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# The Belgian industrial floor and wall tile history

From the early Middle Ages 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 pottery industry. We owe this mainly to the Boch family who introduced many important innovations in the ceramics industry to Europe.

In the 1850s they started with the introduction of the technique of dry pressing 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 Boulers, SA Compagnie générale des Produits Céramiques de Saint-Ghislain, SA La Céramique Nationale, ... followed their example and became competitors.

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 in 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 was responsible for a production of 250,000 tiles per day.

The First World War was a period of stagnation. Only afterwards did production start up again. The dry-pressed industrial tile

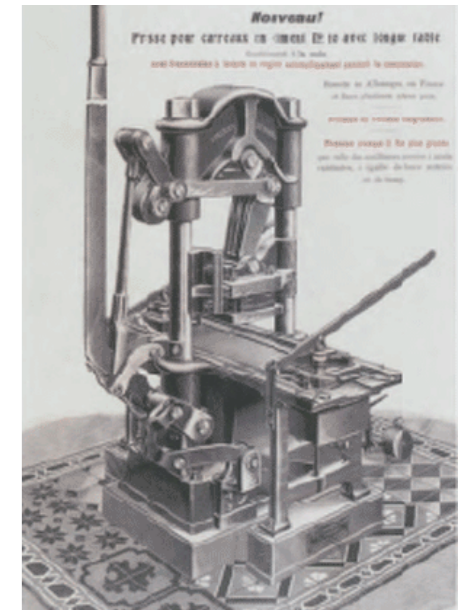
was a huge success because the product was placed on a large scale and in workers' homes.

Gradually, new stylistic ideas, including art deco, together with the financial crisis and rising labour costs, quickly put an end to the production of the decorated tiles. People also often chose plain tiles in mosaic.

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 and 1960s.

A flourishing industry in our national history was thus completely destroyed.

Source: 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 again to develop unique collections.

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

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# 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 in Europa.

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 gres vloertegels werden haast onmiddellijk een groot commercieel succes. Nieuwe en vaak openbaar toegankelijke gebouwen zoals stations, hotels, stadhuizen, bibliotheken etc vroegen niet alleen visueel aantrekkelijke tegels maar ook duurzame en makkelijk te onderhouden bouwmaterialen.

Carrelages Céramiques de Chimay, Maufroid frères & sœur - later SA La Céramique de Boulers, SA Compagnie générale des Produits Céramiques de Saint-Ghislain, SA La Céramique Nationale, ... volgden hun voorbeeld en daarmee groeide ook de concurrentie.

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 over het algemeen 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; wGilliot Frères. In 1914 stond Gilliot voor een productie van 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 een enorm succes omdat het product op grote schaal en tot in arbeiderswoningen werd geplaatst.

Geleidelijk aan brachten nieuwe stijlopvattingen onder meer de art deco 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. Eén voor één sloten nagenoeg alle tegelfabrieken in de jaren 1950 en 1960. Een bloeiende industrietak uit onze vaderlandse geschiedenis was daarmee volledig teloorgegaan.

Bron: 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 decoratieve tegels die universeel geïntegreerd kunnen worden.

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# L'histoire du carrelage décoratif sol et murale Belge.

Dès le début du Moyen Âge, il y avait une importante production de carreaux de céramique en Belgique. Anvers est au XVI<sup>e</sup> siècle même l'un des plus importants centres européens de production de faïences et carrelage techniquement avancées. 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 XIX<sup>e</sup> siècle que l'industrie du carrelage reprit de l'importance, tant sur le plan économique qu'artistique. La production traditionnelle a été complétée par l'industrie moderne de la poterie. C'est principalement à la famille Boche que nous le devons grâce à leur introductions d'innovations importantes dans l'industrie de la céramique en Europe.

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 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 des matériaux de construction durables et faciles à entretenir.

Carrelages Céramiques de Chimay, Maufroid frères & sœur - plus tard SA La Céramique de Bourslers, SA Compagnie générale des Produits Céramiques de Saint-Ghislain, SA La Céramique Nationale, ... suivirent leur exemple et la concurrence grandit avec elle.

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.

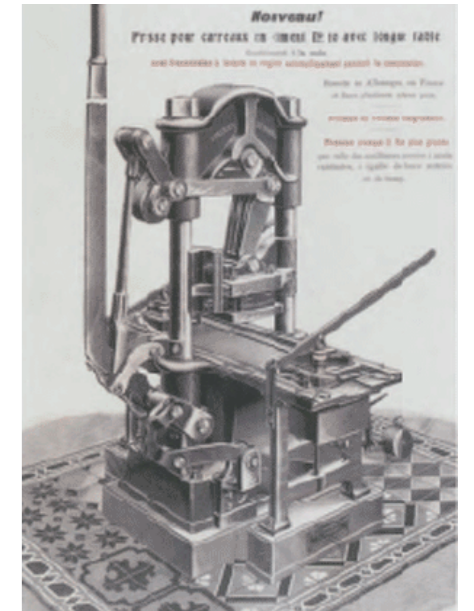


Cela a également donné un coup de pouce important à l'industrie du carrelage mural, suivit des motifs néo-gothiques ou néo-renaissance, des carreaux influencés par l'art persan ou oriental sont également apparus sur le marché. L'offre correspondait à l'appréciation croissante de la polychromie en architecture.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

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 250 000 carrelage 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 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, 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 choisissent du carrelage unis.



Après la Seconde Guerre mondiale, il est vite devenu évident que l'industrie Belge du carrelage décoré 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 et 1960. C'est ainsi qu'une période florissante de l'industrie de notre histoire nationale avait complètement disparu.

Citation: Mario Baeck

Vous l'aurez compris, l'âme et le savoir-faire du carrelage décoratif mur et 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 des nouvelles collections uniques. Tout en tenant compte des tendances actuelles, couleur et style ainsi que des besoins techniques et écologiques, nous développons des carreaux décoratifs qui peuvent être intégrés universellement.

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# 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.

Carrelages Céramiques de Chimay, Maufroid frères & sœur - luego SA La Céramique de Boulers, SA Compagnie générale des Produits Céramiques de Saint-Ghislain, SA La Céramique Nationale, siguieron su ejemplo y la competencia creció con él.

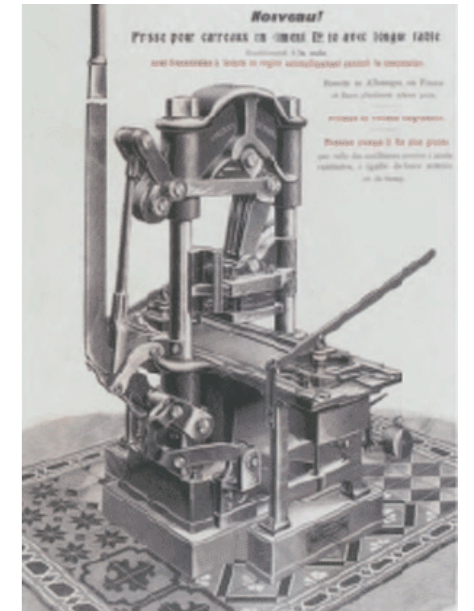
Además de la baldosa cerámica, la baldosa hidráulica coloreada con incrustaciones conquistó rápidamente el mercado internacional debido a su favorable relación precio-calidad desde aproximadamente 1871 y también siguió siendo un producto belga muy solicitado hasta la Segunda Guerra Mundial. Las baldosas 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 de construcción 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 loseta 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 mosaicos lisos 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 y 1960.

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

Citando después de 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.

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# 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 intarsiate 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.

Carrelages Céramiques de Chimay, Maufroid frères et soeur - in seguito SA La Céramique di Bourlers, SA Compagnie générale des Produits Céramiques di Saint-Ghislain, SA La Céramique Nationale, ... hanno seguito il loro esempio e la concorrenza di conseguenza è cresciuta con esso.

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, decorate con motivi neo-gotici o neo-rinascimentali, piastrelle influenzate dall'arte persiana o orientale sono apparse sul

mercato. 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 da costruzione, 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.

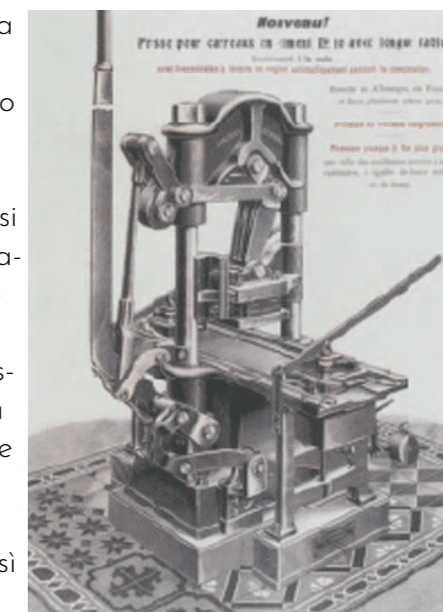


La prima guerra mondiale fu un periodo di stagnazione. Solo dopo la guerra la produzione riprese completamente. Le piastrelle industriali pressate a secco hanno riscosso un enorme successo poiché il prodotto è stato installato su larga scala e persino nelle case degli operai.

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 e '60.

Un periodo fiorente dell'industria della nostra storia nazionale era così completamente scomparso.



Citazione di 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

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# Die Geschichte der Boden- und Wandfliesen 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 und 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 Bourslers, SA Compagnie générale des Produits Ceramiques de Saint-Ghislain, SA La Ceramique Nationale, ... folgten ihrem Beispiel und die Konkurrenz 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 einen wichtigen Schub für die Wandfliesenindustrie, gefolgt von neugotischen oder neo-renaissance-Mustern, Fliesen, die von persischer oder orientalischer Kunst beeinflusst wurden, erschienen ebenfalls auf dem Markt. Das Angebot entsprach der wachsenden Wertschätzung der



Polychromie in der Architektur. Während des Jugendstils wurden die verschiedenen Möglichkeiten der industriellen Wandfliesen in Belgien voll ausgeschöpft.

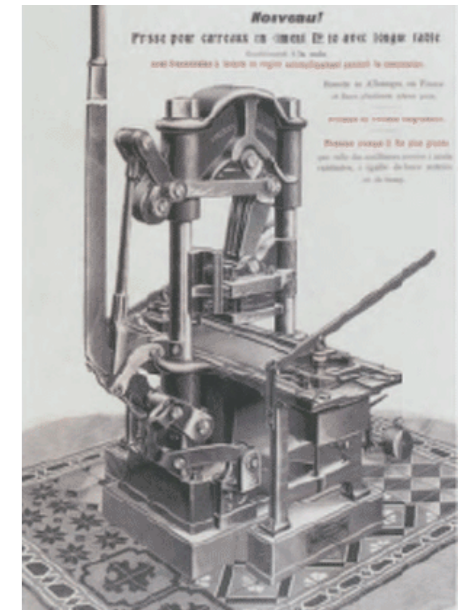
Obwohl die Hauptarchitekten des belgischen Jugendstils – Henry van de Velde, Paul Hankar und Victor Horta – sich schnell für die Verwendung von Baukeramik interessierten, ist die Verwendung von Fliesen und Baukeramik vor allem bei jüngeren und weniger bekannten Architekten zu finden.

Mit dieser Entwicklung entstehen neue Unternehmen, darunter Baudoux & Cie, die Maison Helman und die Manufakturen Ceramiques d'Hemixem; Die Gilliot-Brüder. 1914 produzierte Gilliot 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 haben neue Stilideen, darunter Art Deco, sowie die Finanzkrise und steigende Löhne, die Produktion von dekorierten Fliesen ziemlich schnell eingestellt. 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 und 1960er Jahren geschlossen.



Eine blühende Periode der Industrie unserer nationalen Geschichte war somit völlig verschwunden.

Zitat von 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, Farbe und Stil sowie technischer und ökologischer Bedürfnisse entwickeln wir Dekorfliesen, die sich universell integrieren lassen.

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#revoirparis

Collections

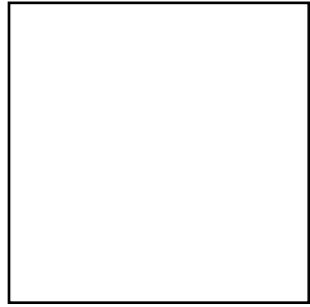


# Index of sizes

|Porcelain 

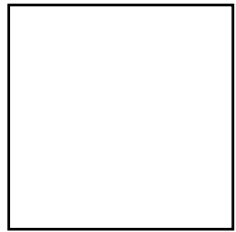
---

20x20



|La Madeleine  
|La Villette

15x15



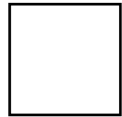
|Bel Histoire

7.5x15



|Bel Histoire

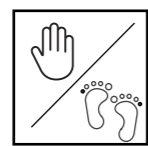
7.5x7.5



|Bel Histoire



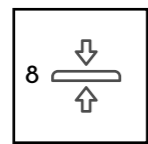
# Index Technical data



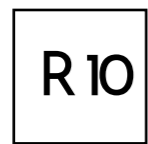
Wall & floor  
Vloer & wand  
Sol & mur



Floor  
Vloer  
Sol



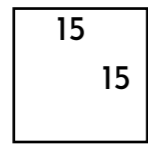
Thickness 8 mm  
Dikte 8mm  
Epaisseur 8 mm



Slip resistant value 10  
Antislipwaarde 10  
valeur anti-dérapente 10



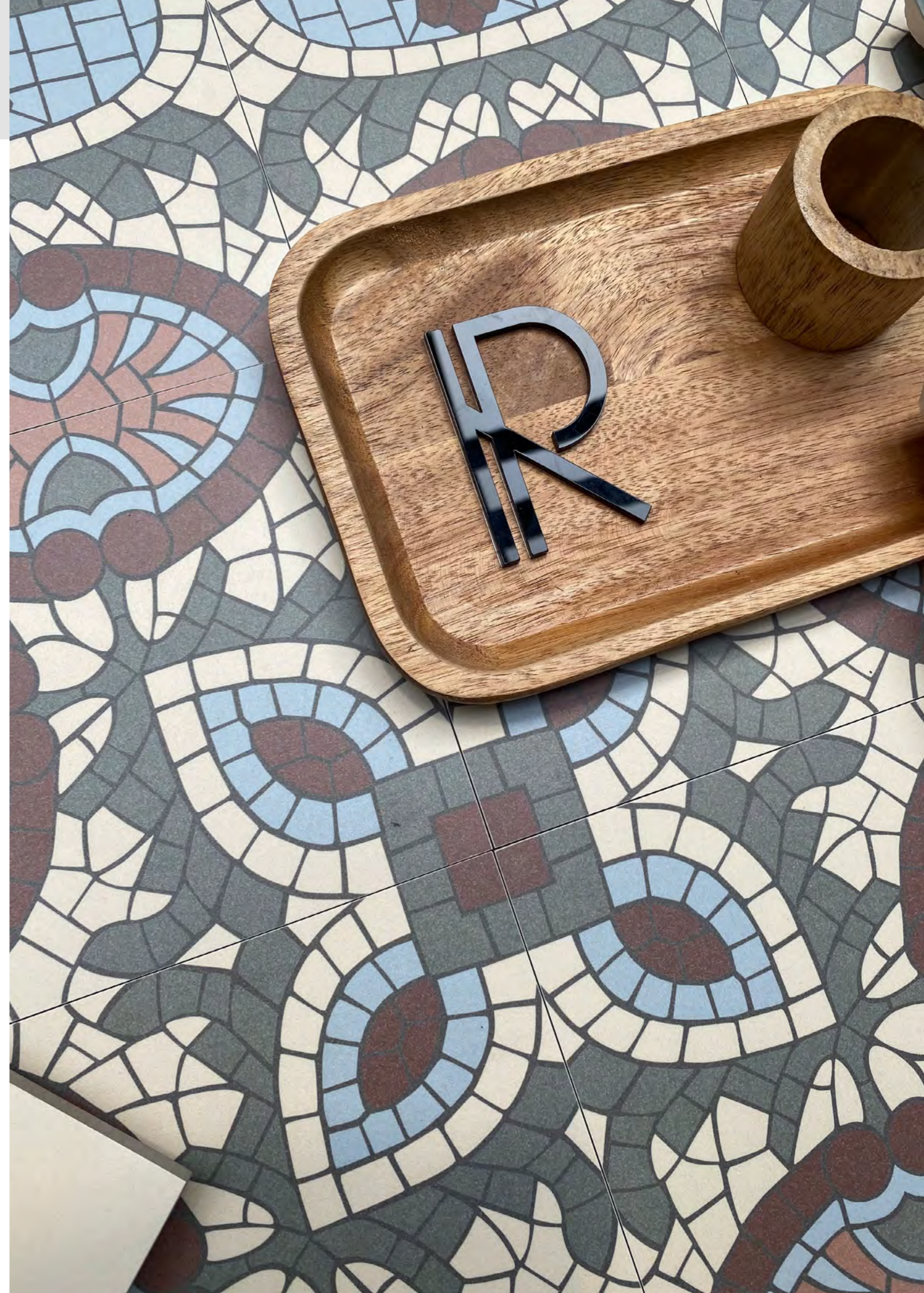
Rectified  
Gerectificeerd  
Rectifié



15 x 15 cm



Frost resistant  
Vorstvrij  
Résistant au gel





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Bel Histoire



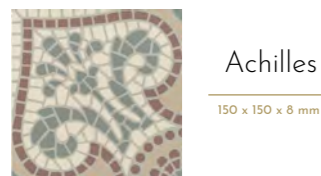
# QUICK PRODUCT INFO



| 46 Patterns

44 pc  
0.99m<sup>2</sup>

70 Box  
69.30 m<sup>2</sup>



Achilles

150 x 150 x 8 mm



Agathe

150 x 150 x 8 mm



Brigitte  
Coin A

150 x 150 x 8 mm



Edouard

150 x 150 x 8 mm



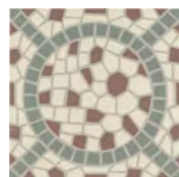
Felix

150 x 150 x 8 mm



André

150 x 150 x 8 mm



Brigitte  
Coin B

150 x 150 x 8 mm



Eloïse

150 x 150 x 8 mm



Basil

150 x 150 x 8 mm



Charles

150 x 150 x 8 mm



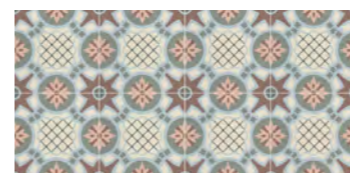
Gust

150 x 150 x 8 mm



Hubert

150 x 150 x 8 mm



Irma

150 x 150 x 8 mm



Jeanne

150 x 150 x 8 mm



Germaine

150 x 150 x 8 mm



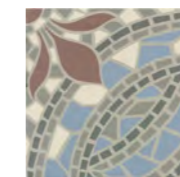
Gilbert

150 x 150 x 8 mm



Hervé

150 x 150 x 8 mm



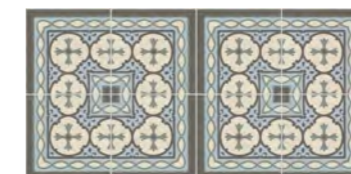
Irène

150 x 150 x 8 mm



Jean

150 x 150 x 8 mm



Jules

150 x 150 x 8 mm







Lili  
Coin A  
150 x 150 x 8 mm



Lisette  
150 x 150 x 8 mm



Lucien  
150 x 150 x 8 mm



Rosa  
150 x 150 x 8 mm



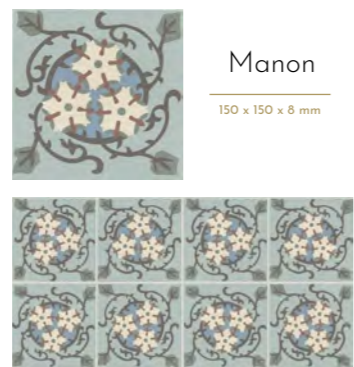
Serge  
Coin A  
150 x 150 x 8 mm



Serge  
Coin B  
150 x 150 x 8 mm



Mabel  
150 x 150 x 8 mm



Manon  
150 x 150 x 8 mm



Mathilde  
150 x 150 x 8 mm



Maurice  
150 x 150 x 8 mm



Octavie  
Coin A  
150 x 150 x 8 mm



Octavie  
Coin B  
150 x 150 x 8 mm



Odette  
150 x 150 x 8 mm



Oscar  
150 x 150 x 8 mm



Paula  
150 x 150 x 8 mm



Ralf  
150 x 150 x 8 mm



Roméo  
Coin A  
150 x 150 x 8 mm



Roméo  
Coin B  
150 x 150 x 8 mm



Basil  
150 x 150 x 8 mm





Brigitte coin A  
150 x 150 x 8 mm



# Achilles



Lay pattern 2



Lay pattern 2





# Agathe



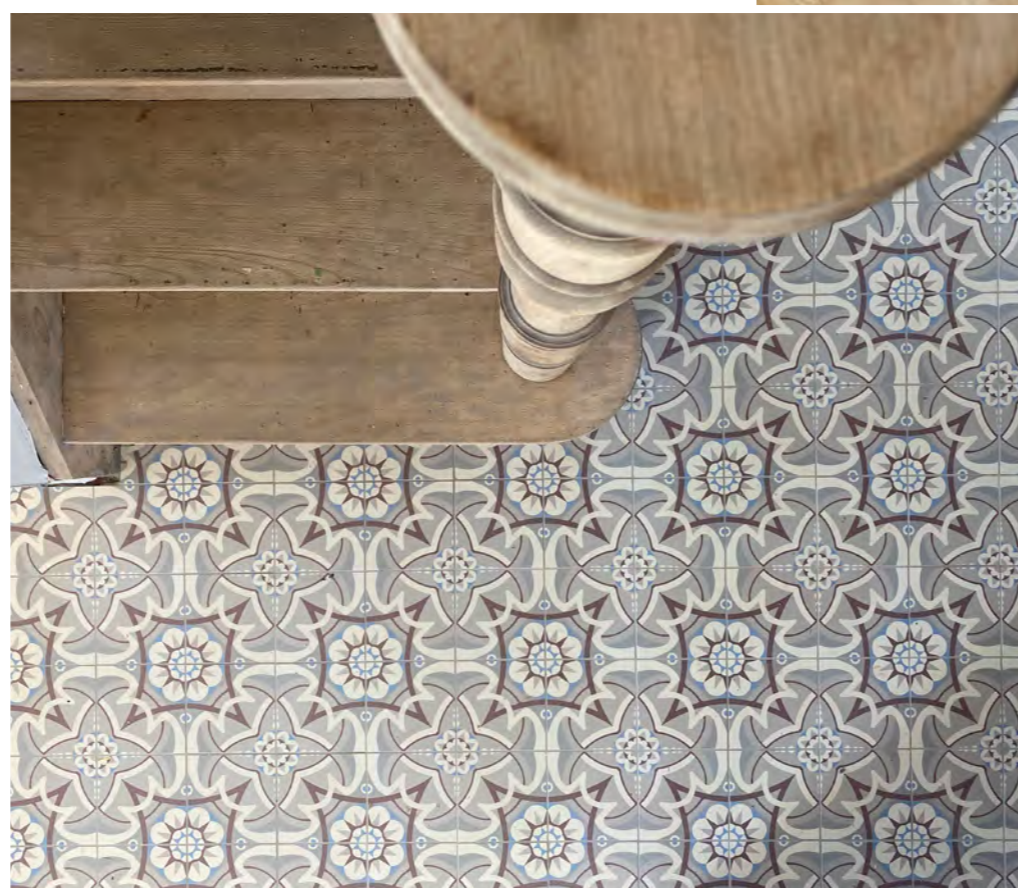


# André





# Basil





# Brigitte coin A



Lay pattern 1



Lay pattern 2

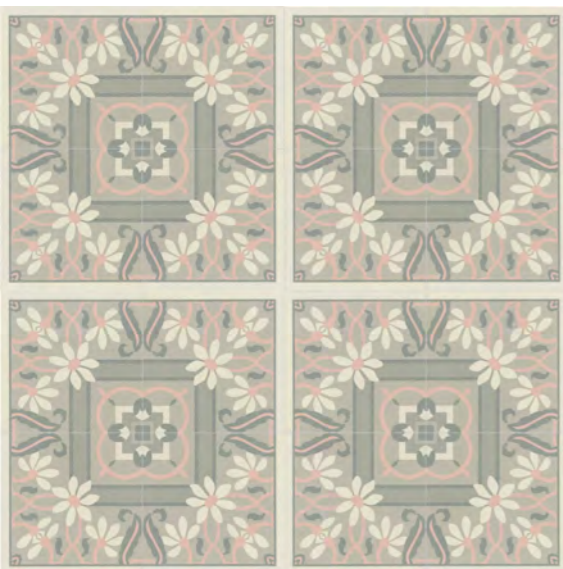




# Brigitte coin B



Lay pattern 2



Lay pattern 2





# Charles





# Edouard





# Eloise





# Eugenie



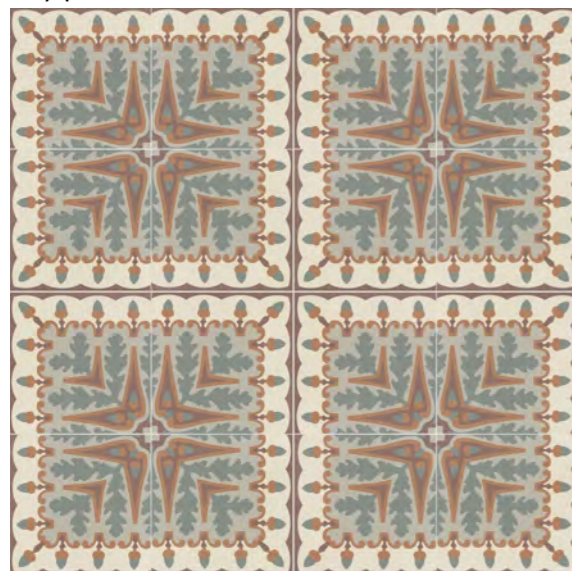
Provence  
Chocolat 6.2x25



# Felix



Lay pattern 1



Lay pattern 2





# Firmin



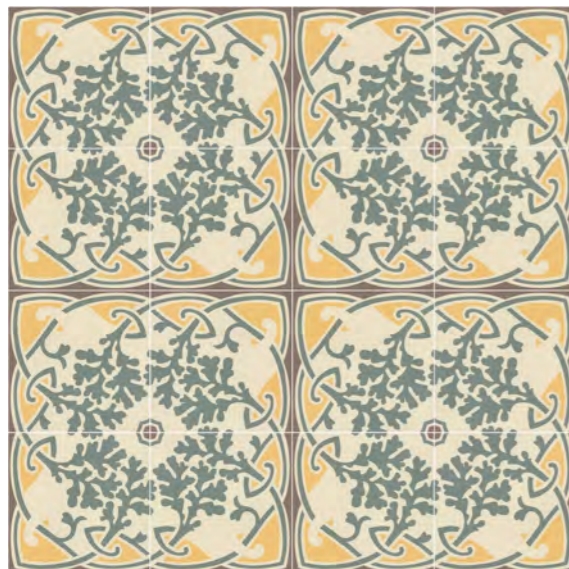
La Roche  
Gros Cailloux - Firmin



# Françoise coin A



Lay pattern 1



Lay pattern 2





# Françoise coin B



Lay pattern 1



Lay pattern 2





# Germaine



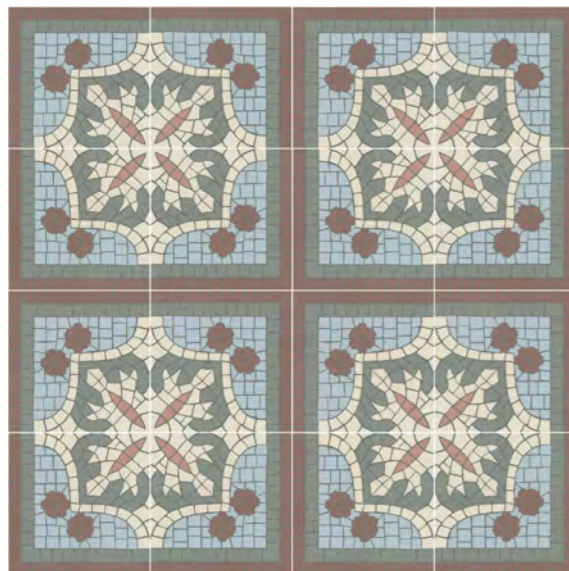
Provence:  
Antracite



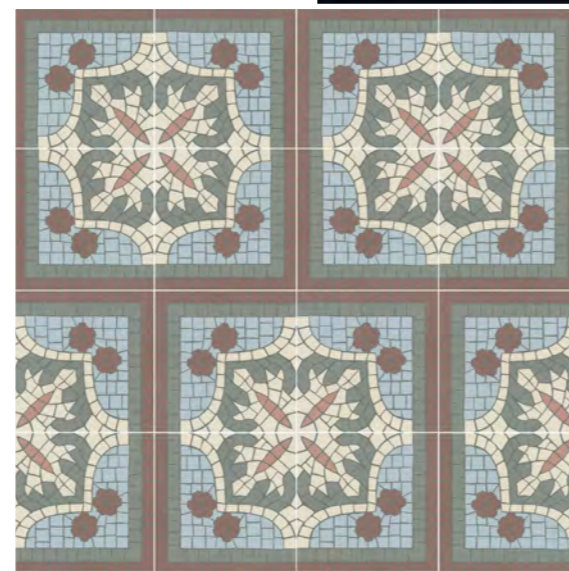
# Gilbert coin A



Lay pattern 1



Lay pattern 2







Lay pattern 1

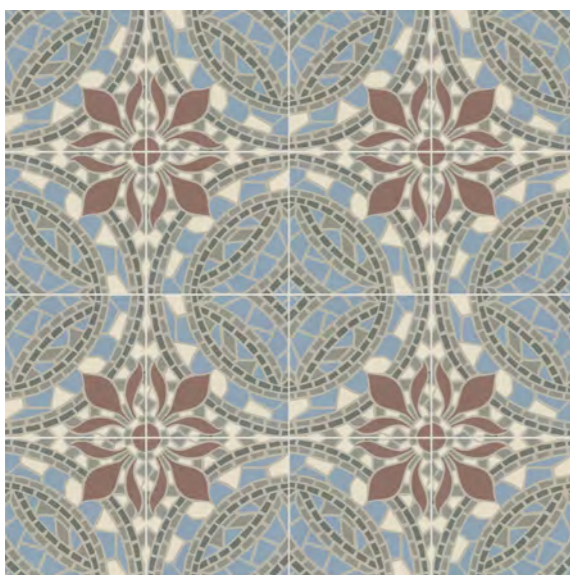
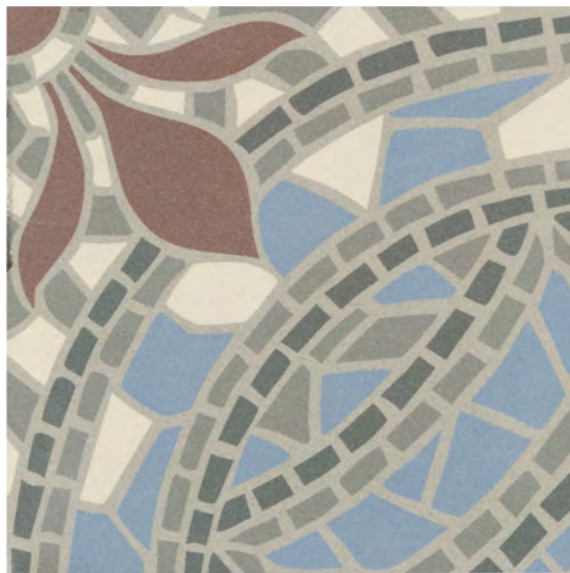


Lay pattern 2





# Hélène

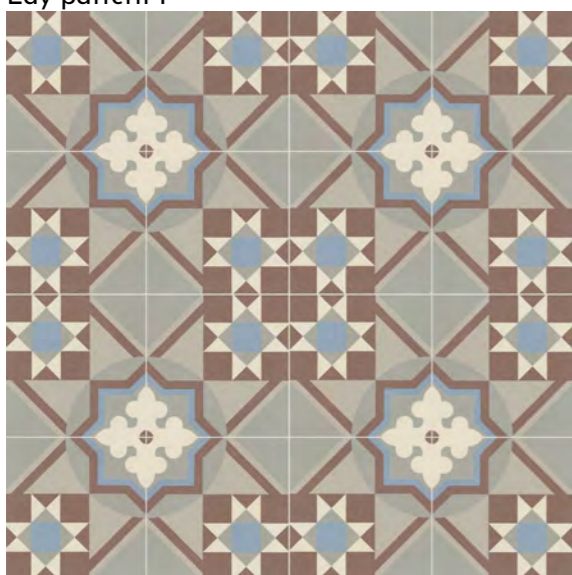




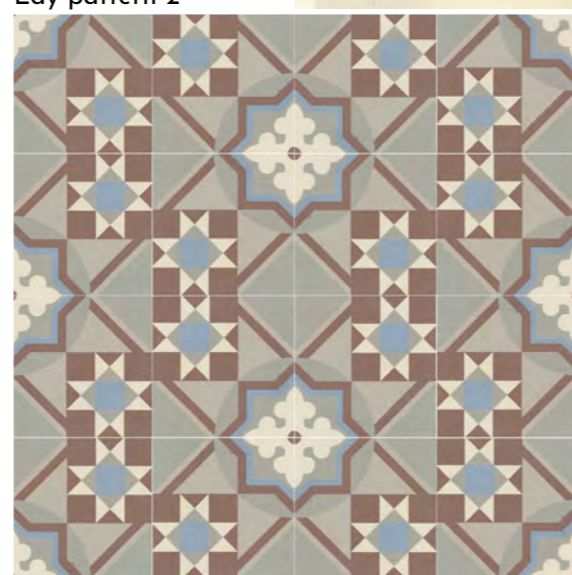
# Hervé



Lay pattern 1

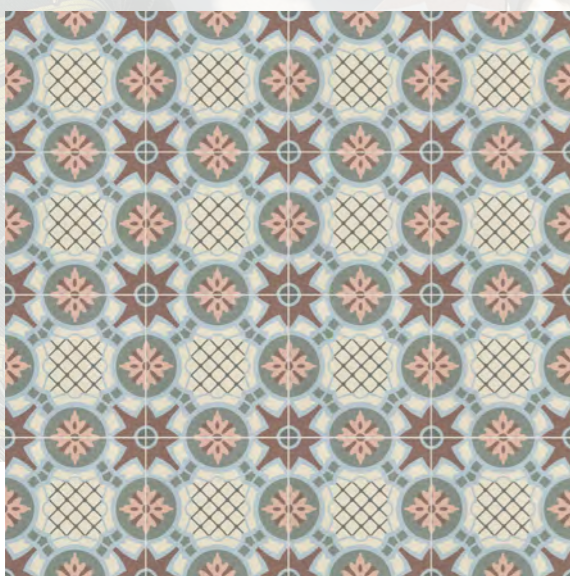


Lay pattern 2



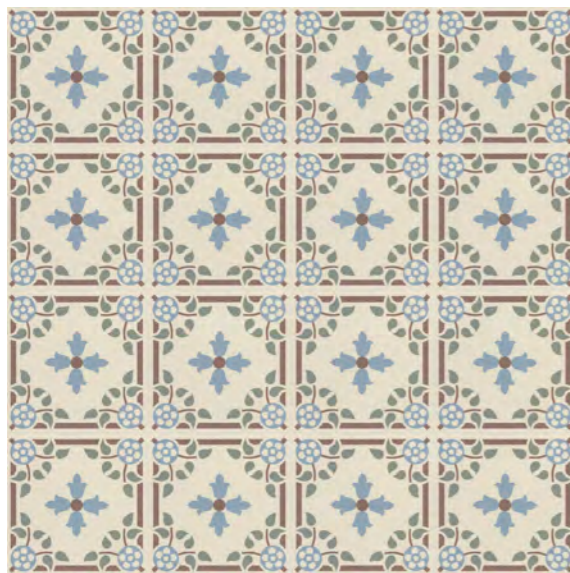


# Hubert





# Ida



Atelier:  
Bleu Lumière mat





# Irène



Lay pattern 1



Lay pattern 2





# Irma

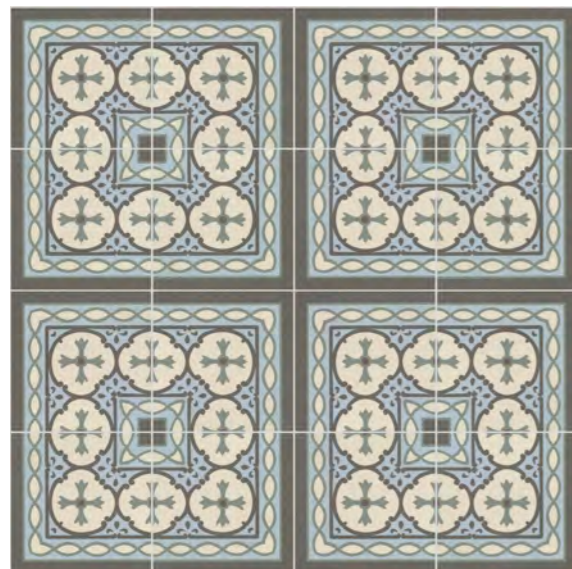




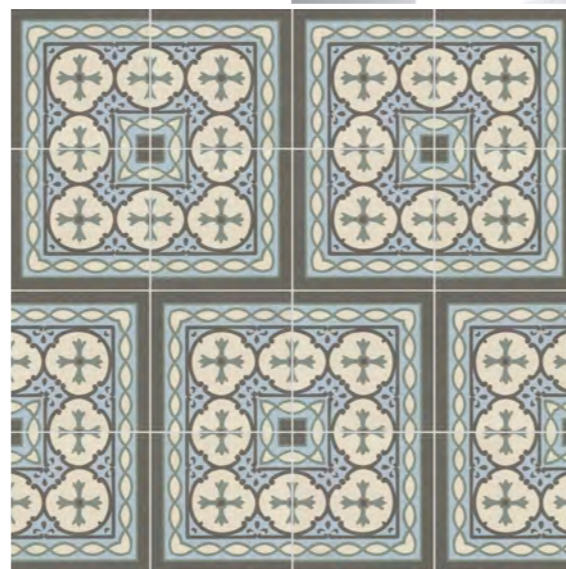
# Jacques coin



Lay pattern 1

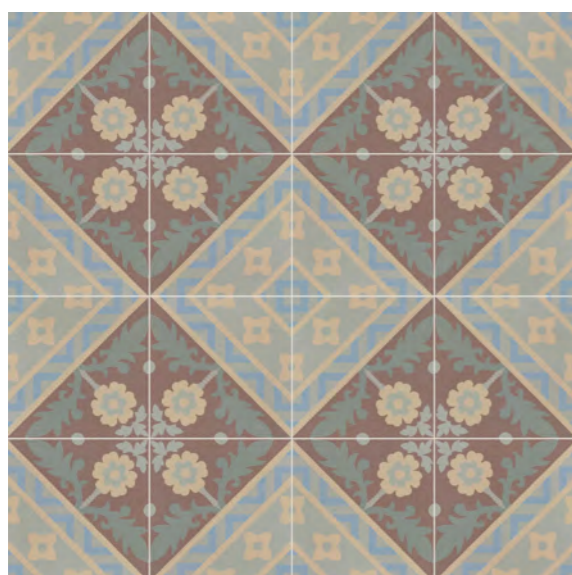


Lay pattern 2





# Jean



Provence:  
Gris Taupe 6.2x25



# Jeanne



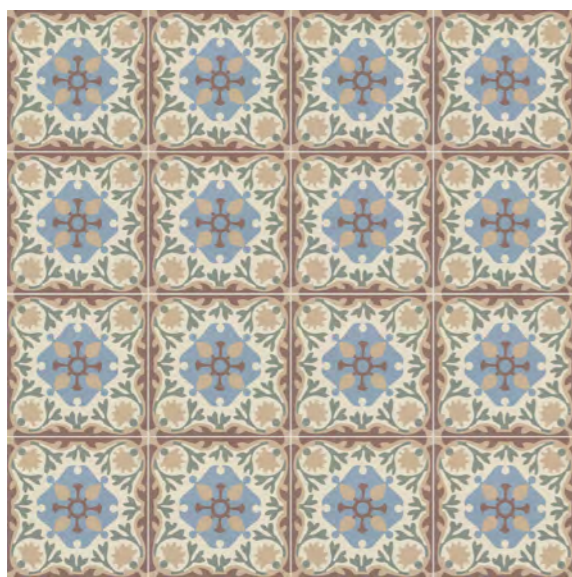


# Josiane





# Jules



Atelier:  
Taupe 6.2 x25 Glossy



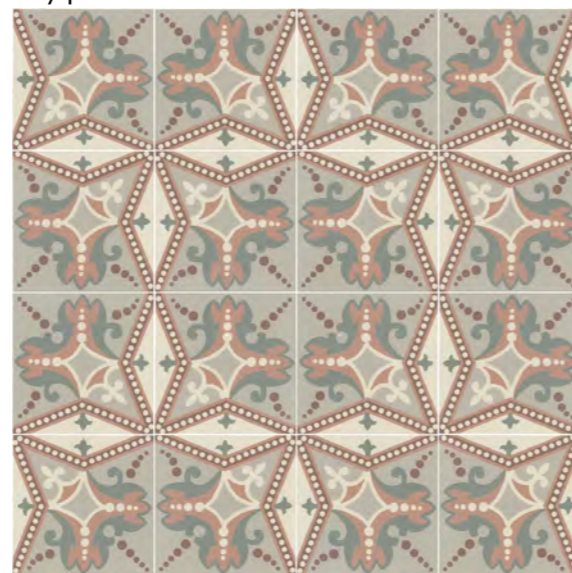
# Lili coin A



Lay pattern 1



Lay pattern 2





# Lisette





# Lucien



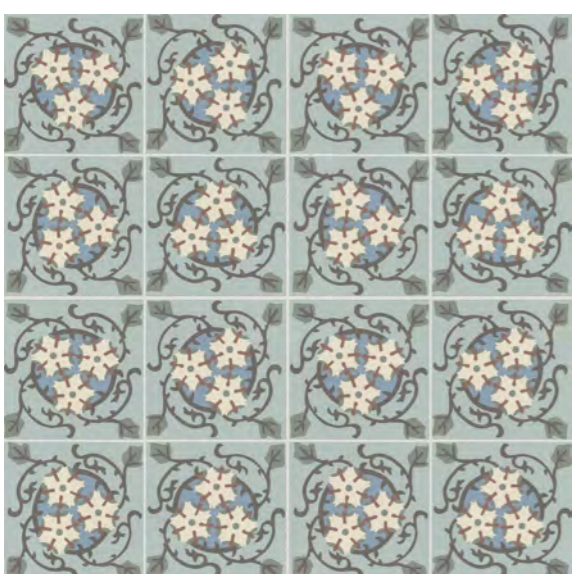
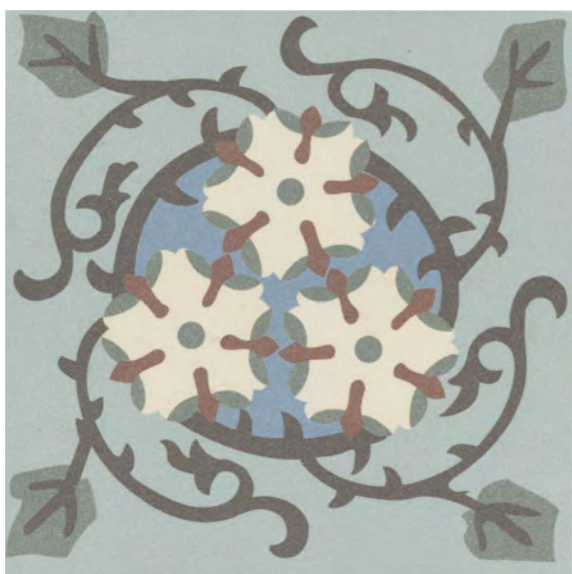


# Mabel





# Manon





# Mathilde



Lay pattern 1



Lay pattern 2



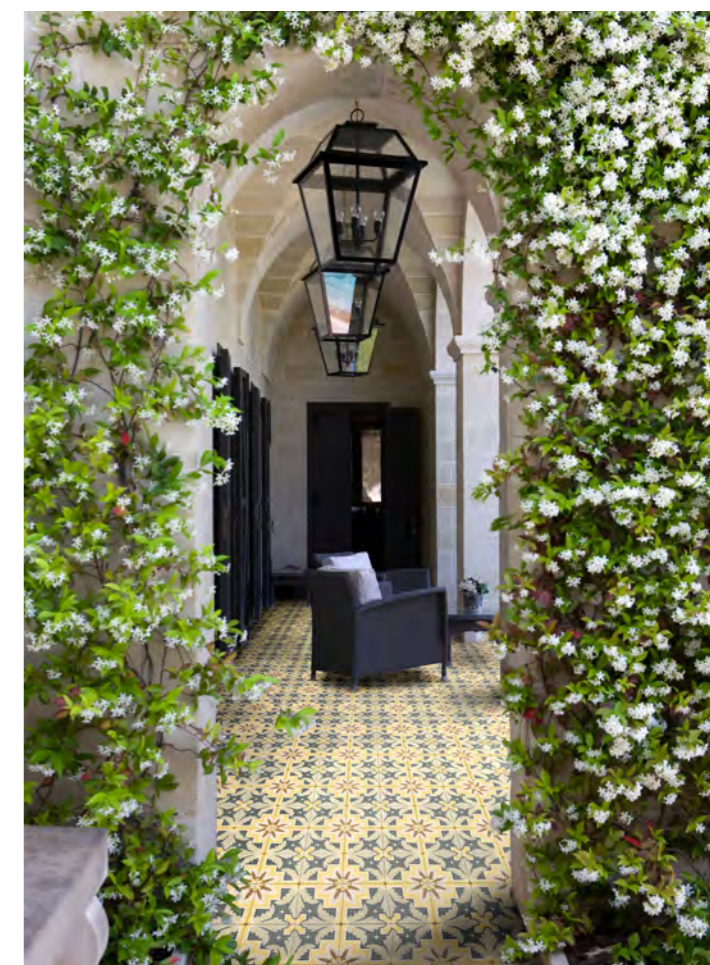


# Maurice





# Octavie coin A

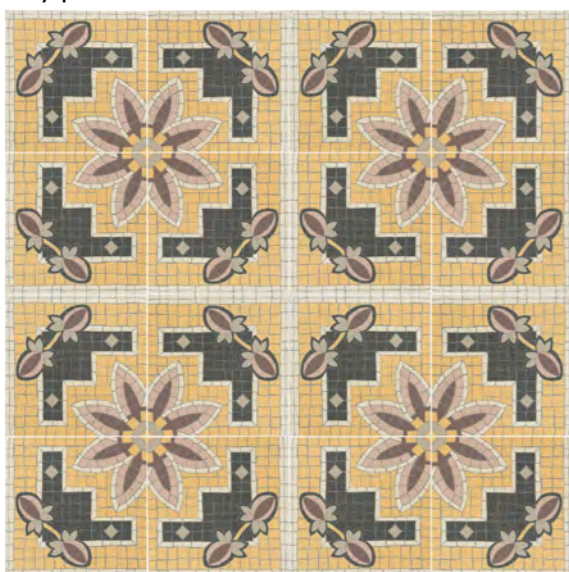




# Octavie coin B



Lay pattern 1



Lay pattern 2





# Odette



Lay pattern 2



Lay pattern 1

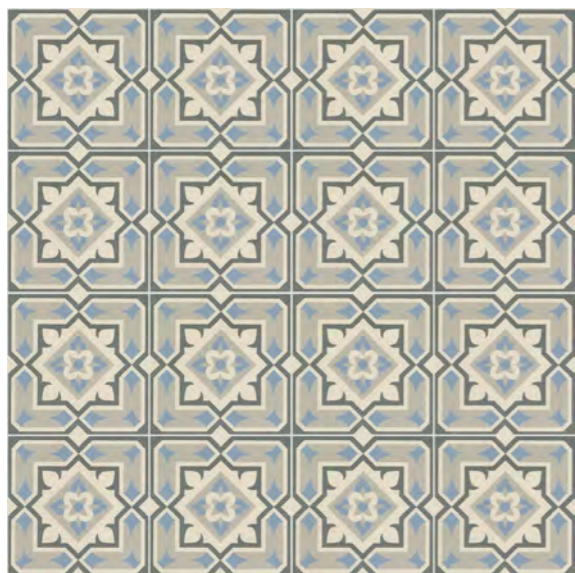


Lay pattern 3





# Oscar





Paula

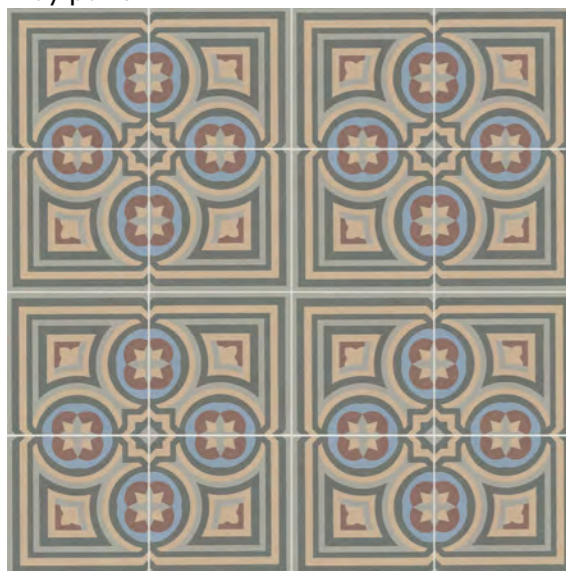




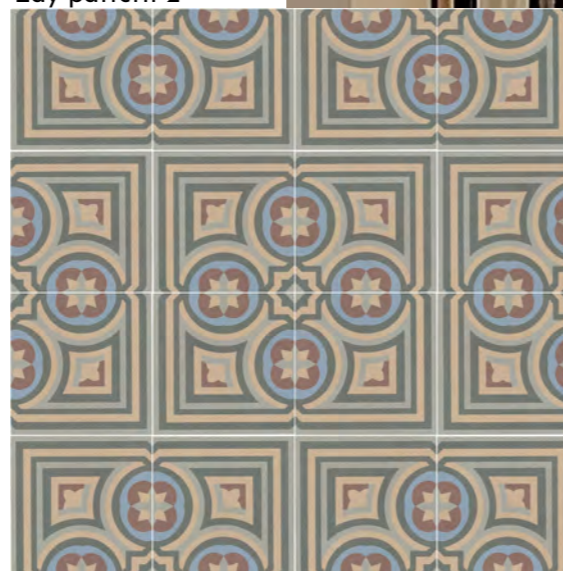
# Ralf



Lay pattern 1



Lay pattern 2

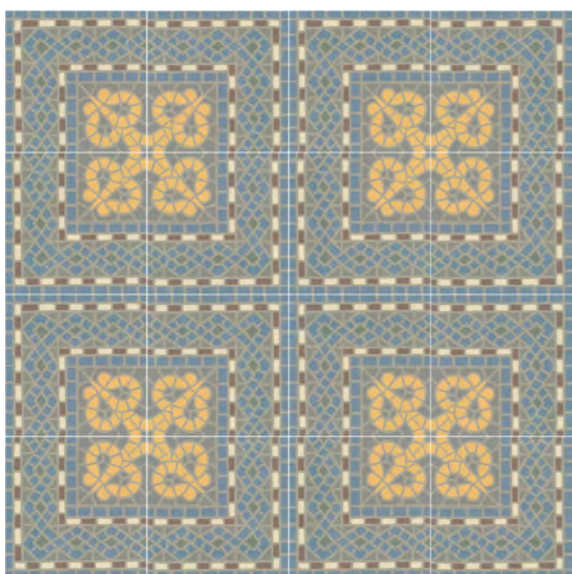




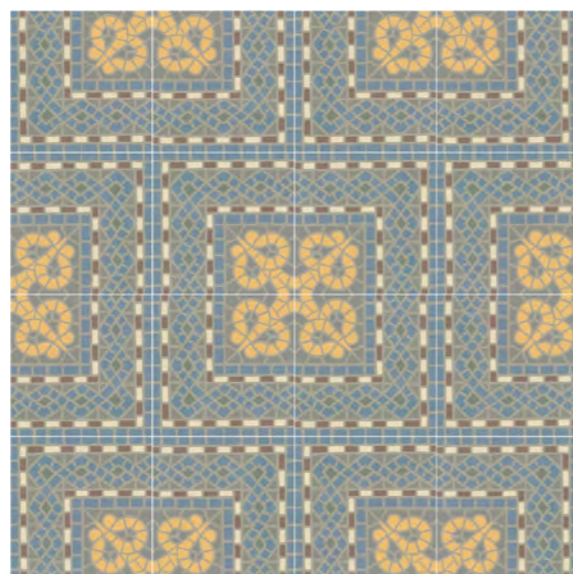
# Roméo coin A



Lay pattern 1



Lay pattern 2





# Roméo coin B



Lay pattern 1



Lay pattern 2





# Rosa

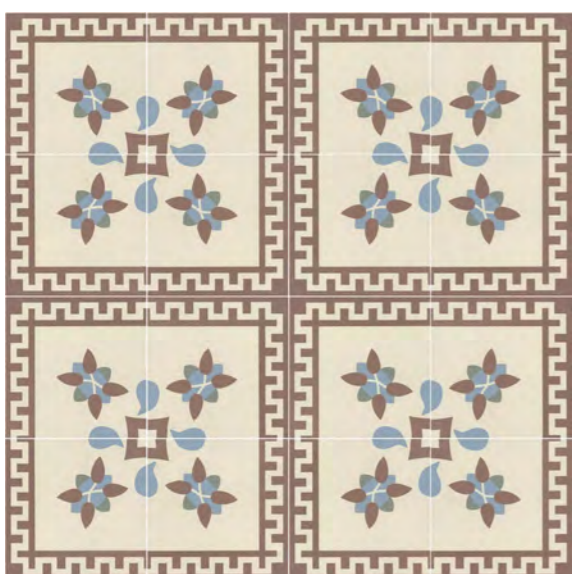




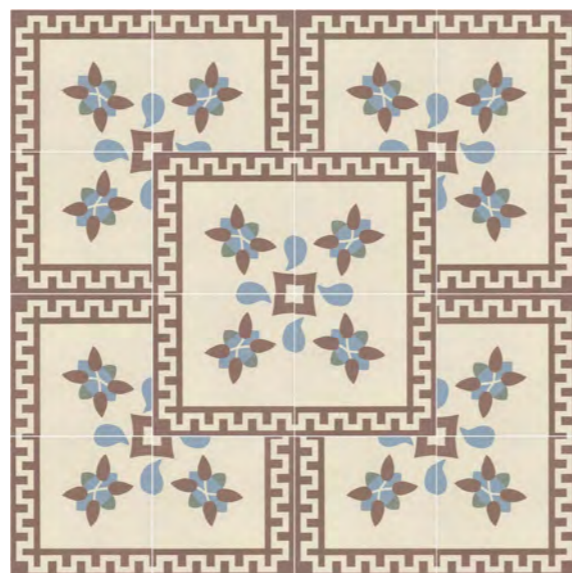
# Serge coin A



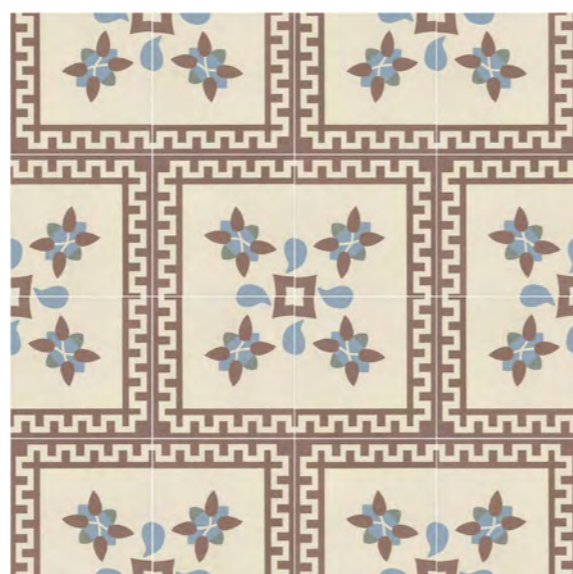
Lay pattern 1



Lay pattern 2



Lay pattern 3





# Serge coin B



Lay pattern 1



Lay pattern 2





# Patchwork Bel Histoire



Different packaging!




55 pc  
1.23m<sup>2</sup>

50 Box  
61.50 m<sup>2</sup>






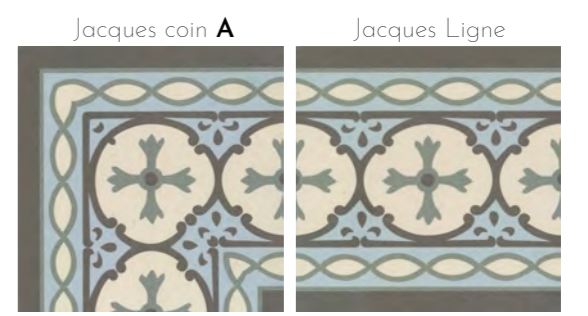
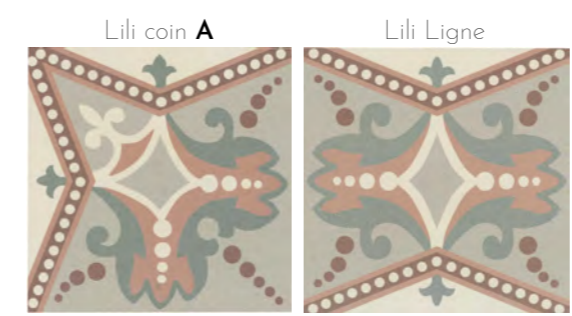
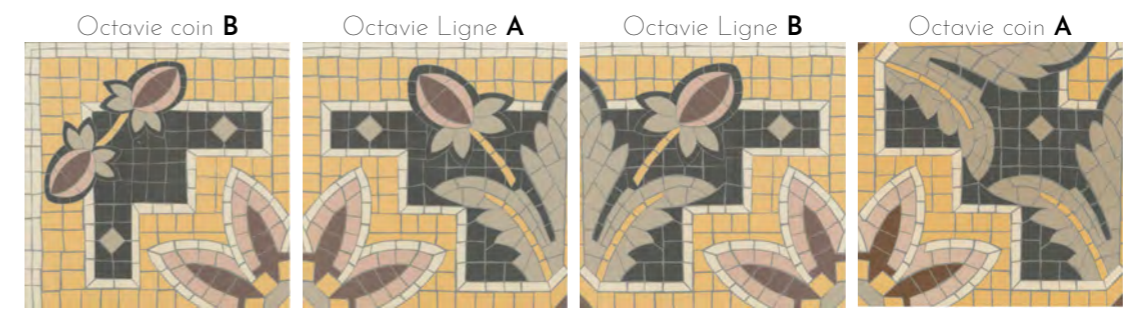
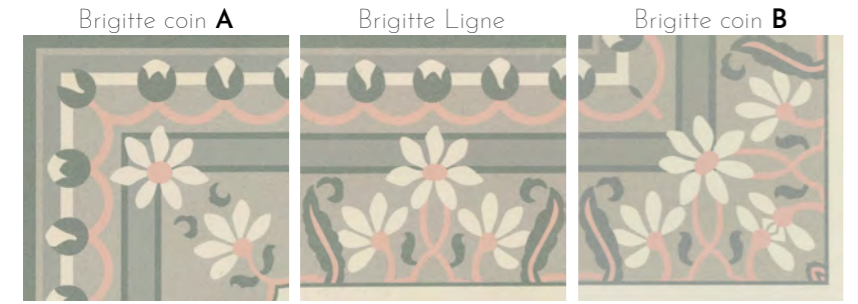
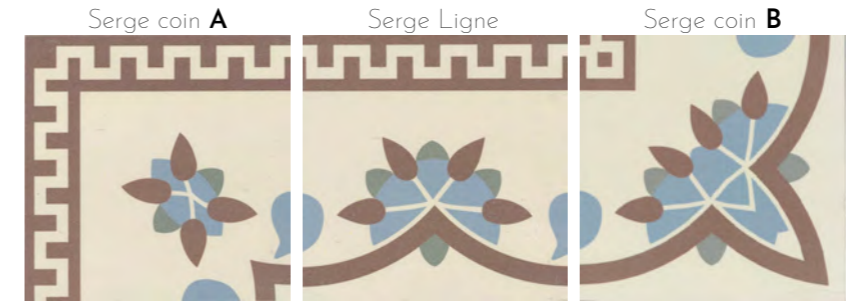
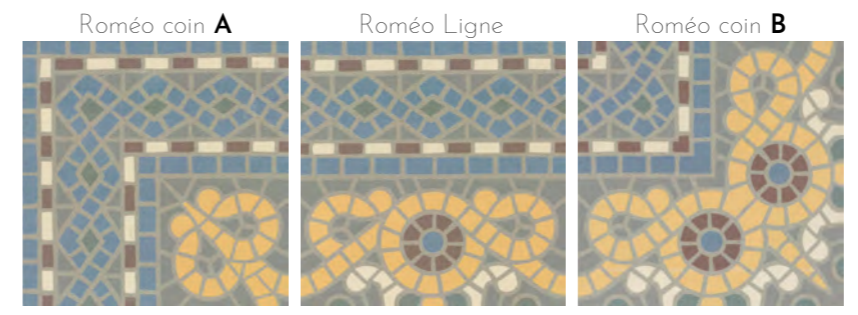
# QUICK PRODUCT INFO

<b>SET</b> Coin A or B	<b>Full box</b> Coin A or B Lignes	
4 pc	44 pc	70 Box
	0.99m <sup>2</sup>	69.30 m <sup>2</sup>

| 14 Coins  
| 9 Lignes



CHECK OUR  
**VIDEO**  
TUTORIALS   
online





Brigitte coin **A**

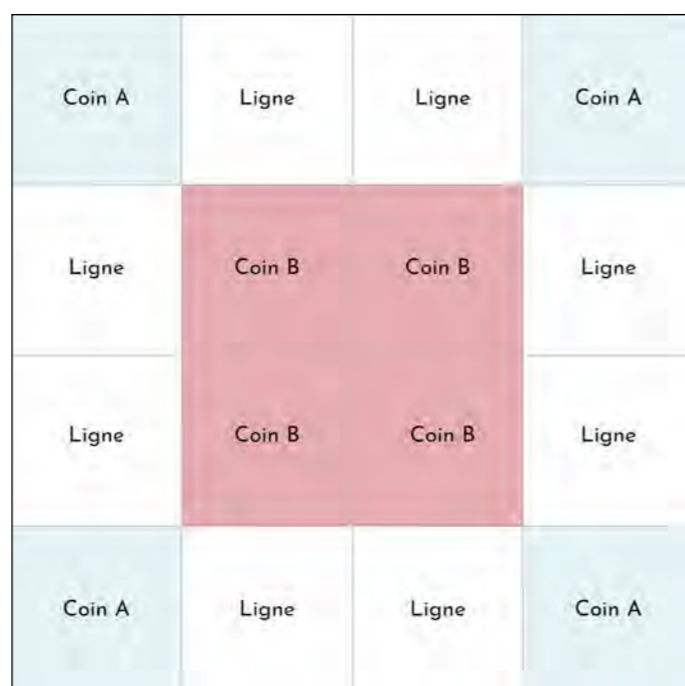
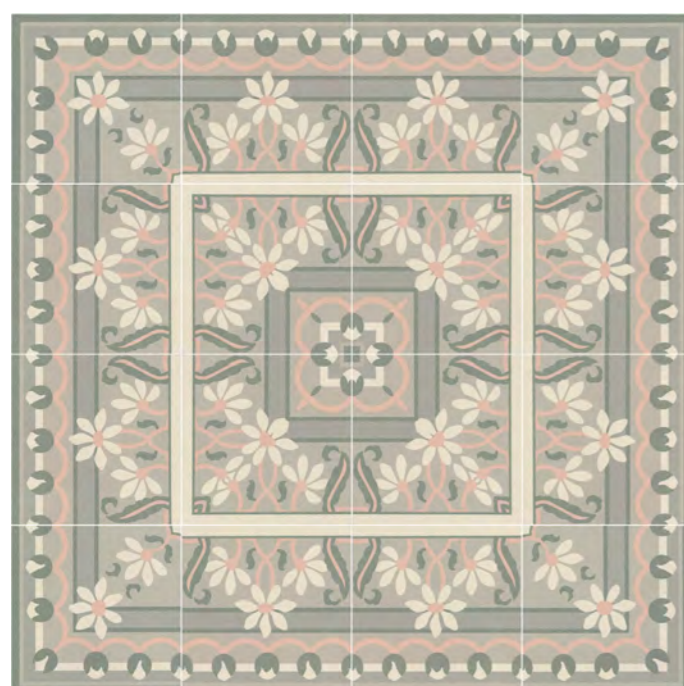
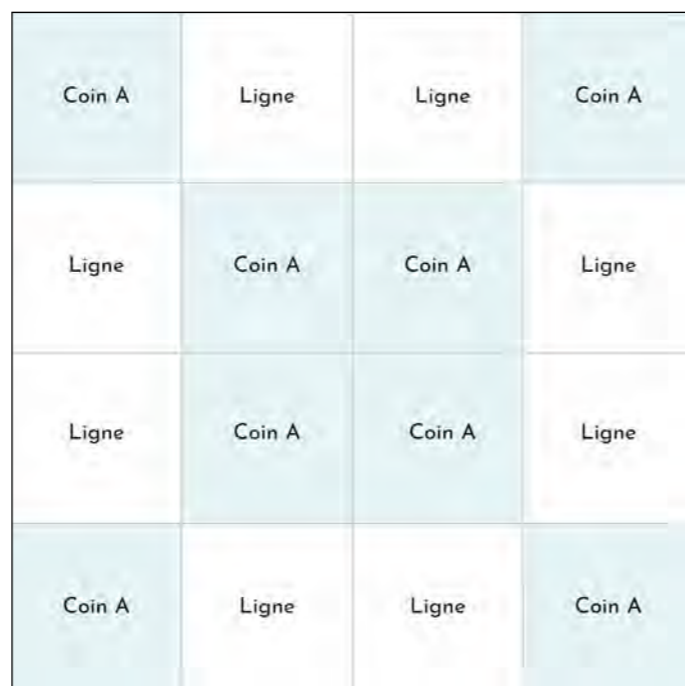
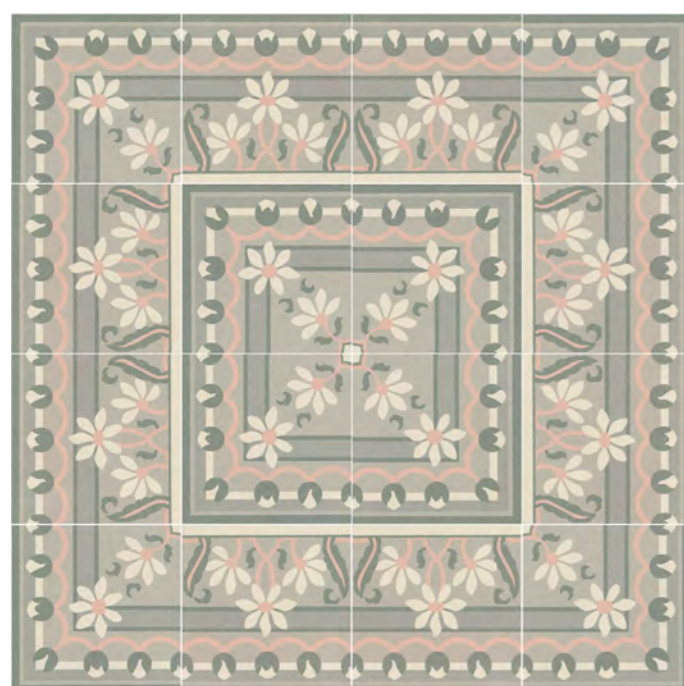
Brigitte Ligne

Brigitte coin **B**



# BRIGITTE

16 tiles patterns:



Border pattern **A**



Border pattern **B**



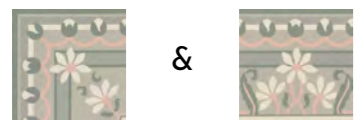
AVOCAT

AVOCAT

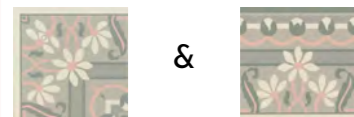


# |Entre - Porte: Simple

Brigitte coin **A** & Brigitte Ligne

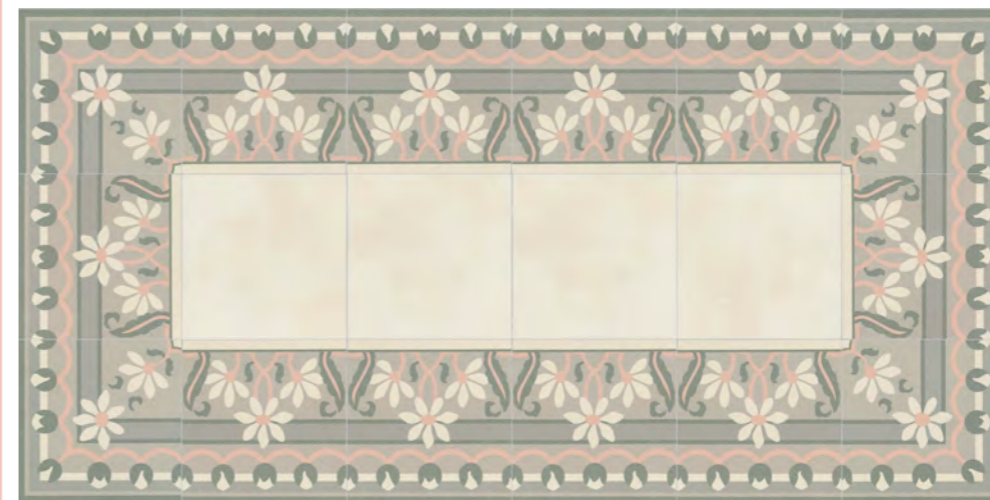


Brigitte coin **B** & Brigitte Ligne

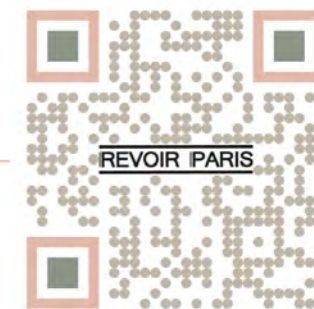
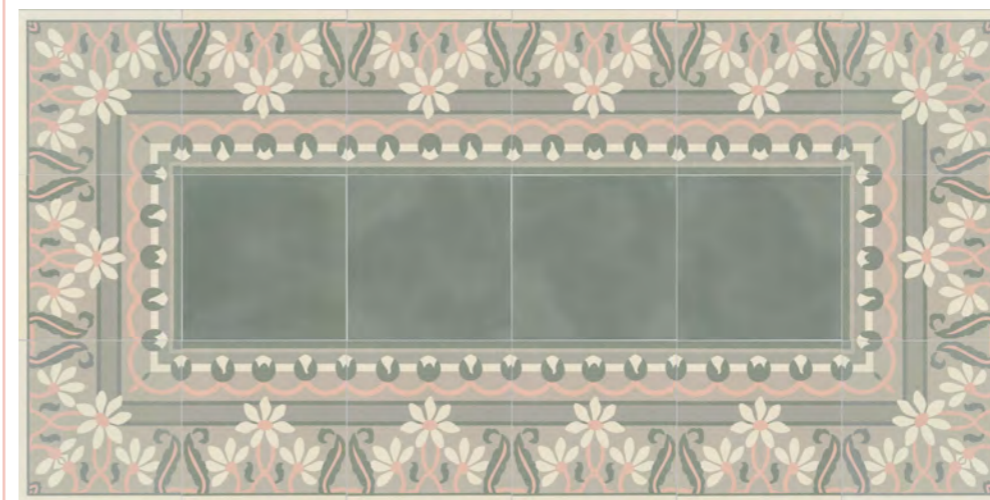


# |Entre - Porte: Large

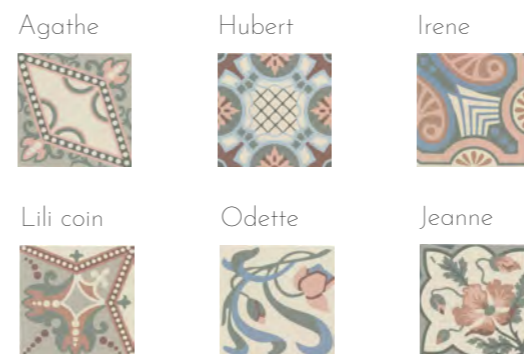
Brigitte coin **A** & Brigitte Ligne & Uni Albatre



Brigitte coin **B** & Brigitte Ligne & Uni Avocat



## |Matching pattern



## |Coin & ligne



## |Uni colors



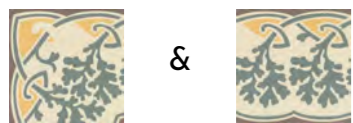




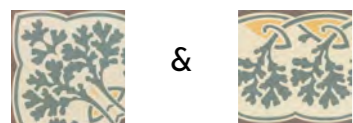


# |Entre - Porte: Simple

Françoise coin **A** & Françoise Ligne



Françoise coin **B** & Françoise Ligne



# |Entre - Porte: Large

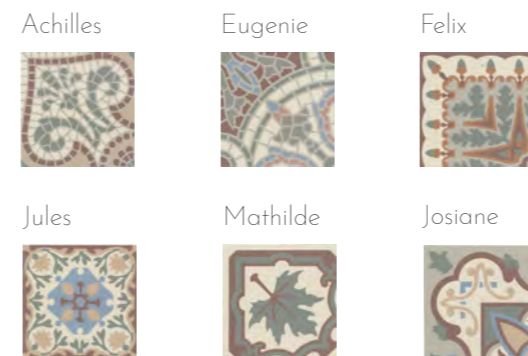
Françoise coin **A** & Françoise Ligne & Uni Marron



Françoise coin **B** & Françoise Ligne & Uni marron



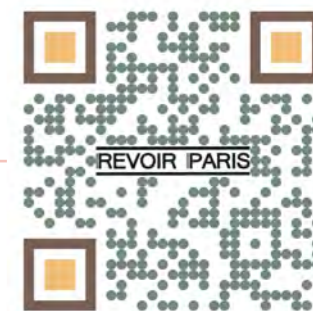
## |Matching pattern



## |Coin & ligne



## |Uni colors





Gilbert coin A

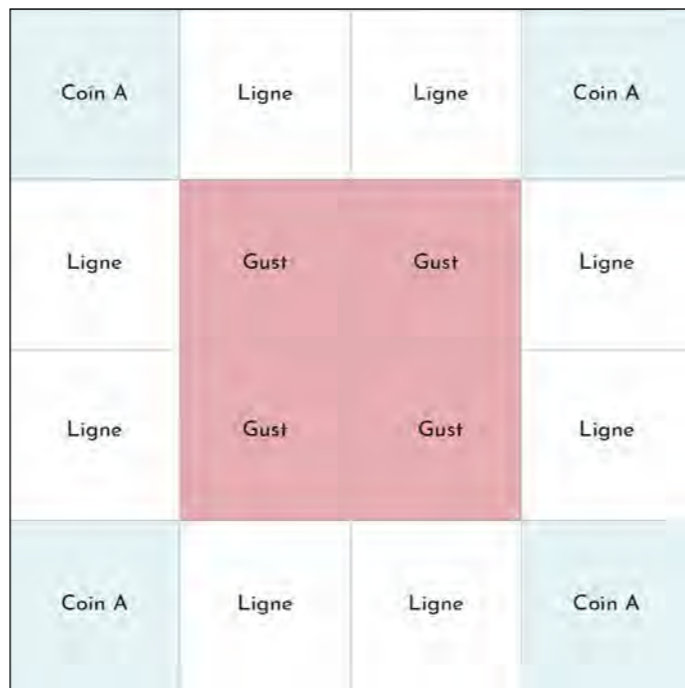
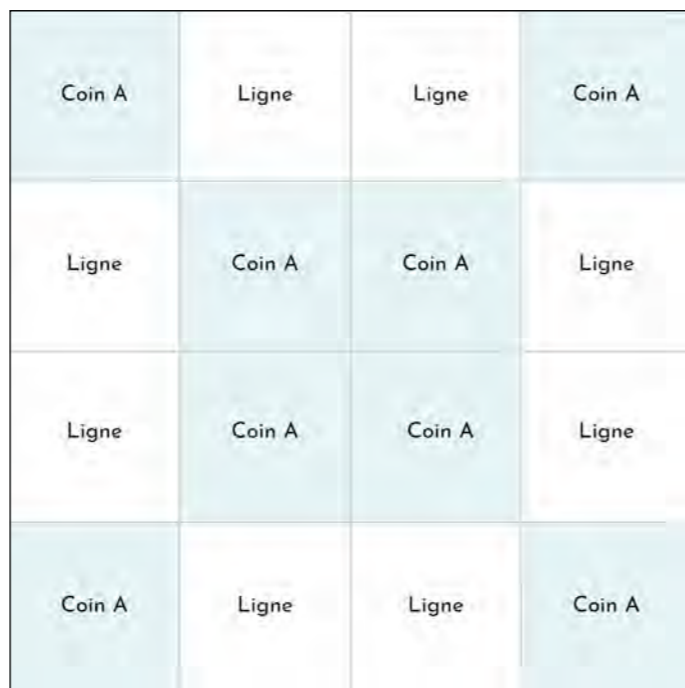
Gilbert ligne

Gust



# GILBERT

16 tiles patterns:



Border pattern A



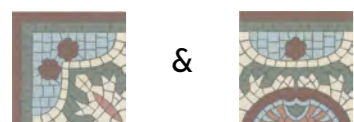
Border pattern B



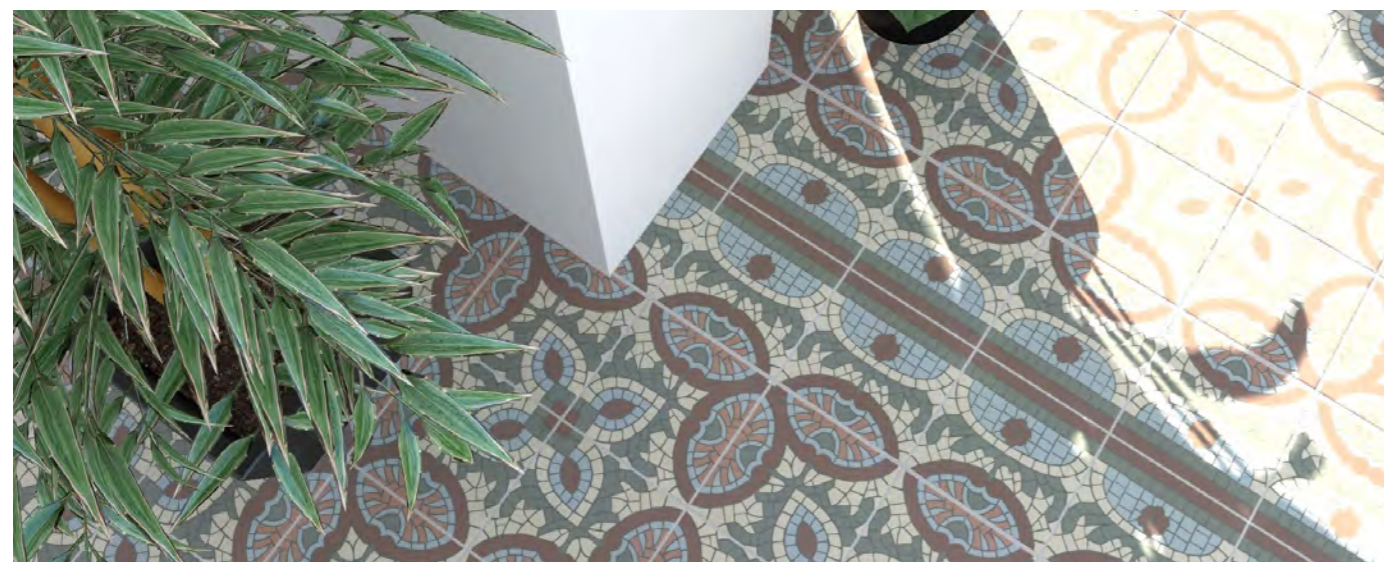
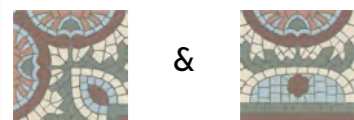


# |Entre - Porte: Simple

Gilbert coin **A** & Gilbert Ligne

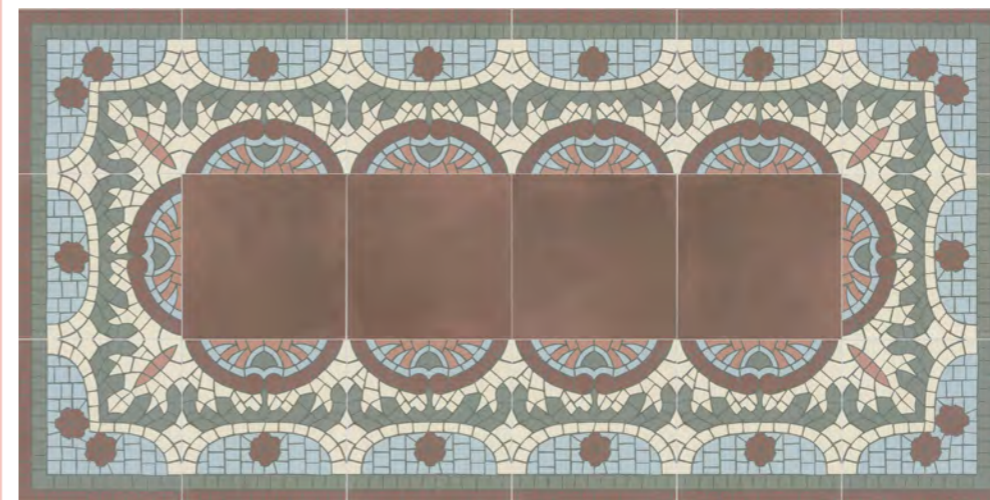
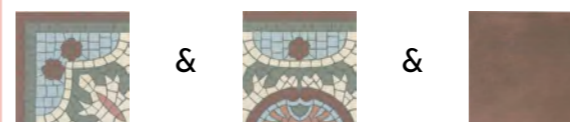


Gust & Gilbert Ligne



# |Entre - Porte: Large

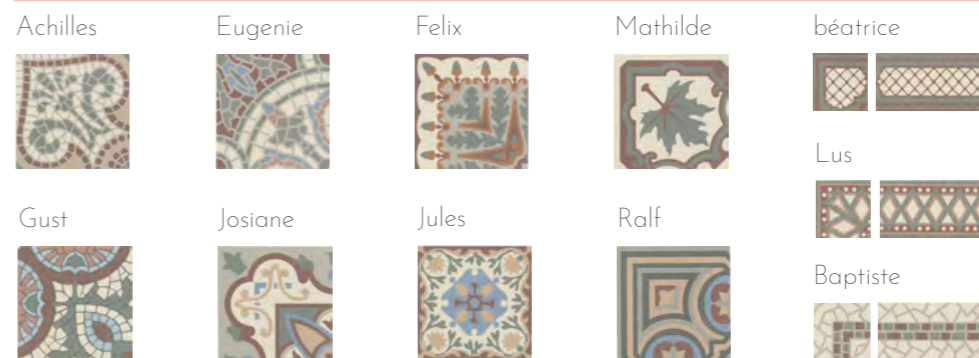
Gilbert coin **A** & Gilbert Ligne & Uni Marron



Gust & Gilbert Ligne & Uni Marron

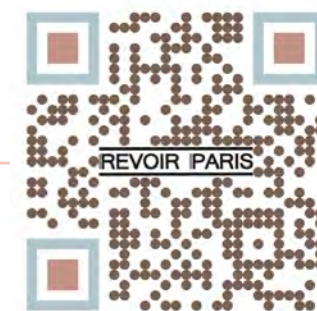


## |Matching pattern



## |Coin & ligne

## |Uni colors





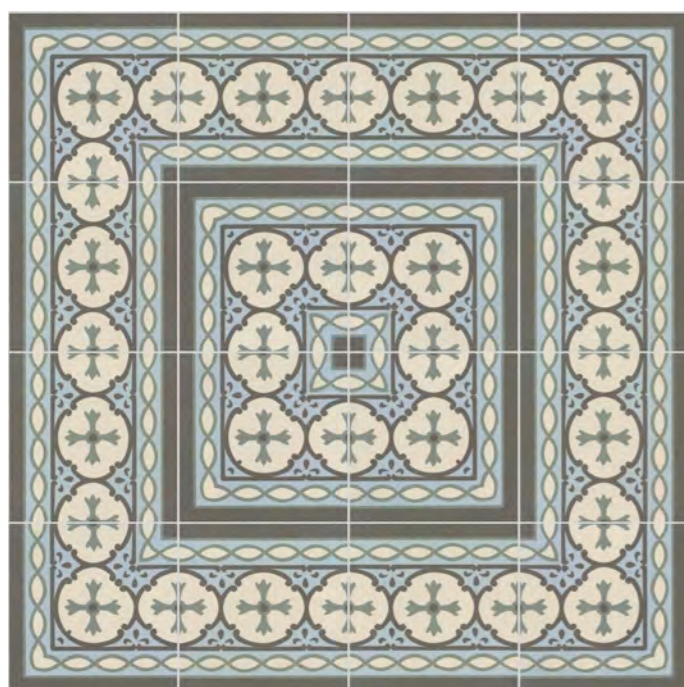
Jacques coin A

Jacques Ligne



# JACQUES

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

Border pattern A





# |Entre - Porte: Simple

Jacques coin **A**    Jacques Ligne

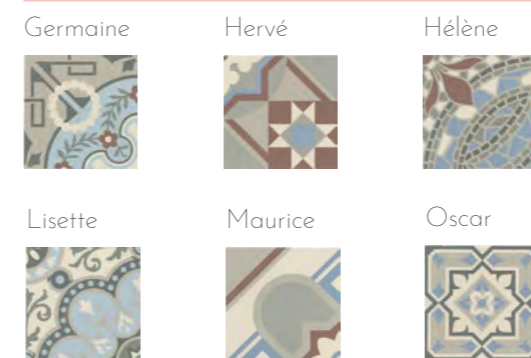


# |Entre - Porte: Large

Jacques coin **A**    Jacques Ligne    Uni Ombre



## |Matching pattern



## |Coin & ligne



## |Uni colors





Lili Coin A

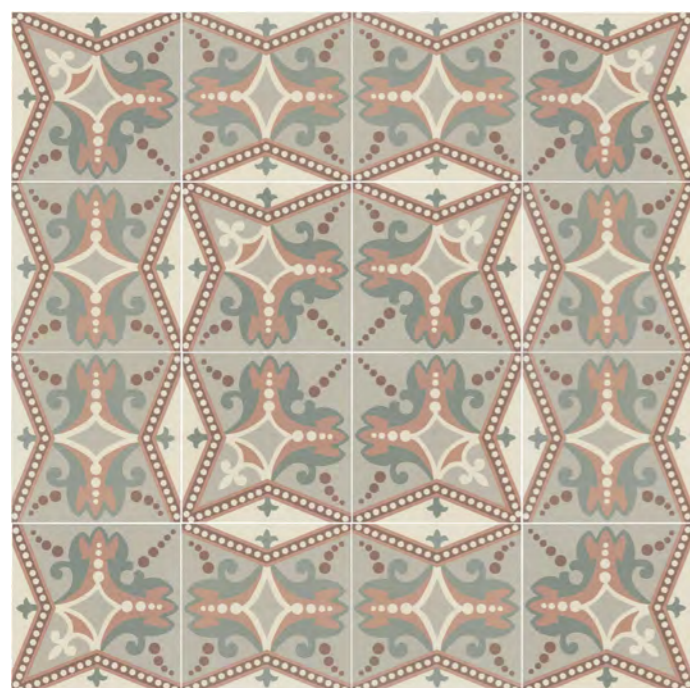


Lili ligne

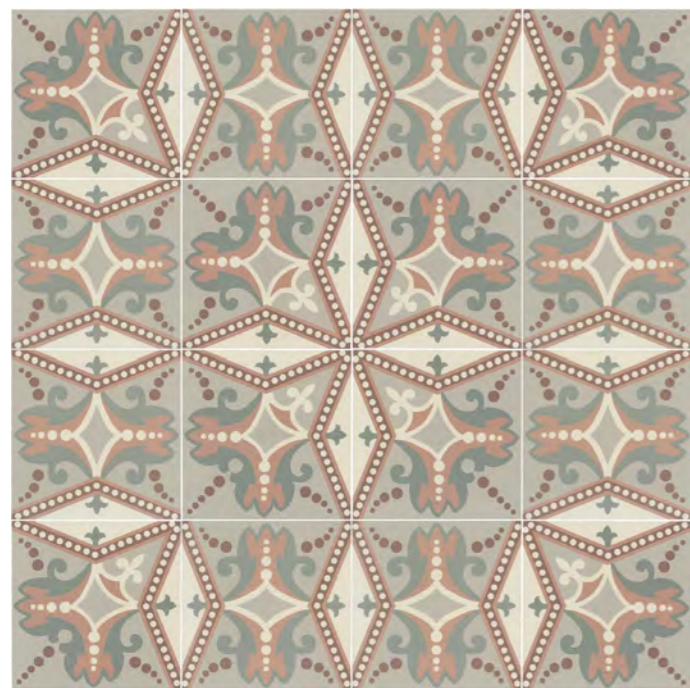


LILI

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 ↻





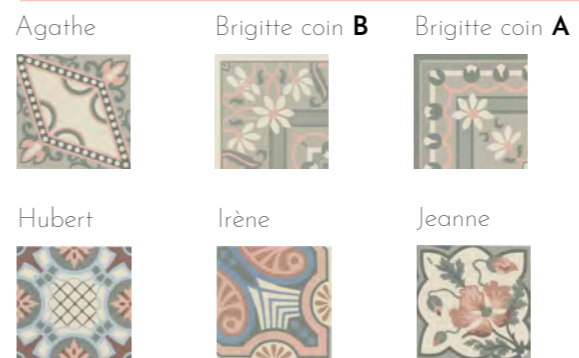
# |Entre - Porte: Simple



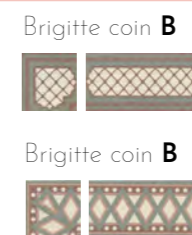
# |Entre - Porte: Large



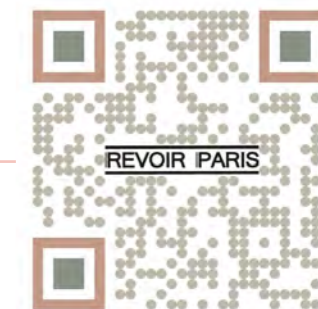
## |Matching pattern



## |Coin & ligne



## |Uni colors

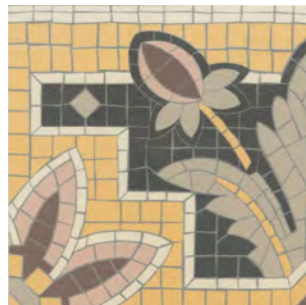




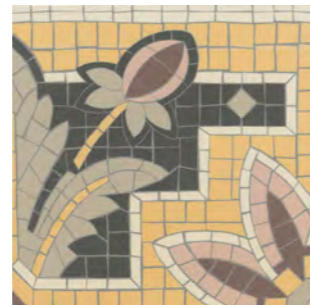
Octavie coin **B**



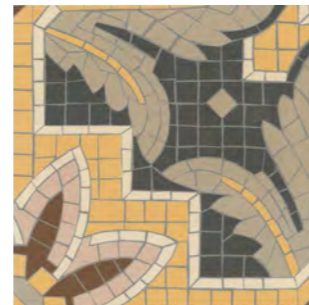
Octavie ligne **A**



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	Ligne A	Coin B

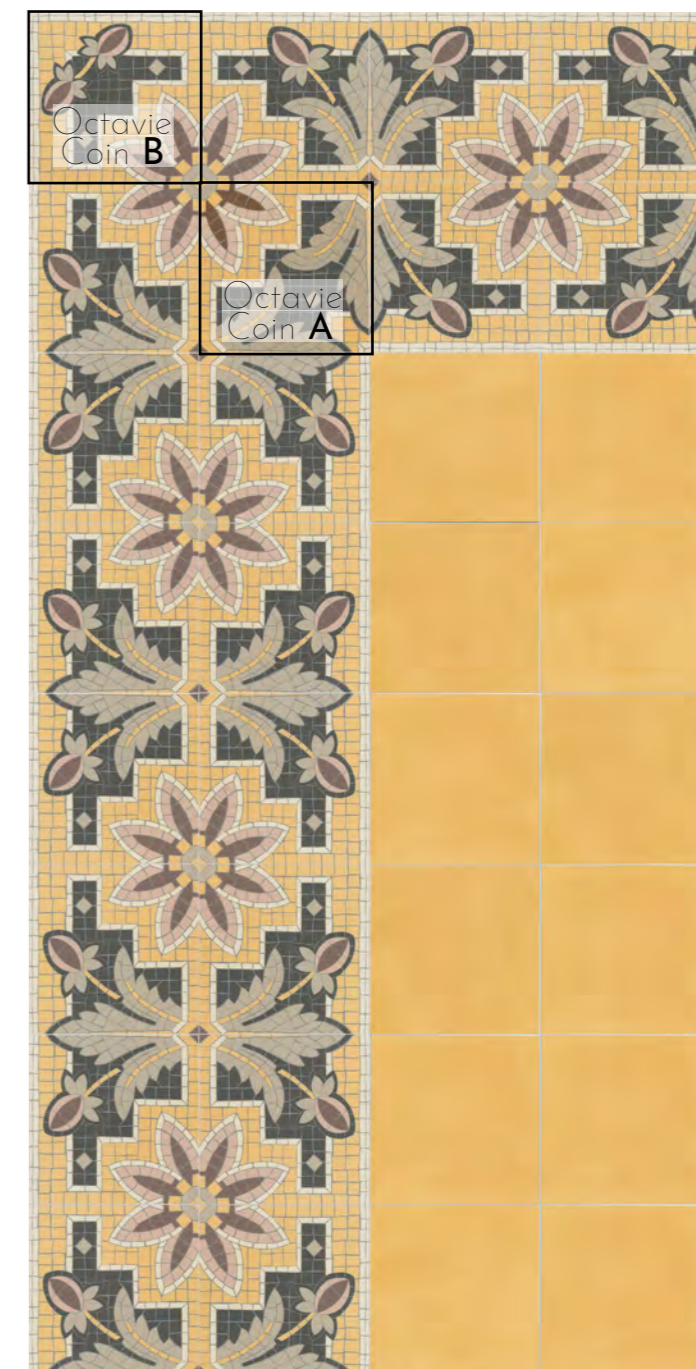


Coin B	Ligne A	Ligne B	Coin B
Ligne B	Octavie	Octavie	Ligne A
Ligne A	Octavie	Octavie	Ligne B
Coin B	Ligne B	Ligne A	Coin B

Border pattern **A**



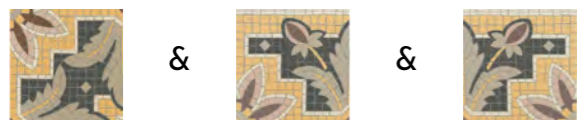
Border pattern **B**





# |Entre - Porte: Simple

Octavie coin A    Octavie Ligne A    Octavie Ligne B

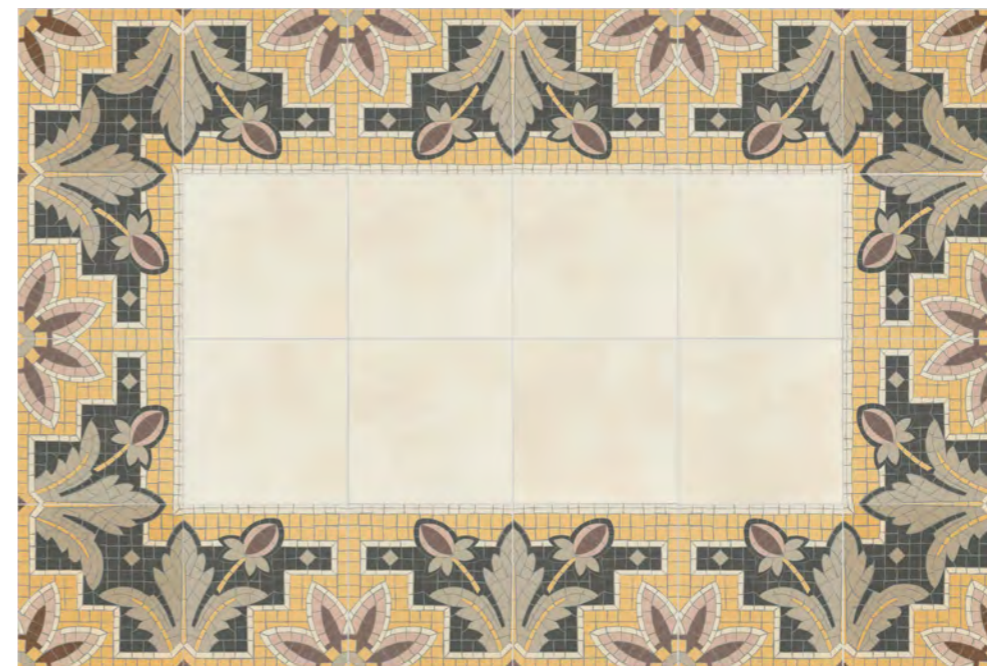


Octavie coin B    Octavie Ligne A    Octavie Ligne B

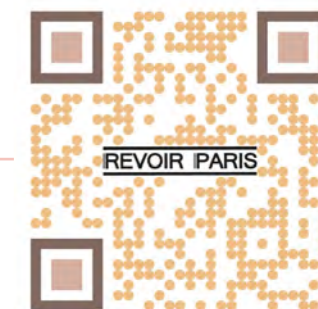
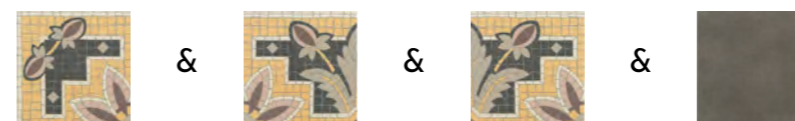


# |Entre - Porte: Large

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



GREGE

Border pattern B



GREGE

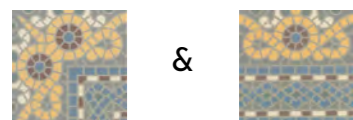


# |Entre - Porte: Simple

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 Eugénie



## |Coin & ligne

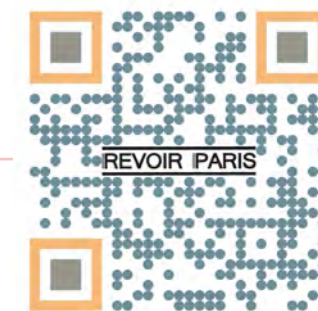
Béatrice



Fiona



## |Uni colors





Serge coin A

Serge ligne

Serge coin B



# SERGE

16 tiles patterns:



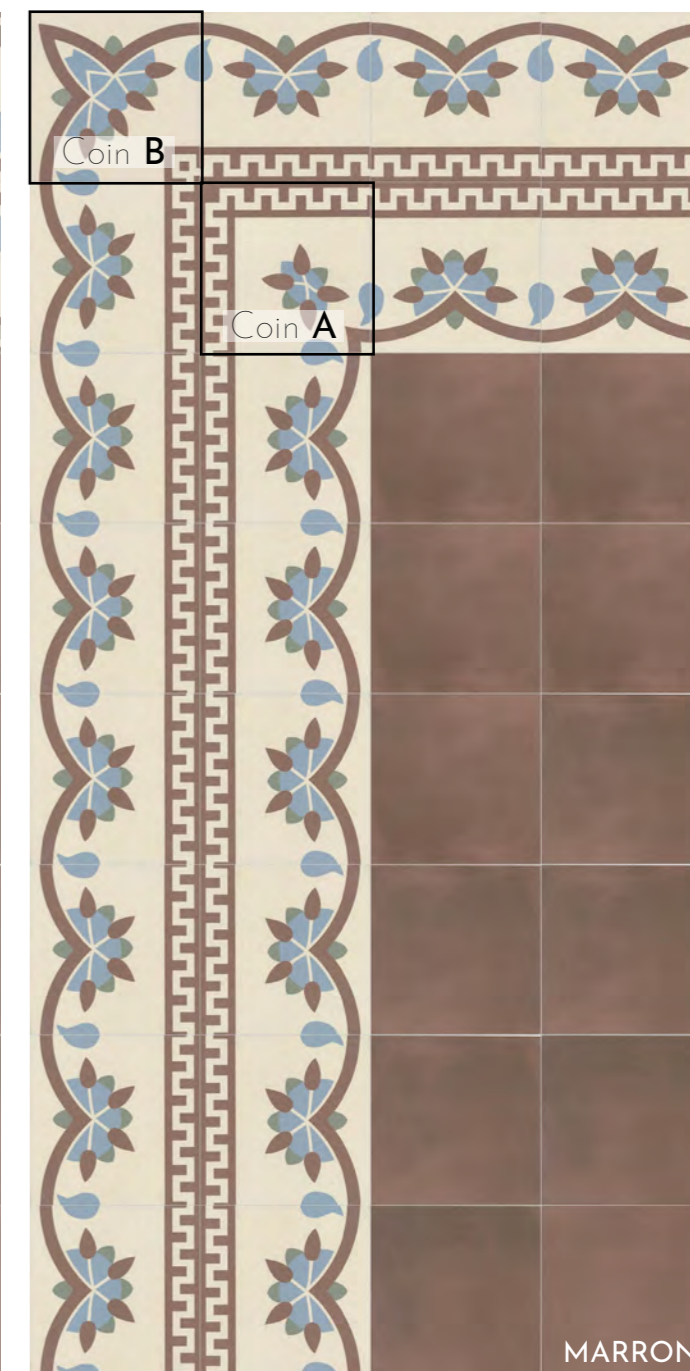
Coin A	Ligne	Ligne	Coin A
Ligne	Coin A	Coin A	Ligne
Ligne	Coin A	Coin A	Ligne
Coin A	Ligne	Ligne	Coin A



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



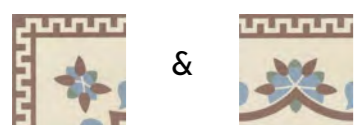
MARRON

MARRON

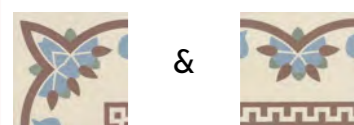


# |Entre - Porte: Simple

Serge coin **A**    Serge Ligne



Serge coin **B**    Serge Ligne

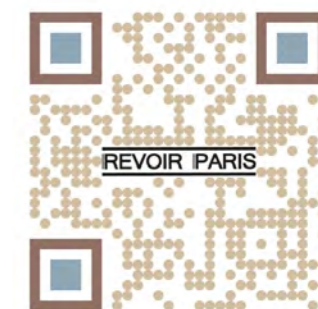
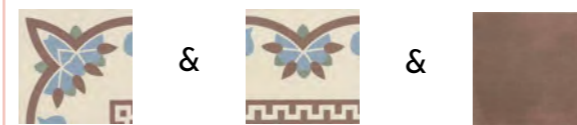


# |Entre - Porte: Large

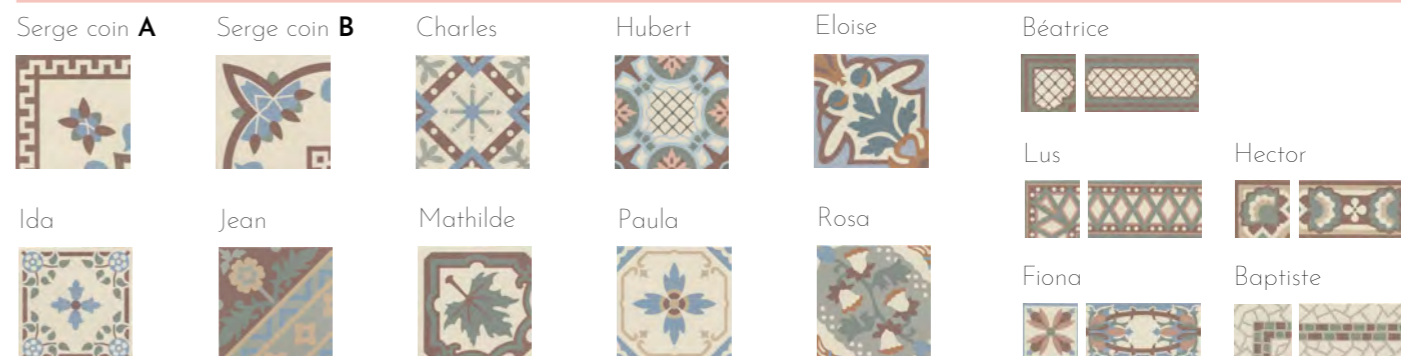
Serge coin **A**    Serge Ligne    Uni Albatre



Serge coin **B**    Serge Ligne    Uni Marron



## |Matching pattern



## |Coin & ligne



7.5x7.5

7.5x15

# QUICK PRODUCT INFO

Lignes



7 pc

Coins



4 pc

Cabochon

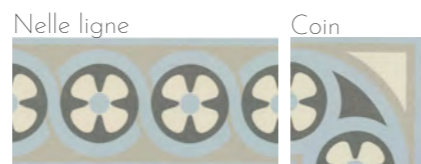
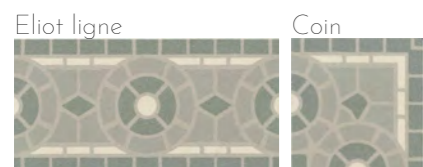
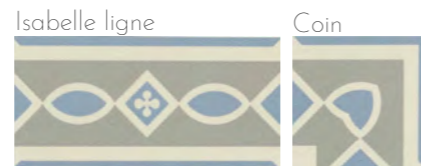


4 pc

| 8 coins  
| 8 lignes  
| 10 cabochons



## 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

# COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !

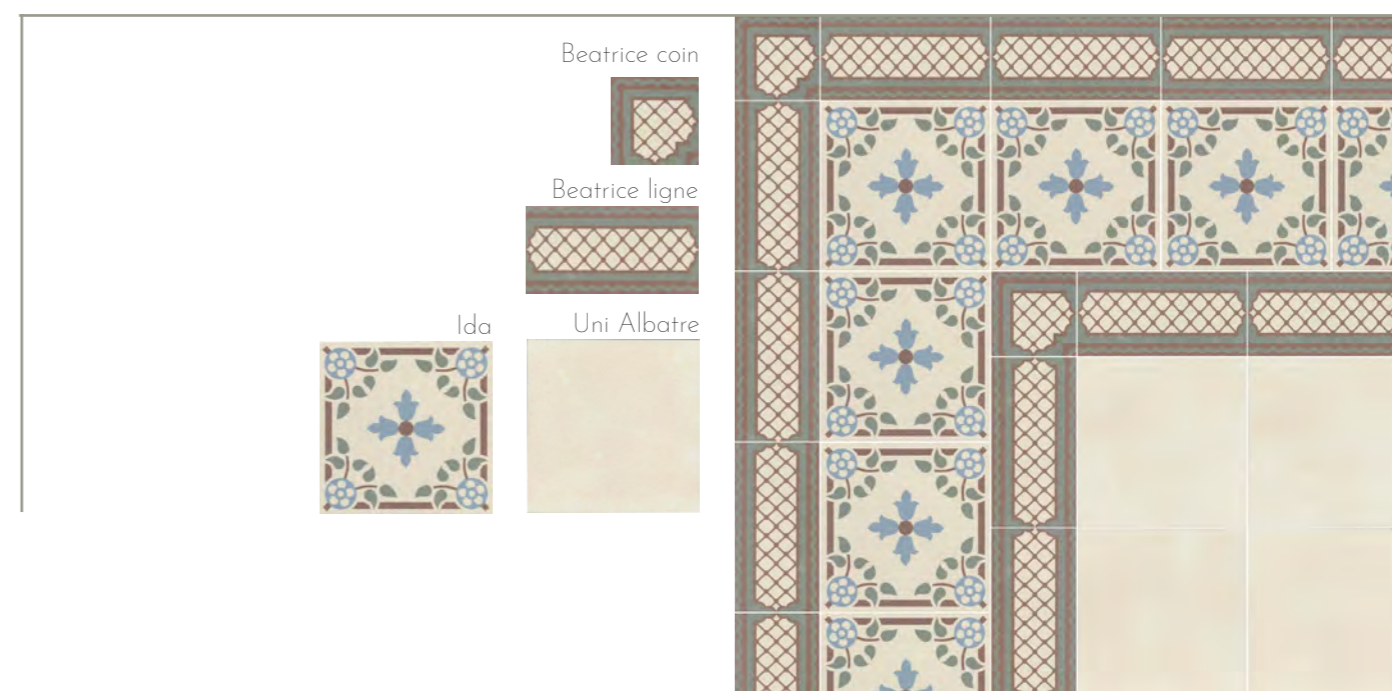
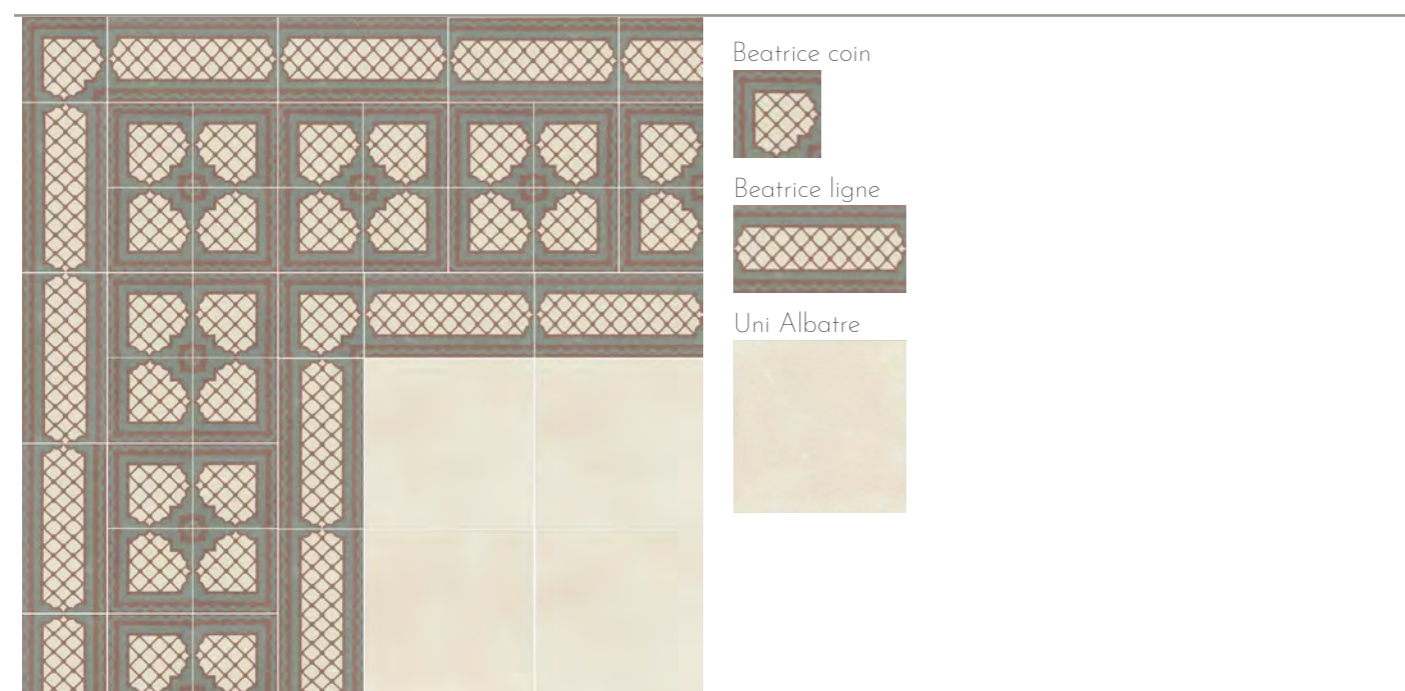
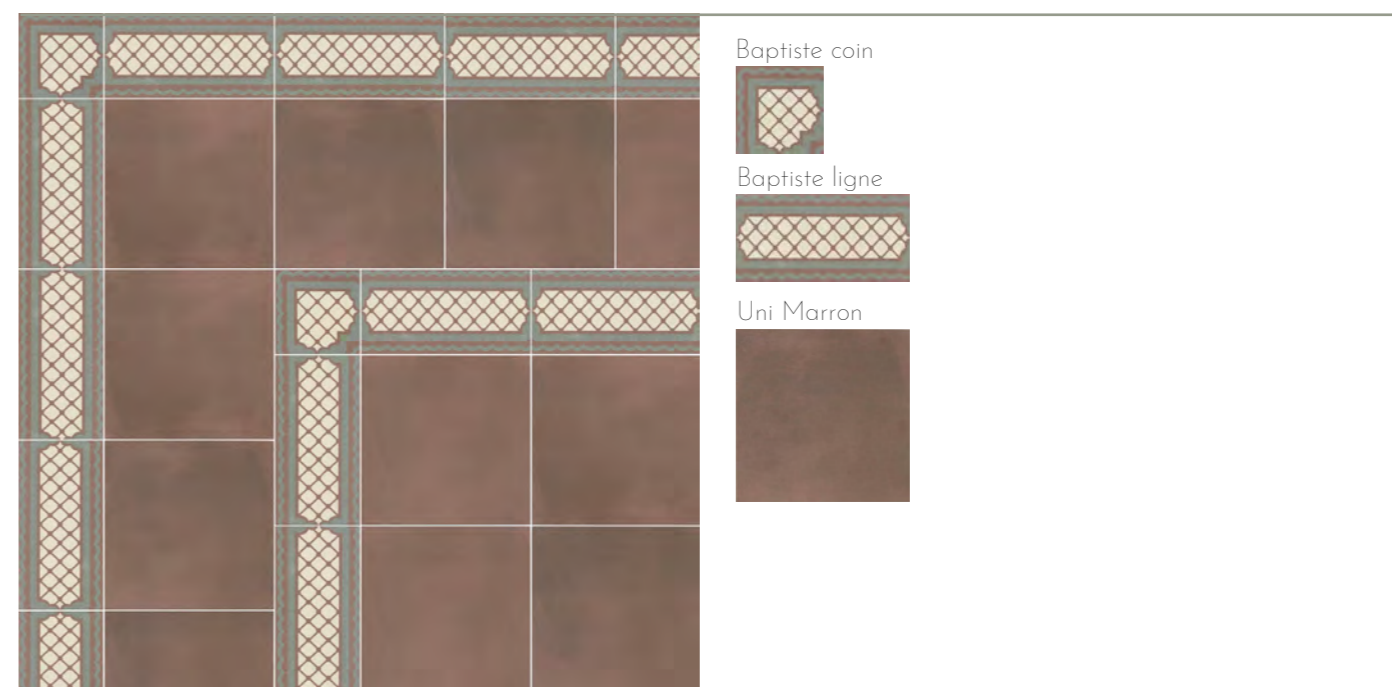






# COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !

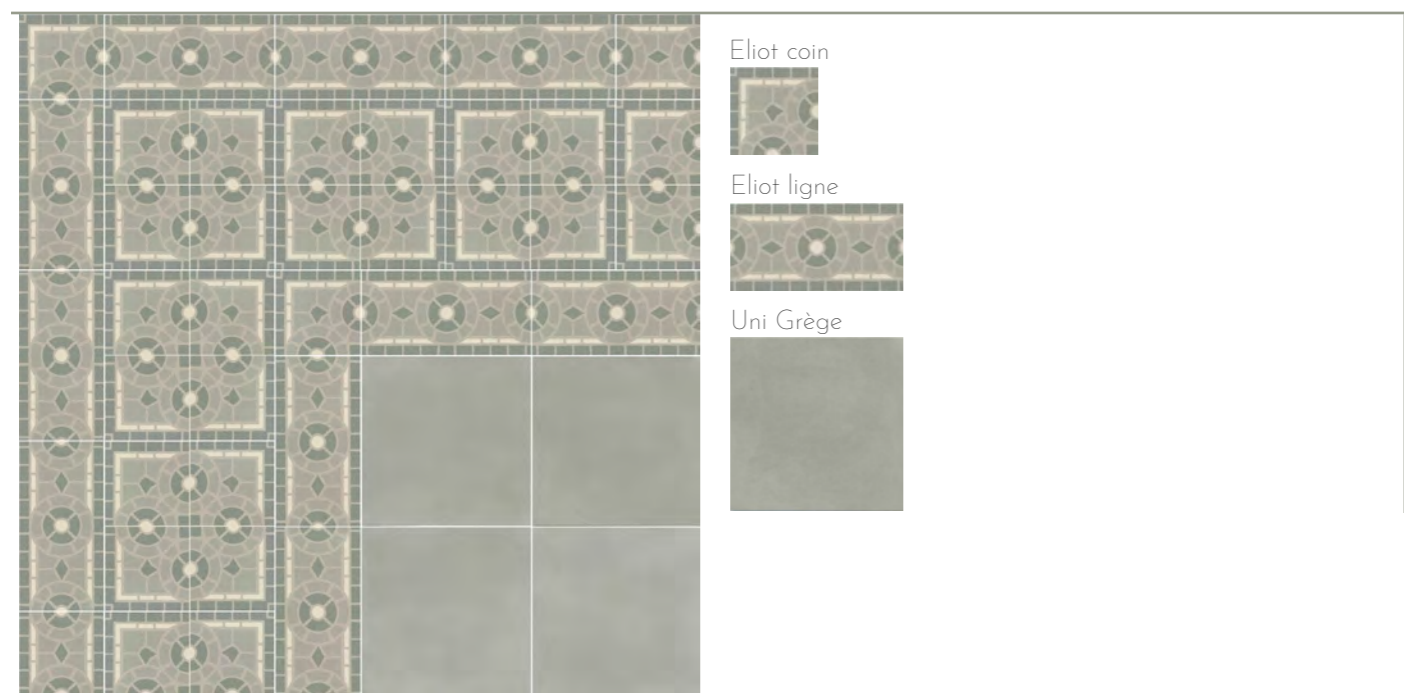
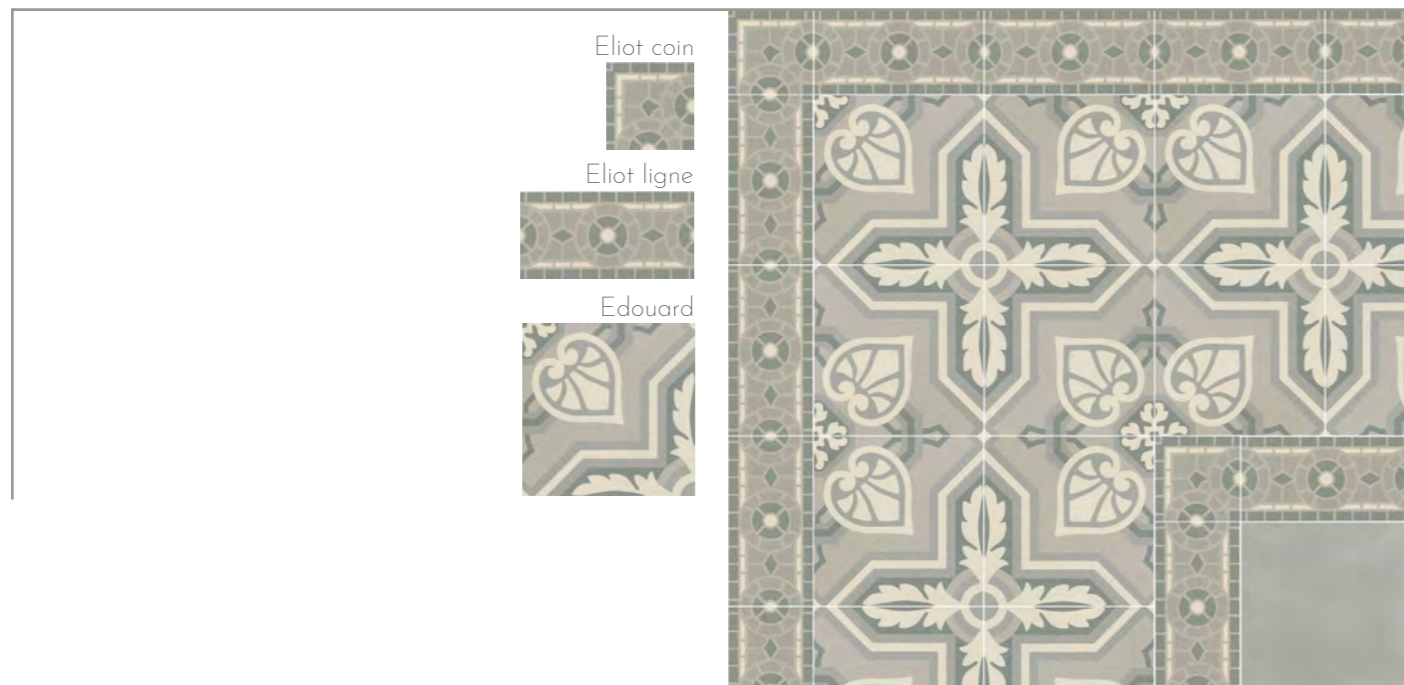






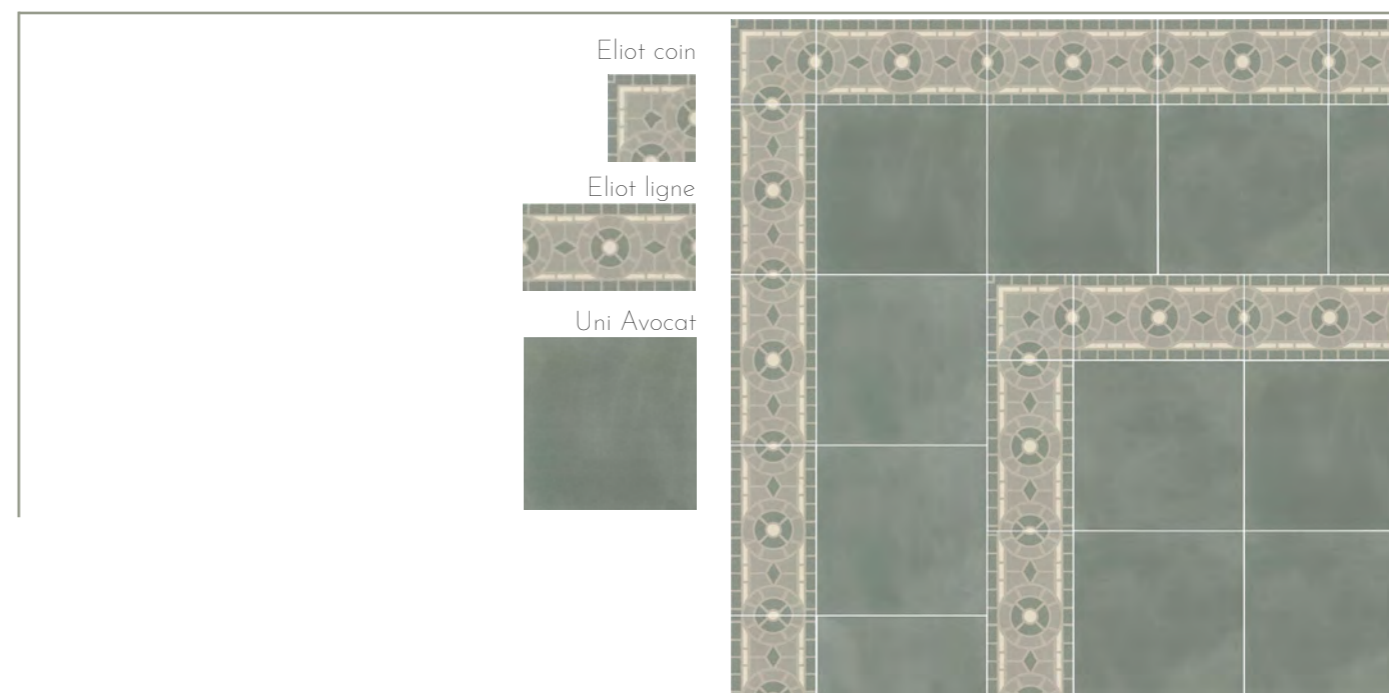
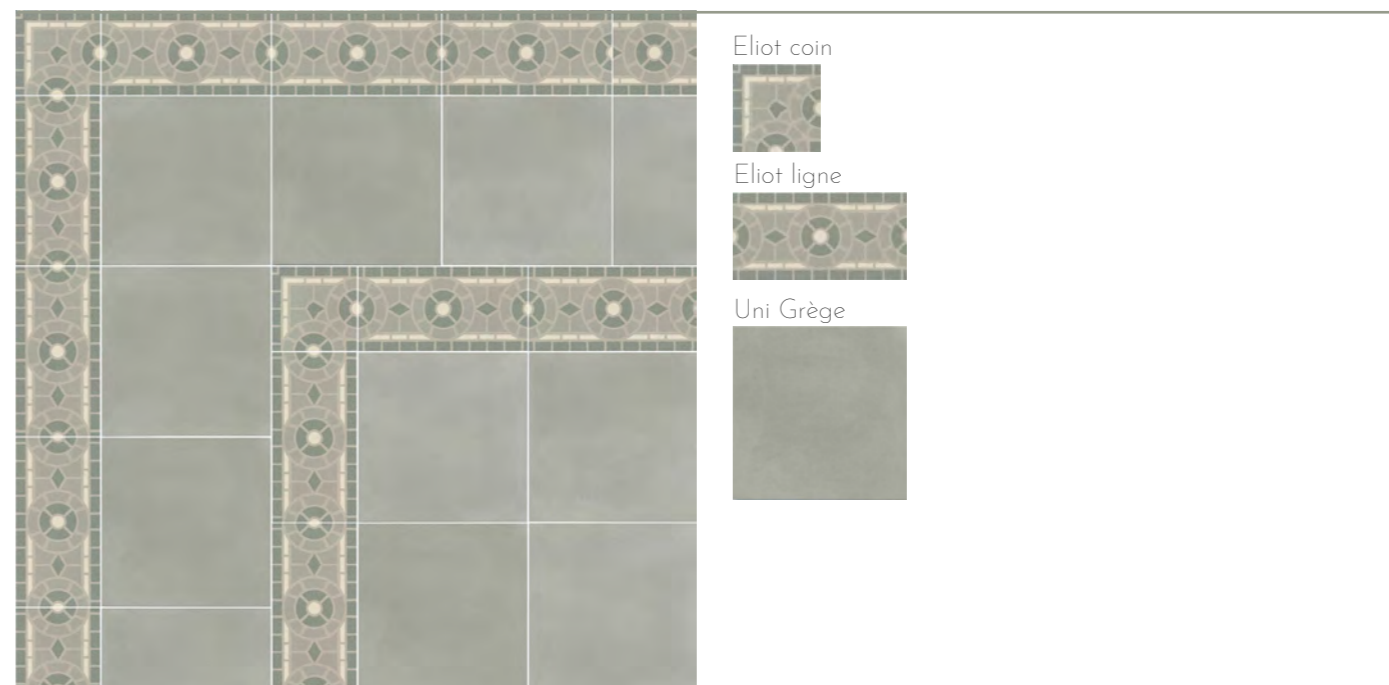
# Eliot

Coin & Ligne  
7.5x7.5      7.5x15



# COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !

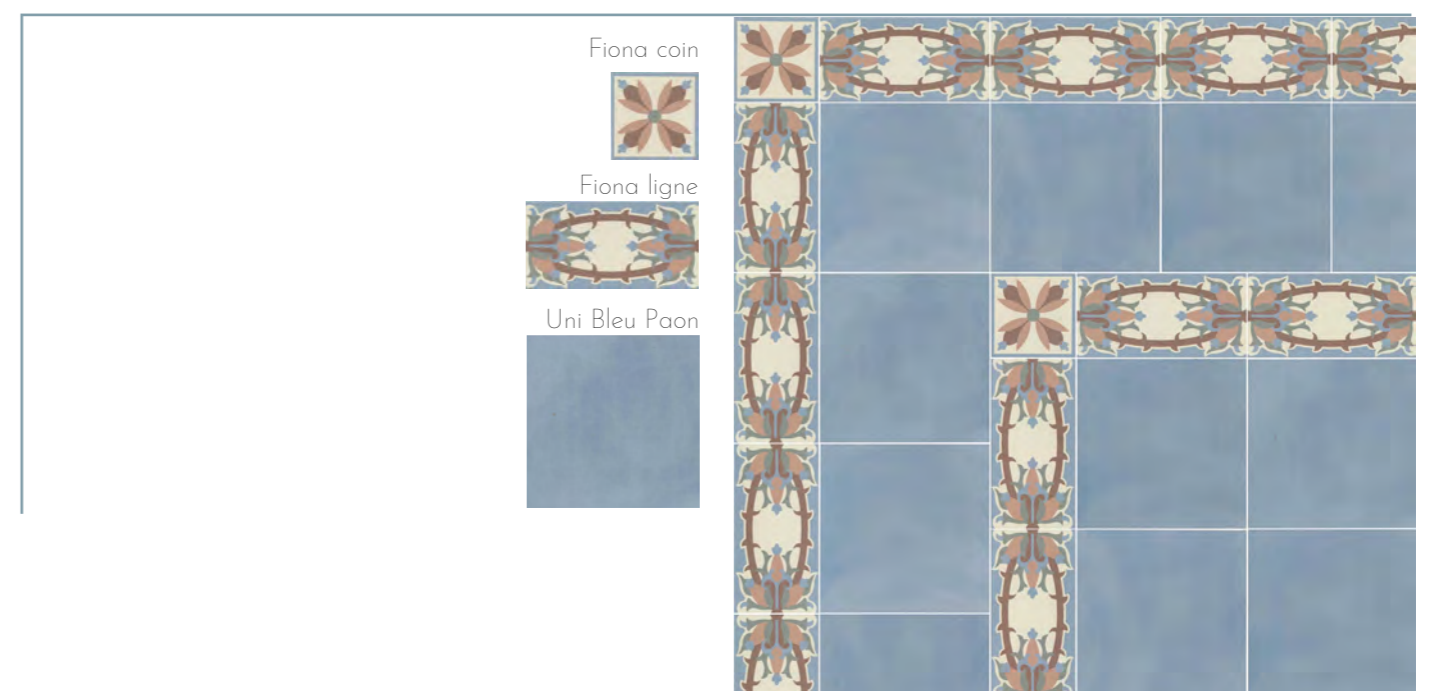






# COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !







# Hector

Coin & Ligne  
7.5x7.5      7.5x15



Hector coin



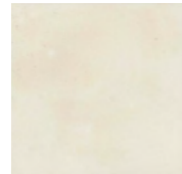
Hector ligne



Josiane



Uni Albatre



# COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !



Hector coin



Hector ligne



Uni Albatre



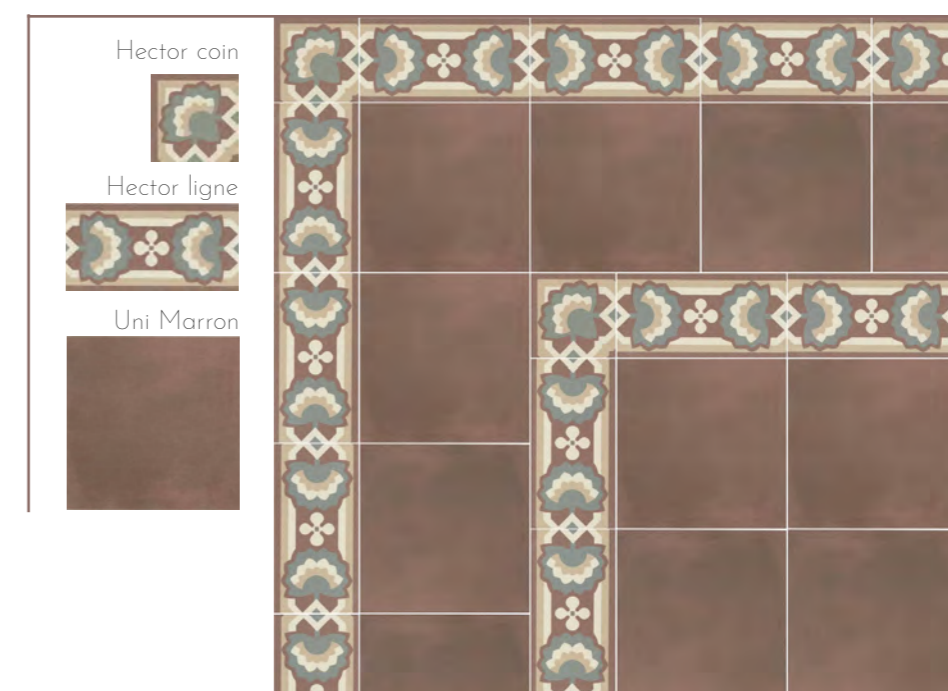
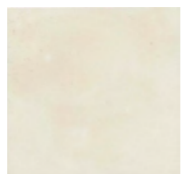
Hector coin



Hector ligne



Uni Albatre



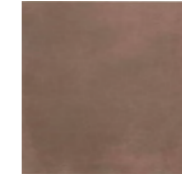
Hector coin



Hector ligne



Uni Marron

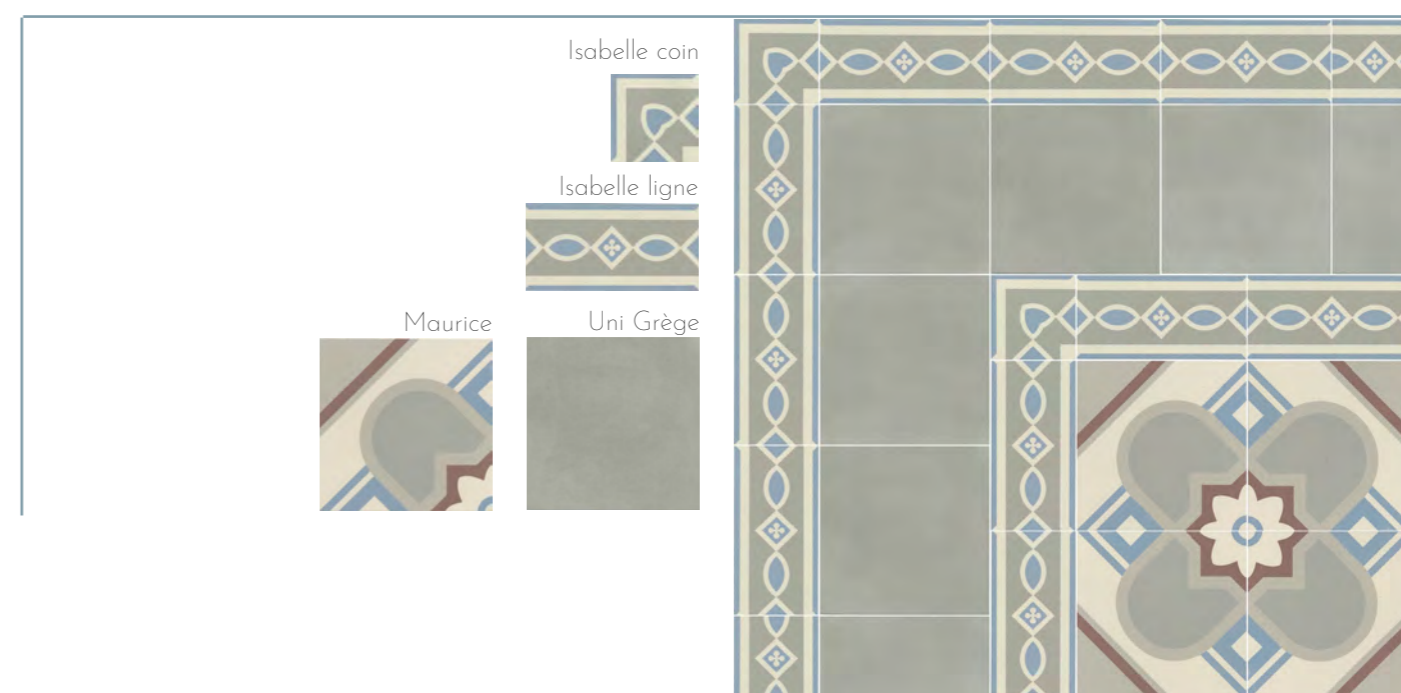






# COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !

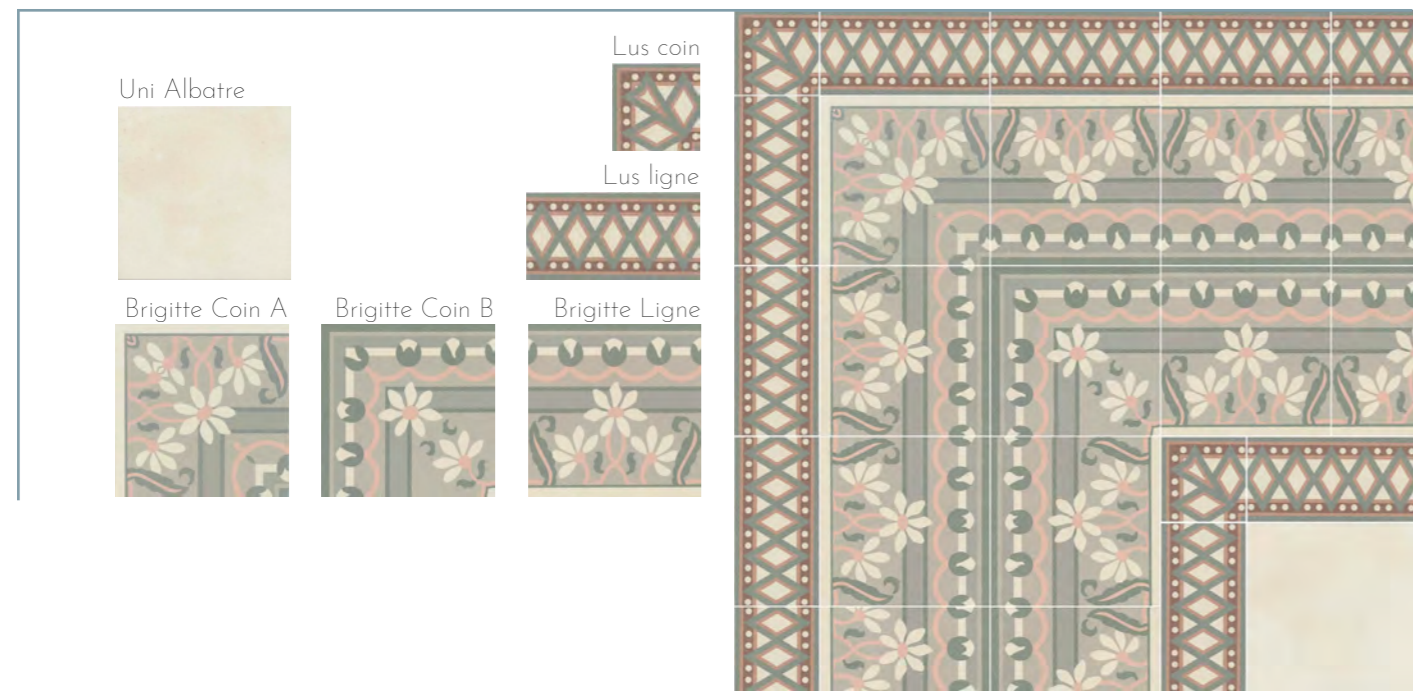






# COIN 7.5x7.5 & LIGNE 7.5x15

For more alternatives, check our website !







Agathe 15x15  
 Lili Ligne 15x15  
 Lus Ligne 7.5x15



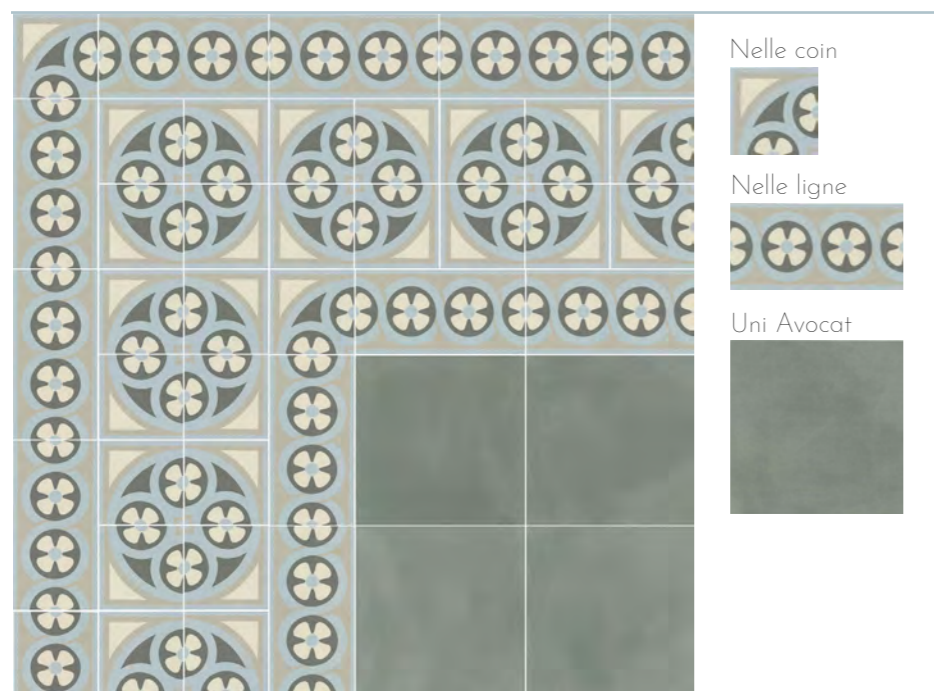
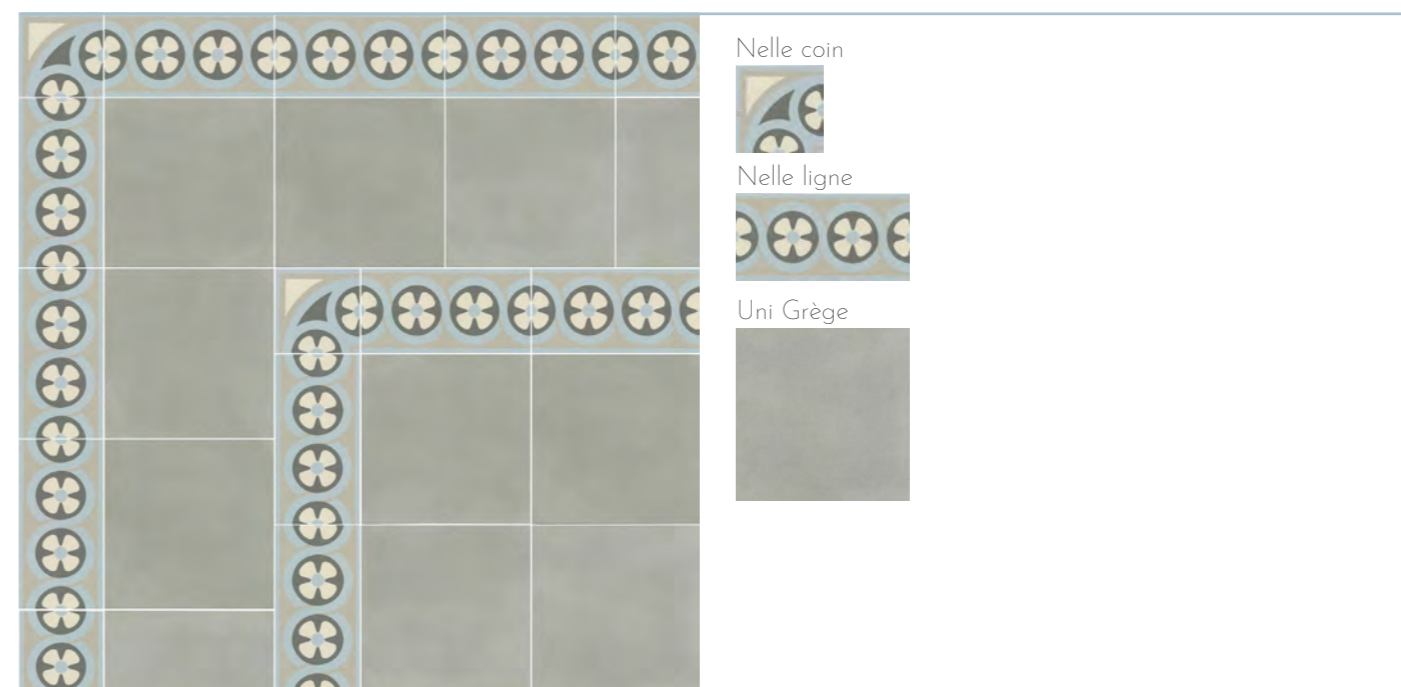
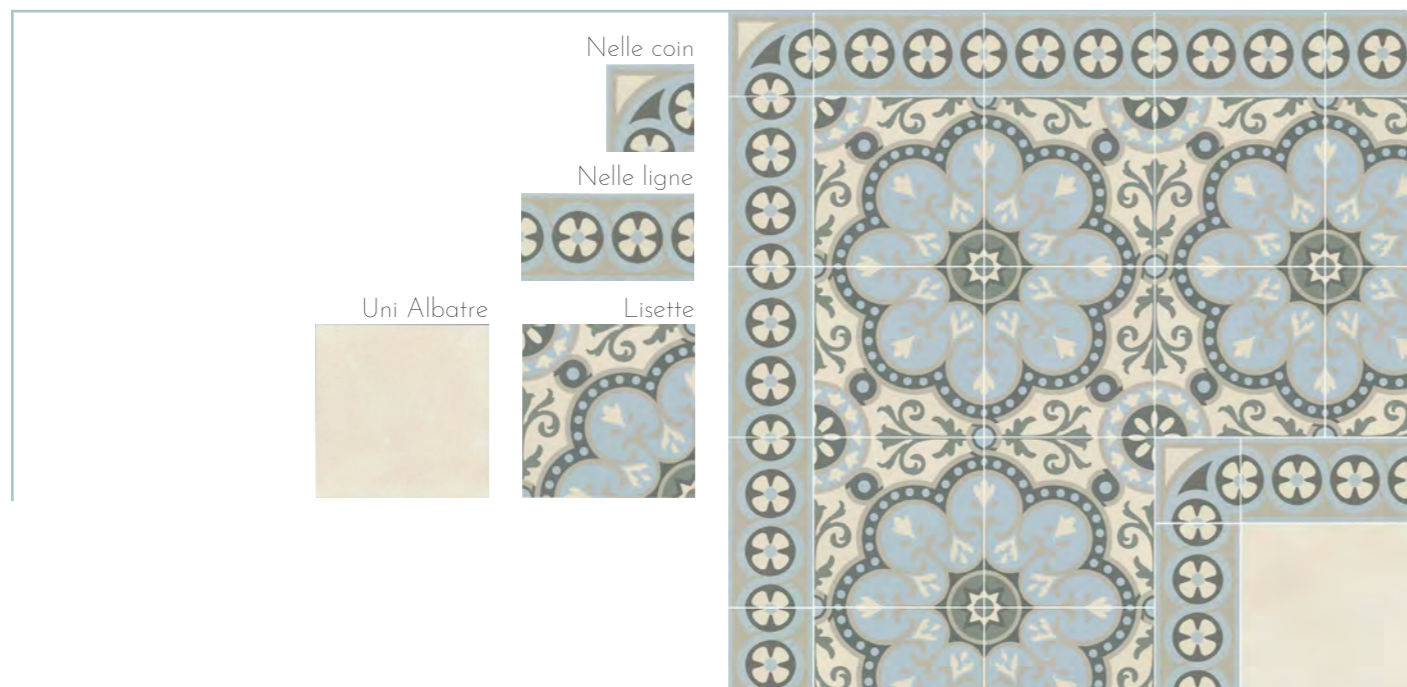


# Nelle

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





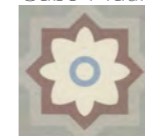
Uni Avocat 15x15  
Cabo Hubert 7.5x7.5

# CABOCHON 7.5x7.5

Cabo Oscar



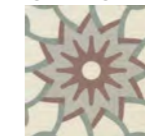
Cabo Maurice



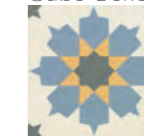
Cabo Josiane



Cabo Clea



Cabo Benoit



Cabo Paula



Cabo Octavie



Cabo Liv



Cabo Hubert



Cabo Charles



Albatre 15x15 & Fiona



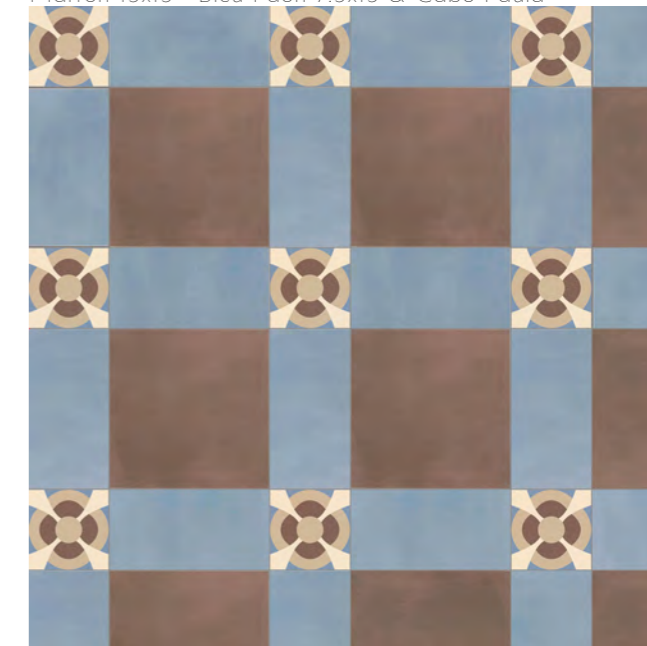
Grège 15x15 & Cabo Cléa



Antracite 15x15 & Cabo Liv



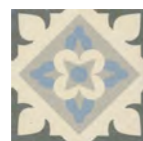
Marron 15x15 - Bleu Paon 7.5x15 & Cabo Paula





# Creativity is just connecting things..

Bel Histoire : Oscar



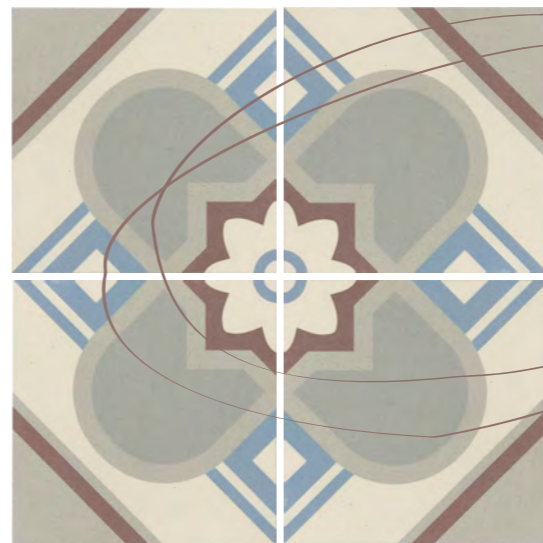
Cabo Oscar

Bel Histoire : Charles



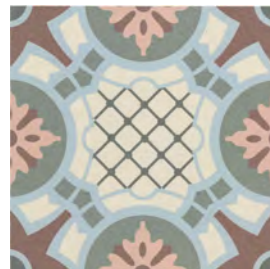
Cabo Charles

Bel Histoire : Maurice 15x15



Cabo Maurice

Bel Histoire : Hubert



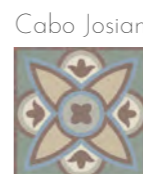
Cabo Hubert

Bel Histoire : Paula



Cabo Paula

Bel Histoire : Josiane 15x15



Cabo Josiane

LV Benoit jaune 20x20



Cabo Benoit

LM Cléa 20x20



Cabo Cléa

Bel Histoire : Octavie 15x15



Cabo Octavie

LM Liv 20x20



Cabo Liv





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





**ALBATRE**  
150 x 150 x 8 mm

0.99m<sup>2</sup>/box 44 Pc/box  
0.99m<sup>2</sup>/box 88 Pc/box 4 Pc/box

**AVOCAT**  
150 x 150 x 8 mm

0.99m<sup>2</sup>/box 44 Pc/box  
0.99m<sup>2</sup>/box 88 Pc/box 4 Pc/box

**BLEU PAON**  
150 x 150 x 8 mm

0.99m<sup>2</sup>/box 44 Pc/box  
0.99m<sup>2</sup>/box 88 Pc/box 4 Pc/box

**GREGE**  
150 x 150 x 8 mm

0.99m<sup>2</sup>/box 44 Pc/box  
0.99m<sup>2</sup>/box 88 Pc/box 4 Pc/box

**MARRON**  
150 x 150 x 8 mm

0.99m<sup>2</sup>/box 44 Pc/box  
0.99m<sup>2</sup>/box 88 Pc/box 4 Pc/box



**OCRE**  
150 x 150 x 8 mm

0.99m<sup>2</sup>/box 44 Pc/box  
0.99m<sup>2</sup>/box 88 Pc/box 4 Pc/box

**OMBRE**  
150 x 150 x 8 mm

0.99m<sup>2</sup>/box 44 Pc/box  
0.99m<sup>2</sup>/box 88 Pc/box 4 Pc/box



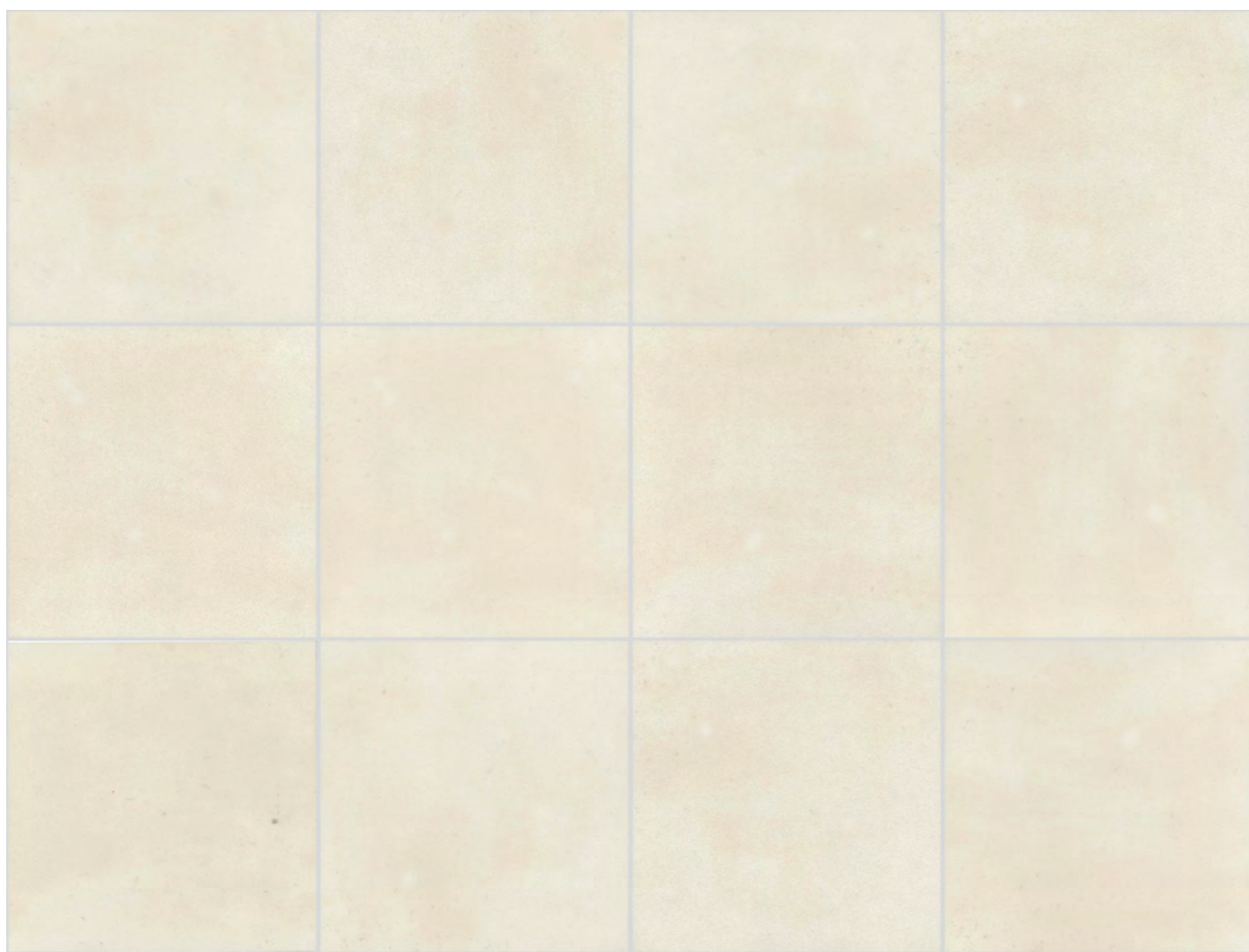
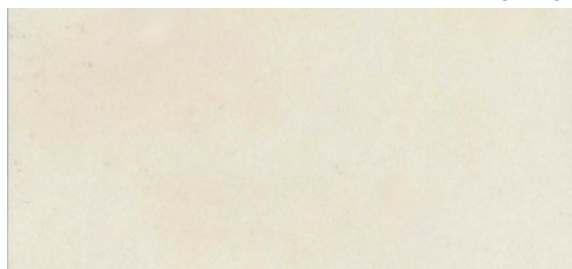
7.5x7.5



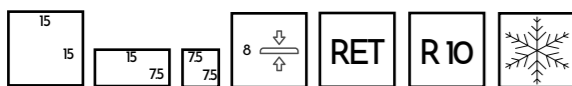
15x15



7.5x15



# Albatre

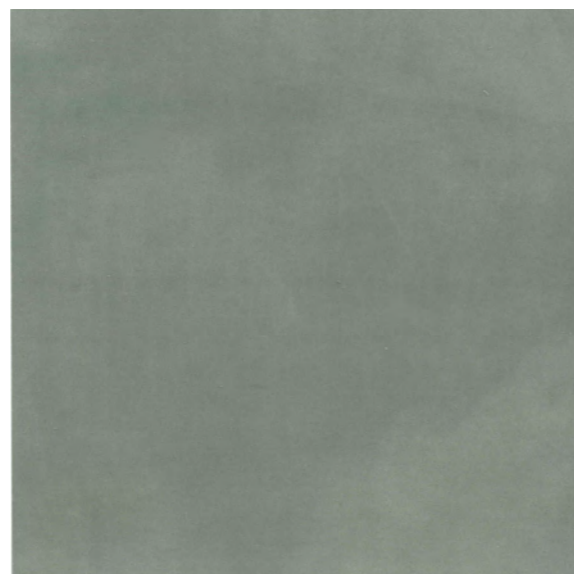




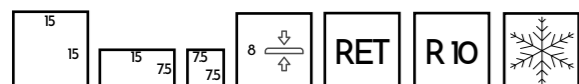
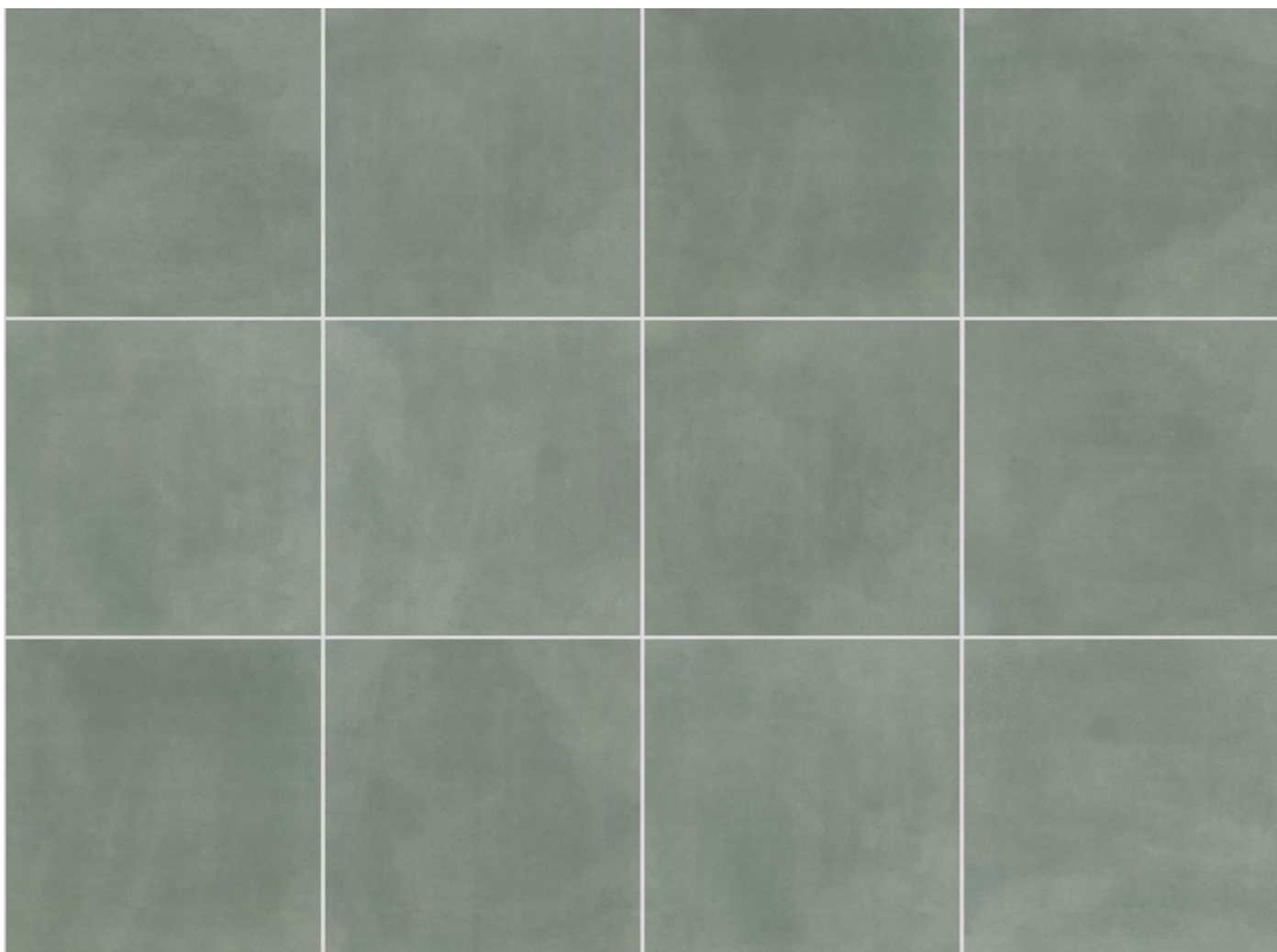
7.5x7.5



15x15



7.5x15



# Avocat



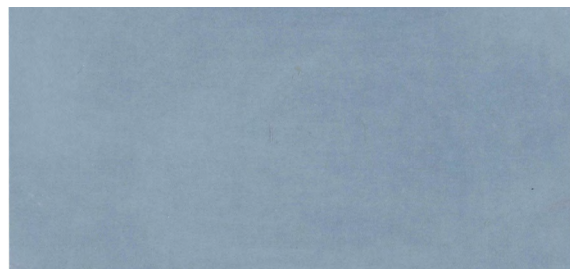
Lili coin A 15x15  
Uni Albatre 15x15



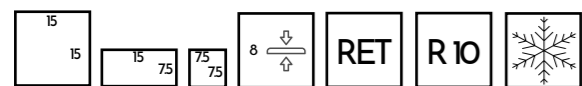
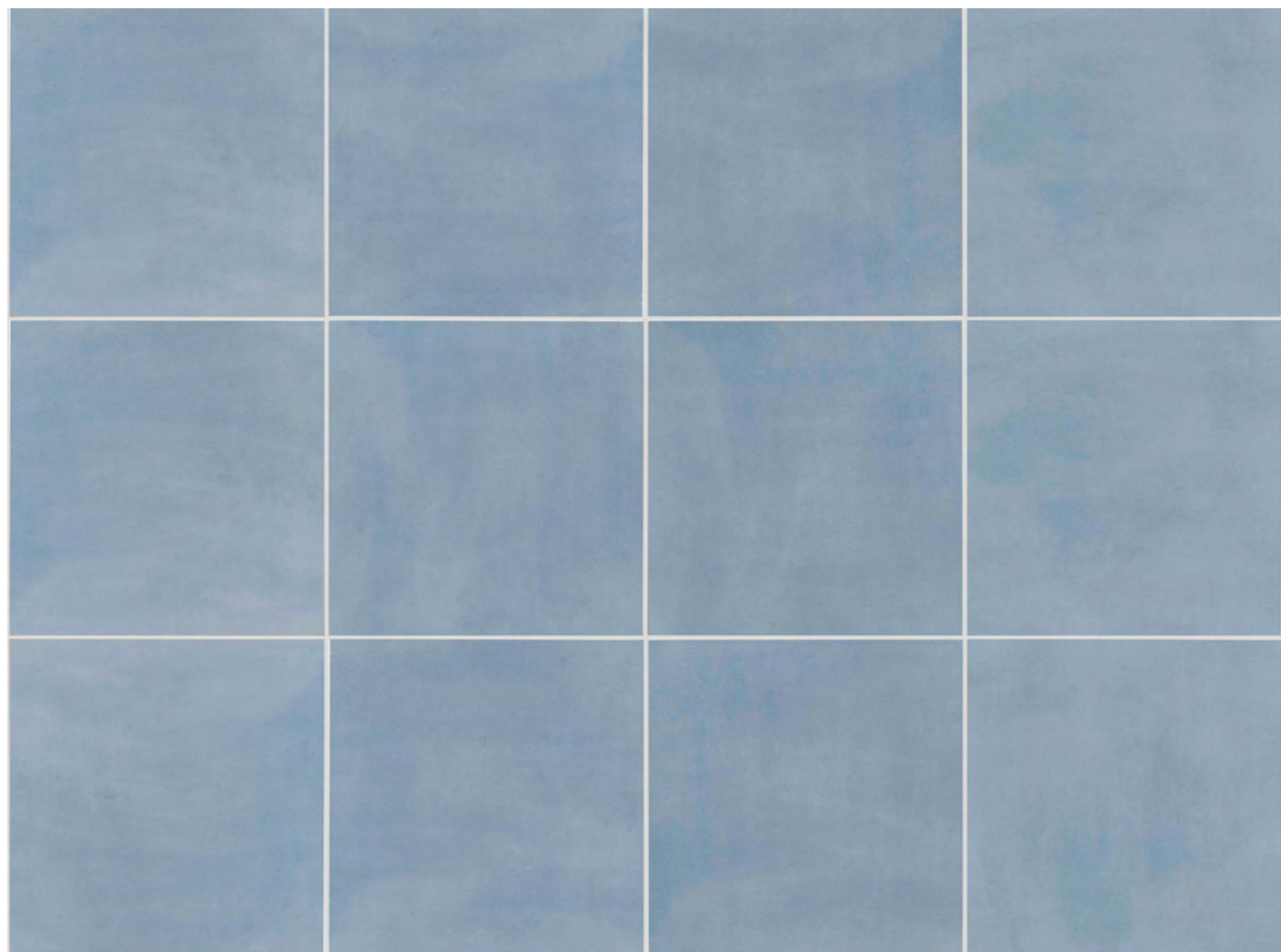
7.5x7.5



7.5x15



15x15



# Bleu Paon



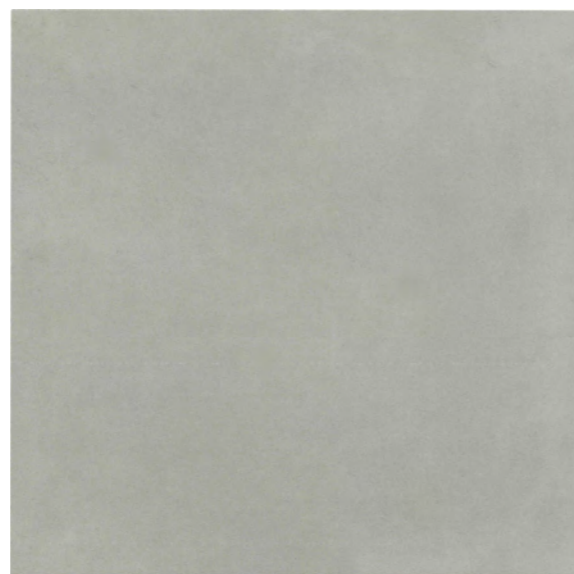
Lisette 15x15



7.5x7.5



15x15



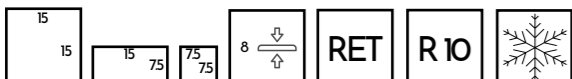
7.5x15



# Grège



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

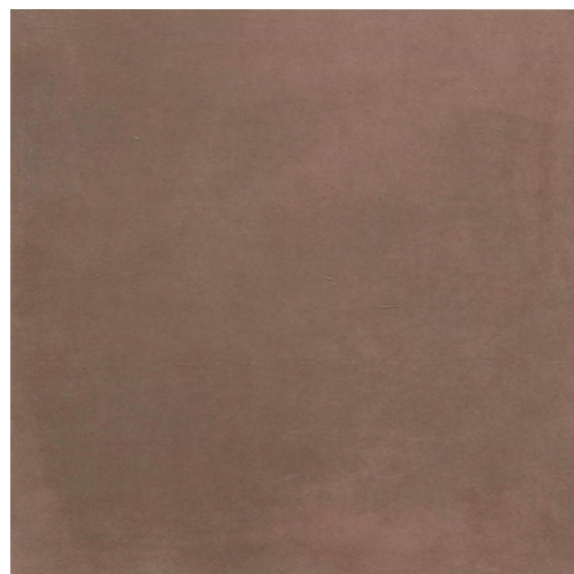




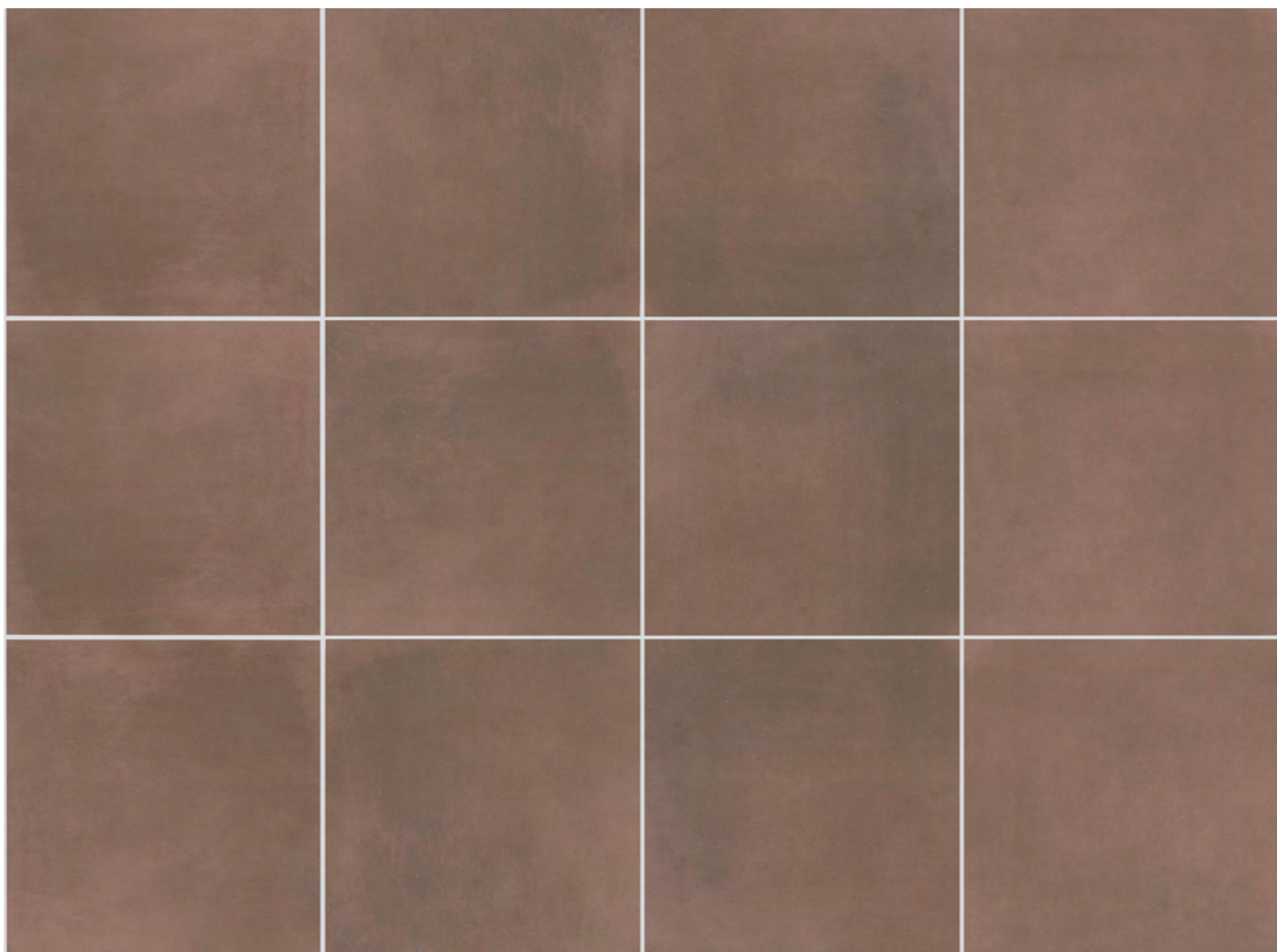
7.5x7.5



15x15



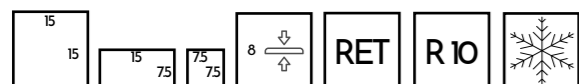
7.5x15



# Marron



Serge coin B





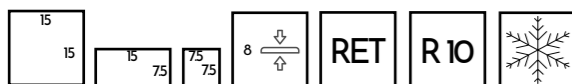
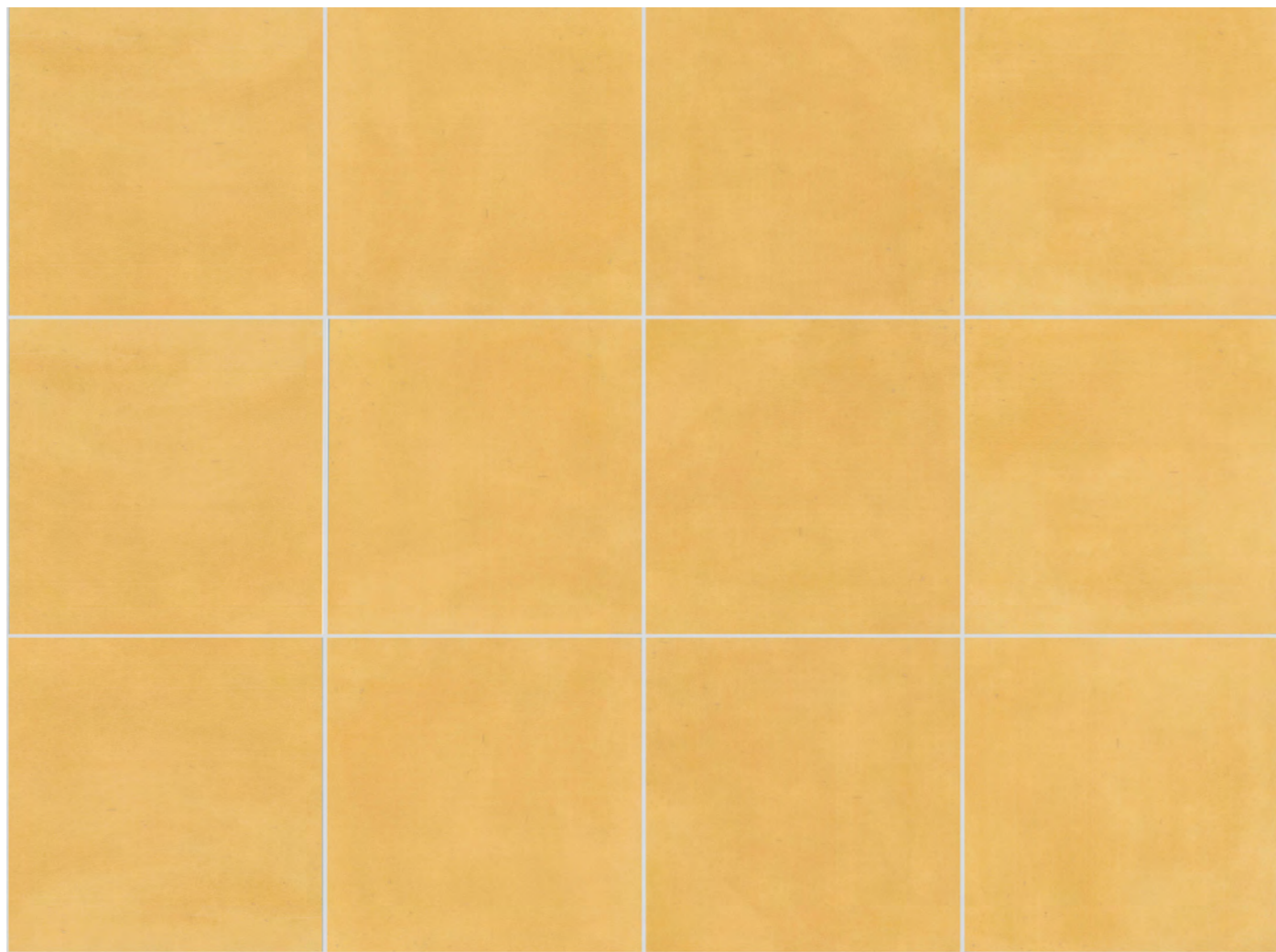
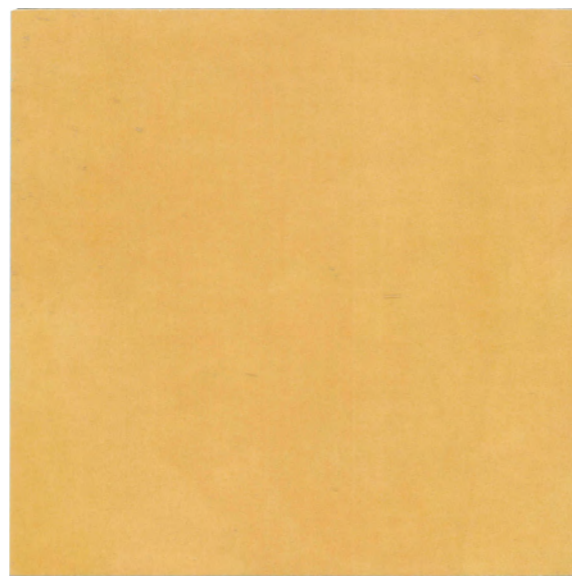
7.5x7.5



7.5x15



15x15



# Ocre



Roméo Ligne & coin 15x15



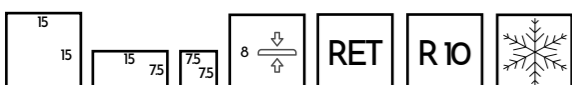
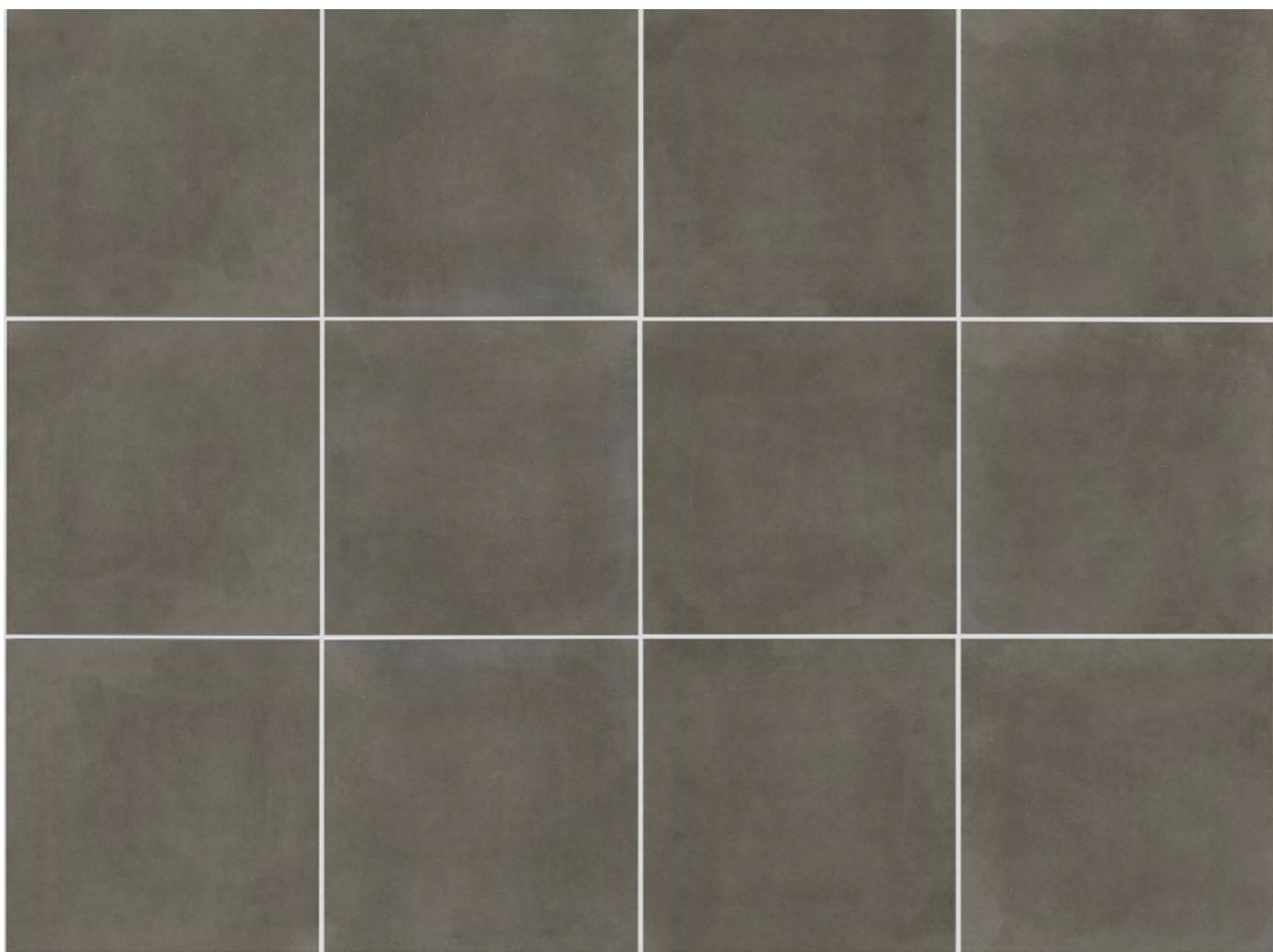
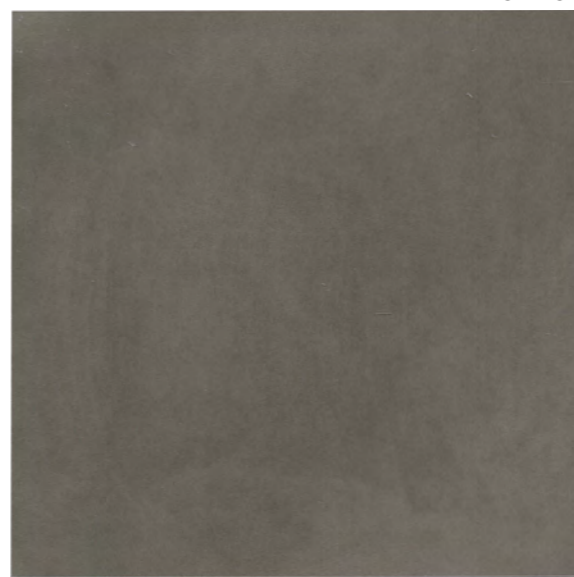
7.5x7.5



7.5x15



15x15



# Ombre





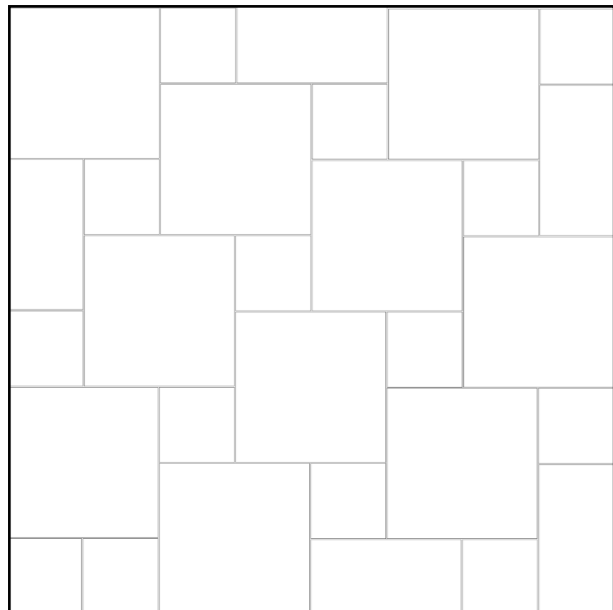




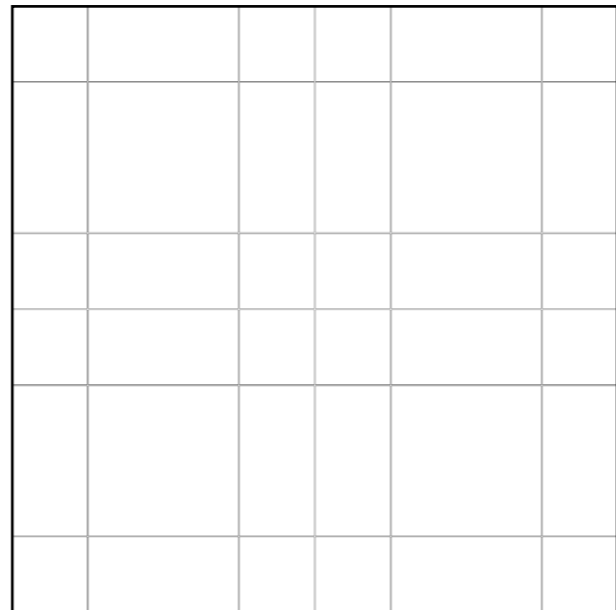


Uni Albatre 15x15  
Uni Ombre 15x15

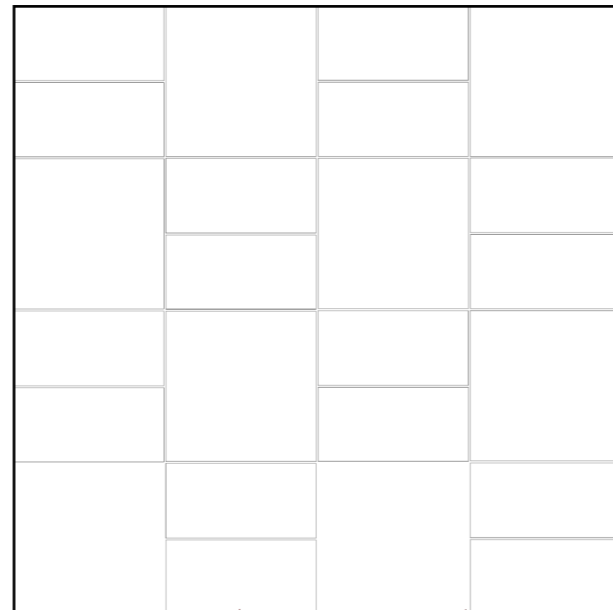




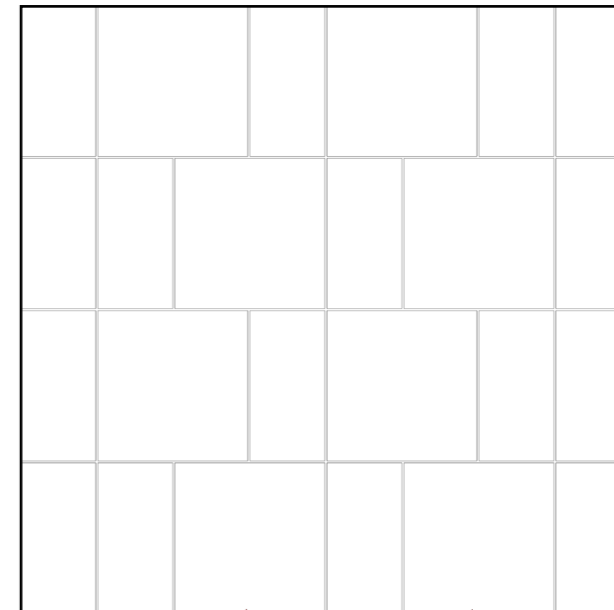
|LAY PATTERN 001



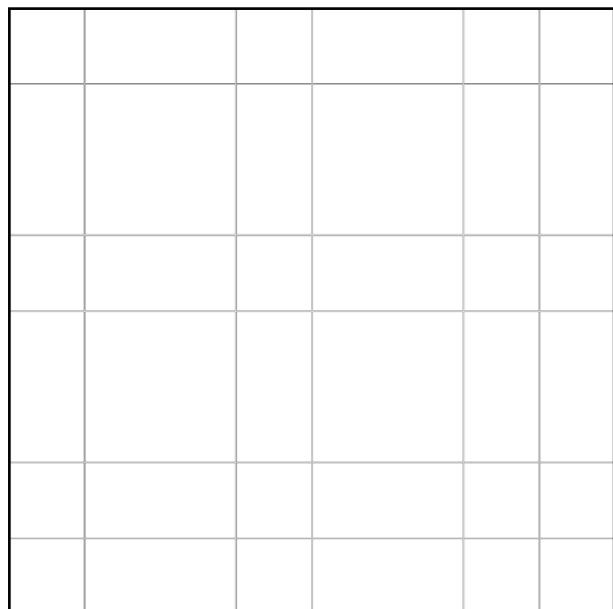
|LAY PATTERN 002



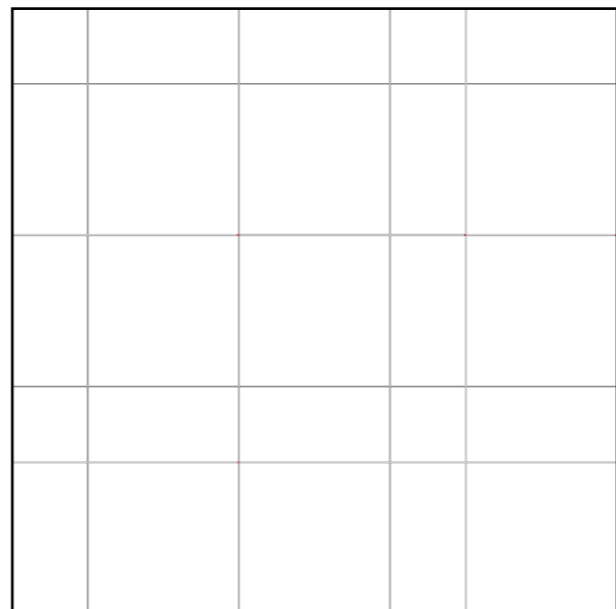
|LAY PATTERN 007



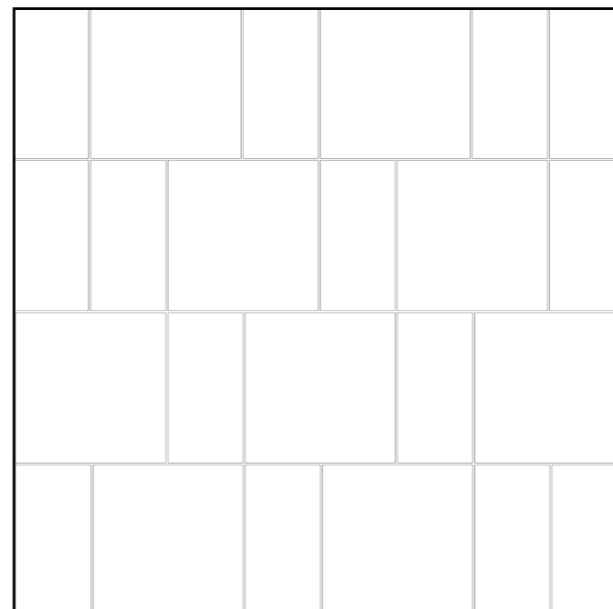
|LAY PATTERN 008



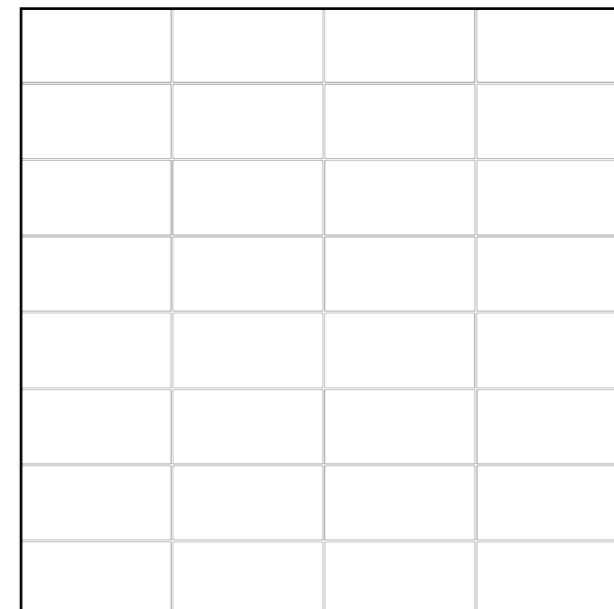
|LAY PATTERN 003



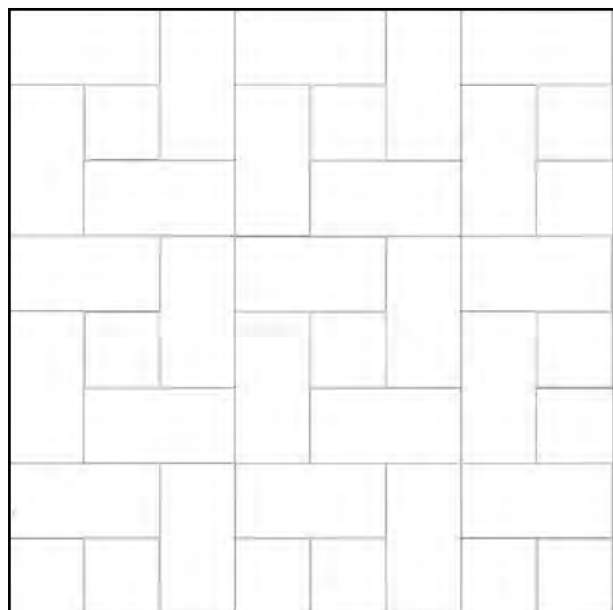
|LAY PATTERN 004



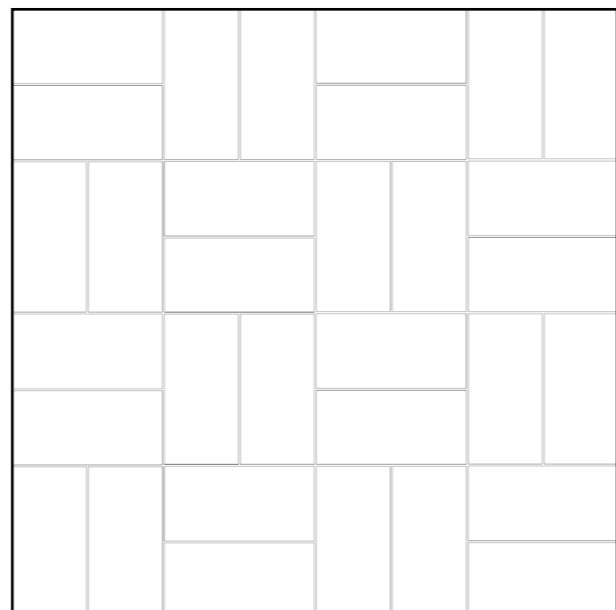
|LAY PATTERN 009



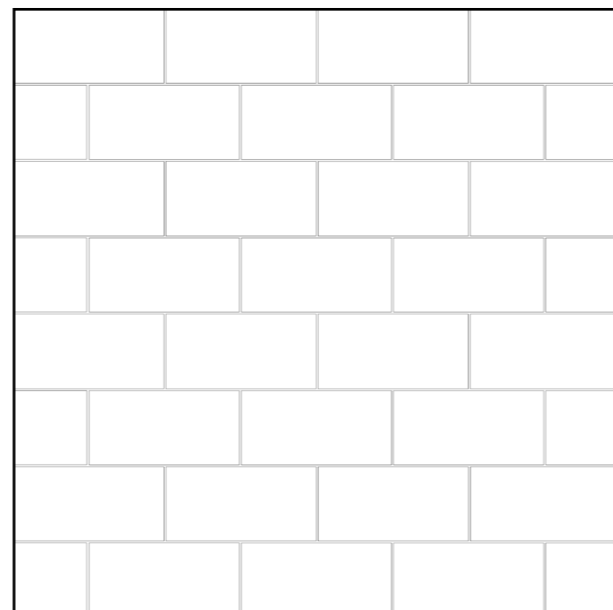
|LAY PATTERN 010



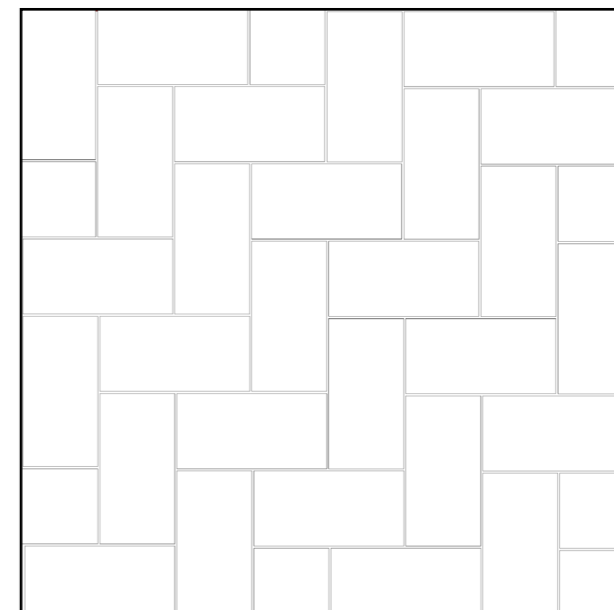
|LAY PATTERN 005



|LAY PATTERN 006



|LAY PATTERN 011



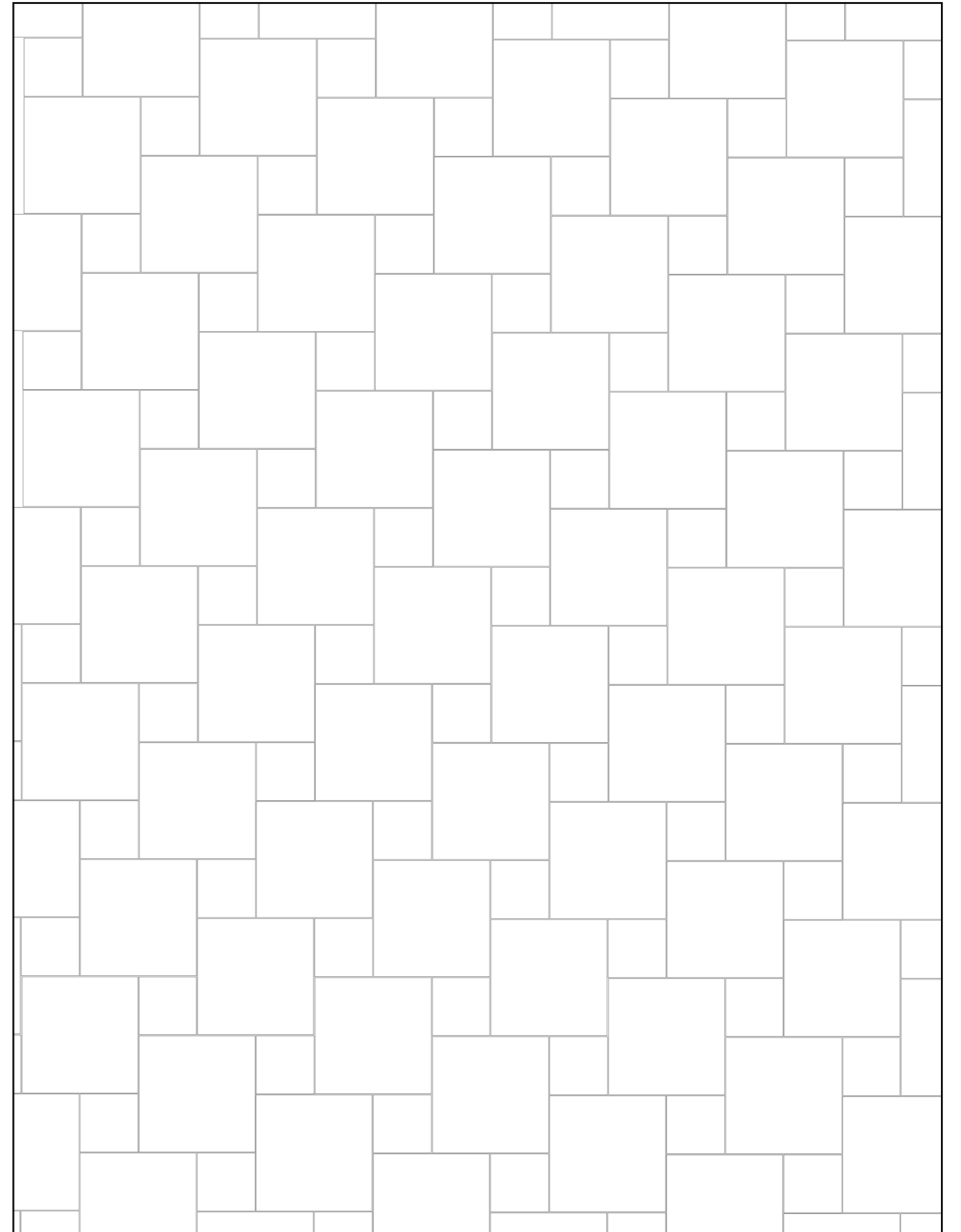
|LAY PATTERN 012





Uni Albatre 15x15  
BH Fiona 7.5x7.5

# LAY PATTERN 001





# LAY PATTERN 001



Uni Albatre 15x15  
Mix uni colors cabo 7.5x7.5

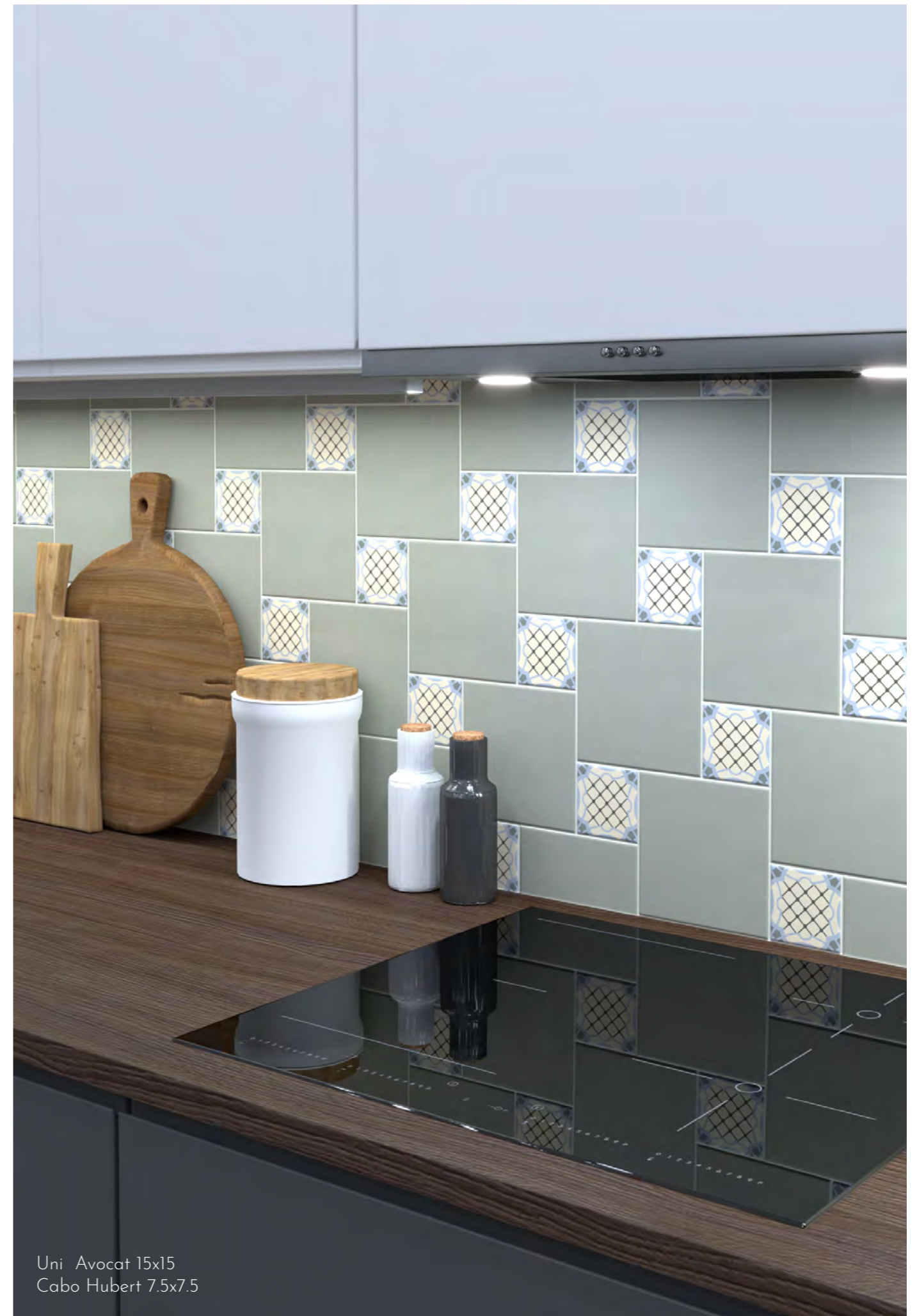


LAY PATTERN 001





# LAY PATTERN 001



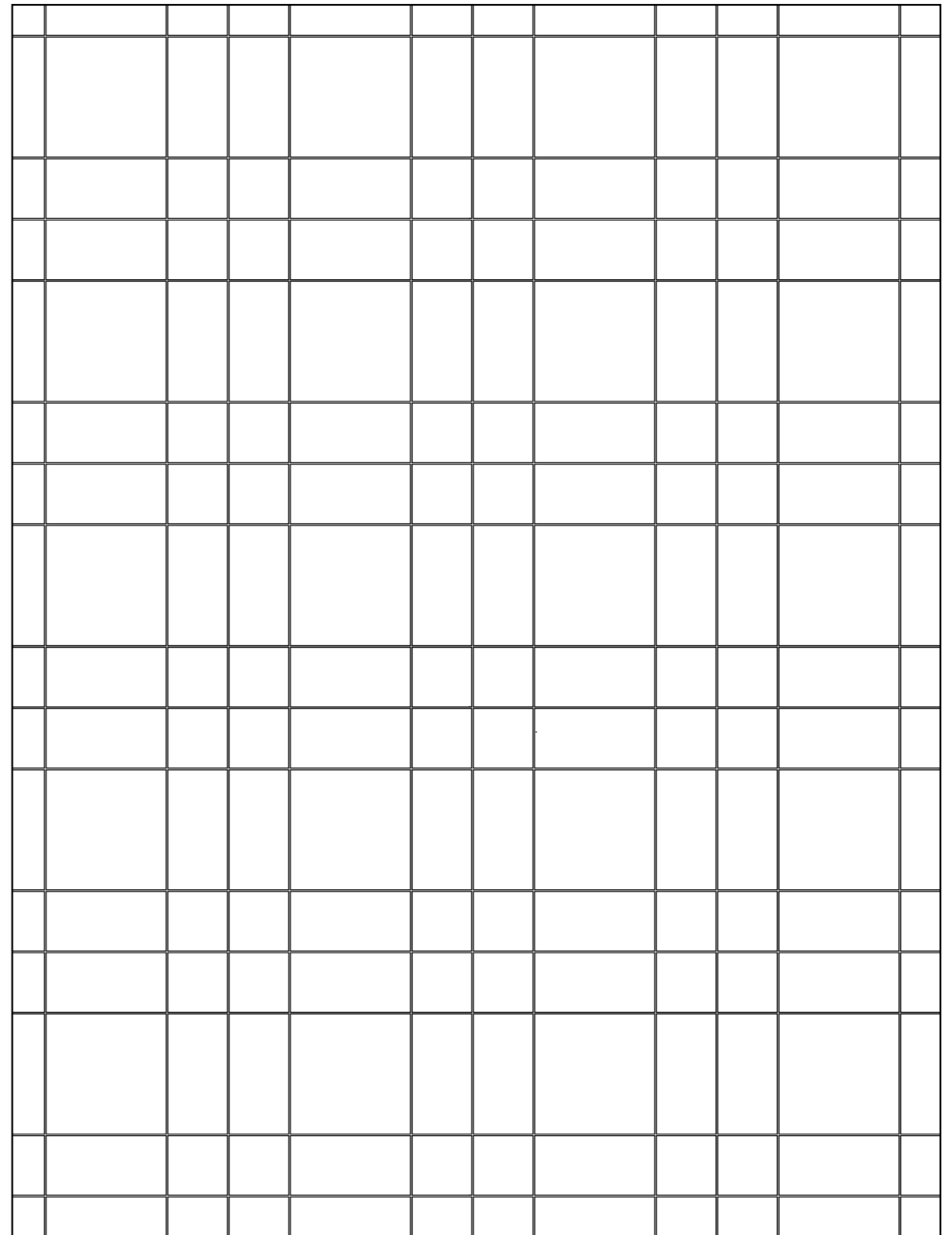
Uni Avocat 15x15  
Cabo Hubert 7.5x7.5





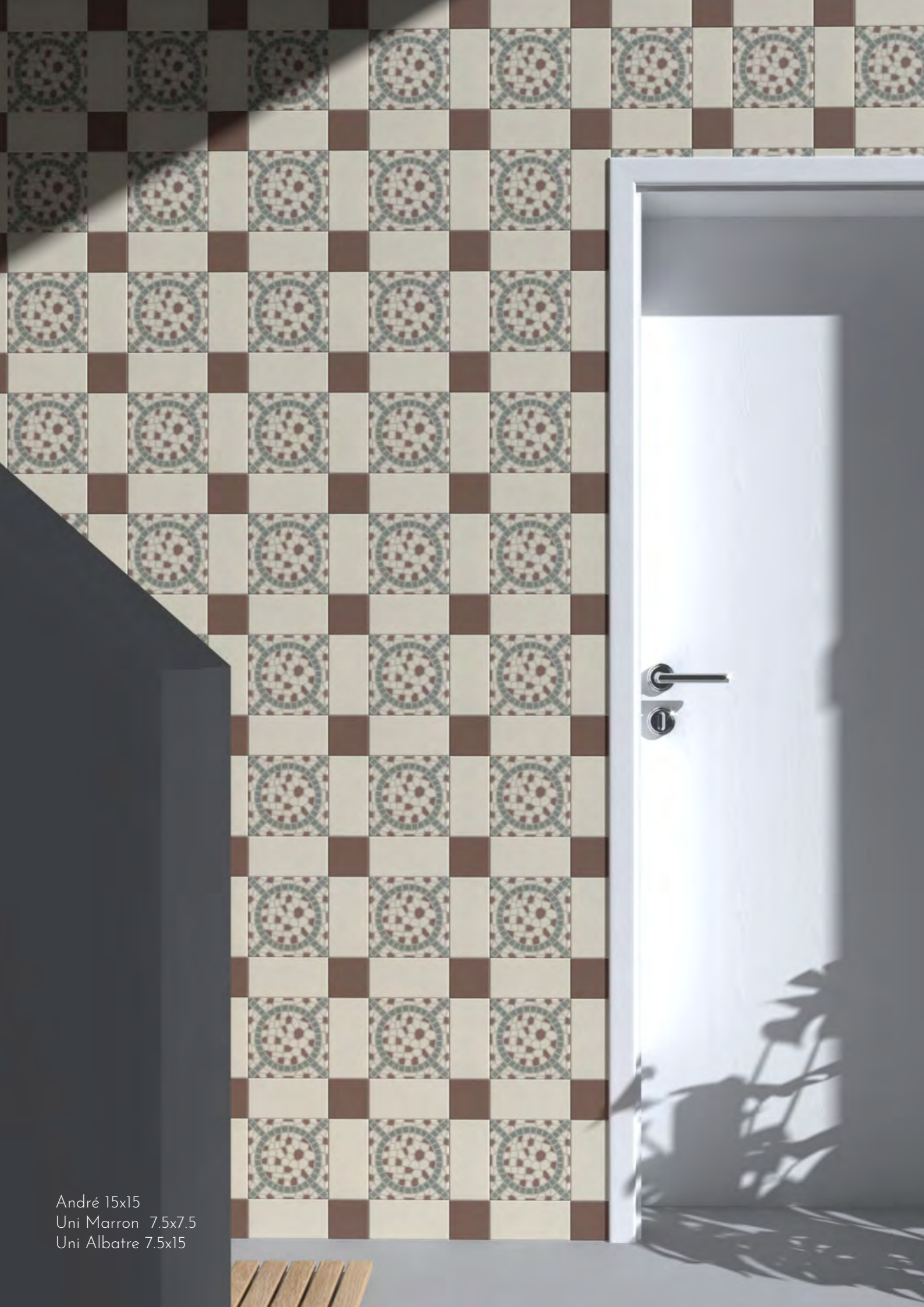
Uni Avocat 15x15  
Uni Albatre 15x15

# LAY PATTERN 002

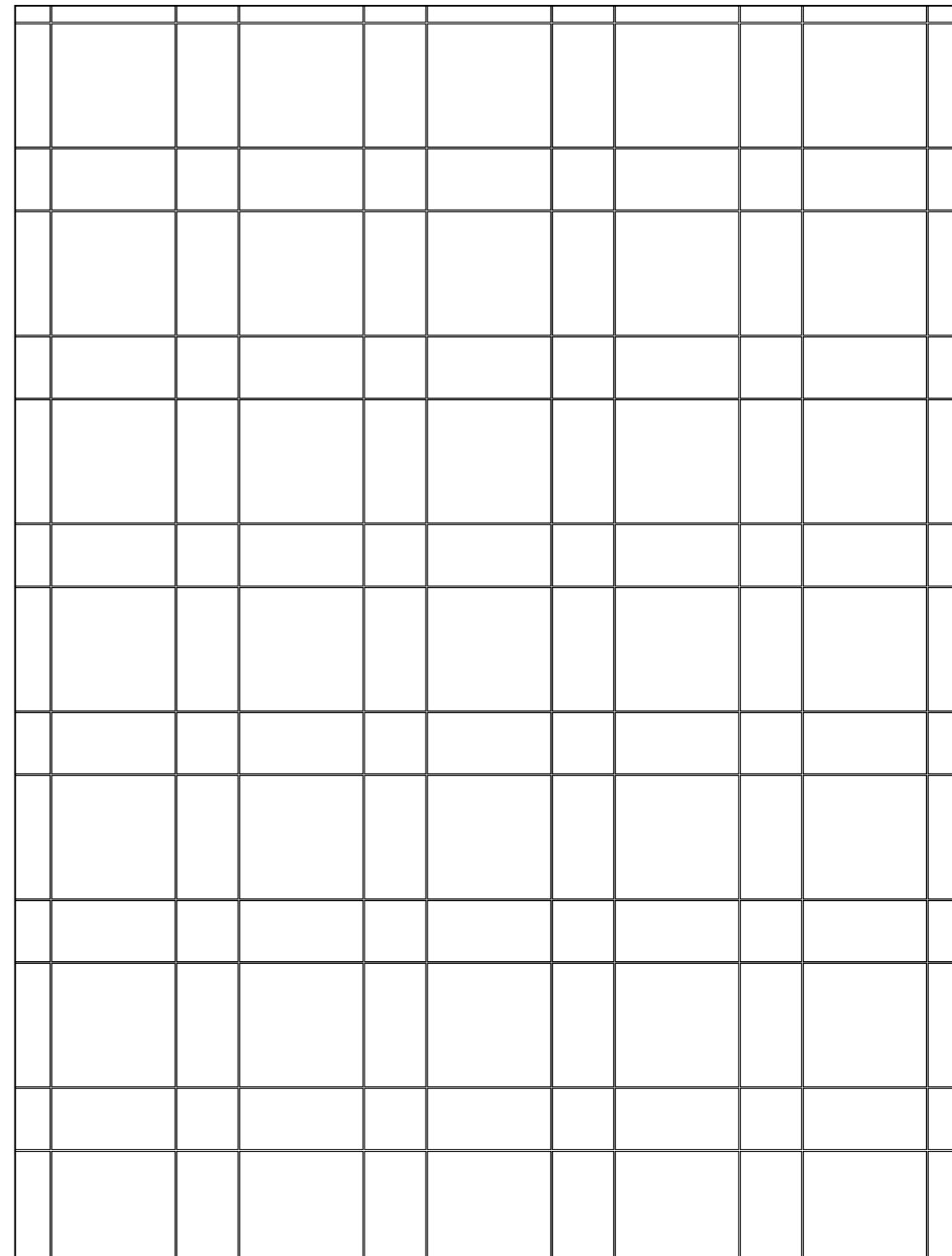




# LAY PATTERN 003



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

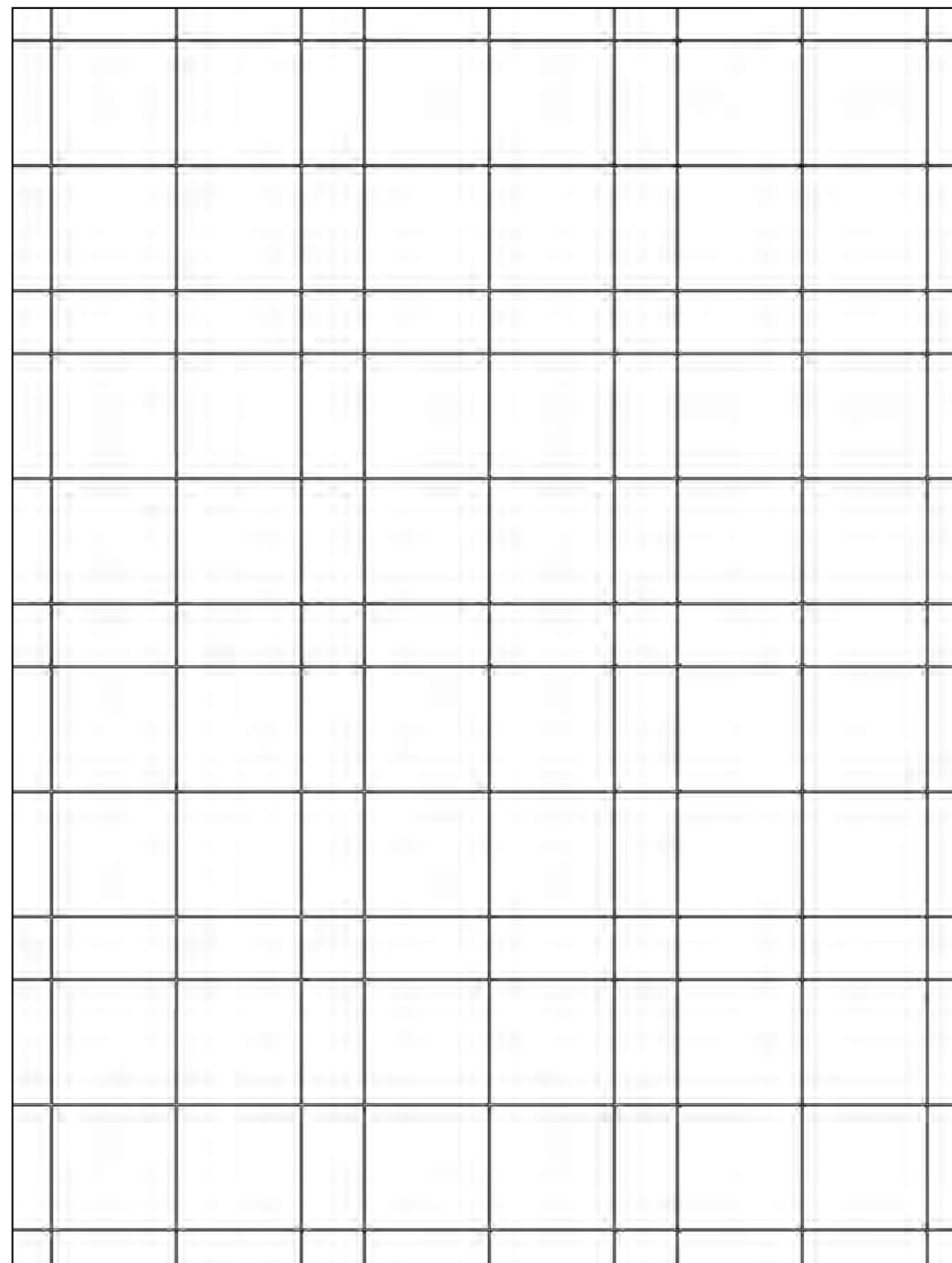




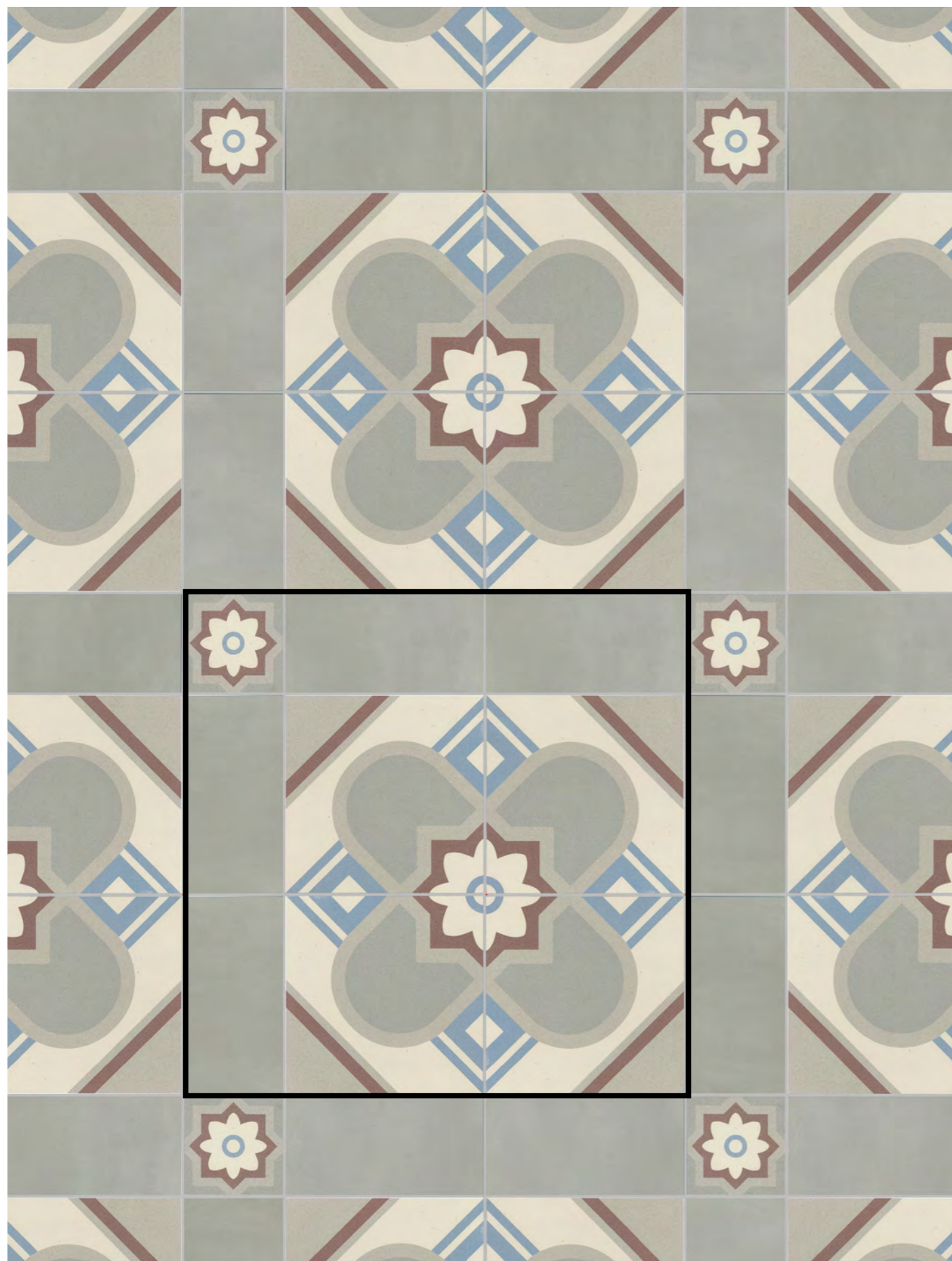
Octavie coin A 15x15  
Uni Antracite 7.5x15  
Ocatvie cabo 7.5x7.5



# LAY PATTERN 004

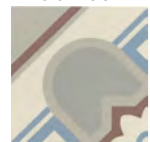






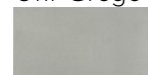
LAY PATTERN 004

Maurice



64%

Uni Grège



32%

Cabo Maurice



4%

Bel Histoire



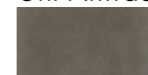
LAY PATTERN 004

Octavie coin A



64%

Uni Antracite



32%

Cabo Octavie



4%

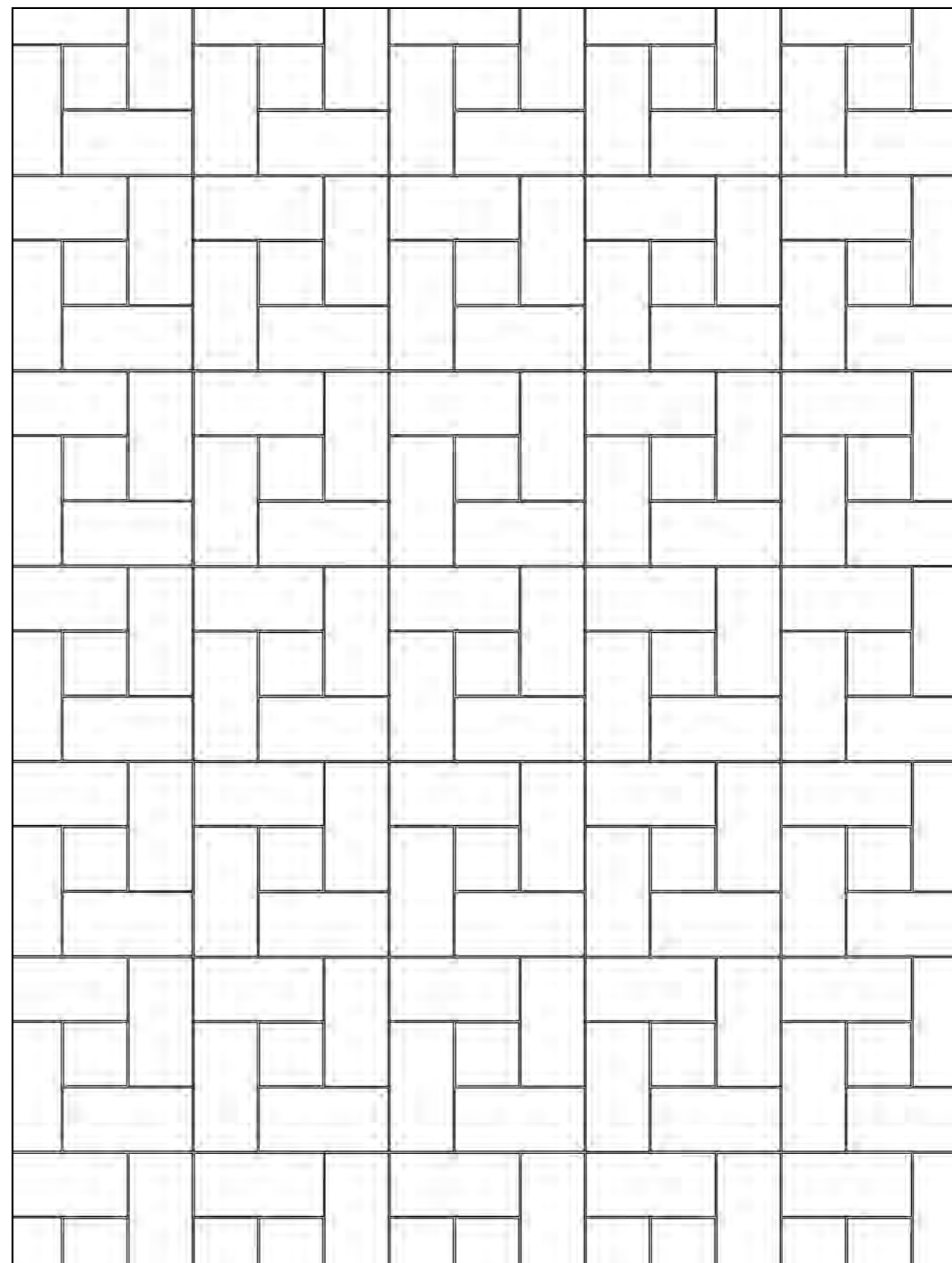
Bel Histoire



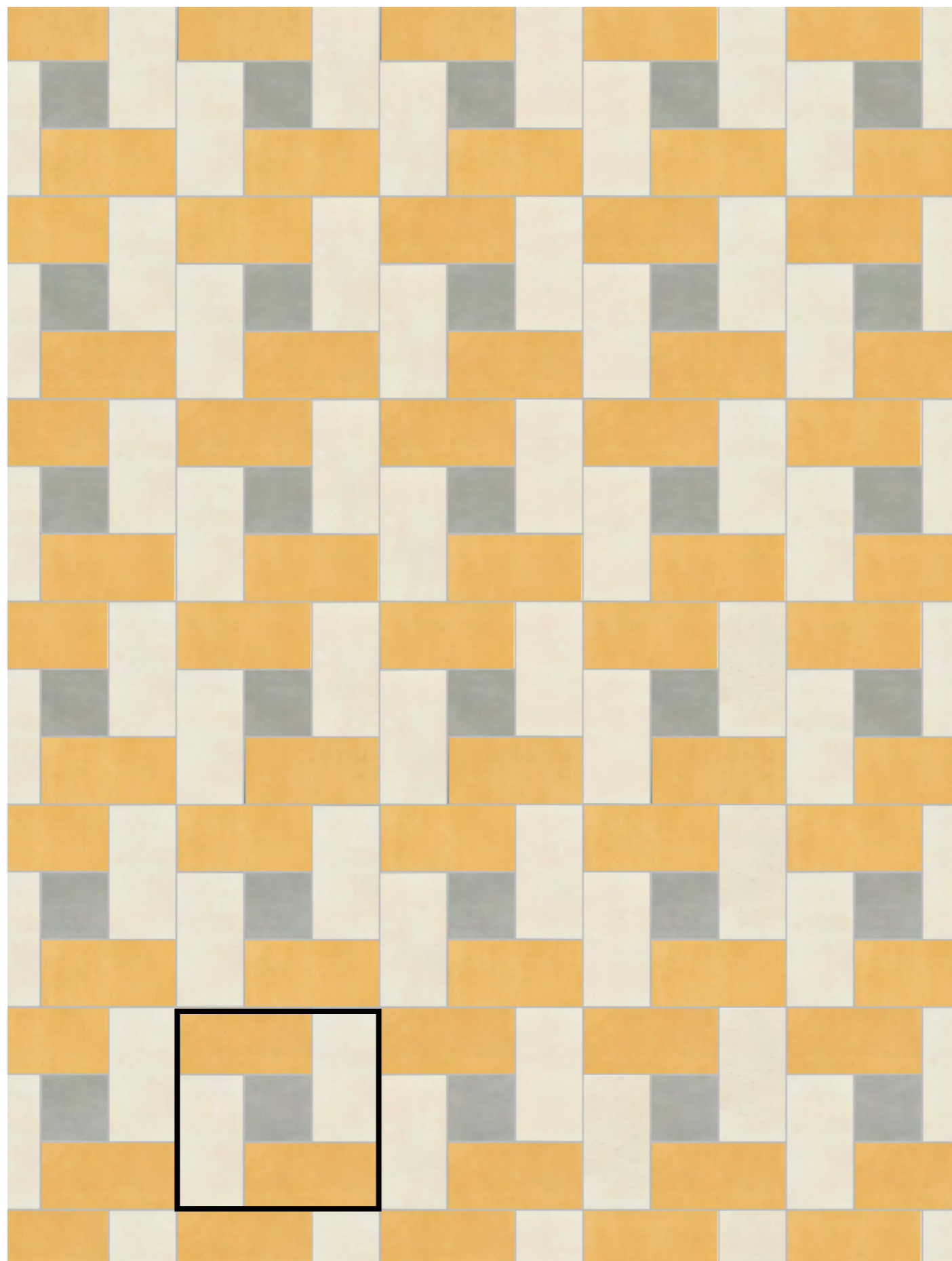
Uni Marron 7.5x15  
Cabo Paula 7.5x7.5



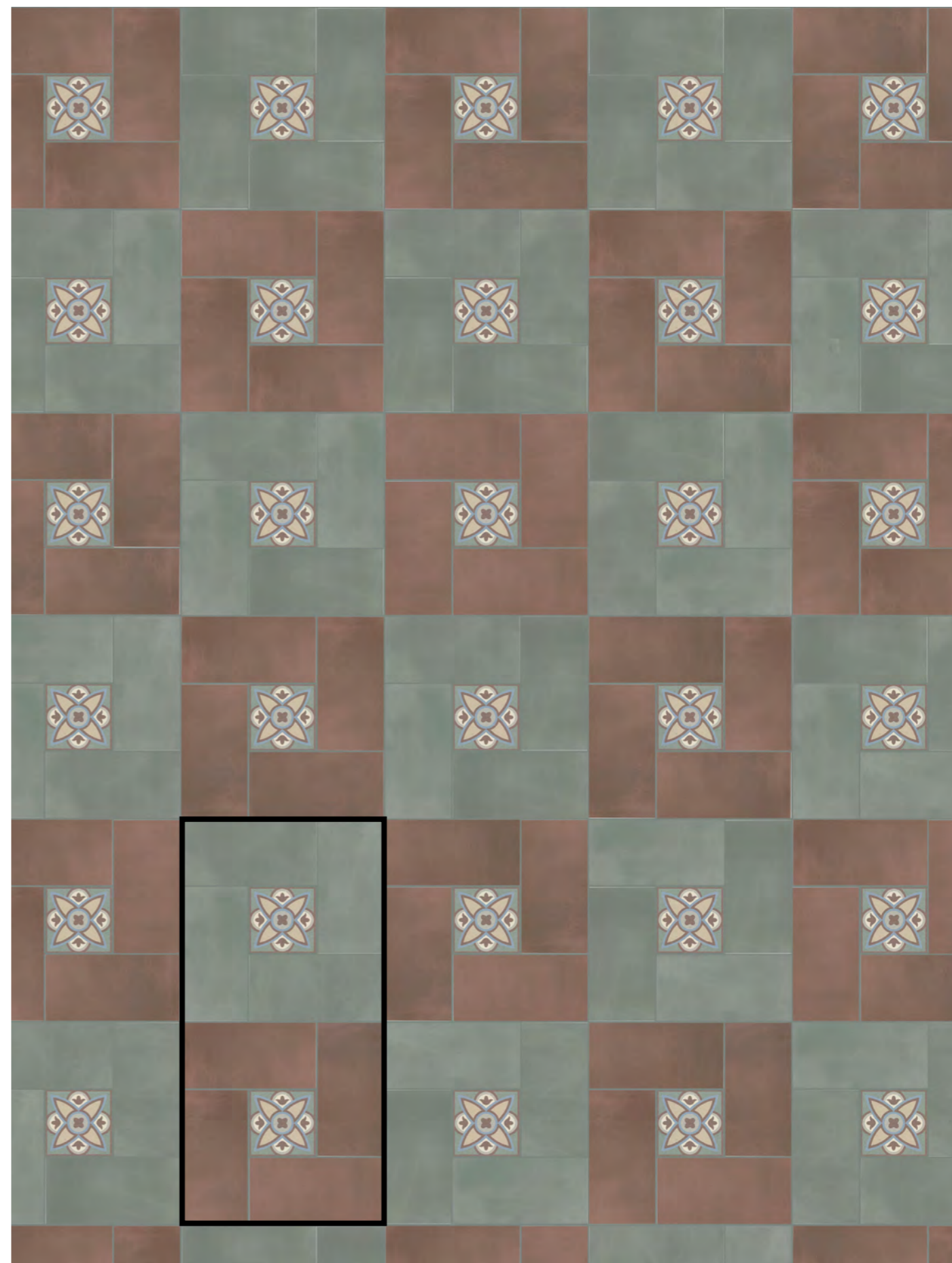
# LAY PATTERN 005





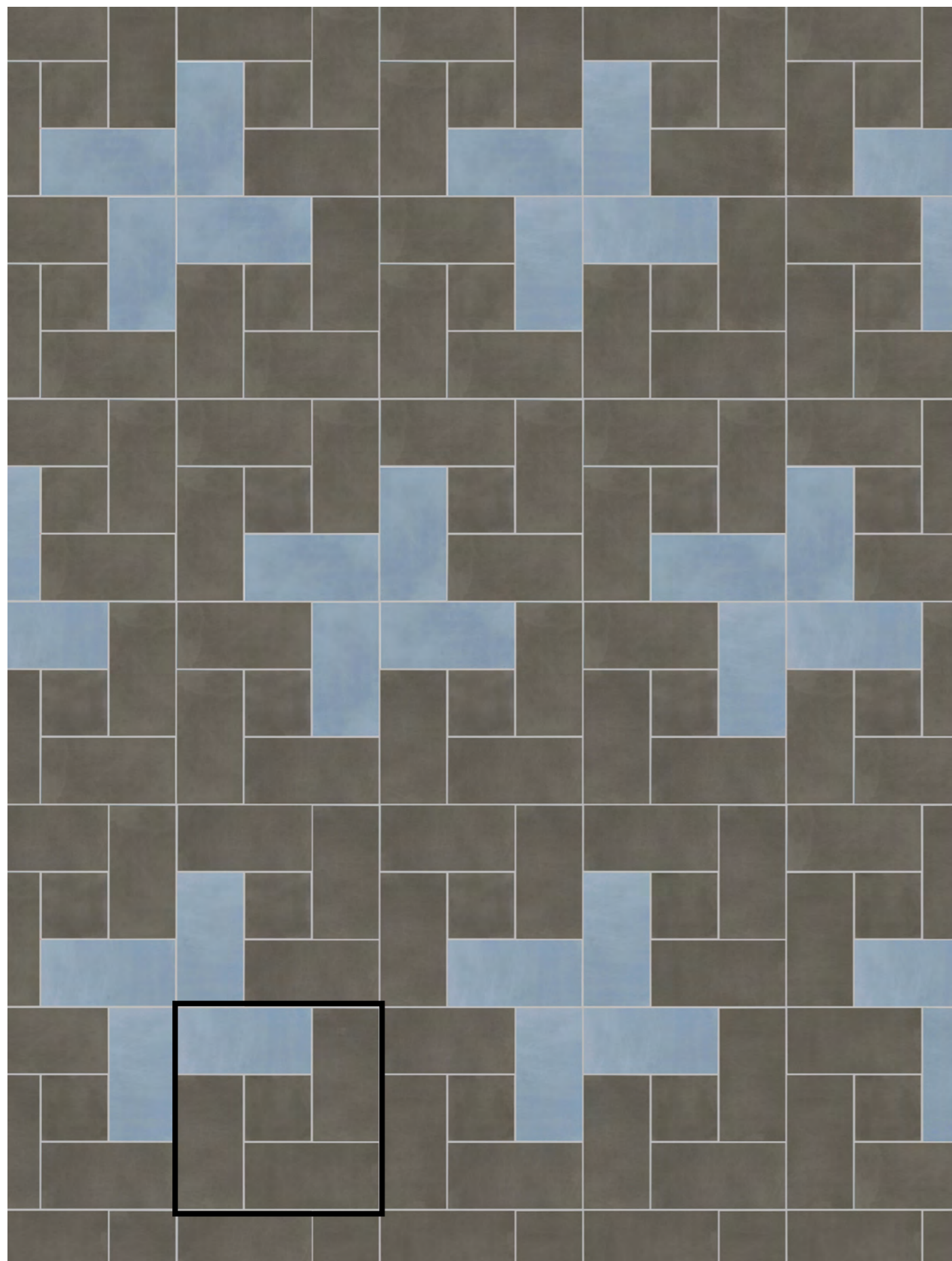


Bel Histoire



Bel Histoire



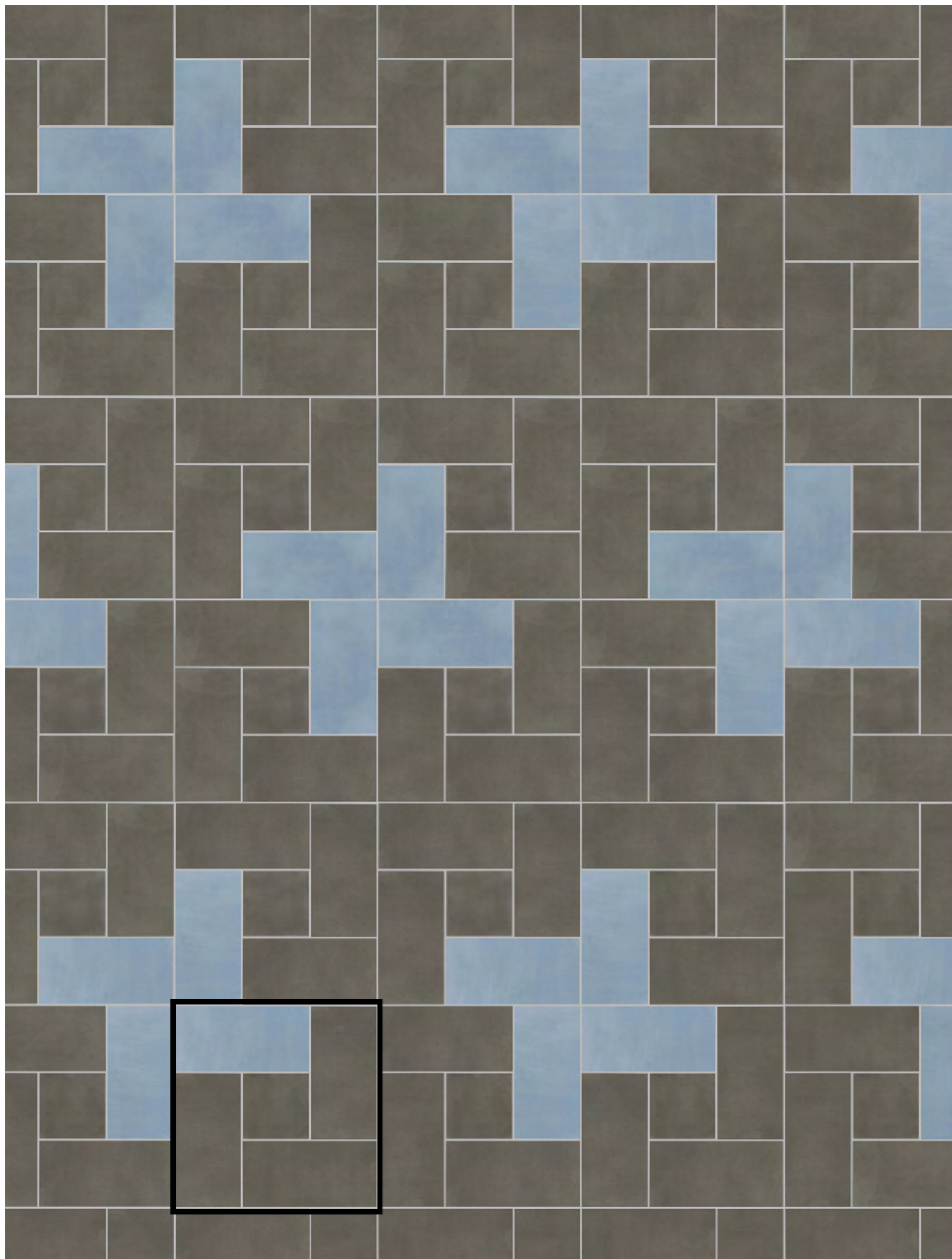


Bel Histoire

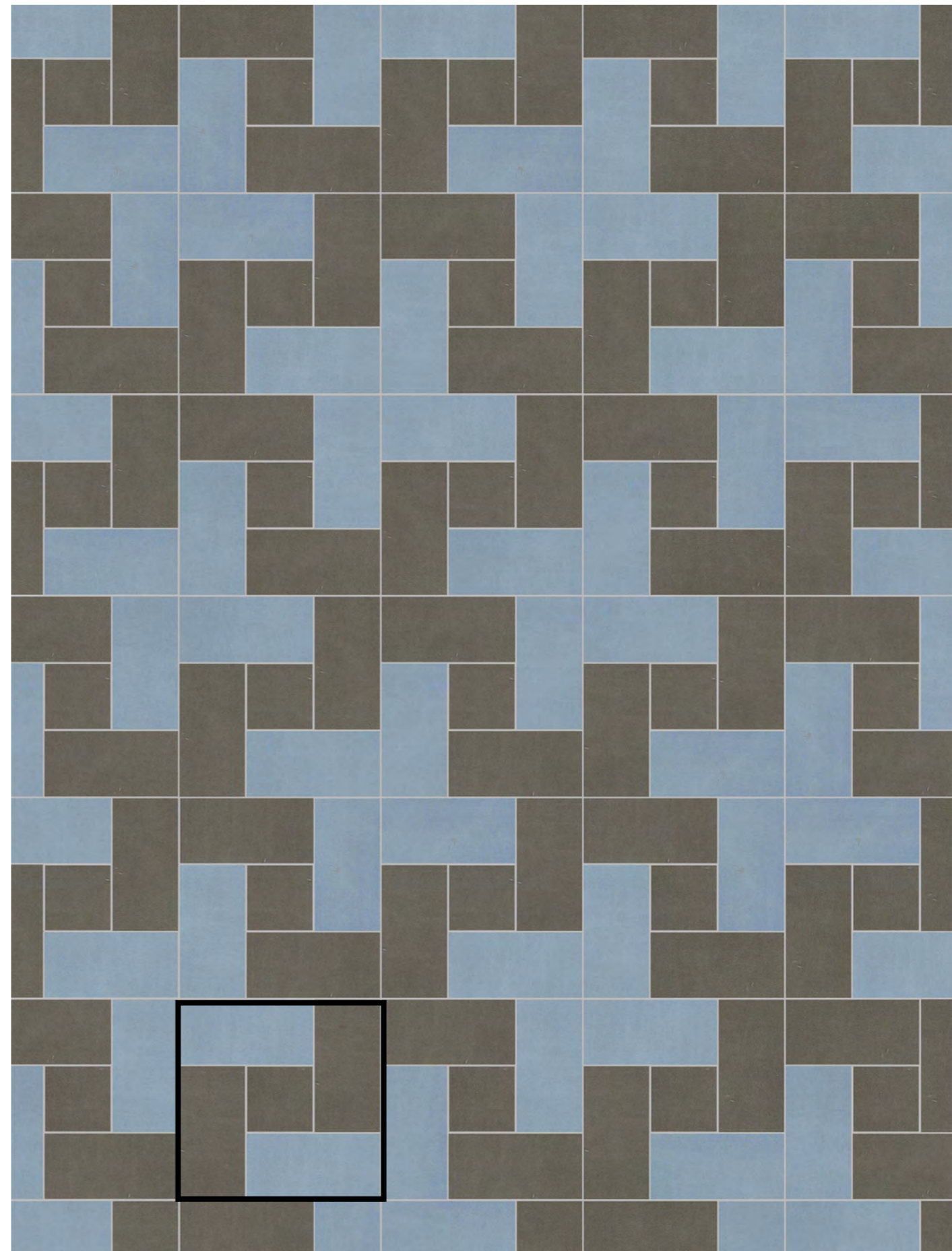


Bel Histoire





Bel Histoire



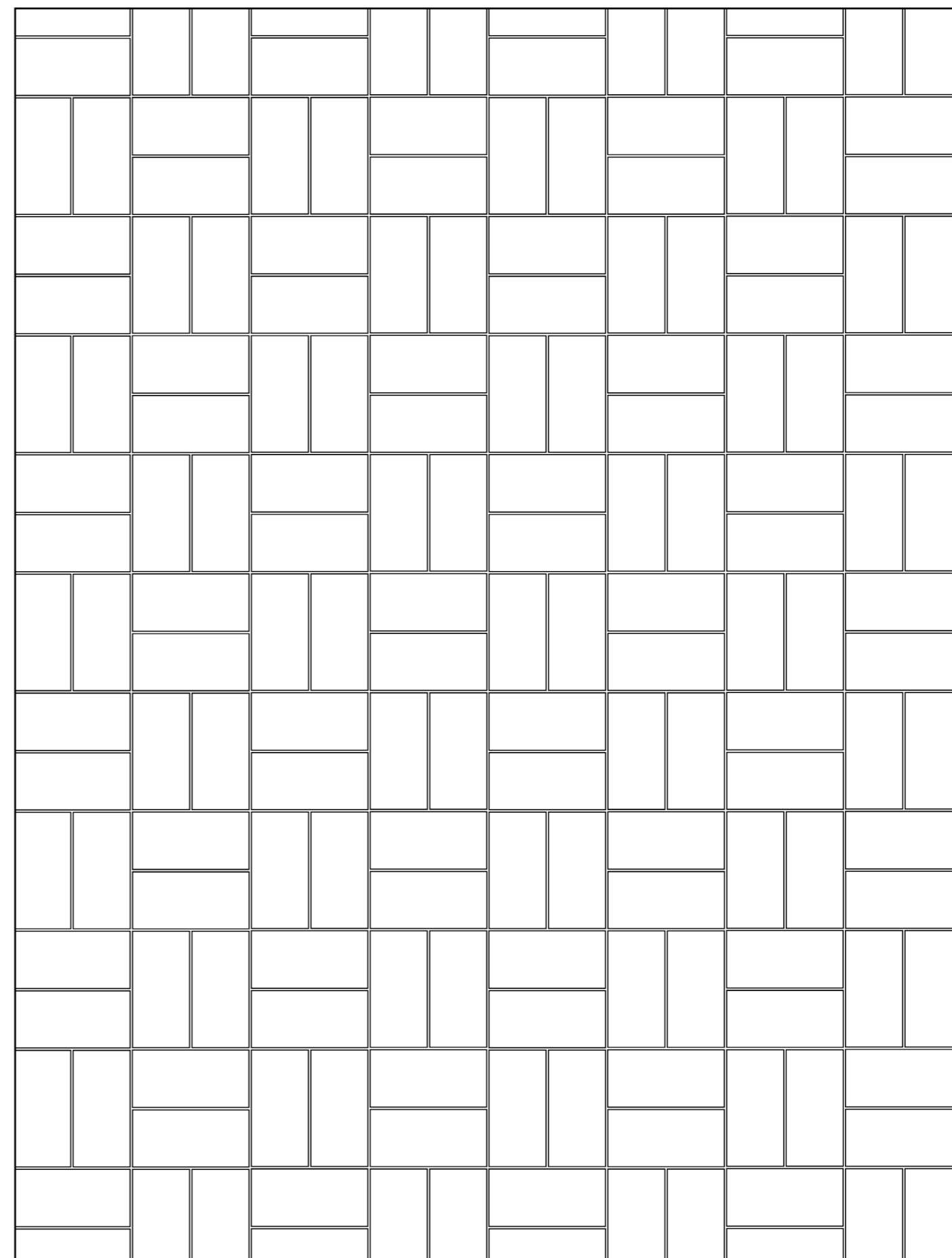
Bel Histoire



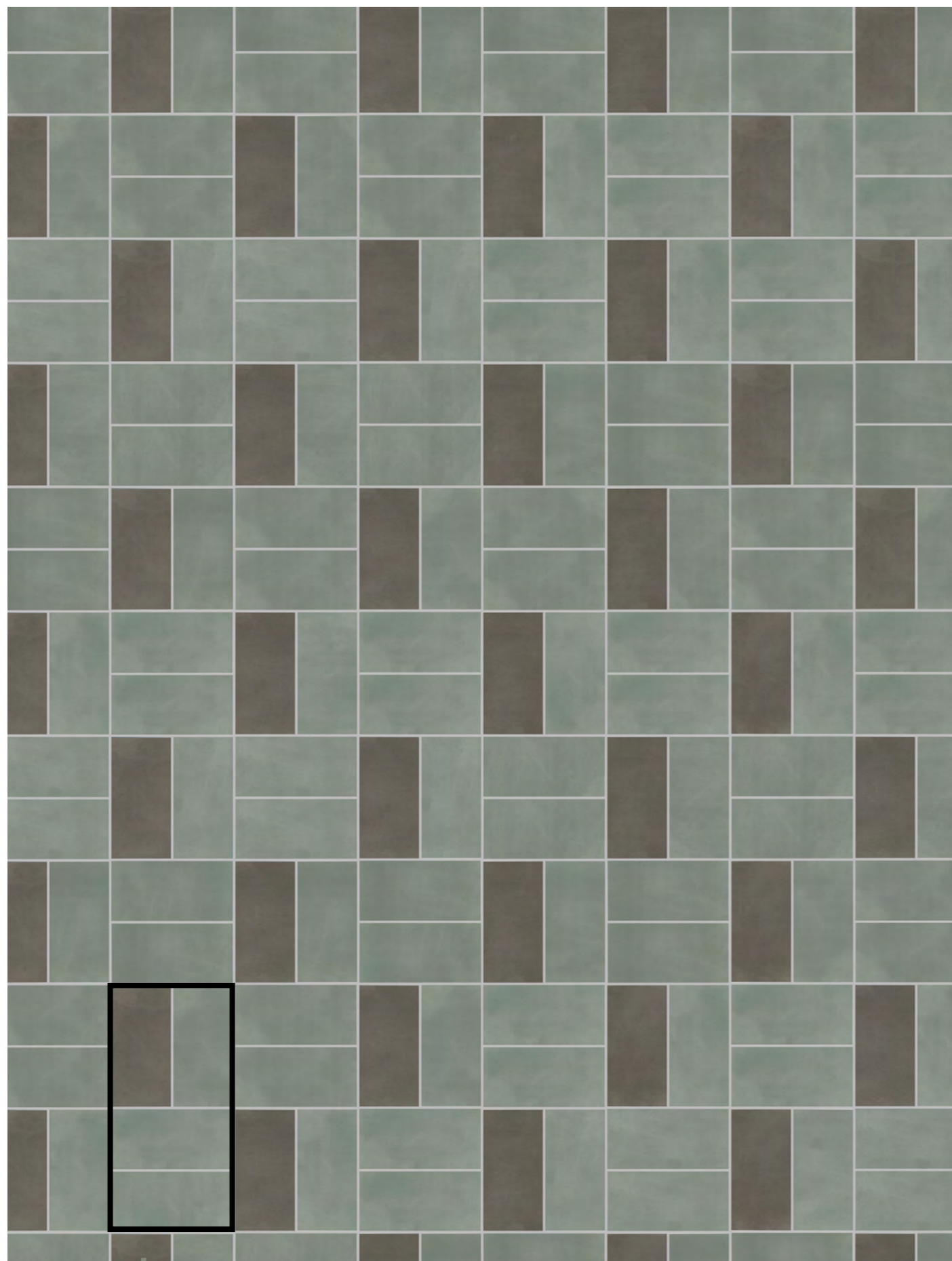
# LAY PATTERN 006



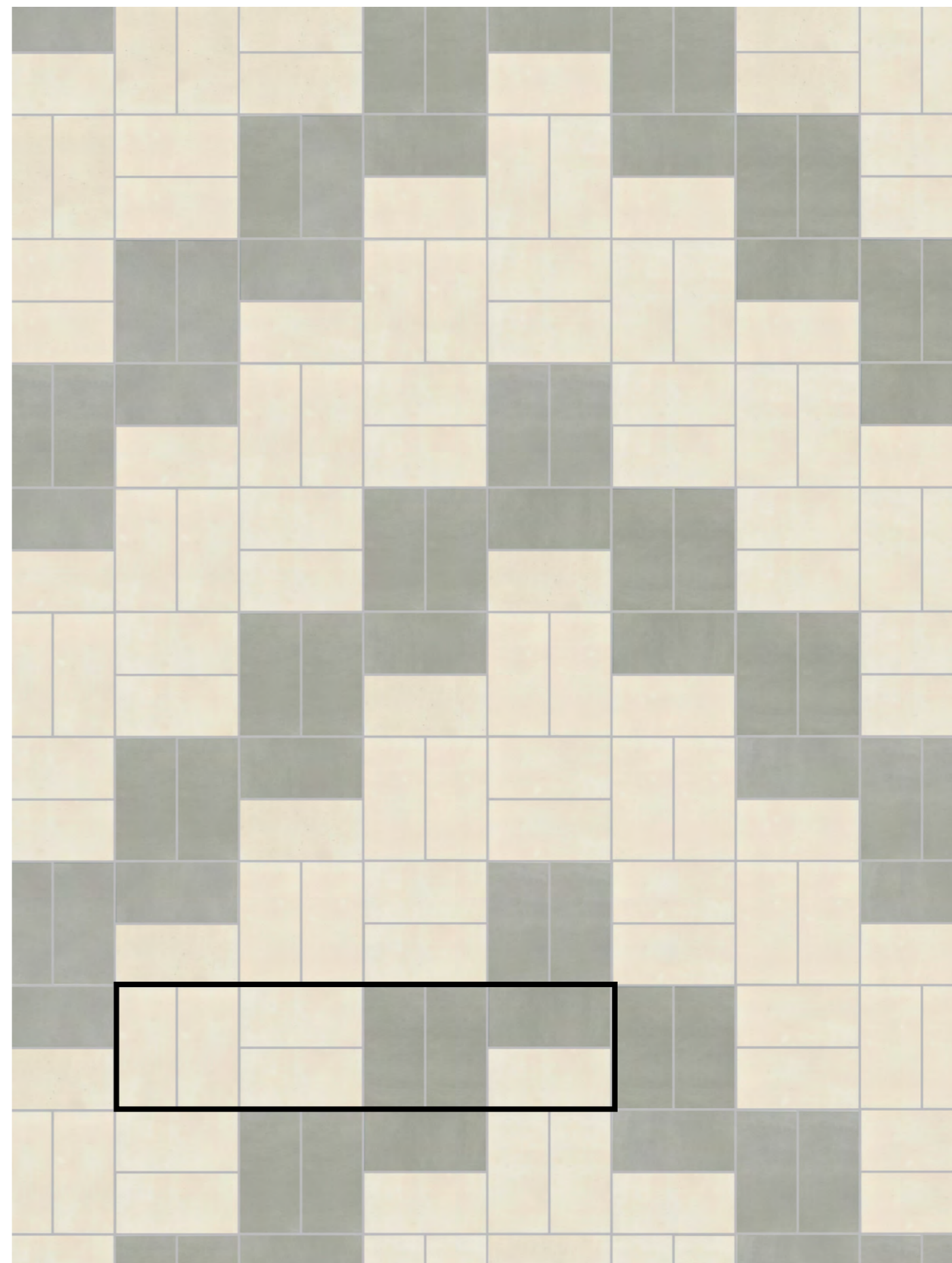
Uni Avocat 7.5x15  
Uni Ombre 7.5x15







Uni Ombre 25%    Uni Bleu Paon 75%



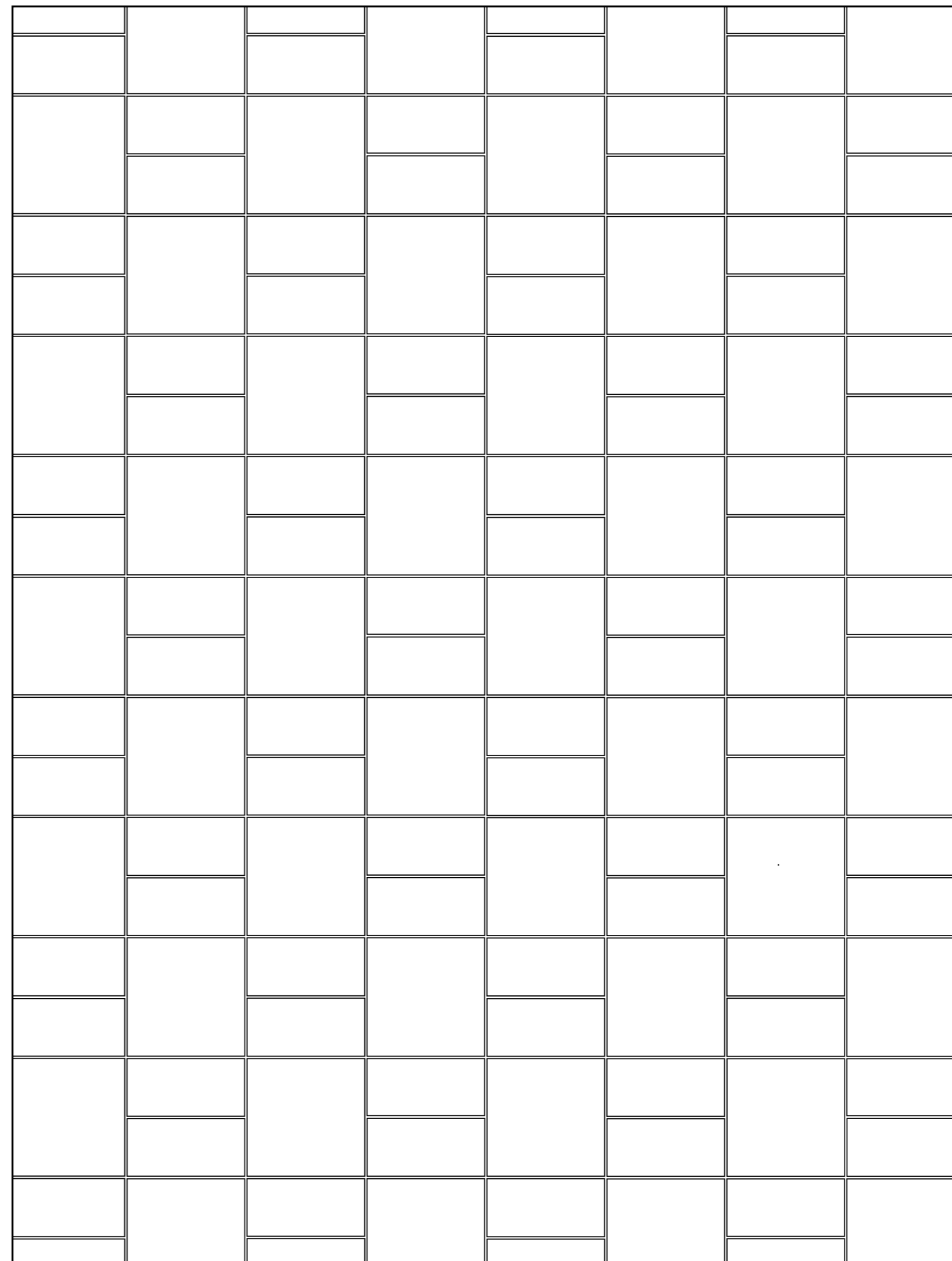
Uni Albatre 62%    Uni Grège 38%



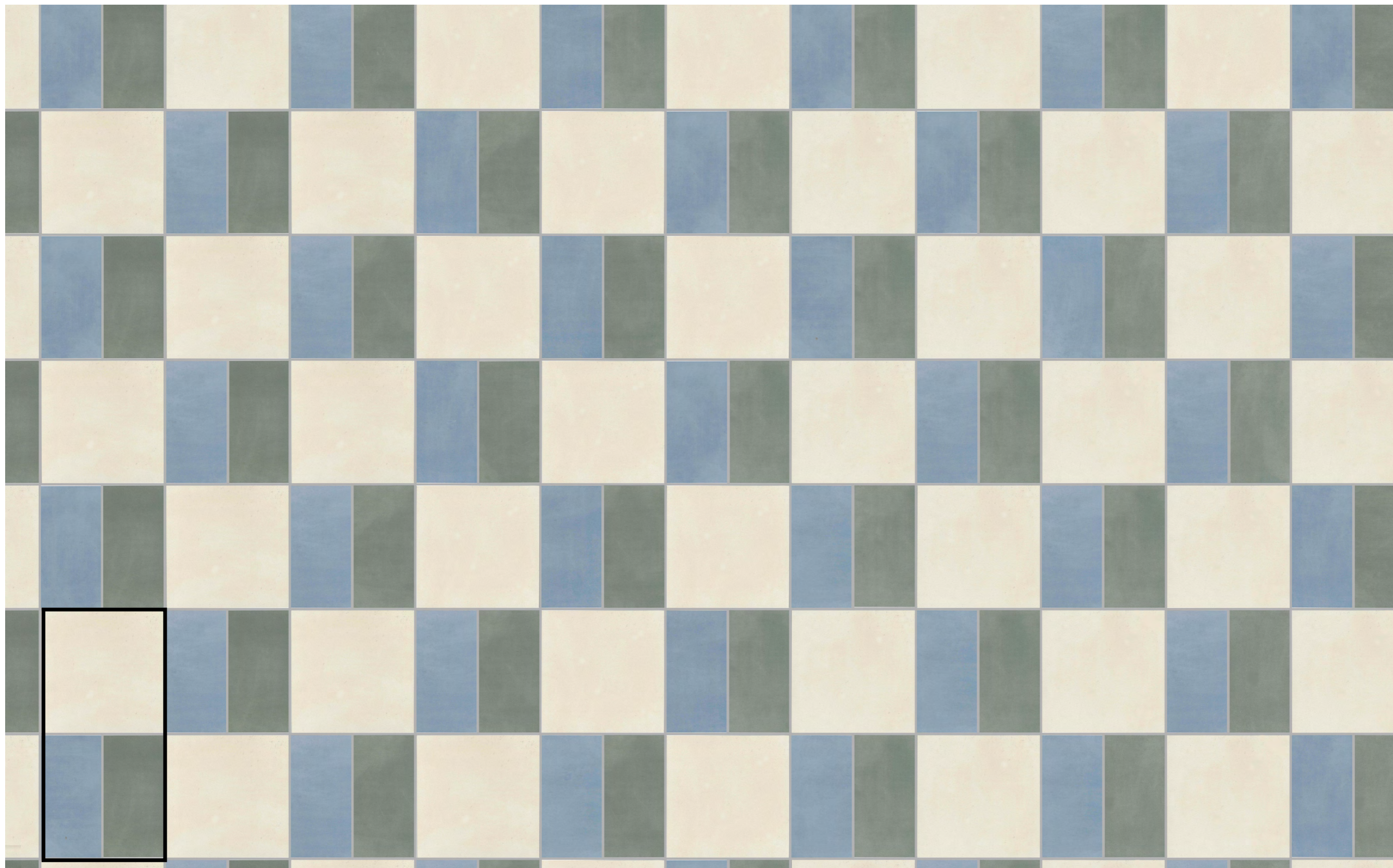


Uni Albatre 7.5x15  
Ida 15x15

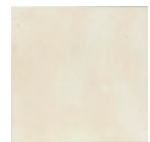
# LAY PATTERN 007







Uni Albatre



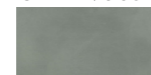
50%

Uni Bleu Paon



25%

Uni Avocat



25%

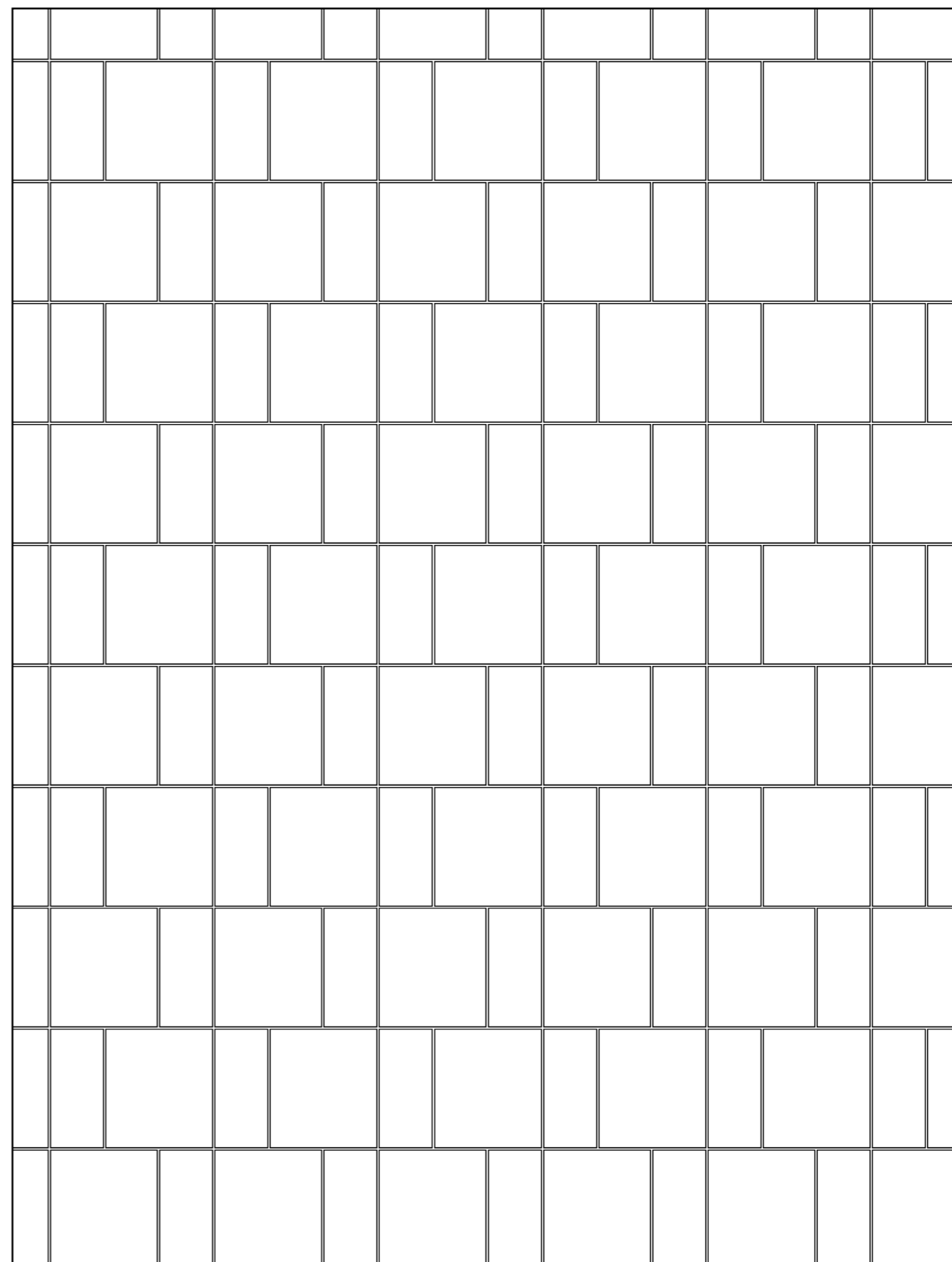
Bel Histoire



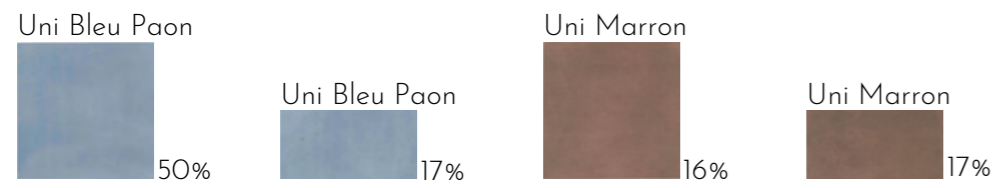
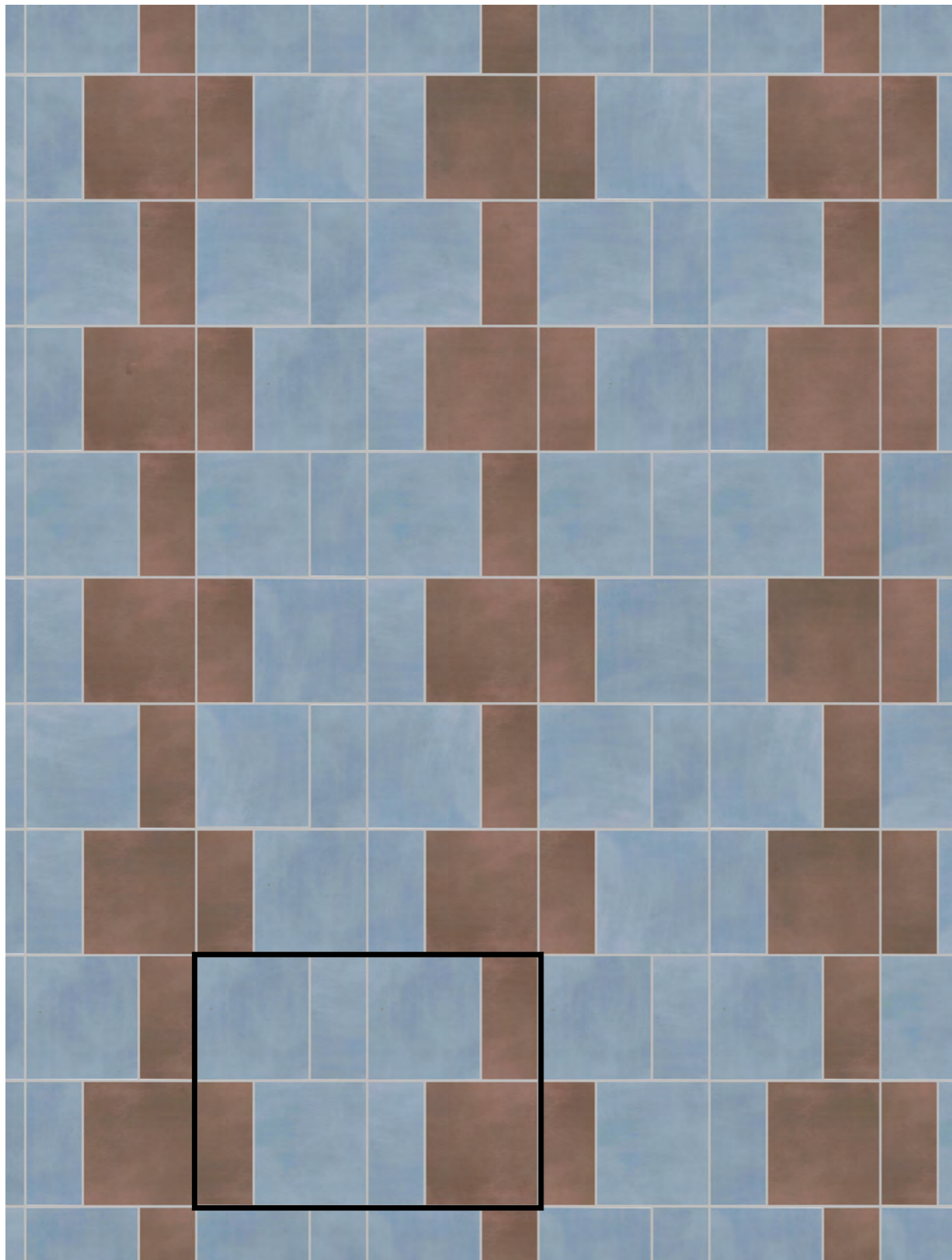


Uni Albatre 15x15  
Uni Grège 7.5x15

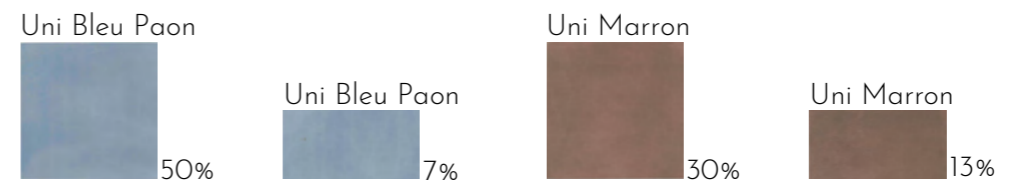
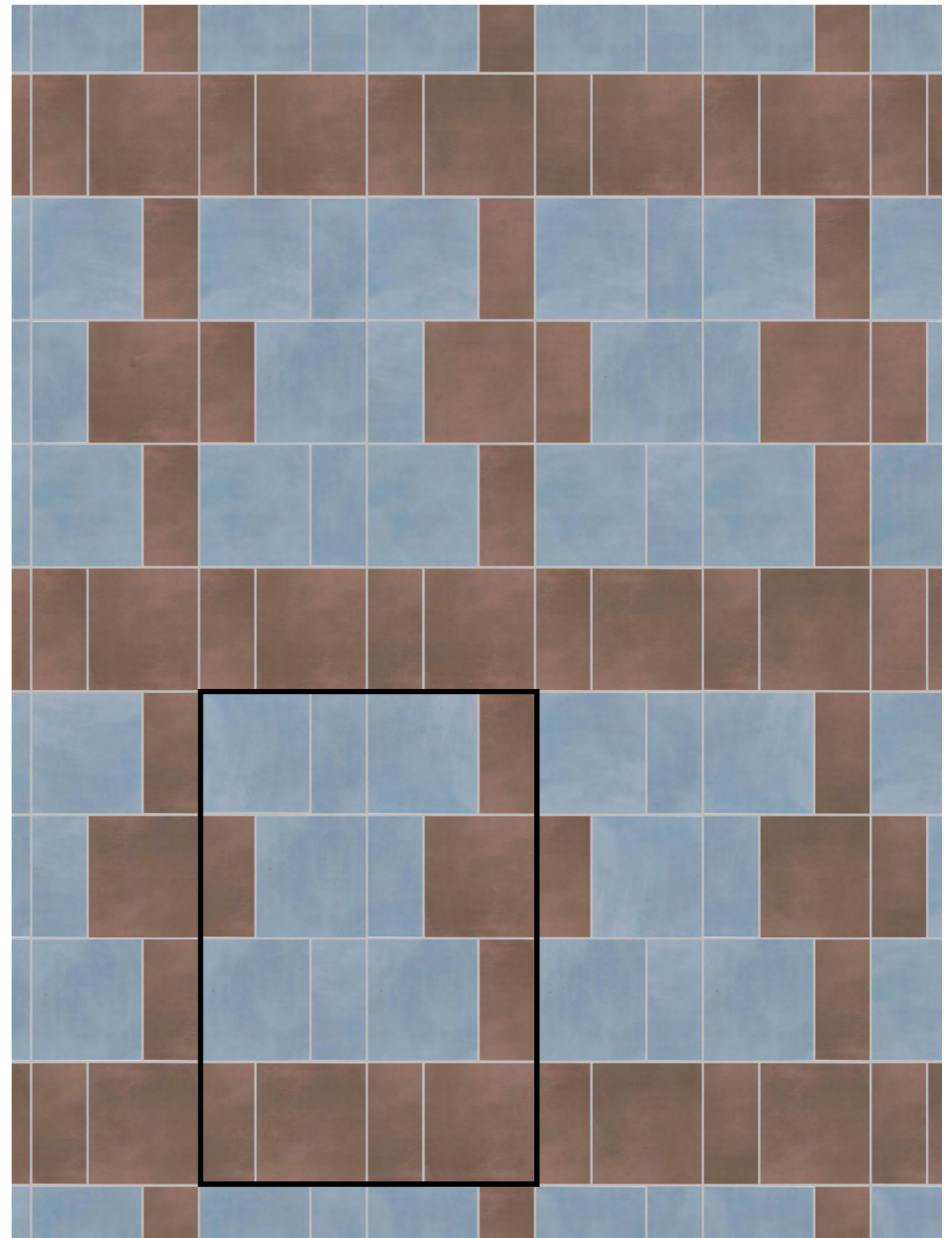
# LAY PATTERN 008





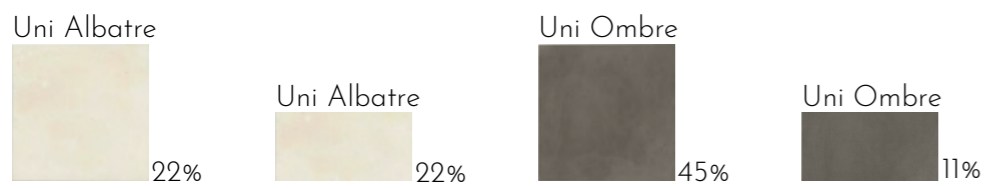


Bel Histoire

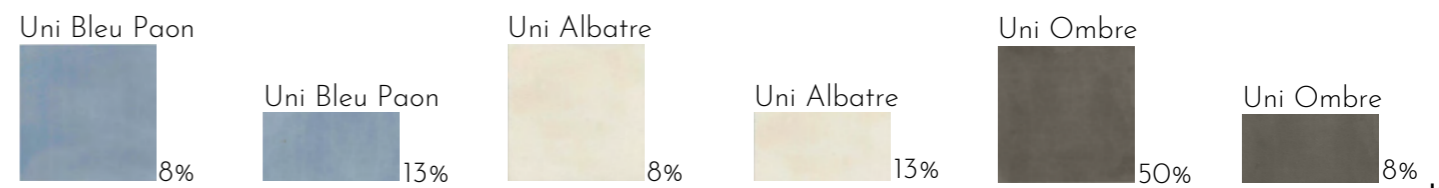
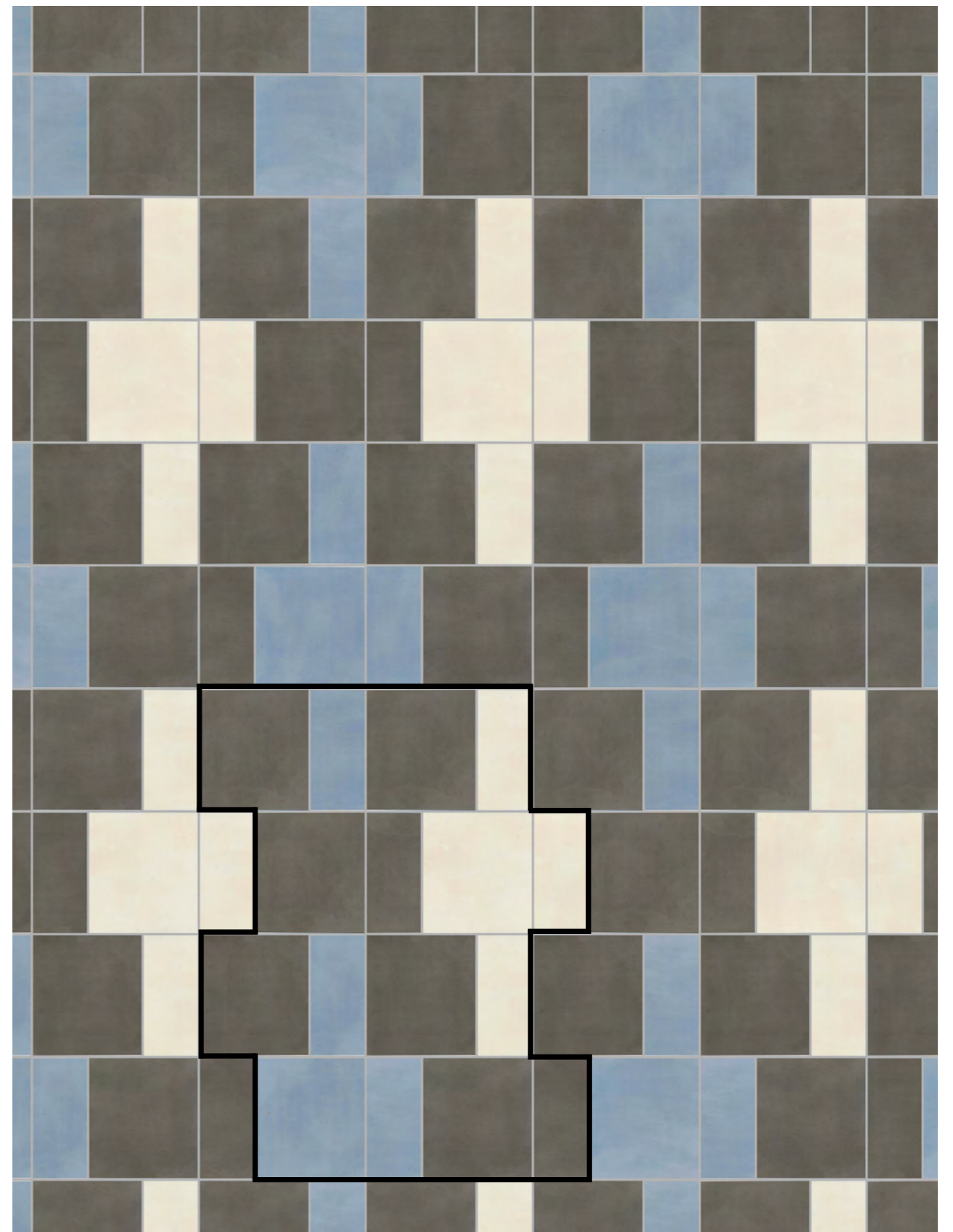


Bel Histoire





Bel Histoire



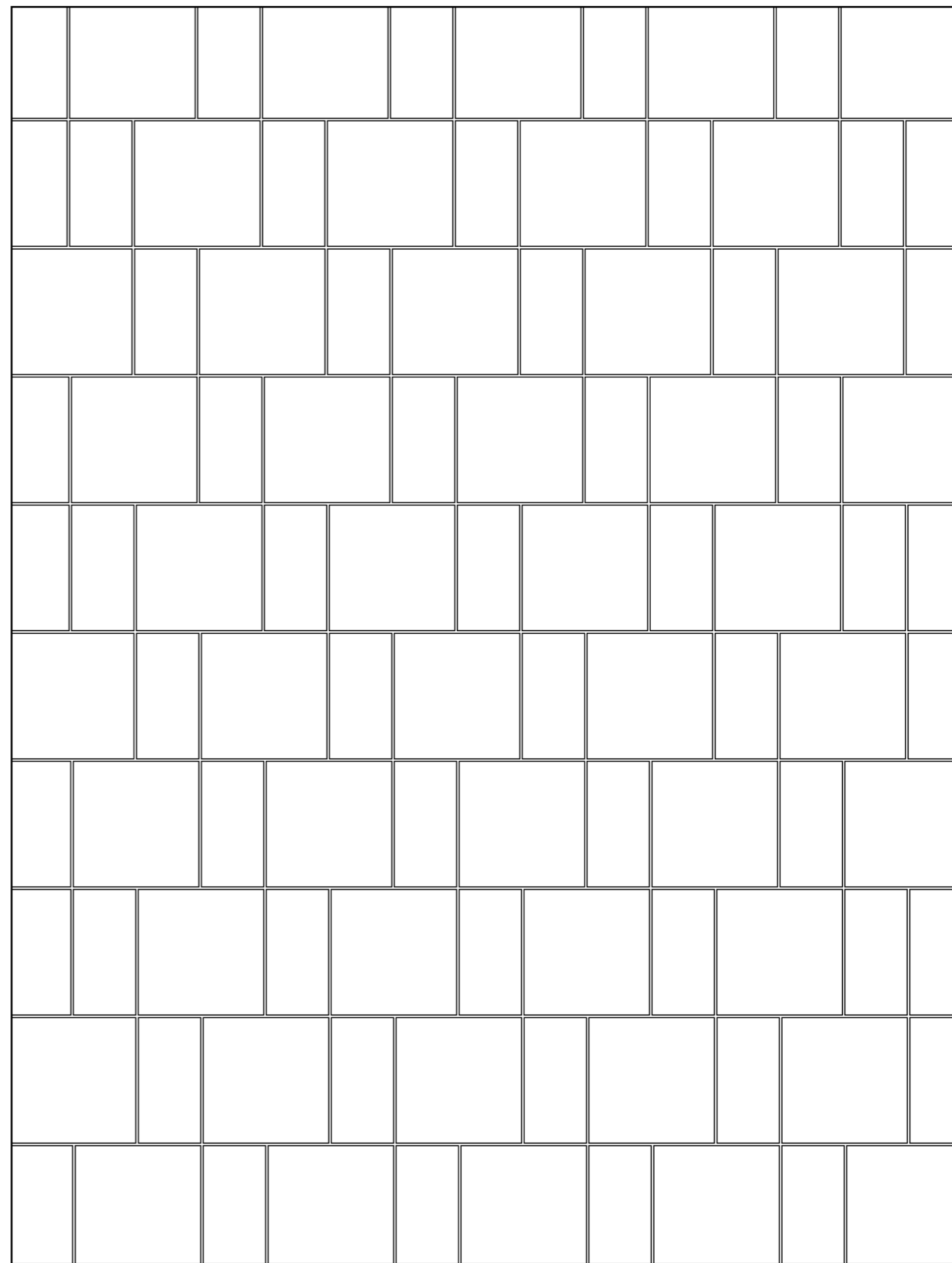
Bel Histoire





Uni Ocre 15x15  
Uni Marron 7.5x15

# LAY PATTERN 009







Uni Grège 7.5x15  
Uni Ombre 7.5x15

# LAY PATTERN 010

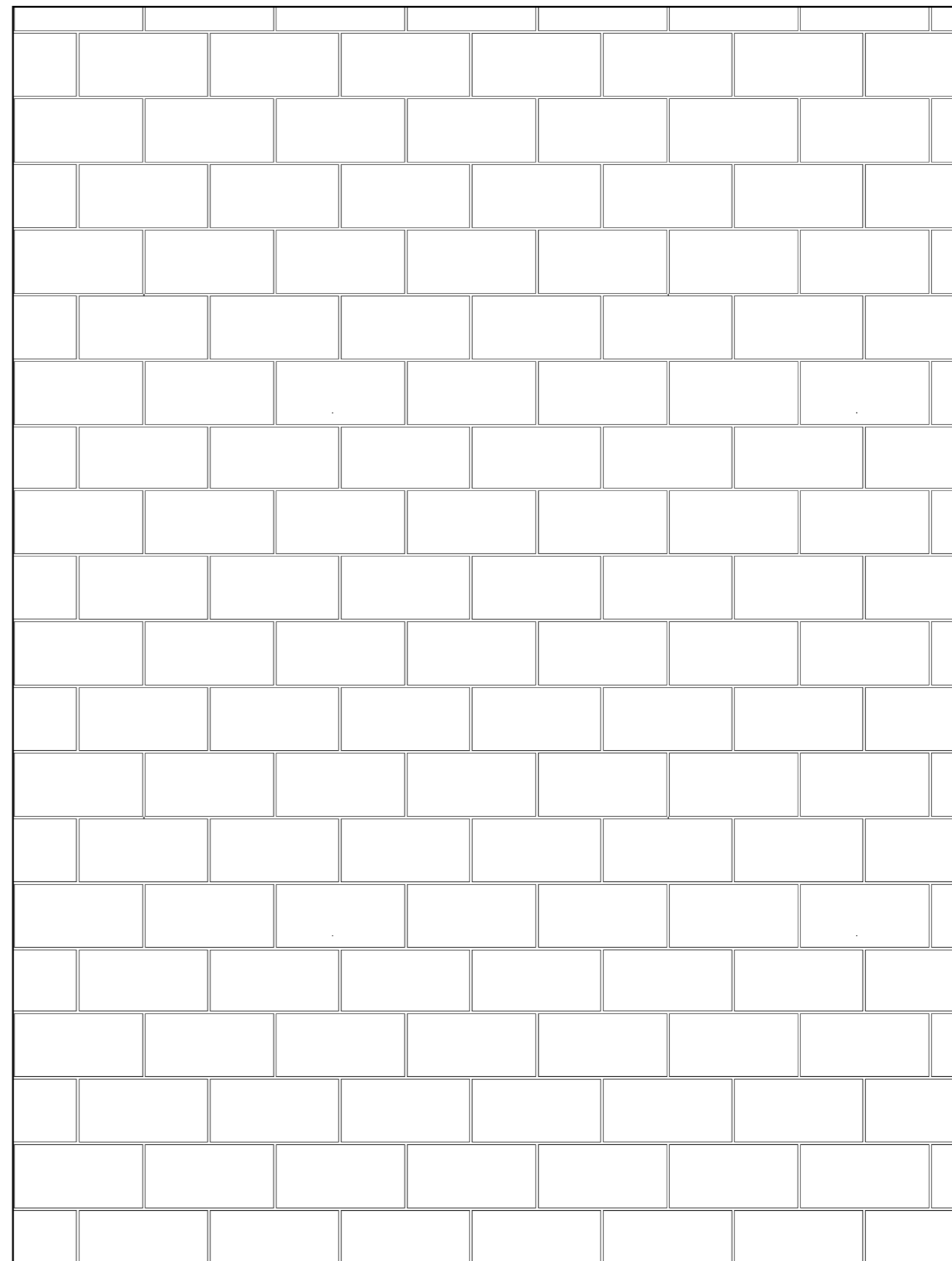






Uni Marron 7,5x15

# LAY PATTERN 011

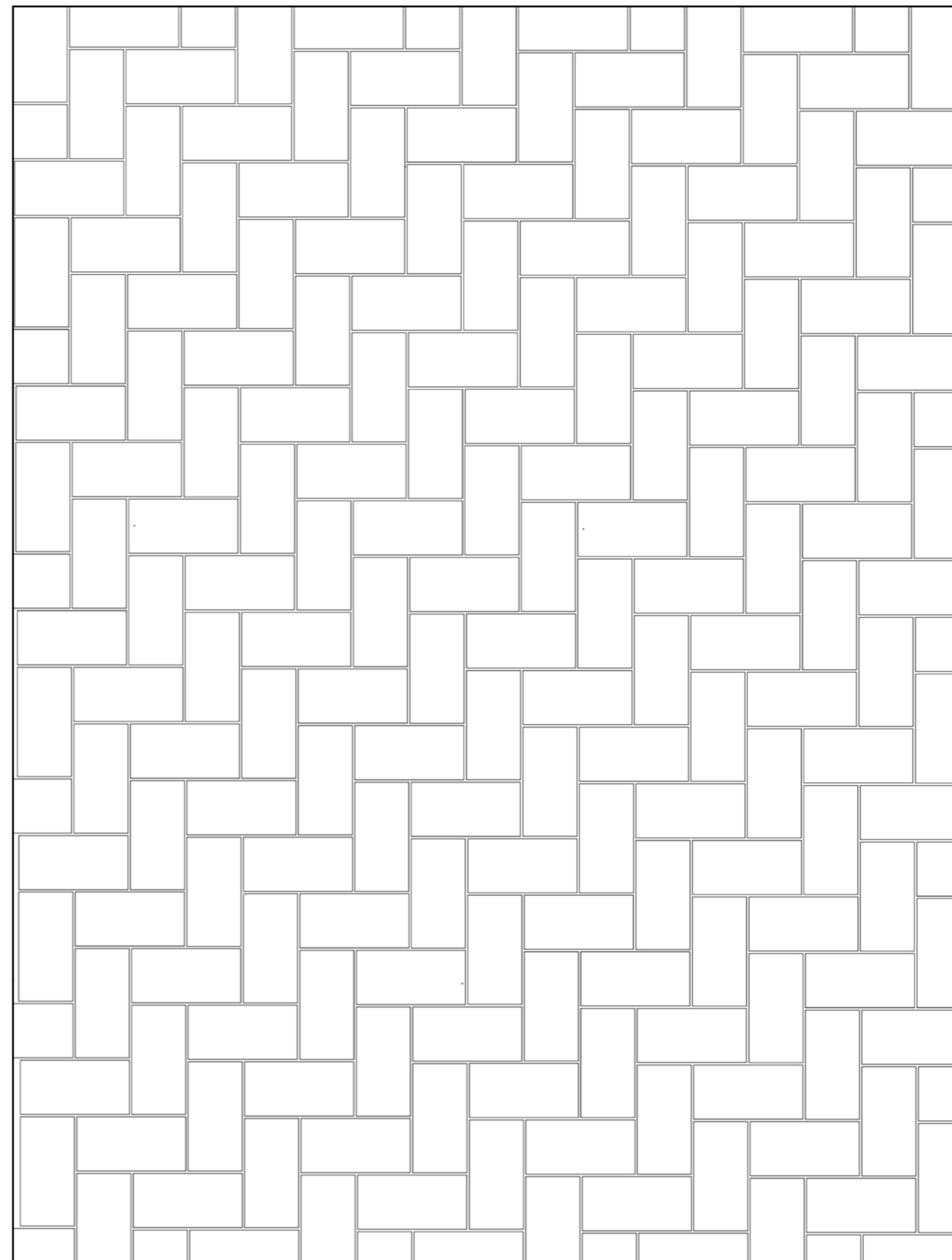




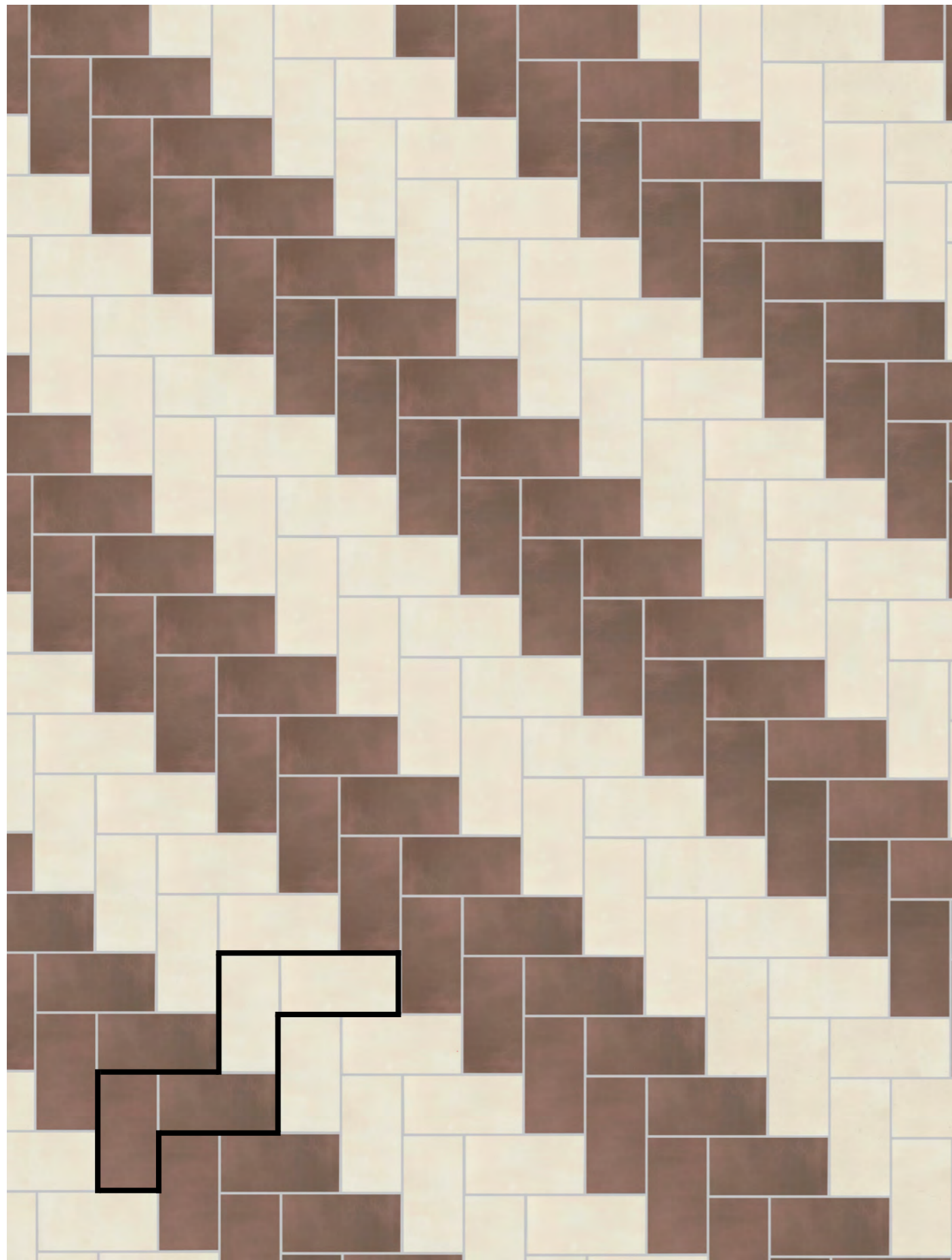


Uni Grège 7.5x15  
 Uni Marron 7.5x15

# LAY PATTERN 012









Uni Albatre 50%    Uni Marron 50%



Uni Grège 50%    Uni Ombre 50%



# TECHNICAL sheet & packaging

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



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VAT BE 0658.742.539

**WAREHOUSE & SHOWROOM**

C/Senda Pescadores 15 - 12540 Vila-Real Castellon - SPAIN  
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