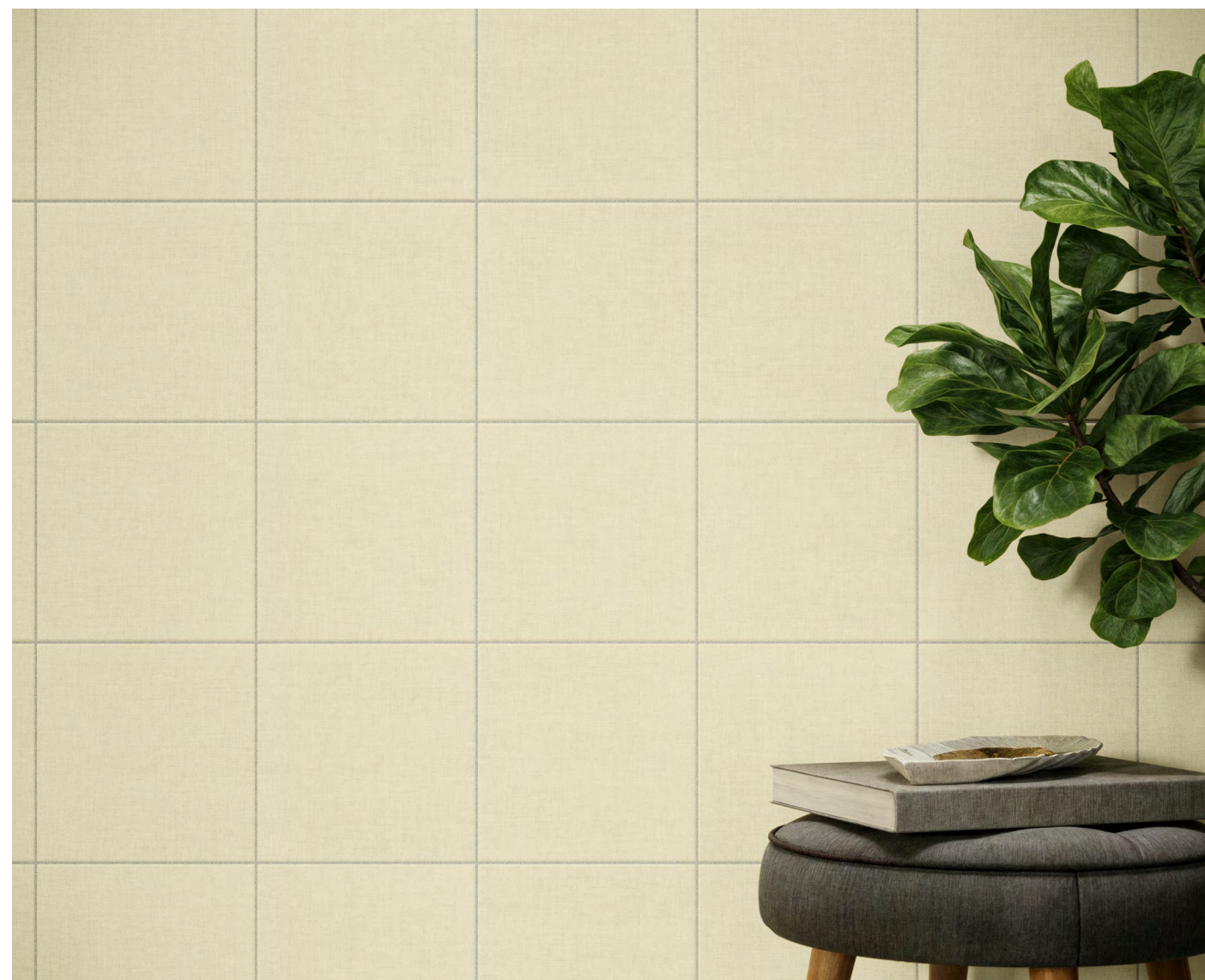
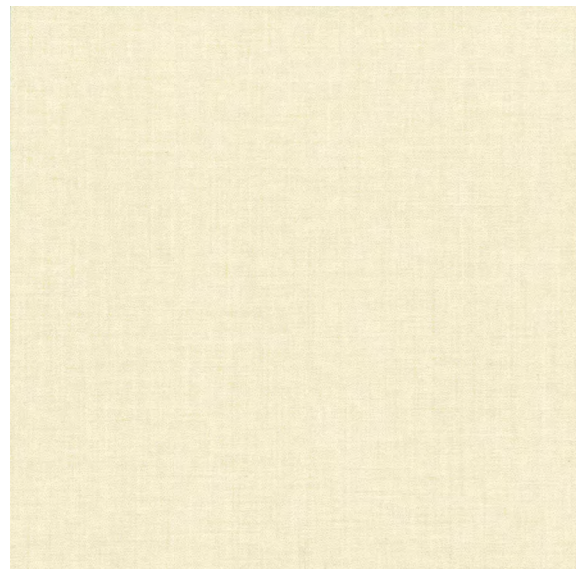
Dré
uni clair 59.3x59.3



Lay pattern 2
Dré uni clair

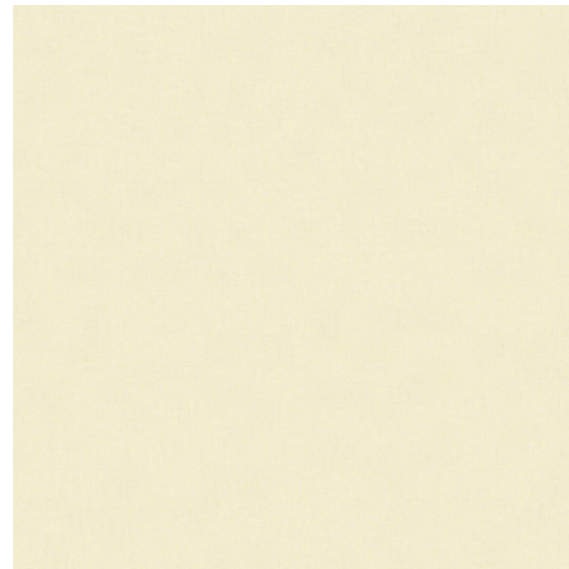
Lys 15x15

Uni clair



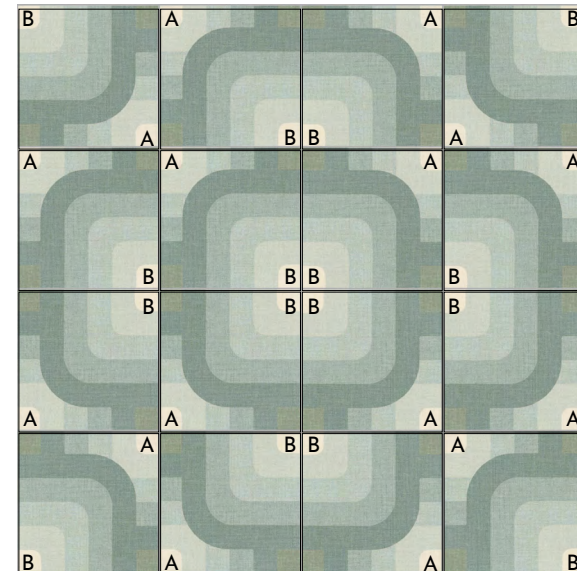
Lys 59.3x59.3

Uni clair

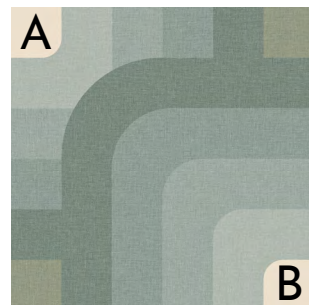


Lay patterns

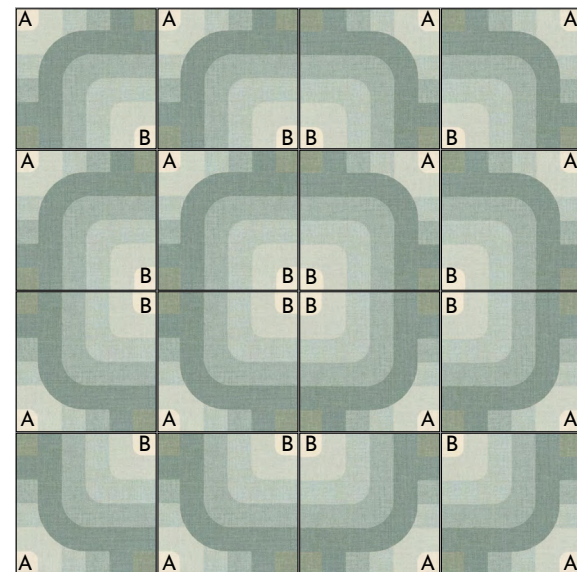
| 16 tiles - Lay pattern 1



Lay reference

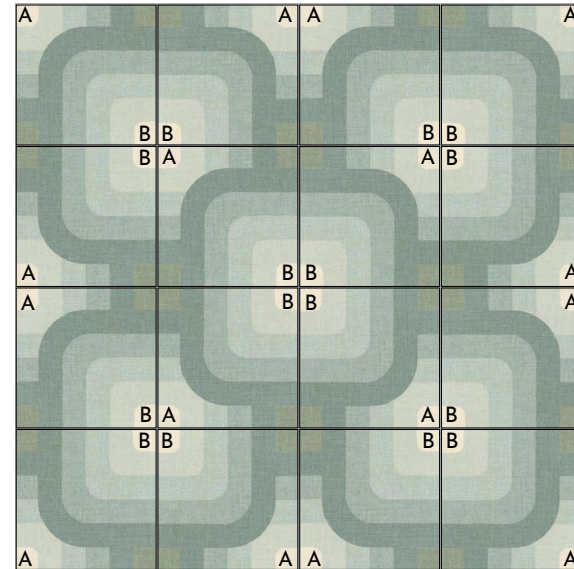


| 16 tiles - Lay pattern 2

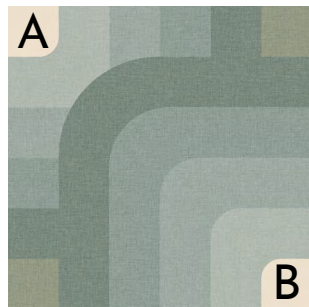


Lay patterns

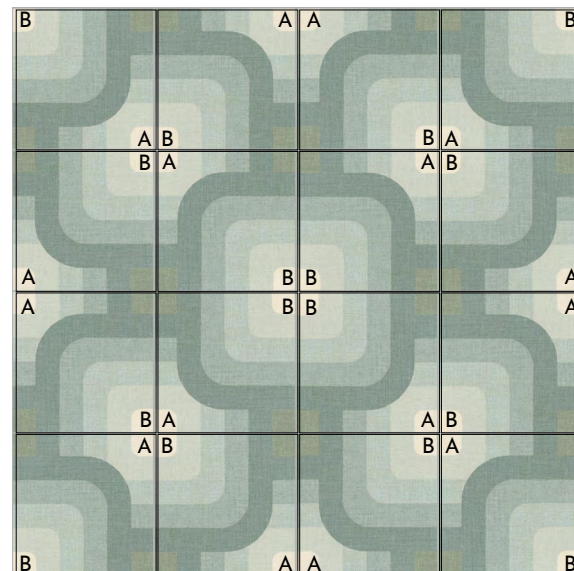
| 16 tiles - Lay pattern 3



Lay reference

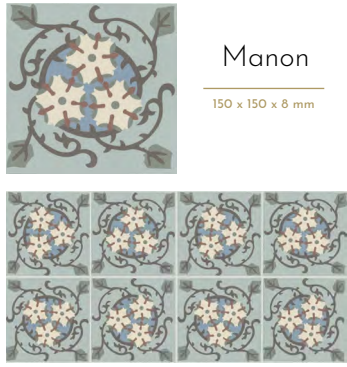
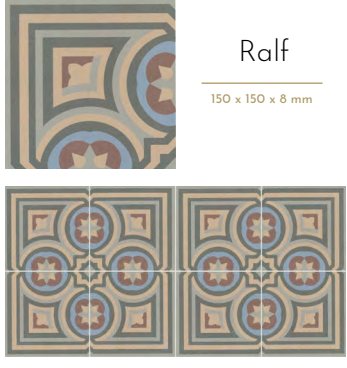
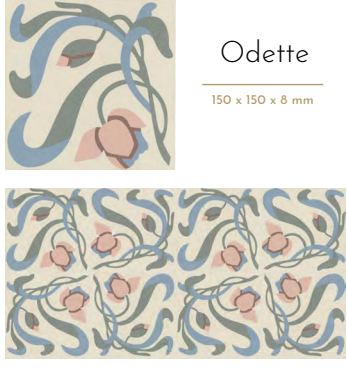


| 16 tiles - Lay pattern 4





Bel Histoire



Achilles



Lay pattern 2



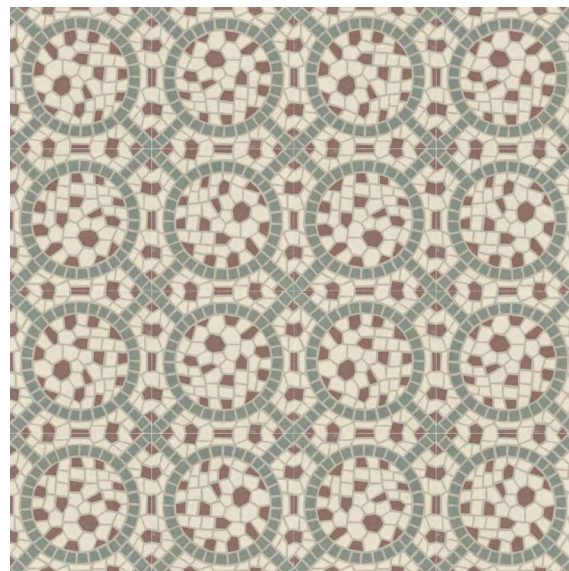
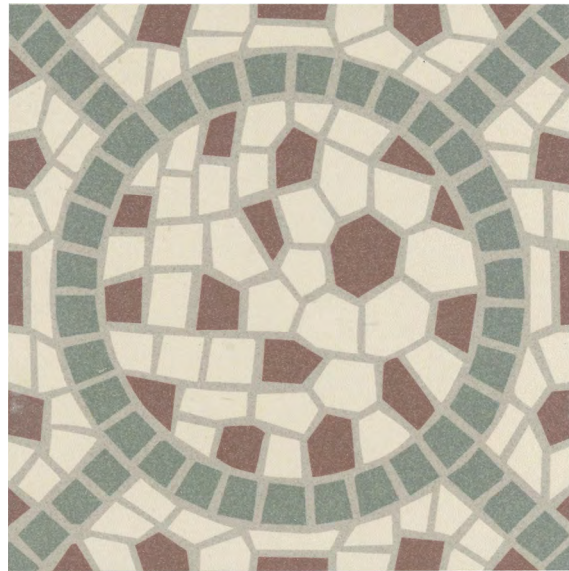
Lay pattern 2



Agathe



André

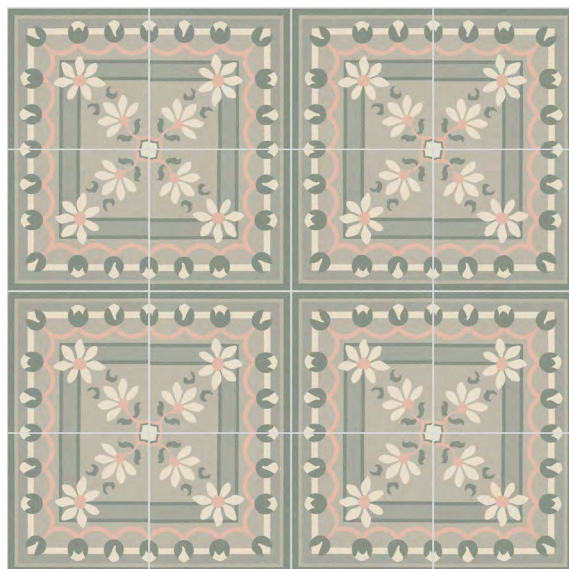


Basil

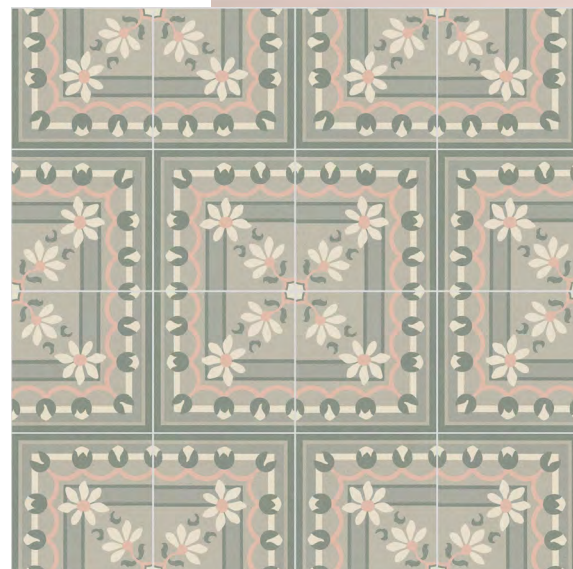




Lay pattern 1



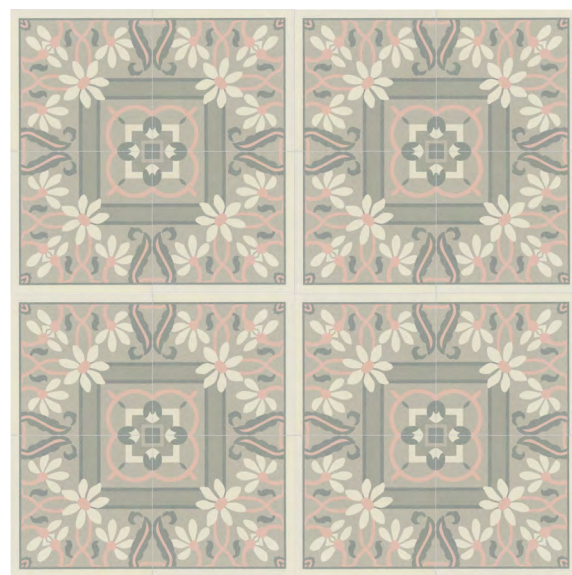
Lay pattern 2



Brigitte coin B



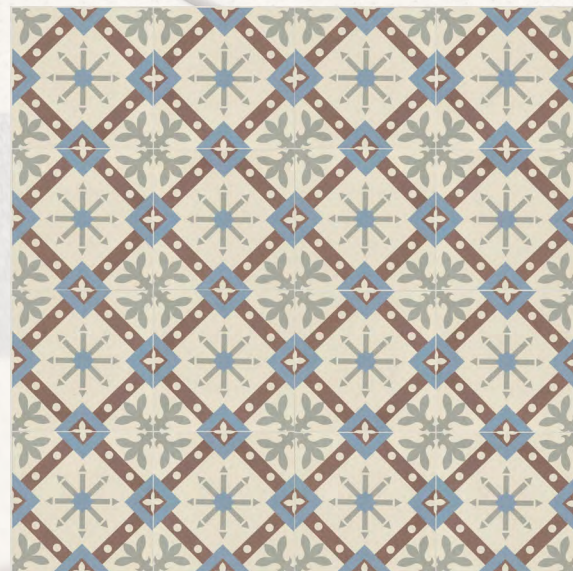
Lay pattern 2



Lay pattern 2



Charles



Edouard



Eloise



Eugenie

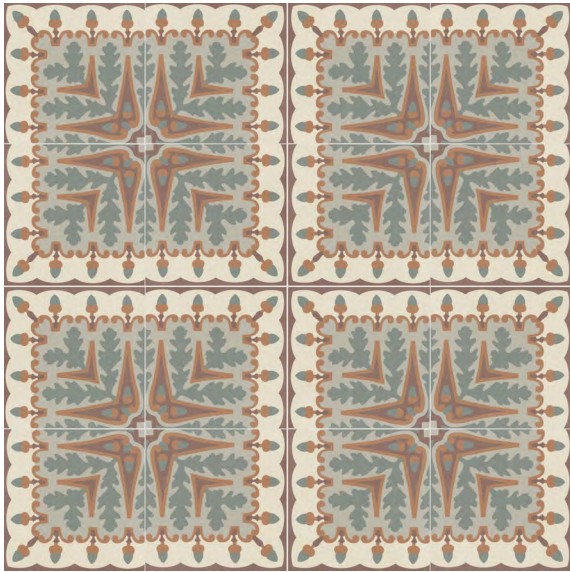


Provence
Chocolat 6.2x25

Felix



Lay pattern 1



Lay pattern 2



Firmin



La Roche
Gros Cailloux - Firmin

Françoise coin A



Lay pattern 1



Lay pattern 2



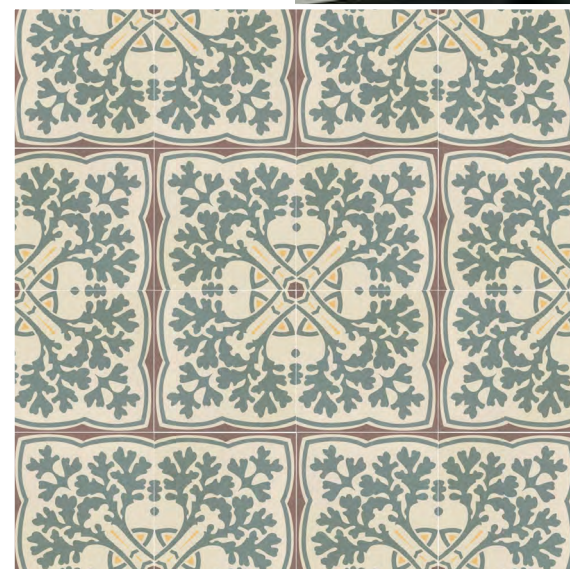
Françoise coin B



Lay pattern 1



Lay pattern 2

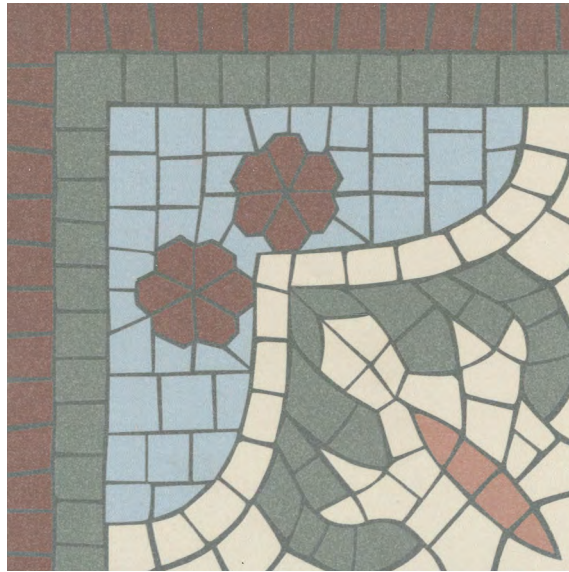


Germaine

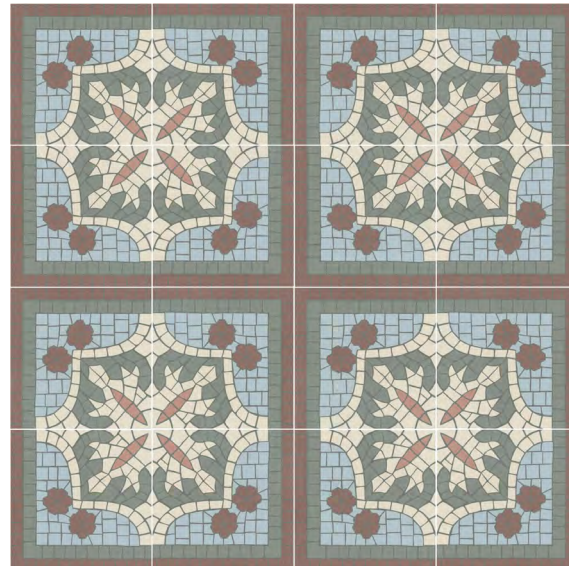


Provence:
Antracite

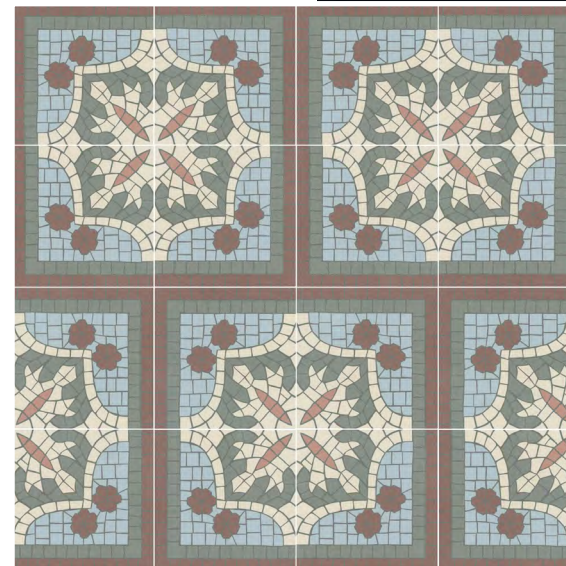
Gilbert coin A



Lay pattern 1



Lay pattern 2



Gust



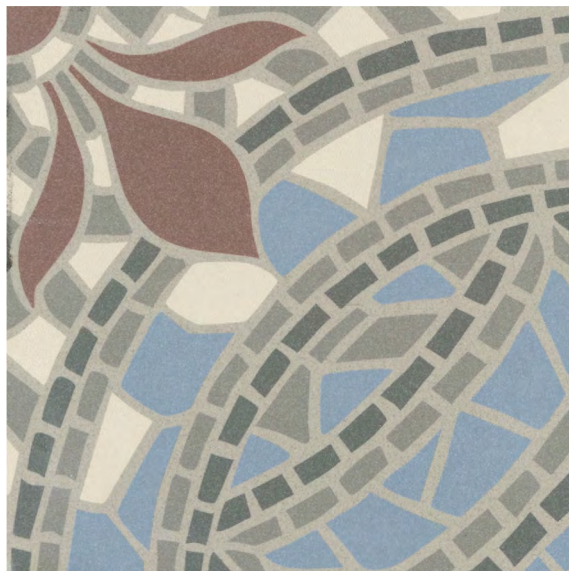
Lay pattern 1



Lay pattern 2



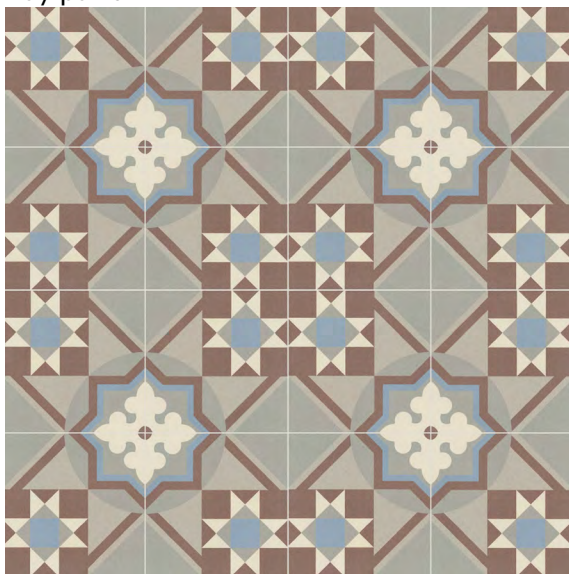
Hélène



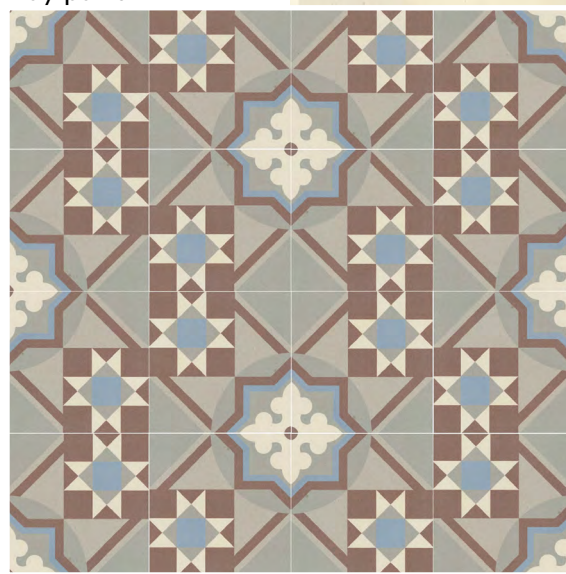
Hervé



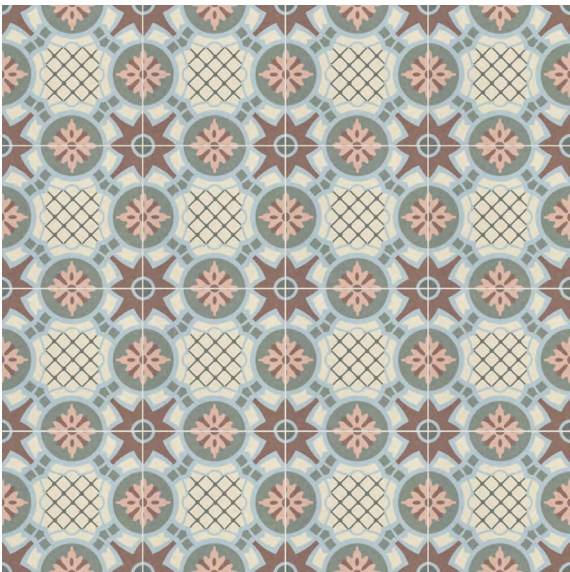
Lay pattern 1



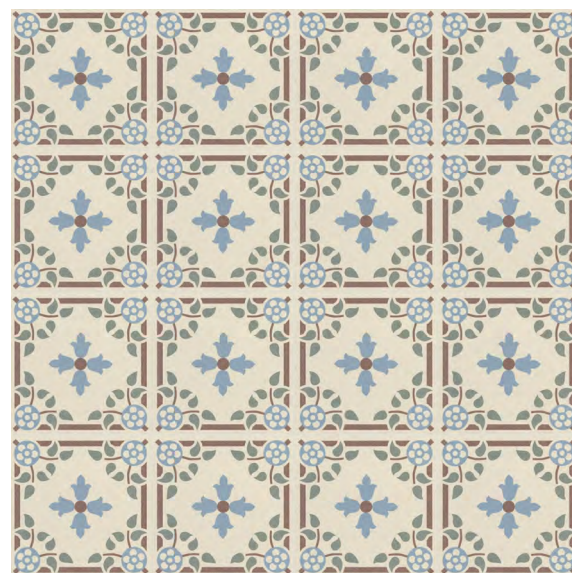
Lay pattern 2



Hubert



Ida

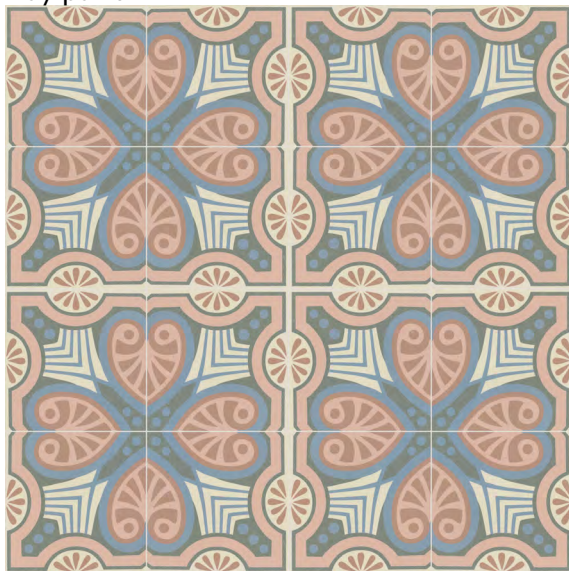


Atelier:
Bleu Lumière mat

Irène



Lay pattern 1



Lay pattern 2



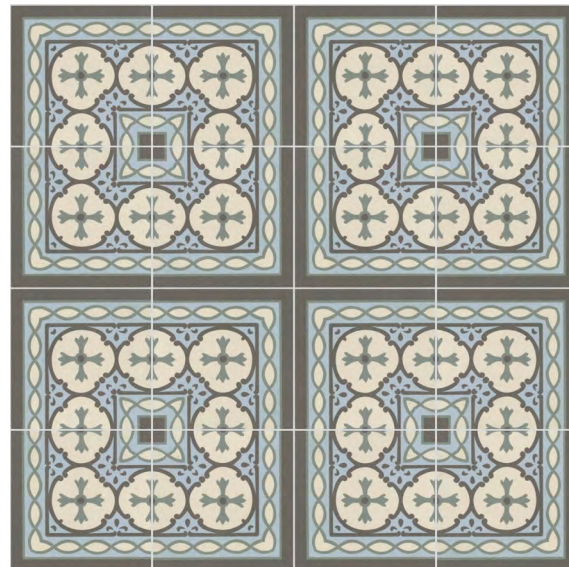
Irma



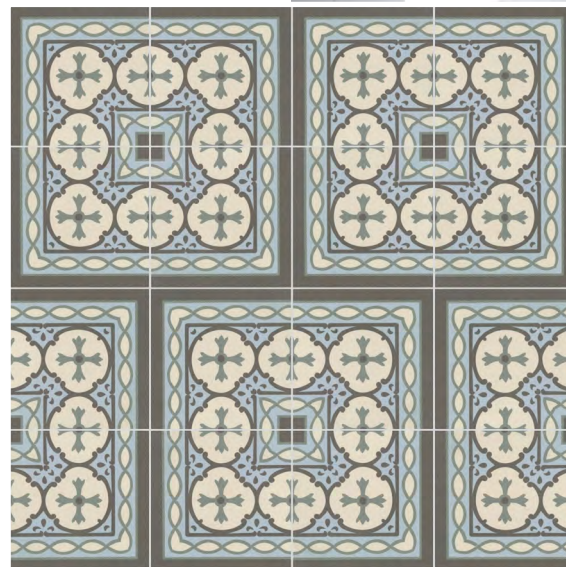
Jacques coin A



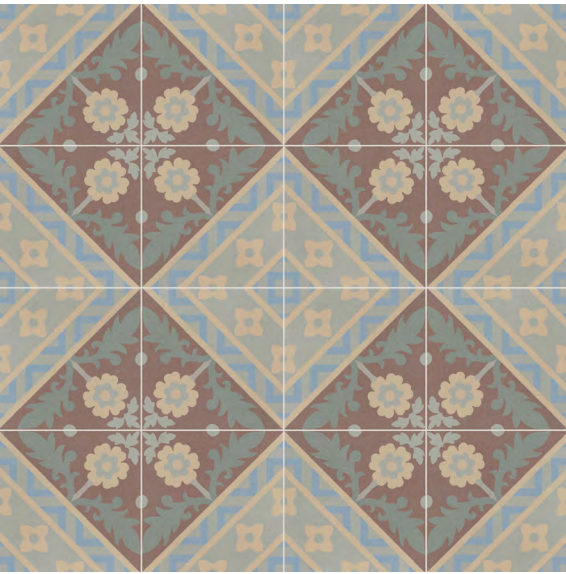
Lay pattern 1



Lay pattern 2



Jean



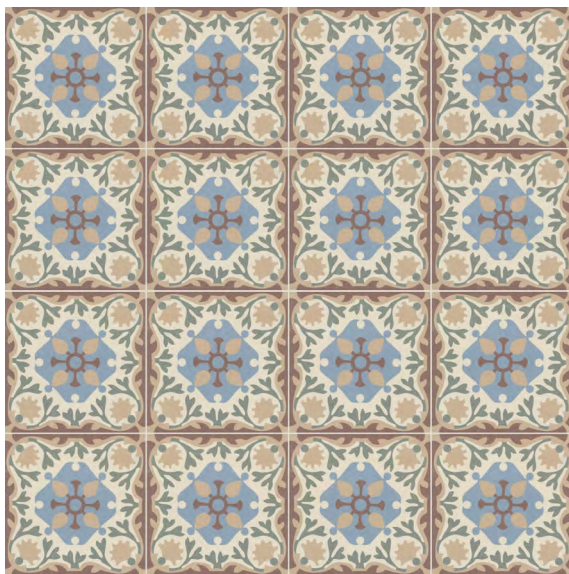
Jeanne



Josiane



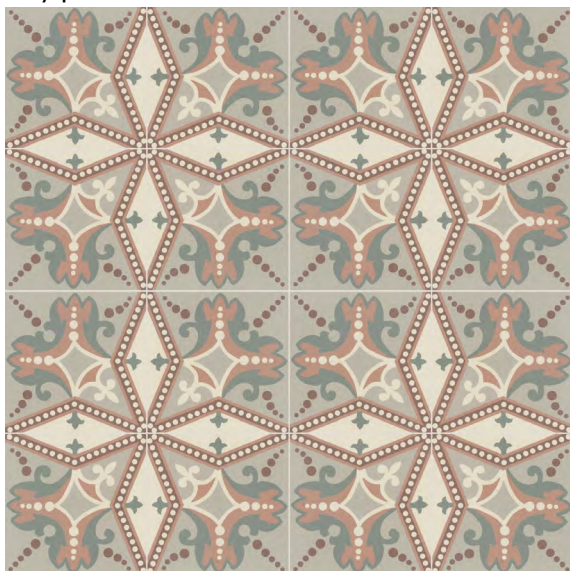
Jules



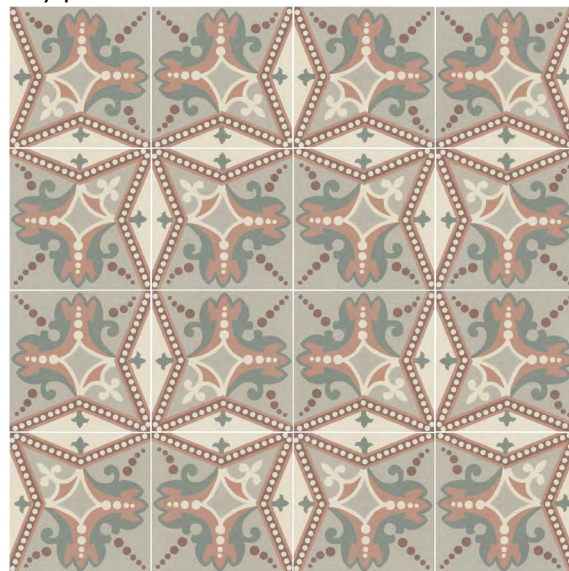
Lili coin A



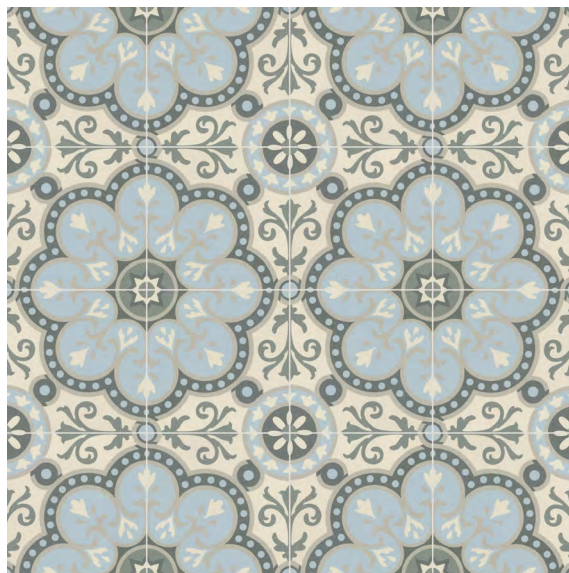
Lay pattern 1



Lay pattern 2



Lisette



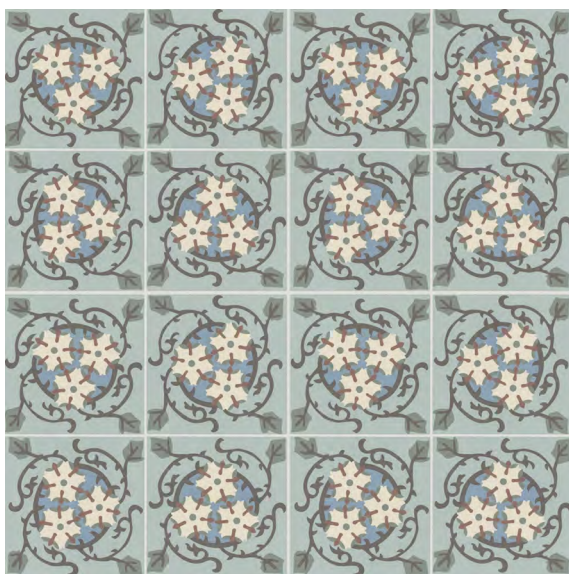
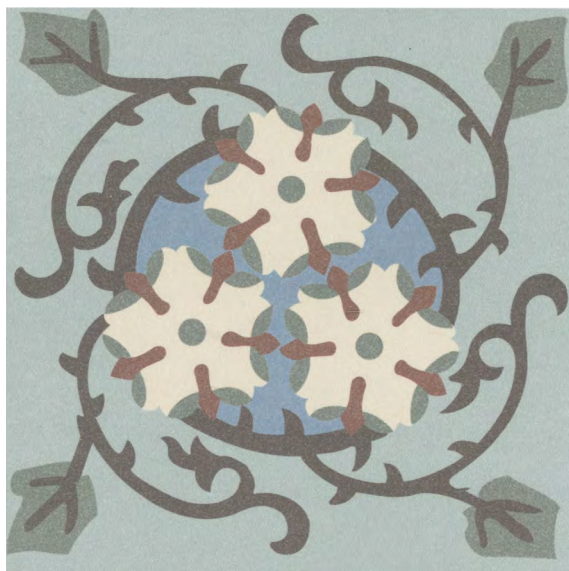
Lucien



Mabel



Manon





Lay pattern 1



Lay pattern 2



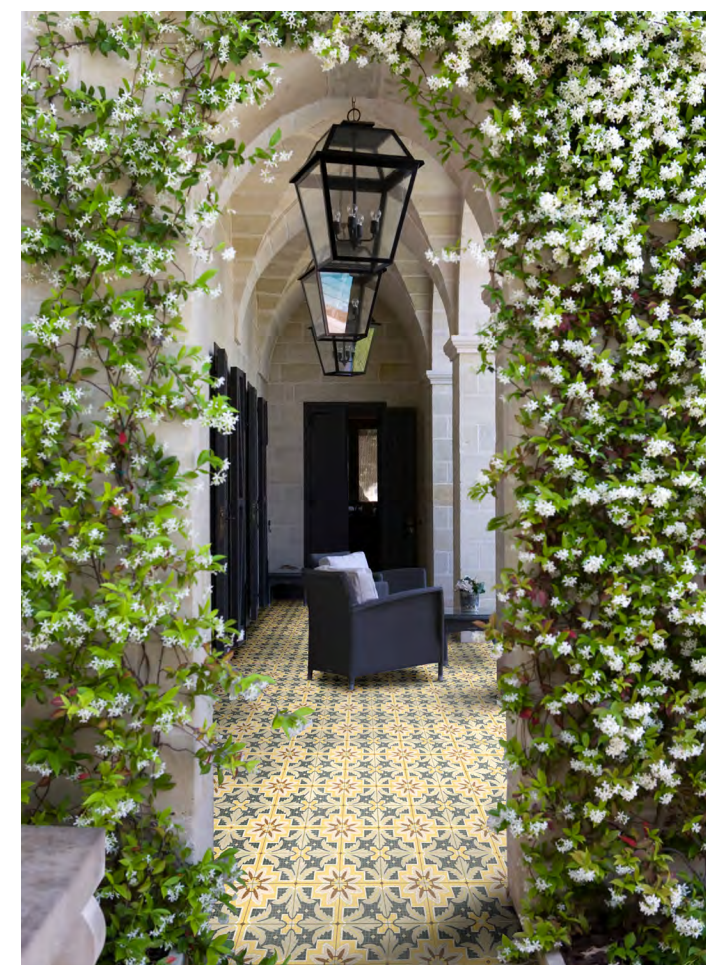
Mathilde



Maurice

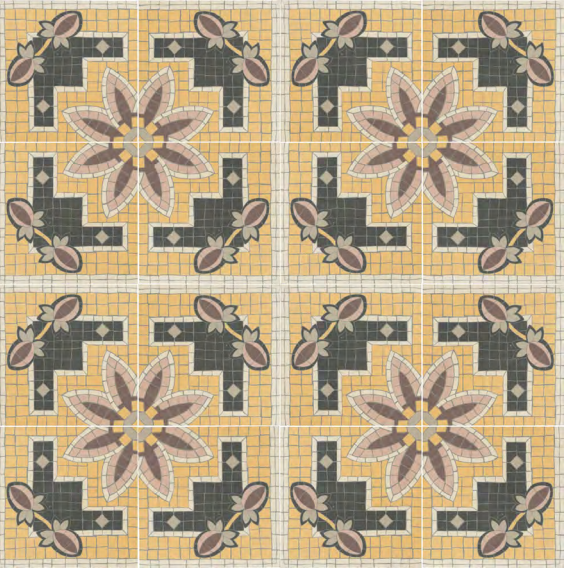


Octavie coin A

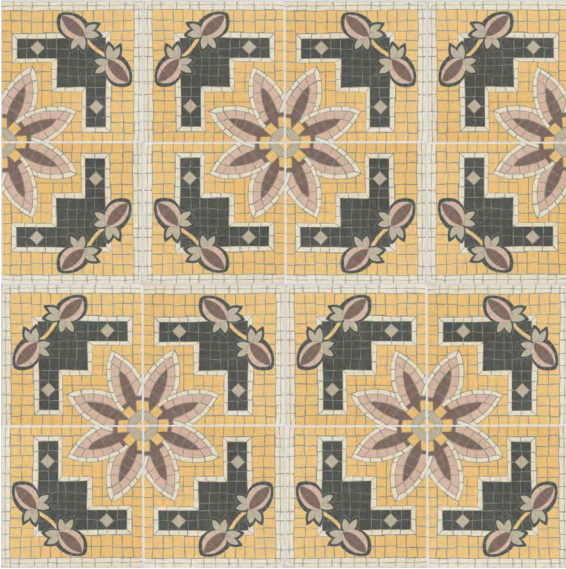




Lay pattern 1



Lay pattern 2



15
15

8
↓
↑

RET

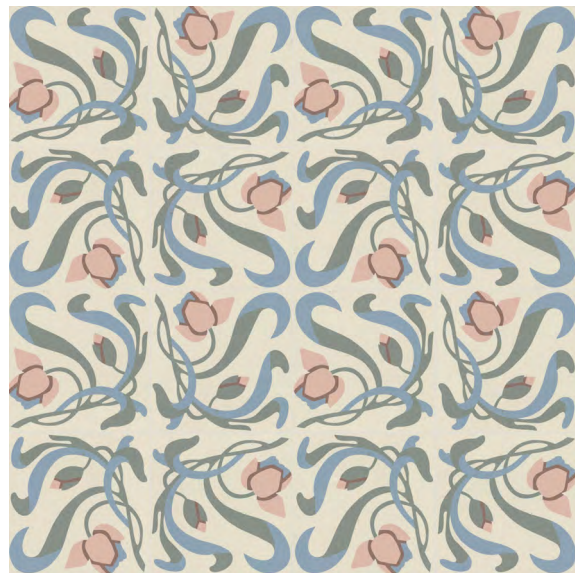
R 10

Octavie coin B





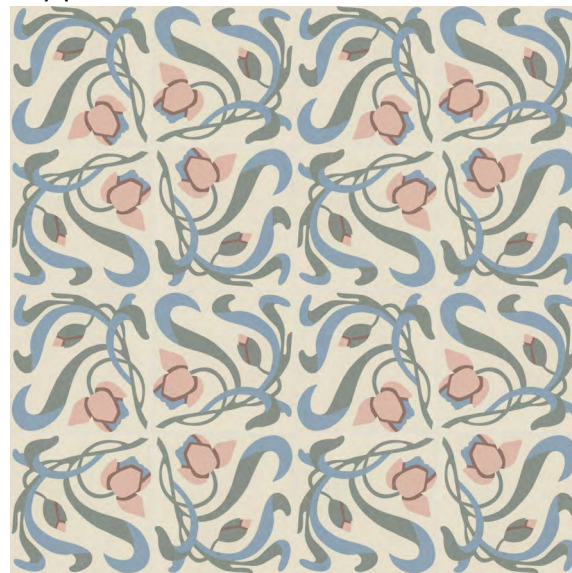
Lay pattern 1



Lay pattern 2



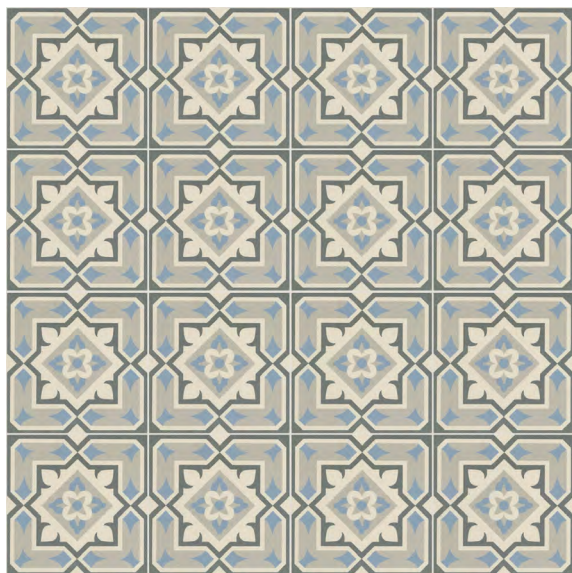
Lay pattern 3

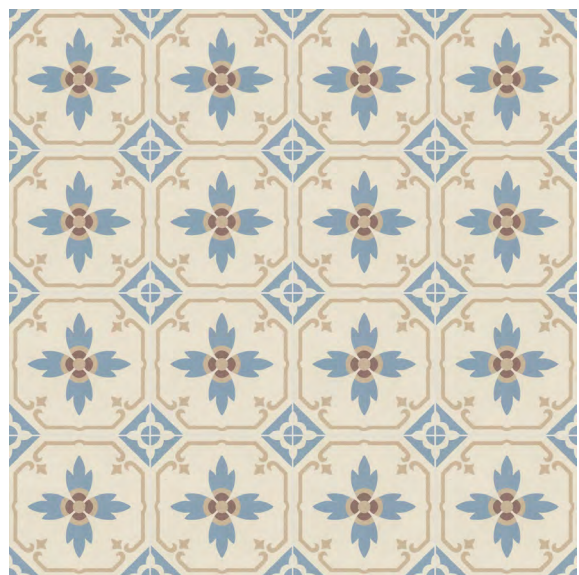


Odette



Oscar

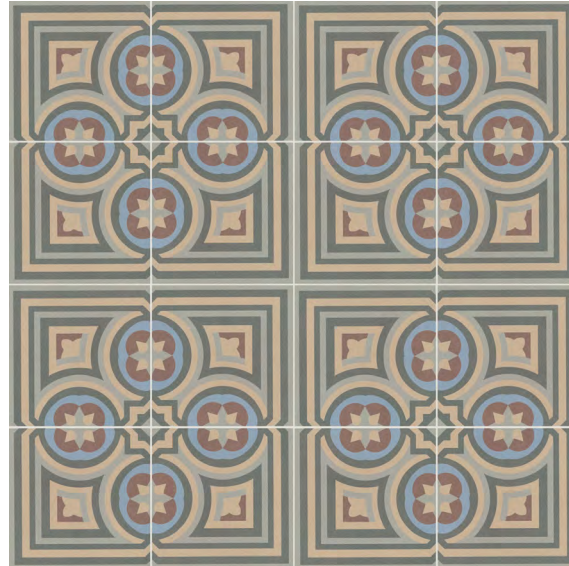




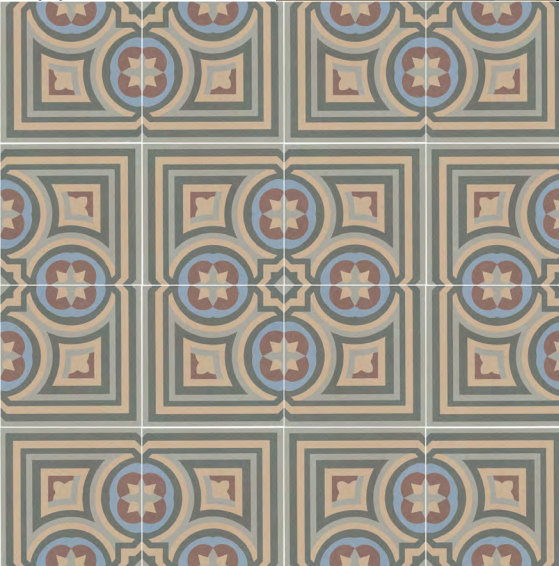
Ralf



Lay pattern 1



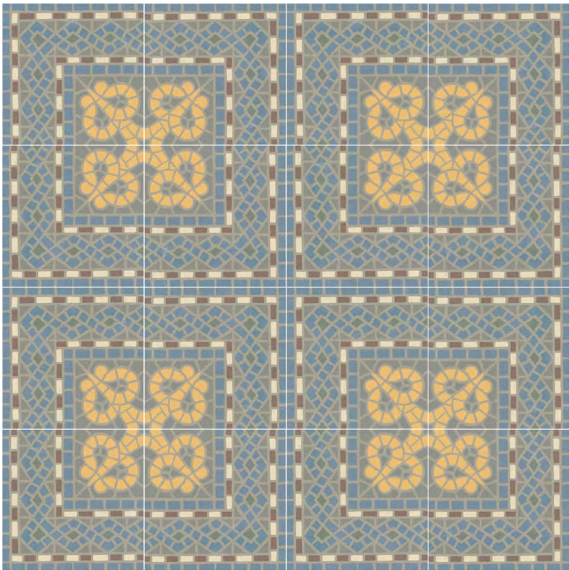
Lay pattern 2



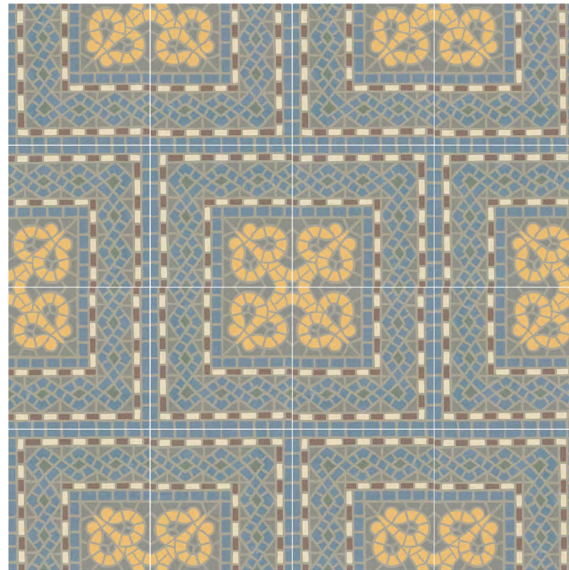
Roméo coin A



Lay pattern 1



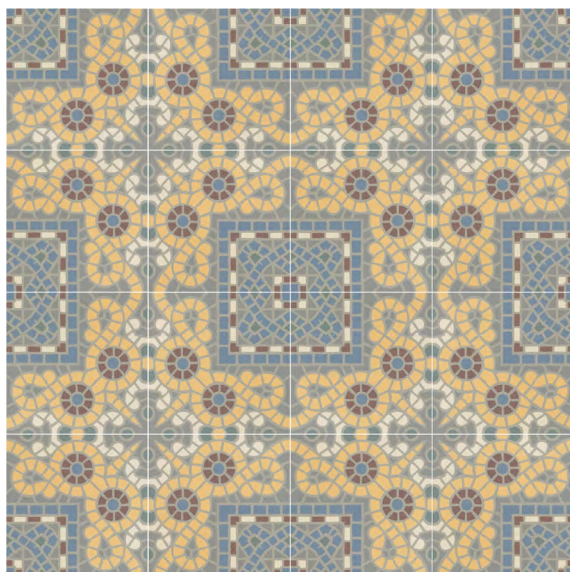
Lay pattern 2



Roméo coin B



Lay pattern 1



Lay pattern 2



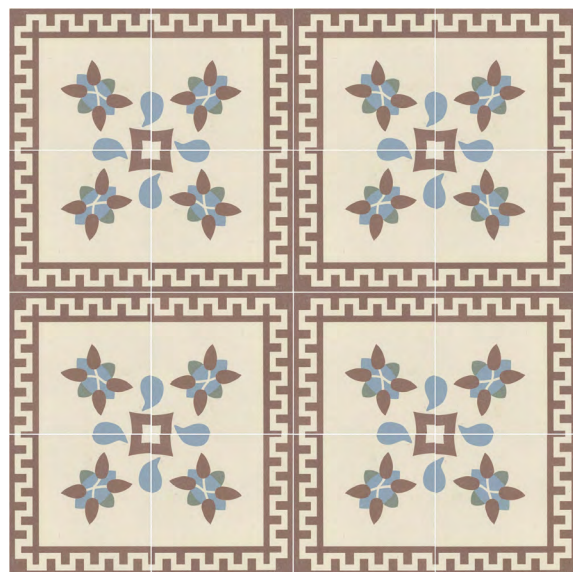
Rosa



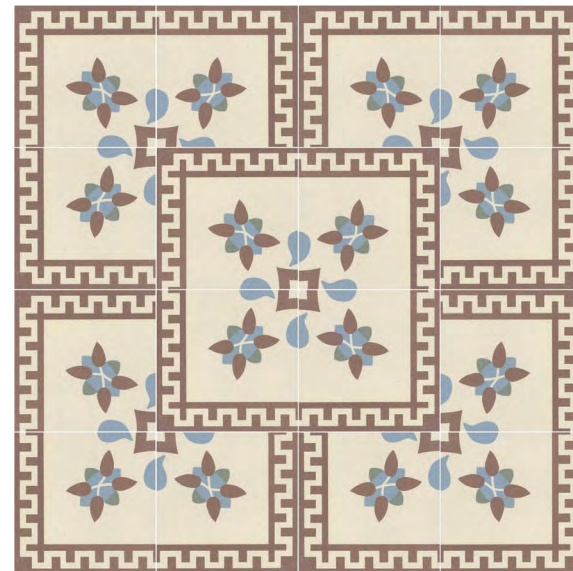
Serge coin A



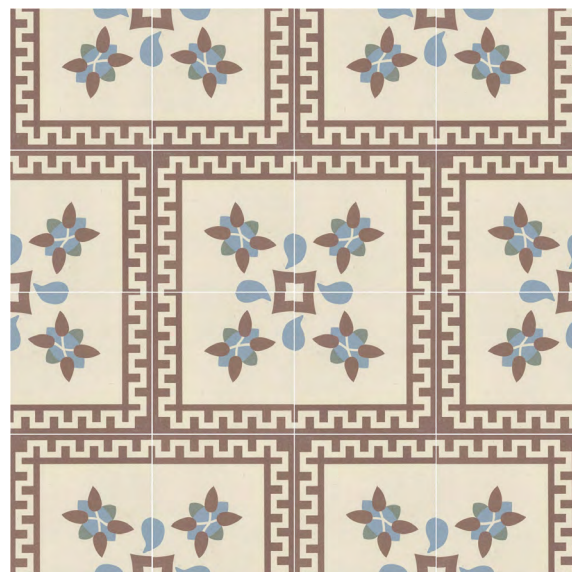
Lay pattern 1



Lay pattern 2



Lay pattern 3



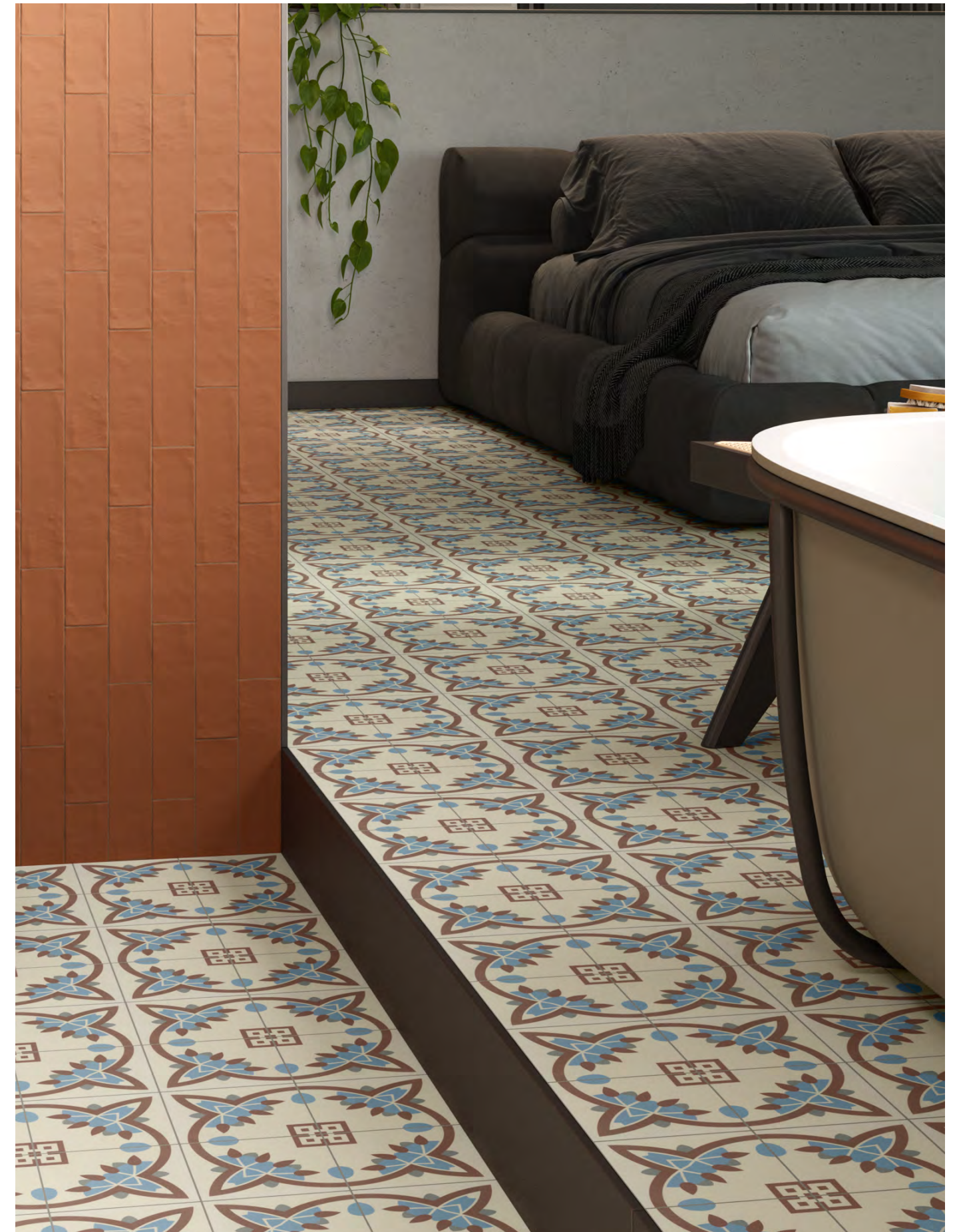
Serge coin B



Lay pattern 1



Lay pattern 2





Different packaging!

	
55 pc	50 Box
1.23m ²	61.50 m ²

Patchwork Bel Histoire



QUICK PRODUCT INFO

SET
Coin A or B

Full box
Coin A or B
Lignes



4 pc

44 pc

70 Box

0.99m²

69.30 m²

| 14 Coins
| 9 Lignes



RET

R10



CHECK OUR
VIDEO
TUTORIALS
online

Bel Histoire

Brigitte coin **A**

Brigitte Ligne

Brigitte coin **B**



Françoise coin **A**

Françoise Ligne

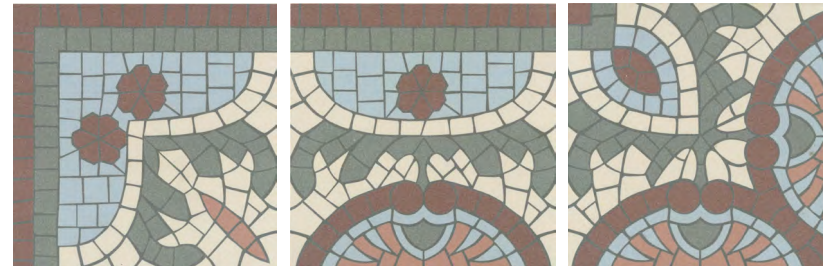
Françoise coin **B**



Gilbert coin **A**

Gilbert Ligne

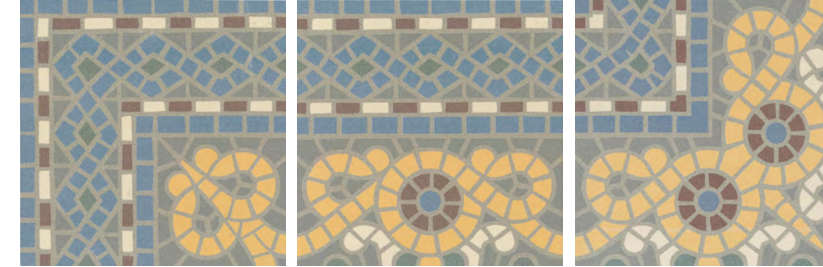
Gust



Roméo coin **A**

Roméo Ligne

Roméo coin **B**



Serge coin **A**

Serge Ligne

Serge coin **B**



Octavie coin **B**

Octavie Ligne **A**

Octavie Ligne **B**

Octavie coin **A**



Lili coin **A**

Lili Ligne



Jacques coin **A**

Jacques Ligne



Bel Histoire

Brigitte coin **A**



Brigitte Ligne



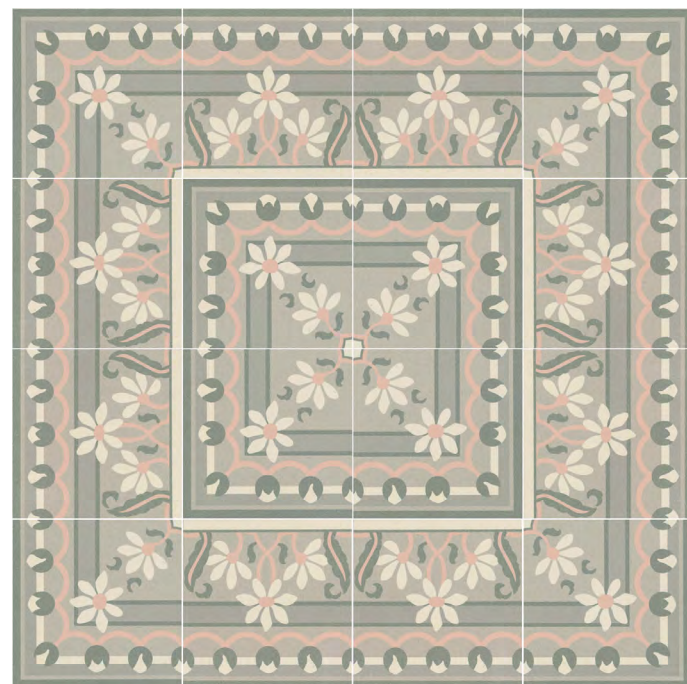
Brigitte coin **B**



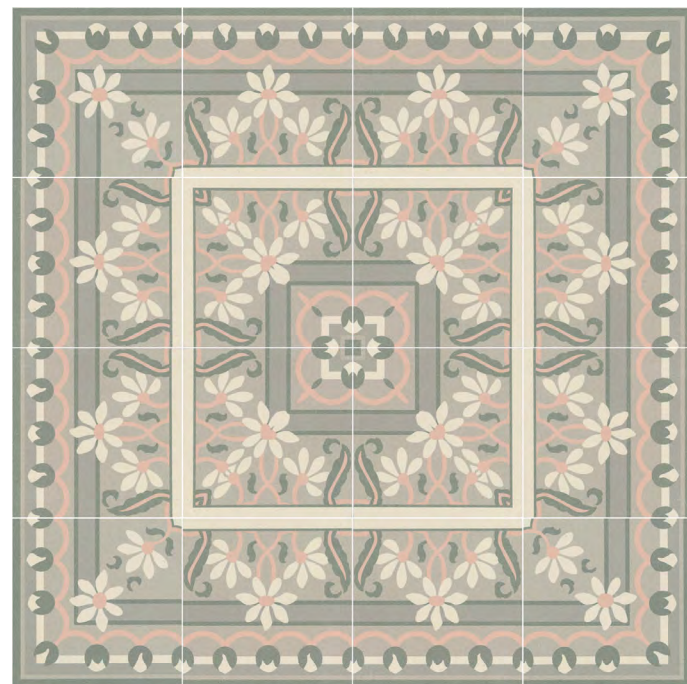
BRIGITTE



16 tiles patterns:



Coin A	Ligne	Ligne	Coin A
Ligne	Coin A	Coin A	Ligne
Ligne	Coin A	Coin A	Ligne
Coin A	Ligne	Ligne	Coin A

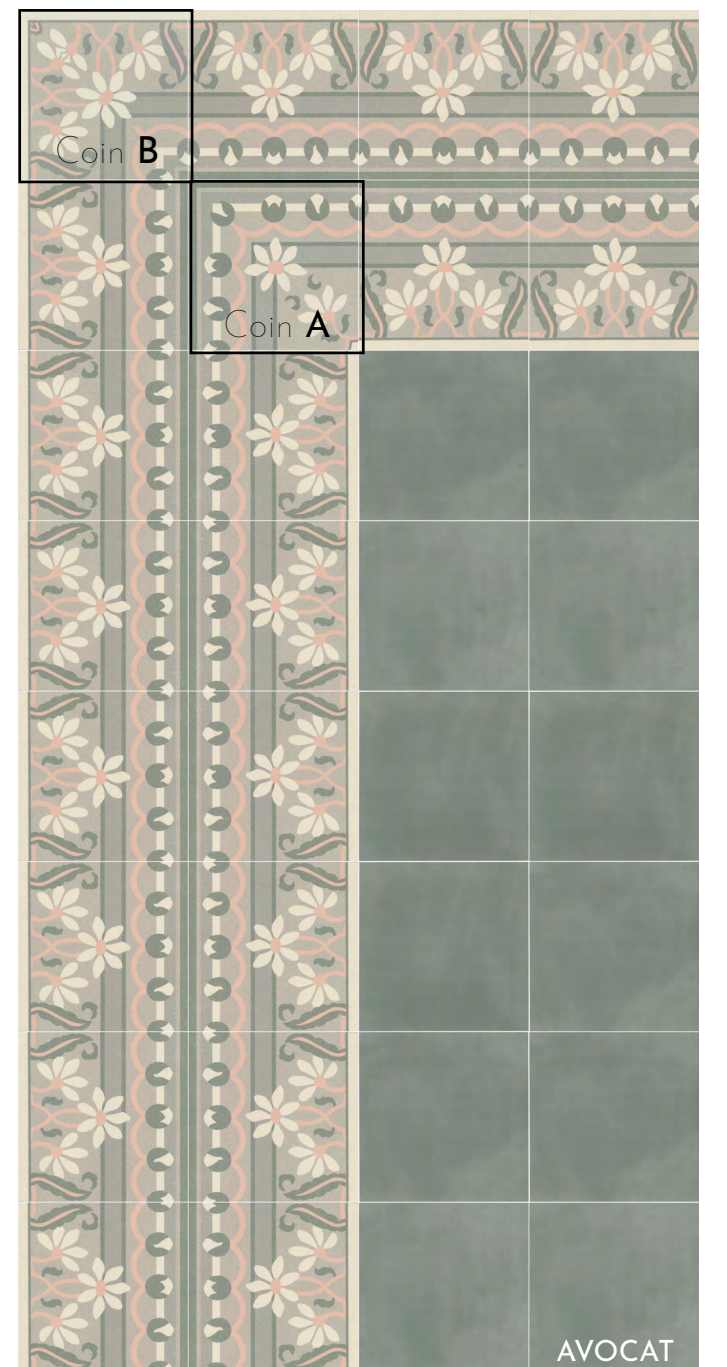


Coin A	Ligne	Ligne	Coin A
Ligne	Coin B	Coin B	Ligne
Ligne	Coin B	Coin B	Ligne
Coin A	Ligne	Ligne	Coin A

Border pattern **A**



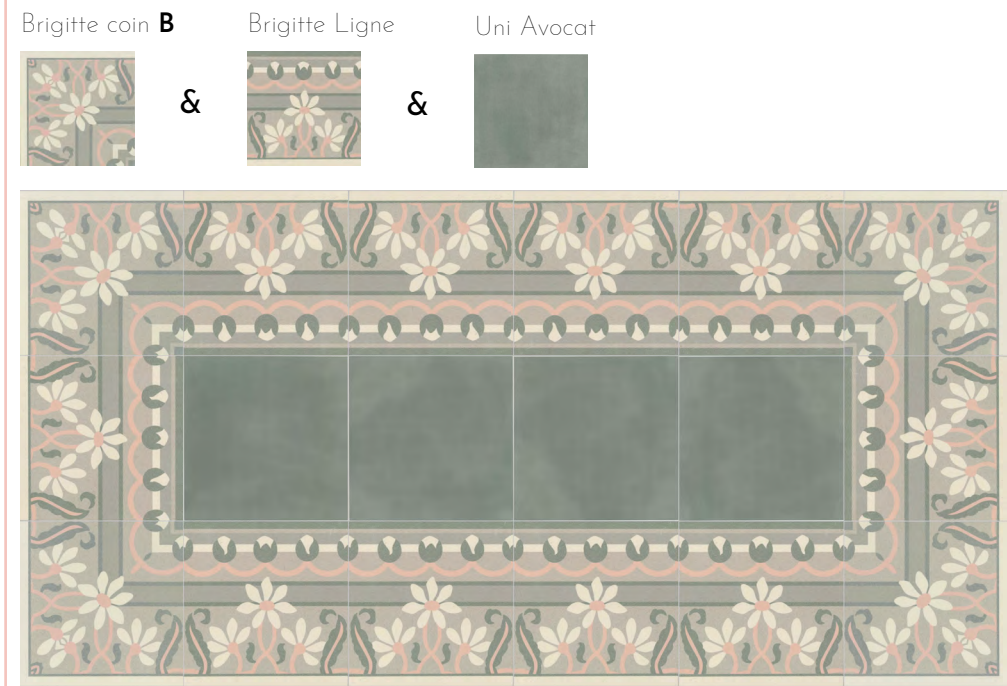
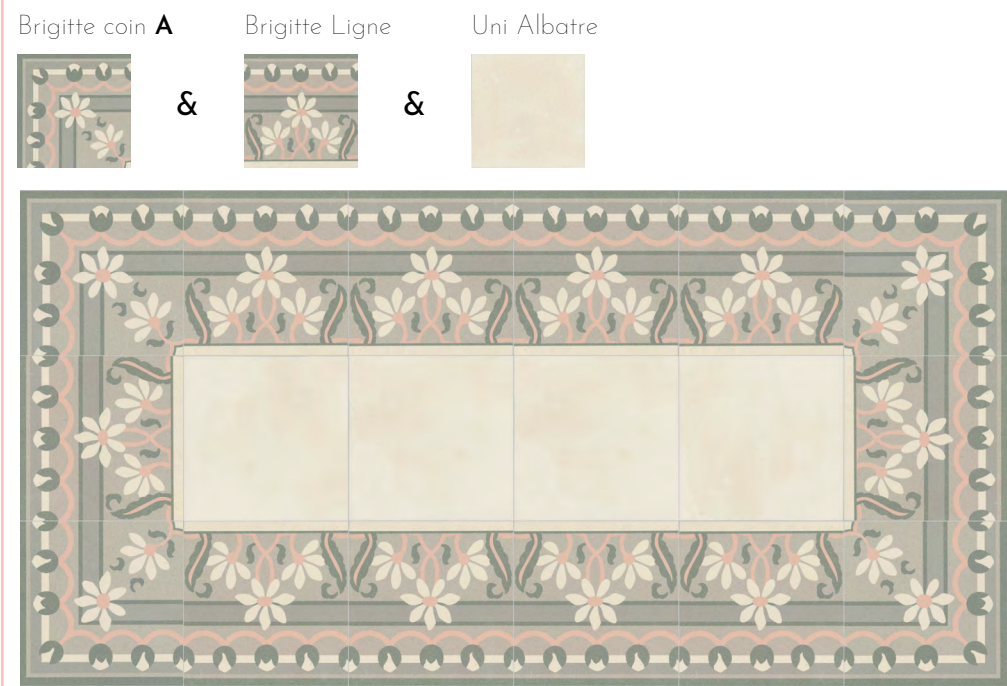
Border pattern **B**



|Entre - Porte: Simple



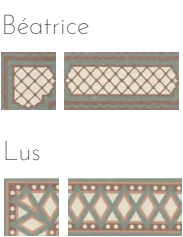
|Entre - Porte: Large



|Matching pattern



|Coin & ligne



|Uni colors



Françoise coin **A**

Françoise ligne

Françoise coin **B**



AVOCAT

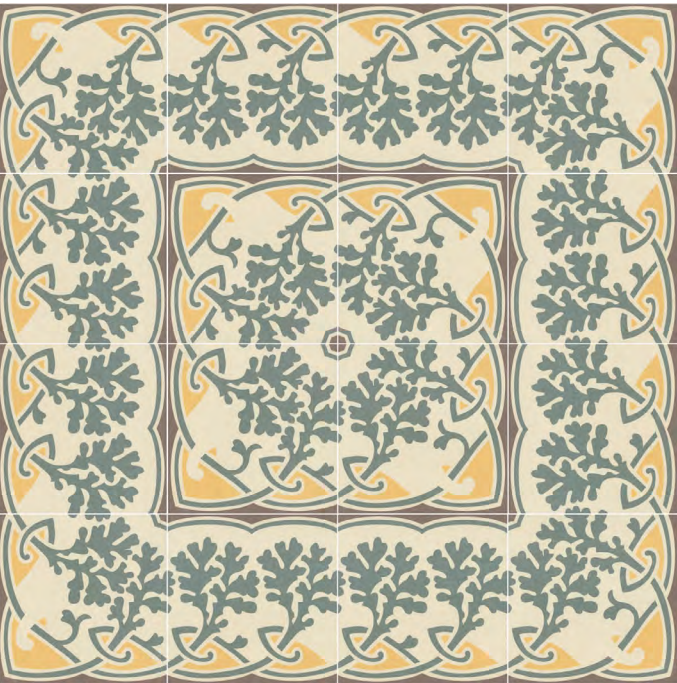
OCRE

ALBATRE

MARRON

FRANCOISE

16 tiles patterns:



Coin A	Ligne	Ligne	Coin A
Ligne	Coin A	Coin A	Ligne
Ligne	Coin A	Coin A	Ligne
Coin A	Ligne	Ligne	Coin A



Coin A	Ligne	Ligne	Coin A
Ligne	Coin B	Coin B	Ligne
Ligne	Coin B	Coin B	Ligne
Coin A	Ligne	Ligne	Coin A

Border pattern **A**



Border pattern **B**



MARRON

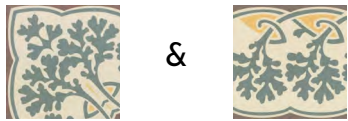
MARRON

|Entre - Porte: Simple

Françoise coin **A** Françoise Ligne



Françoise coin **B** Françoise Ligne

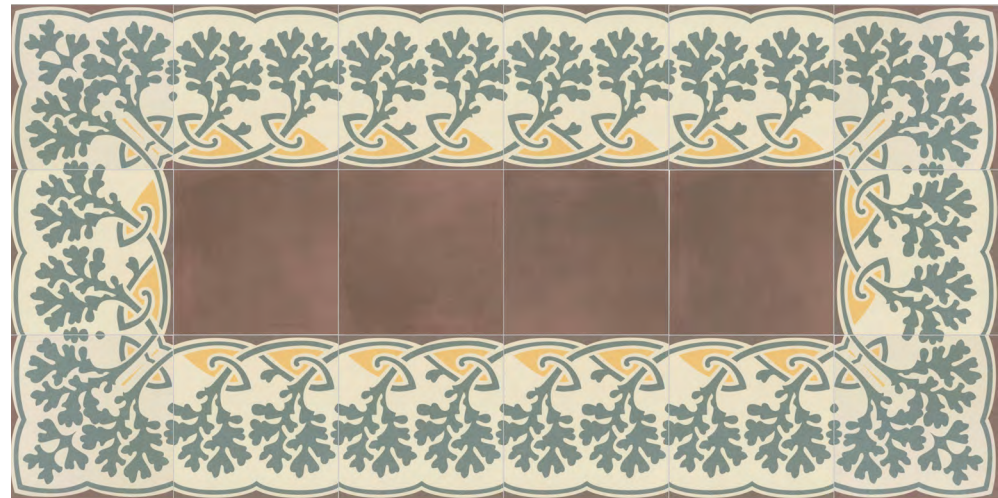


|Entre - Porte: Large

Françoise coin **A** Françoise Ligne Uni Marron



Françoise coin **B** Françoise Ligne Uni marron



|Matching pattern

Achilles



Eugenie



Felix



Lus



Jules



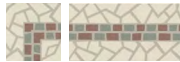
Mathilde



Josiane



Baptiste



|Coin & ligne

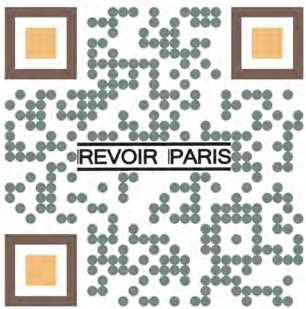
|Uni colors

AVOCAT

OCRE

ALBATRE

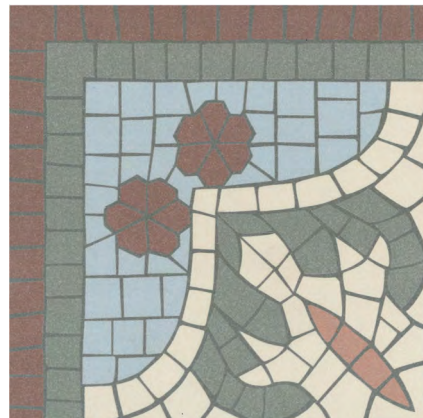
MARRON



Gilbert coin **A**

Gilbert ligne

Gust



GILBERT



16 tiles patterns:



Coin A	Ligne	Ligne	Coin A
Ligne	Coin A	Coin A	Ligne
Ligne	Coin A	Coin A	Ligne
Coin A	Ligne	Ligne	Coin A



Coin A	Ligne	Ligne	Coin A
Ligne	Gust	Gust	Ligne
Ligne	Gust	Gust	Ligne
Coin A	Ligne	Ligne	Coin A

Border pattern **A**

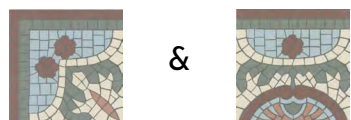


Border pattern **B**

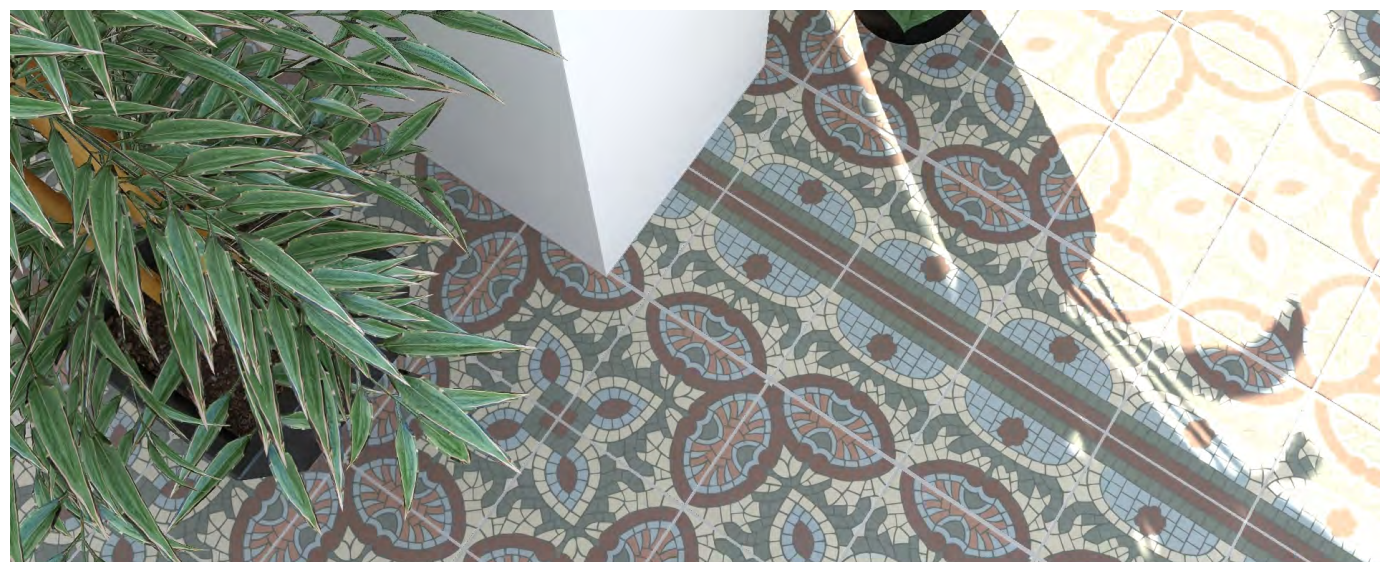
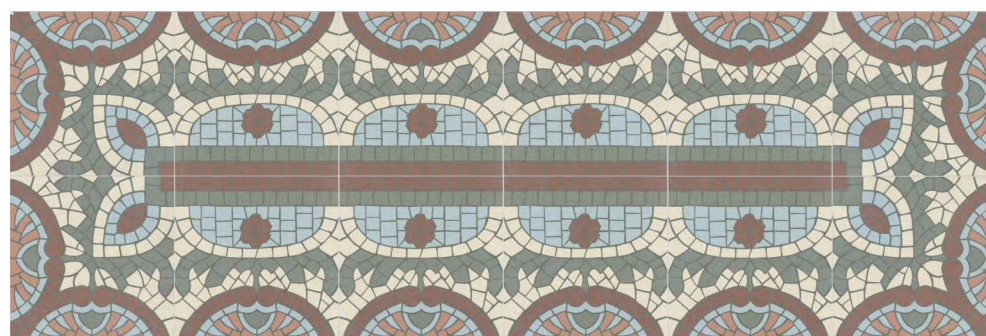


|Entre - Porte: Simple

Gilbert coin **A** & Gilbert Ligne

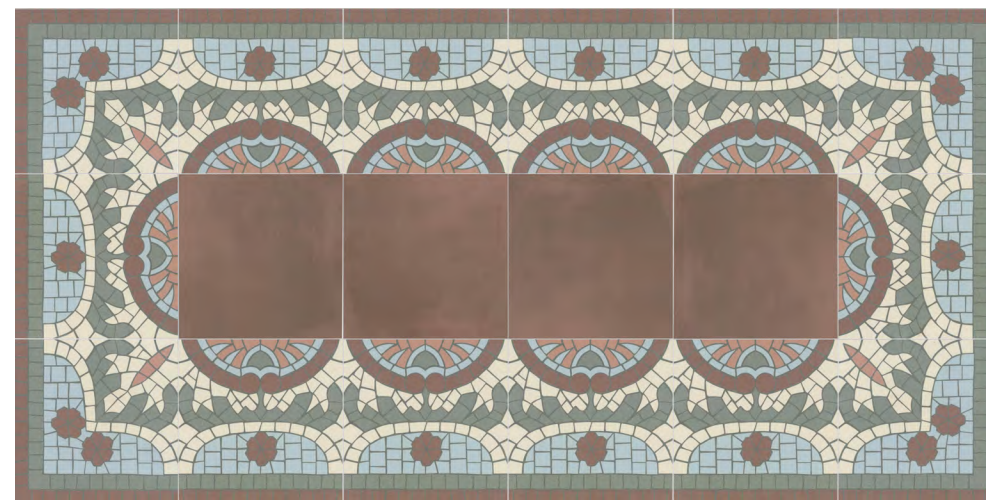


Gust & Gilbert Ligne

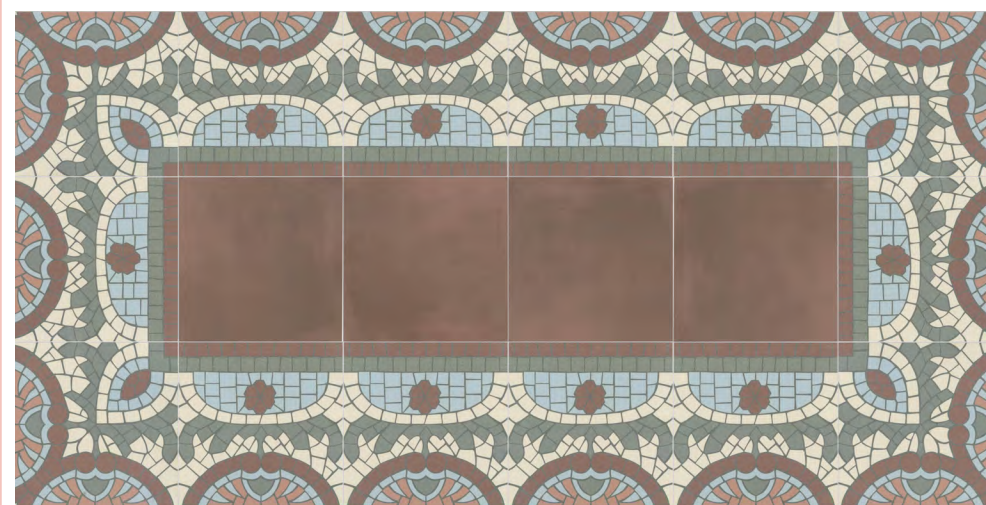


|Entre - Porte: Large

Gilbert coin **A** & Gilbert Ligne & Uni Marron



Gust & Gilbert Ligne & Uni Marron



|Matching pattern

Achilles



Eugenie



Felix



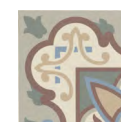
Mathilde



Gust



Josiane



Jules

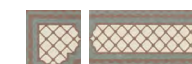


Ralf



|Coin & ligne

béatrice



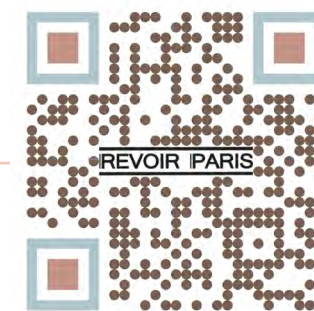
Lus



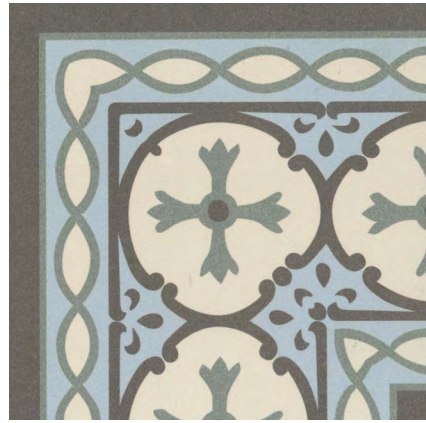
Baptiste



|Uni colors



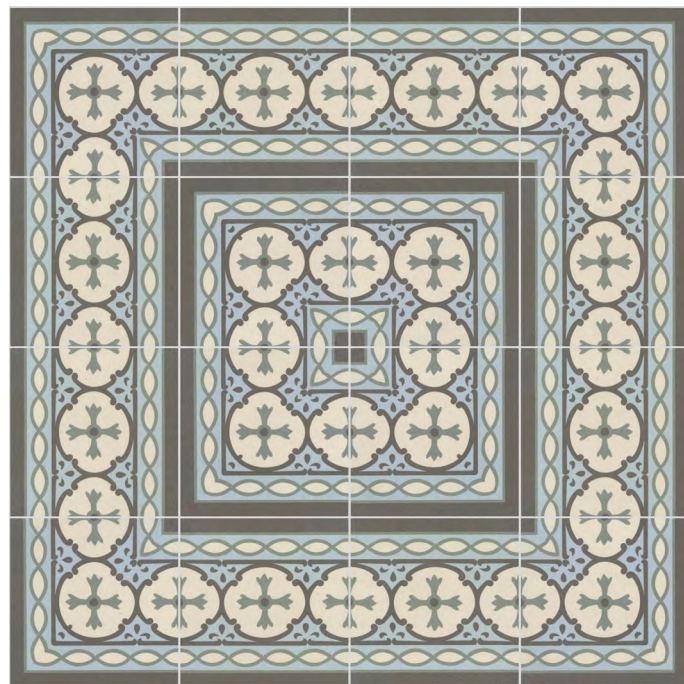
Jacques coin **A**



Jacques Ligne



16 tiles patterns:

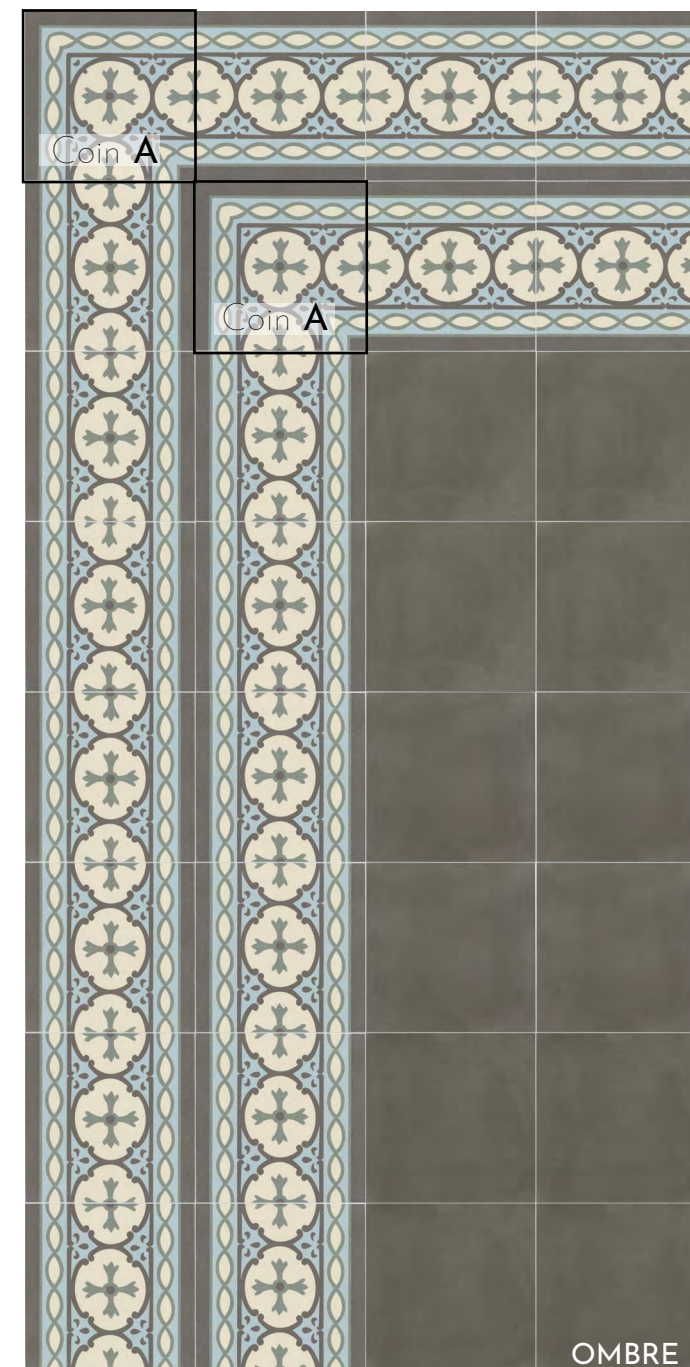


Coin A	Ligne	Ligne	Coin A
Ligne	Coin A	Coin A	Ligne
Ligne	Coin A	Coin A	Ligne
Coin A	Ligne	Ligne	Coin A

JACQUES



Border pattern **A**



OMBRE

|Entre - Porte: Simple

Jacques coin **A** Jacques Ligne

 & 





|Entre - Porte: Large

Jacques coin **A** Jacques Ligne Uni Ombre

 &  & 





|Matching pattern

Germaine 

Hervé 

Hélène 

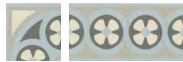
Lisette 

Maurice 

Oscar 

|Coin & ligne

Isabelle 

Nelle 

|Uni colors

AVOCAT PAON

ALBATRE OMBRE

Lili Coin **A**



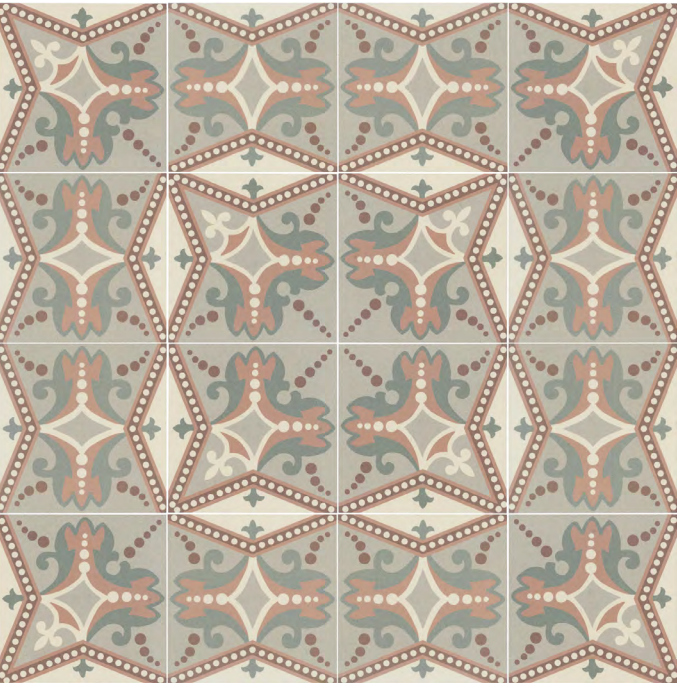
Lili ligne



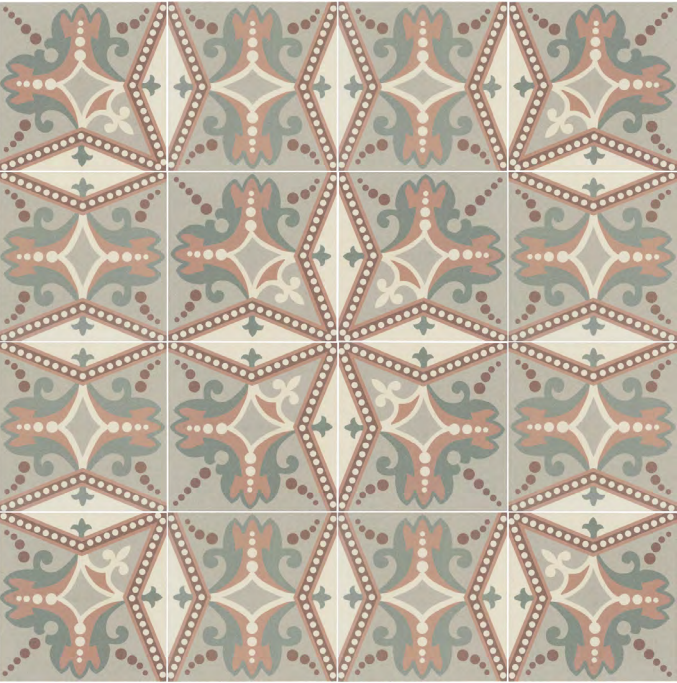
LILI



16 tiles patterns:

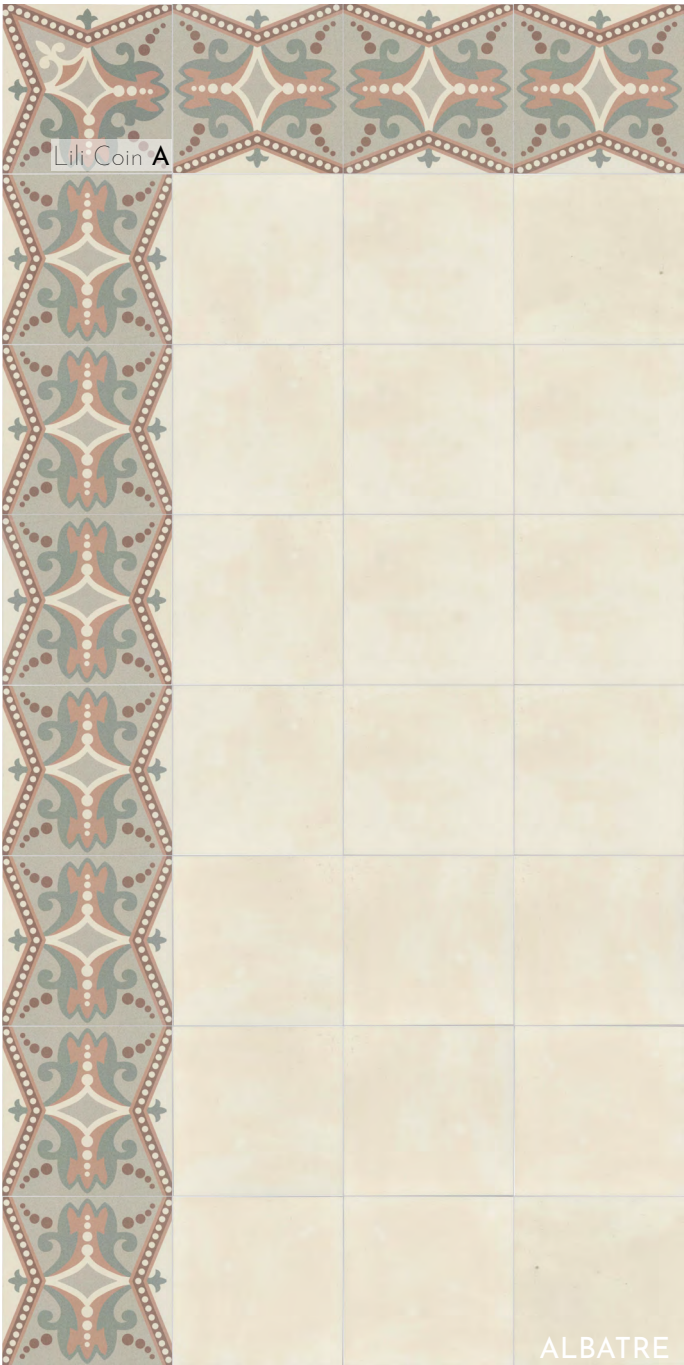


Coin A	Ligne	Ligne	Coin A
Ligne	Coin A	Coin A	Ligne
Ligne	Coin A	Coin A	Ligne
Coin A	Ligne	Ligne	Coin A



Coin A ↻	Ligne ↻	Ligne ↻	Coin A ↻
Ligne ↻	Coin A ↻	↻ Coin A	Ligne ↻
Ligne ↻	Coin A ↻	↻ Coin A	Ligne ↻
↻ Coin A	Ligne ↻	Ligne ↻	↻ Coin A

Border pattern **A**



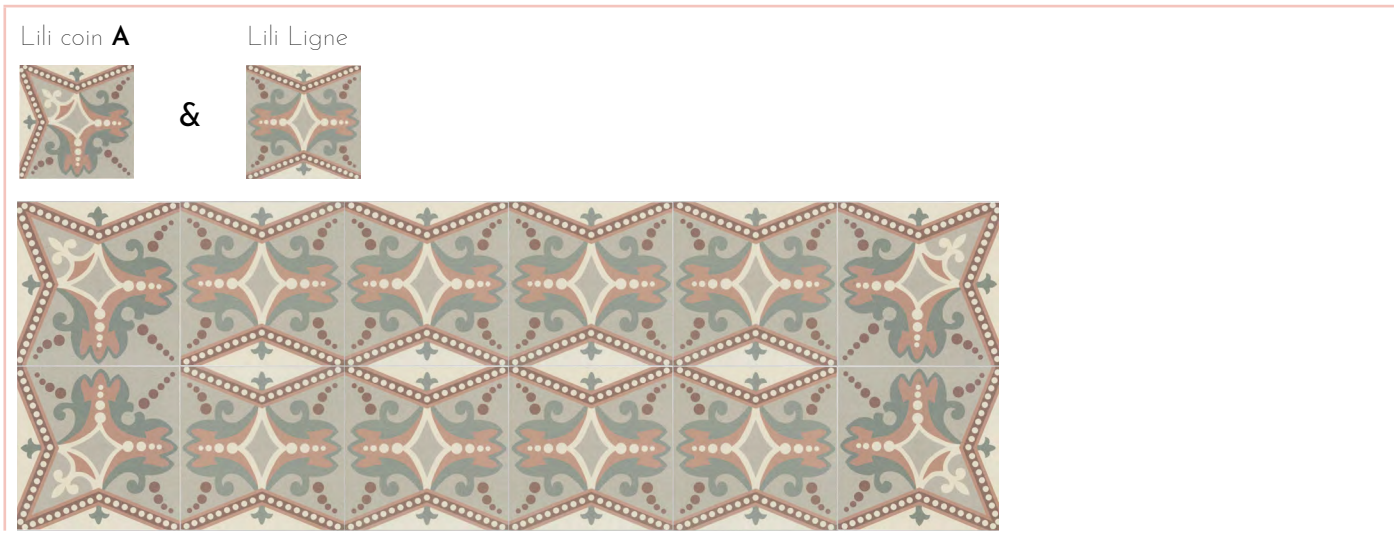
Border pattern **reversed** ↻



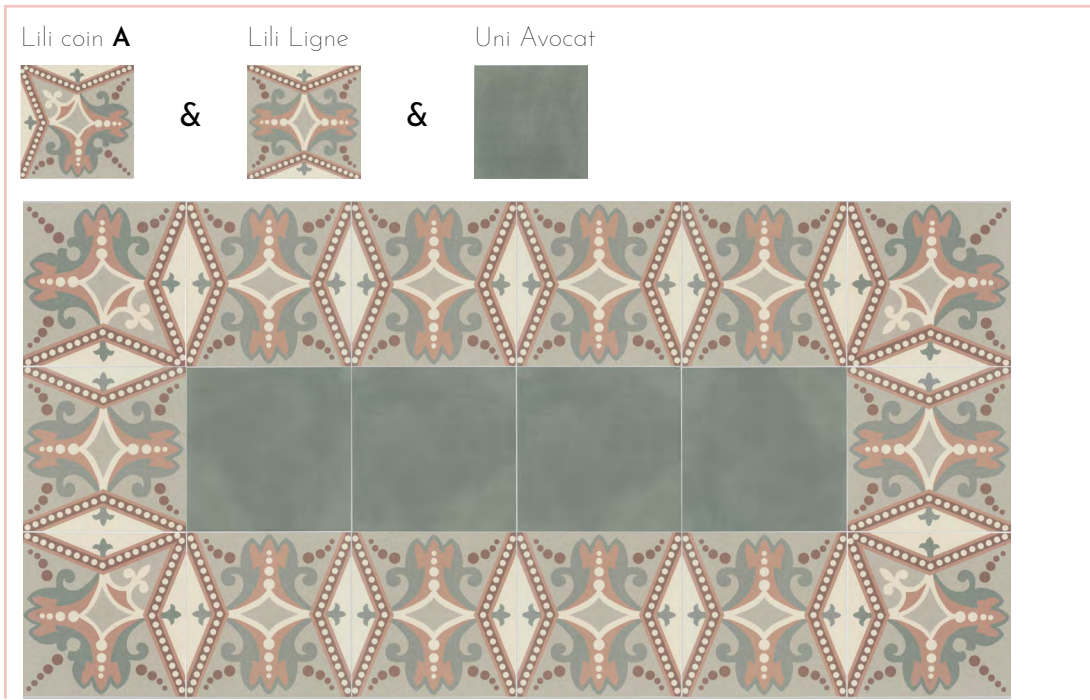
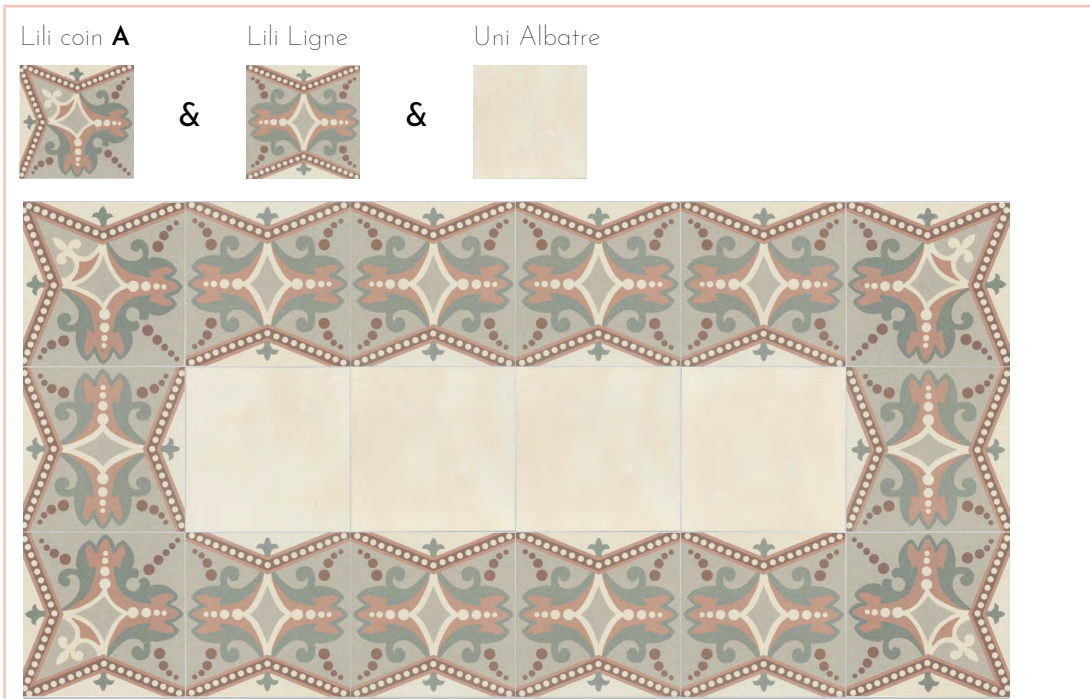
ALBATRE

ALBATRE

|Entre - Porte: Simple



|Entre - Porte: Large



|Matching pattern

Agathe



Hubert



Brigitte coin **B**



Irène



Brigitte coin **A**

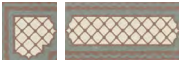


Jeanne



|Coin & ligne

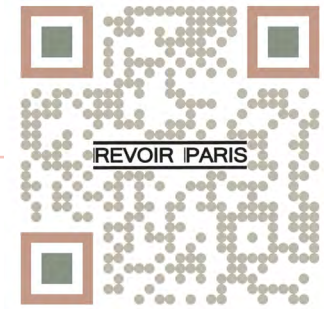
Brigitte coin **B**



Brigitte coin **B**



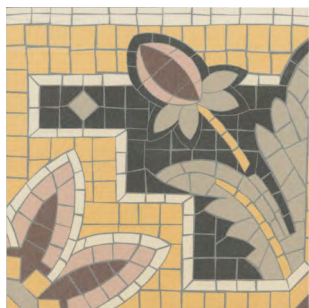
|Uni colors



Octavie coin **B**



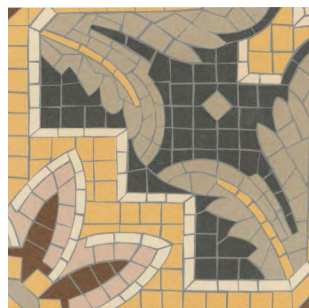
Octavie ligne **A**



Octavie ligne **B**



Octavie coin **A**



OCTAVIE



16 tiles patterns:



Coin B	Ligne A	Ligne B	Coin B
Ligne B	Coin B	Coin B	Ligne A
Ligne A	Coin B	Coin B	Ligne B
Coin B	Ligne B	LigneA	Coin B



Coin B	Ligne A	Ligne B	Coin B
Ligne B	Octavie	Octavie	Ligne A
Ligne A	Octavie	Octavie	Ligne B
Coin B	Ligne B	LigneA	Coin B

Border pattern **A**



Border pattern **B**



|Entre - Porte: Simple

Octavie coin **A** Octavie Ligne **A** Octavie Ligne **B**



Octavie coin **B** Octavie Ligne **A** Octavie Ligne **B**

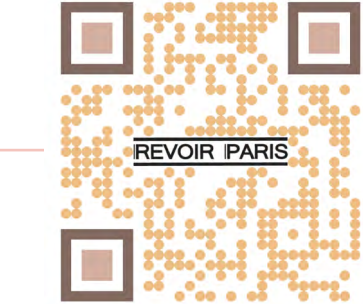


|Entre - Porte: Large

Octavie coin **A** Octavie Ligne **A** Octavie Ligne **B** Uni Albatre



Octavie coin **B** Octavie Ligne **A** Octavie Ligne **B** Uni Ombre



Romeo coin **A**



Romeo ligne



Romeo coin **B**



ROMEO



16 tiles patterns:



Coin A	Ligne	Ligne	Coin A
Ligne	Coin A	Coin A	Ligne
Ligne	Coin A	Coin A	Ligne
Coin A	Ligne	Ligne	Coin A



Coin A	Ligne	Ligne	Coin A
Ligne	Coin B	Coin B	Ligne
Ligne	Coin B	Coin B	Ligne
Coin A	Ligne	Ligne	Coin A

Border pattern **A**

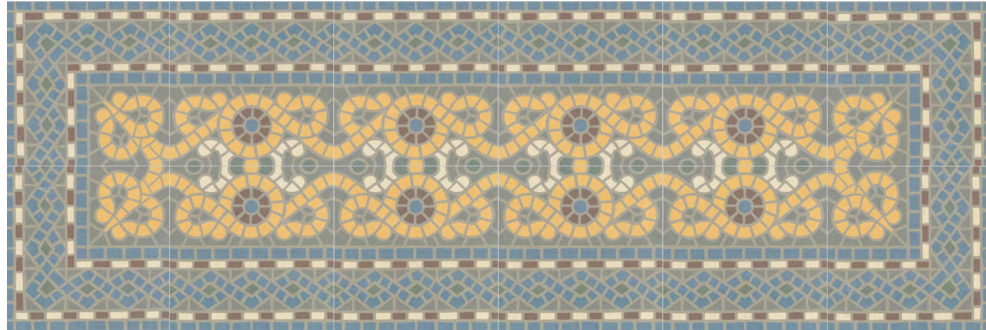


Border pattern **B**



|Entre - Porte: Simple

Romeo coin **A** & Romeo Ligne

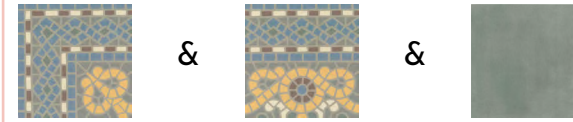


Romeo coin **B** & Romeo Ligne

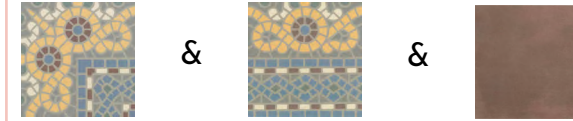


|Entre - Porte: Large

Romeo coin **A** & Romeo Ligne & Uni Avocat

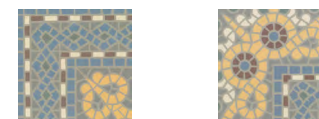


Romeo coin **B** & Romeo Ligne & Uni Marron



|Matching pattern

Roméo Coin **A** & Roméo coin **B**



Paula & Eugenie



|Coin & ligne

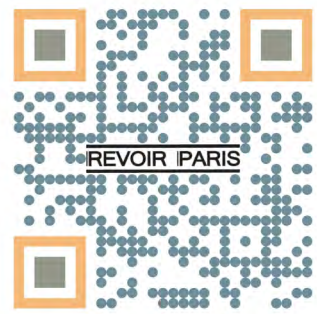
Béatrice



Fiona



|Uni colors



Serge coin **A**



Serge ligne



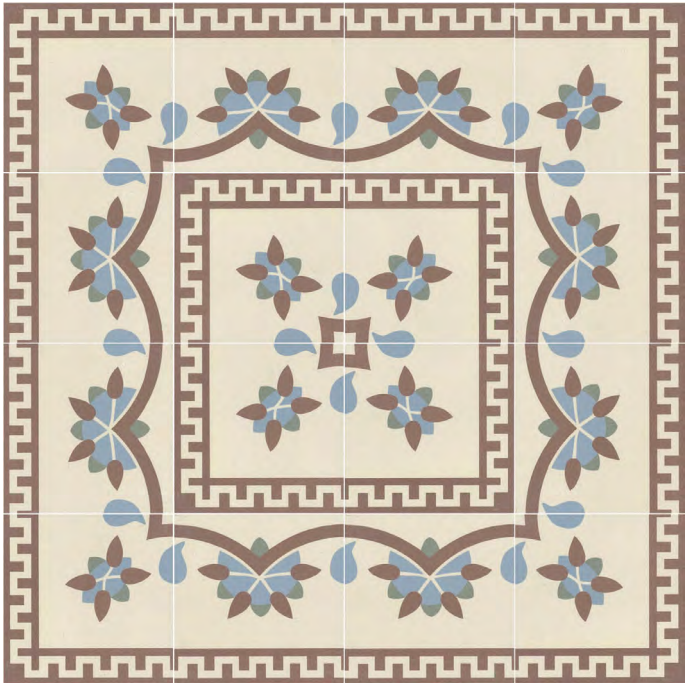
Serge coin **B**



SERGE



16 tiles patterns:



Coin A	Ligne	Ligne	Coin A
Ligne	Coin A	Coin A	Ligne
Ligne	Coin A	Coin A	Ligne
Coin A	Ligne	Ligne	Coin A



Coin A	Ligne	Ligne	Coin A
Ligne	Coin B	Coin B	Ligne
Ligne	Coin B	Coin B	Ligne
Coin A	Ligne	Ligne	Coin A

Border pattern **A**



Border pattern **B**

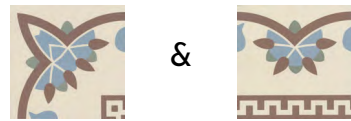


|Entre - Porte: Simple

Serge coin **A** & Serge Ligne



Serge coin **B** & Serge Ligne



|Entre - Porte: Large

Serge coin **A** & Serge Ligne & Uni Albatre



Serge coin **B** & Serge Ligne & Uni Marron

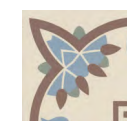


|Matching pattern

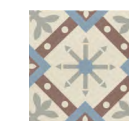
Serge coin **A**



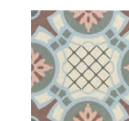
Serge coin **B**



Charles



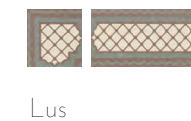
Hubert



Eloise



Béatrice



Lus



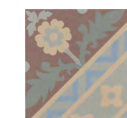
Hector



Ida



Jean



Mathilde



Paula



Rosa



Fiona



Baptiste



|Coin & ligne

7.5x7.5

7.5x15

QUICK PRODUCT INFO

Lignes



7 pc

Coins



4 pc

Cabochon



4 pc

| 8 coins
| 8 lignes
| 10 cabochons

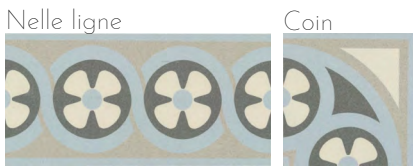
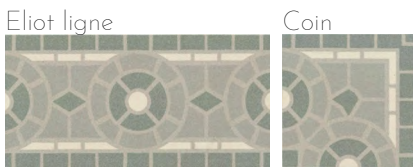
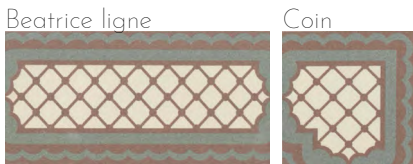
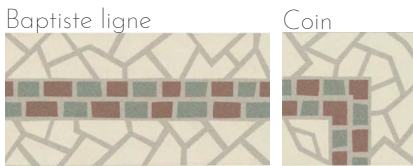


RET

R10



LIGNE 7.5x15 & COIN 7.5x7.5



CABOCHON 7.5x7.5



Lisette 15x15
Nelle 7.5x15
Uni Ombre 15x15



Baptiste

Coin & Ligne
7.5x7.5 7.5x15



Baptiste coin



Baptiste ligne



Achilles



Uni Albatre



COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !



Baptiste coin



Baptiste ligne



Uni Albatre



Baptiste coin



Baptiste ligne



Uni Albatre



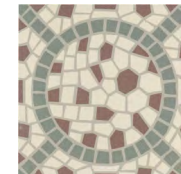
Baptiste coin



Baptiste ligne



André



Uni Albatre





Beatrice

Coin & Ligne
7.5x7.5 7.5x15



Beatrice coin

Beatrice ligne

Josiane

Uni Marron



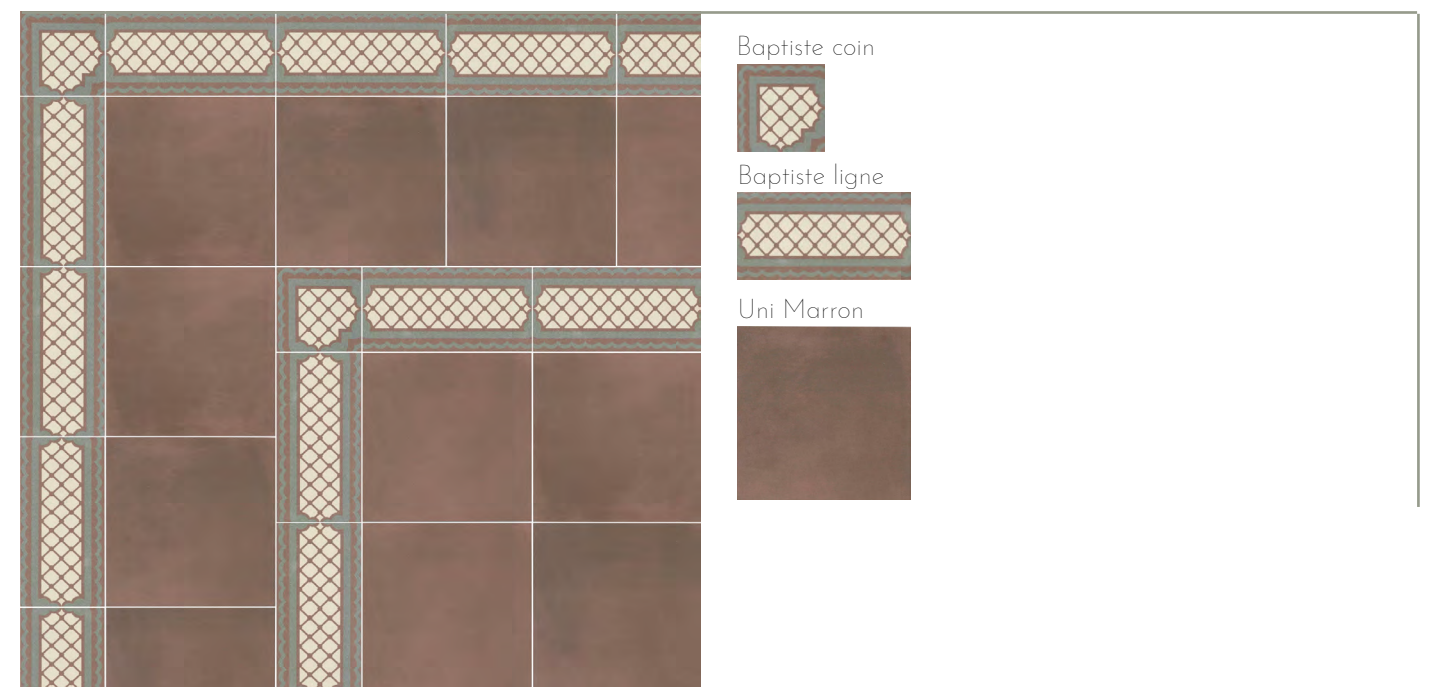
Beatrice coin

Beatrice ligne

Uni Albatre

COIN 7.5x7.5 & LIGNE 7.5x15

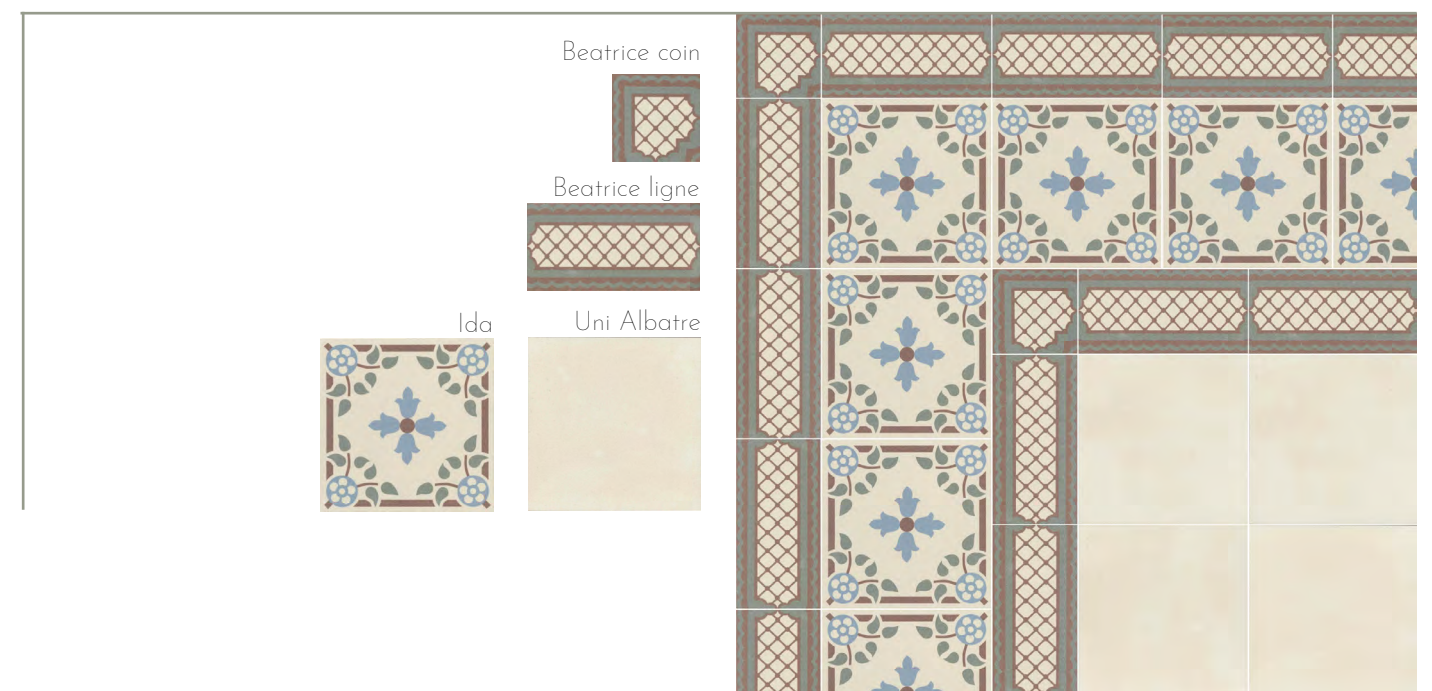
For more alternatives, check our website !



Baptiste coin

Baptiste ligne

Uni Marron



Beatrice coin

Beatrice ligne

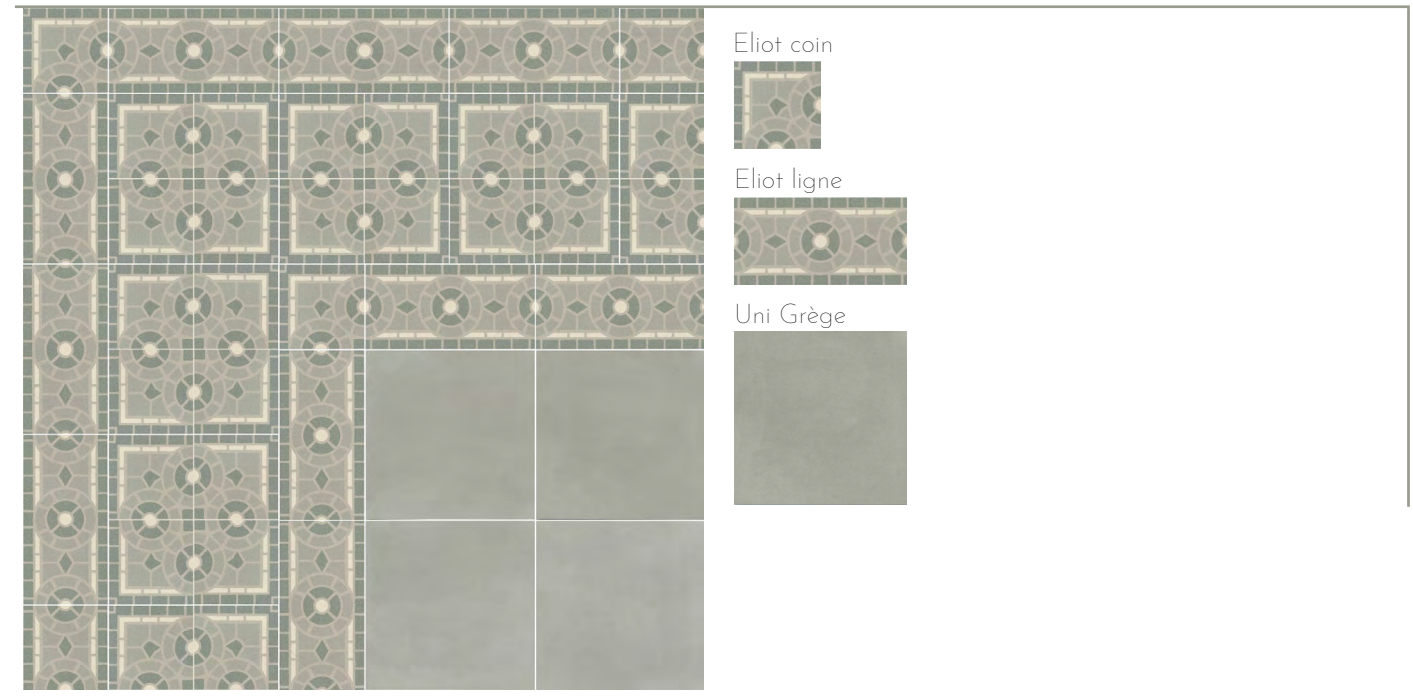
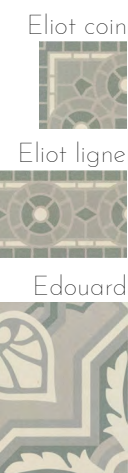
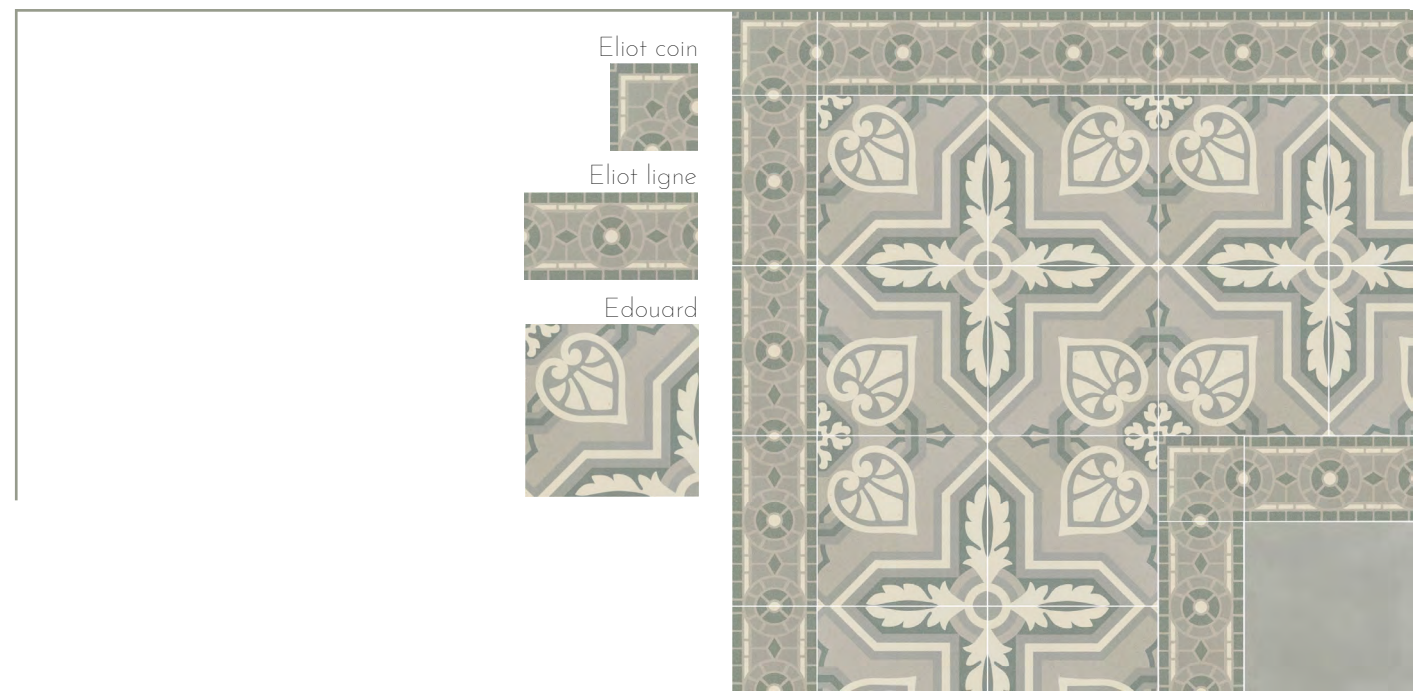
Ida

Uni Albatre



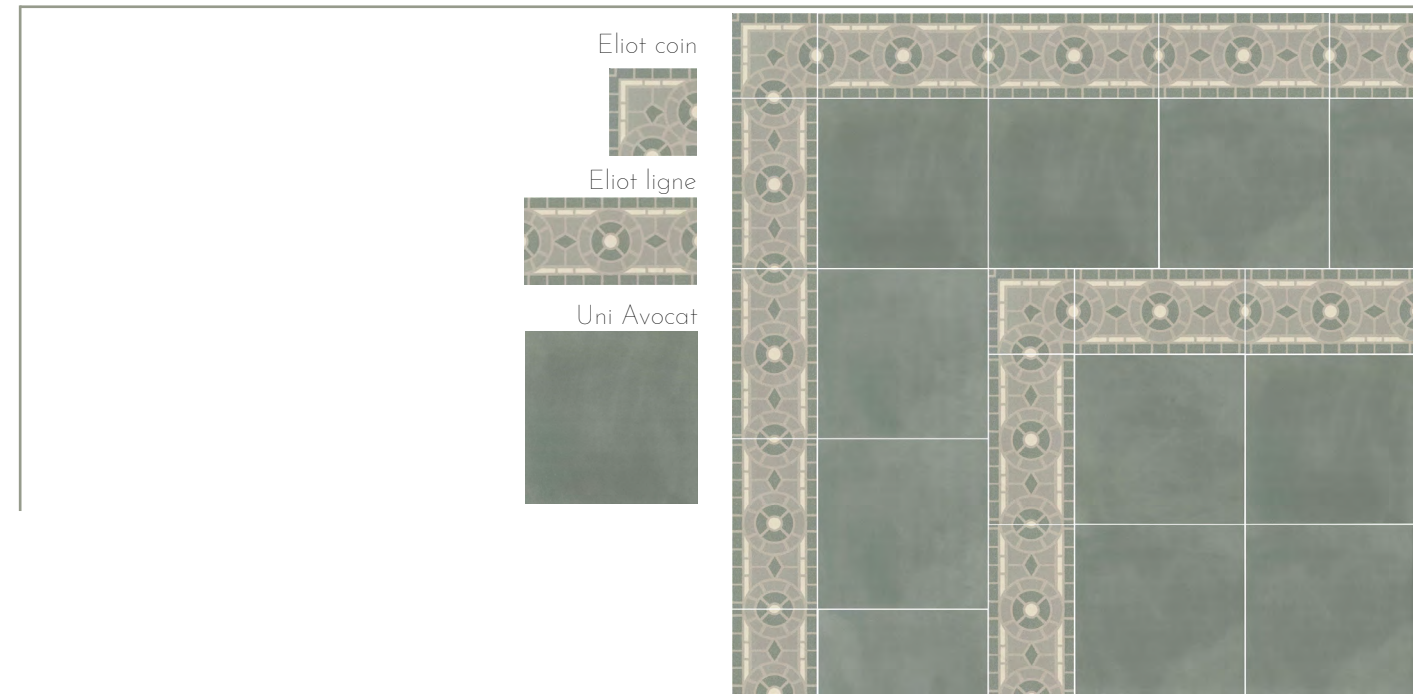
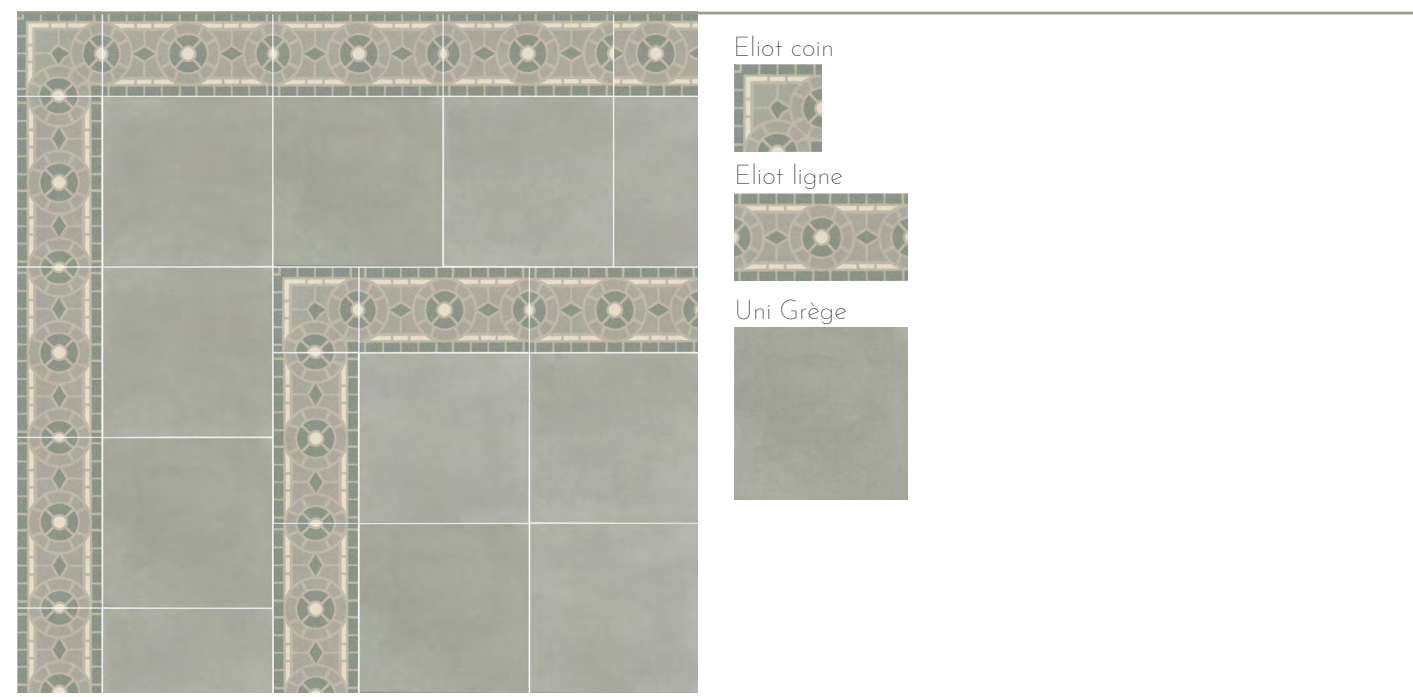
Eliot

Coin & Ligne
7.5x7.5 7.5x15



COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !





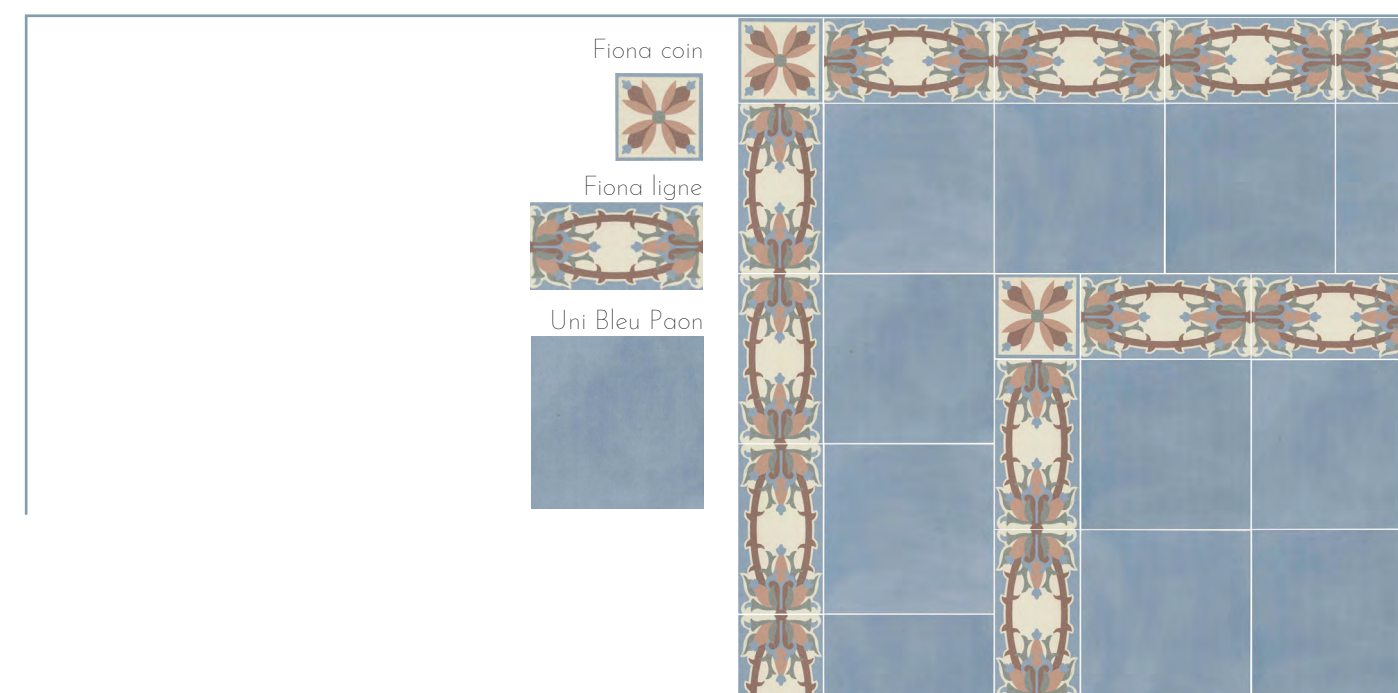
Fiona

Coin & Ligne
7.5x7.5 7.5x15



COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !





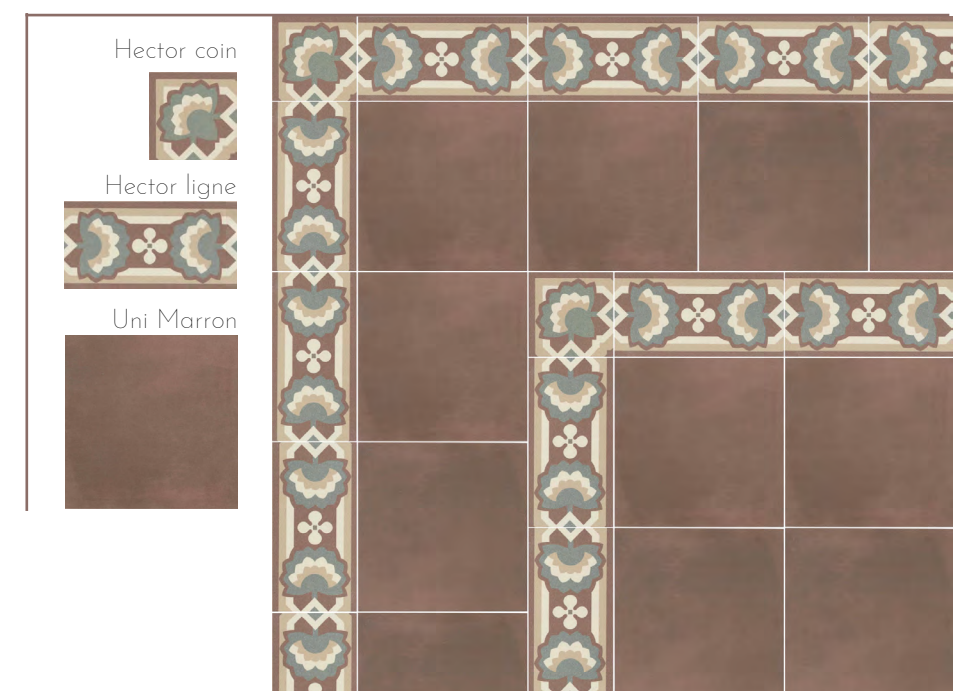
Hector

Coin & Ligne
7.5x7.5 7.5x15



COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !





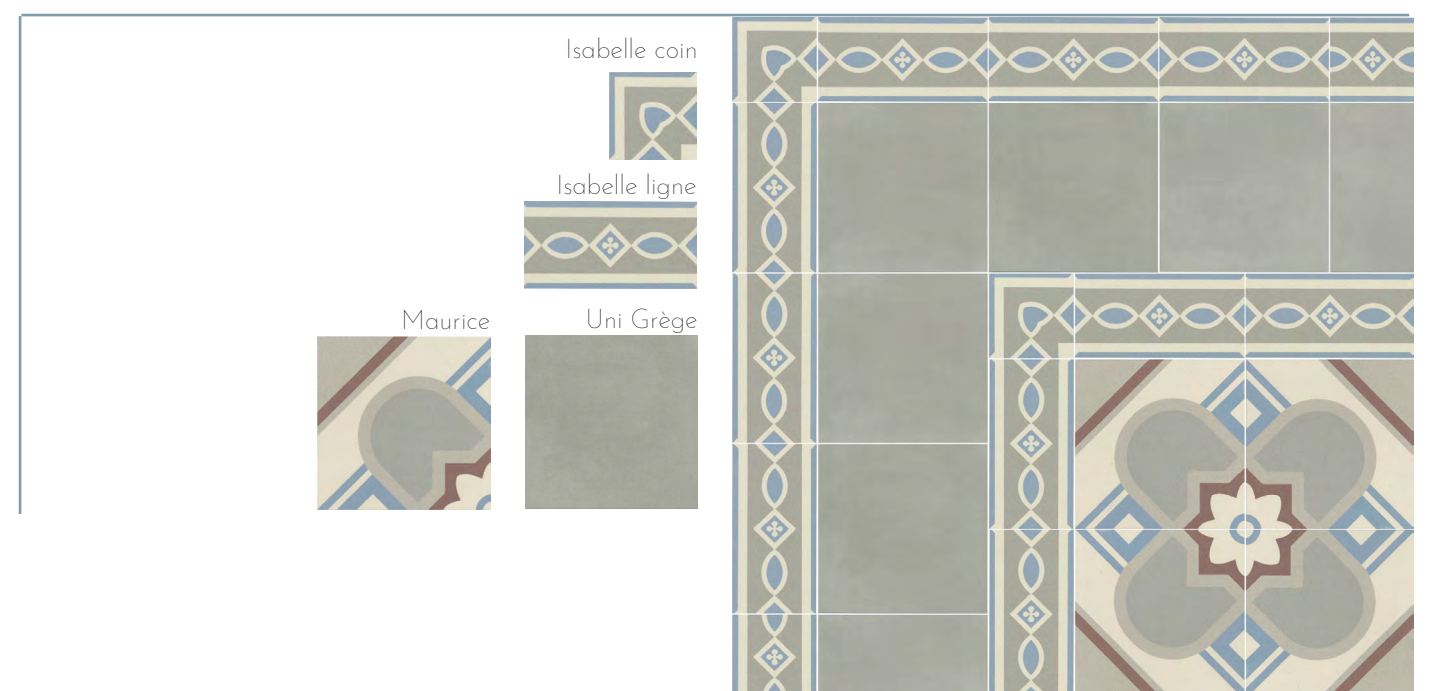
Isabelle

Coin & Ligne
7.5x7.5 7.5x15



COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !



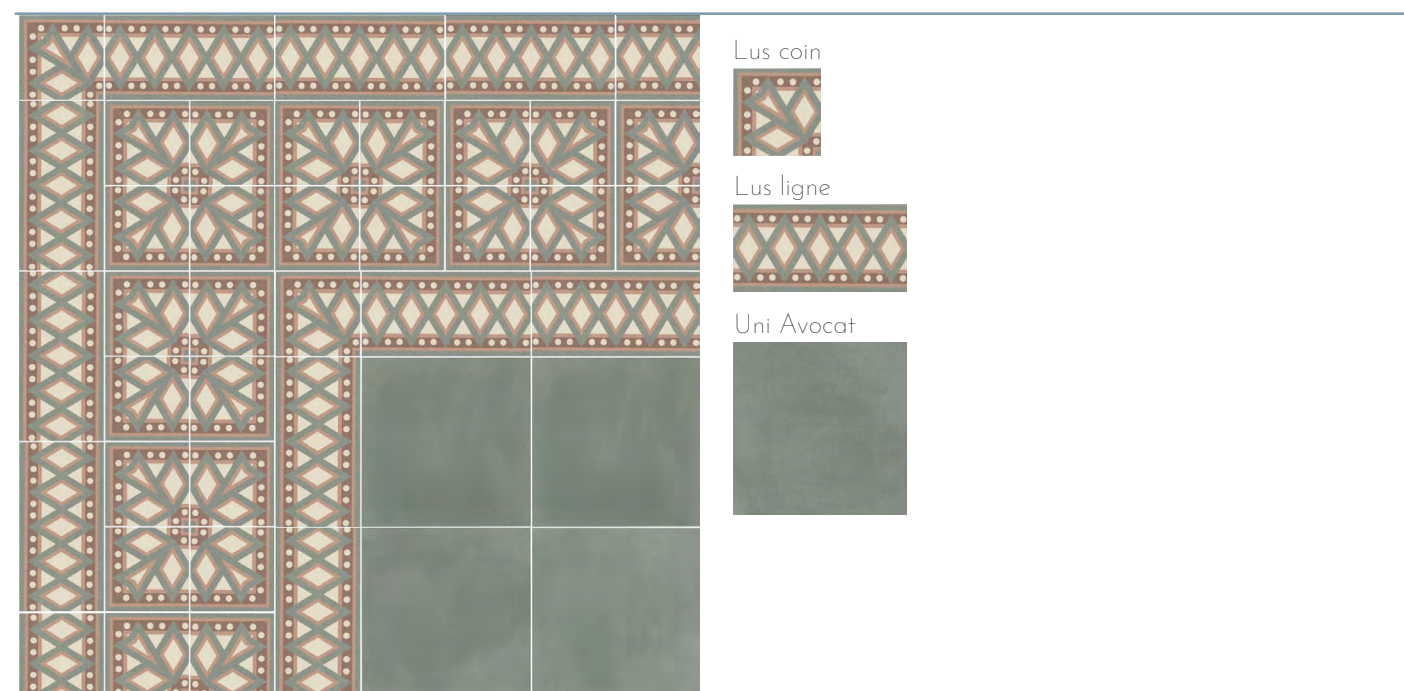
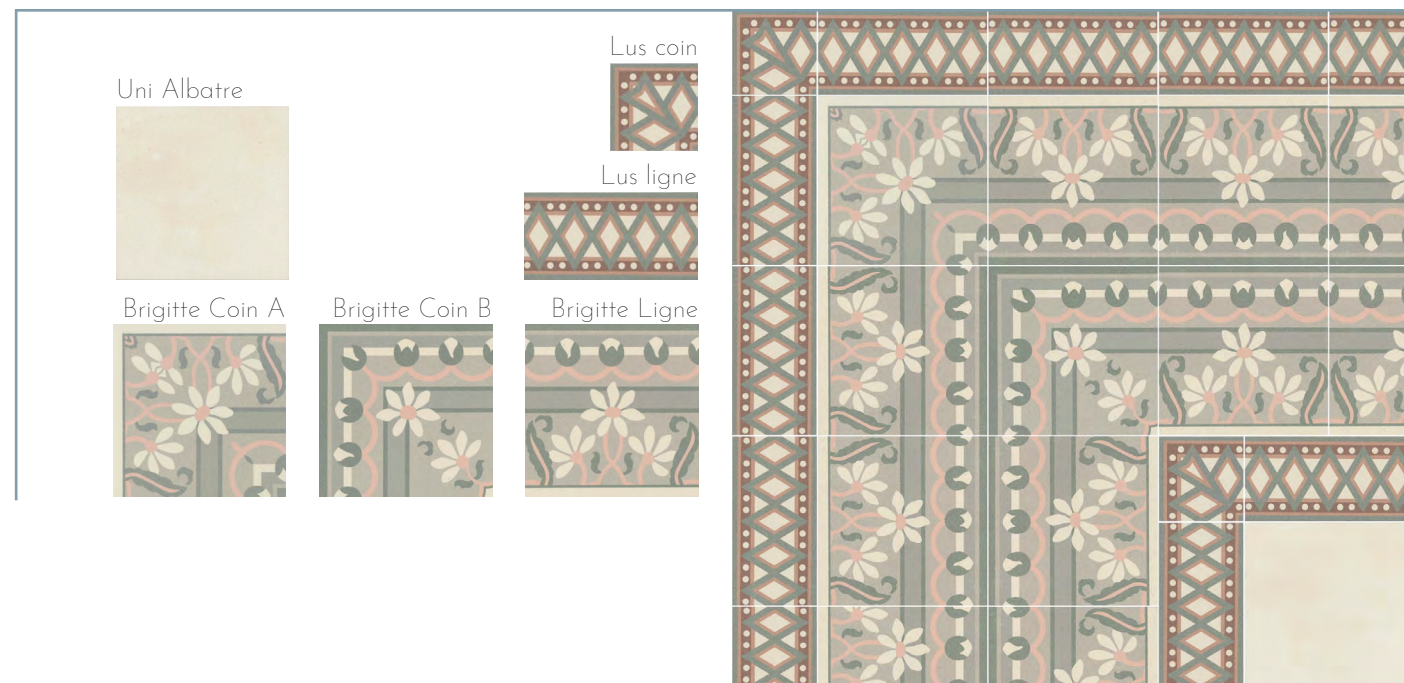


Lus

Coin & Ligne
7.5x7.5 7.5x15

COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !



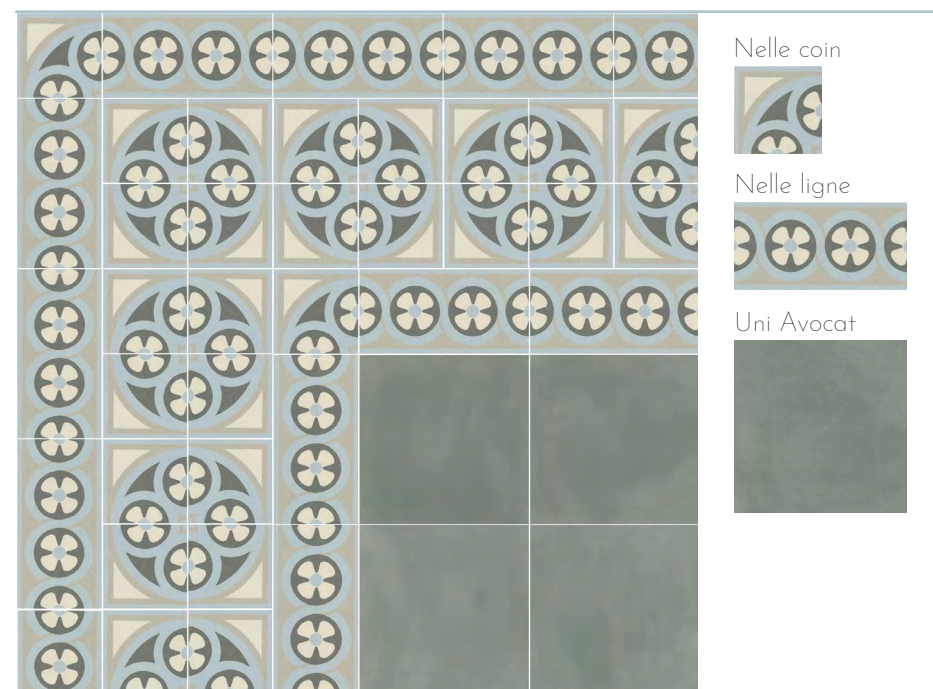
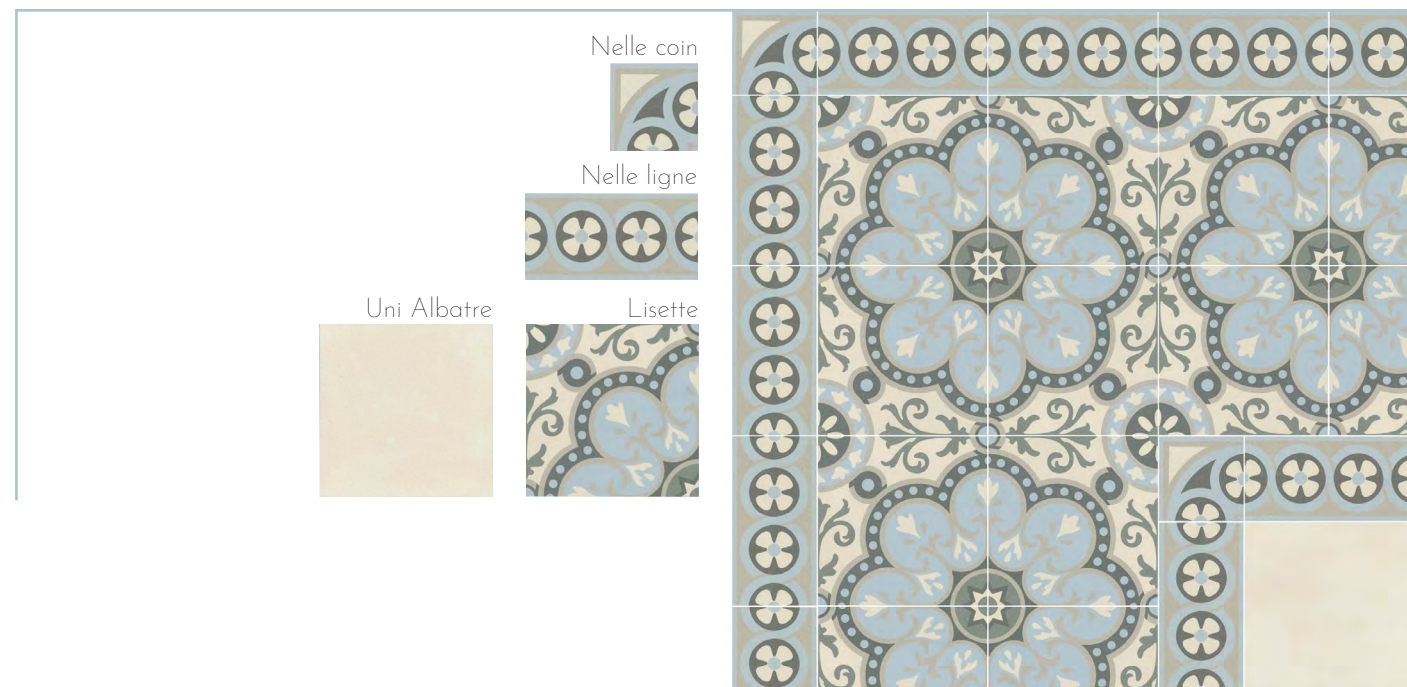


Agathe 15x15
Lili Ligne 15x15
Lus Ligne 7.5x15



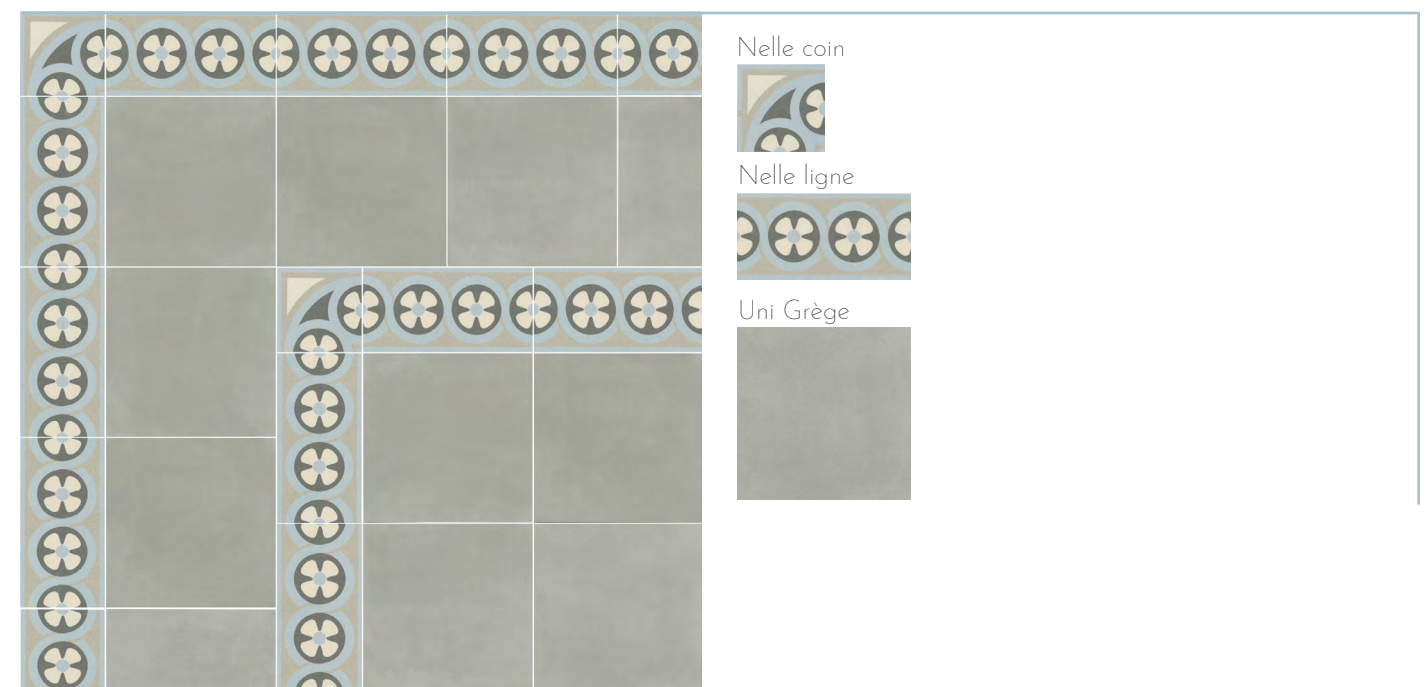
Nelle

Coin & Ligne
7.5x7.5 7.5x15



COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !





Lisette 15x15
Jacques Coin
Jacques Ligne
Uni Ombre 7.5x7.5
Uni Ombre 7.5x15



Uni Avocat 15x15
Cabo Hubert 7.5x7.5

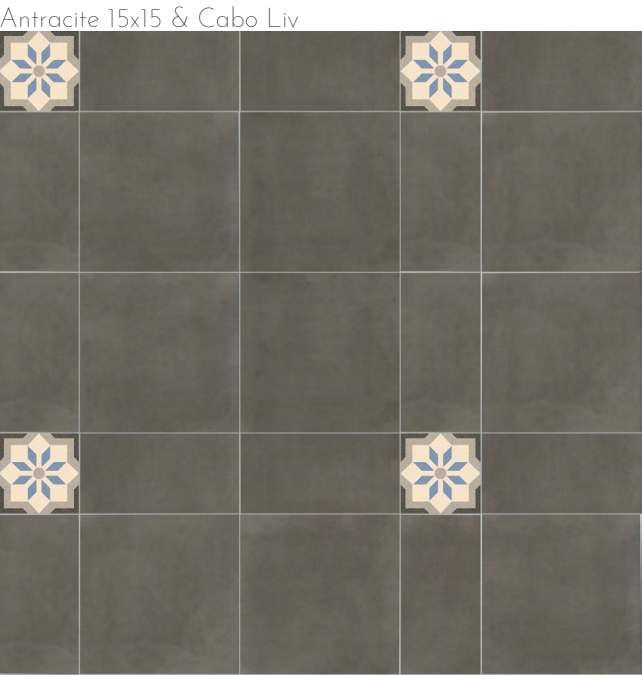
CABOCHON 7.5x7.5



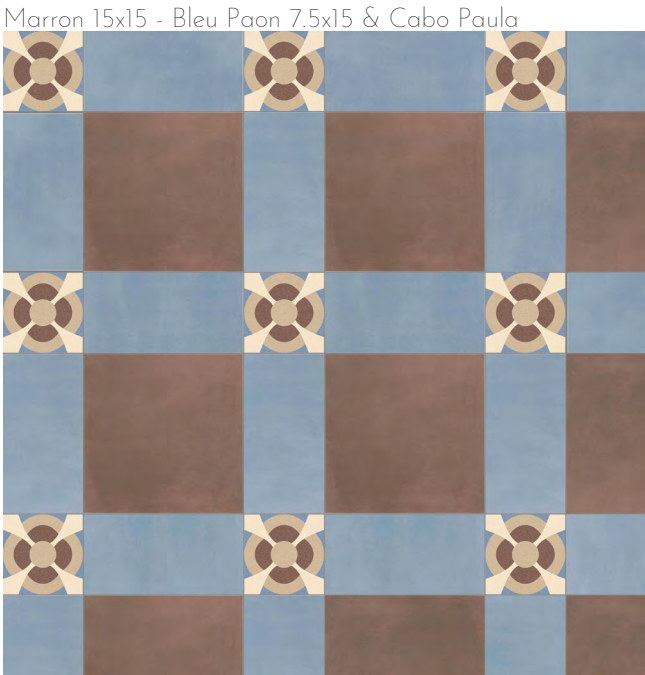
Albatre 15x15 & Fiona



Grège 15x15 & Cabo Cléa



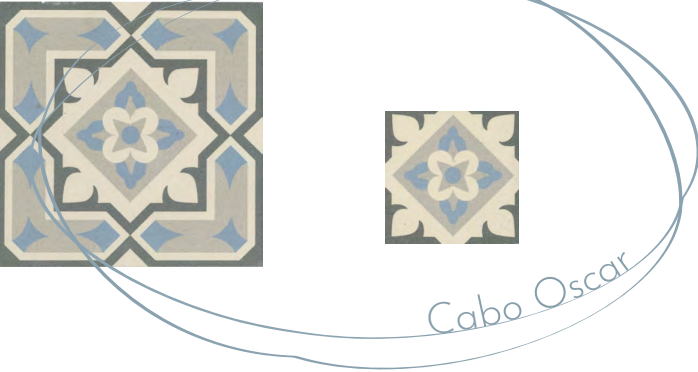
Antracite 15x15 & Cabo Liv



Marron 15x15 - Bleu Paon 7.5x15 & Cabo Paula

Creativity is just connecting things..

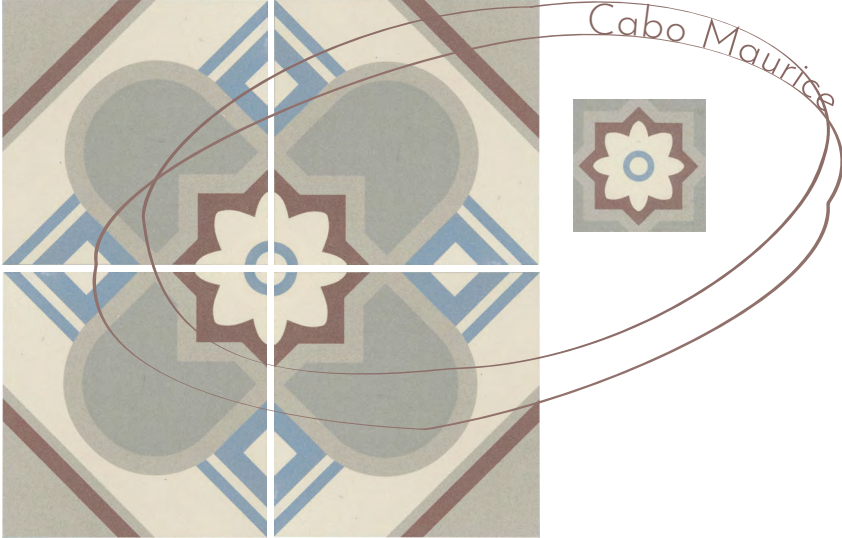
Bel Histoire : Oscar



Bel Histoire : Charles



Bel Histoire : Maurice 15x15



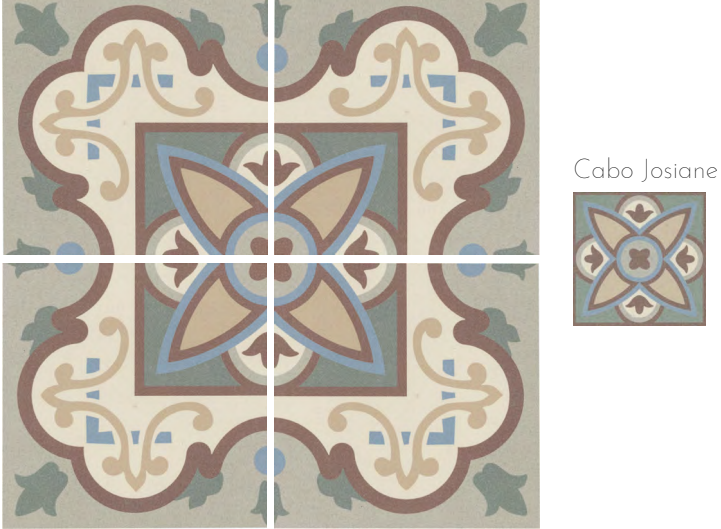
Bel Histoire : Hubert



Bel Histoire : Paula



Bel Histoire : Josiane 15x15



LV Benoit jaune 20x20



LM Cléa 20x20



Bel Histoire : Octavie 15x15

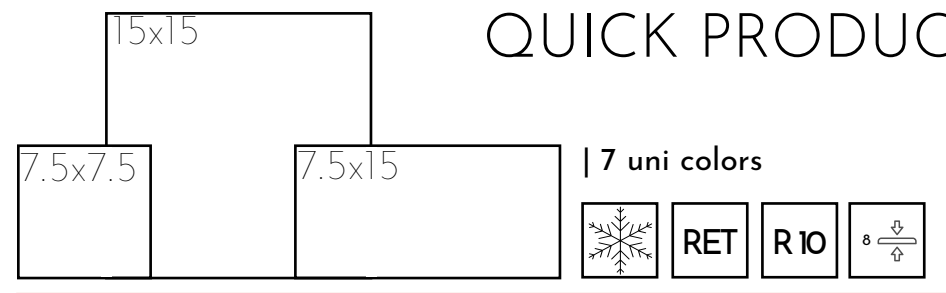


LM Liv 20x20





Uni Albatre 15x15
Mix all cabo's 7.5x7.5



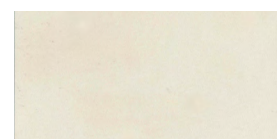
QUICK PRODUCT INFO



0.99m²/box
44 Pc/box

ALBATRE

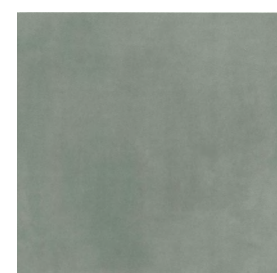
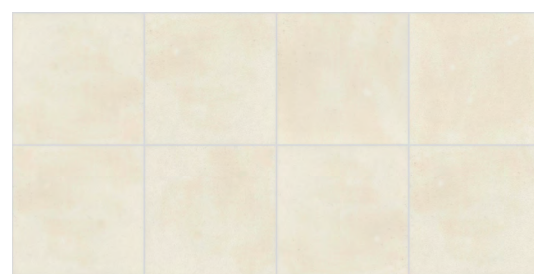
150 x 150 x 8 mm



0.99m²/box
88 Pc/box



4 Pc/box



0.99m²/box
44 Pc/box

AVOCAT

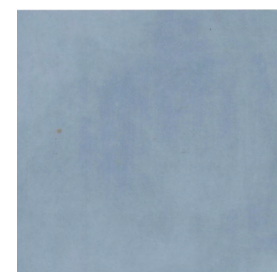
150 x 150 x 8 mm



0.99m²/box
88 Pc/box



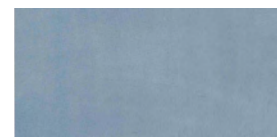
4 Pc/box



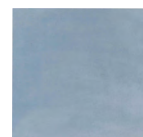
0.99m²/box
44 Pc/box

BLEU PAON

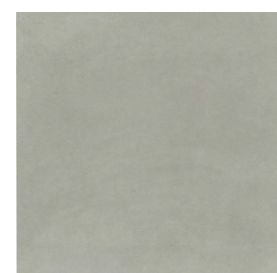
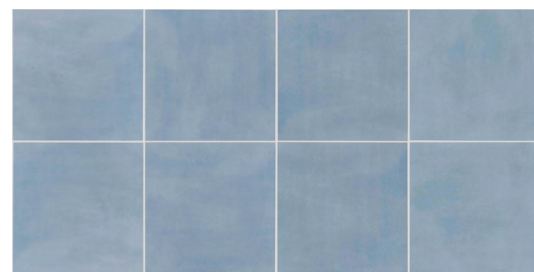
150 x 150 x 8 mm



0.99m²/box
88 Pc/box



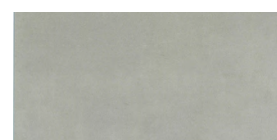
4 Pc/box



0.99m²/box
44 Pc/box

GREGE

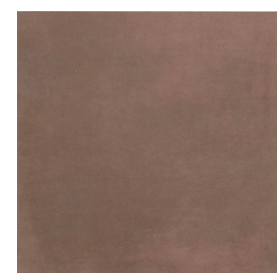
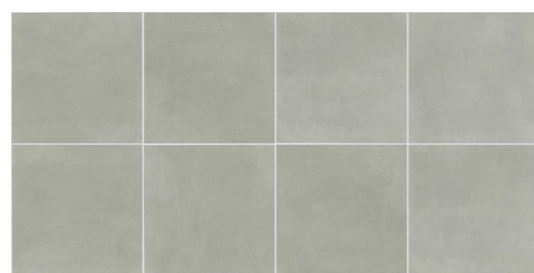
150 x 150 x 8 mm



0.99m²/box
88 Pc/box



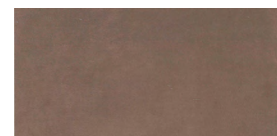
4 Pc/box



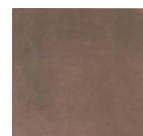
0.99m²/box
44 Pc/box

MARRON

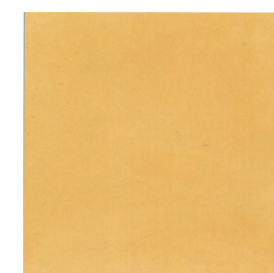
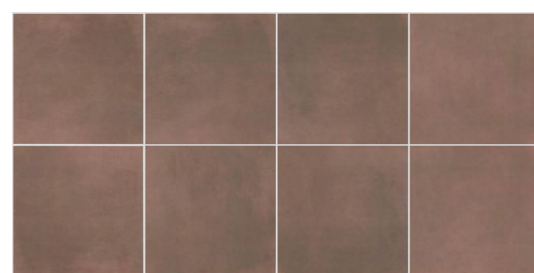
150 x 150 x 8 mm



0.99m²/box
88 Pc/box



4 Pc/box



0.99m²/box
44 Pc/box

OCRE

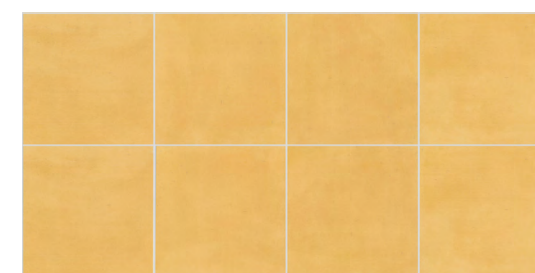
150 x 150 x 8 mm



0.99m²/box
88 Pc/box



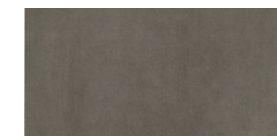
4 Pc/box



0.99m²/box
44 Pc/box

OMBRE

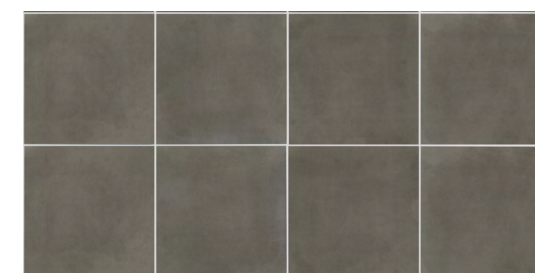
150 x 150 x 8 mm



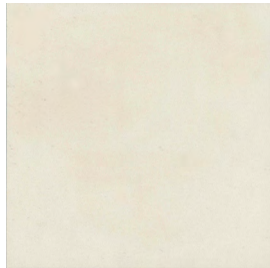
0.99m²/box
88 Pc/box



4 Pc/box



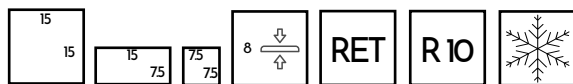
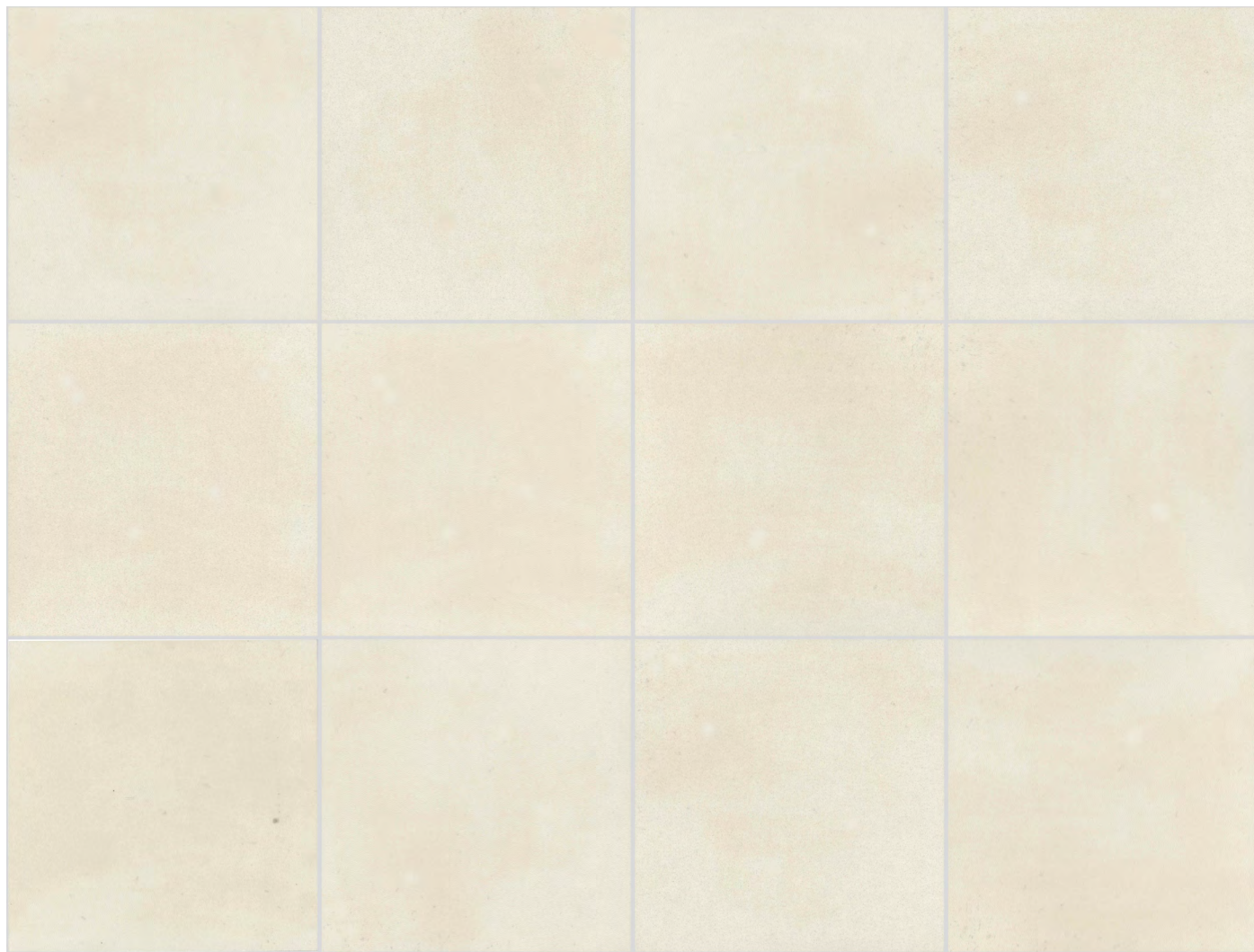
7.5x7.5



15x15



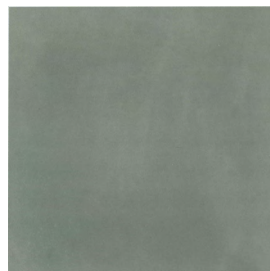
7.5x15



Albatre



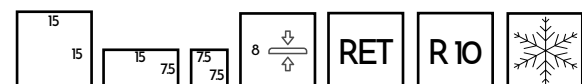
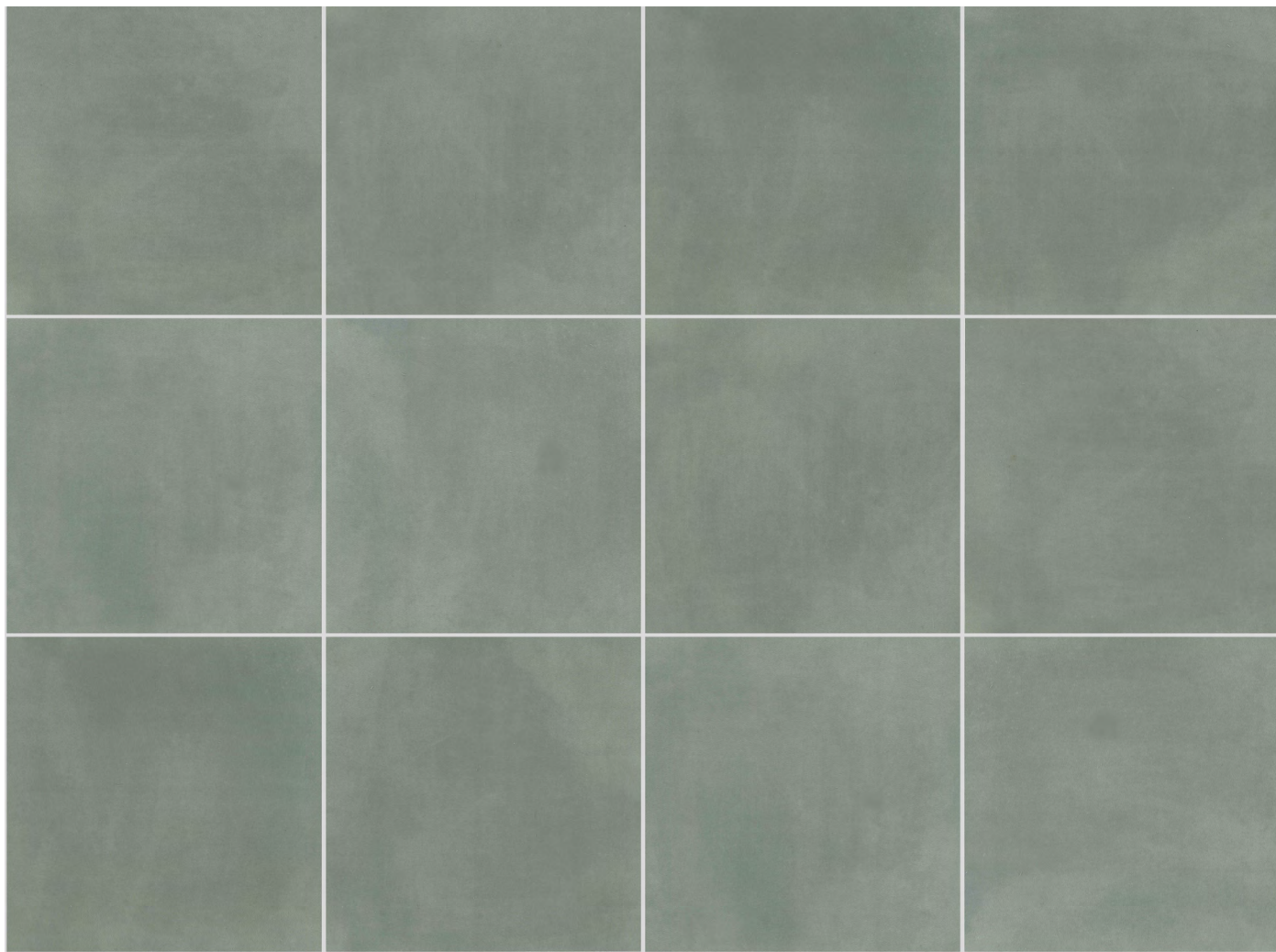
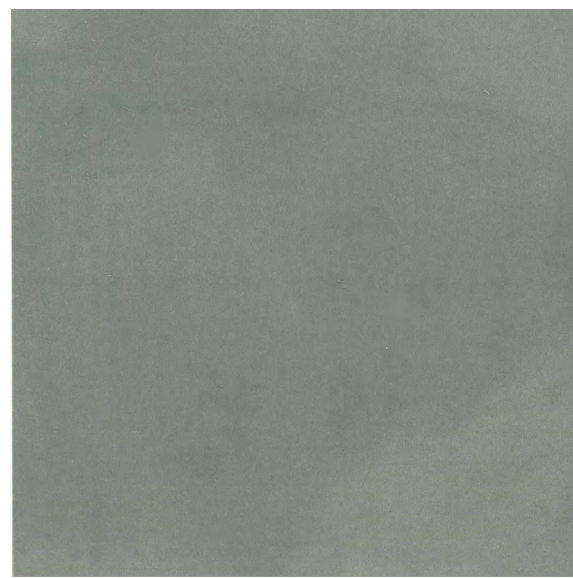
7.5x7.5



7.5x15



15x15

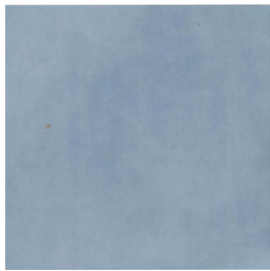


Avocat

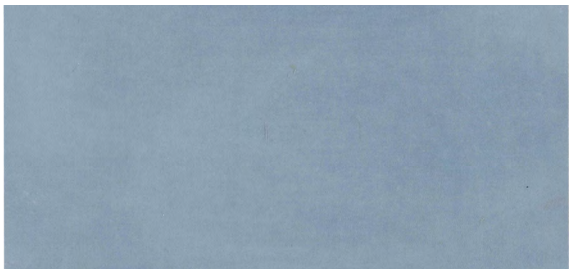


Lili coin A 15x15
Uni Albatre 15x15

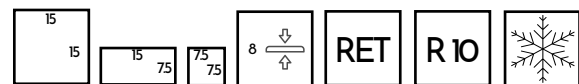
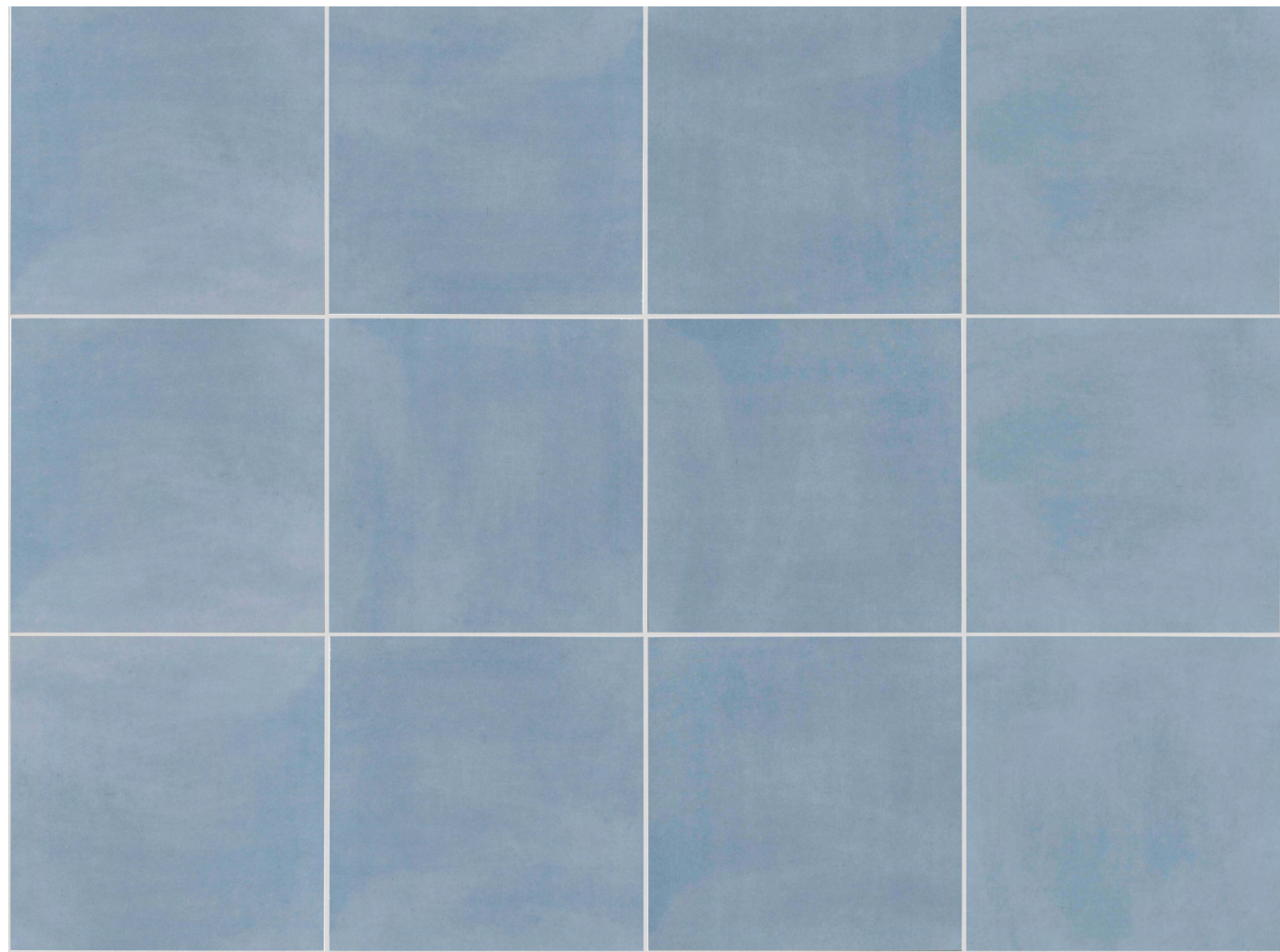
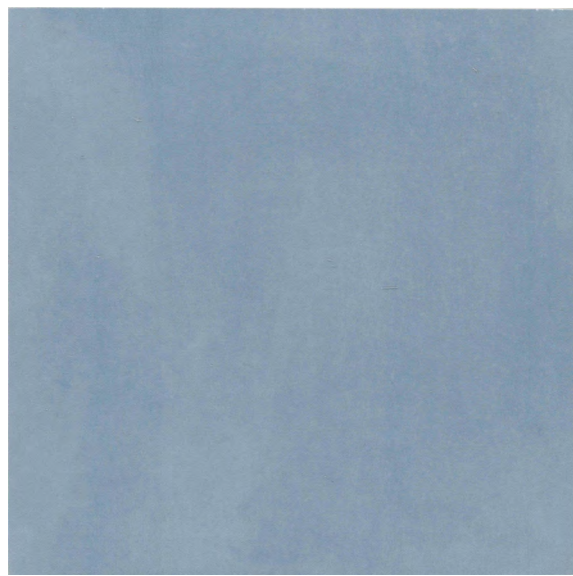
7.5x7.5



7.5x15



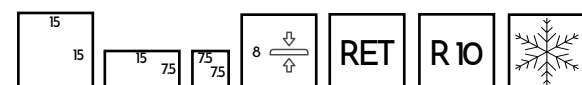
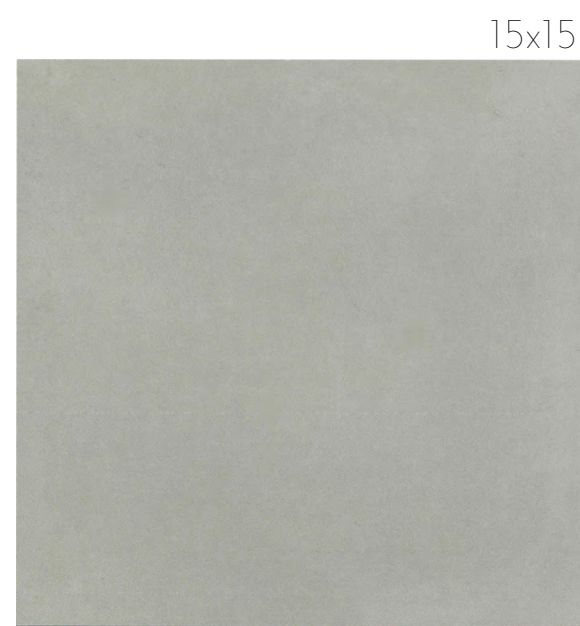
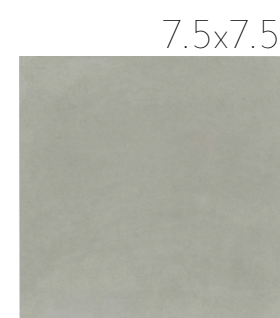
15x15



Bleu Paon



Lisette 15x15

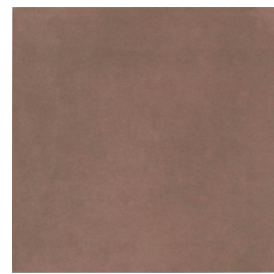


Grège



Nelle coin 7.5x7.5
Nelle 7.5x15
Lisette 15x15

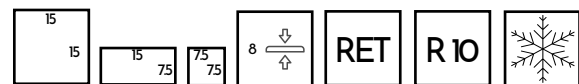
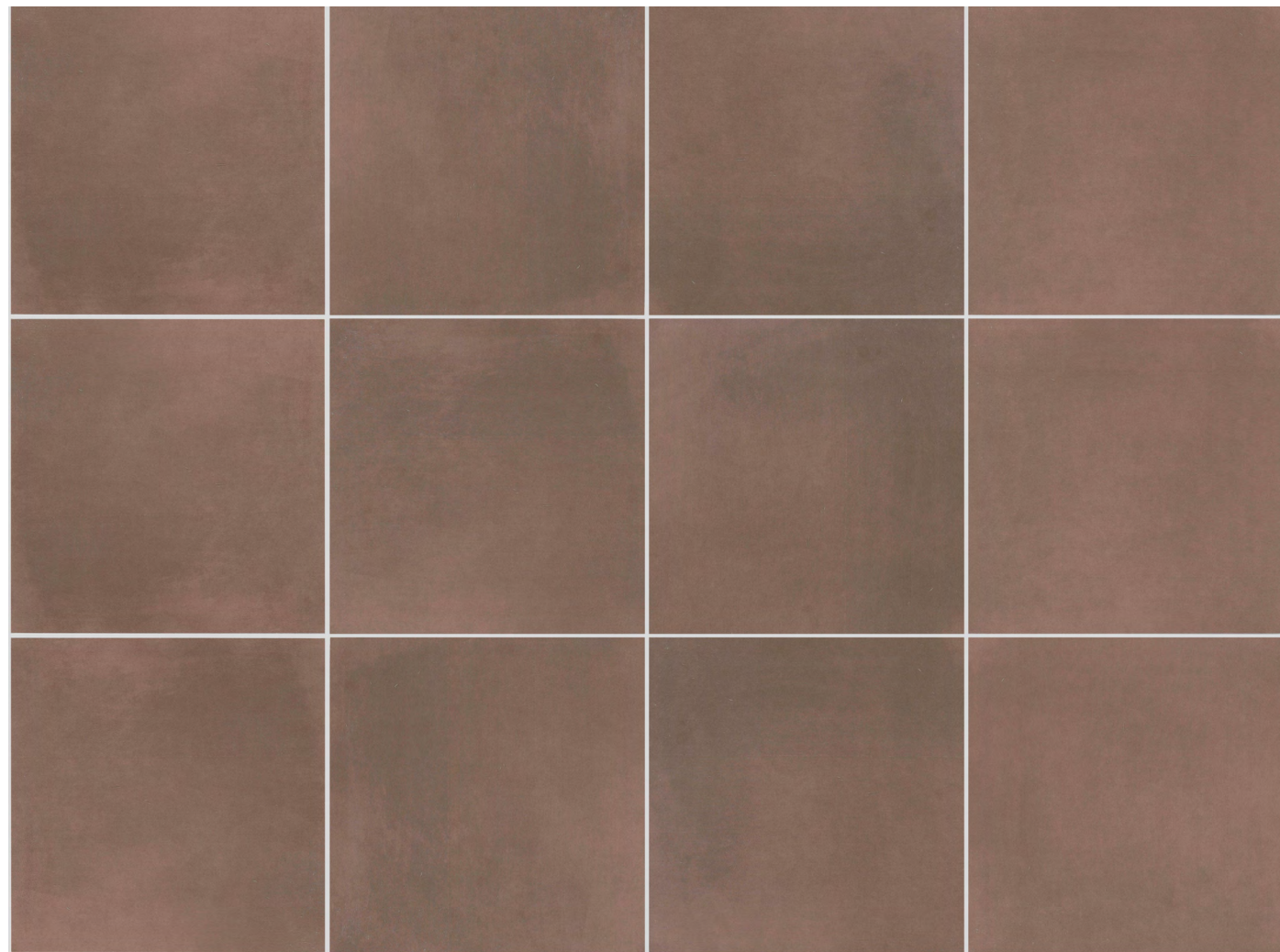
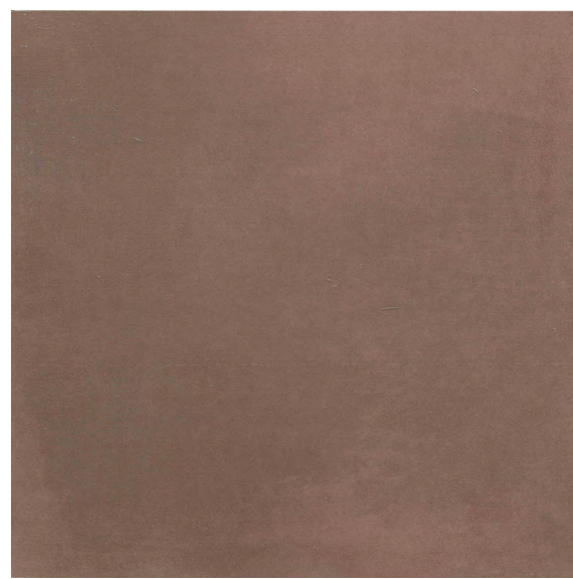
7.5x7.5



7.5x15



15x15

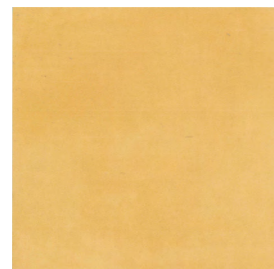


Marron



● Serge coin B

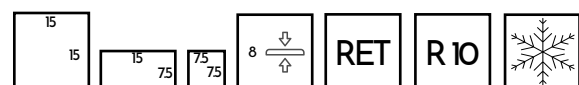
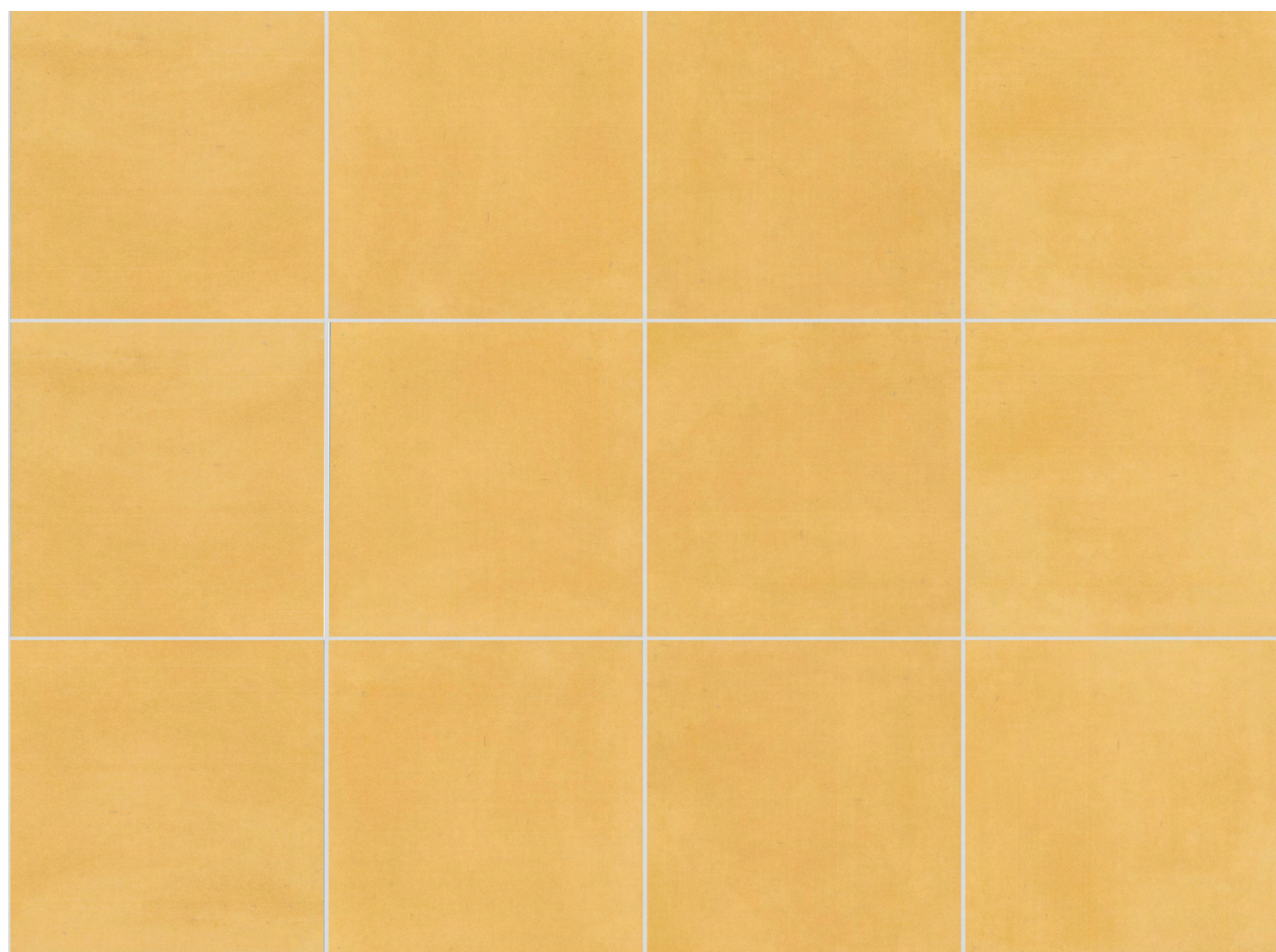
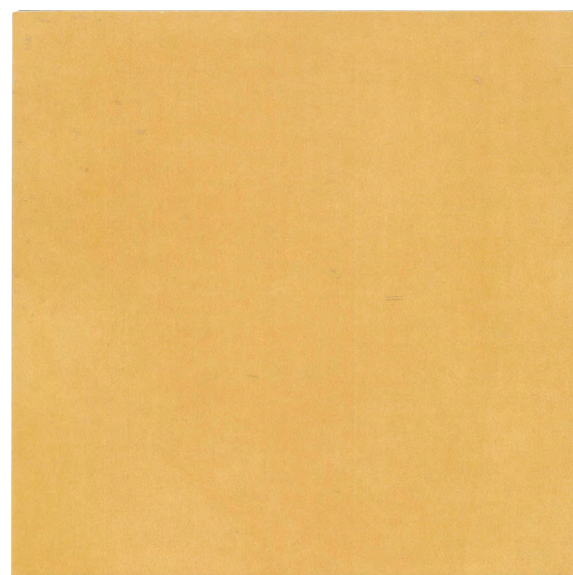
7.5x7.5



7.5x15



15x15

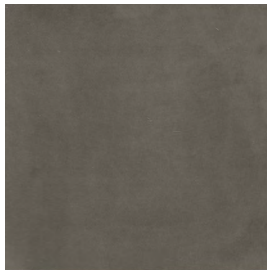


Ocre

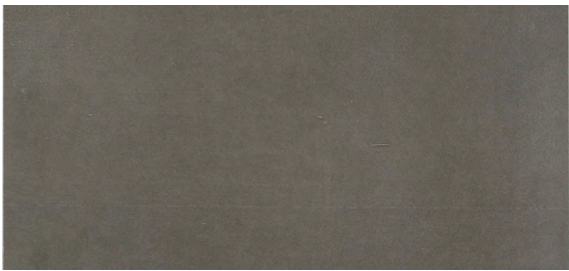


Roméo Ligne & coin 15x15

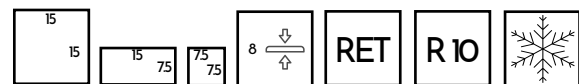
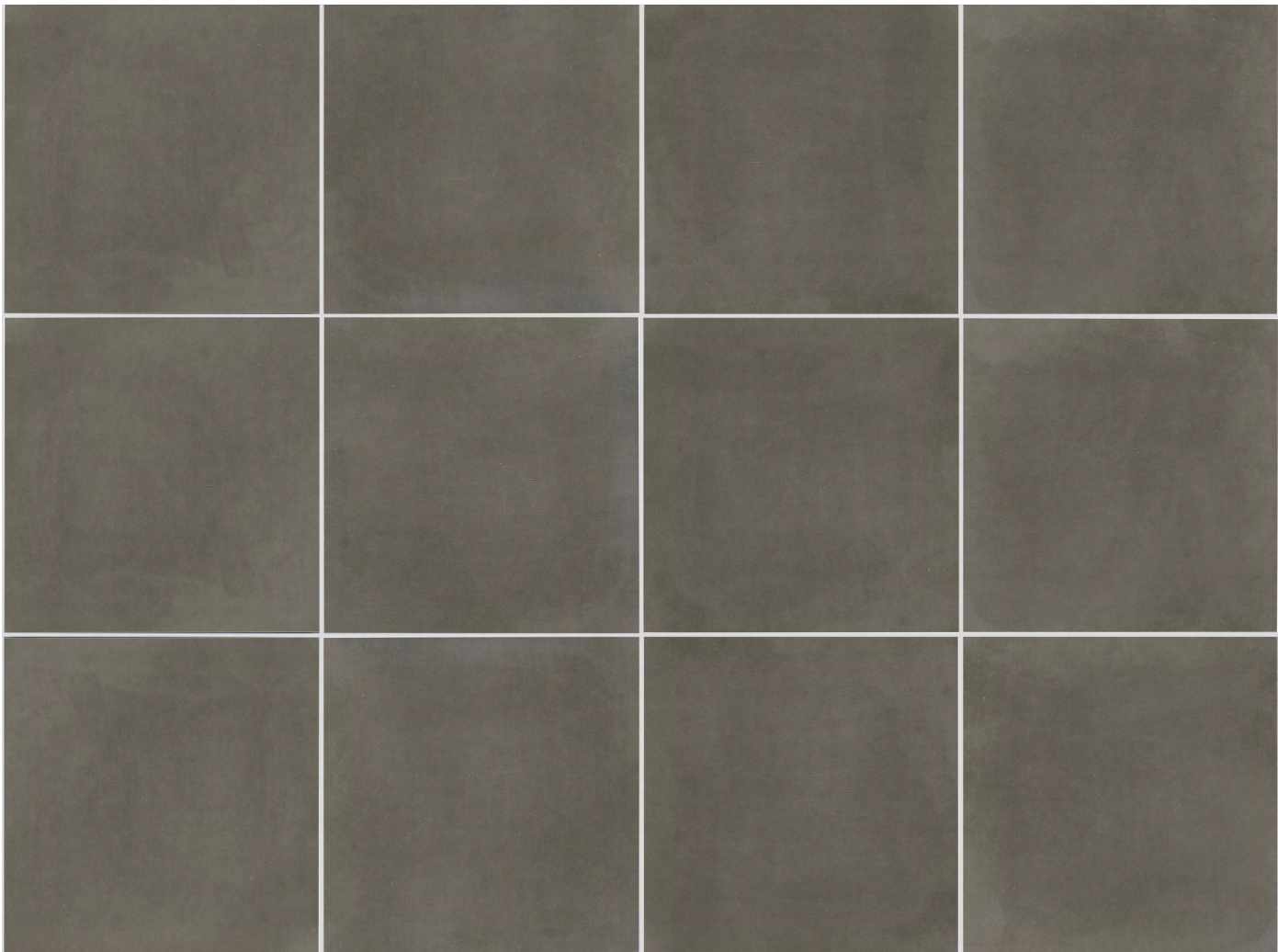
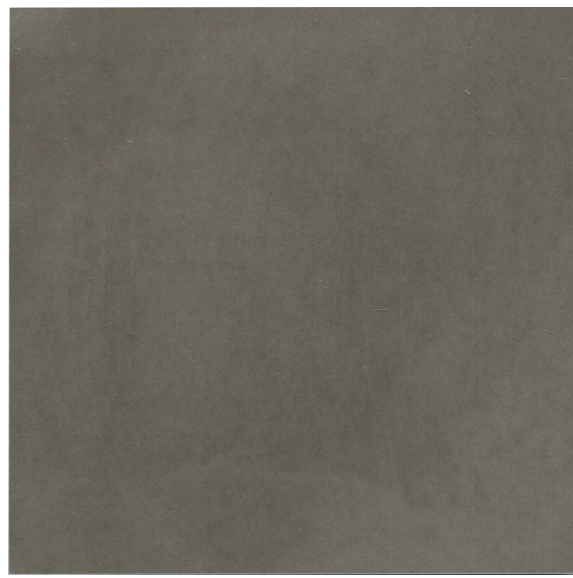
7.5x7.5



7.5x15



15x15



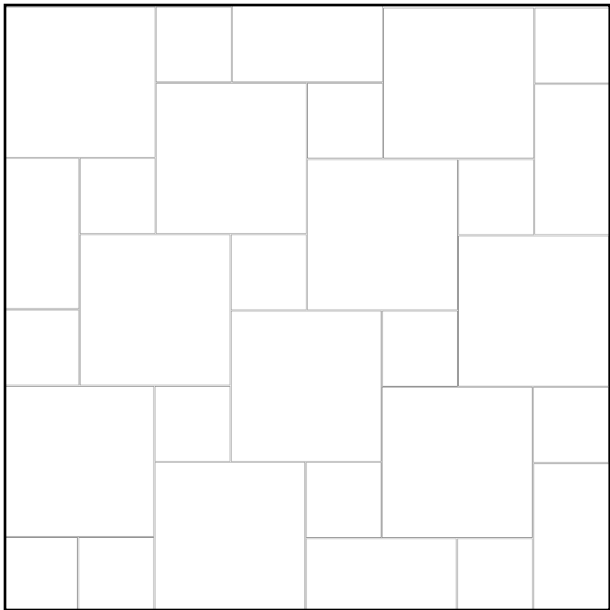
Ombre



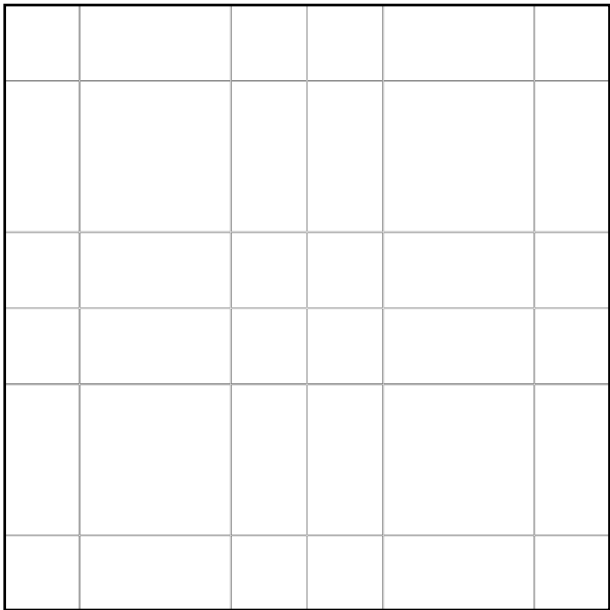




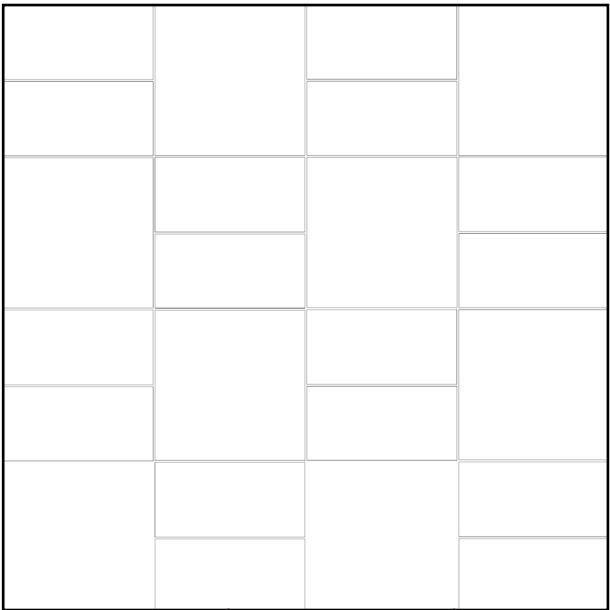
Uni Albatre 15x15
Uni Ombre 15x15



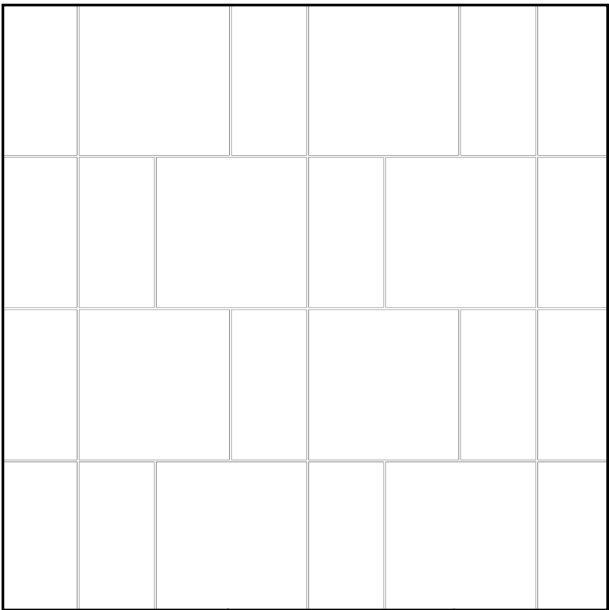
|LAY PATTERN 001



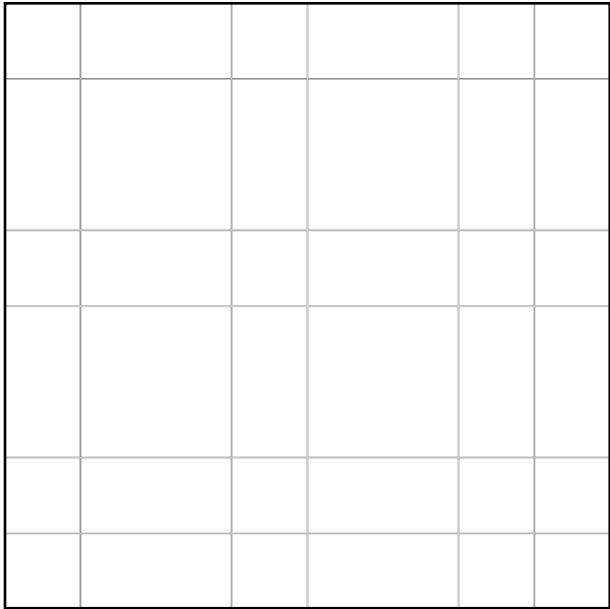
|LAY PATTERN 002



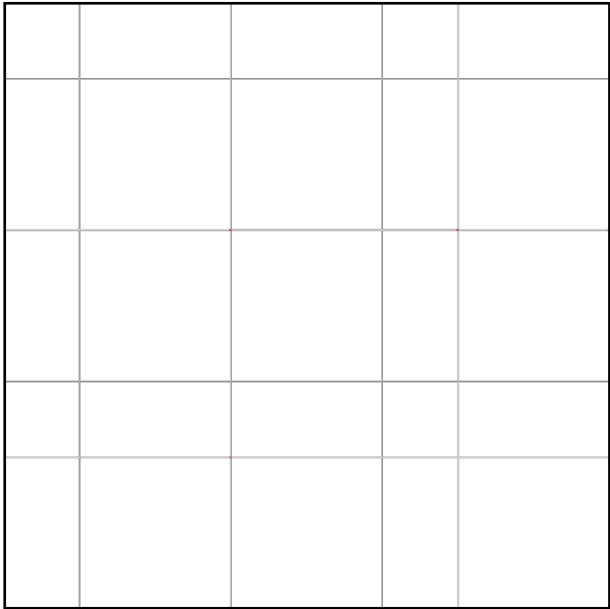
|LAY PATTERN 007



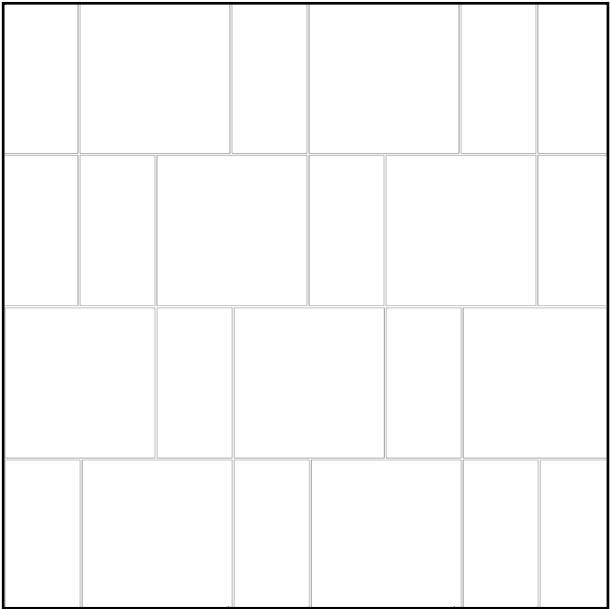
|LAY PATTERN 008



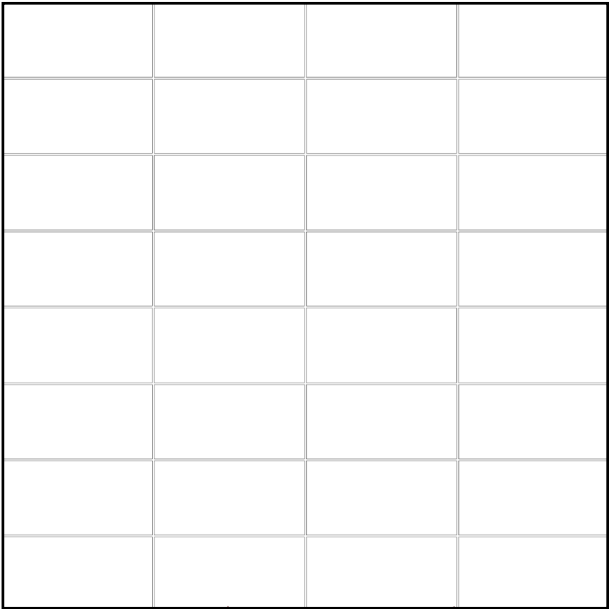
|LAY PATTERN 003



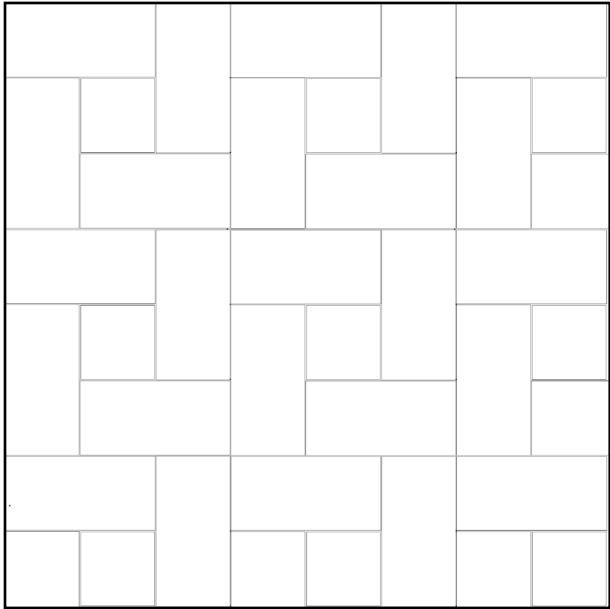
|LAY PATTERN 004



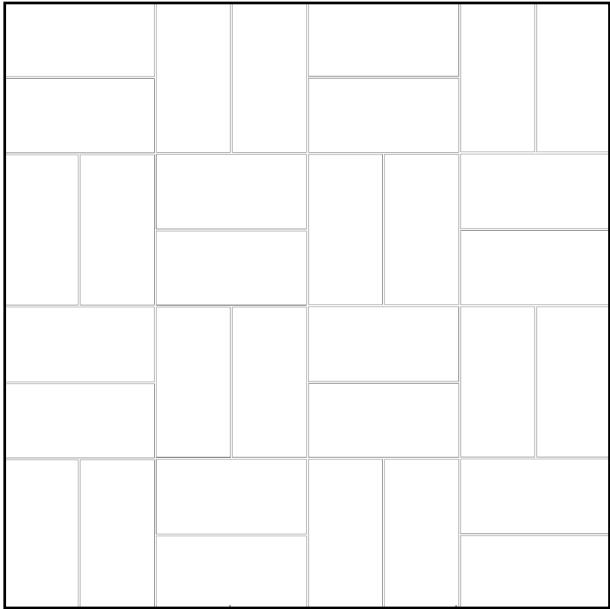
|LAY PATTERN 009



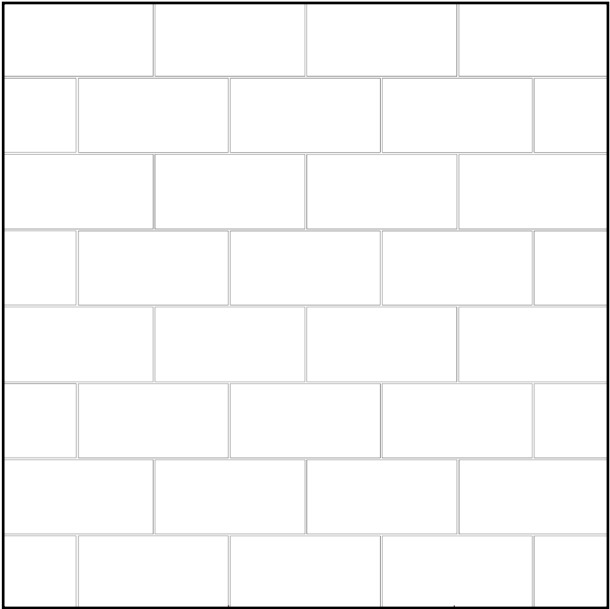
|LAY PATTERN 010



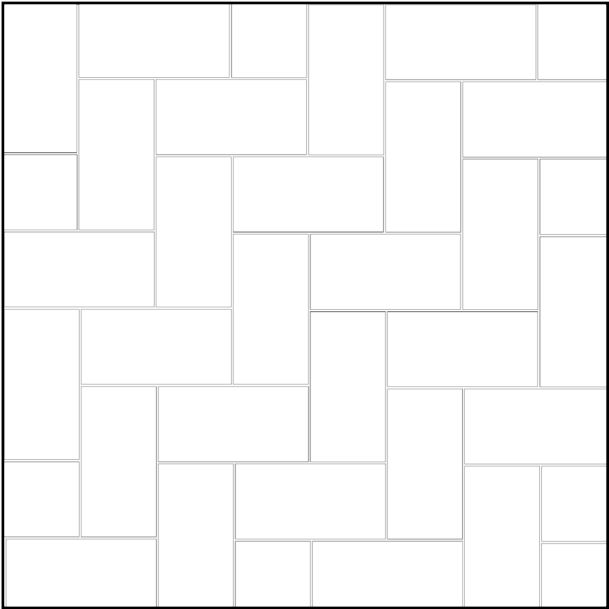
|LAY PATTERN 005



|LAY PATTERN 006



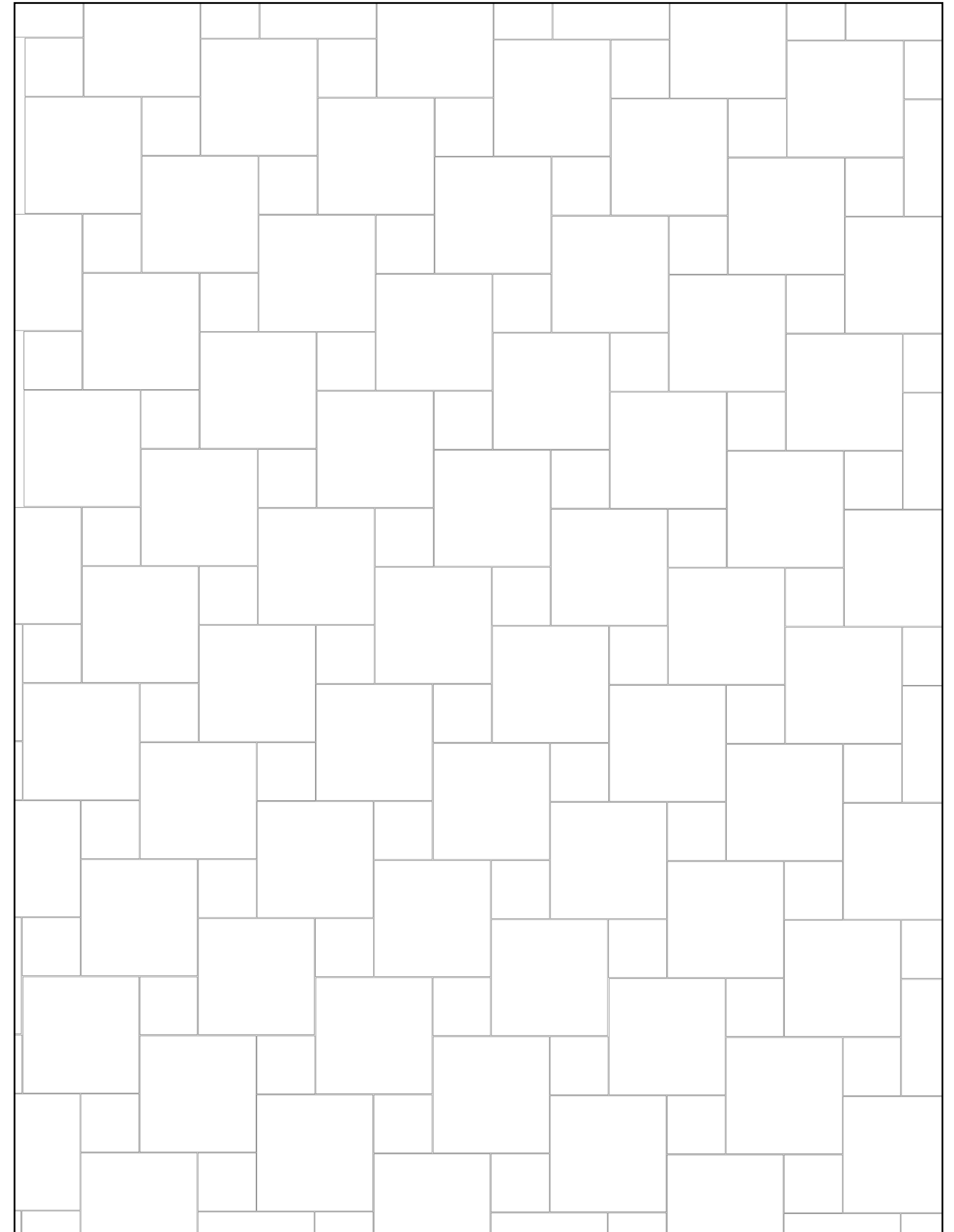
|LAY PATTERN 011



|LAY PATTERN 012



LAY PATTERN 001



LAY PATTERN 001

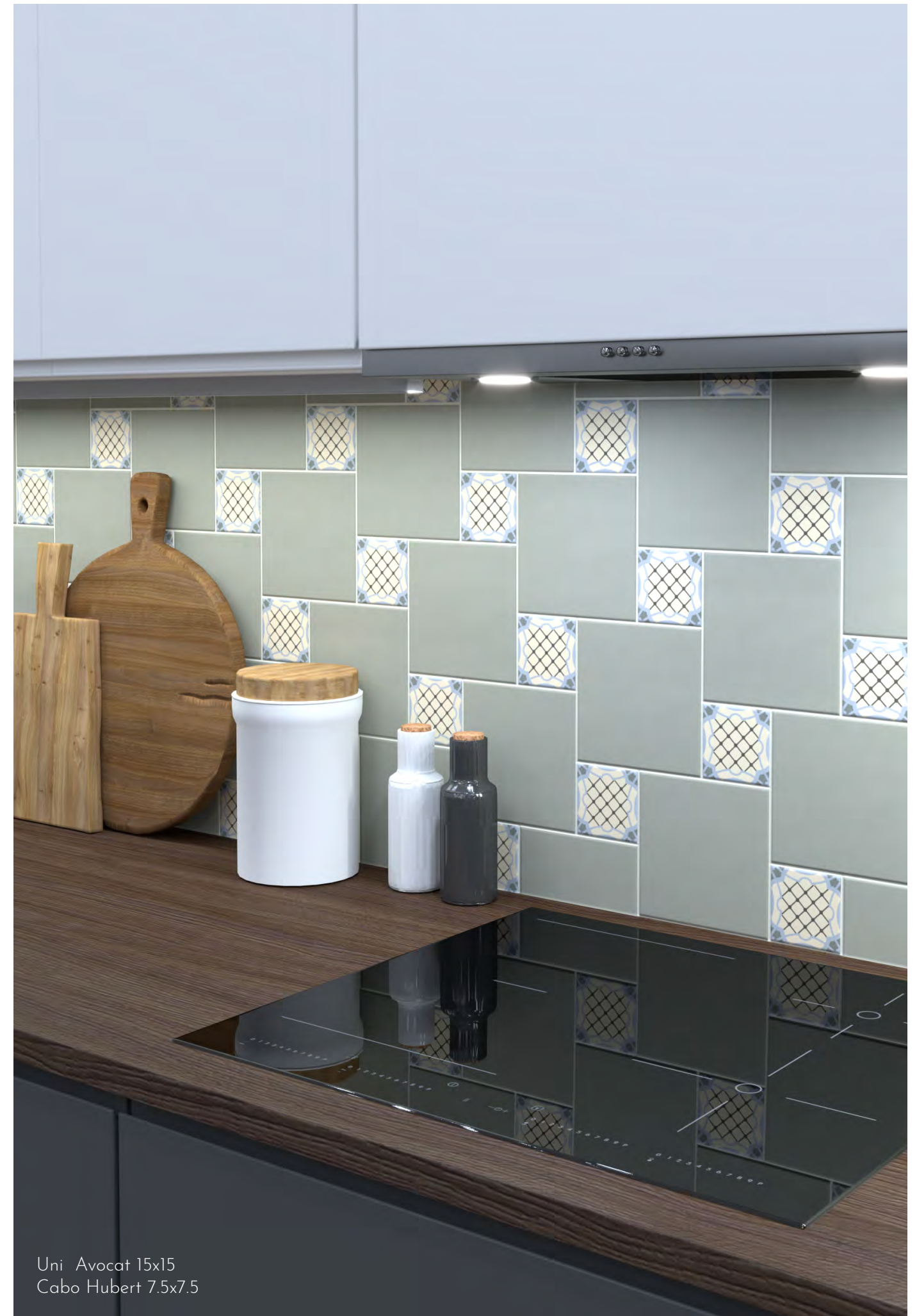


LAY PATTERN 001



Uni Grège 15x15
Cabo Maurice 7.5x7.5

LAY PATTERN 001

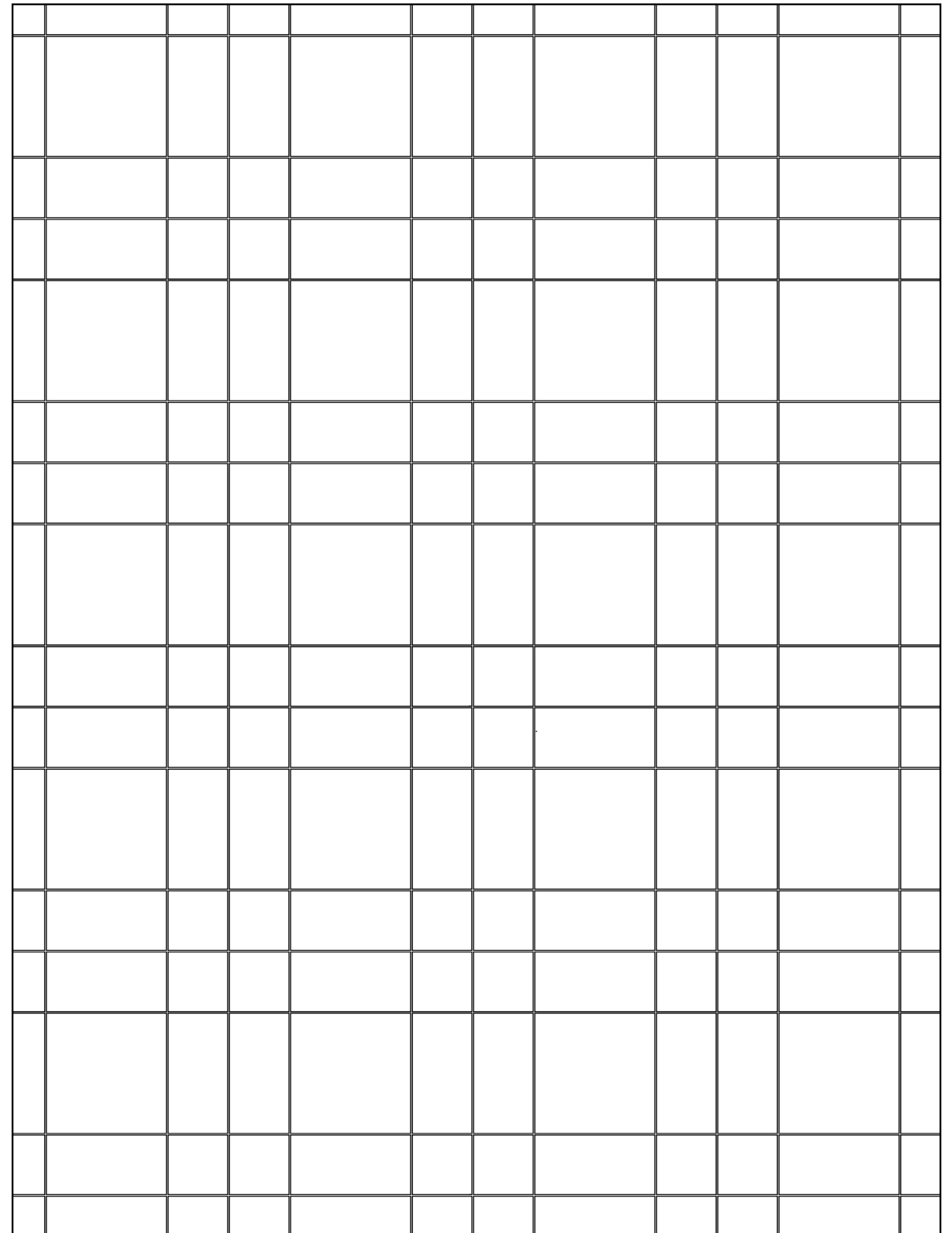


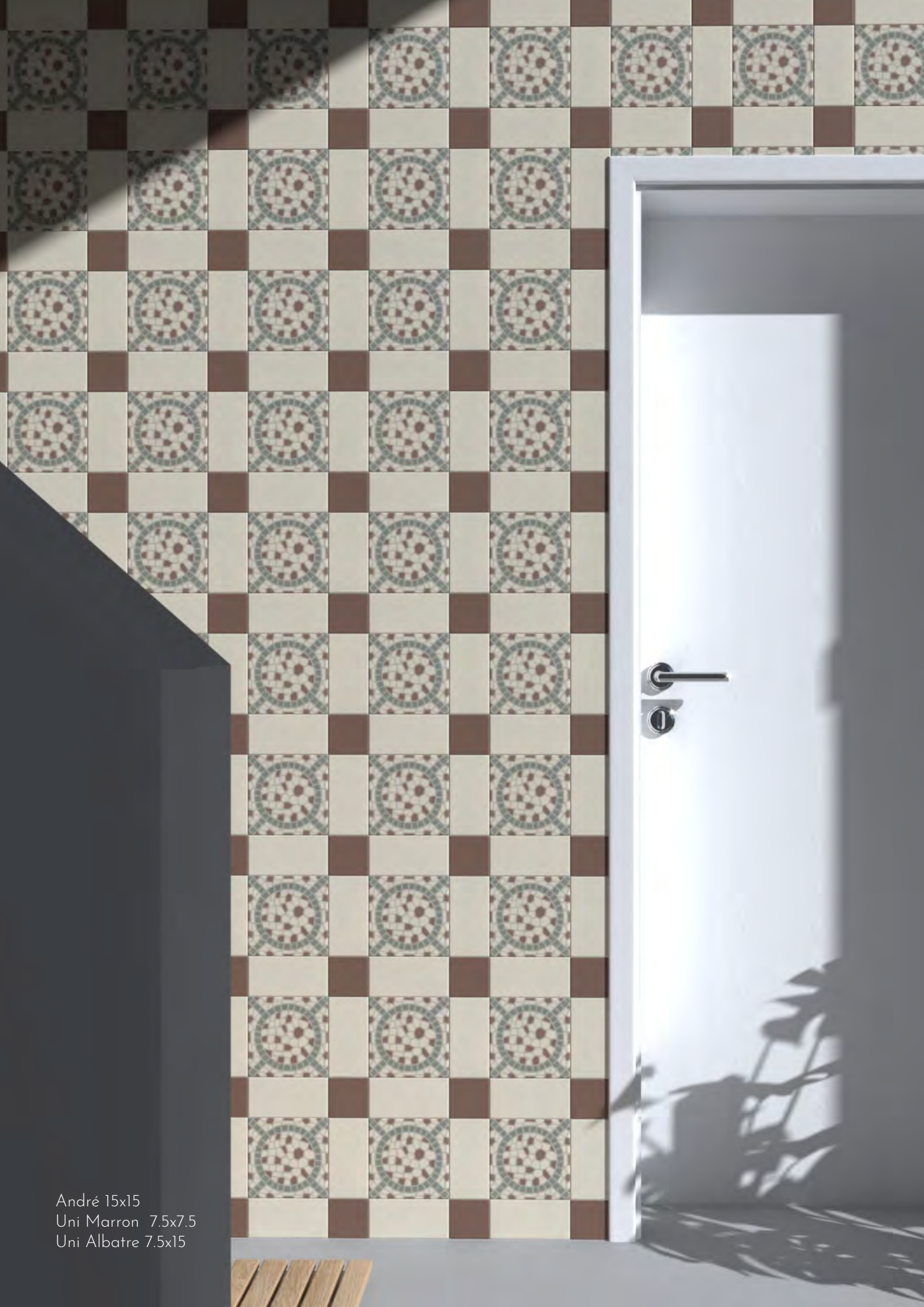
Uni Avocat 15x15
Cabo Hubert 7.5x7.5



Uni Avocat 15x15
Uni Albatre 15x15

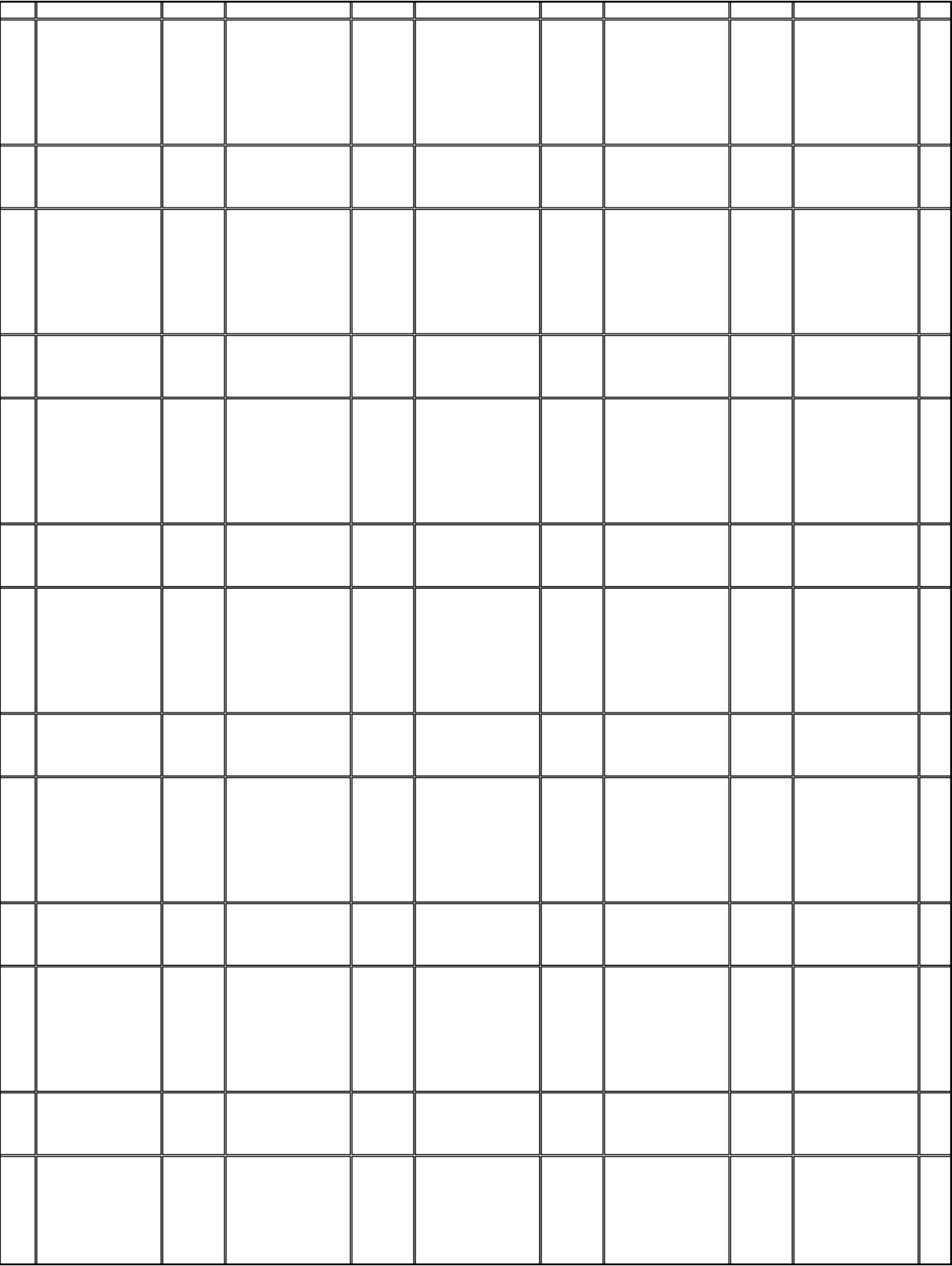
LAY PATTERN 002





André 15x15
Uni Marron 7.5x7.5
Uni Albatre 7.5x15

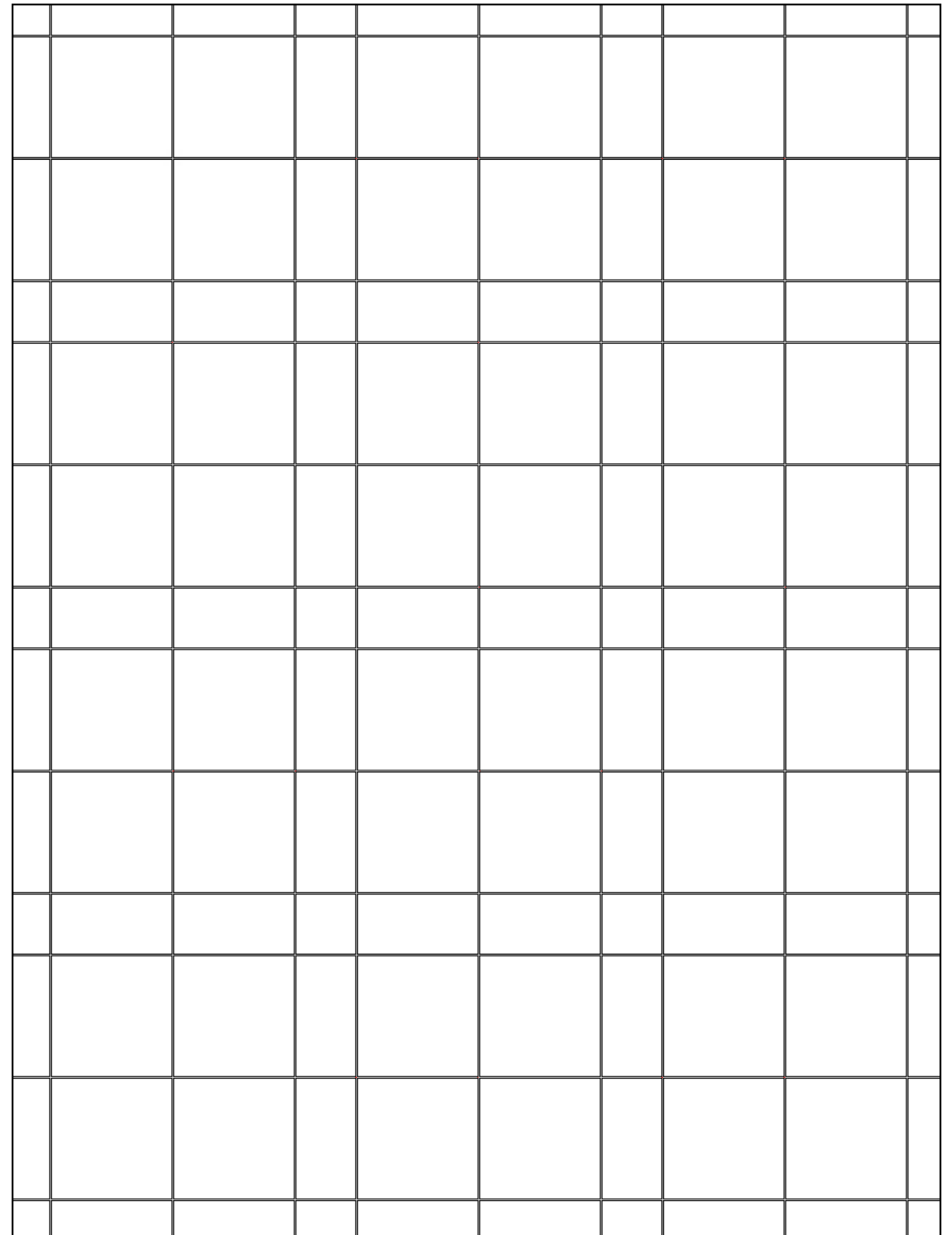
LAY PATTERN 003



Octavie coin A 15x15
Uni Antracite 7.5x15
Ocatvie cabo 7.5x7.5

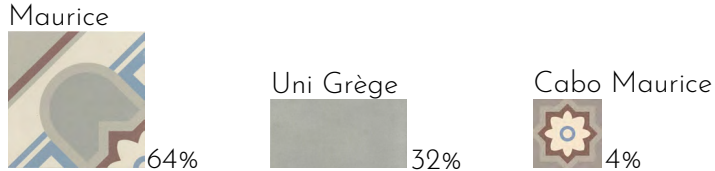


LAY PATTERN 004





LAY PATTERN 004



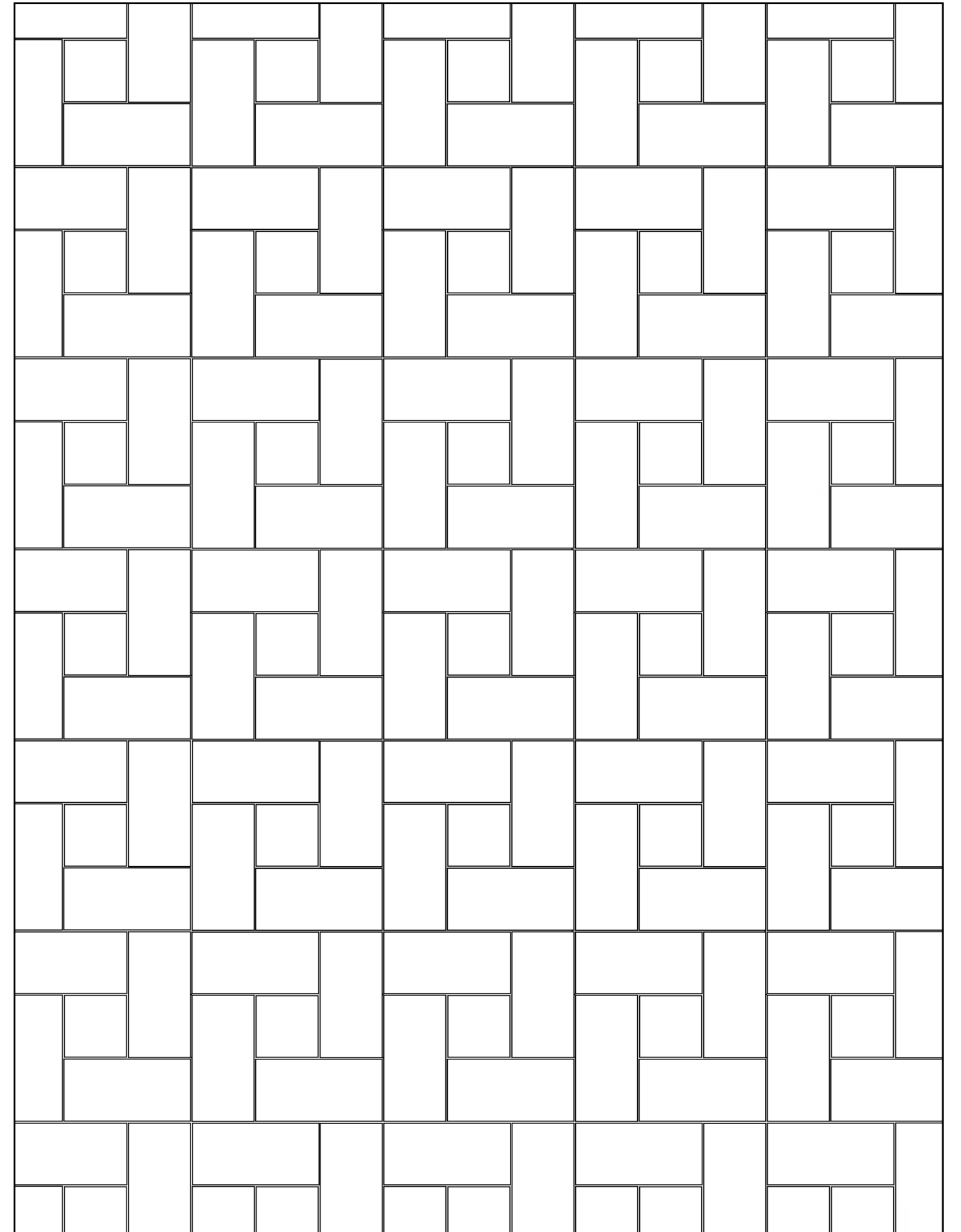
LAY PATTERN 004

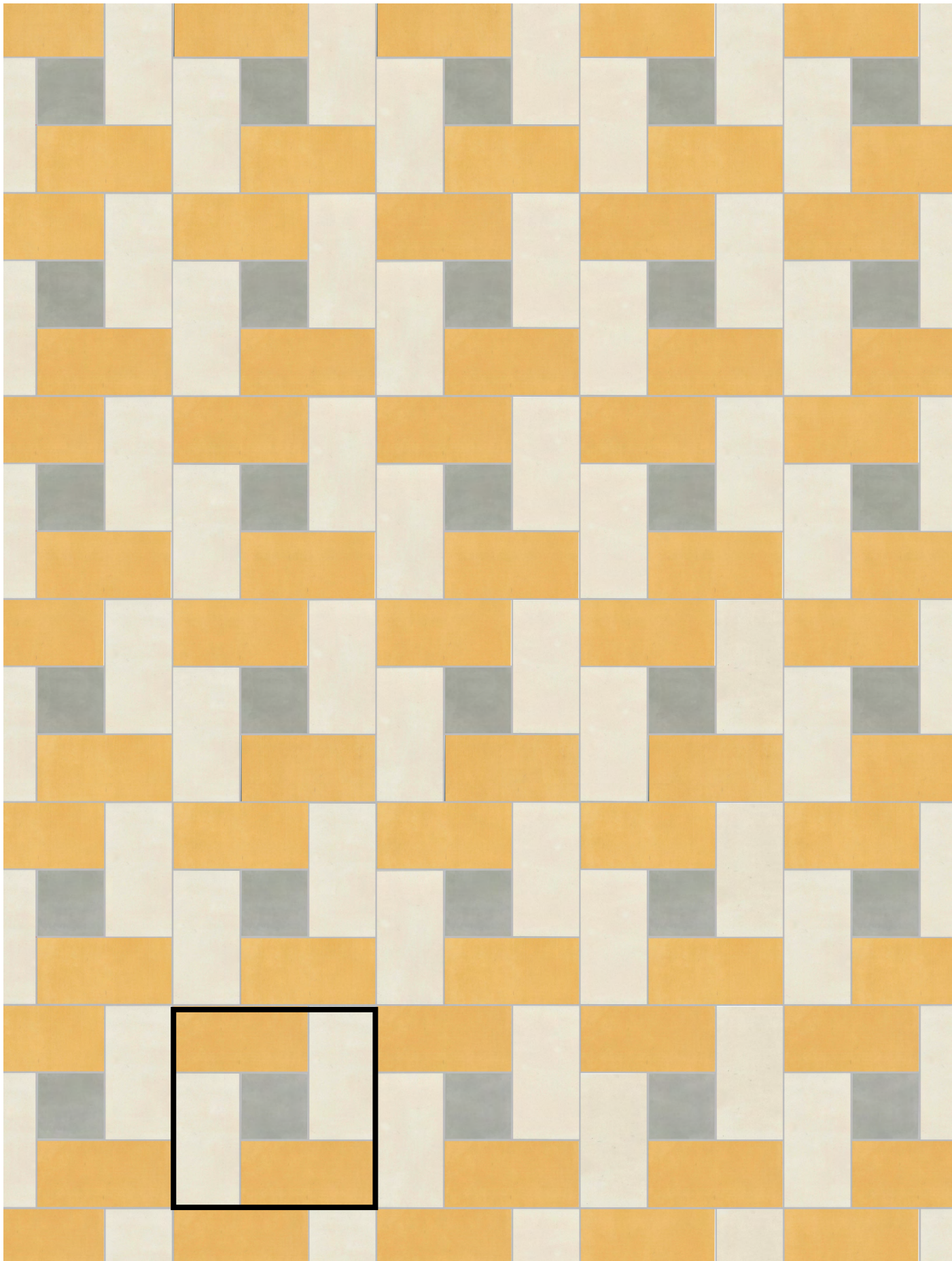


Uni Marron 7.5x15
Cabo Paula 7.5x7.5



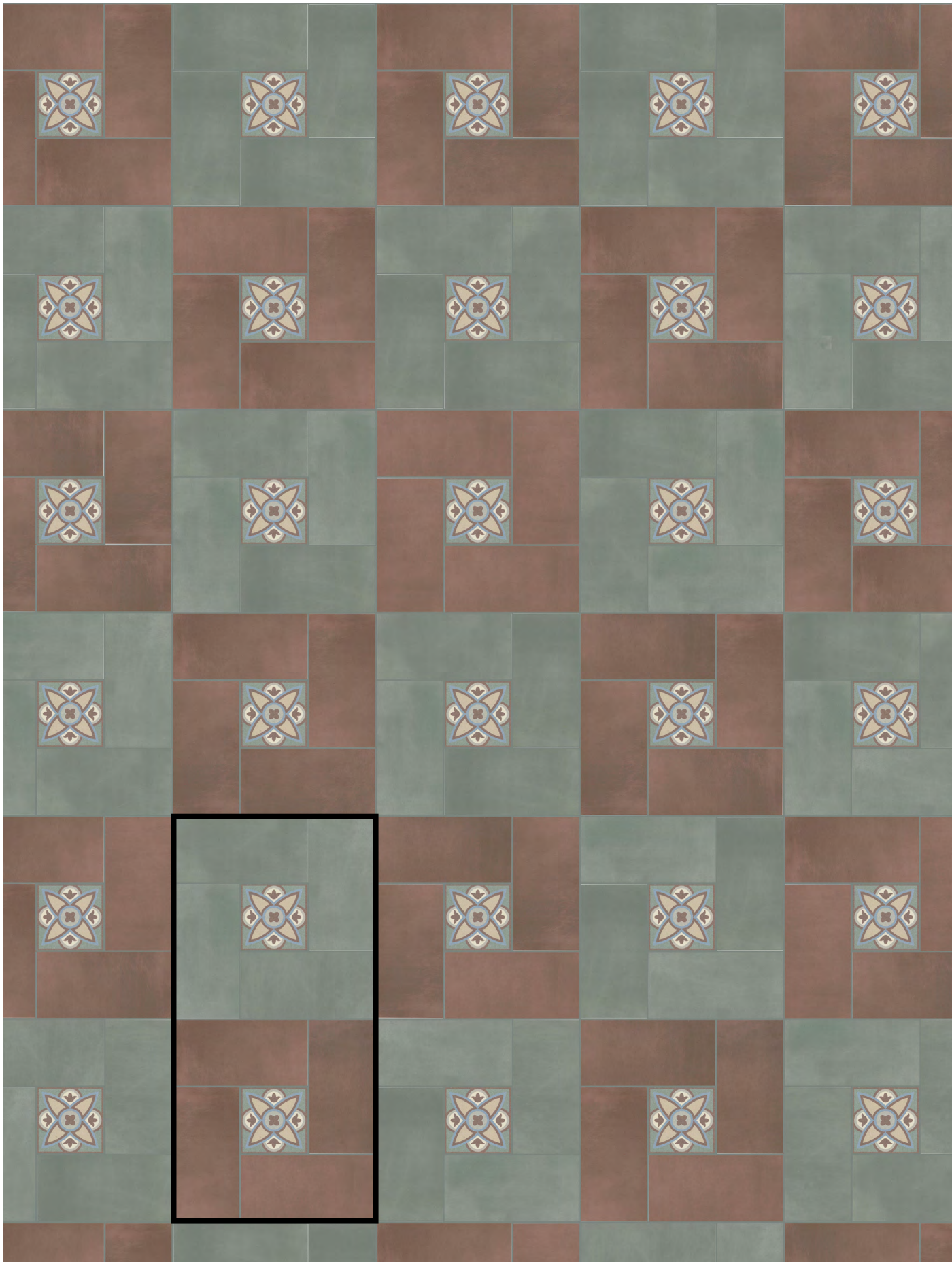
LAY PATTERN 005





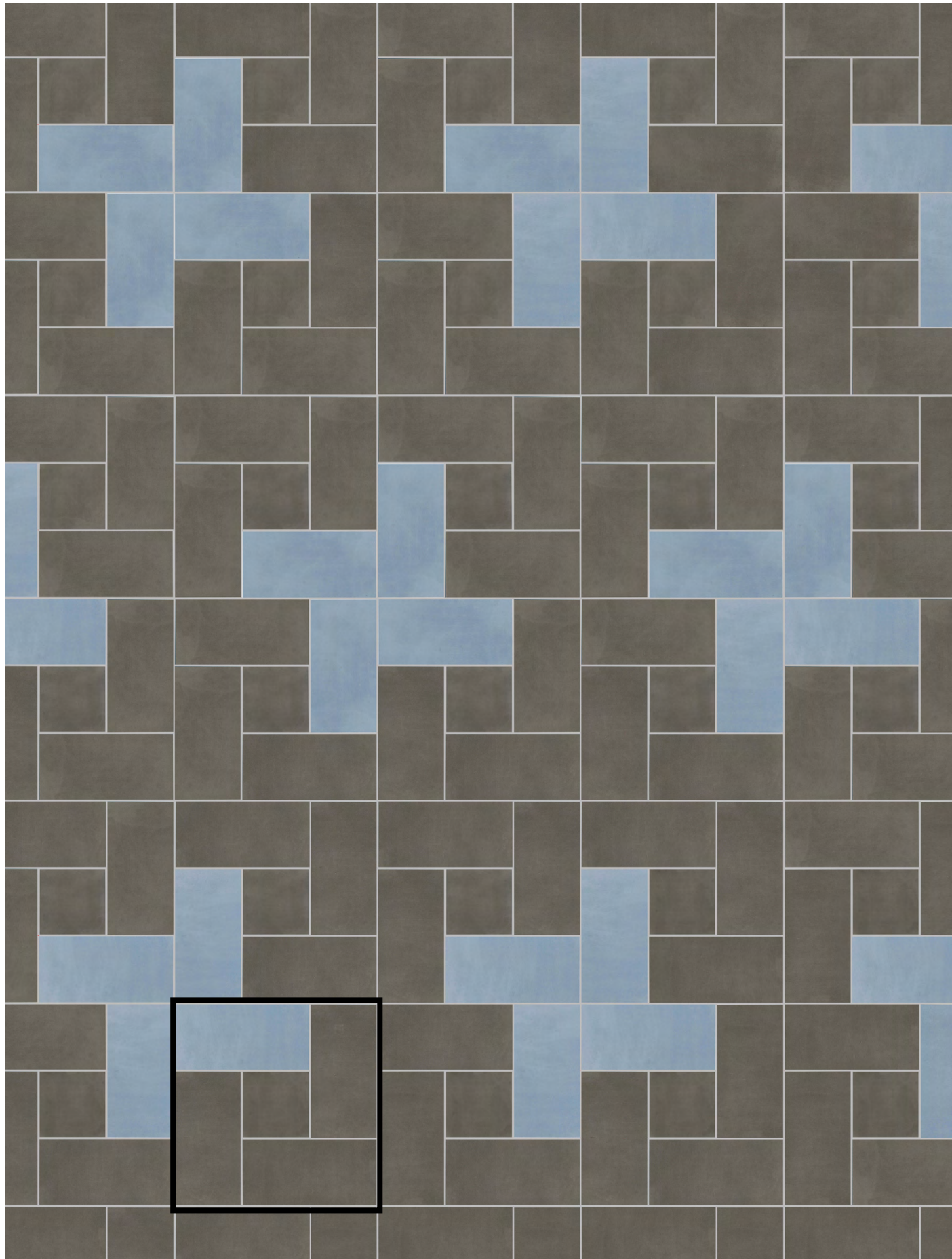
Uni Ocre 49%
Uni Albatre 49%
Uni Grège 1,5%

Bel Histoire

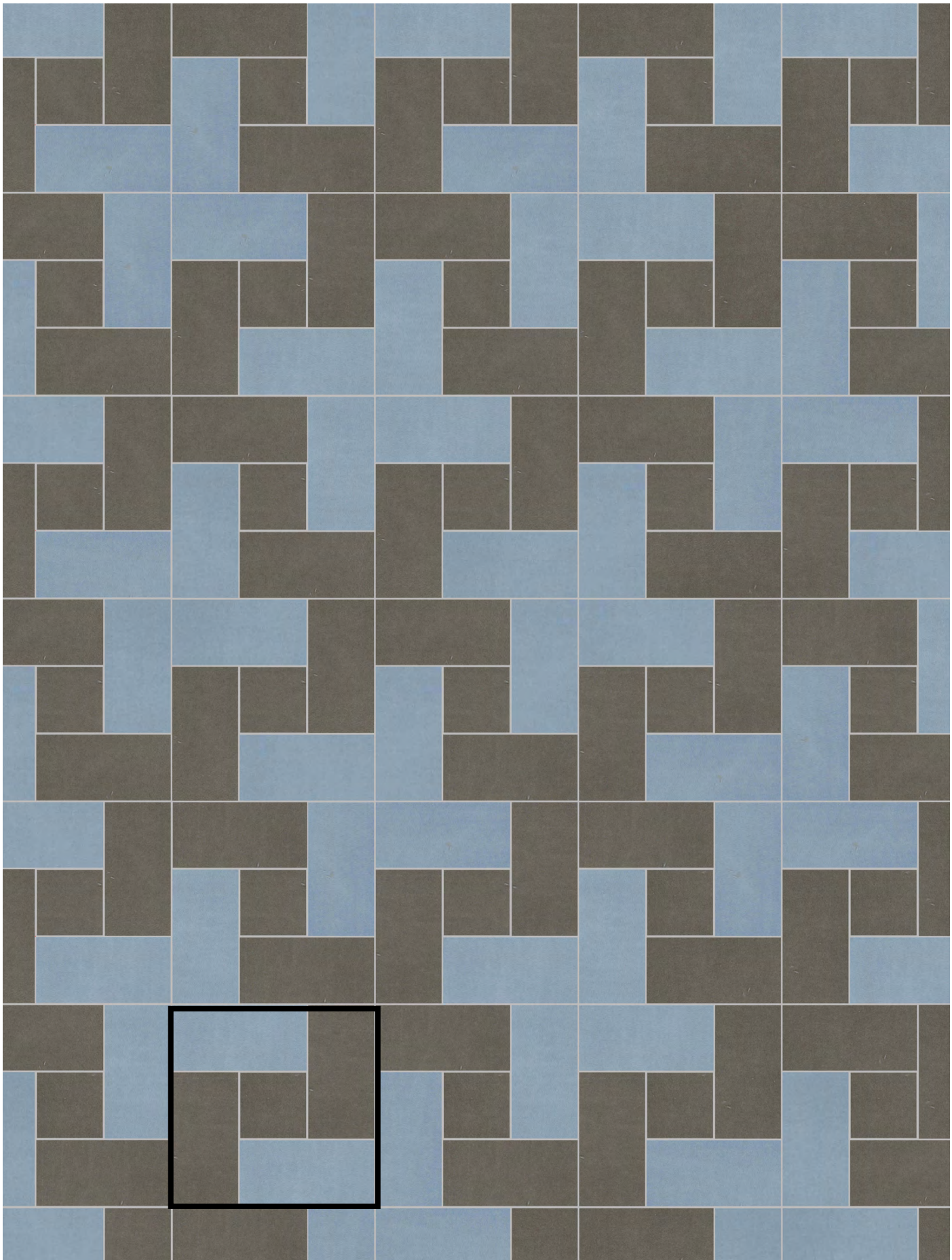


Uni Avocat 49%
Uni Marron 49%
Cabo Josiane 1,5%

Bel Histoire



Uni Ombre 67%
Uni Bleu Paon 22%
Uni Ombre 11%

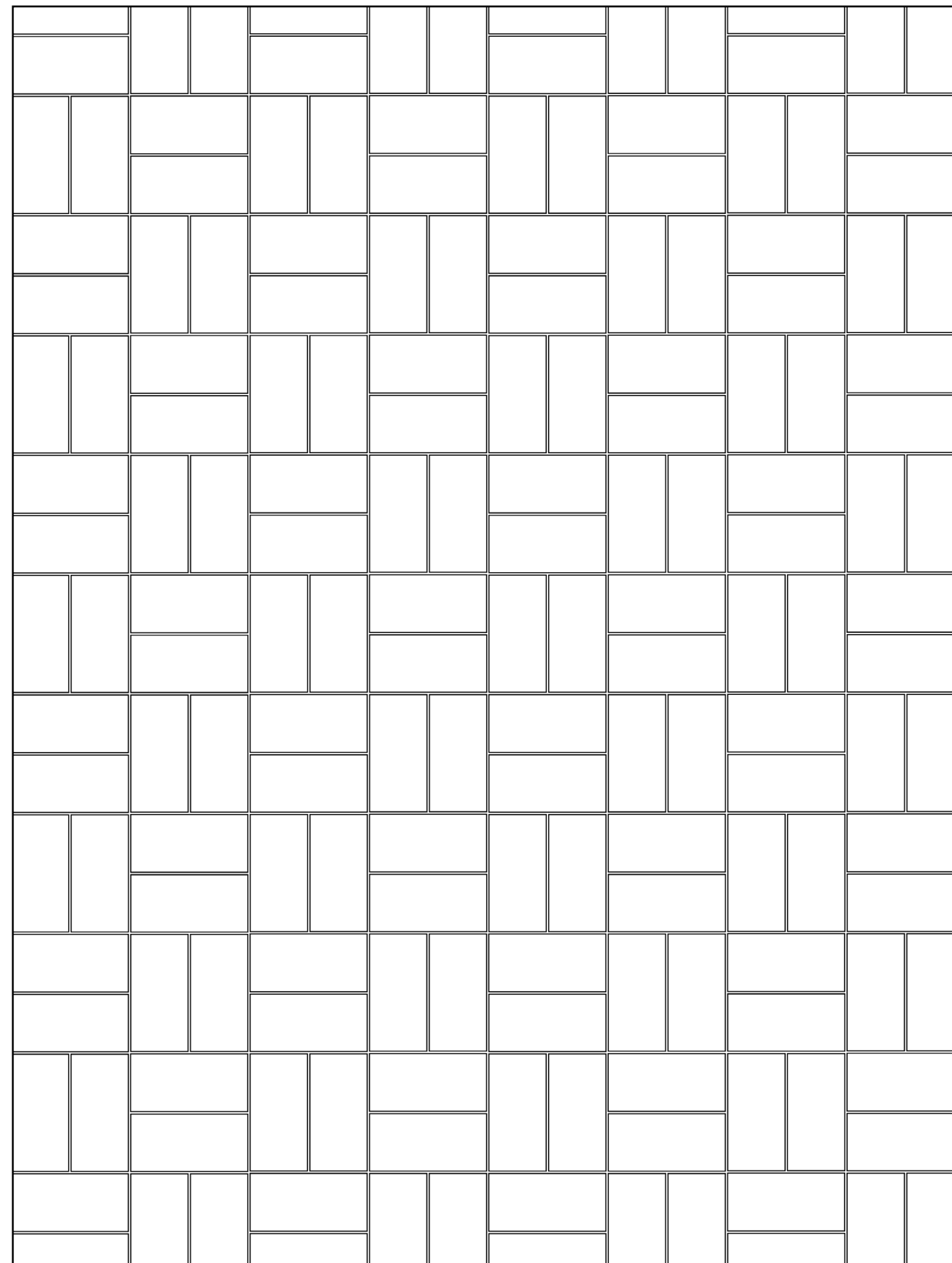


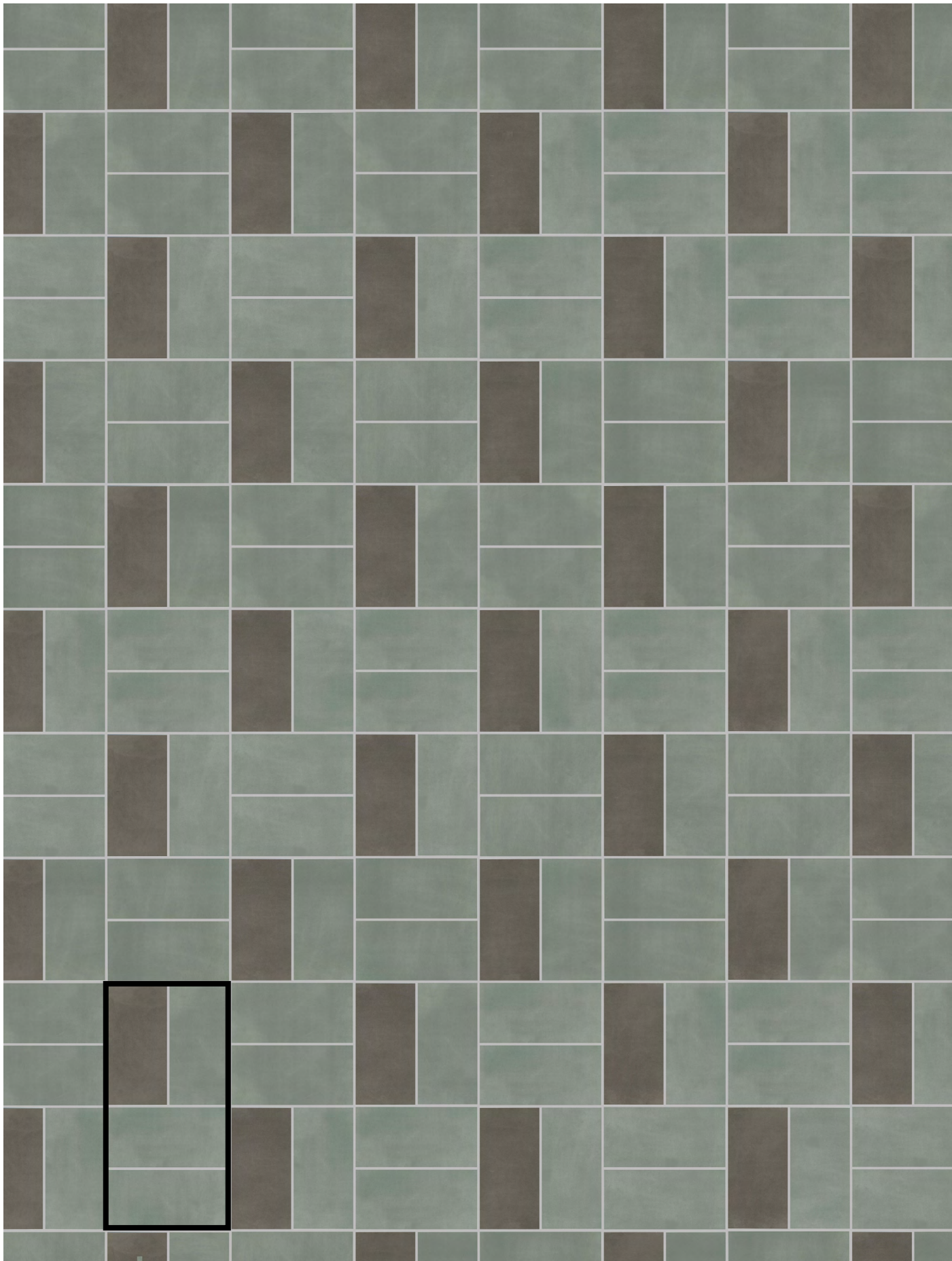
Uni Ombre 49%
Uni Bleu Paon 49%
Uni Ombre 1.5%



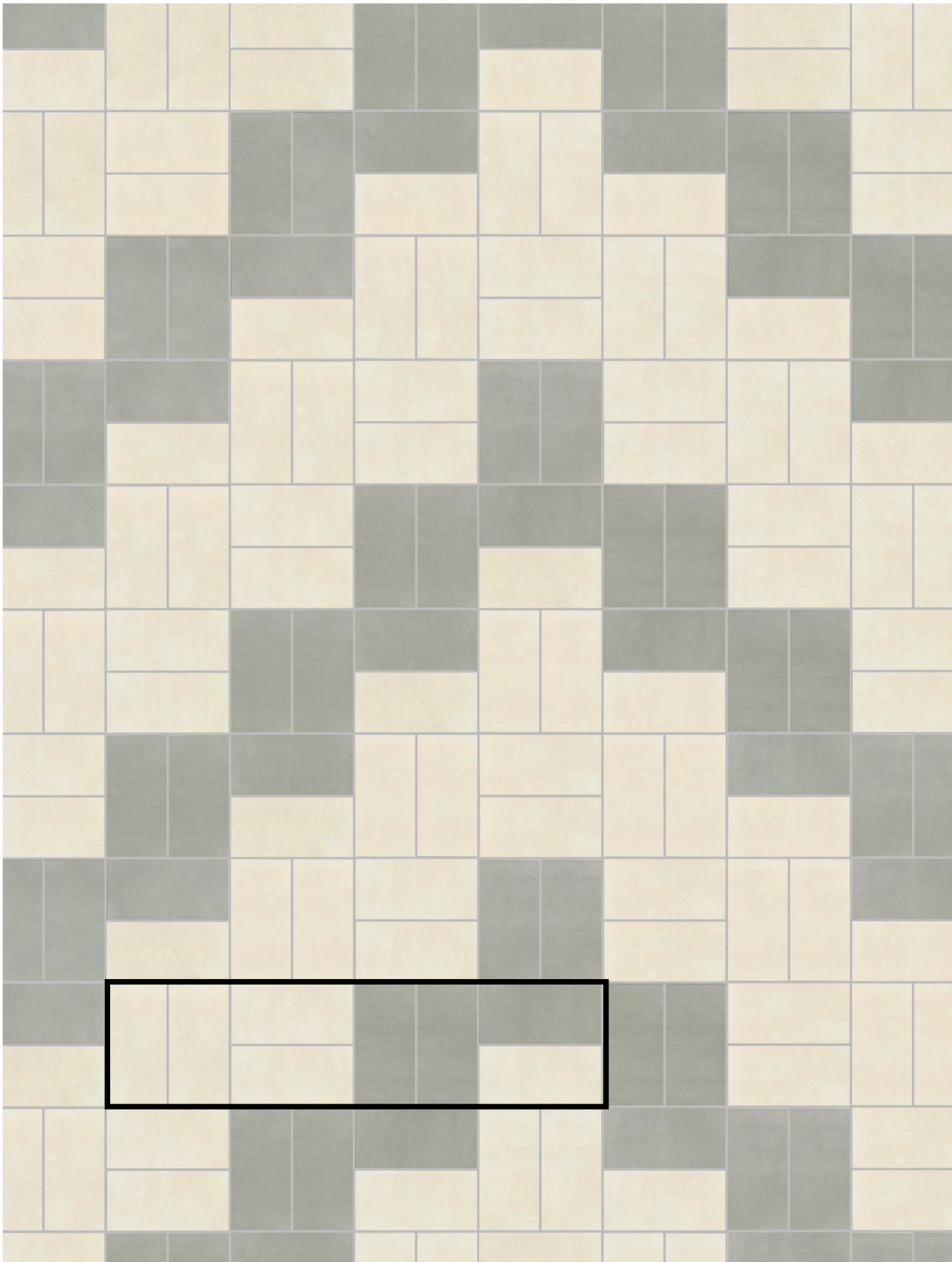
Uni Avocat 7.5x15
Uni Ombre 7.5x15

LAY PATTERN 006





Uni Ombre 25% Uni Bleu Paon 75%

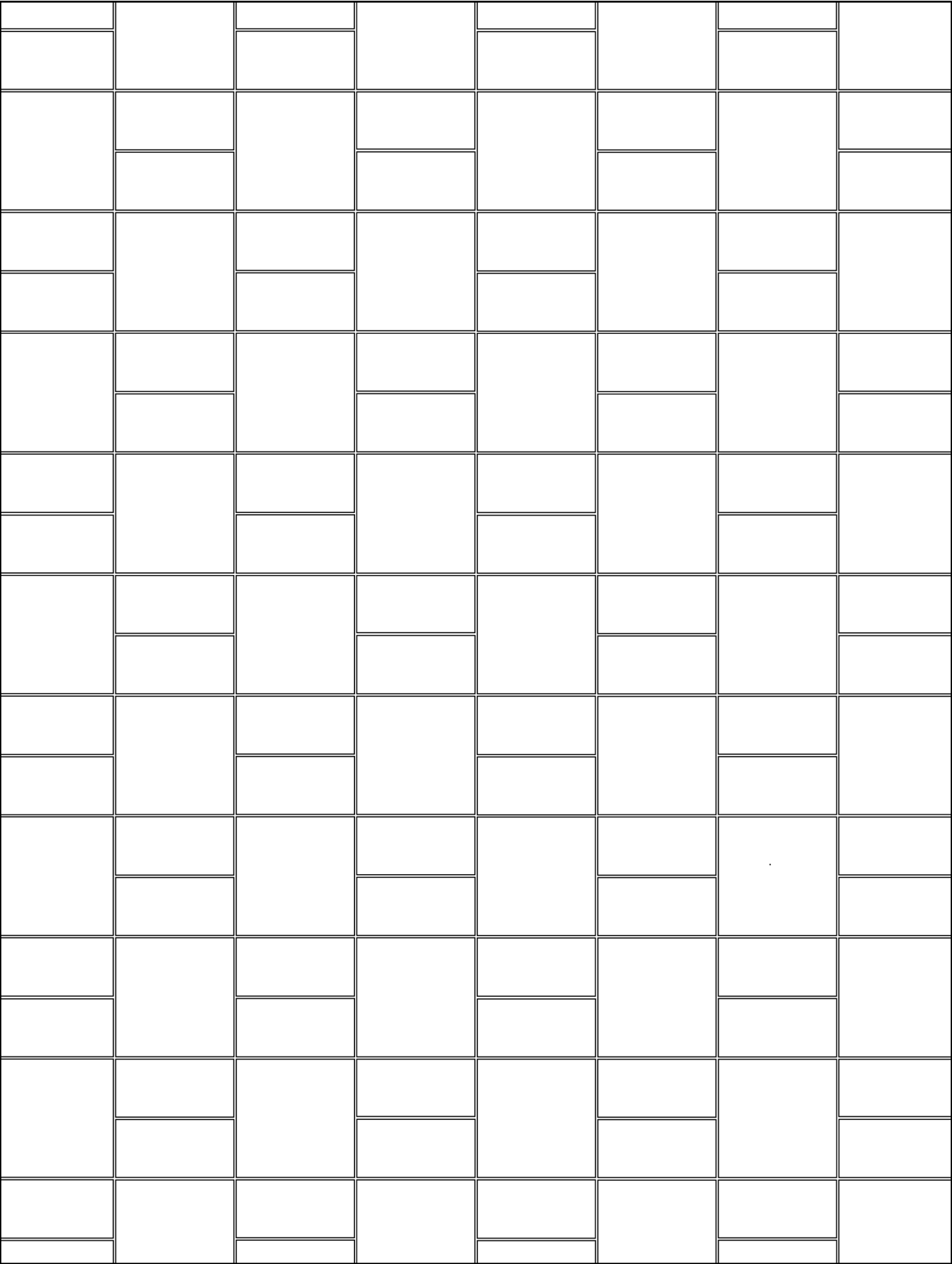


Uni Albatre 62% Uni Grège 38%



Uni Albatre 7.5x15
Ida 15x15

LAY PATTERN 007





Uni Albatre

50%

Uni Bleu Paon

25%

Uni Avocat

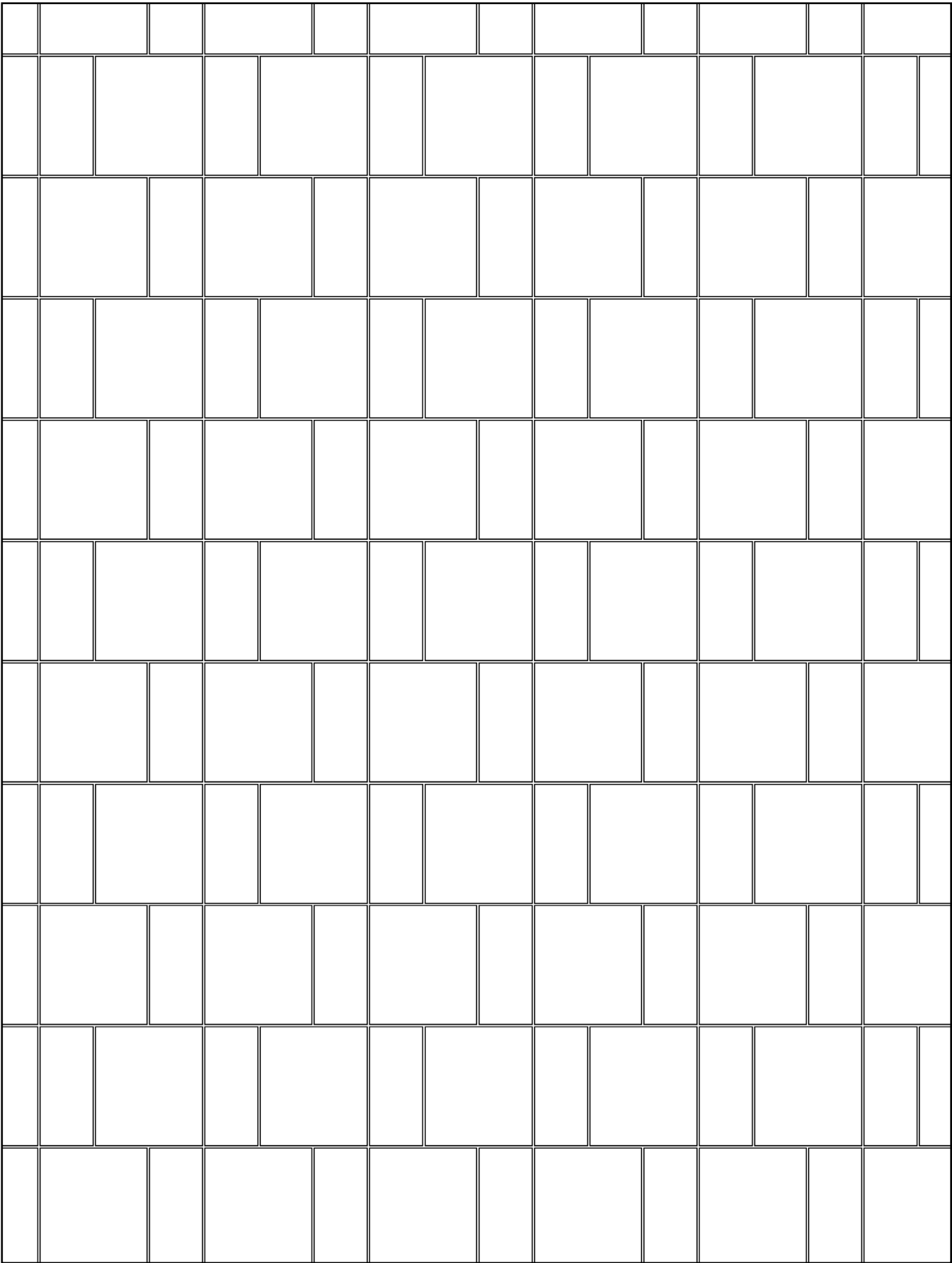
25%

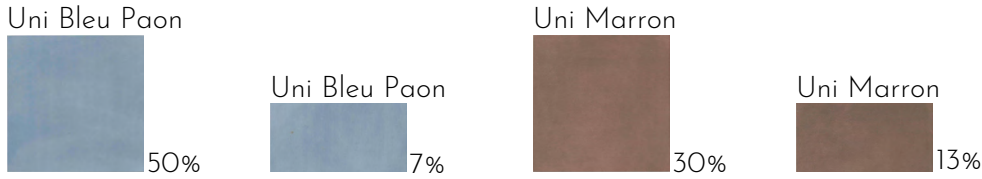
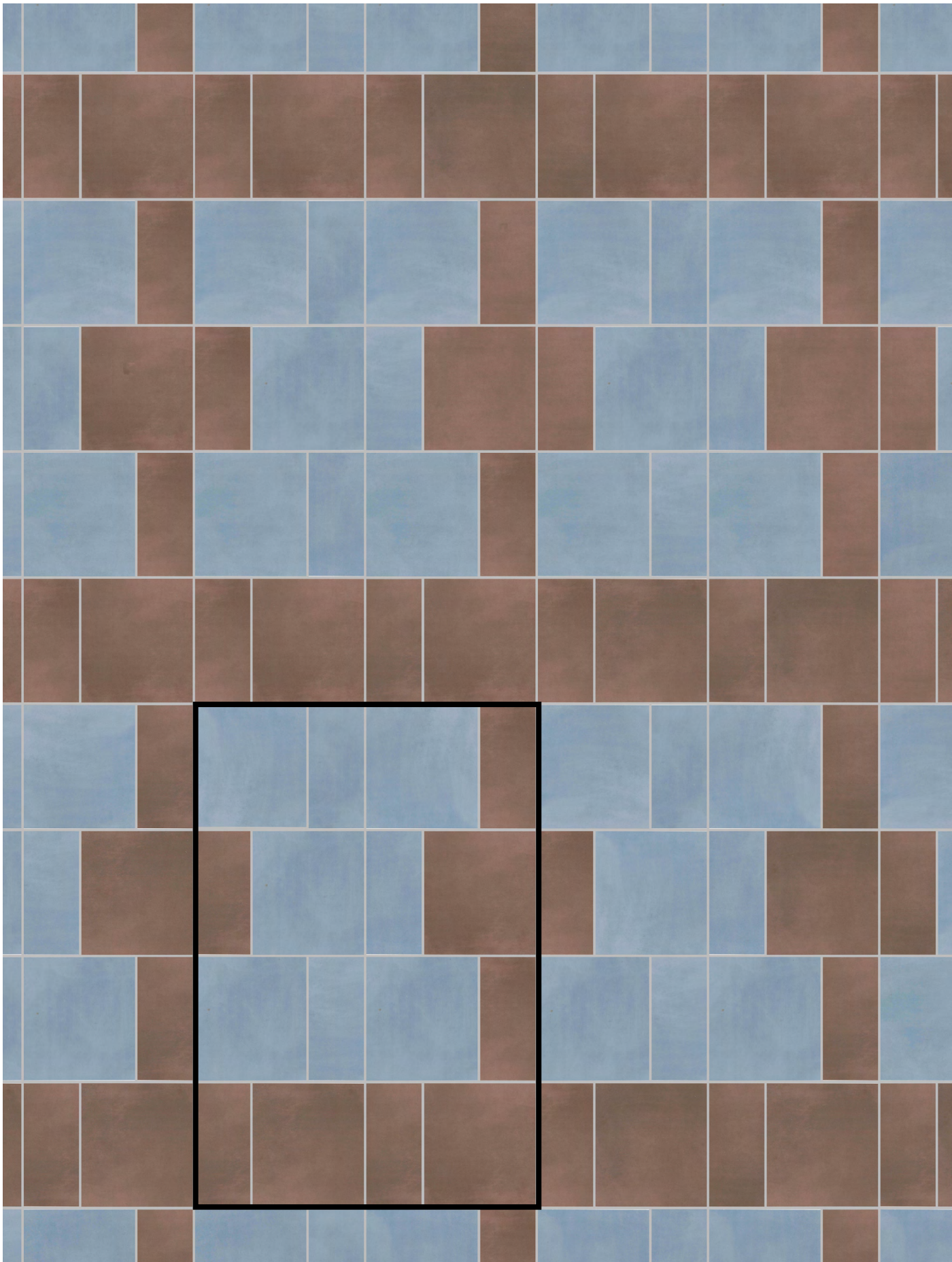
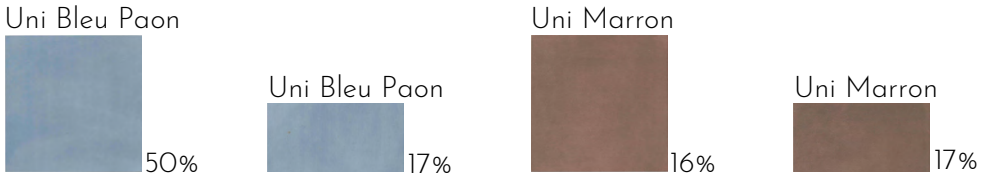
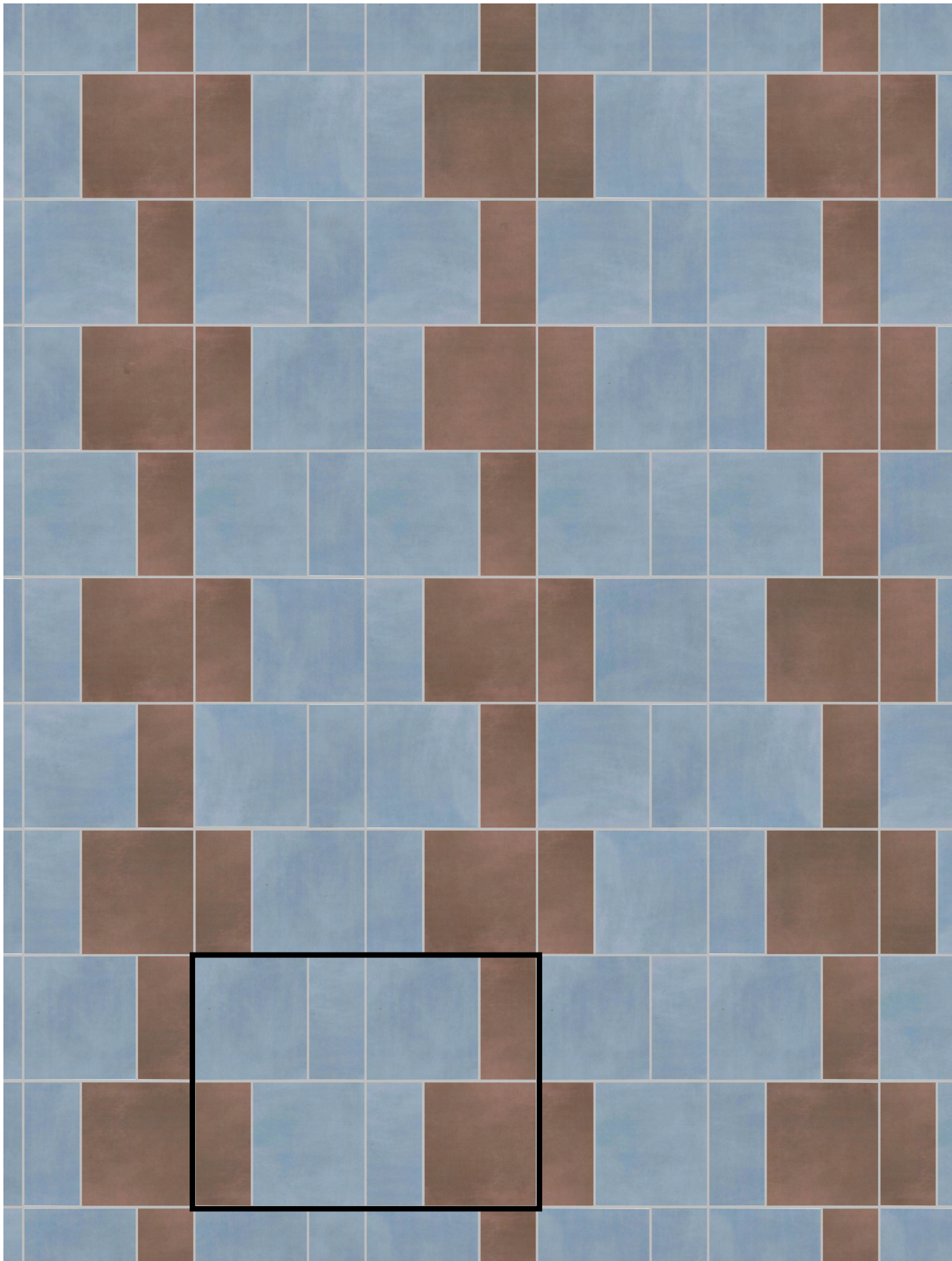
Bel Histoire

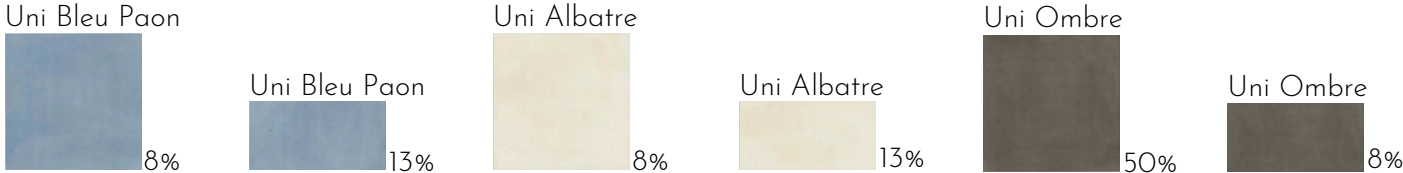
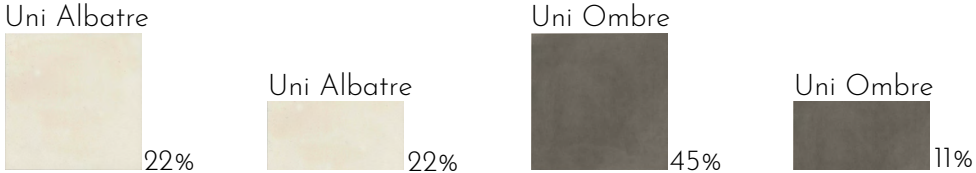


Uni Albatre 15x15
Uni Grège 7.5x15

LAY PATTERN 008



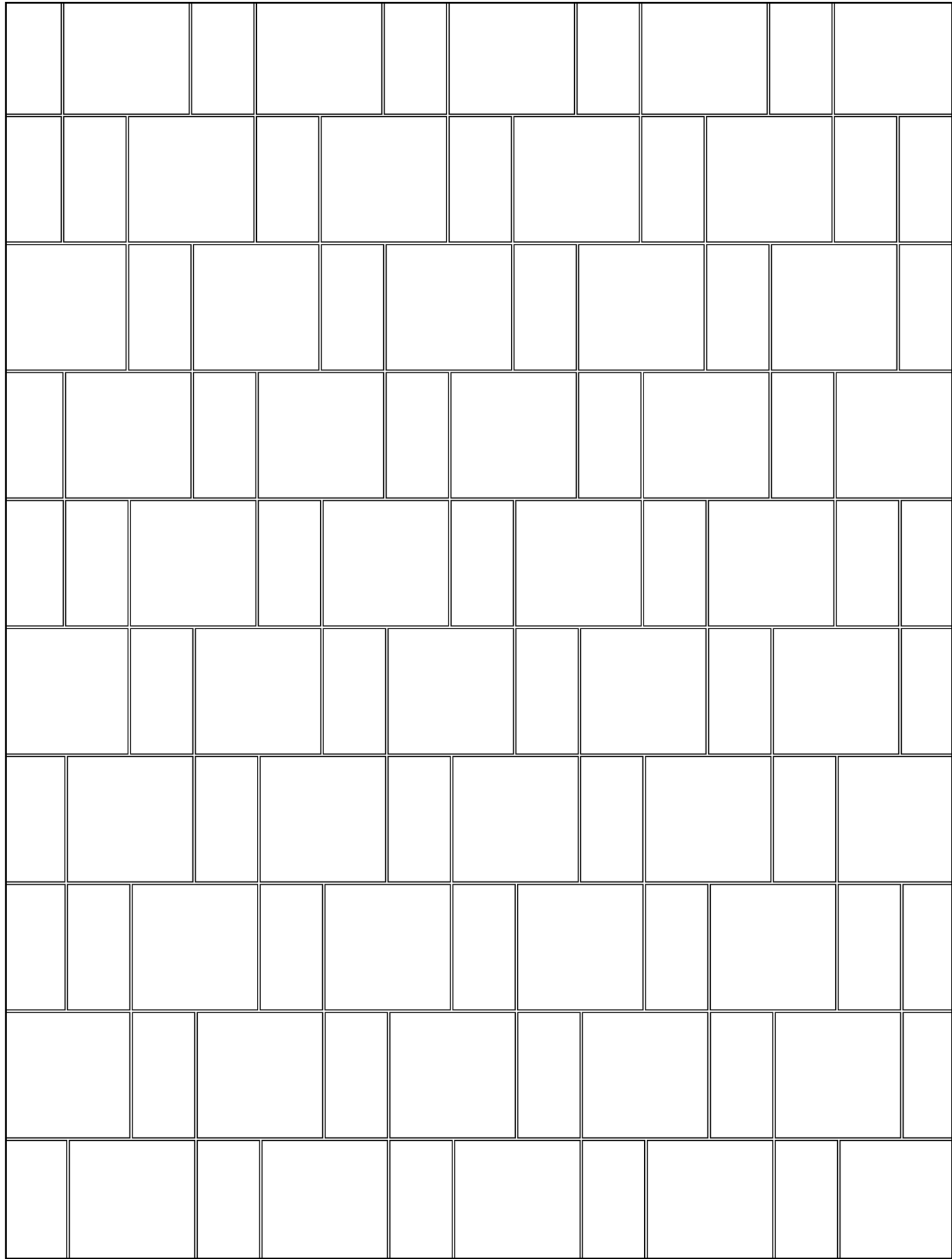






Uni Ocre 15x15
Uni Marron 7.5x15

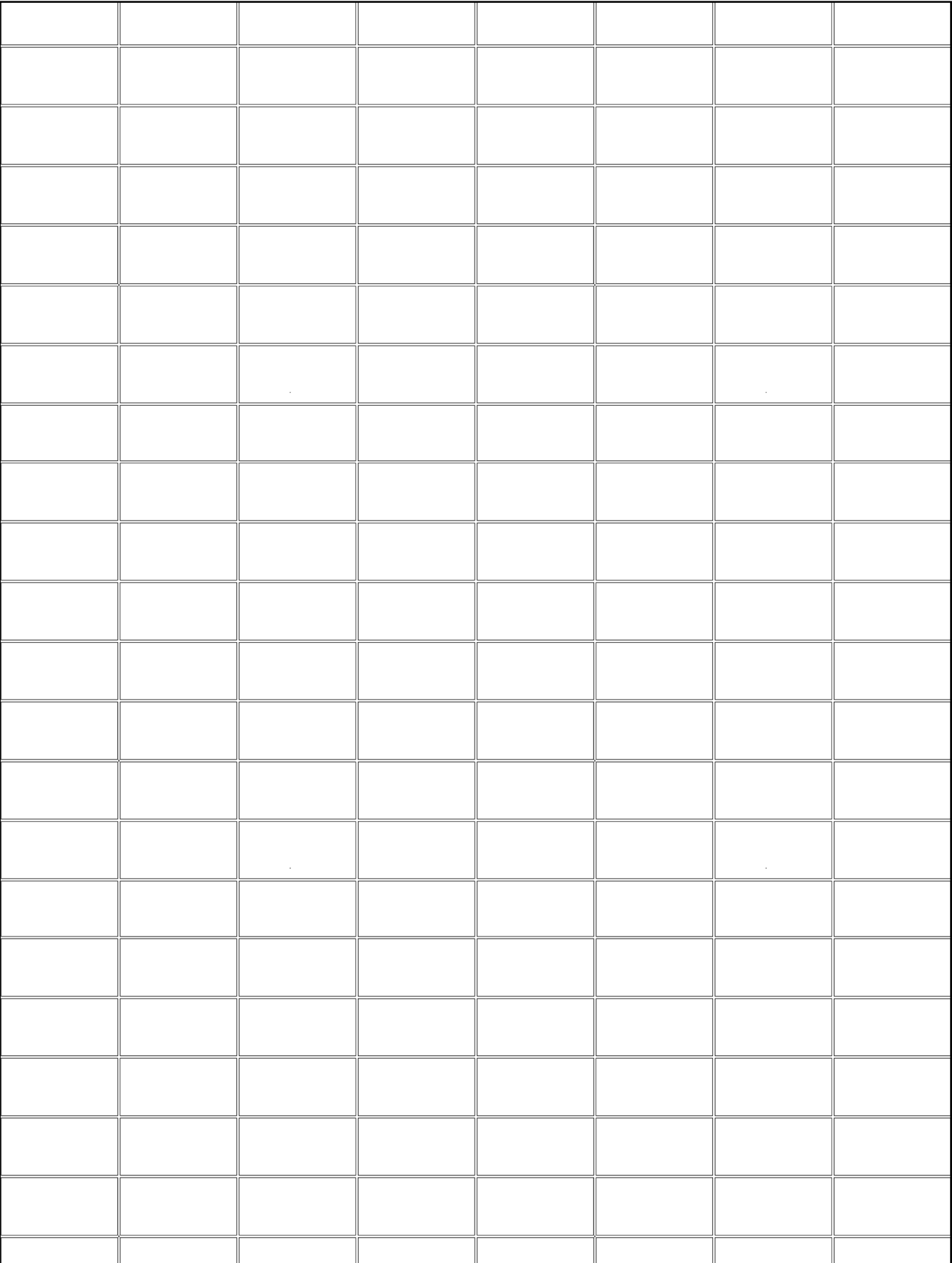
LAY PATTERN 009

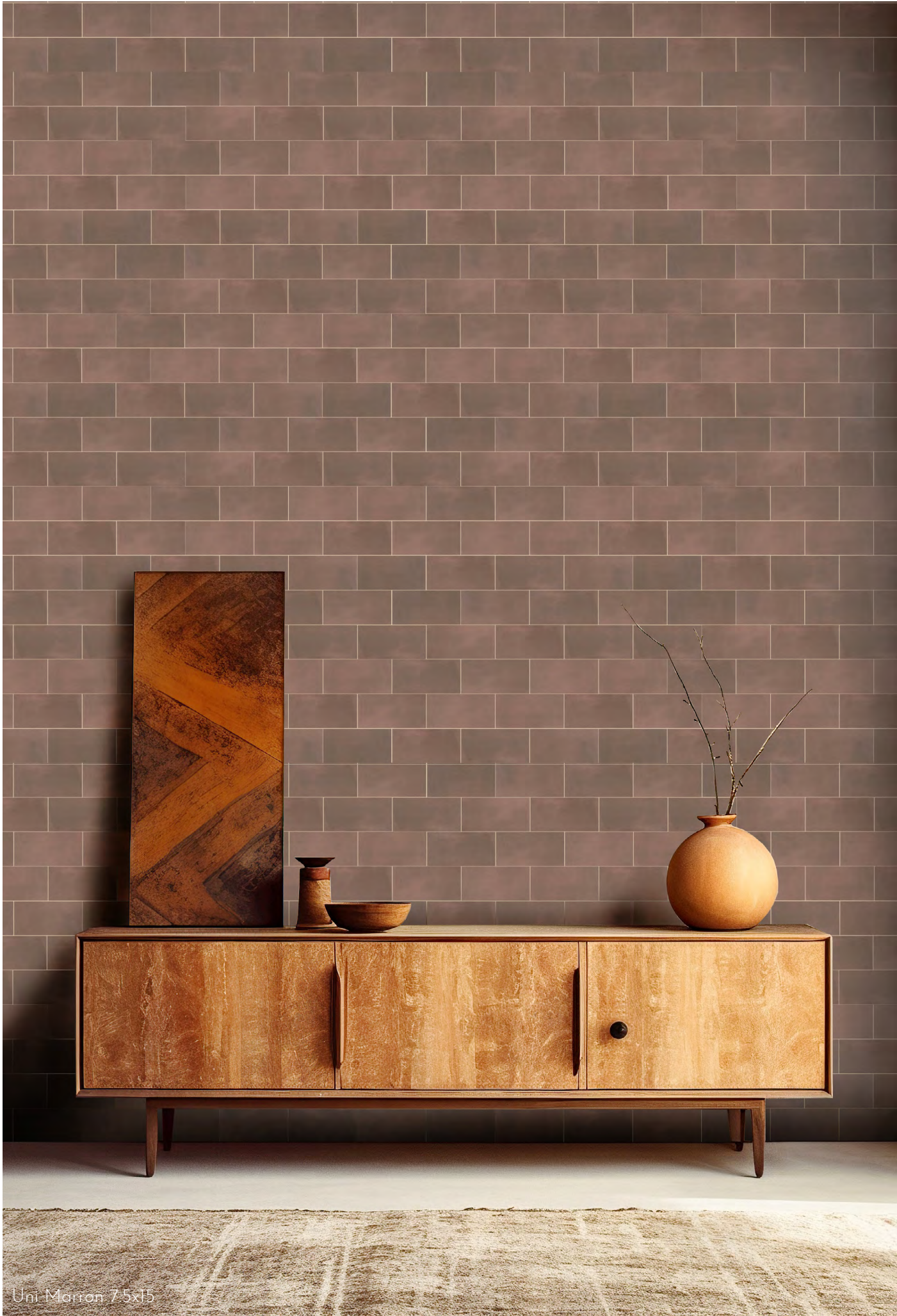




Uni Grège 7.5x15
Uni Ombre 7.5x15

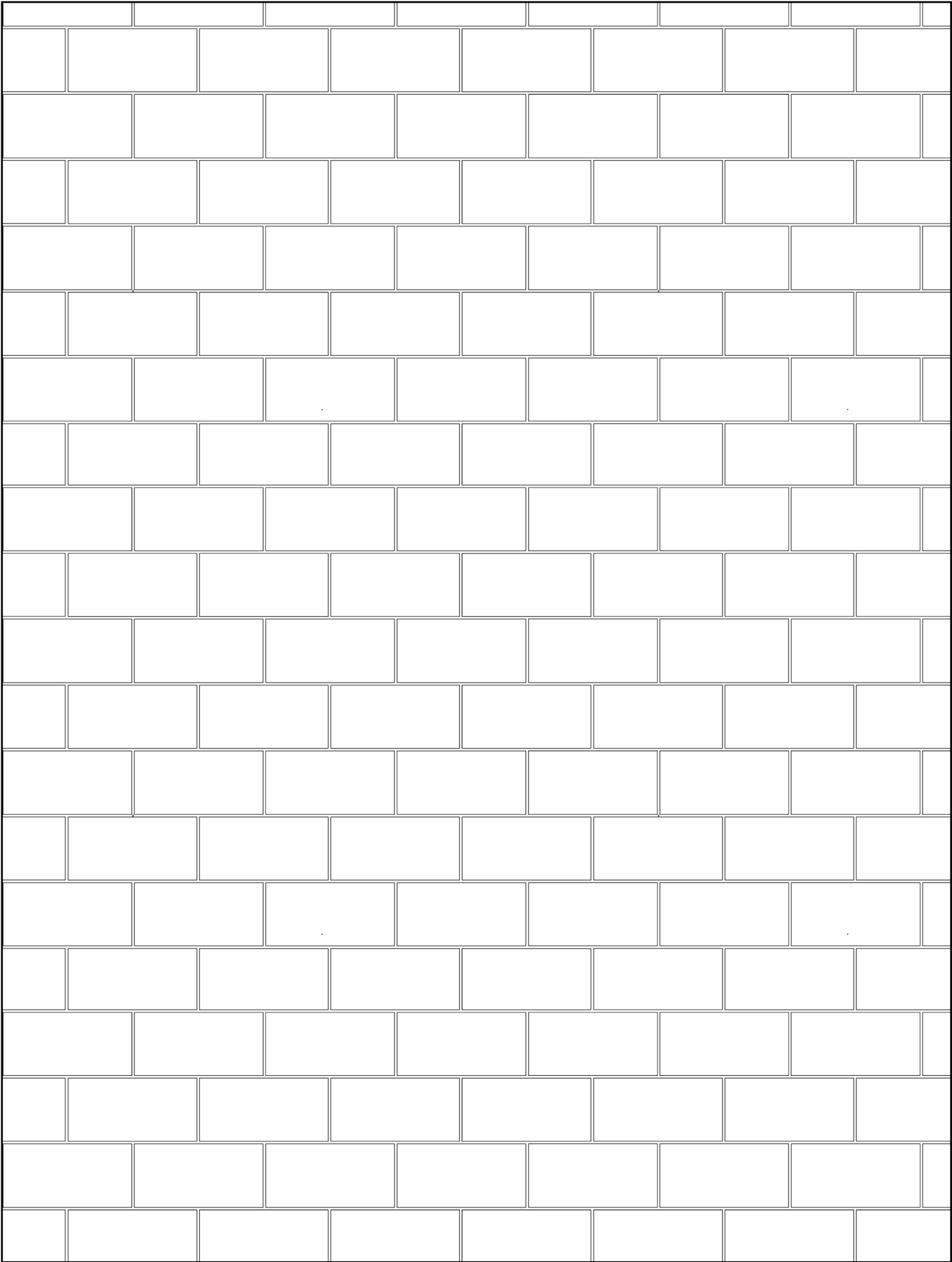
LAY PATTERN 010





Uni Marron 7,5x15

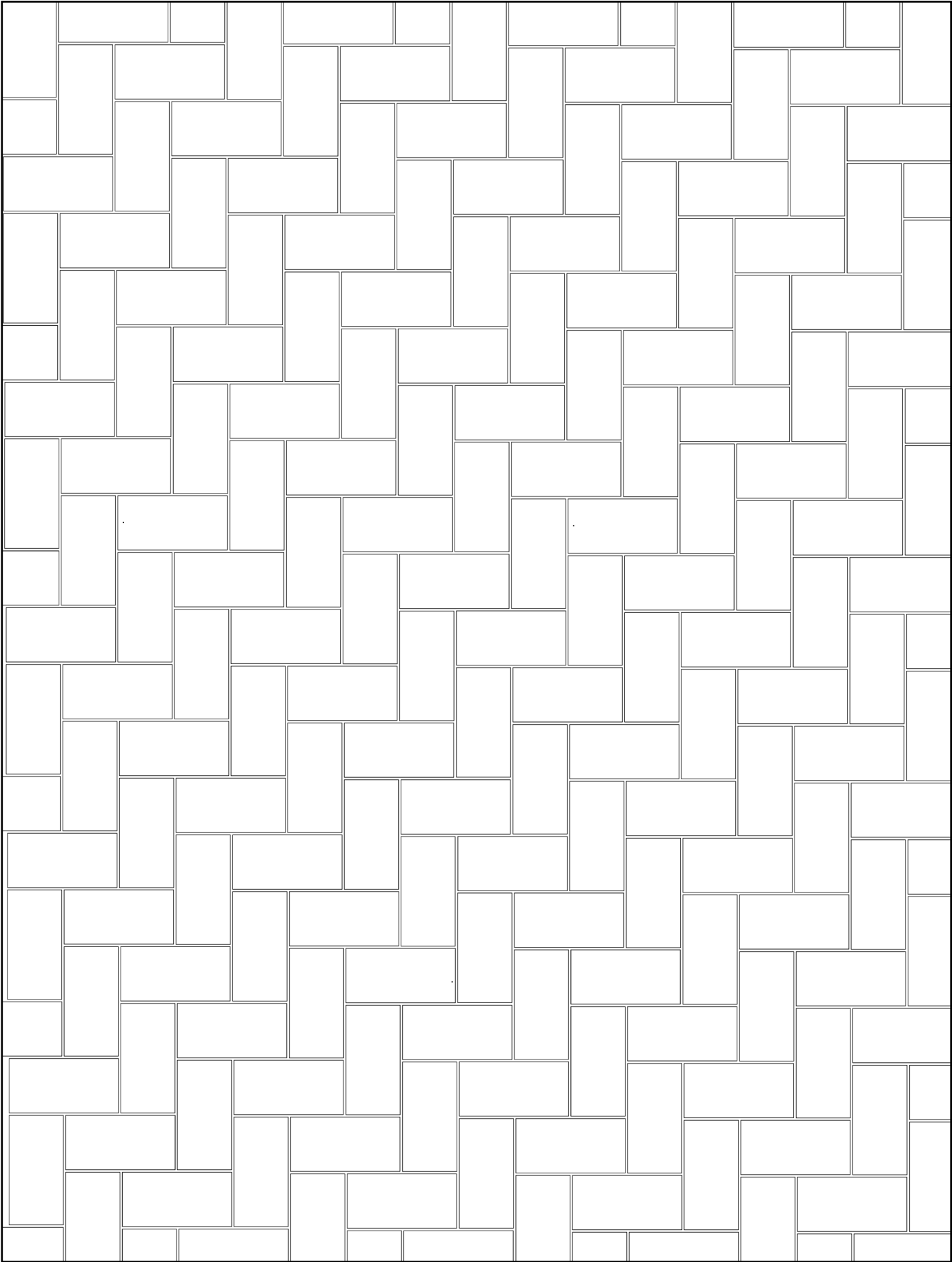
LAY PATTERN 011

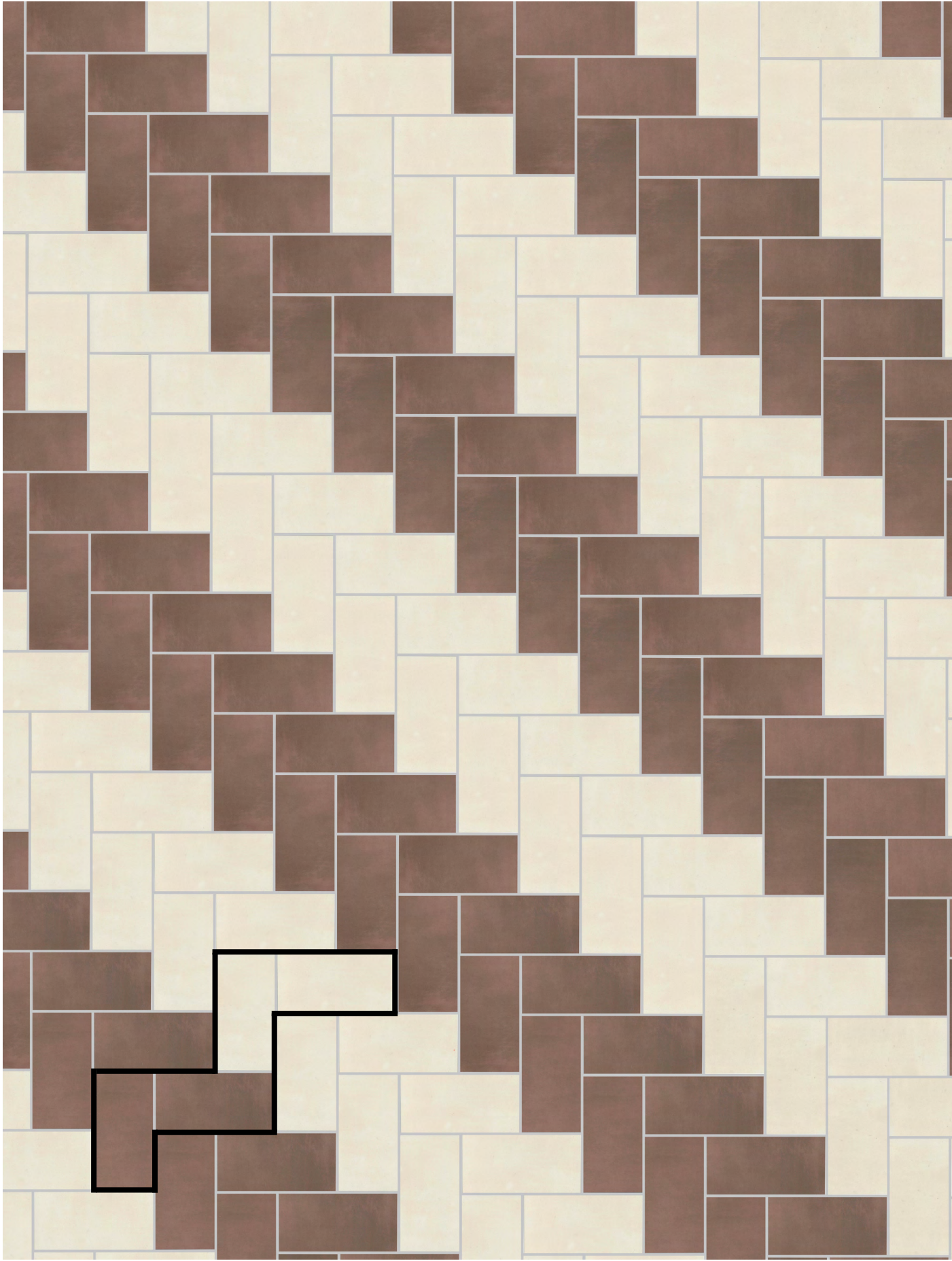




Uni Grège 7.5x15
Uni Marron 7.5x15

LAY PATTERN 012





Uni Albatre 50% Uni Marron 50%



Uni Grège 50% Uni Ombre 50%

TECHNICAL sheet & packaging

BEL HISTOIRE						
	m ² per box	pc per box	Kg per box	m ² per pallet	box per pallet	Kg per pallet
15x15						
*Pattern						
*Coin						
*Ligne						
*Uni color	0.99	44	18.82	69.3	70	1247.4
*Coin	1 SET	4	1.71	-	-	-
7.5x15						
*Uni color	0.99	88	18.82	69.3	70	1247.4
*Ligne						
*Uni color	1 SET	7	1.33	-	-	-
7.5x7.5						
*Uni color						
*Coin						
*cabochon	1 SET	4	0.41	-	-	-

Collection	Bel Histoire
Top finish	Mat
Size	15X15
Product type	Dry pressed ceramic, single fired, procelain tiles
Thickness	8 mm
Slip resistance	R10
Intended use	For interior walls & floors

Dimensional features	UNE-EN-ISO-10545-2	Conforms to the requisites
Water absorption	UNE-EN-ISO-10545-3	E>0.5%
Bending strenght Modulus of rupture Breaking strenght	UNE-EN-ISO-10545-4	>35Nw/mm ² >1300Nw
Resistance to surface abrasion	UNE-EN-ISO-10545-7	3
Linear thermal expansion	UNE-EN-ISO-10545-8	<9*10-6/°C
Thermal shock restistance	UNE-EN-ISO-10545-9	Stands the test
Cracking resistance	UNE-EN-ISO-10545-11	Stands the test
Frost resistance	UNE-EN-ISO-10545-12	Stands the test
Chemical restistance Domestic and swimming pool product Acids and alkalis of low concentration	UNE-EN-ISO-10545-13	Class A Min class LB
Resitance to stains	UNE-EN-ISO-10545-14	Min class 4
Resitance to fire	Decision 96/603/CE	



REVOIR PARIS



La Madeleine



ABRIL

200 x 200 x 8 mm



ANCELINA

200 x 200 x 8 mm



CHERE
BLEU

200 x 200 x 8 mm



DORI

200 x 200 x 8 mm



ESMEE

200 x 200 x 8 mm

QUICK PRODUCT INFO



25 pc
1 m²
18 kg



40 Box
40 m²
745 kg

Not rectified

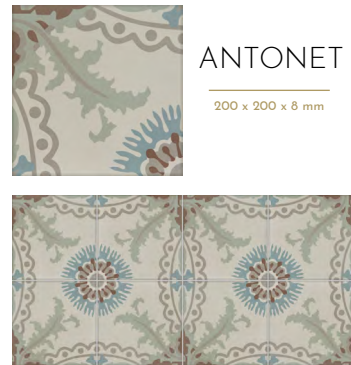
PEI 4

20
20



R9





ANTONET

200 x 200 x 8 mm



CHERE
NOIR

200 x 200 x 8 mm



EDITH

200 x 200 x 8 mm



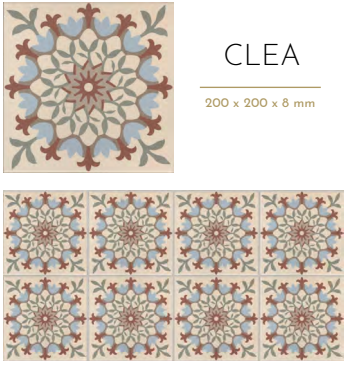
EVORA

200 x 200 x 8 mm



BELDA

200 x 200 x 8 mm



CLEA

200 x 200 x 8 mm



EMILE

200 x 200 x 8 mm



FITOU

200 x 200 x 8 mm



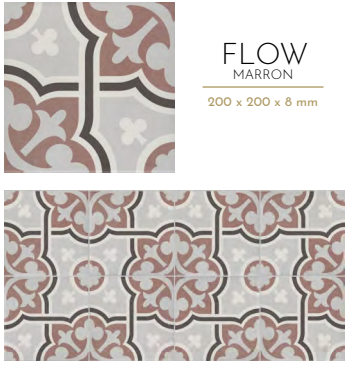
FLAVIE
BLEU

200 x 200 x 8 mm



FLAVIE
NOIR

200 x 200 x 8 mm



FLOW
MARRON

200 x 200 x 8 mm



GILLES
NOIR

200 x 200 x 8 mm



JENETTE

200 x 200 x 8 mm



FLAVIE
BLANC

200 x 200 x 8 mm



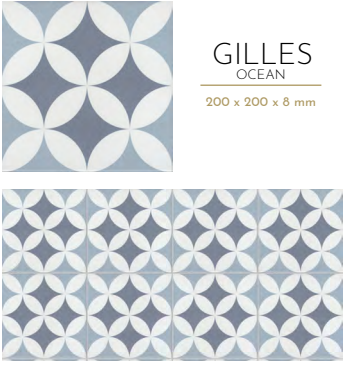
FLORA

200 x 200 x 8 mm



GAETINE
BLEU

200 x 200 x 8 mm



GILLES
OCEAN

200 x 200 x 8 mm



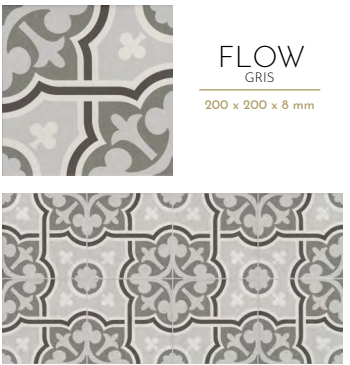
JULIETTE
GRIS

200 x 200 x 8 mm



FLAVIE
GRIS

200 x 200 x 8 mm



FLOW
GRIS

200 x 200 x 8 mm



GAETINE
CLASSIC

200 x 200 x 8 mm



HENRI

200 x 200 x 8 mm



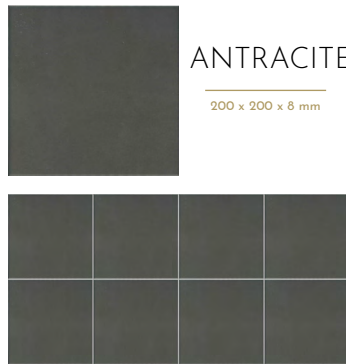
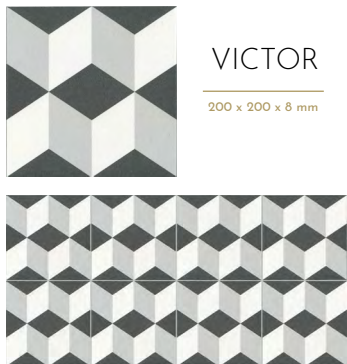
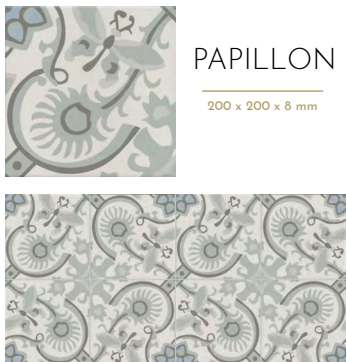
JULIETTE
MARRON

200 x 200 x 8 mm



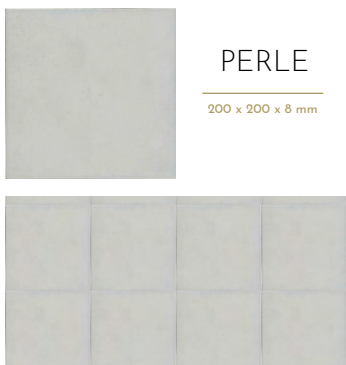
| 1 Ligne & Coin

20	Not rectified		R9	8
20				



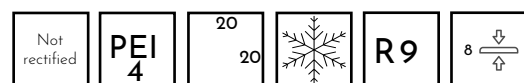
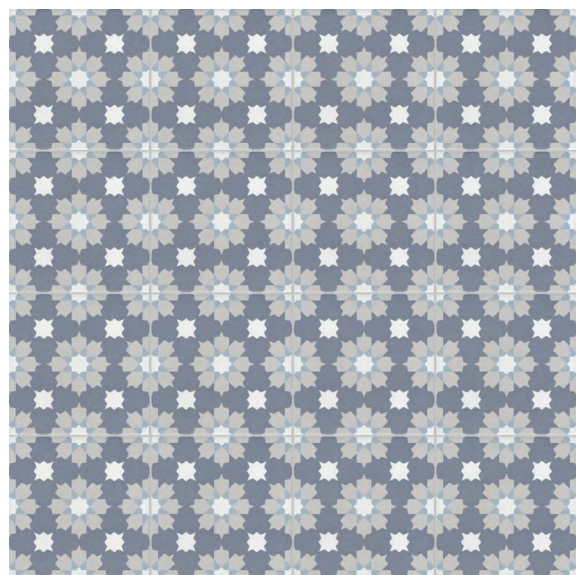
| 5 Uni colors

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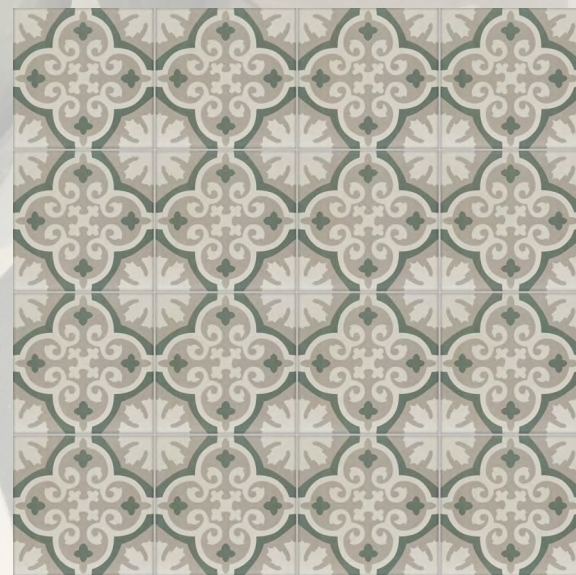
Abril

La Madeleine

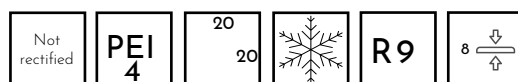


Ancelina

La Madeleine

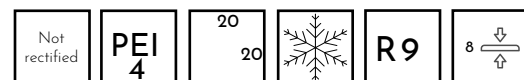


La Madeleine



Antonet

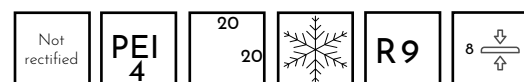
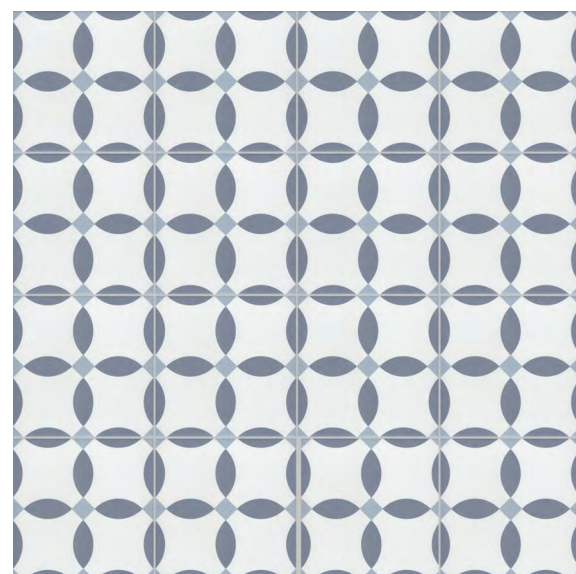




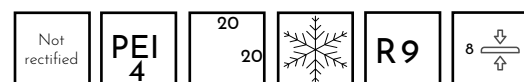
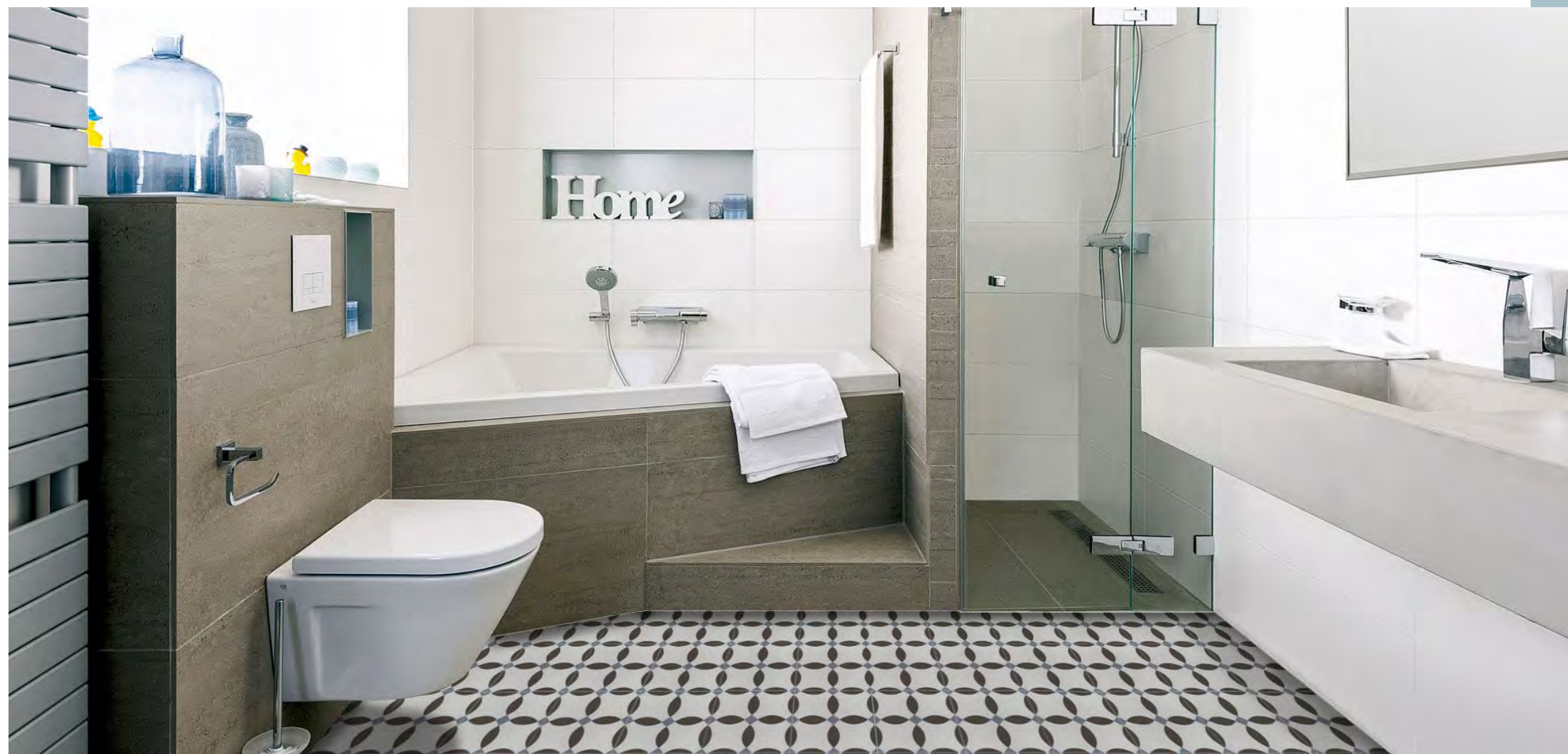
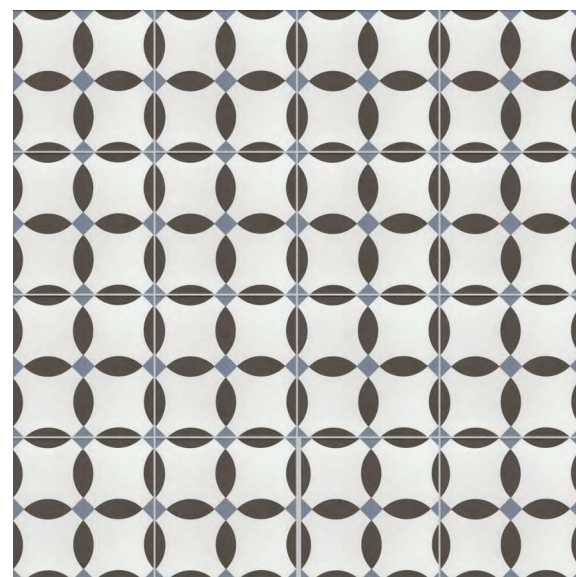
Belda



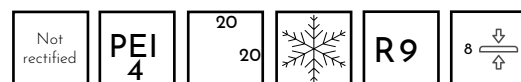
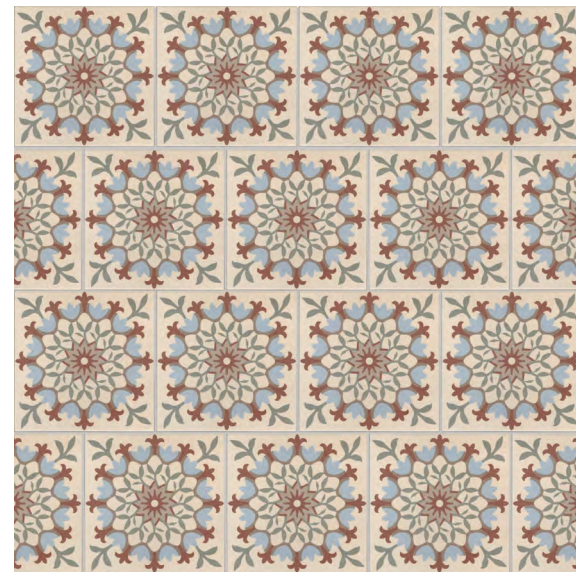
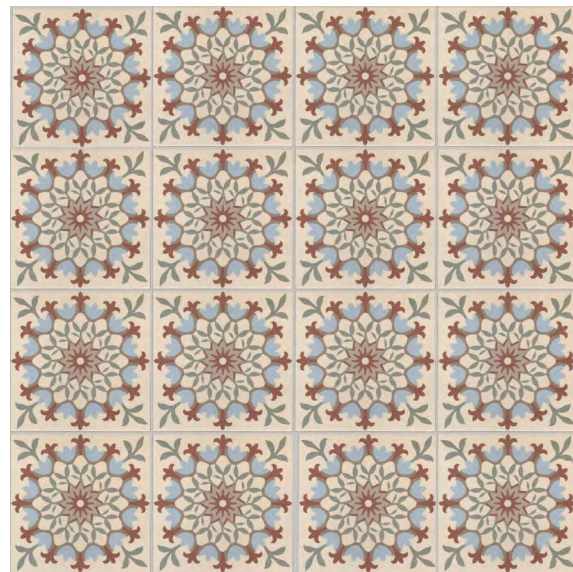
Chère bleu



Chère noir

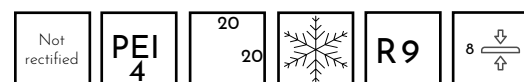
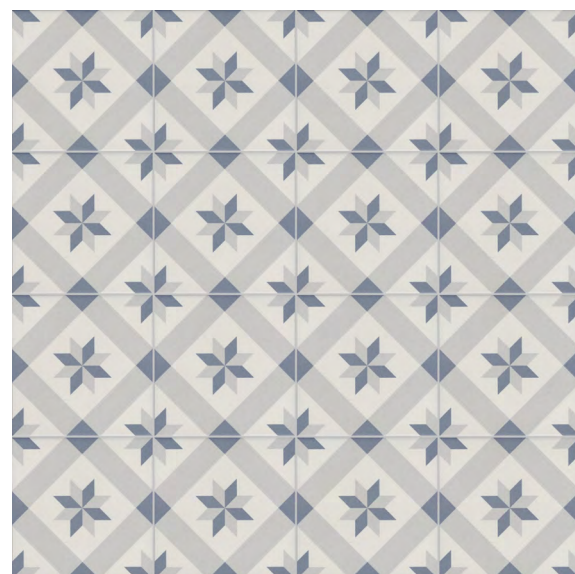


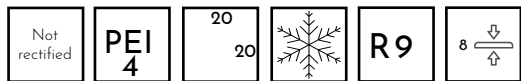
Cléa



Atelier:
Taupe 6.2x25

Dori

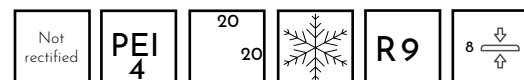
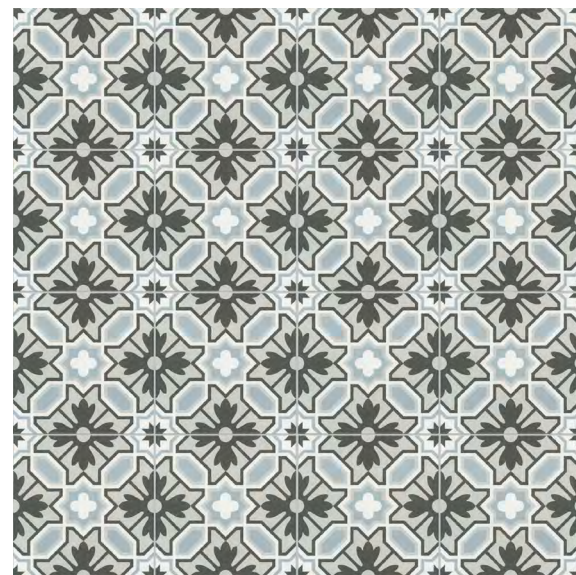




Edith

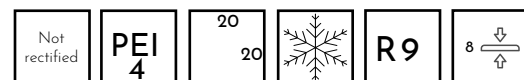
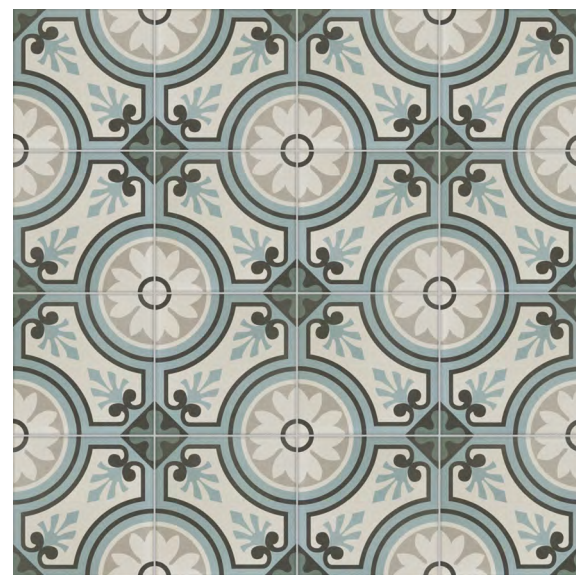


Emile

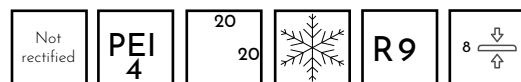


Touquet Ligne & coin

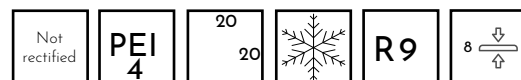
Esmée



Evora

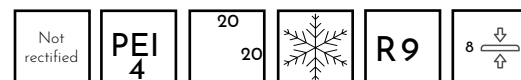
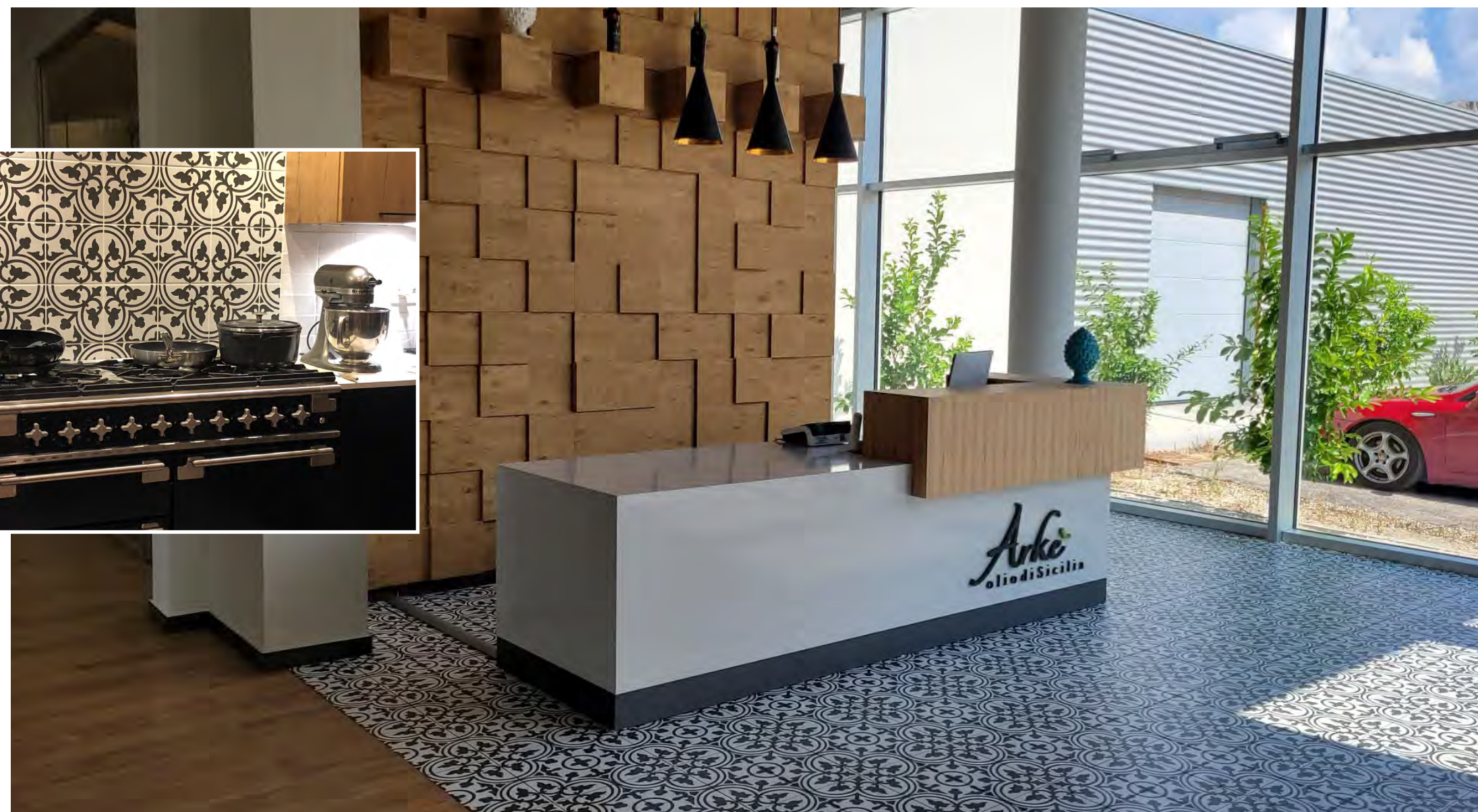
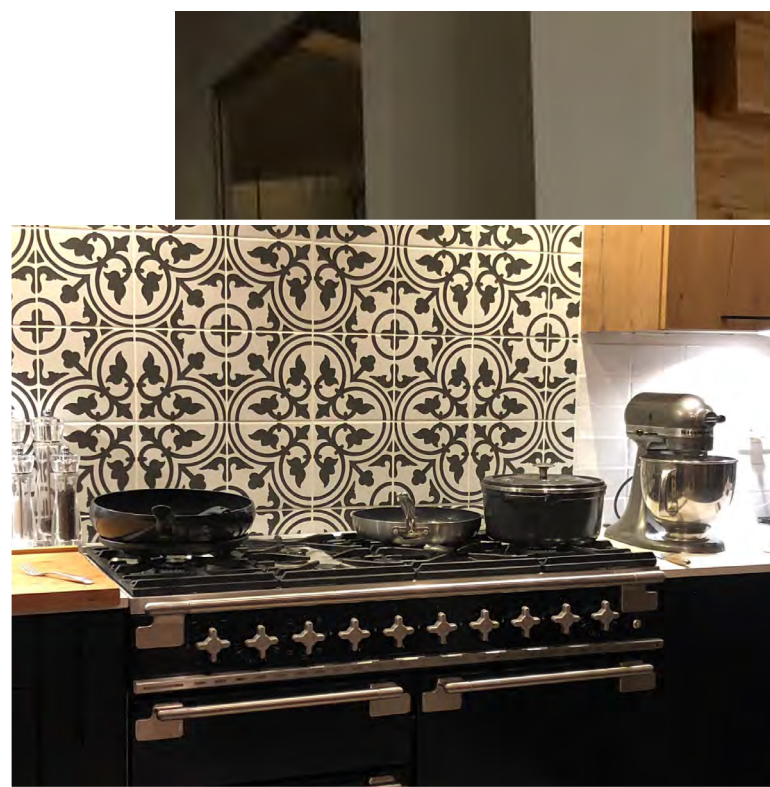


Fitou océan

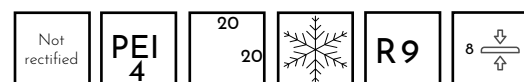


Atelier Blanc de Lin Glossy
Atelier Luxe Gold

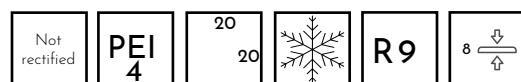
Flavie blanc



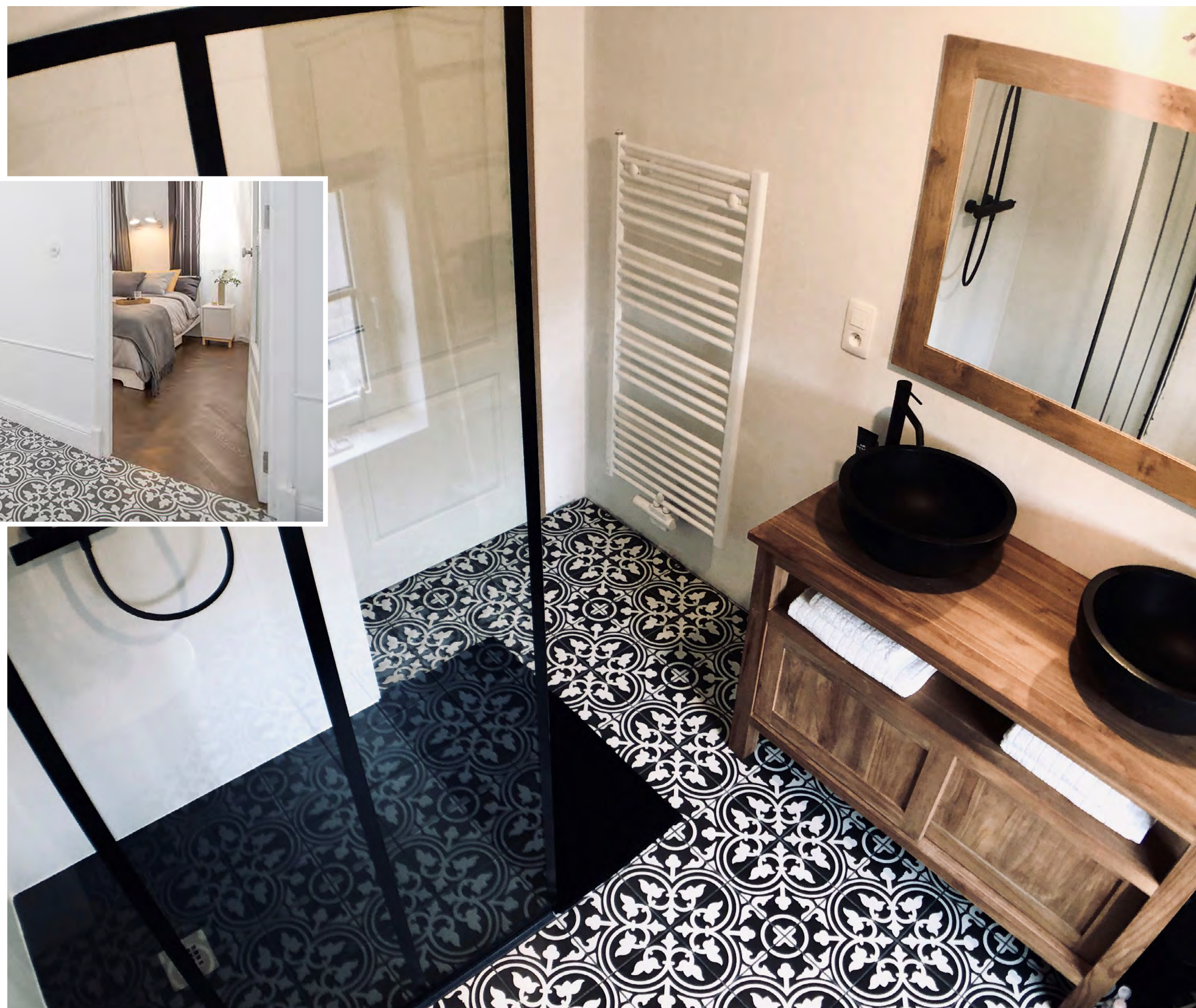
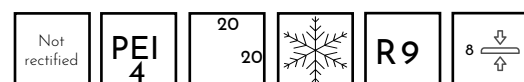
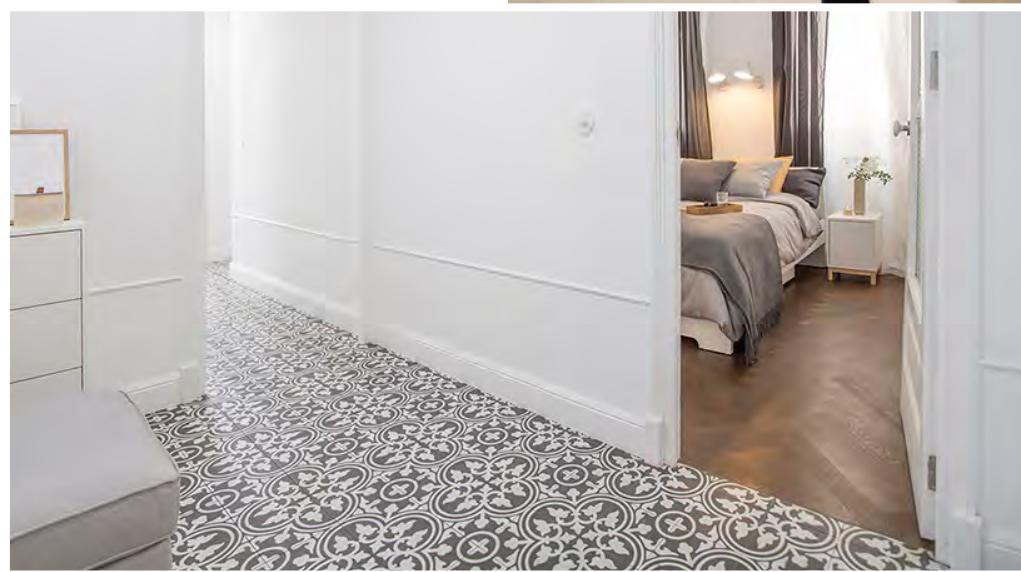
Flavie Bleu



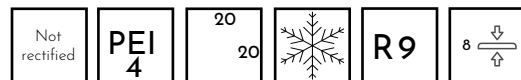
Flavie Gris



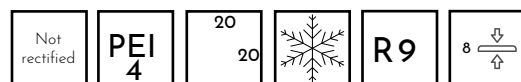
Flavie Noir



Flora

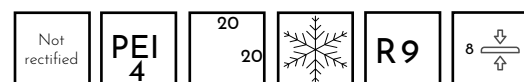
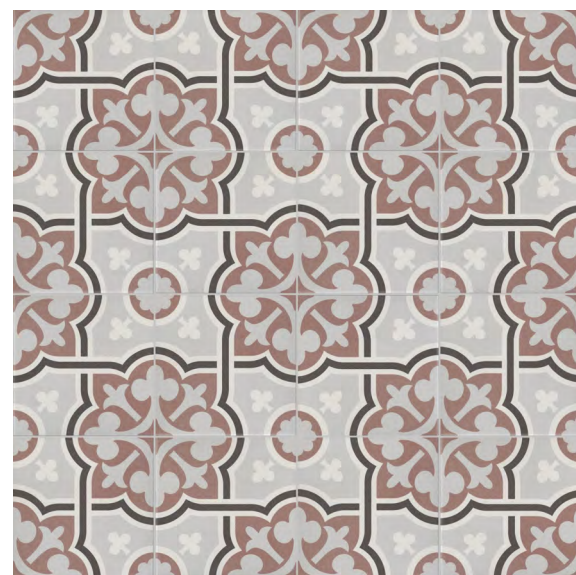


Flow Gris

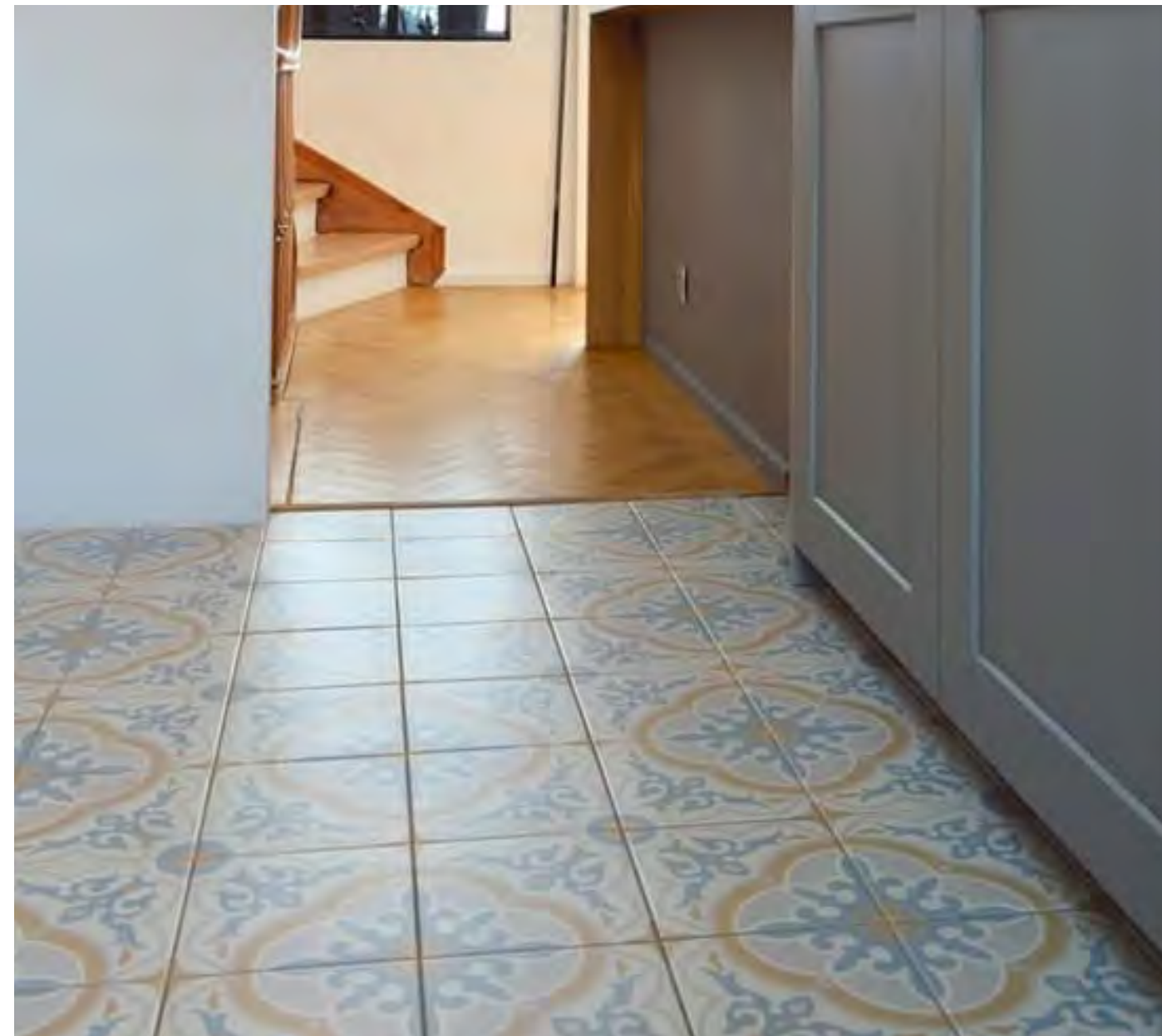
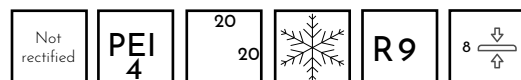




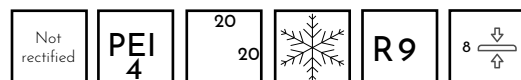
Flow Marron



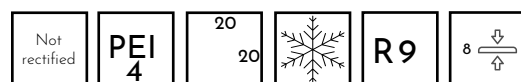
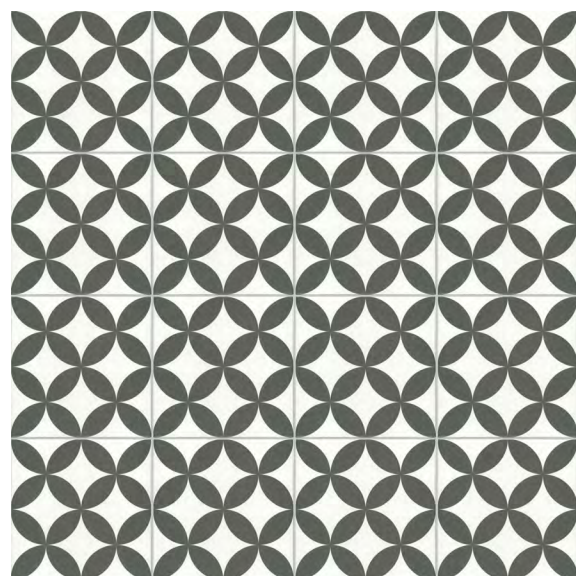
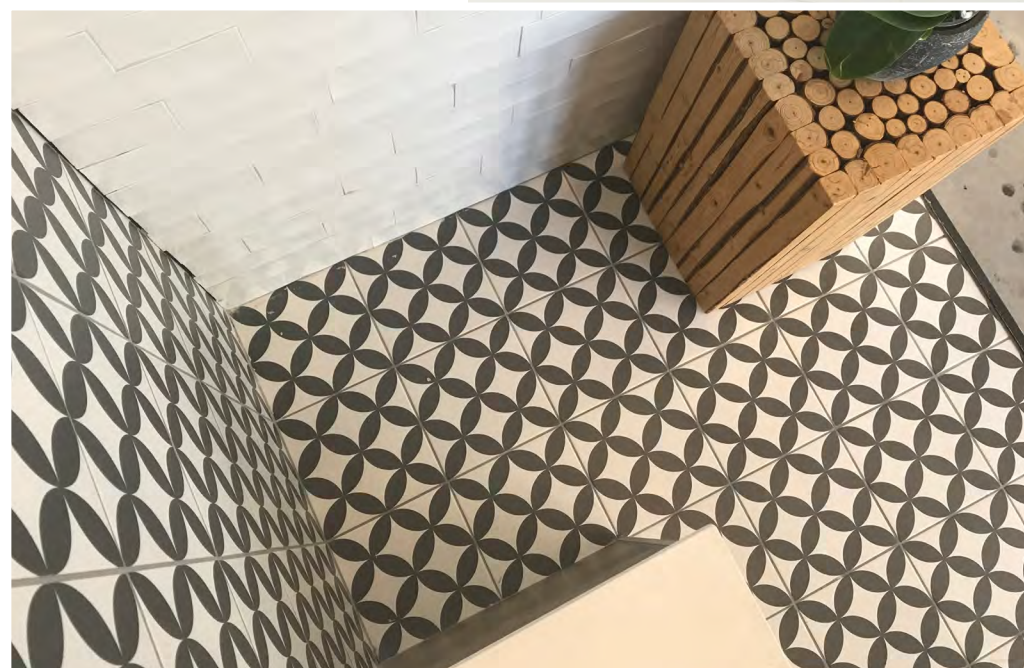
Gaetine Bleu

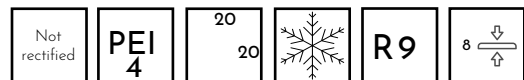
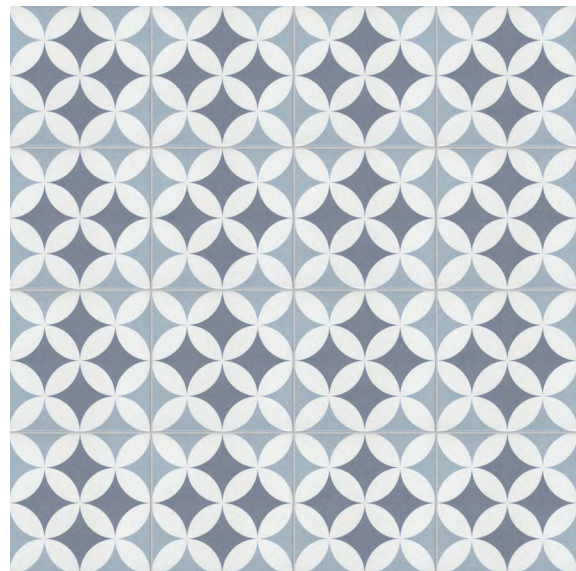


Gaetane Classic



Gilles Noir

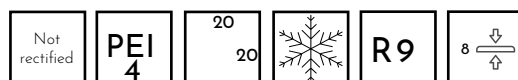
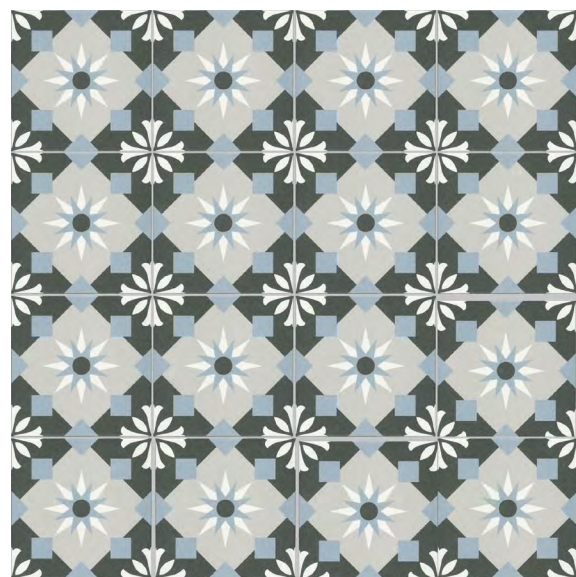


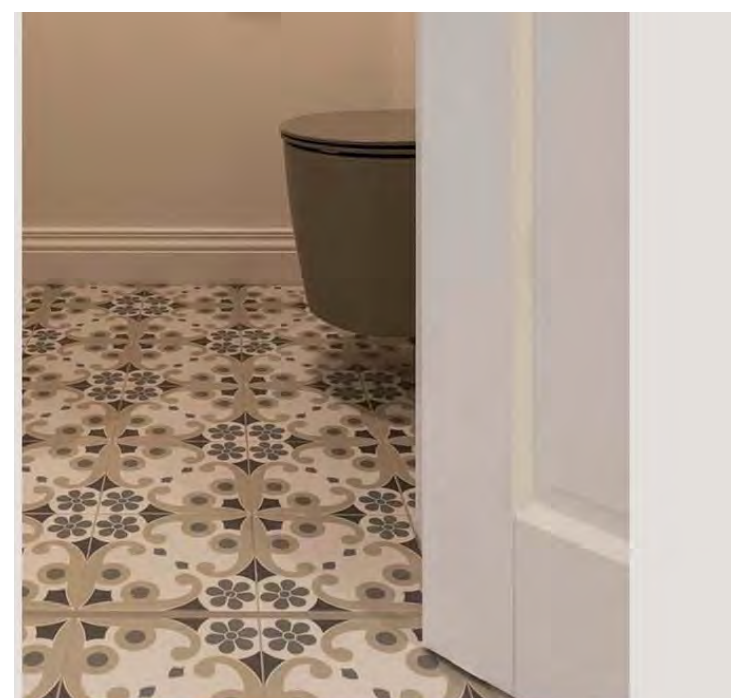
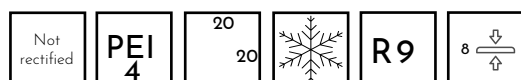


Gilles océan



Henri

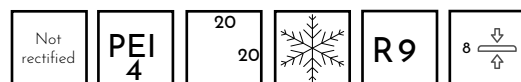




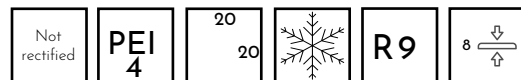
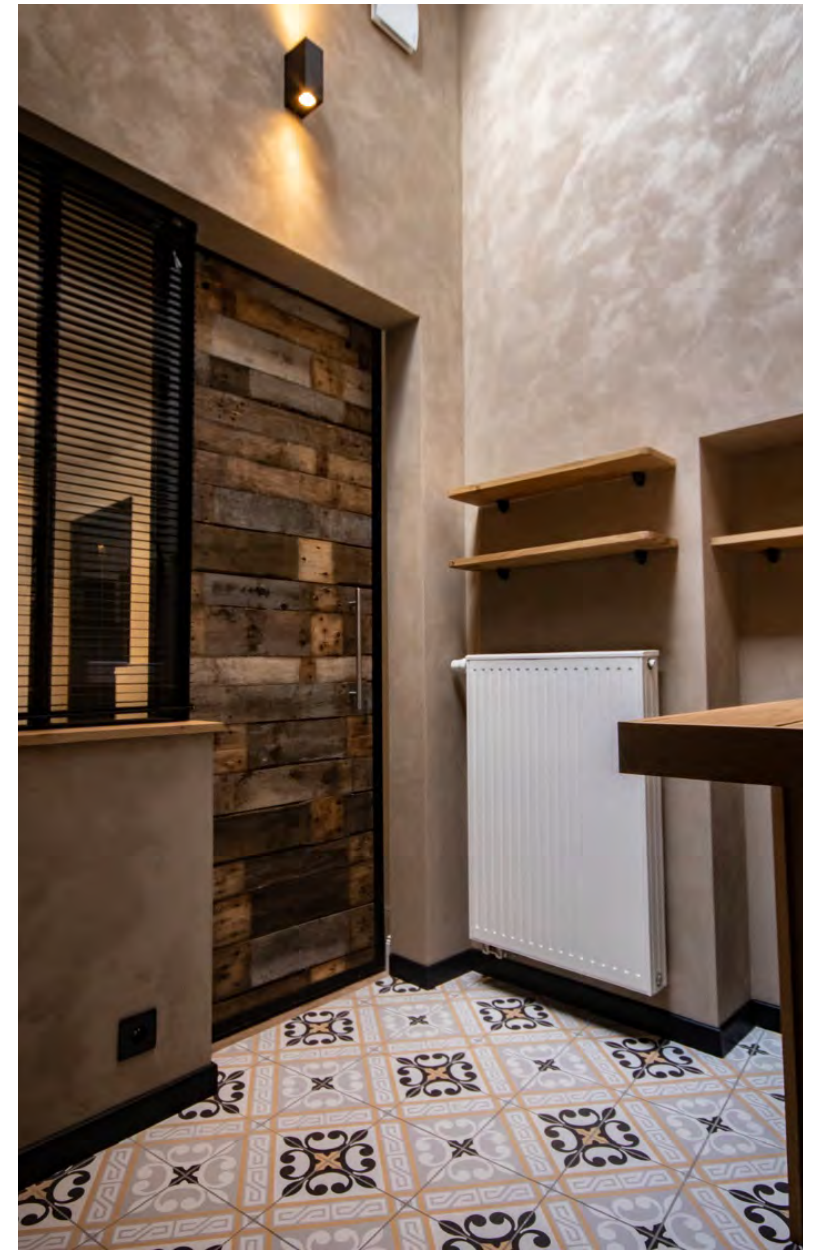
Jenette



Juliette Gris



Juliette Marron



Lilou Bleu

La Madeleine



Not rectified

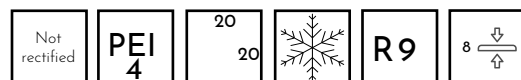
PEI 4

20 20

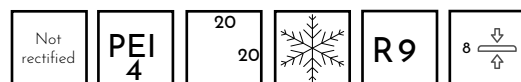
R9



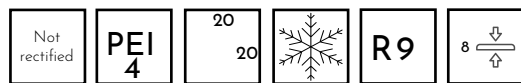
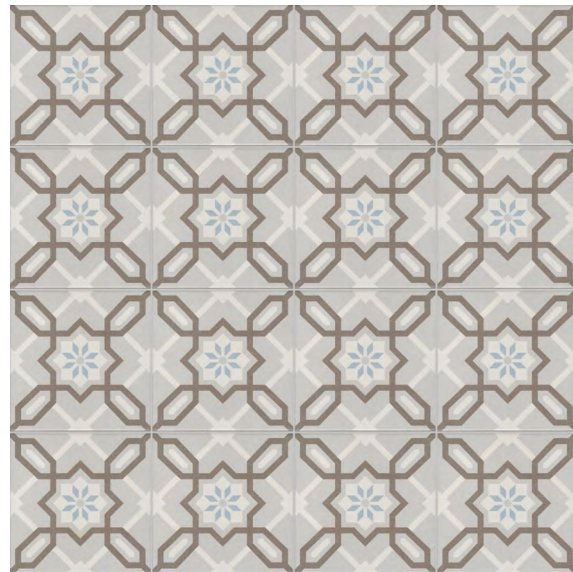
Lilou Classic



Lilou Océan



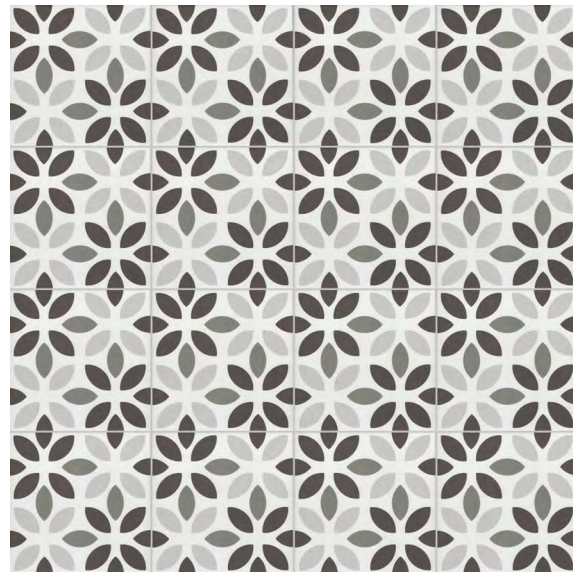
Liv



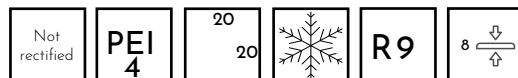
Lyla



Lay pattern 001



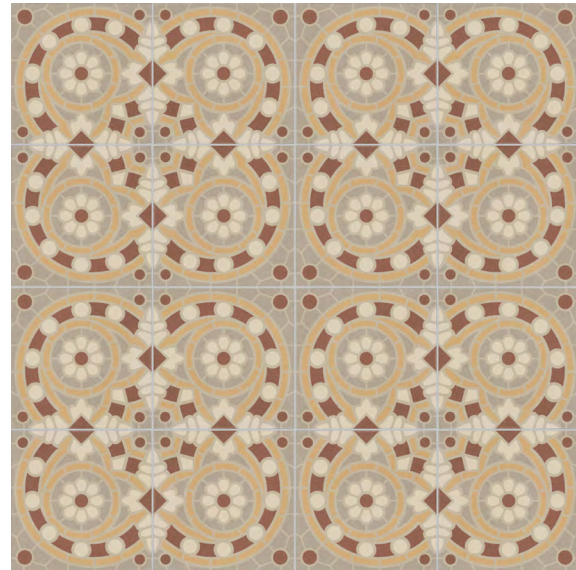
Lay pattern 002



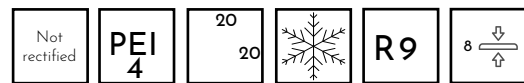
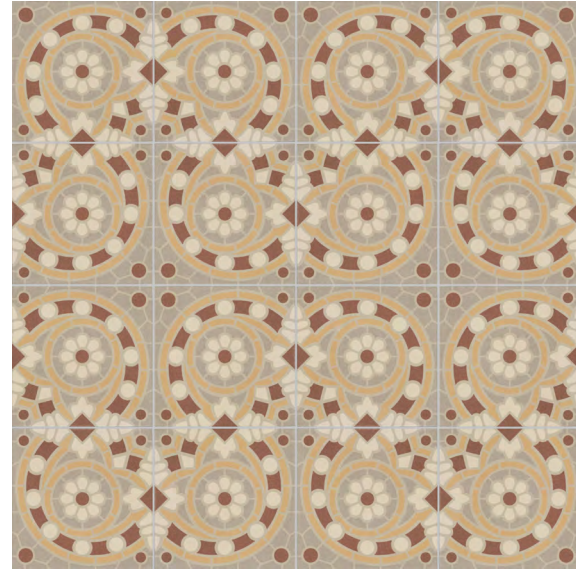
Malo



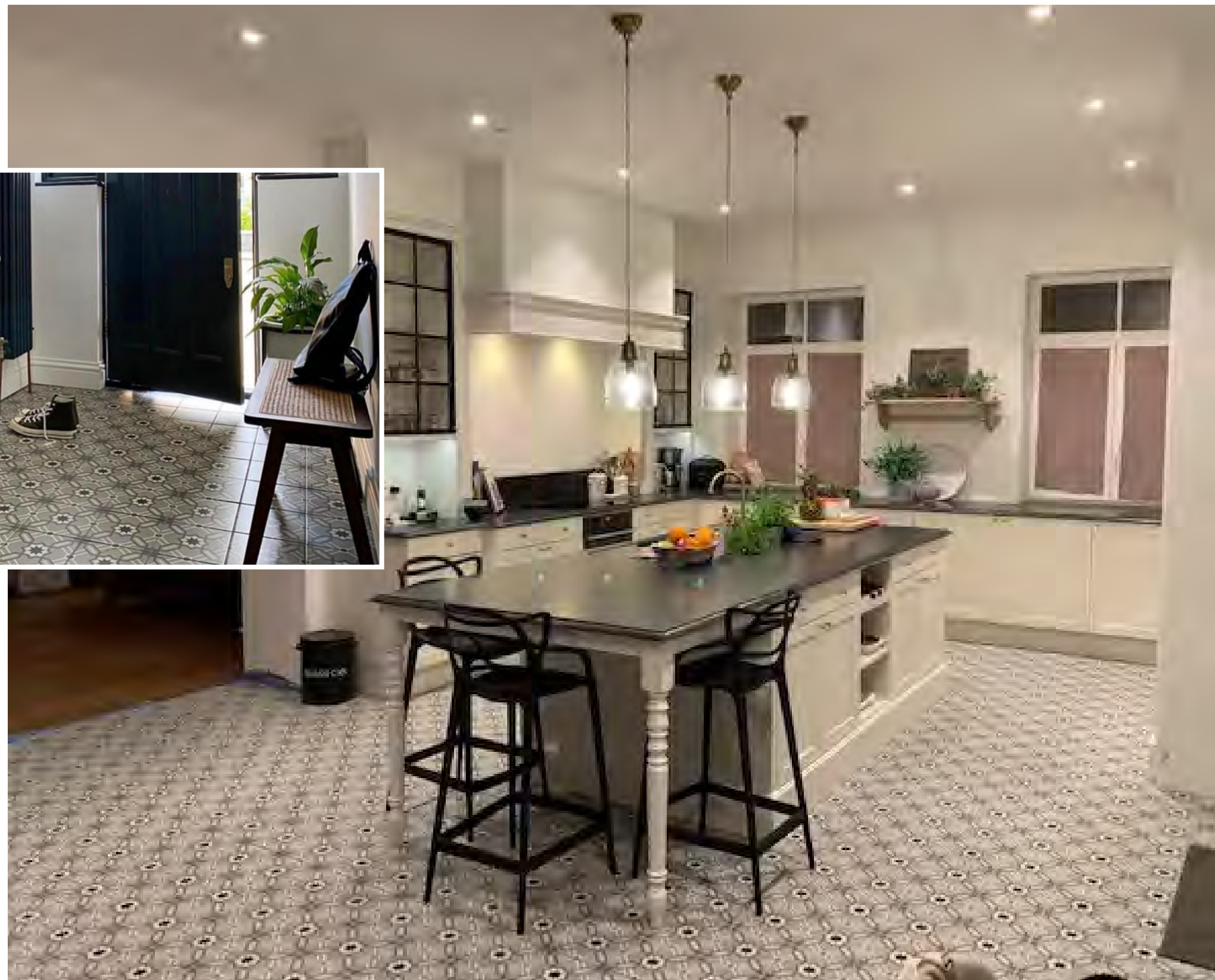
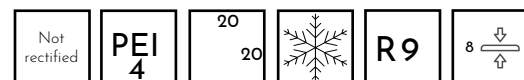
Lay pattern 001



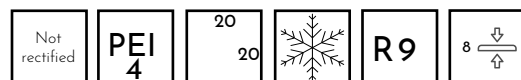
Lay pattern 002



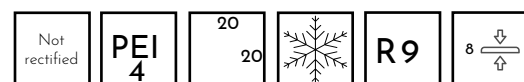
Odie



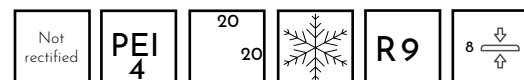
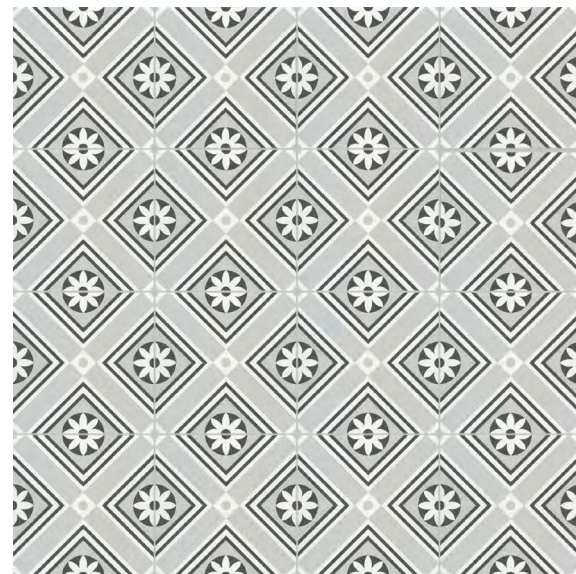
Papillon



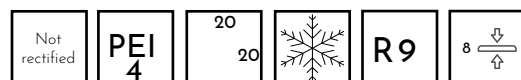
Romée



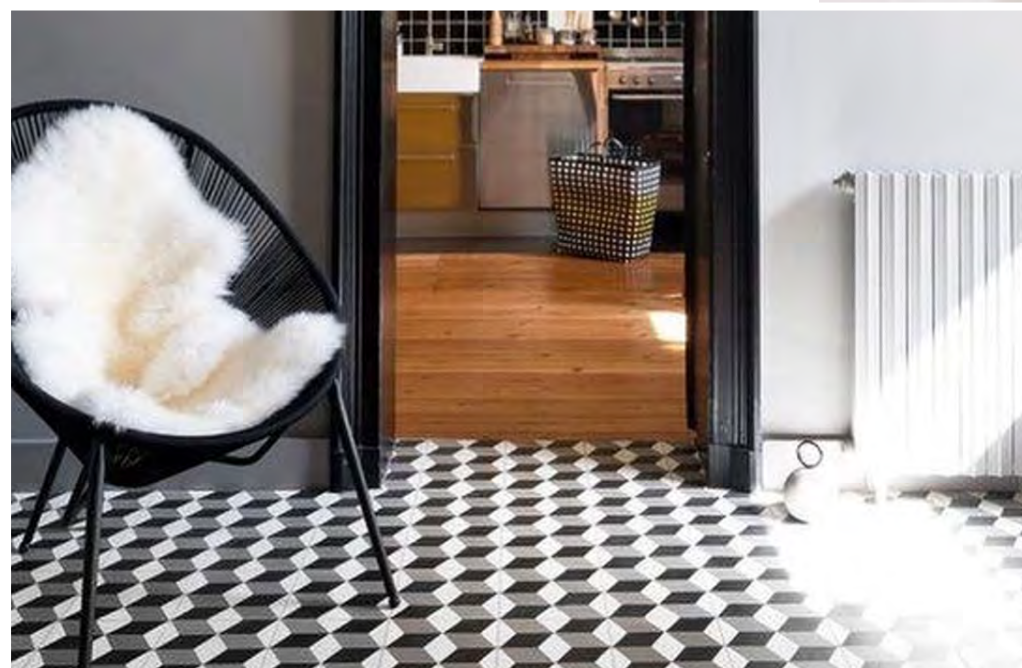
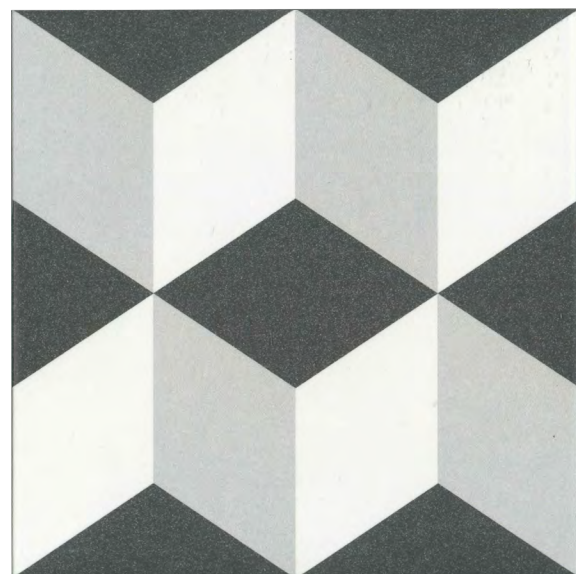
Rosalie



Syrah Bleu



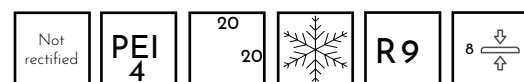
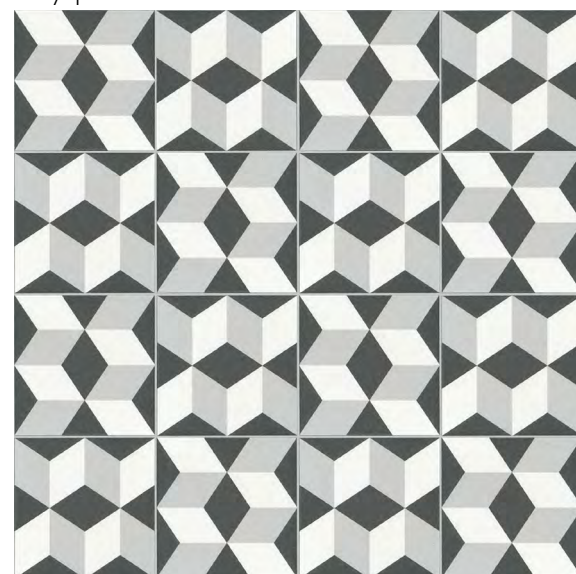
Victor



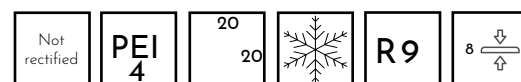
Lay pattern 001



Lay pattern 002

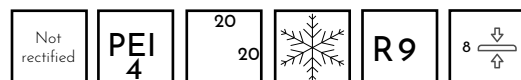


Zelie Bleu

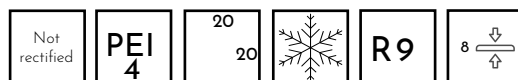


Atelier Bleu lumière Glossy

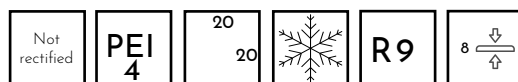
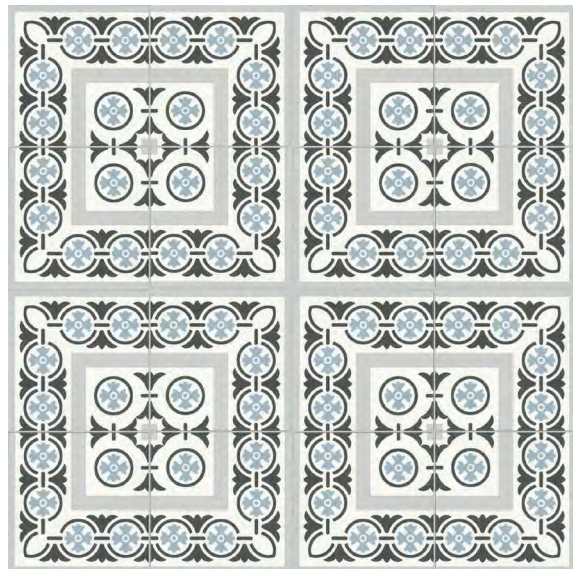
Zelie Gris



Zelie Noir



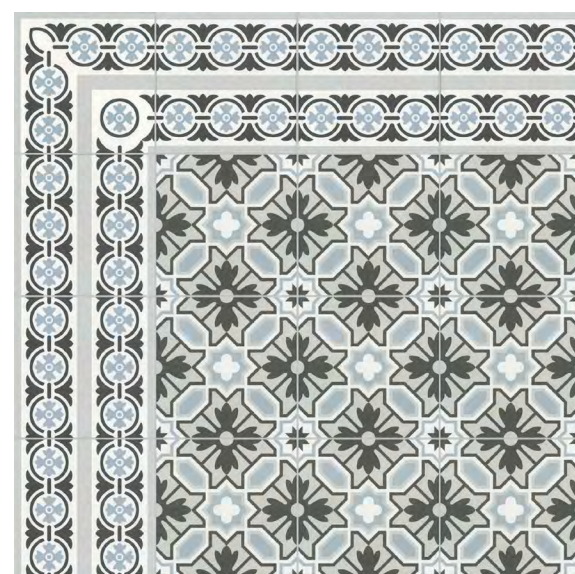
Touquet coin



Touquet Coin



Touquet Ligne



Opaline



Antracite



Uni Azure

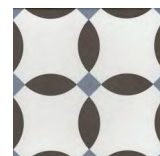


Uni Perle

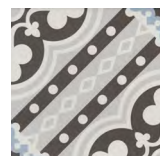


Matching tiles

Chere noir



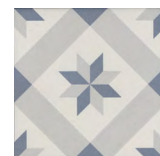
Edith



Flora



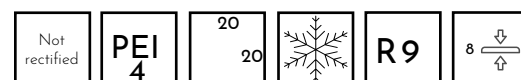
Dori



Emile



Henri



Touquet coin & ligne





QUICK PRODUCT INFO



25 pc
1 m²
18 kg

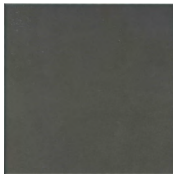


40 Box
40 m²
720 kg

| 5 Uni colors

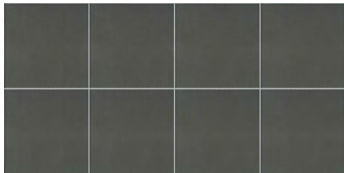


La Madeleine



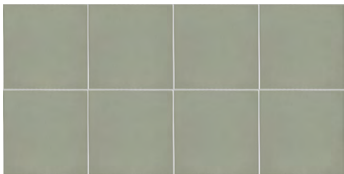
ANTRACITE

200 x 200 x 8 mm



OLIVE

200 x 200 x 8 mm



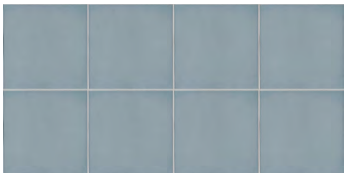
PERLE

200 x 200 x 8 mm



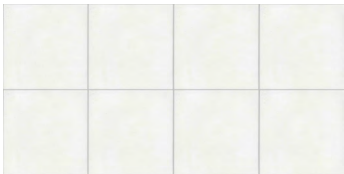
AZURE

200 x 200 x 8 mm



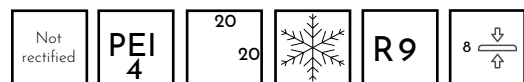
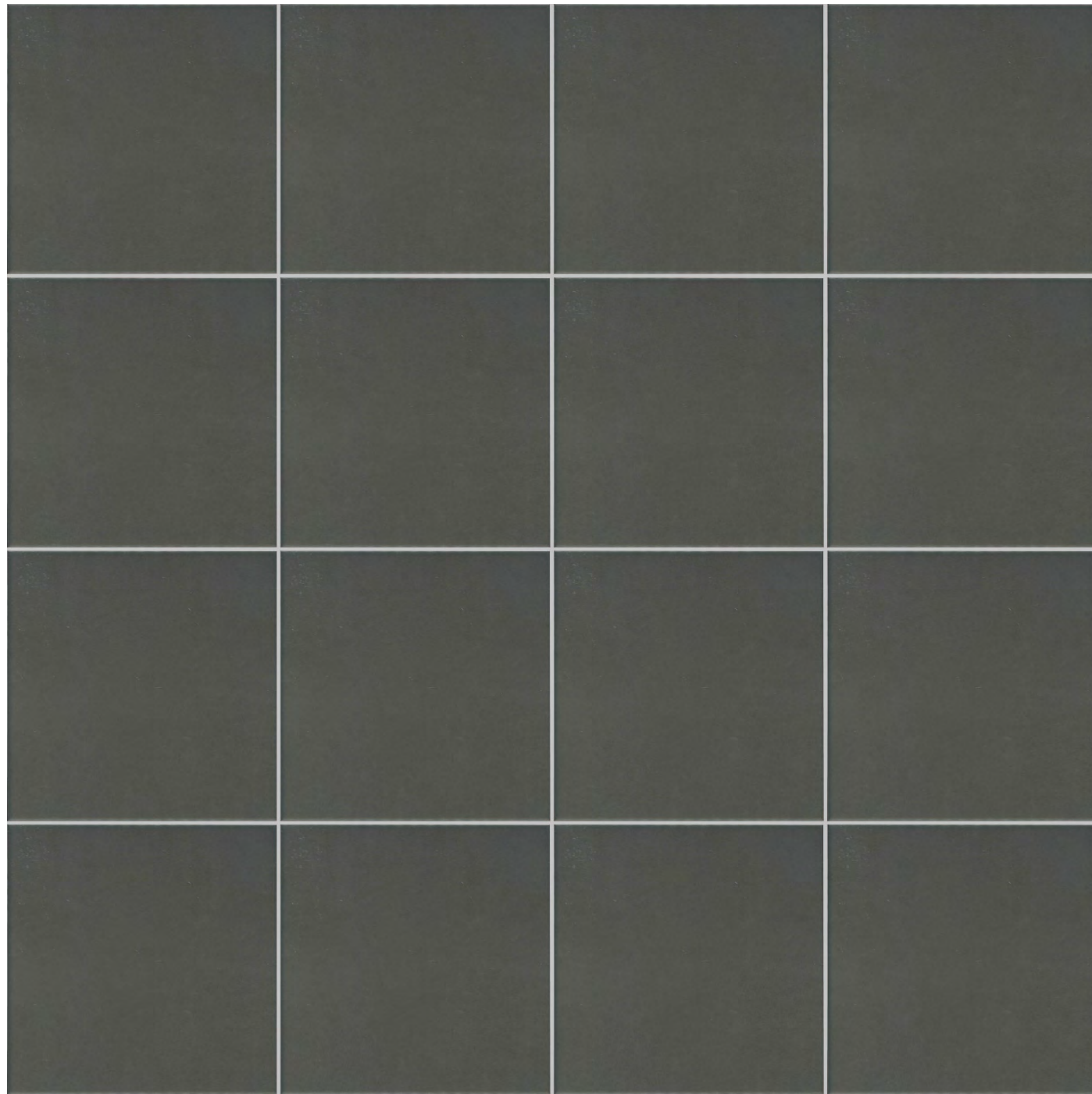
OPALINE

200 x 200 x 8 mm

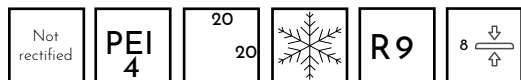


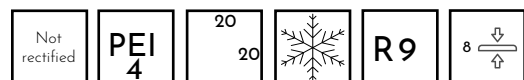
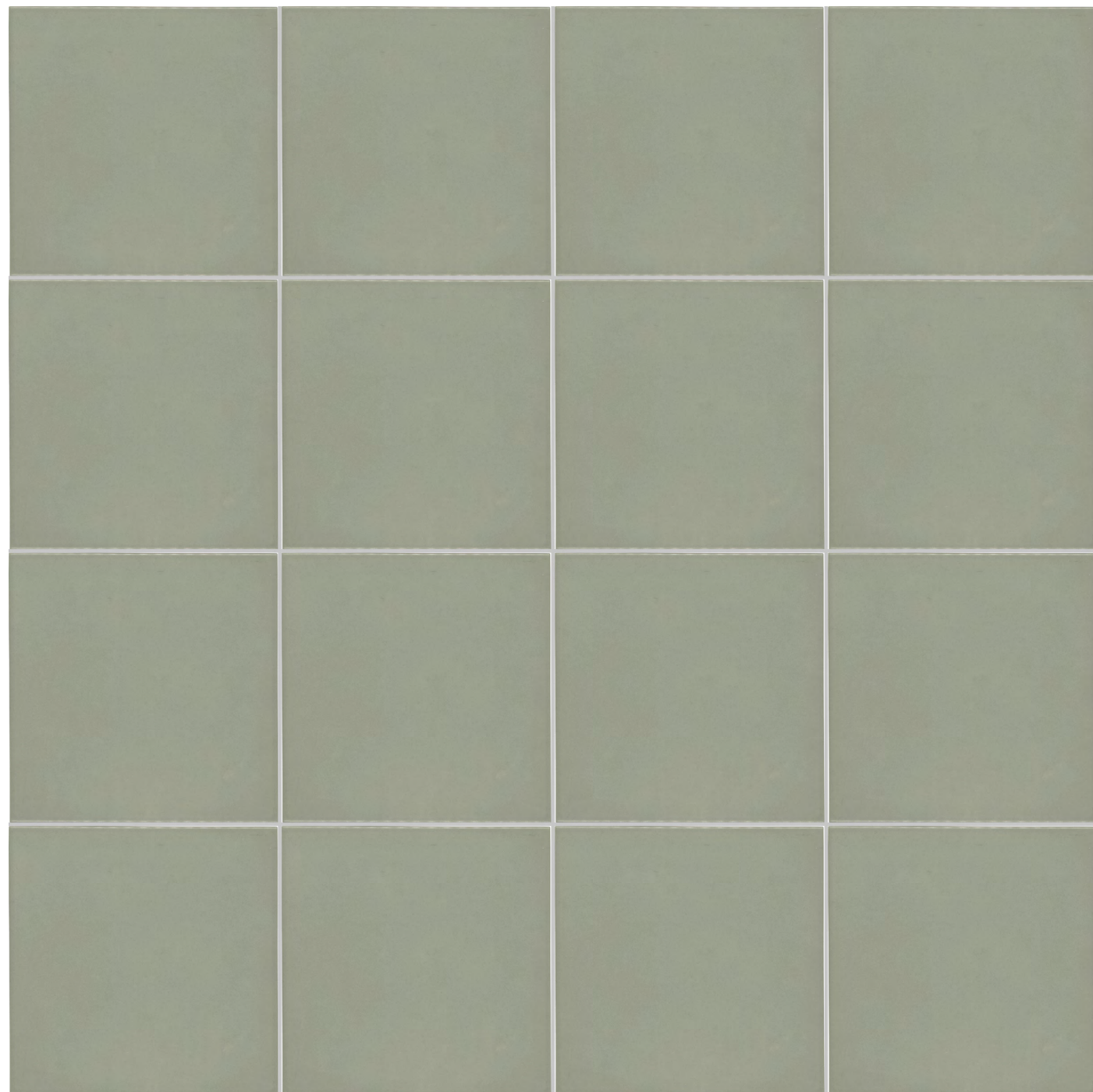
La Madeleine

Antracite



Azure

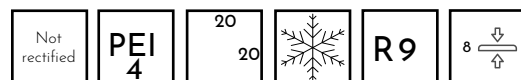
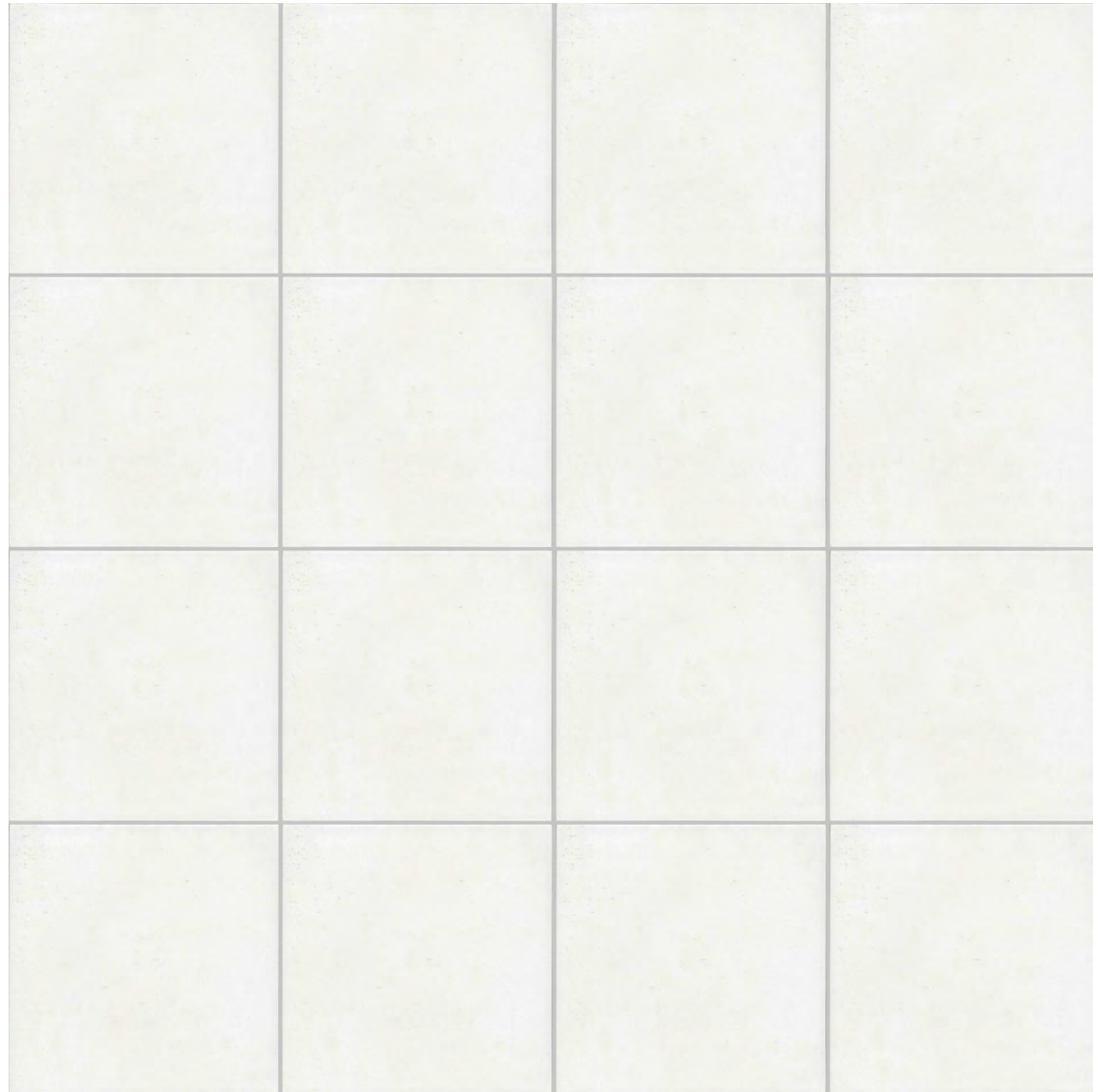


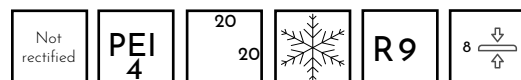
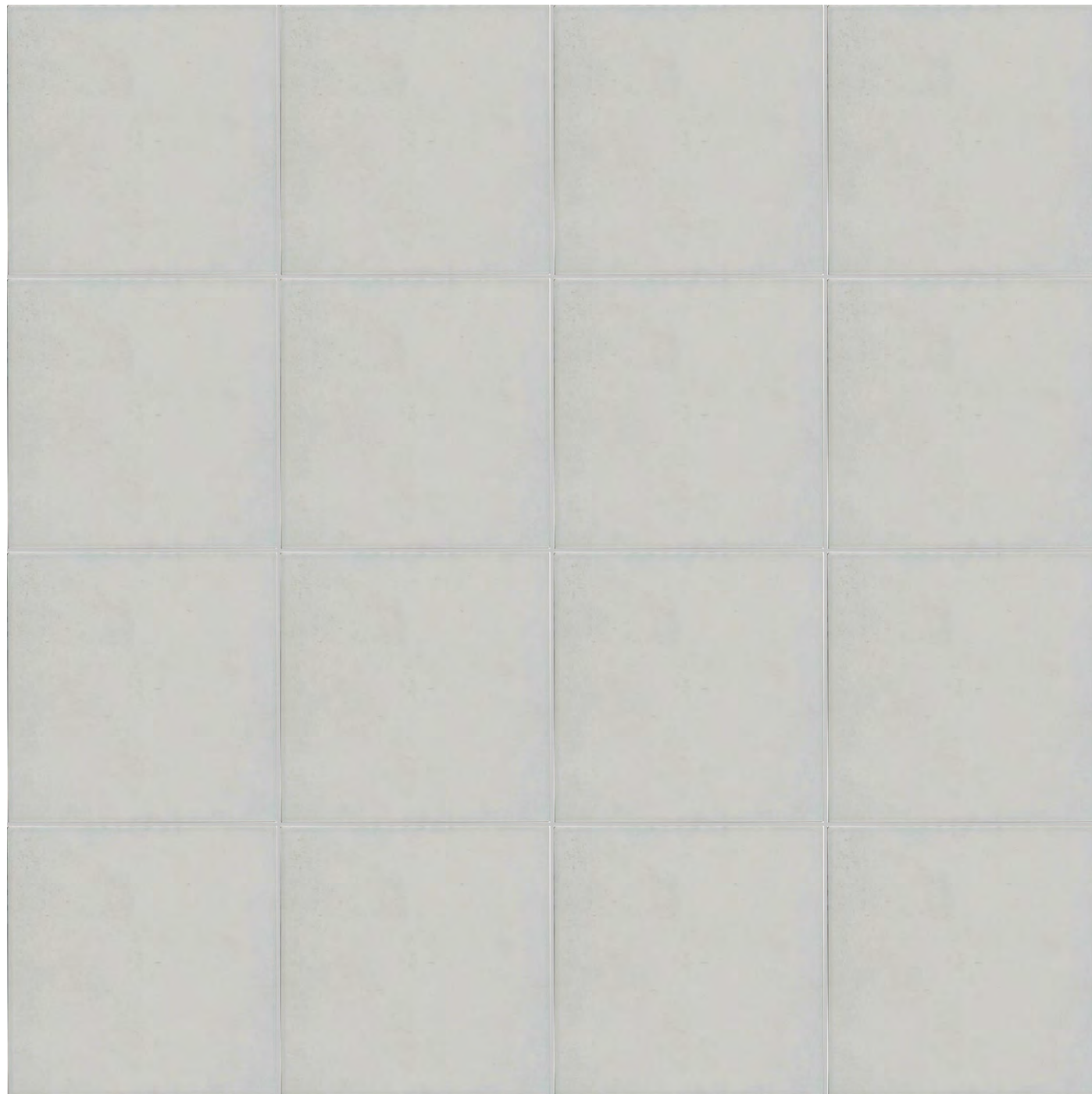


Olive



Opaline

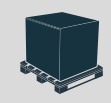




Perle



TECHNICAL sheet & packaging

LA MADELEINE						
	m ² per box	pc per box	Kg per box	m ² per pallet	box per pallet	Kg per pallet
20x20						
*Pattern						
*Coin						
*Ligne	1	25	17.91	40	40	716.40
*Coin	SET	4	1.79	-	-	-

Collection	La Madeleine
Top finish	Mat
Size	20X20
Product type	Dry pressed ceramic tiles, with a water absorption <0.5%
Thickness	8 mm
Intended use	For interior walls & floors
Resistance to abrasion	4
Water absorption	E<0.5%
Flexural strength (N/mm2) and breaking strength (N)	> 35 N/mm2 >1300
Resistance to thermal shock	withstood the test
Resistance to cracking	withstood the test
Frost resistance	withstood the test
Chemical resistance	
Household cleaning products	Class GA
Pool salt	Class GA
Acids	Class GLA
Stain resistance	Class 5
Slip resistant value	R-9

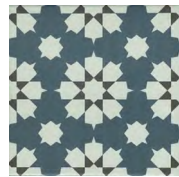




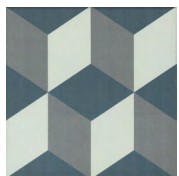
La Villette



ADELE
BLEU
200 x 200 x 8 mm



BENOIT
BLEU
200 x 200 x 8 mm



GUSTAVE
200 x 200 x 8 mm



QUICK PRODUCT INFO

| 7 Patterns



BENOIT
JAUNE
200 x 200 x 8 mm



GEORGE
BLEU
200 x 200 x 8 mm



THEO
200 x 200 x 8 mm



OTTO
NOIR
200 x 200 x 8 mm

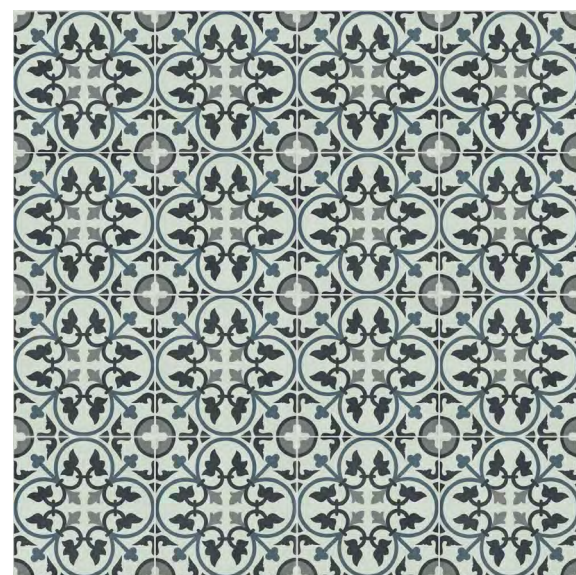


Otto Noir

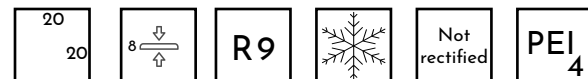
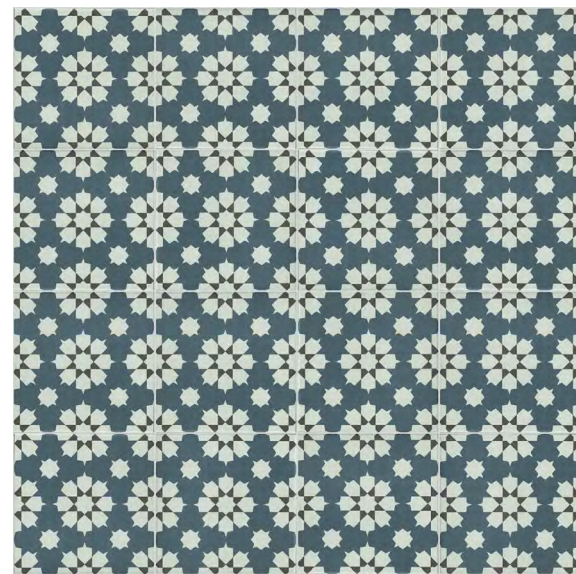


George Bleu

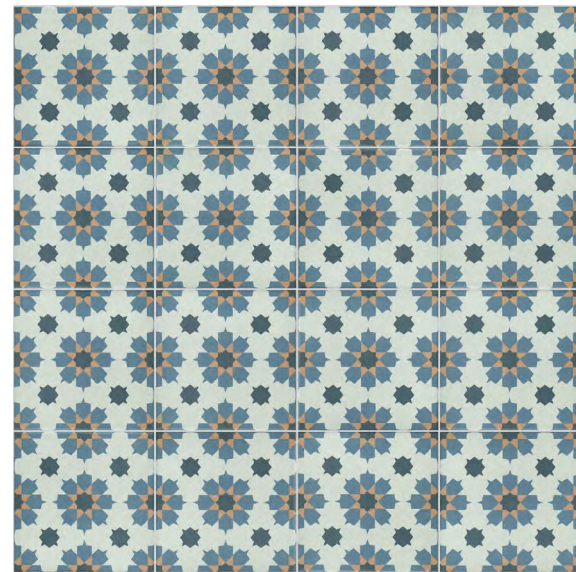
Adèle Bleu



Benoît Bleu



Benoît Jaune





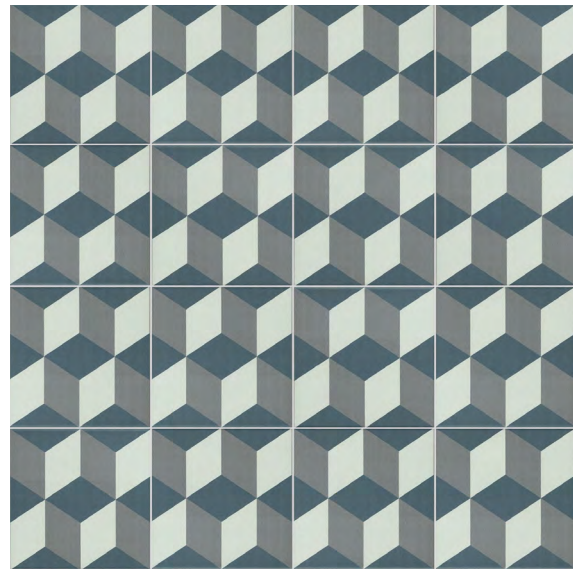
George Bleu



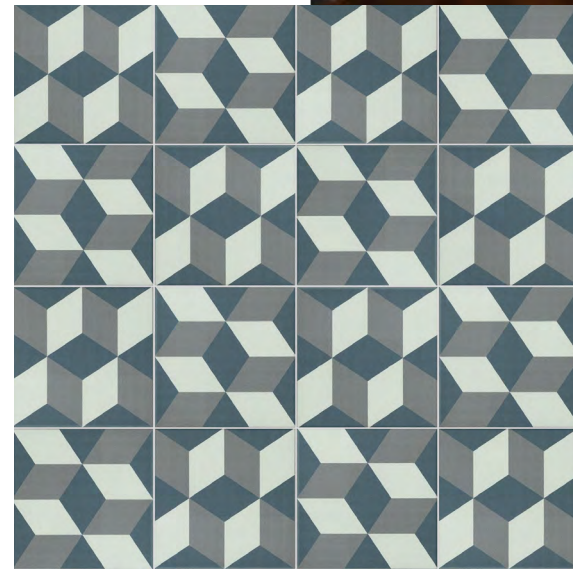
Gustave



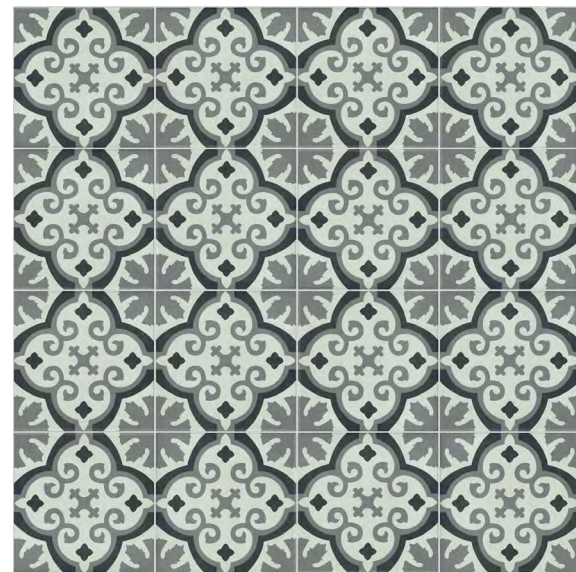
Lay pattern 001



Lay pattern 002

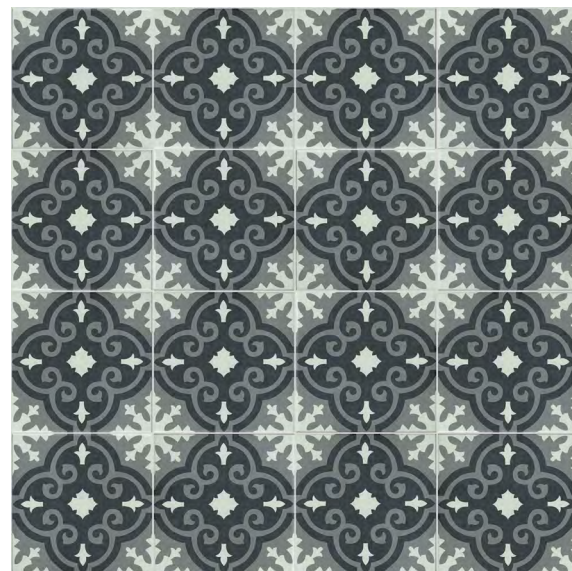


Otto Noir



Théo

La Villette



TECHNICAL sheet & packaging

LA VILLETTE						
	m ² per box	pc per box	Kg per box	m ² per pallet	box per pallet	Kg per pallet
20x20						
*Pattern	1	25	17.91	40	40	713.40

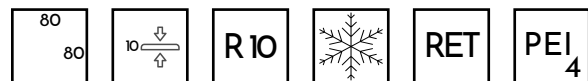
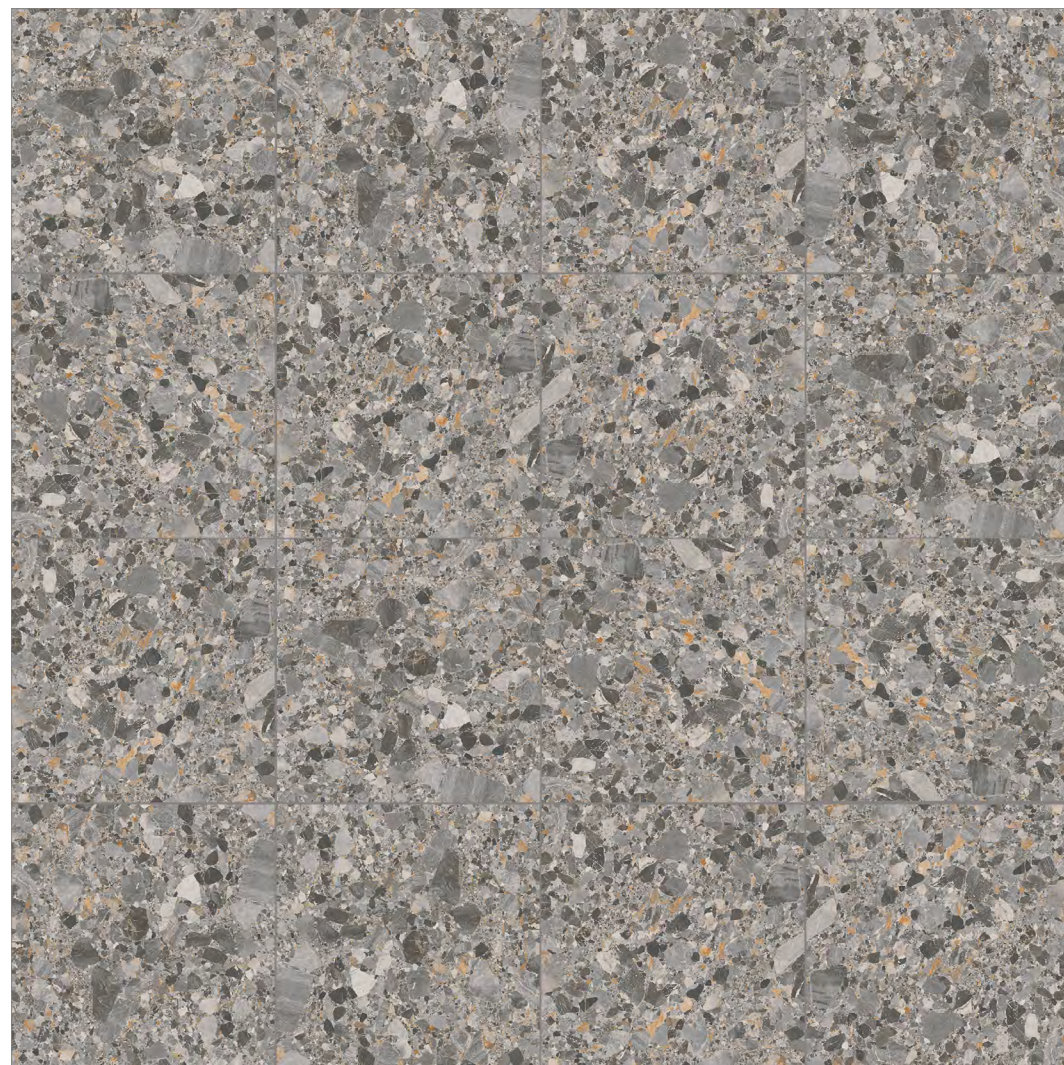
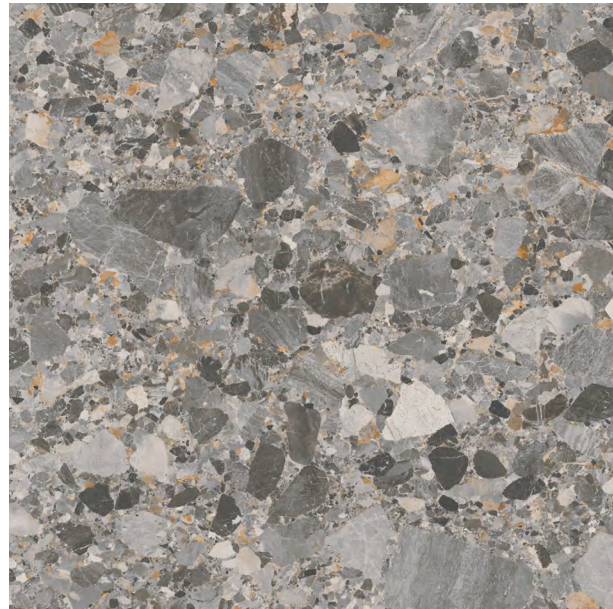
Collection	La Villette
Top finish	Mat
Size	20X20
Product type	Dry pressed ceramic tiles, with a water absorption <0.5%
Thickness	8 mm
Intended use	For interior walls & floors
Resistance to abrasion	4
Water absorption	E<0.5%
Flexural strength (N/mm2) and breaking strength (N)	> 35 N/mm ² >1300
Resistance to thermal shock	withstood the test
Resistance to cracking	withstood the test
Frost resistance	withstood the test
Chemical resistance	
Household cleaning products	Class GA
Pool salt	Class GA
Acids	Class GLA
Stain resistance	Class 5
Slip resistant value	R-9





La Roche

Gros Cailloux



La Roche



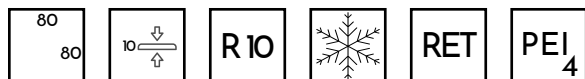
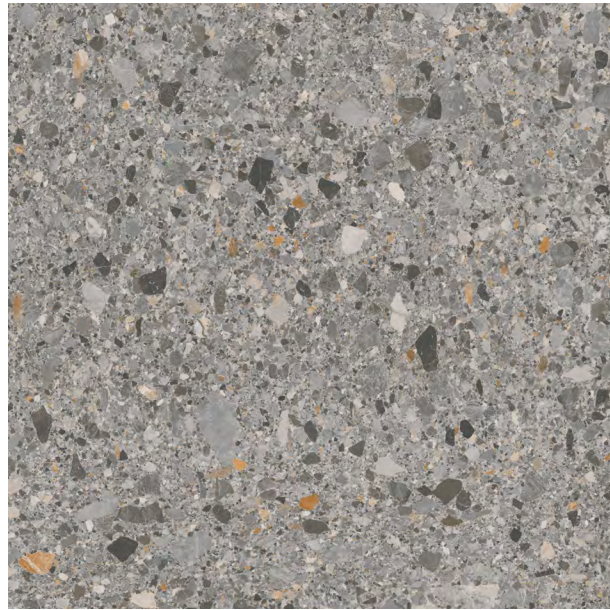
Provence
Gris Taupe

La Roche

La Roche

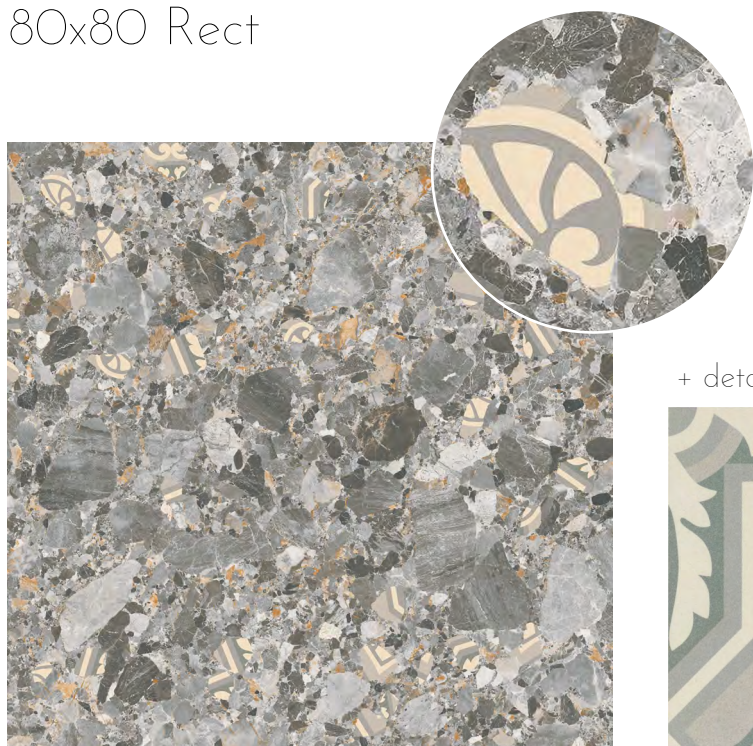
La Roche

Petit Cailloux

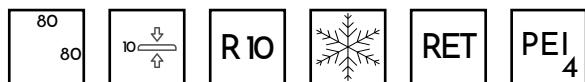
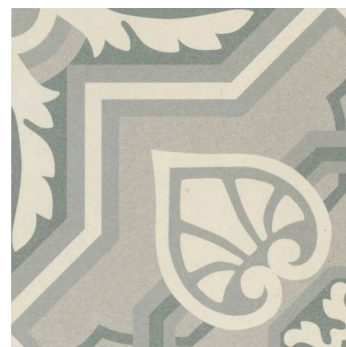


Gros Edouard

80x80 Rect

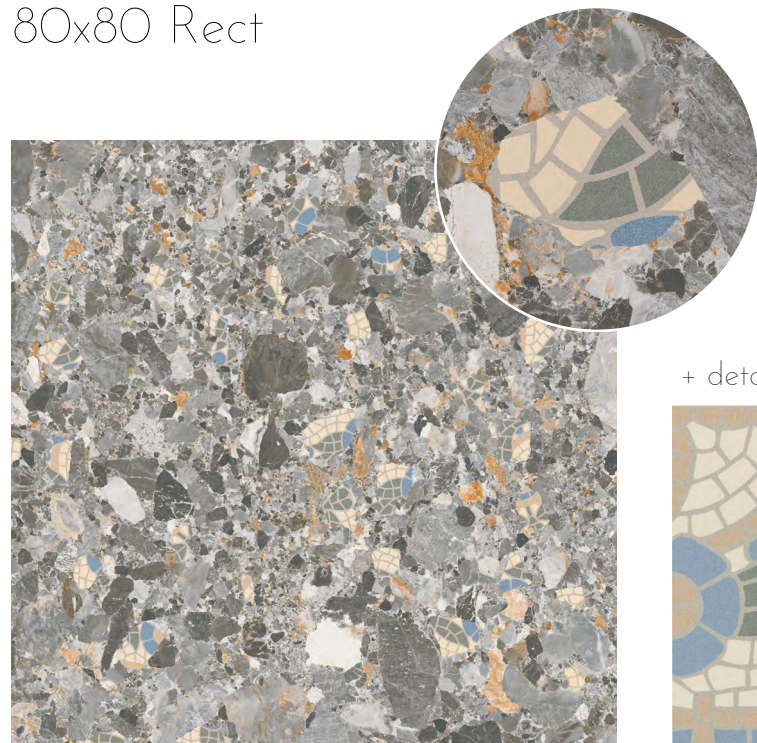


+ details of EDOUARD



Gros Firmin

80x80 Rect

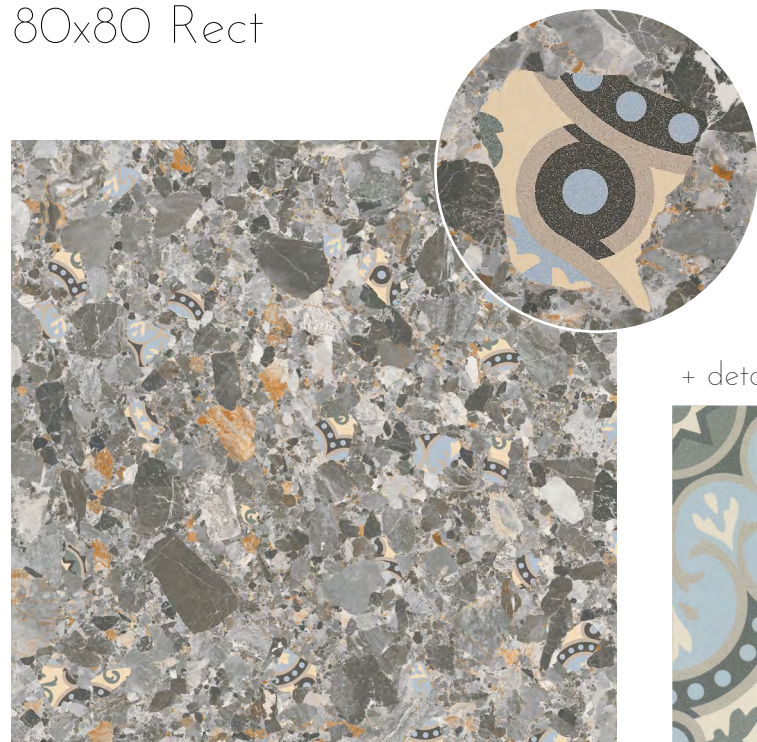


+ details of FIRMIN



Gros Lisette

80x80 Rect



+ details of LISETTE



TECHNICAL sheet & packaging

LA ROCHE						
	m ² per box	pc per box	Kg per box	m ² per pallet	box per pallet	Kg per pallet
80x80	1.28	2	23.24	53.76	42	996

Collection	La Roche
Top finish	Mat
Size	80X80
Product type	Dry pressed ceramic, single fired, porcelain tiles
Thickness	10 mm
Intended use	For interior walls & floors

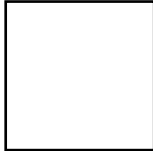
Dimensional features	UNE-EN-ISO-10545-2	Conforms to the requisites
Water absorption	UNE-EN-ISO-10545-3	E<0.5%
Bending strenght Modulus of rupture Breaking strenght	UNE-EN-ISO-10545-4	>35Nw/mm ² >1300Nw
Resistance to surface abrasion	UNE-EN-ISO-10545-7	4
Linear thermal expansion	UNE-EN-ISO-10545-8	<9*10-6/°C
Thermal shock restistance	UNE-EN-ISO-10545-9	Stands the test
Cracking resistance	UNE-EN-ISO-10545-11	Stands the test
Frost resistance	UNE-EN-ISO-10545-12	Stands the test
Chemical restistance Domestic and swimming pool product Acids and alkalis of low concentration	UNE-EN-ISO-10545-13	Class GA Min class GLB
Resitance to stains	UNE-EN-ISO-10545-14	Min class 4
Slip resistance	DIN-51130	R10





|White body tiles 

10x10



|Glossy & mat

6.2x25



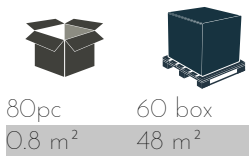
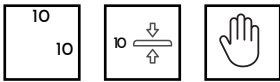
|Glossy & mat

|Luxe

Atelier

QUICK PRODUCT INFO

| 11 colors
| Glossy & mat

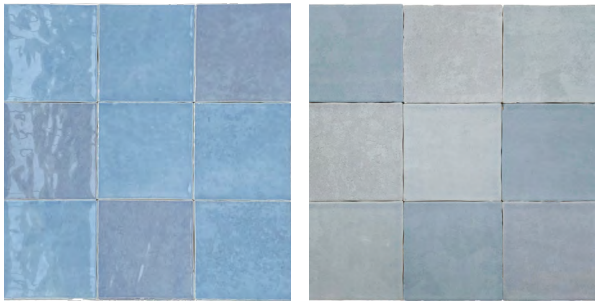


ATELIER 10x10 Glossy & mat
White body tiles Wall

BLANC DE LIN
GLOSSY - MAT
10 x 10



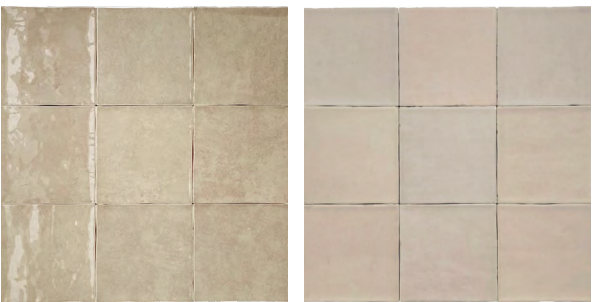
BLEU LUMIERE
GLOSSY - MAT
10 x 10



NOIR
GLOSSY - MAT
10 x 10



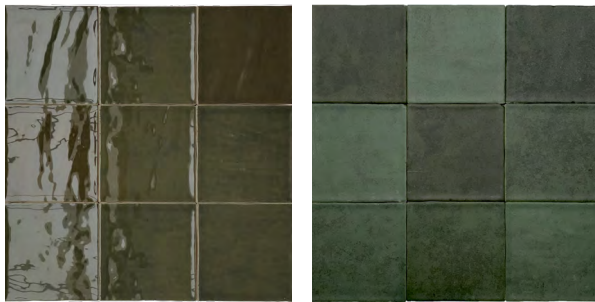
TAUPE
GLOSSY - MAT
10 x 10



BORDEAUX
GLOSSY - MAT
10 x 10



EMERAUDE
GLOSSY - MAT
10 x 10



TURQUOISE
GLOSSY - MAT
10 x 10



VERT D'EAU
GLOSSY - MAT
10 x 10



GRIS
GLOSSY - MAT
10 x 10



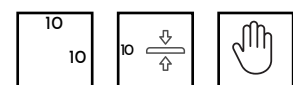
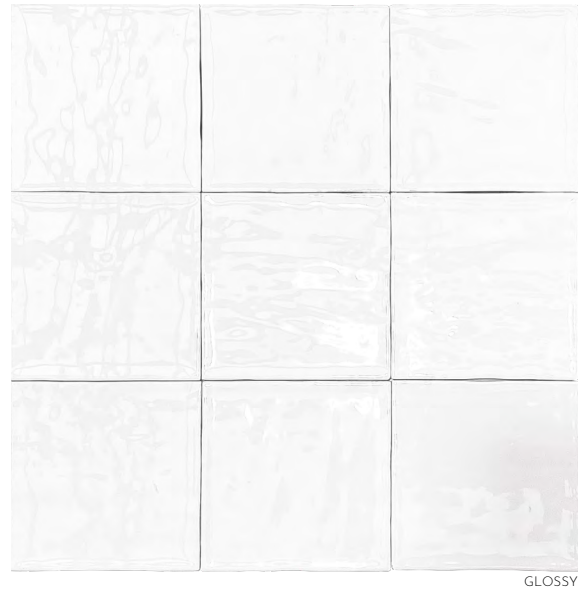
MARINE
GLOSSY - MAT
10 x 10



VIEUX ROSE
GLOSSY - MAT
10 x 10



Blanc de lin 10x10 - wall



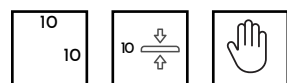
Bleu Lumière 10x10 - wall



GLOSSY



MAT

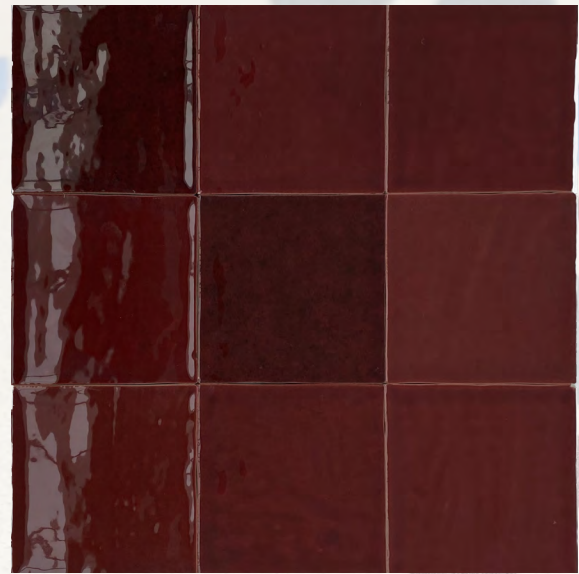


Atelier



Atelier

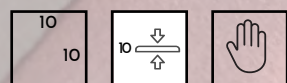
Bordeaux 10x10 - wall



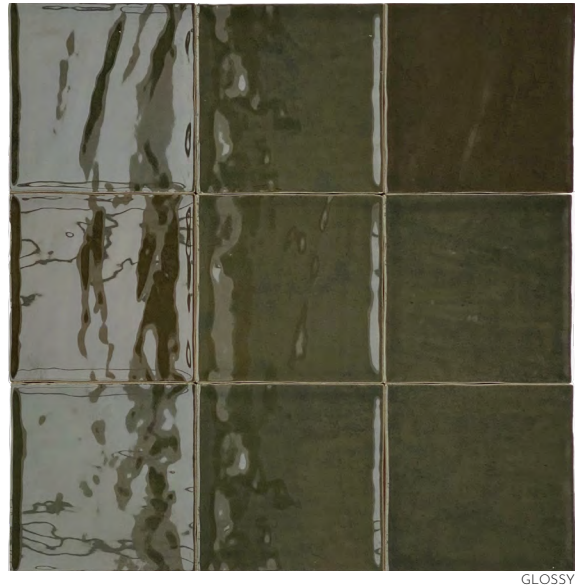
GLOSSY



MAT



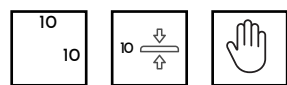
Emeraude 10x10 - wall



GLOSSY



MAT



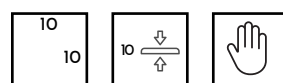
Gris 10x10 - wall



GLOSSY



MAT



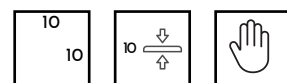
Marine 10x10 - wall



GLOSSY



MAT

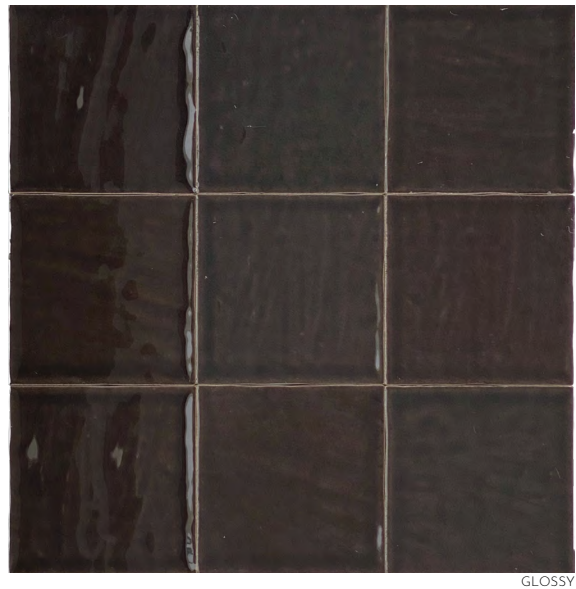


Atelier



Atelier

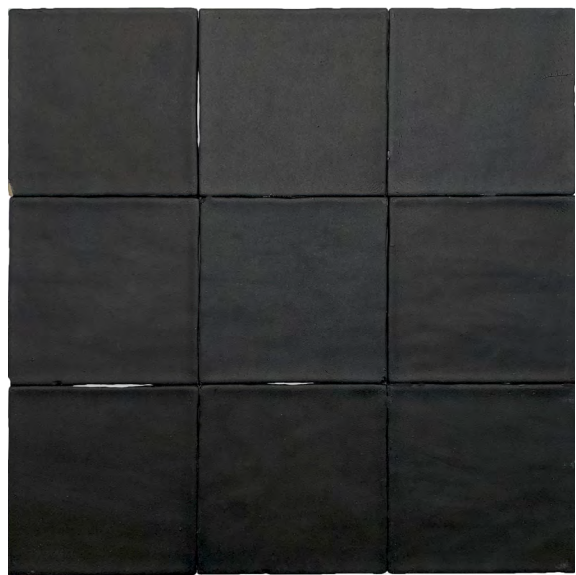
Noir 10x10 - wall



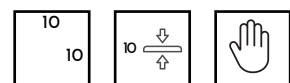
GLOSSY



MAT



MAT



laupe 10x10 - wall



GLOSSY



MAT



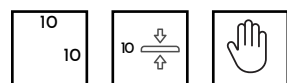
Turquoise 10x10 - wall



GLOSSY



MAT



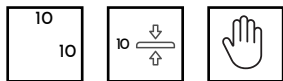
Vert d'eau 10x10 - wall



GLOSSY



MAT



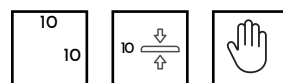
Vieux Rose 10x10 - wall



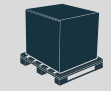
GLOSSY



MAT



TECHNICAL sheet & packaging

ATELIER						
	m ² per box	pc per box	Kg per box	m ² per pallet	box per pallet	Kg per pallet
10x10	0.8	80	17.44	48	60	1046.4

Collection	Atelier - Wall
Top finish	Mat & Glossy
Size	10X10
Product type	Dry pressed ceramic tiles, with a water absorption >10%
Thickness	9.60 mm
Intended use	For interior walls

System of assessment and verification of constancy of performance	Systems 4
---	-----------

Resistance to fire	A1
--------------------	----

Water absorption	E> 10%
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Release of dangerous substances	
Cadmium	PND
Lead	PND

Cementitious adhesive type C1	≥ 0.5 N/mm²
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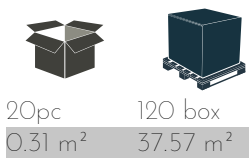
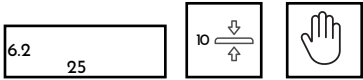
Durability: internal use	Pass
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Harmonized technical specification	EN 14411:2012
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QUICK PRODUCT INFO

| 11 colors
| Glossy & mat

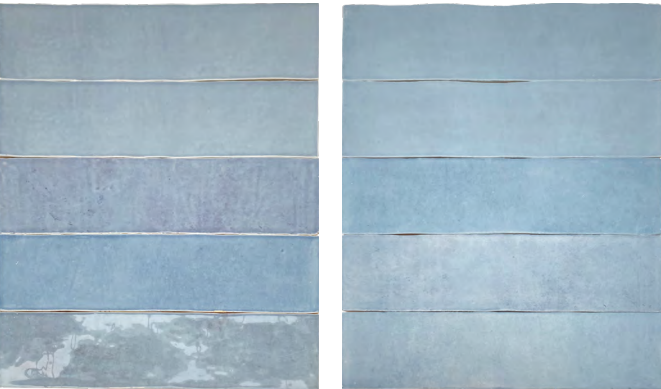


ATELIER 6.2x25 Glossy & mat
White body tiles Wall

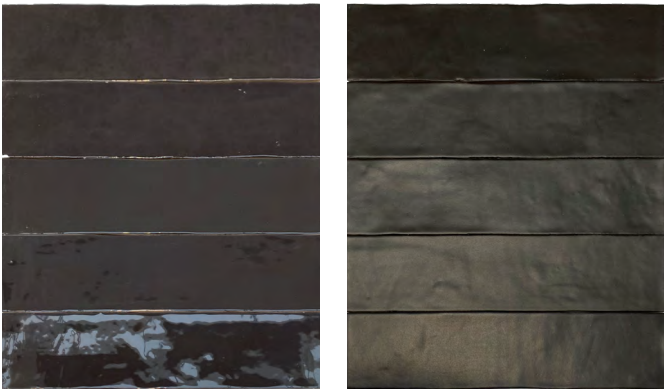
BLANC DE LIN
GLOSSY - MAT
6.2 X 25



BLEU LUMIERE
GLOSSY - MAT
6.2 X 25



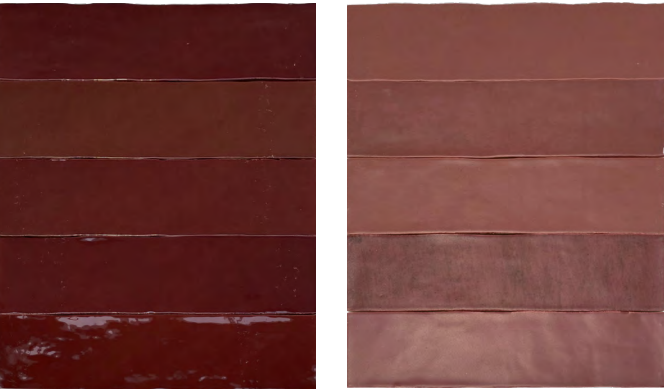
NOIR
GLOSSY - MAT
6.2 X 25



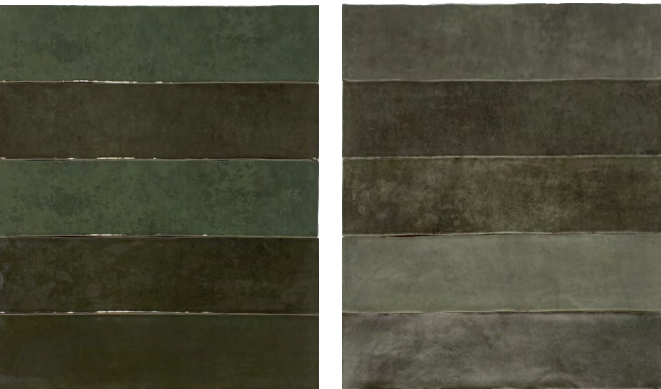
TAUPE
GLOSSY - MAT
6.2 X 25



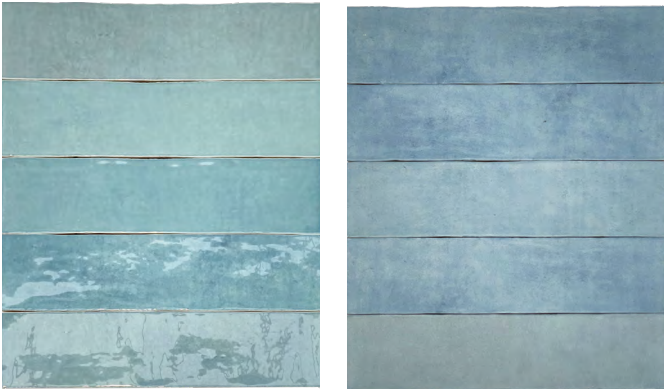
BORDEAUX
GLOSSY - MAT
6.2 X 25



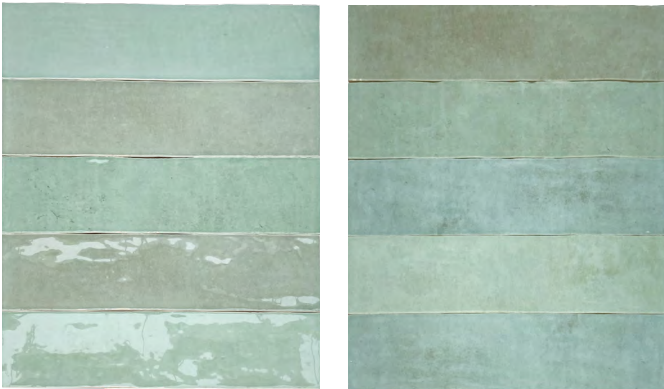
EMERAUDE
GLOSSY - MAT
6.2 X 25



TURQUOISE
GLOSSY - MAT
6.2 X 25



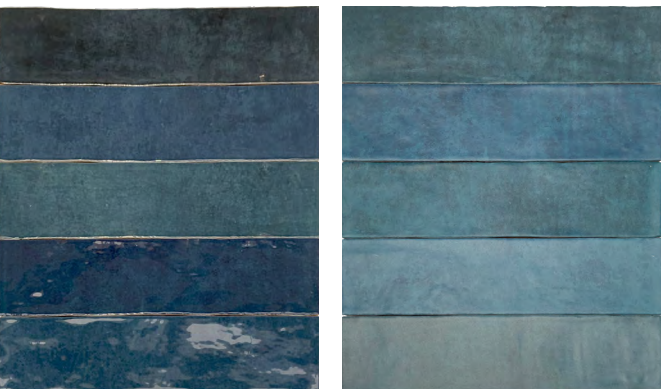
VERT D'EAU
GLOSSY - MAT
6.2 X 25



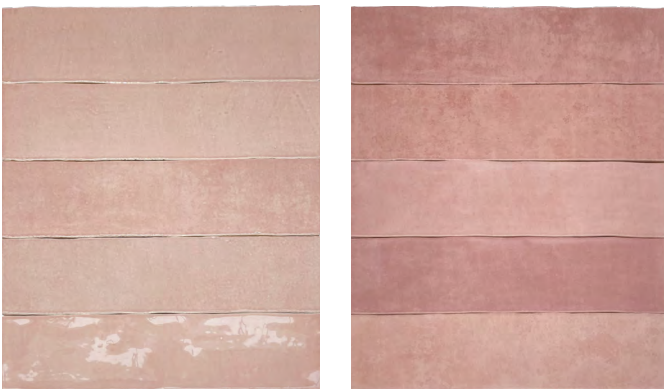
GRIS
GLOSSY - MAT
6.2 X 25



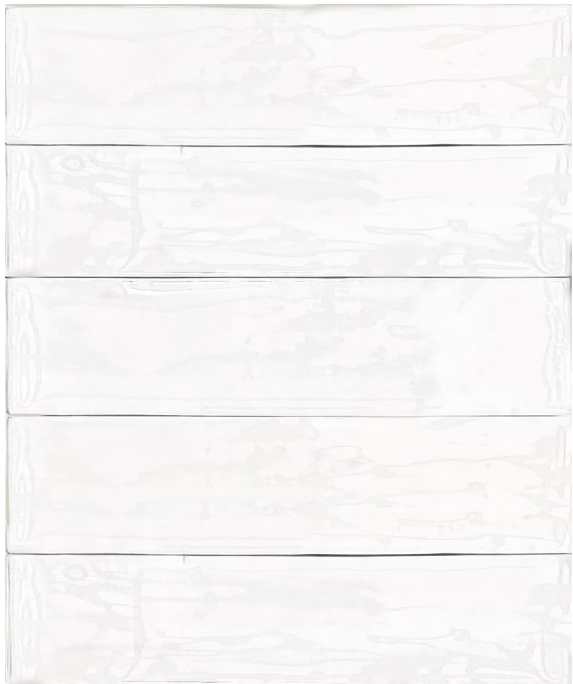
MARINE
GLOSSY - MAT
6.2 X 25



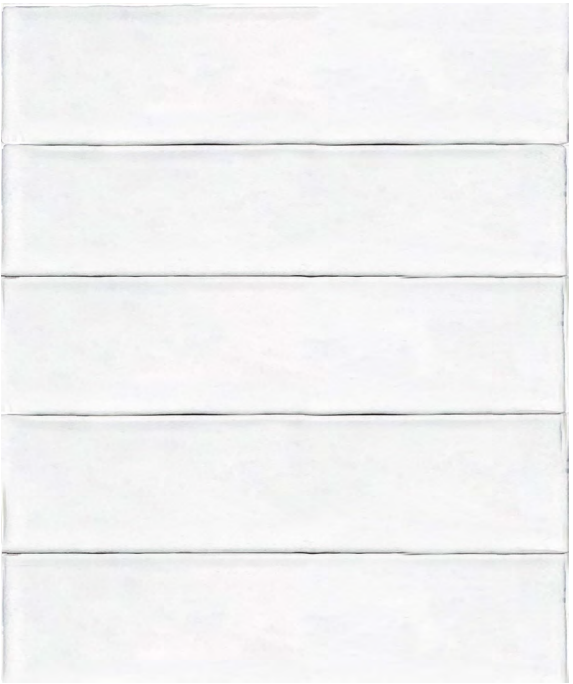
VIEUX ROSE
GLOSSY - MAT
6.2 X 25



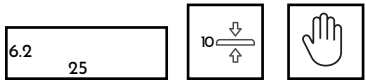
Blanc de Lin 6.2x25 - wall



GLOSSY



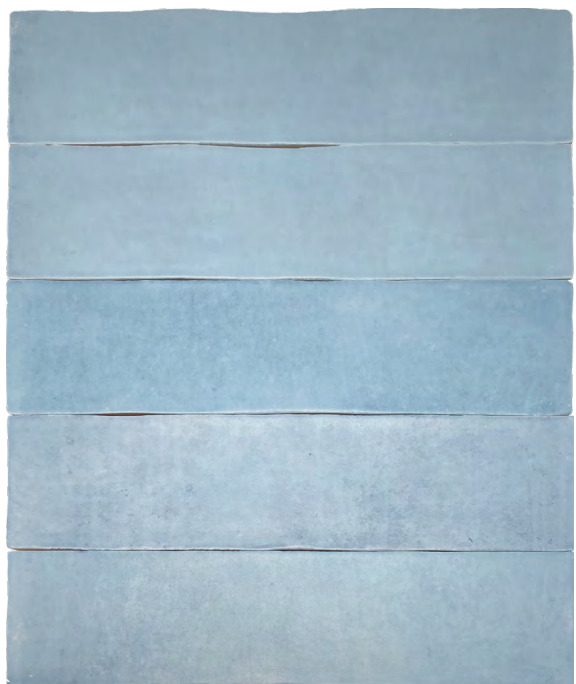
MAT



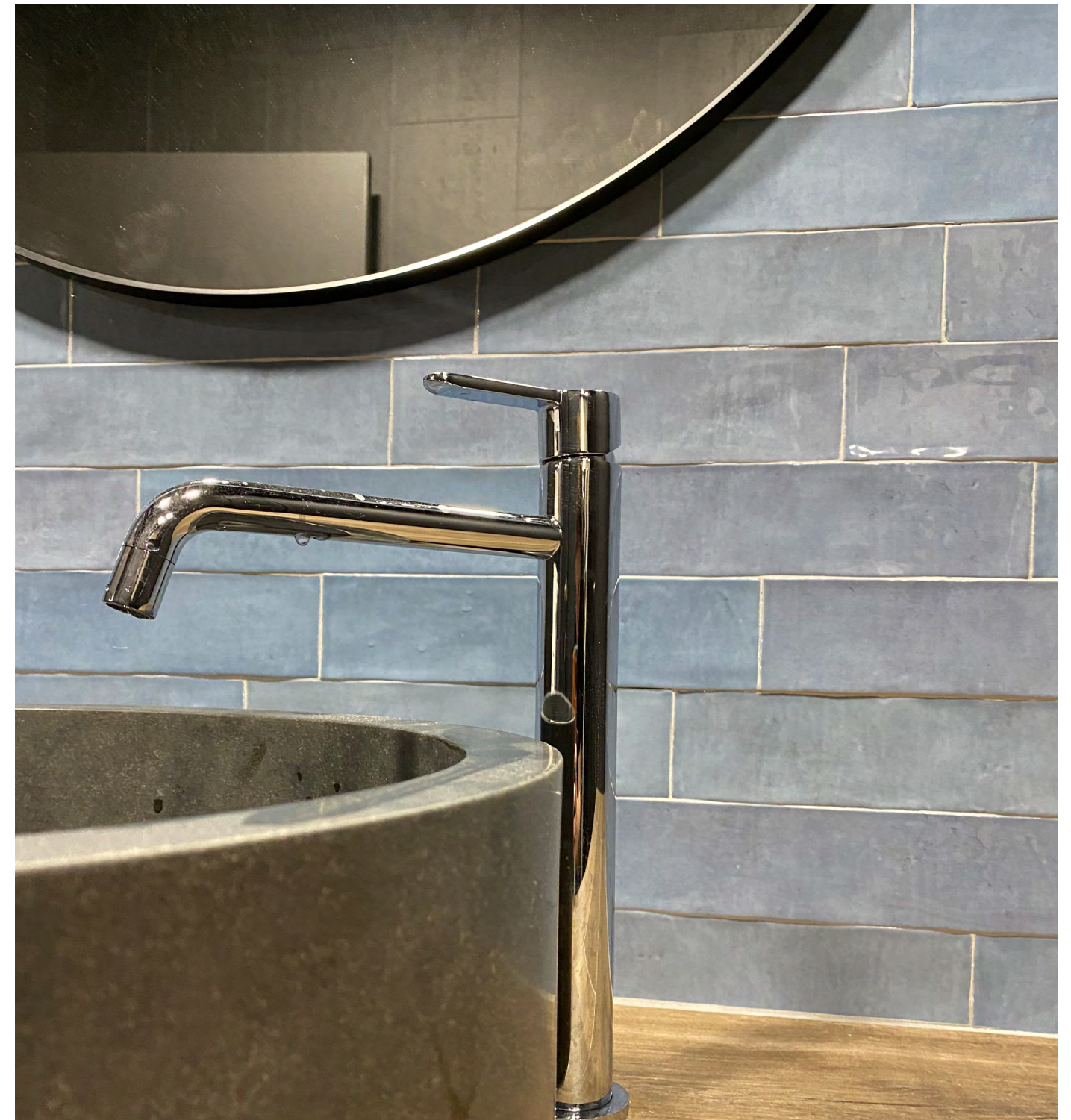
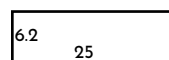
Bleu Lunière 6.2x25 - wall



GLOSSY



MAT



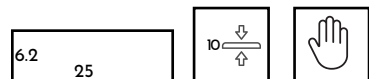
Bordeaux 6.2x25 - wall



GLOSSY



MAT



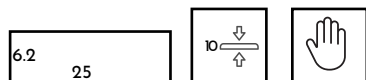
Emeraude 6.2x25 - wall



GLOSSY



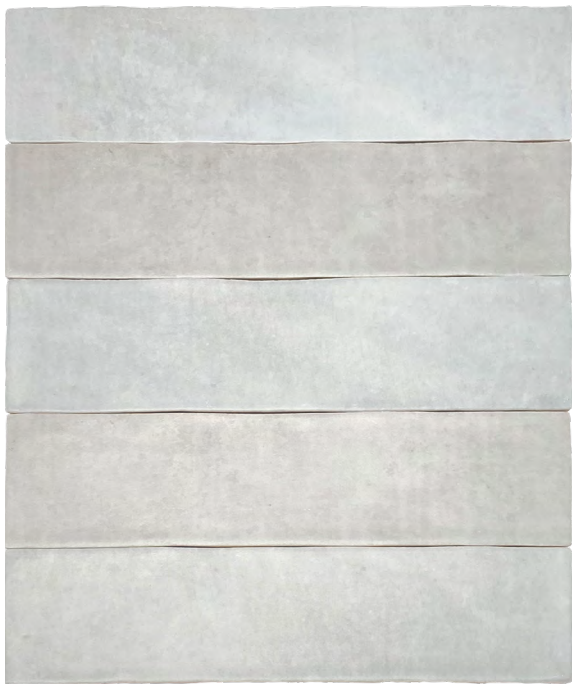
MAT



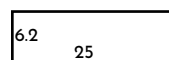
Gris 6.2x25 - wall



GLOSSY



MAT



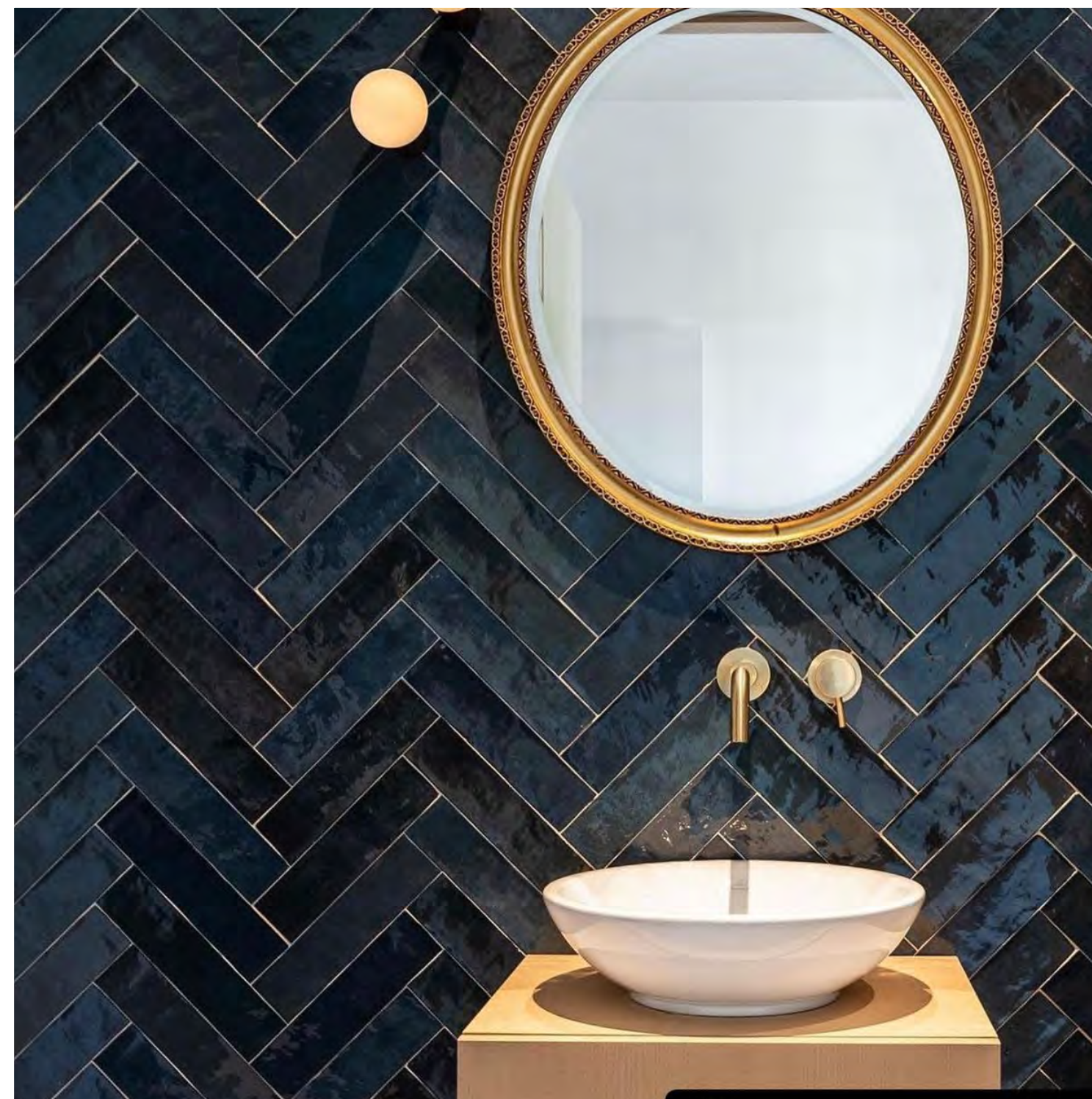
Marine 6.2x25 - wall



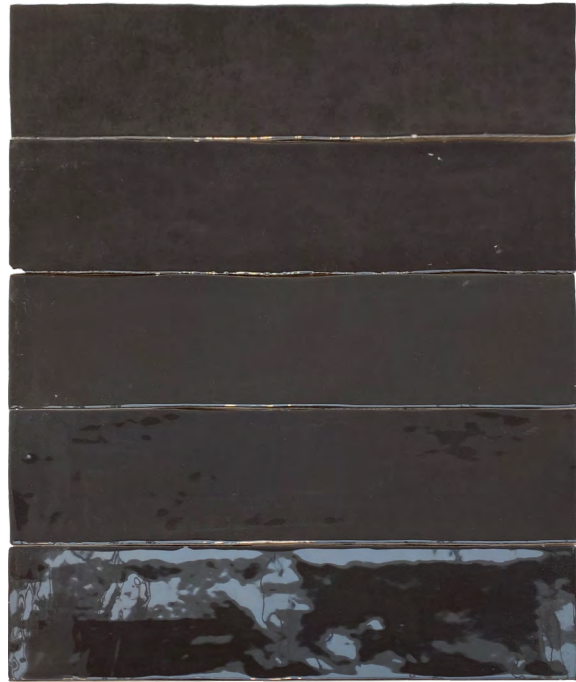
GLOSSY



MAT



Noir 6.2x25 - wall



GLOSSY



MAT

6.2 25



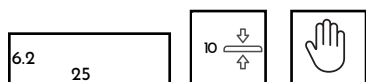
Taupe 6.2x25 - wall



GLOSSY



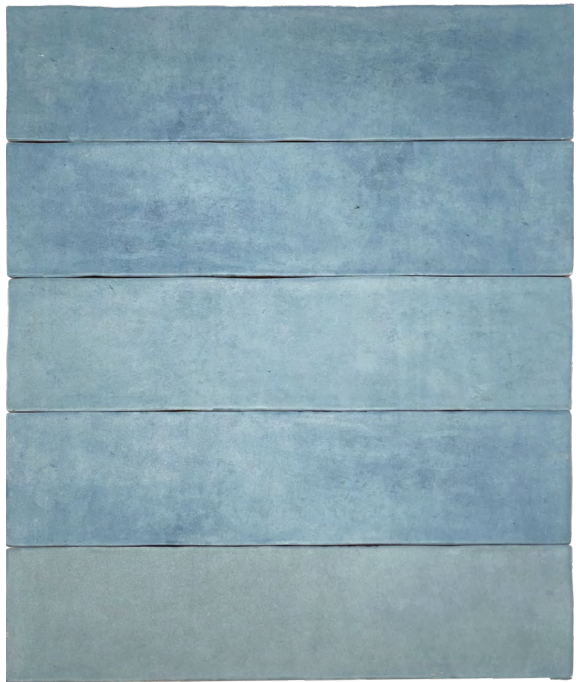
MAT



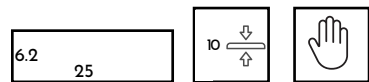
Turquoise 6.2x25 - wall



GLOSSY



MAT





GLOSSY



MAT

6.2 25



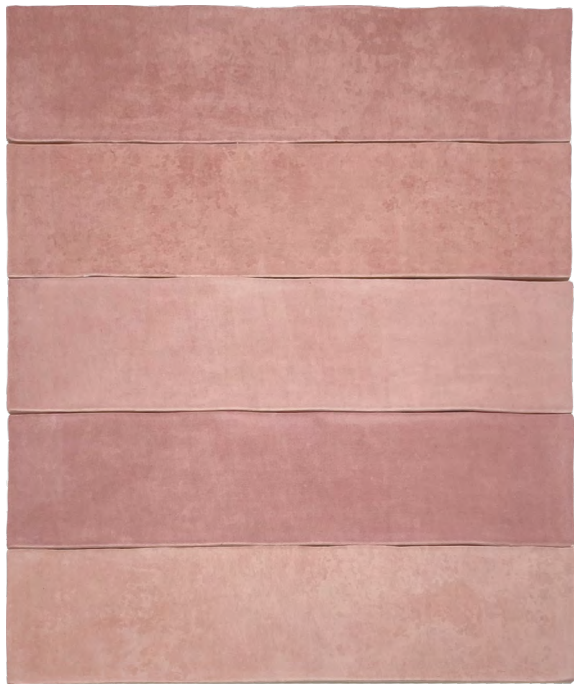
Vert d'eau 6.2x25 - wall



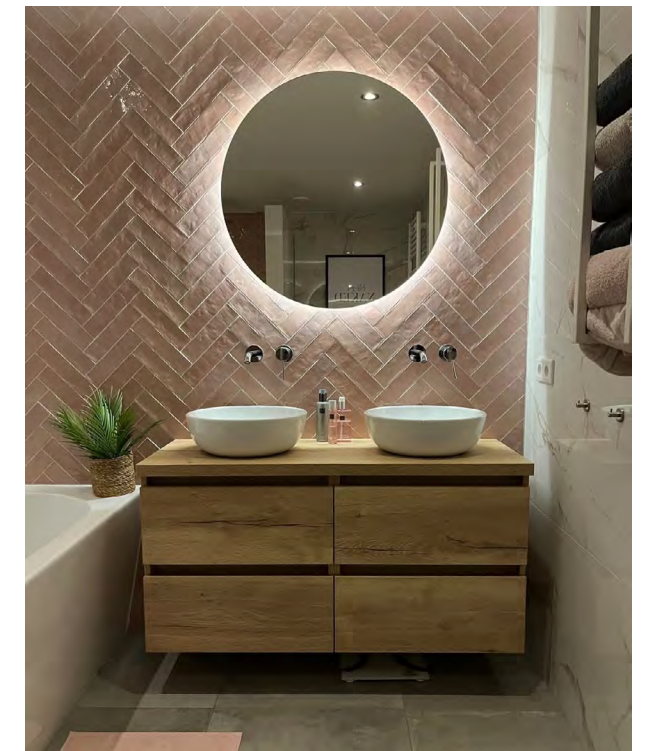
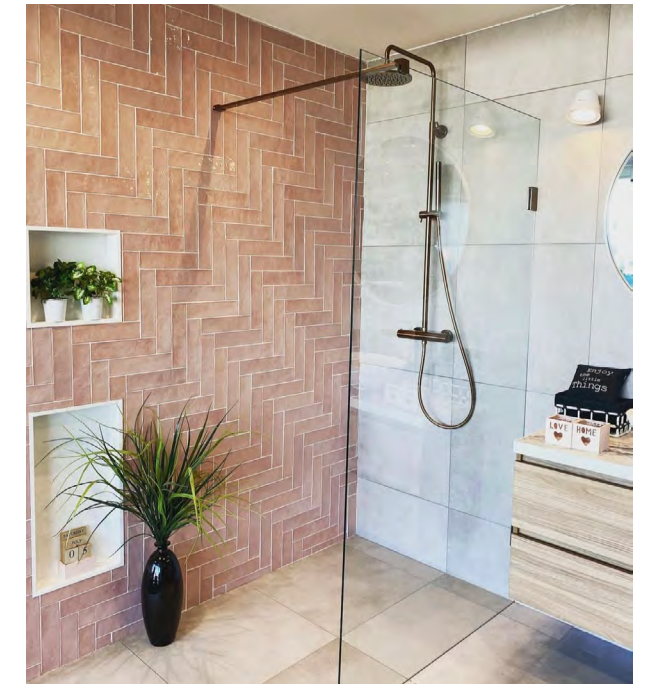
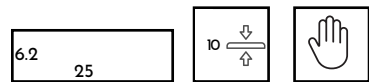
Vieux Rose 6.2x25 - wall



GLOSSY



MAT



ATELIER Luxe

White body tiles

6.2x25

Wall

GOLD

6.2 X 25



COPPER

6.2 X 25



IRON

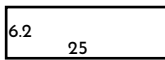
6.2 X 25



* Gold : use of acid product
is not recommended!

QUICK PRODUCT INFO

| 3 colors



1 pc



20pc

0.31 m²



120 box

37.56 m²



Luxe GOLD 6.2x25 - wall

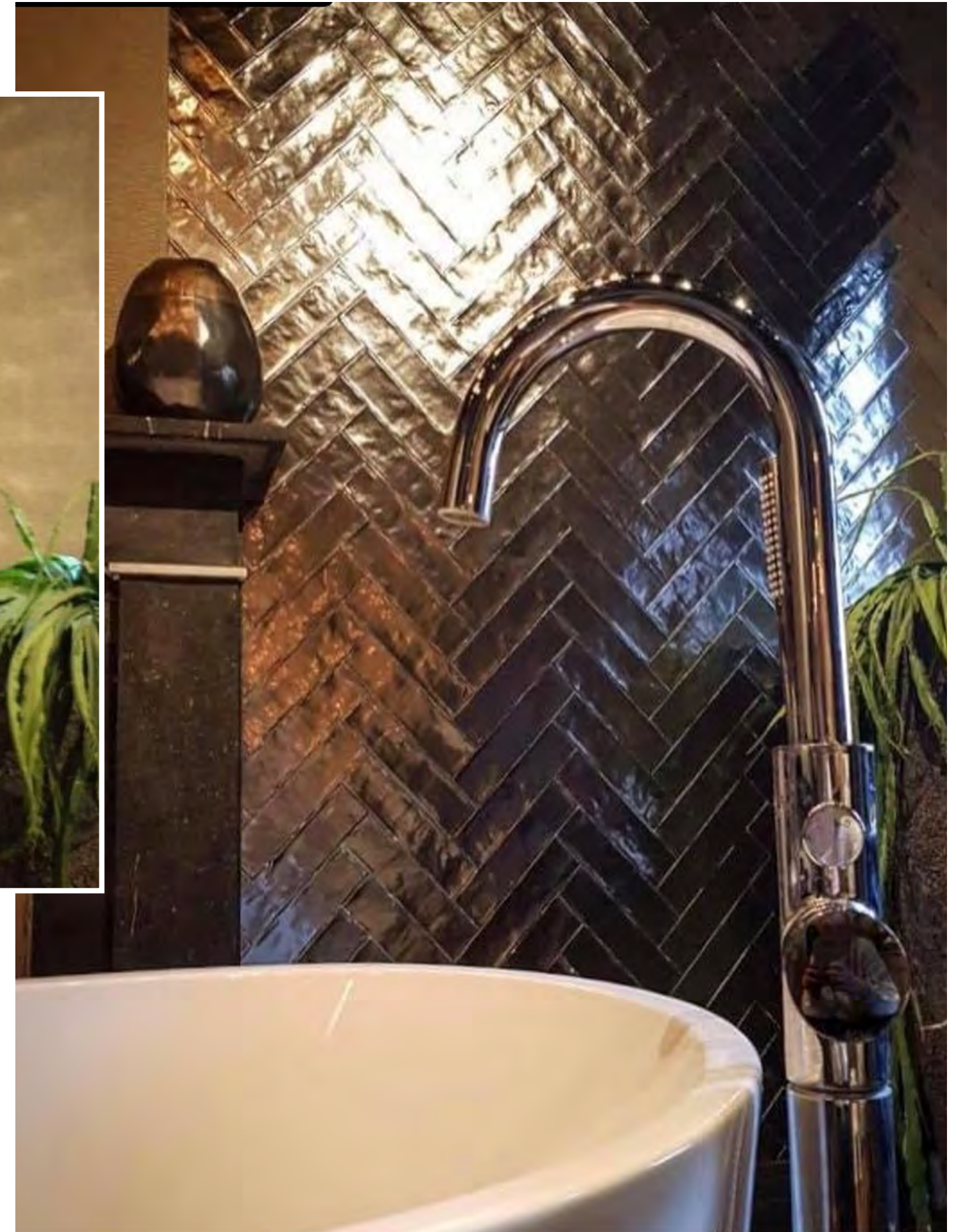
* Gold : use of acid product is not recommended!



Luxe COPPER 6.2x25 - wall



Luxe IRON 6.2x25 - wall



TECHNICAL sheet & packaging

ATELIER						
	m ² per box	pc per box	Kg per box	m ² per pallet	box per pallet	Kg per pallet
6.2x25	0.31	20	5.30	37.56	120	656
Gold	-	20	-	-	-	-

Collection	Atelier
Top finish	Mat & Glossy
Size	25X6.2
Product type	Dry pressed ceramic tiles, group BIII
Thickness	10 mm
Intended use	For interior walls

Dimensional features	UNE-EN-ISO-10545-2	Conforms to the requisites
Water absorption	UNE-EN-ISO-10545-3 * Gold : use of acid product is not recommended!	E>10%
Bending strenght Modulus of rupture Breaking strenght	UNE-EN-ISO-10545-4	≥12Nw/mm ² ≥600Nw
Linear thermal expansion	UNE-EN-ISO-10545-8	<7*10-6/°C-1
Thermal shock restistance	UNE-EN-ISO-10545-9	Stands the test
Cracking resistance	UNE-EN-ISO-10545-11	Stands the test
Chemical restistance Domestic and swimming pool product Acids and alkalis of low concentration Acids and alkalis of high concentration	UNE-EN-ISO-10545-13	Min class B GA GLA GHA
Resitance to stains	UNE-EN-ISO-10545-14	Min class 3
Resitance to fire	Decision 96/603/CE	Class A1/A1fl

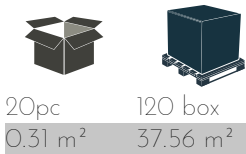
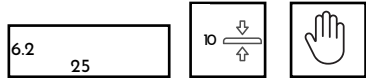




PROVENCE

QUICK PRODUCT INFO

| 11 colors
| mat



20pc 0.31 m² 120 box 37.56 m²

PROVENCE 6.2x25 mat
White body tiles Wall

ANTRACITE
MAT
6.2 X 25



CARAMEL
MAT
6.2 X 25



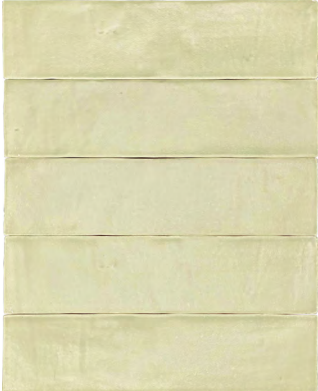
CHOCOLAT
MAT
6.2 X 25



TAUPE UNI
MAT
6.2 X 25



VERT BOTANIQUE
MAT
6.2 X 25



COCQUILLE
MAT
6.2 X 25



GRIS BETON
MAT
6.2 X 25



GRIS TAUPE
MAT
6.2 X 25



PARME
MAT
6.2 X 25



PETROL
MAT
6.2 X 25



ROUGE TOSCANE
MAT
6.2 X 25



Serge Coin A

Provence

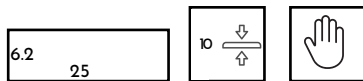
Provence

Provence

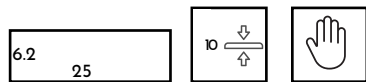
Provence

Provence

Antracite 6.2x25 - wall



Caramel 6.2x25 - wall





5

6.2

25

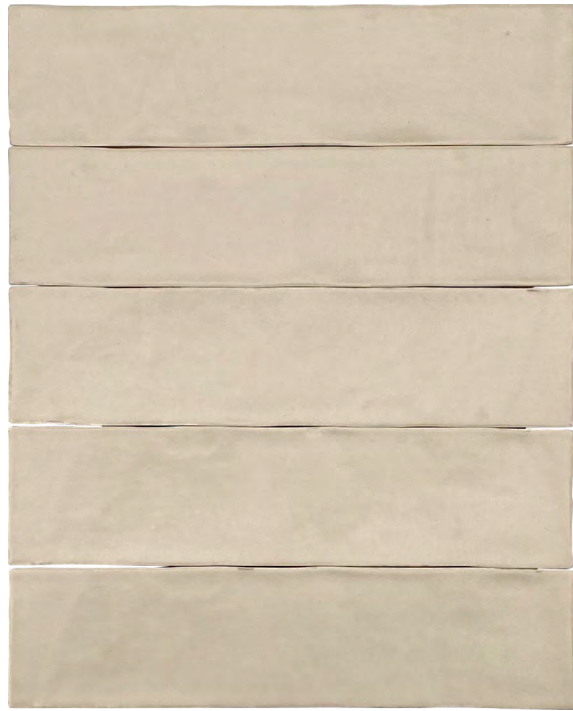


Chocolat 6.2x25 - wall

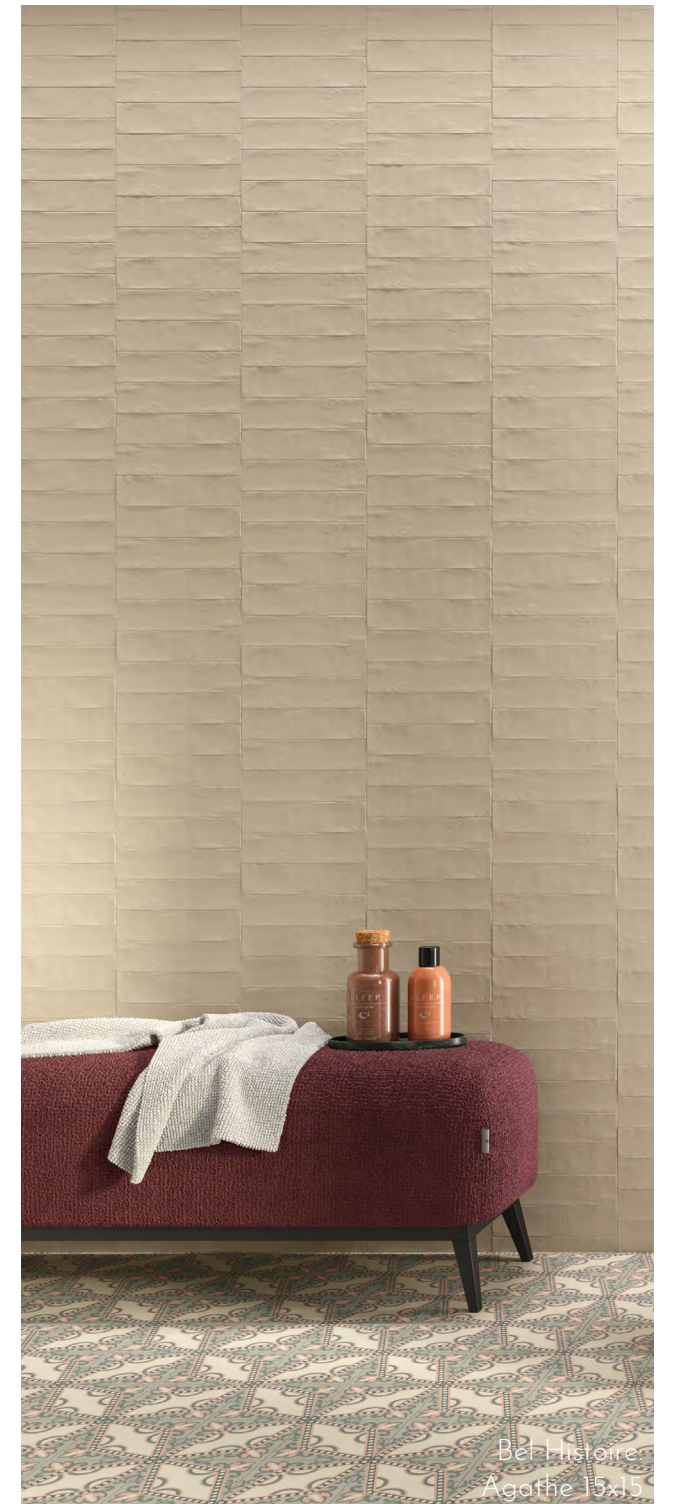


Bel Histoire
Eugenie

Cocquille 6.2x25 - wall

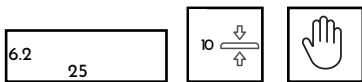


Bel Histoire
Hervé 15x15

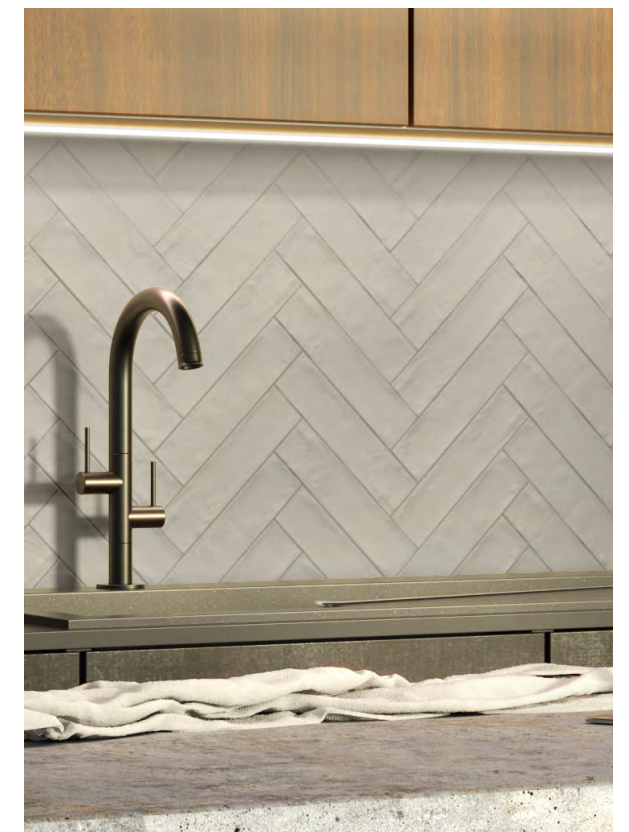
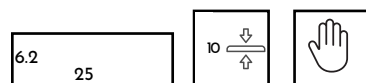


Bel Histoire
Agathe 15x15

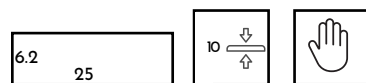
Gris béton 6.2x25 - wall



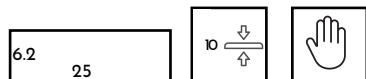
Gris Taupe 6.2x25 - wall



Parme 6.2x25 - wall

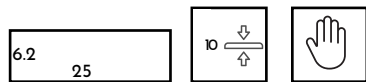


Bel Histoire
Agathe 15x15



Petrol 6.2x25 - wall

Rouge Toscane 6.2x25 - wall



Bel Histoire:
Serge coin B 15x15

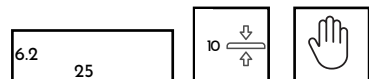


Taupe Uni 6.2x25 - wall



6.2 25



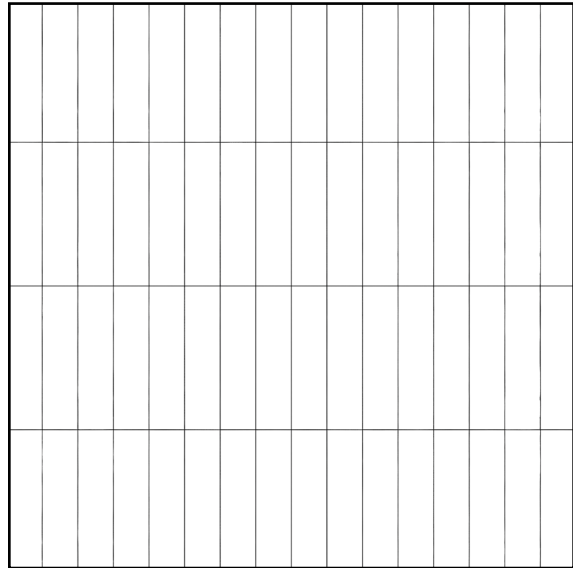


Vert Botanique 6.2x25 - wall

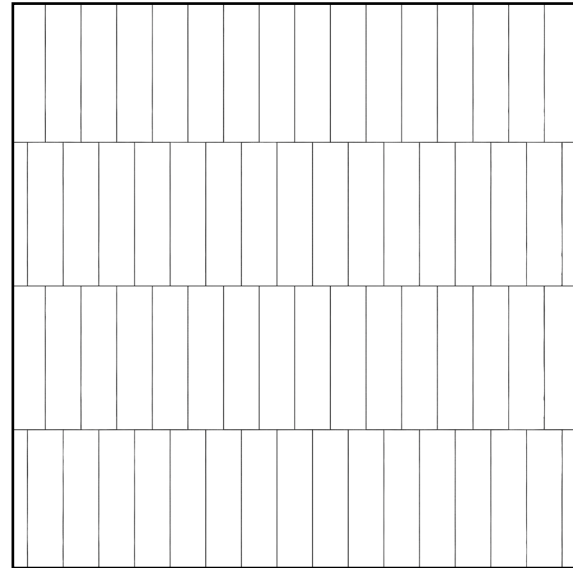


La Madeleine:
Belda 20x20

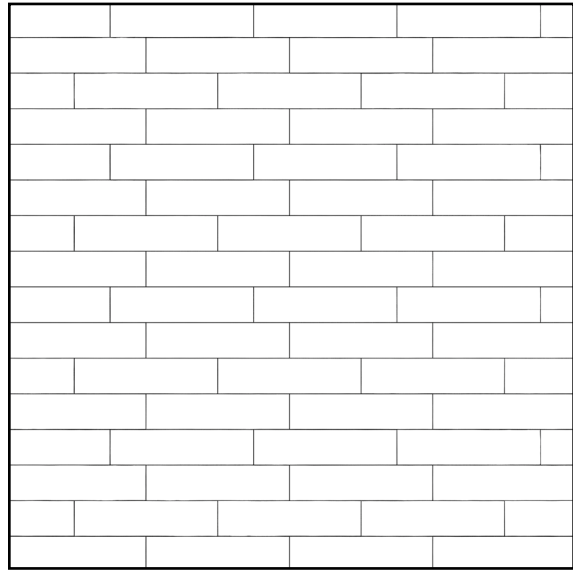
LAY PATTERN
B 001



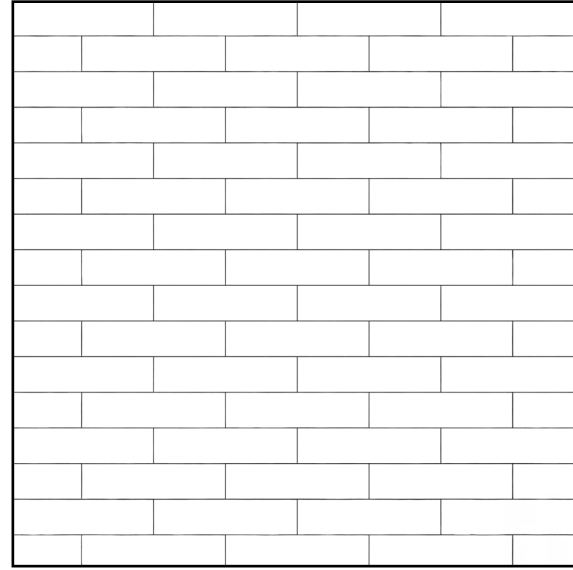
LAY PATTERN
B 002



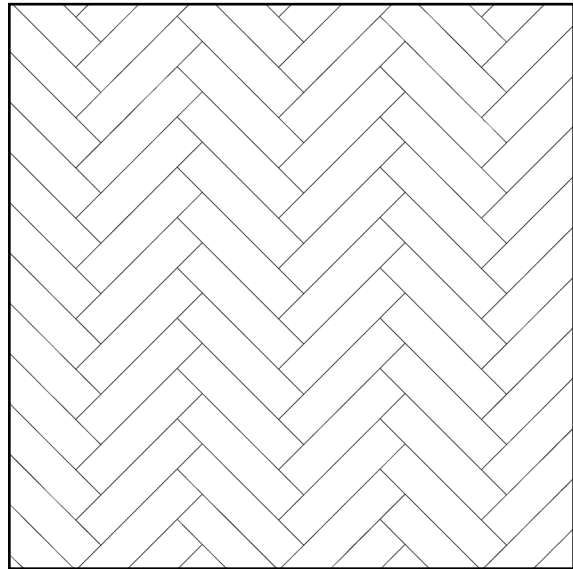
LAY PATTERN
B 003



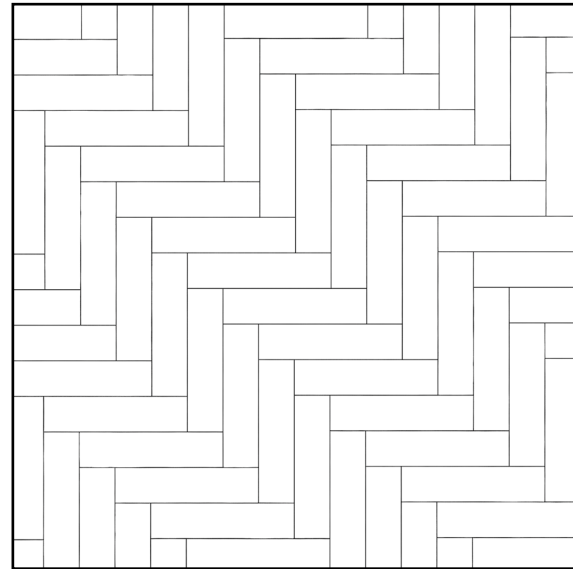
LAY PATTERN
B 004



LAY PATTERN
B 005



LAY PATTERN
B 006



LAY PATTERNS 6.2x25

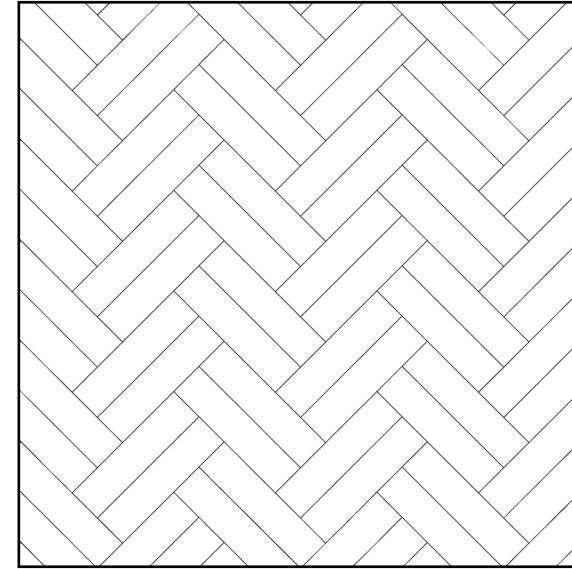
PROVENCE



Also possible in ATELIER glossy & mat !

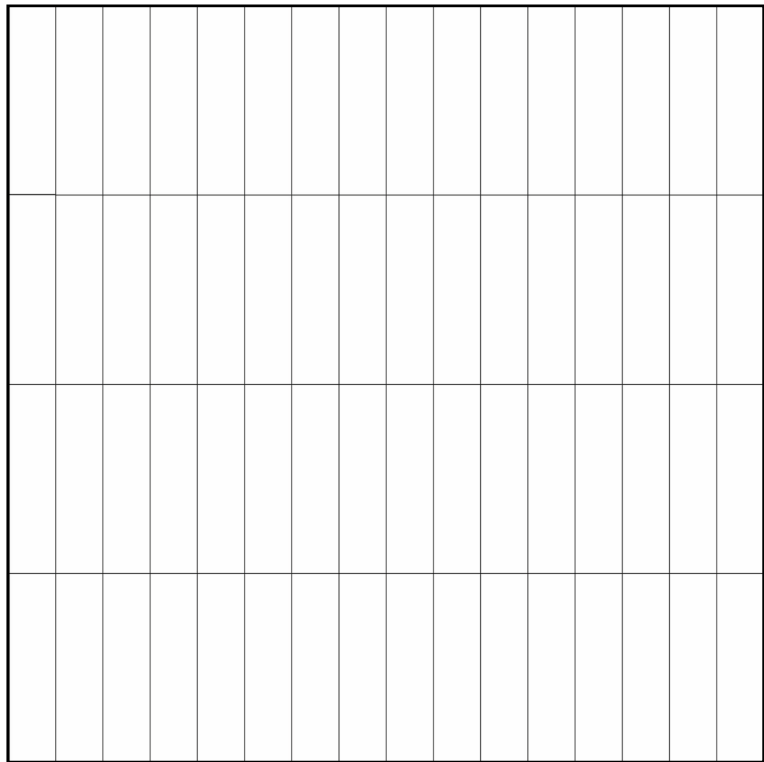


LAY PATTERN
B 007

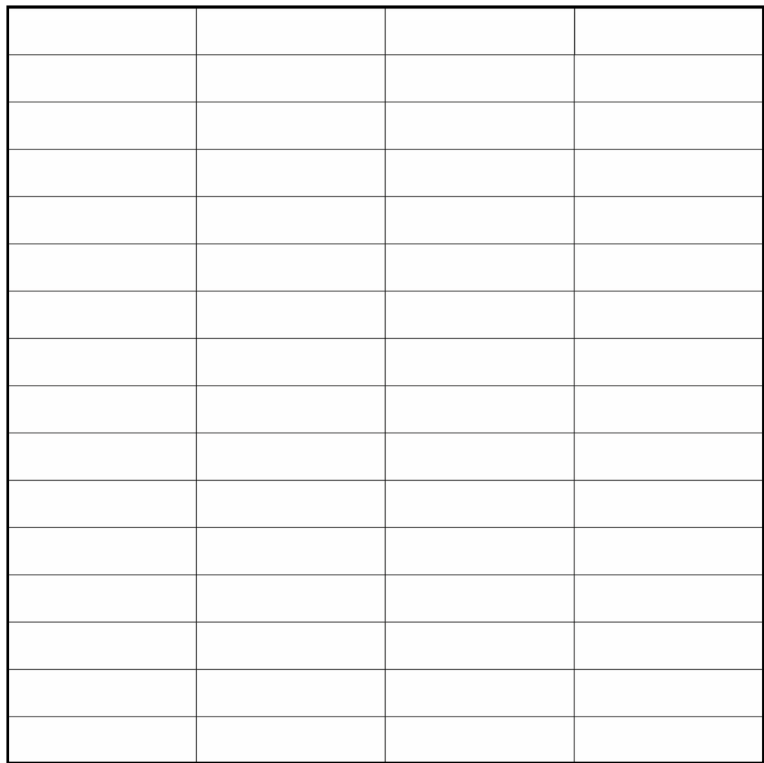


LAY PATTERN

B - 001

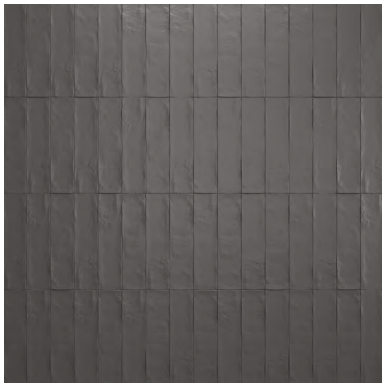


B - 001
VERTICAL

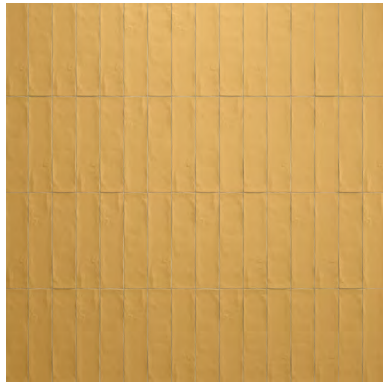


B - 001
HORIZONTAL

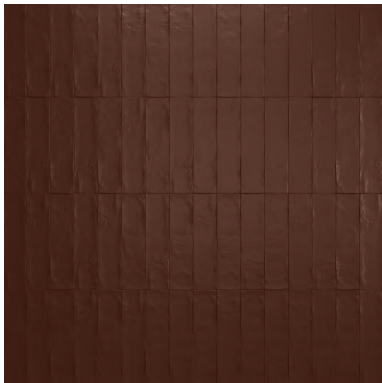
Antracite
B 001



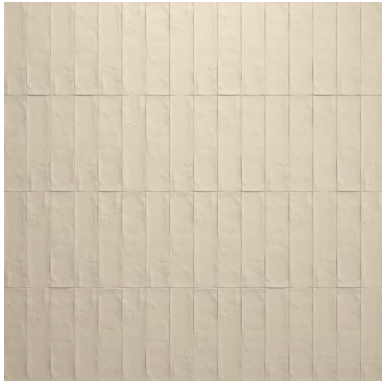
Caramel
B 001



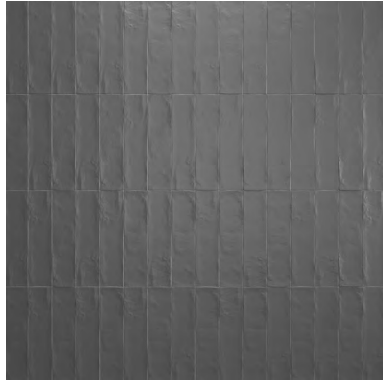
Chocolat
B 001



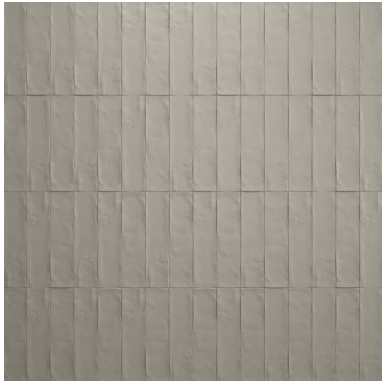
Cocquille
B 001



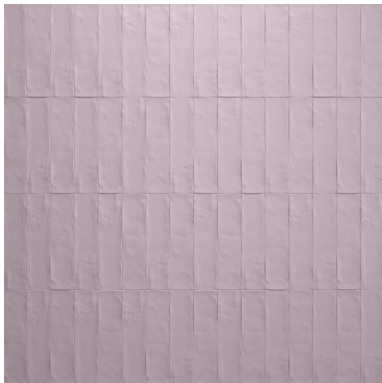
Gris béton
B 001



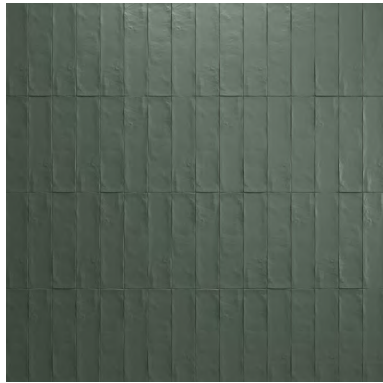
Gris taupe
B 001



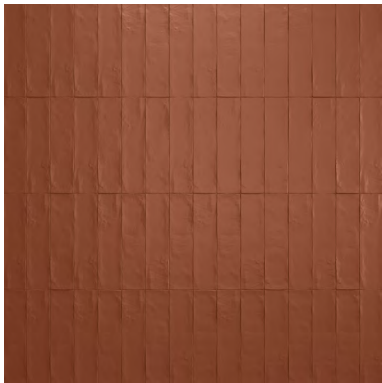
Parme
B 001



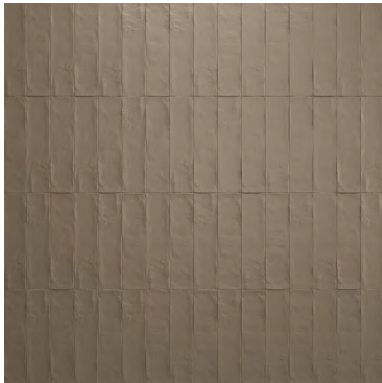
Petrol
B 001



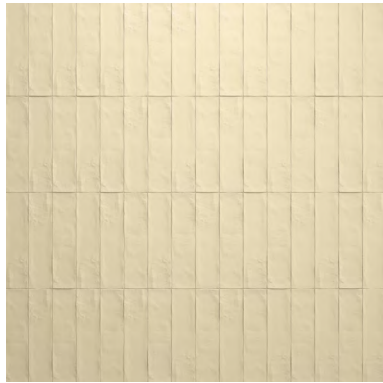
Rouge Toscane
B 001



Taupe uni
B 001

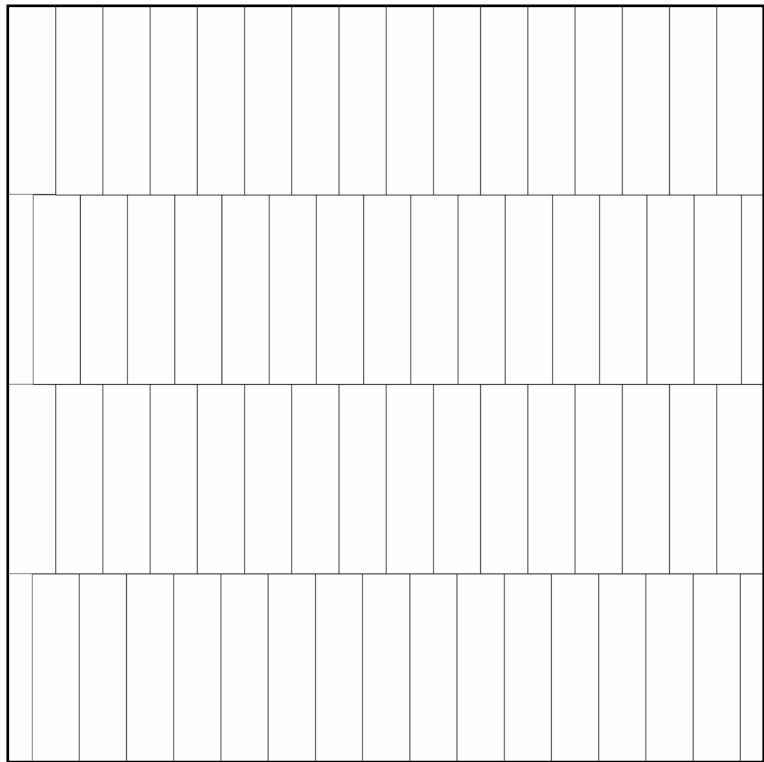


Vert botanique
B 001

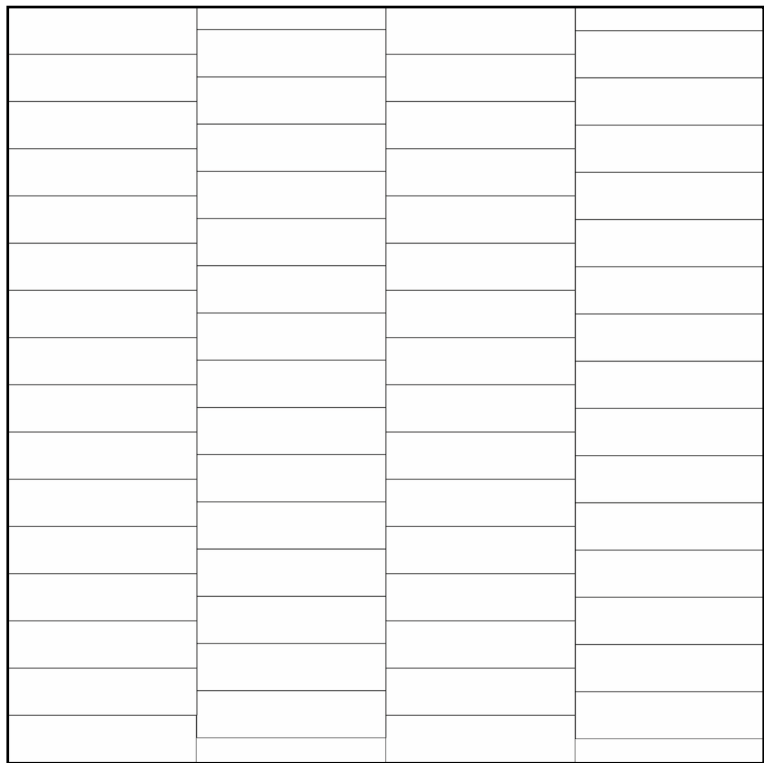


LAY PATTERN

B - 002

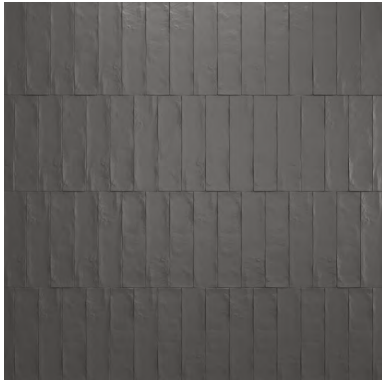


B - 002
VERTICAL

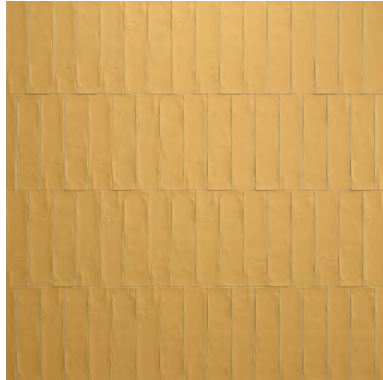


B - 001
HORIZONTAL

Antracite
B 002



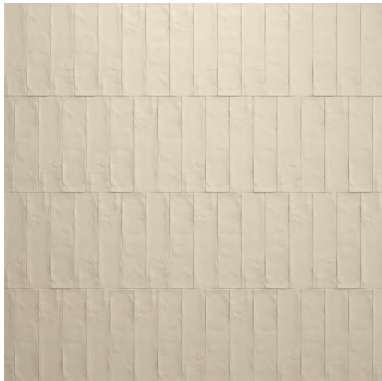
Caramel
B 002



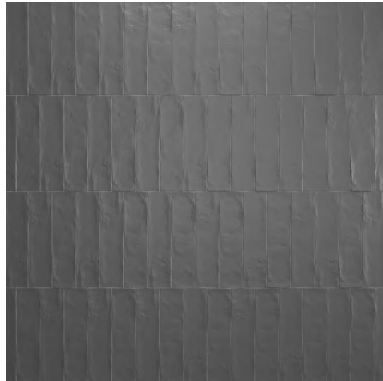
Chocolat
B 002



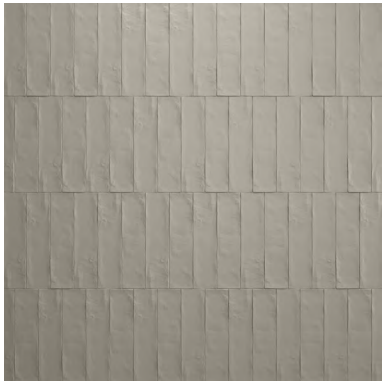
Cocquille
B 002



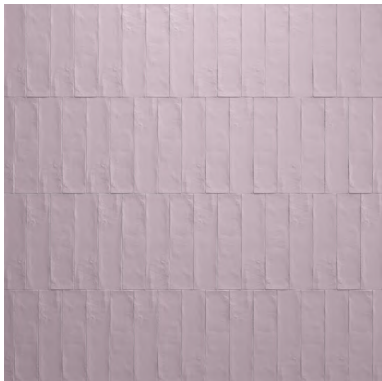
Gris béton
B 002



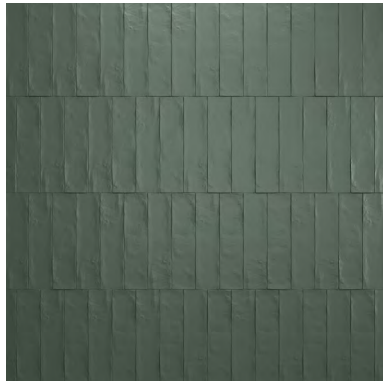
Gris taupe
B 002



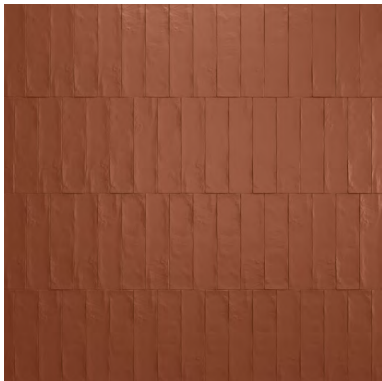
Parme
B 002



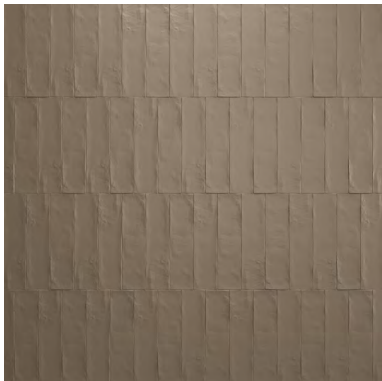
Petrol
B 002



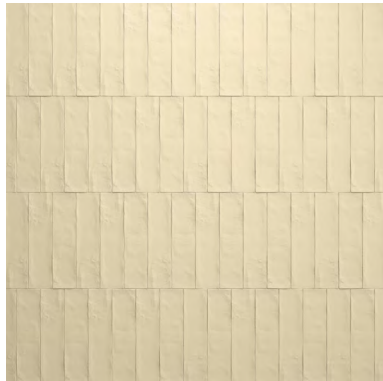
Rouge Toscane
B 002



Taupe uni
B 002

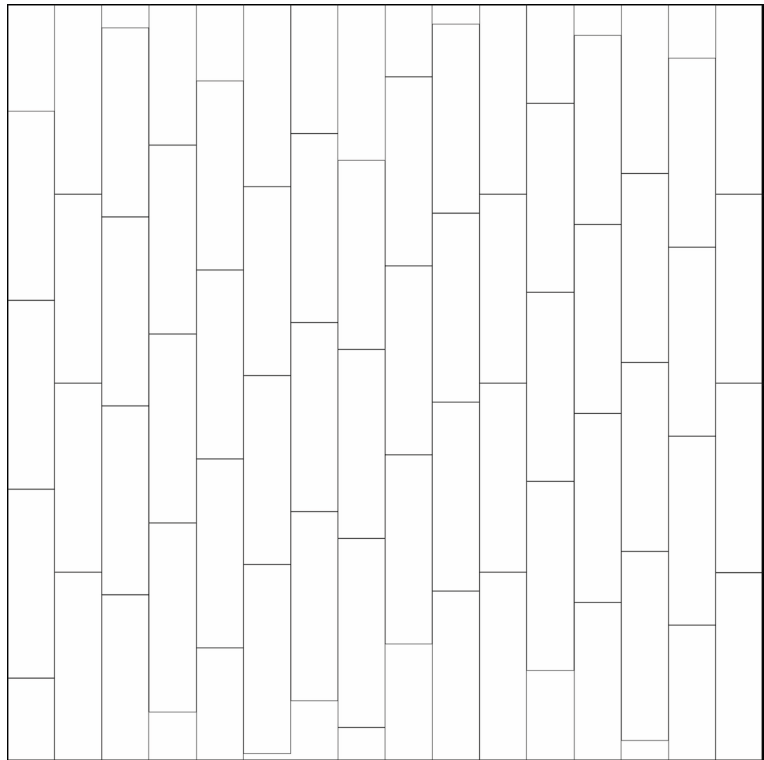


Vert botanique
B 002

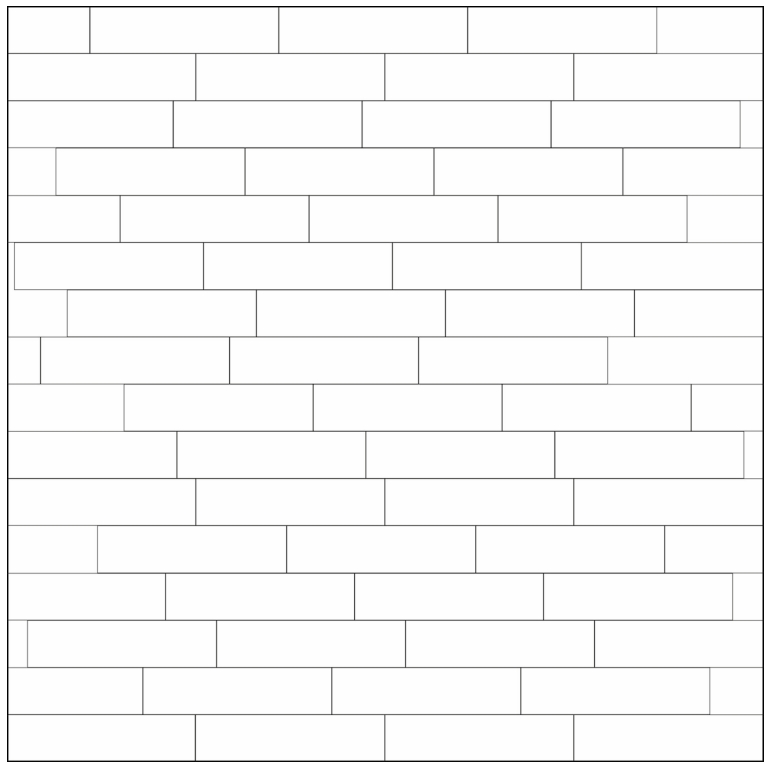


LAY PATTERN

B - 003



B - 003
Vertical

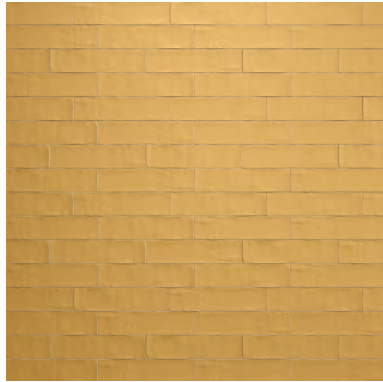


B - 003
Horizontal

Antracite
B 003



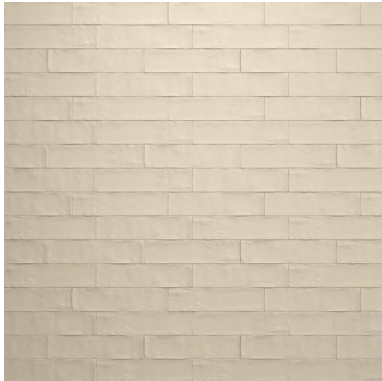
Caramel
B 003



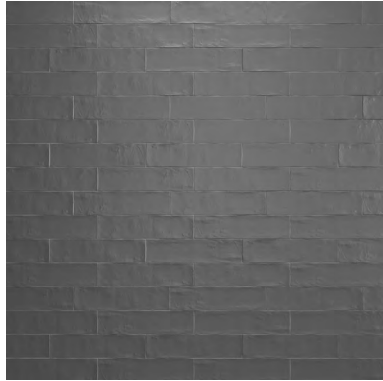
Chocolat
B 003



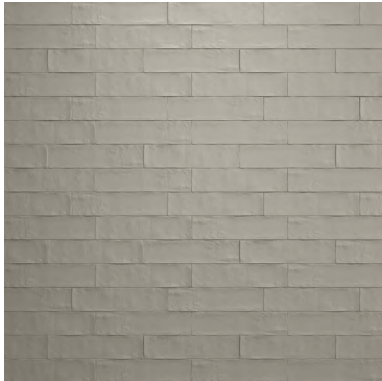
Cocquille
B 003



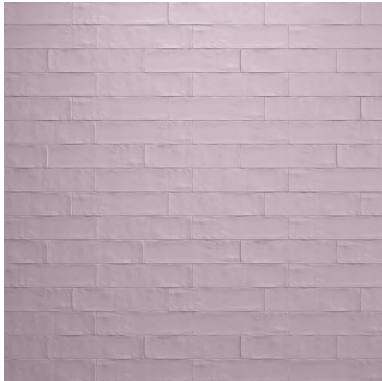
Gris béton
B 003



Gris taupe
B 003



Parme
B 003



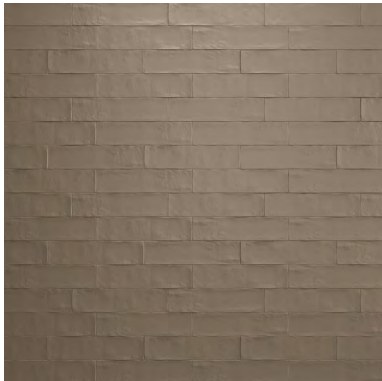
Petrol
B 003



Rouge Toscane
B 003



Taupe uni
B 003

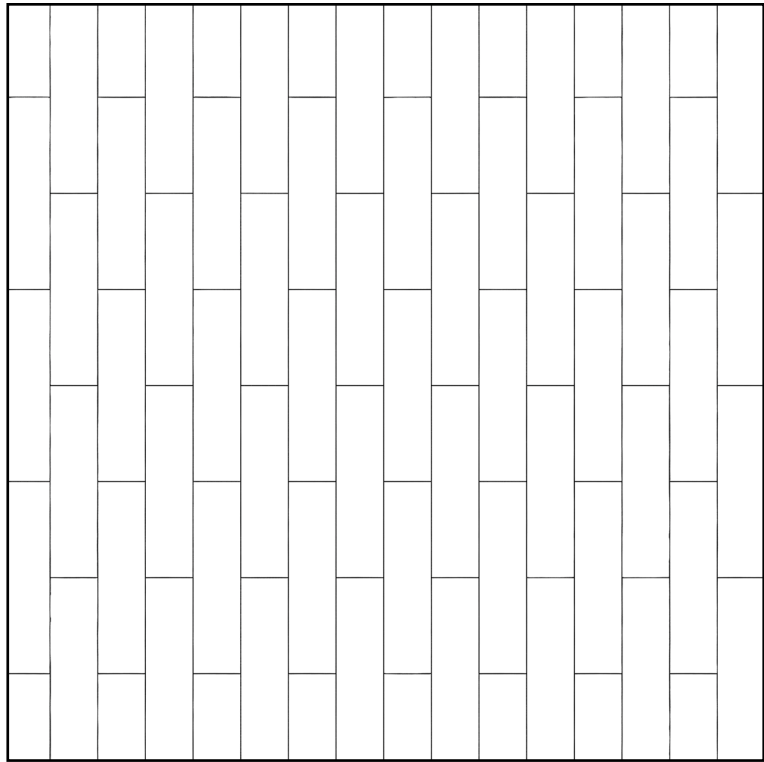


Vert botanique
B 003

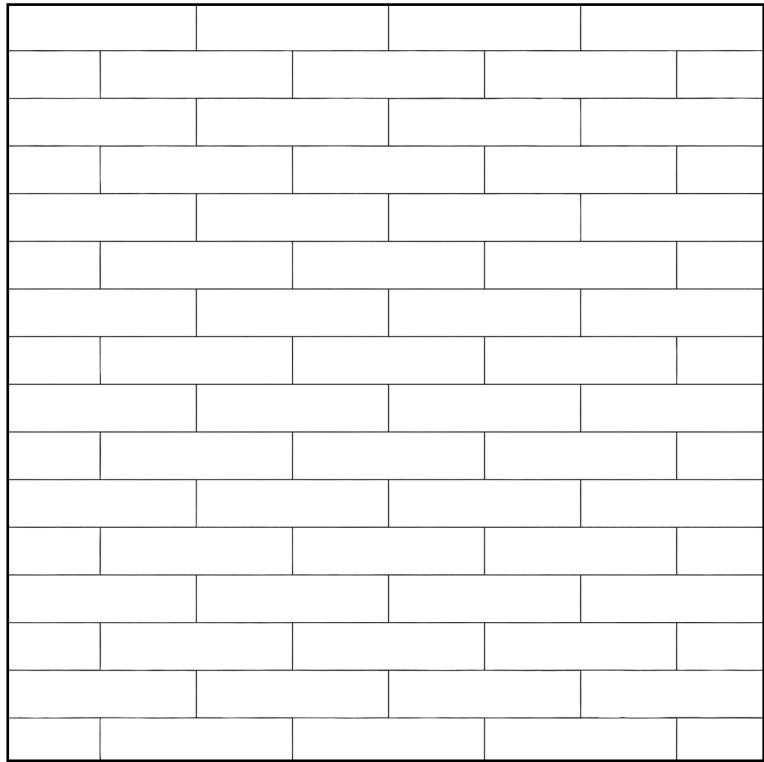


LAY PATTERN

B - 004



B - 004
Vertical

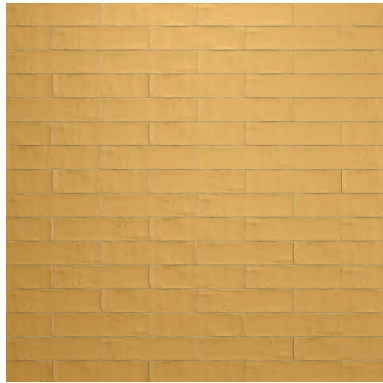


B - 004
Horizontal

Antracite
B 004



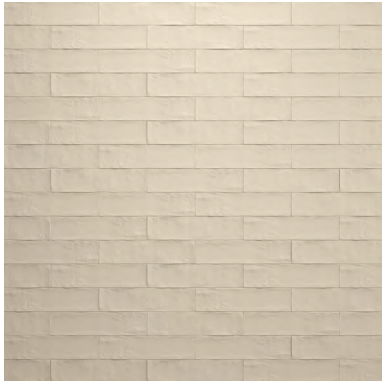
Caramel
B 004



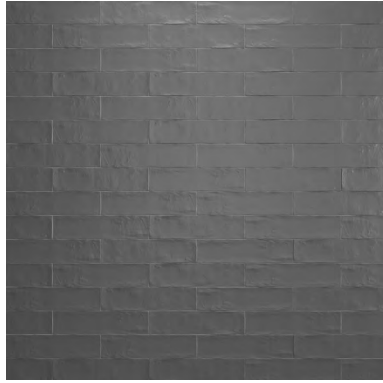
Chocolat
B 004



Cocquille
B 004



Gris béton
B 004



Gris taupe
B 004



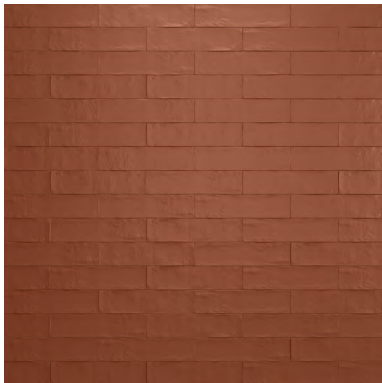
Parme
B 004



Petrol
B 004



Rouge Toscane
B 004



Taupe uni
B 004



Vert botanique
B 004w

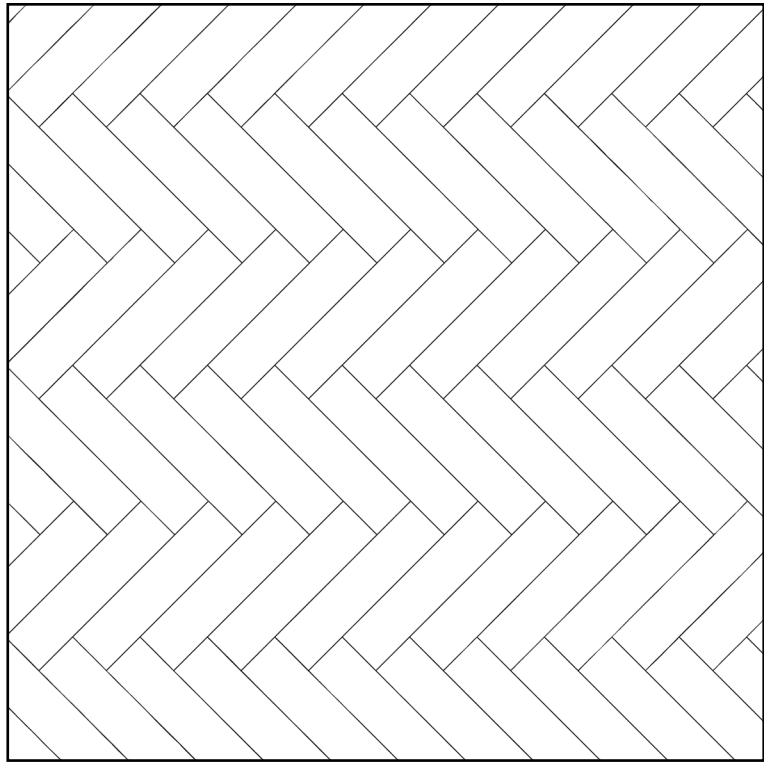


Provence

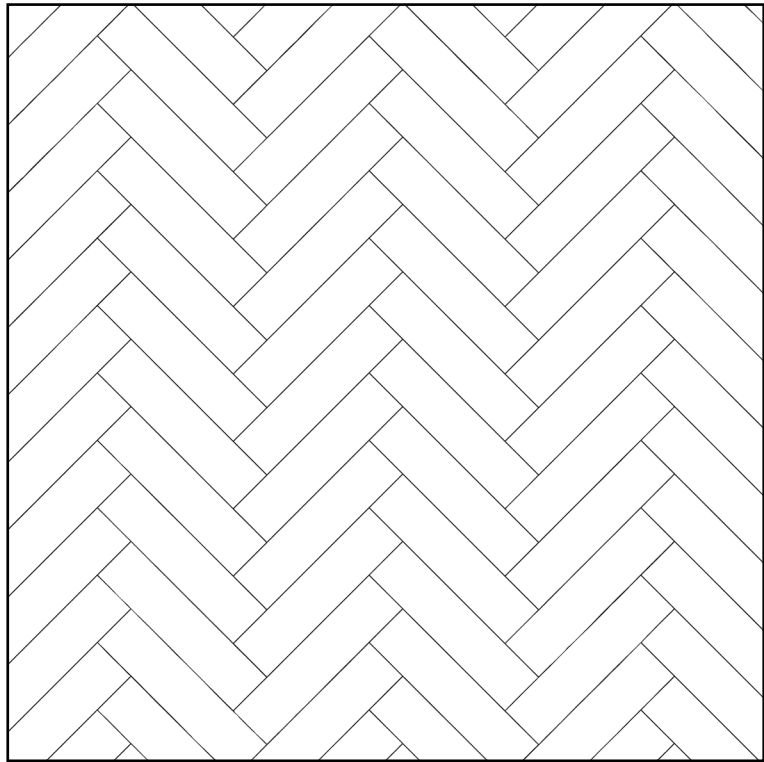
Provence

LAY PATTERN

B - 005

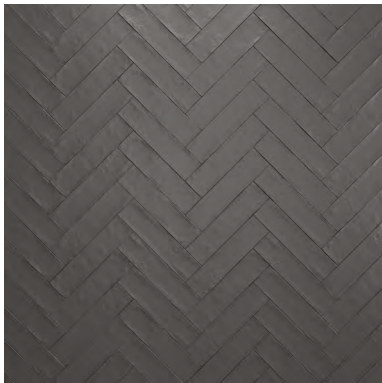


B - 005
Vertical



B - 005
Horizontal

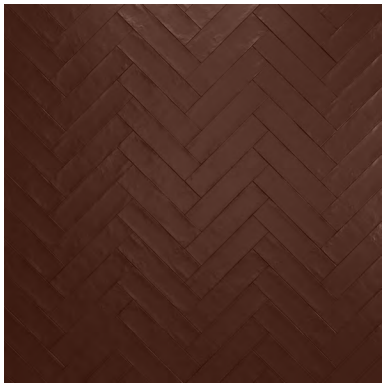
Antracite
B 005



Caramel
B 005



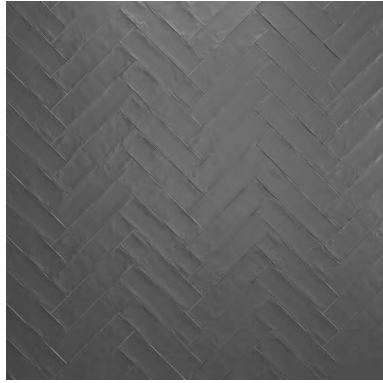
Chocolat
B 005



Cocquille
B 005



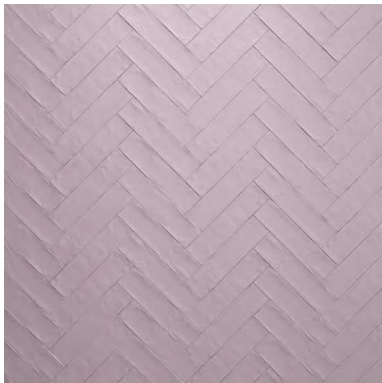
Gris béton
B 005



Gris taupe
B 005



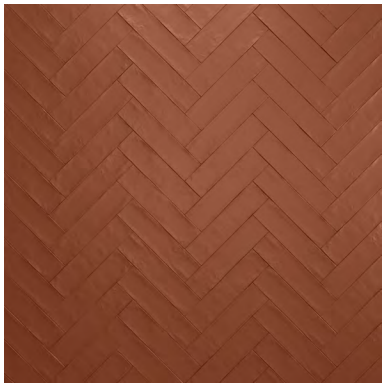
Parme
B 005



Petrol
B 005



Rouge Toscane
B 005



Taupe uni
B 005



Vert botanique
B 005

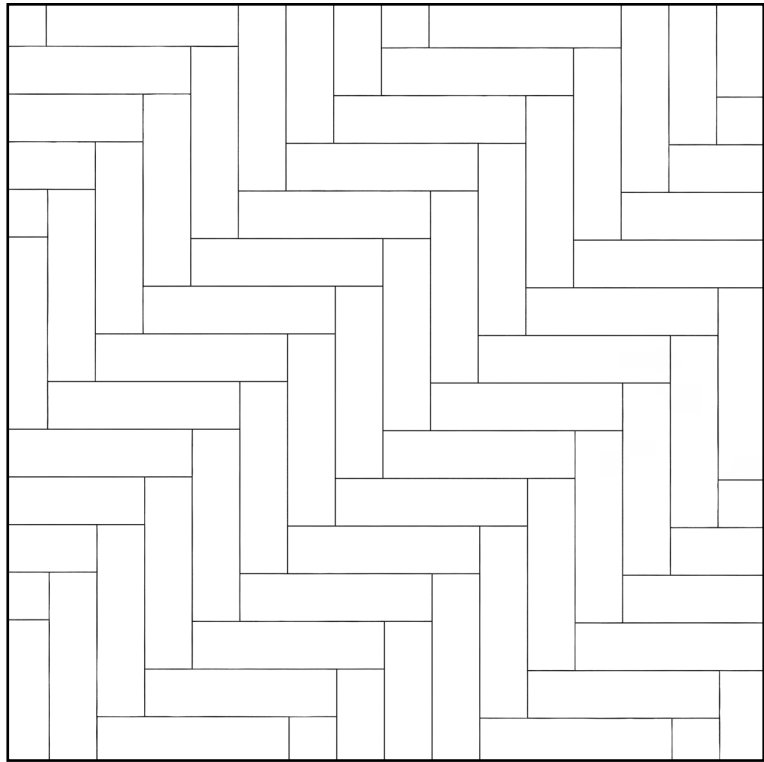


Provence

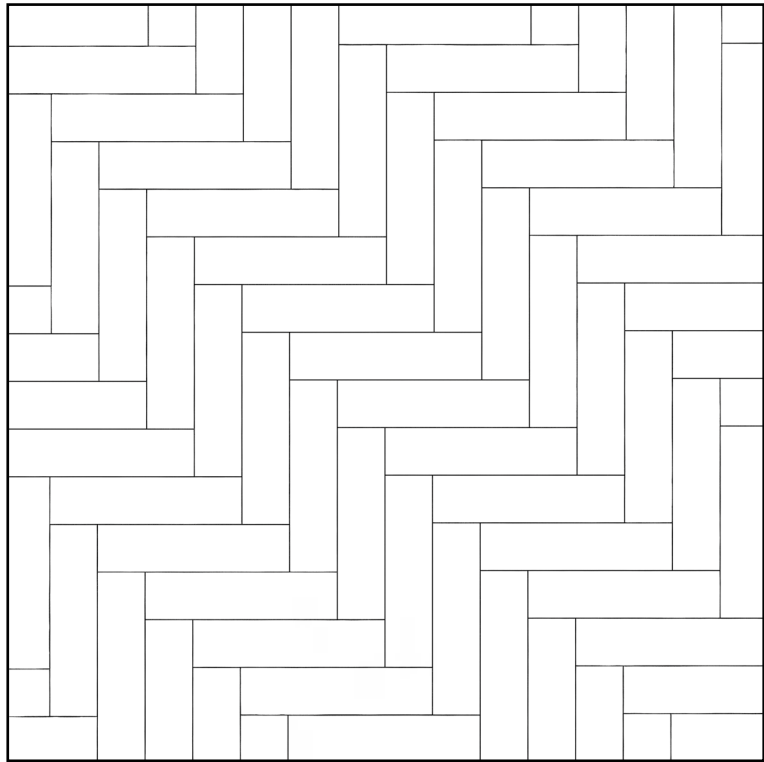
Provence

LAY PATTERN

B - 006



B - 006
Right

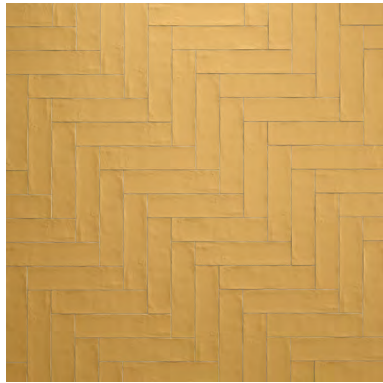


B - 006
Left

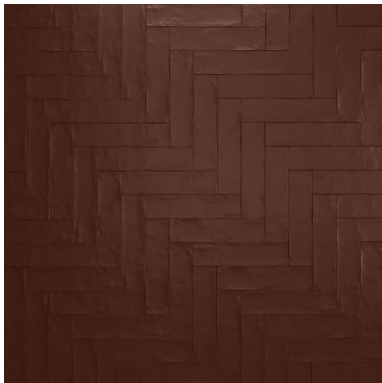
Antracite
B 006



Caramel
B 006



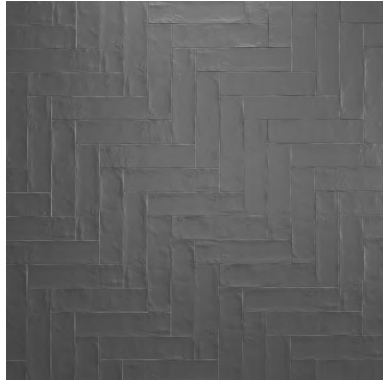
Chocolat
B 006



Cocquille
B 006



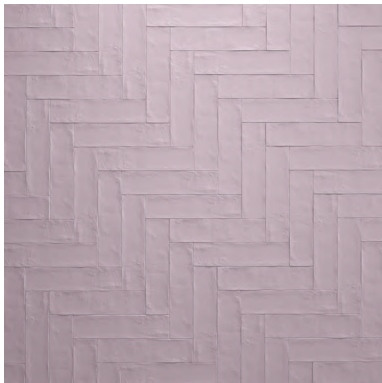
Gris béton
B 006



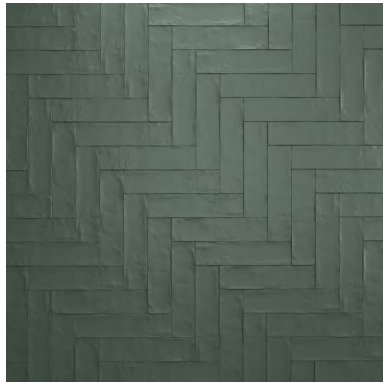
Gris taupe
B 006



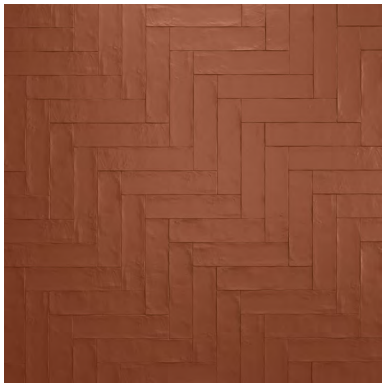
Parme
B 006



Petrol
B 006



Rouge Toscane
B 006



Taupe uni
B 006

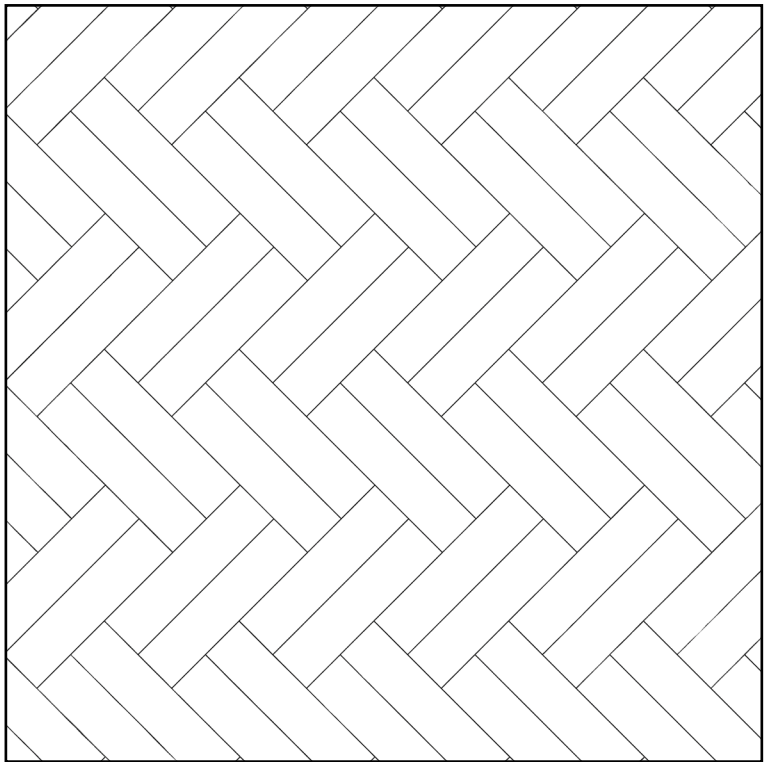


Vert botanique
B 006

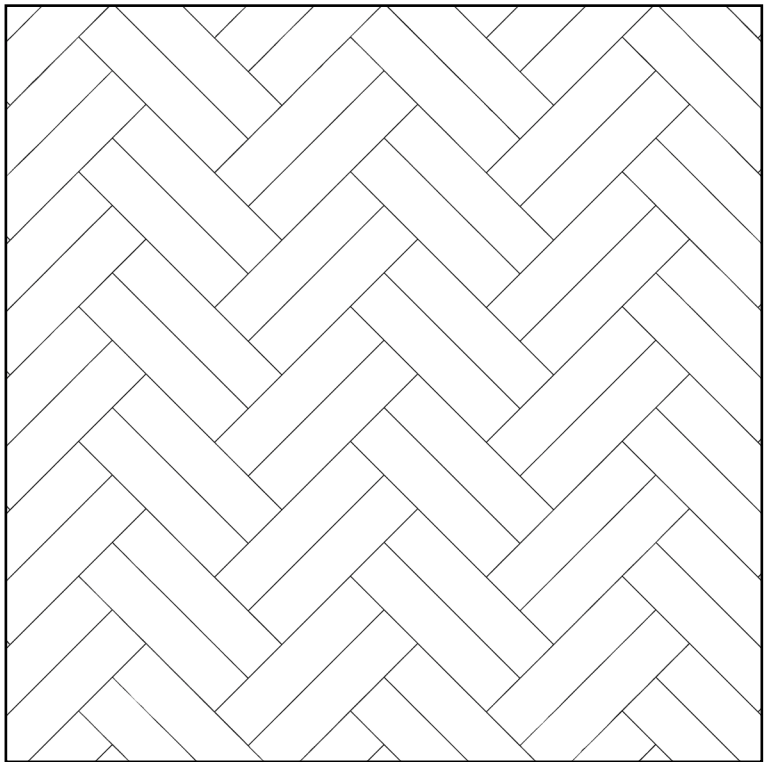


LAY PATTERN

B - 007



B - 007
Vertical

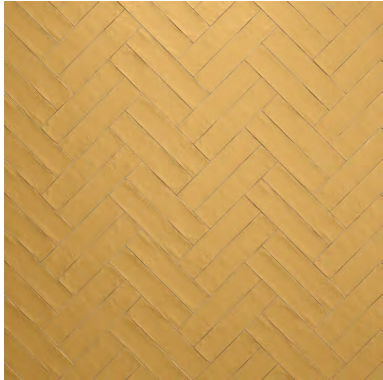


B - 007
Horizontal

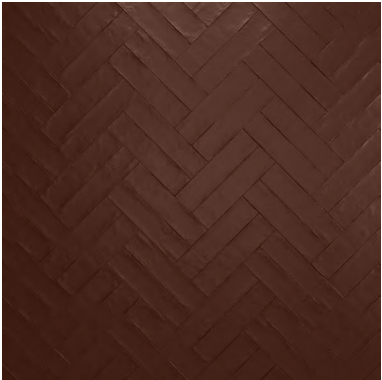
Antracite
B 007



Caramel
B 007



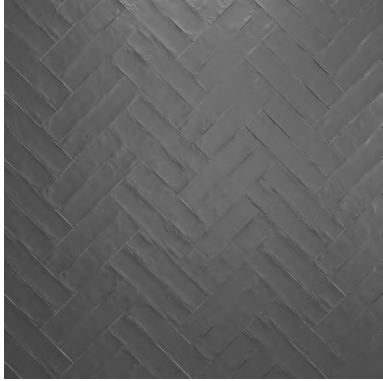
Chocolat
B 007



Cocquille
B 007



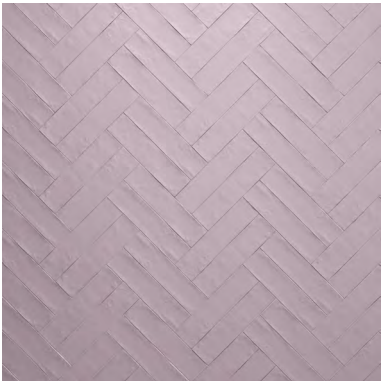
Gris béton
B 007



Gris taupe
B 007



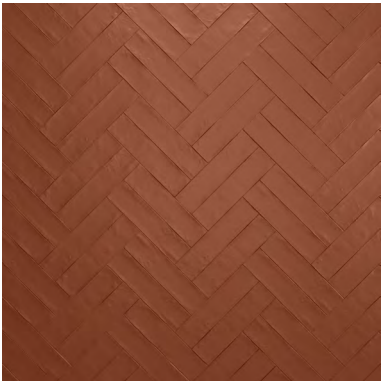
Parme
B 007



Petrol
B 007



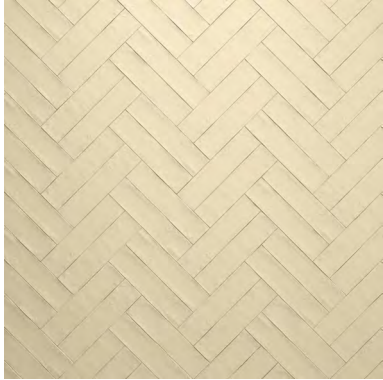
Rouge Toscane
B 007



Taupe uni
B 007



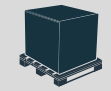
Vert botanique
B 007



Provence

Provence

TECHNICAL sheet & packaging

PROVENCE						
	m ² per box	pc per box	Kg per box	m ² per pallet	box per pallet	Kg per pallet
6.2x25	0.313	20	5.30	37.56	120	656

Collection	Provence
Top finish	Mat
Size	25X6.2
Product type	Dry pressed ceramic tiles, group BIII
Thickness	10 mm
Intended use	For interior walls

Dimensional features	UNE-EN-ISO-10545-2	Conforms to the requisites
Water absorption	UNE-EN-ISO-10545-3	E>10%
Bending strenght Modulus of rupture Breaking strenght	UNE-EN-ISO-10545-4	≥12Nw/mm ² ≥600Nw
Linear thermal expansion	UNE-EN-ISO-10545-8	<7*10-6/°C-1
Thermal shock restistance	UNE-EN-ISO-10545-9	Stands the test
Cracking resistance	UNE-EN-ISO-10545-11	Stands the test
Chemical restistance Domestic and swimming pool product Acids and alkalis of low concentration Acids and alkalis of high concentration	UNE-EN-ISO-10545-13	Min class B GA GLA GHA
Resitance to stains	UNE-EN-ISO-10545-14	Min class 3
Resitance to fire	Decision 96/603/CE	Class A1/A1fl





JARDIN DES TUILERIES

QUICK PRODUCT INFO

| 2 patterns



RET

R11



2 pc
0.72 m²



30 Box
21.60 m²

ADELE BLEU
RECT
60 X 60 X 2

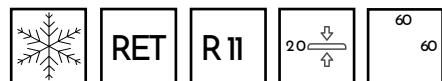


THEO
RECT
60 X 60 X 2

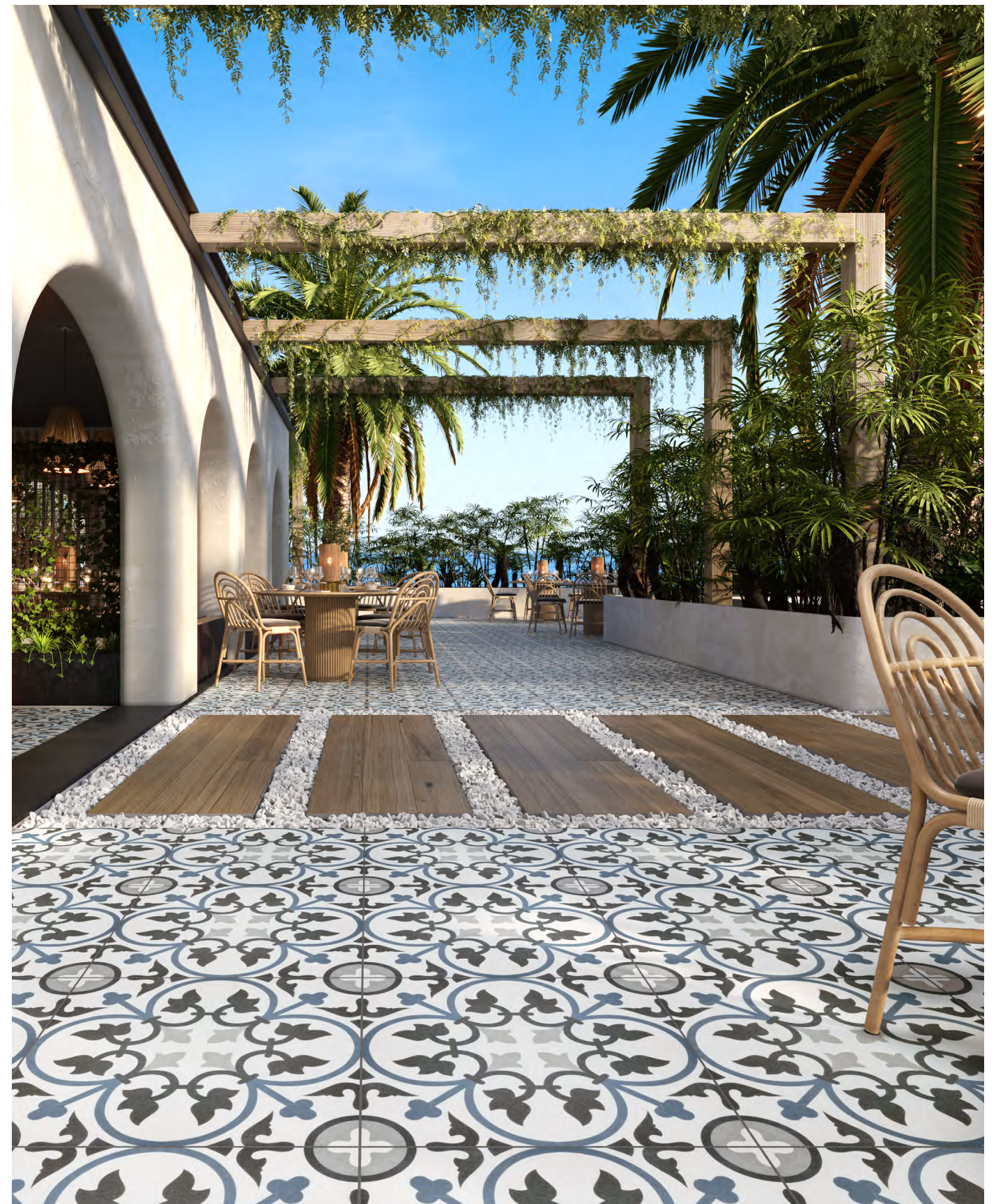


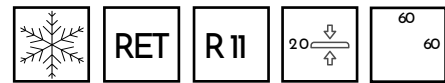
Adèle Bleu
60 x 60 x 2

OUTDOOR



Adèle bleu 60x60 rect





Théo 60x60 rect



TECHNICAL sheet & packaging

JARDIN DES TUILERIES						
	m ² per box	pc per box	Kg per box	m ² per pallet	box per pallet	Kg per pallet
60x60x2	0.72	2	33.84	21.60	30	1015

Technical data

Collection	Jardin Des Tuileries
Top finish	Mat
Size	60X60
Product type	Dry pressed ceramic, single fired, procelain tiles
Thickness	20 mm
Intended use	For exterior walls & floors

Dimensional features	UNE-EN-ISO-10545-2	Conforms to the requisites
Water absorption	UNE-EN-ISO-10545-3	E<0.5%
Bending strenght Modulus of rupture Breaking strenght	UNE-EN-ISO-10545-4	≥ 40Nw/mm² >1300Nw
Resistance to surface abrasion	UNE-EN-ISO-10545-7	Class 4
Thermal shock restistance	UNE-EN-ISO-10545-9	Stands the test
Cracking resistance	UNE-EN-ISO-10545-11	Stands the test
Frost resistance	UNE-EN-ISO-10545-12	Stands the test
Chemical restistance Domestic and swimming pool product Acids and alkalis of low concentration	UNE-EN-ISO-10545-13	Class HA Class A Class LA
Resitance to stains	UNE-EN-ISO-10545-14	Class 5
Slip resistance	DIN-51130	R11



