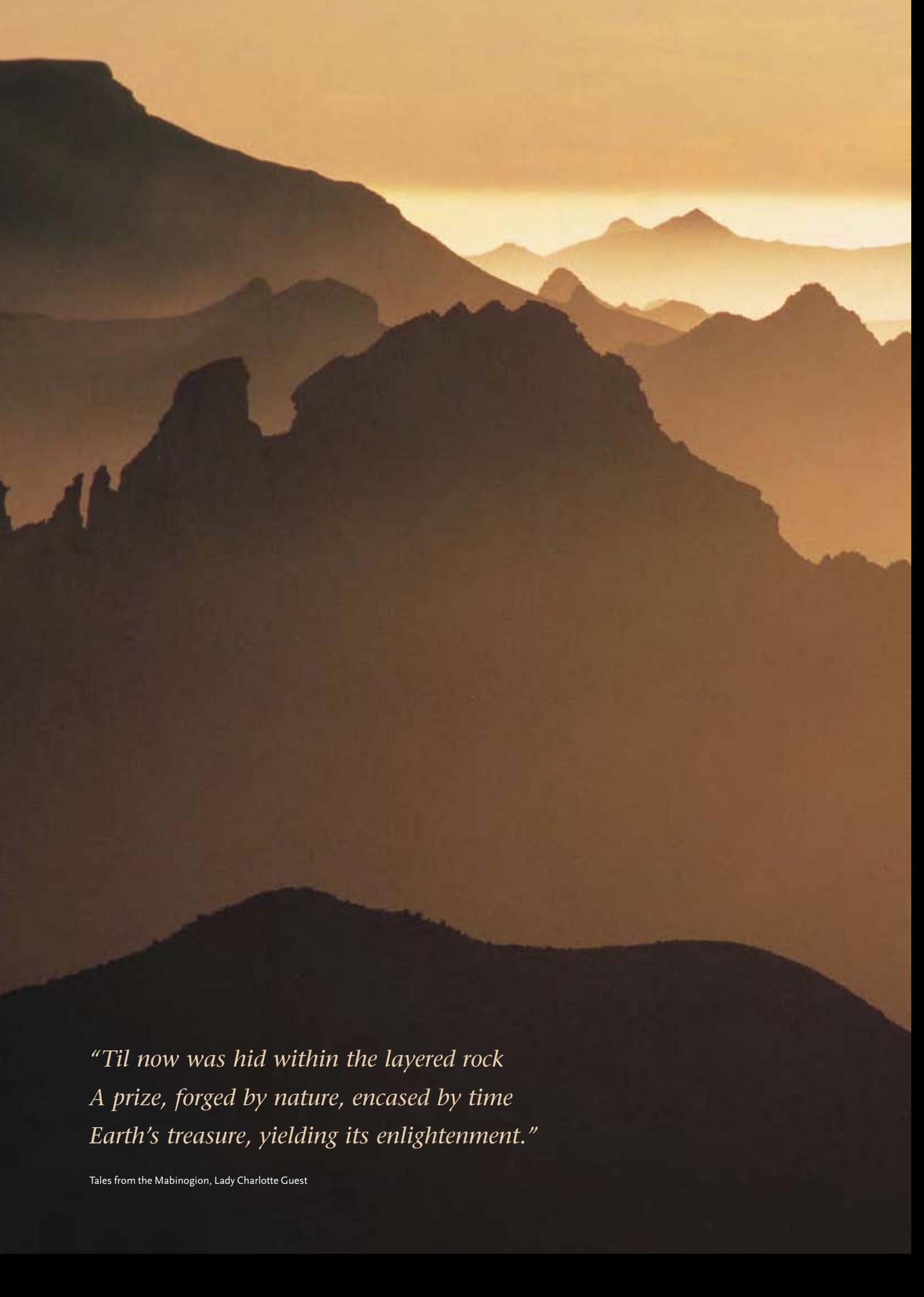


EARTHWORKS



ORIGINALSTYLE



*“Til now was hid within the layered rock
A prize, forged by nature, encased by time
Earth’s treasure, yielding its enlightenment.”*

Tales from the Mabinogion, Lady Charlotte Guest

Many of the quarries and cuttings from which our stones are hewn have echoed to the sounds of hammer and chisel or the stone cutter's saw since pre-Roman times.

Original Style stones that come



from the New World were ancient before the Conquistadors re-worked them for their churches and great houses.

Cut from veins or strata long-known for their particular characteristics of strength, hue or texture, each block cut from a working is graded by the eye of long experience before being cut to size, shape and thickness, according to its intended use.

Some of the resulting tablets may be reworked, to enhance the texture or soften the line of cut before they are graded, matched and made secure for shipment. Their enormous weight means

that they come to these islands (where few of us live more than 80 miles or so from the sea) as they have always come, by ship – from both hemispheres and every continent of the world save Antarctica and Oceania.

Here they make their re-appearance, handsome, clean-cut and dressed anew – and millions of years on from when they first embarked upon this journey from the centre of the earth.

Yet fine stone remains forever at the height of fashion and in the forefront of style, an eminently practical, extraordinarily durable and arguably most beautiful of solutions for designers and homemakers alike, as these pages show.

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Please read prior to purchase

COLOUR VARIATIONS

Please refer to page 62 for variations in stone colourings and textures.

Travertine



In cool limestone regions, calcite-rich water seeps down through rocks to fill cavities with stalactites and stalagmites.

Geologists have christened this phenomenon 'tufa' and it can be found near hot springs or cascades. Here it is formed by tiny particles that are carried up through the watery sprays, to become almost 'a river frozen in time'. Travertines are the deposits left behind. Usually of pale colour, and due to their marble-like qualities, they have been prized by sculptors for millennia.

UMBRIAN WHITE ►

The slightly matt texture of this filled stone gives it a luxuriant, silky feel and allows the subtle mingled shades of light buff and cream to be shown off to their best advantage.

Filled

- 61 x 40.6 x 1.2
EW-UWF60x40
- 40.6 x 40.6 x 1.2
EW-UWF40x40
- 40.6 x 20.3 x 1.2
EW-UWF40x20
- 30.5 x 30.5 x 1.2
EW-UWF30x30
- 20.3 x 20.3 x 1.2
EW-UWF20x20



Umbrian White 30.5x30.5, Venetian Mosaic 2.3 Crema



Natural Stone - Travertine

Umbrian White 60x40, Athenian Diamond Noce Mosaic Border



Umbrian Gold 60x40 Chipped Edge,
Chair Rail Crema 30cm, Tumbled Marble Verde 10x10,
Tumbled Marble Giallo Triangle

UMBRIAN GOLD

Equally at home in either traditional or contemporary settings, the soft yellows in this most versatile of honed travertines harbour echoes of pale sunlight. The tiny irregularities that pit the surface in many of the unfilled stones add great charm to the floor. Some are filled with resins that give the laid floors their clean, smooth finish. The wide choice of sizes available provides a wealth of possibilities for the creation of patterns.

Diamond Sawn, Filled and Polished [A]

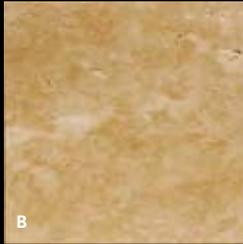
90 x 30 x 1.2
EW-UGFP90x30



A

Diamond Sawn [B]

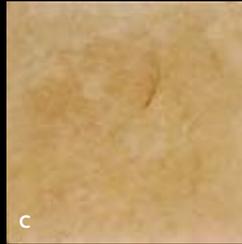
- 61 x 61 x 1.2
EW-UG61x61DS
- 60 x 40 x 1.2
EW-UG60x40DS
- 40 x 40 x 1.2
EW-UG40x40DS
- 40 x 20 x 1.2
EW-UG40x20DS
- 30 x 30 x 1.2
EW-UG30x30DS
- 20 x 20 x 1.2
EW-UG20x20DS



B

Diamond Sawn and Filled [C]

- 61 x 61 x 1.2
EW-UGF61x61
- 60 x 40 x 1.2
EW-UGF60x40
- 40 x 40 x 1.2
EW-UGF40x40
- 40 x 20 x 1.2
EW-UGF40x20
- 30 x 30 x 1.2
EW-UGF30x30
- 20 x 20 x 1.2
EW-UGF20x20



C

Chipped Edge [D]

- 60 x 40 x 1.2
EW-UG60x40CE
- 40 x 40 x 1.2
EW-UG40x40CE
- 40 x 20 x 1.2
EW-UG40x20CE
- 30 x 30 x 1.2
EW-UG30x30CE
- 20 x 20 x 1.2
EW-UG20x20CE



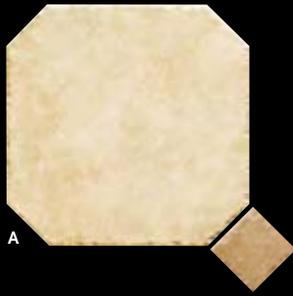
D



Umbrian Gold 90x30
Diamond Sawn, Filled and Polished, 40x20 Diamond Sawn & Filled, Morenia Rectangle Venetian mosaic



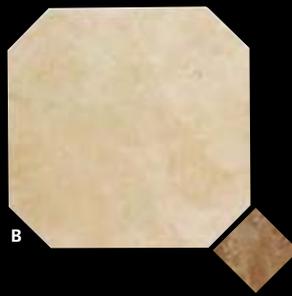
Umbrian Gold Octagon Dot Diamond Sawn and Filled 40.6 x 40.6
and Diamond Sawn and Filled Dot 10 x 10



Chipped Edge Octagon Dot [A]

○ 40.6 x 40.6 x 1.2
EW-UGFOCTCE

□ 10 x 10 x 1.2
EW-OCTDCE



Diamond Sawn and Filled

Octagon Dot [B]

○ 40.6 x 40.6 x 1.2
EW-UGFOCT

□ 10 x 10 x 1.2
EW-OCTDDS

▼ UMBRIAN GOLD OCTAGON DOT

The classic laying down of floor tiles in what we nowadays call an 'octagon dot' pattern remains one of the simplest and most pleasing of all geometric designs.

The contrasts afforded by shape, size and colour also make it one of the most versatile and popular with interior designers. Though its origins are lost in time it was certainly used to regal effect in ancient Babylon.

Please note that any 10x10 tile can be used as the dot in this pattern to achieve different looks.



Umbrian Gold Octagon Dot Diamond Sawn and Filled 40.6 x 40.6 and Diamond Sawn and Filled Dot 10 x 10

BYZANTINE BRONZE ▼

A prime example of what quarries call a noce or 'walnut' travertine, in this instance a dark walnut stone, honed by soft brushes to produce an ultra-smooth surface without the light-reflecting glare that so effectively negates large areas of colour in polished stone.

The different sizes lend themselves to creative thinking in the laying down of patterns or insets, to contrast with lighter coloured stone and in combination bring about dramatic effects.



Filled



40.6 x 40.6 x 1.2
EW-BBF40x40



40.6 x 20.3 x 1.2
EW-BBF40x20



20.3 x 20.3 x 1.2
EW-BBF20x20

ANCIENT LIGURIAN ►

These handsome travertines, in the lightest tint of warm yellow, are delicately veined with nebulous 'coffee clouds'. Each pillowed-edge tablet is hand-washed to soften the surface and edges, to enhance the subtleties of form of the minute marine fossils that settled here long ago on what was once the bed of a warm ocean. This stone is highly prized by designers for the beauty, character and practicality it lends to any area or style of home.

This stone is unfilled and may be unsuitable for areas where a high level of hygiene is required.

Unfilled



60 x 40 x 1.5
EW-AL60x40



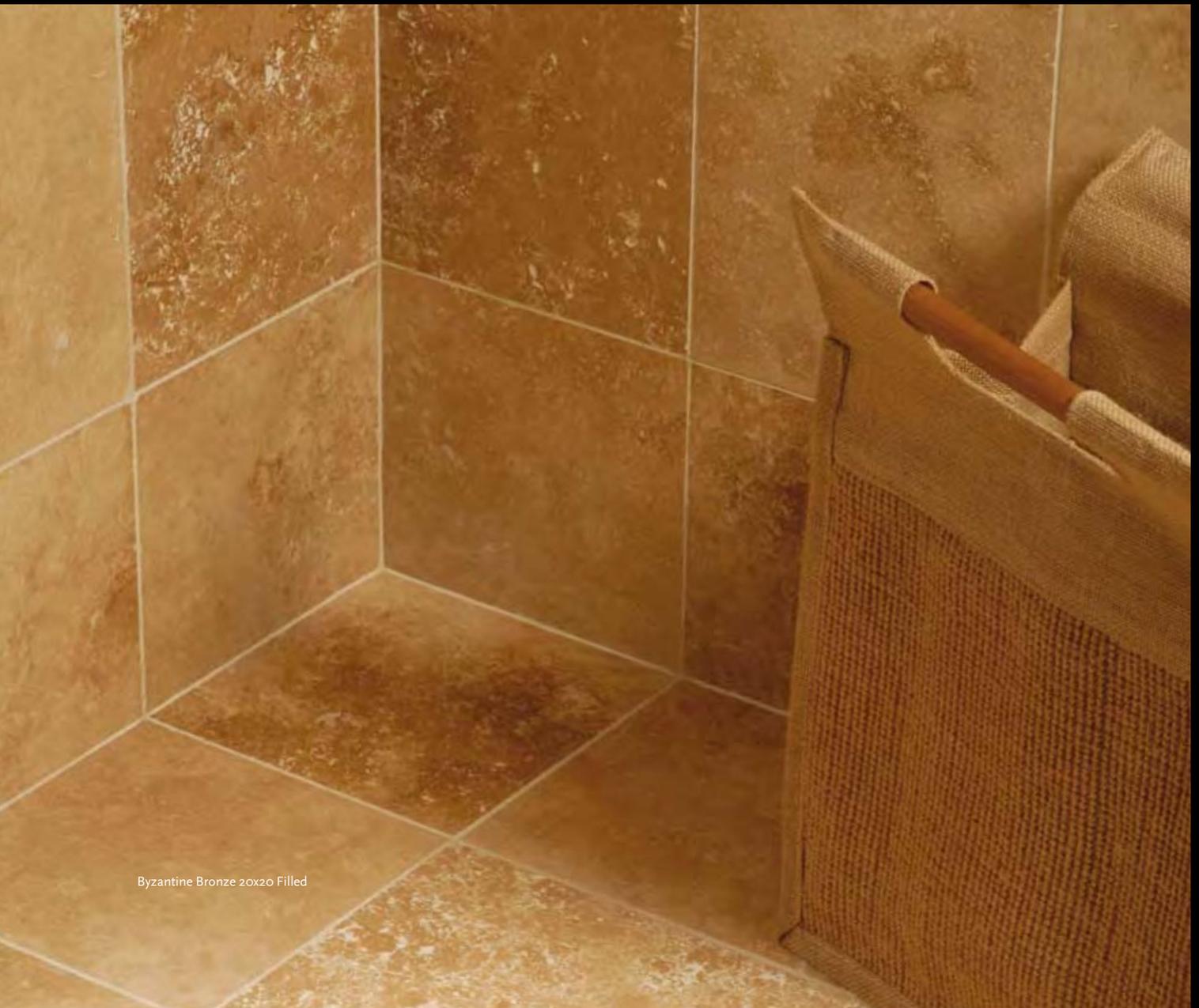
40 x 40 x 1.5
EW-AL40x40



40 x 20 x 1.5
EW-AL40x20



20 x 20 x 1.5
EW-AL20x20



Byzantine Bronze 20x20 Filled



Ancient Ligurian 60x40



▼ ROMANA BROWN

Stir a cup of *first* Arabica vigorously and trickle on the cream. As the resulting spirals race to catch up with their tails, dip in the point of your spoon. The resulting few seconds of chaos you create before the colour changes, we call Romana Brown. Beautiful, dark and full of swirling depth.

□ 40.6 x 20.3 x 1.0
EW-RB40x20DS

□ 20.3 x 20.3 x 1.0
EW-RB20x20DS

Please note that this stone has a large variance of colours and shades between tiles which is an inherent part of its natural beauty.



LEVANTINE IVORY ►

The action of waterborne sands and pebbles tumbling across the travertine produces a soft antiqued edge and surface to the stone that improves on nature by softening both its feel and appearance.

□ 60 x 40 x 1.2
EW-LIV60x40

□ 40 x 40 x 1.2
EW-LIV40x40

□ 40 x 20 x 1.2
EW-LIV40x20

□ 20 x 20 x 1.2
EW-LIV20x20

□ 20 x 10 x 1.2
EW-LIV20x10



Romana Brown
40.6x20.3

It is important to seal Romana Brown tiles with a matt sealer when using on a floor to avoid slipping.



Natural Stone - Travertine

Levantine Ivory 60x40, 40x40,
40x20, 20x20, 20x10



Above: Antique Amarelo 40.6x40.6, 40.6x20.3, 20.3x20.3

Not suitable for external use



◀ ANTIQUE AMARELO

Honey-coloured with a glow like weathered stone, but gently rippled, this surface cries out to be touched; use it to create a cosy but natural feel.

Chipped Edge

- ◻ 61 x 40.6 x 1.0
EW-AA61x40CE
- ◻ 40.6 x 40.6 x 1.0
EW-AA40x40CE
- ◻ 40.6 x 20.3 x 1.0
EW-AA40x20CE
- ◻ 20.3 x 20.3 x 1.0
EW-AA20x20CE



ANTIQUA TOSCANA ▼

Earthy and wholesome, with a water-worn texture that seems to make a connection with a long ago time when things happened more slowly. A colour to complement natural materials and fabrics.

Diamond Sawn

- ◻ 61 x 40.6 x 1.0
EW-AT61X40DS
- ◻ 40.6 x 40.6 x 1.0
EW-AT40x40DS
- ◻ 40.6 x 20.3 x 1.0
EW-AT40x20DS
- ◻ 20.3 x 20.3 x 1.0
EW-AT20x20DS

Below: Antique Toscana 40.6x40.6 and Romana Brown 40.6x20.3, 20.3x20.3 (on wall)



Limestone

The lasting impression it will create depends on where and how you use it.

First think of the place, then choose either a 'fine' or 'rustic' finish to the stone. Next, how the overall effect might be contrasted or supplemented with differently coloured stone, inset patterns or borders. The extraordinary range of options offered by limestone has ensured its popularity in virtually every area of domestic life for thousands of years – witness the entrances, atriums and dining rooms at Pompeii and Herculaneum.

DOLOMITE WHITE ►

This limestone is seen clearly for what it is, a cool "white" stone that lightens and seems to enlarge inner space by reflecting light.

Polished

□ 30 x 20 x 1.2
EW-DWP30x20

Honed

□ 60 x 40 x 1.2
EW-DW60x40

□ 40 x 40 x 1.2
EW-DW40x40

□ 40 x 20 x 1.2
EW-DW40x20

□ 20 x 20 x 1.2
EW-DW20x20



Ivory Samoa Pebble Border, Dolomite White Honed 40x40,40x20







Above: Old Aquitaine 40x40



OLD AQUITAINE ▲

If you are planning a cool, neutral look to the floor of your new kitchen, bathroom, dining area or hallway, travel no further than Old Aquitaine. Although an unforgettable material, words to describe it might be hard to find. In these situations just think of the colour as 'a wet footprint on the bluish beige sand of an estuary'.

- 60,5 x 40 x 1,5
EW-OA60x40
- 40 x 40 x 1,5
EW-OA40x40
- 30 x 30 x 1,5
EW-OA30x30

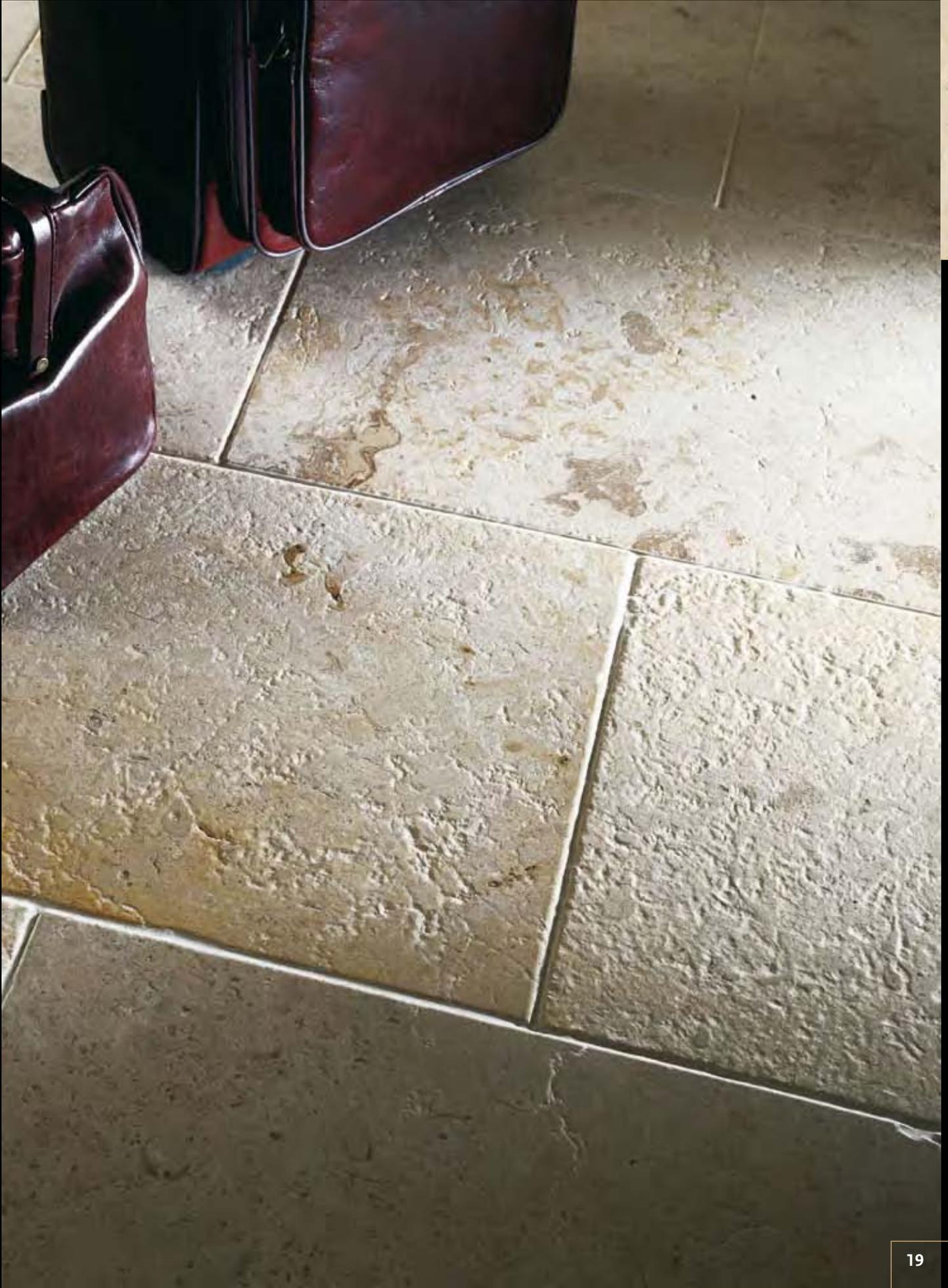
BRUSHED GALILEAN ►

The stone we nowadays call Brushed Galilean has graced the courtyards, balconies and living areas of countless houses and public buildings around the inland Sea of Galilee since Biblical times – where doubtless it was admired by homemakers, tax gatherers and fishermen alike, just as it is today. As for colour, we invite you to conjure a vision of a sun-bleached ship's biscuit, made with maize.



- 60,5 x 40 x 1,5
EW-BG60x40
- 40 x 40 x 1,5
EW-BG40x40
- 40 x 20 x 1,5
EW-BG40x20
- 20 x 20 x 1,5
EW-BG20x20

Below: Brushed Galilean 60,5x40



Natural Stone - Limestone

ALEXANDRIAN

Tones of palest buttermilk relieved by generous scatterings of minute fossils, little bigger than grains of rice. Alexandrian is also available in a selection of sizes and choice of surfaces that allows it to be installed anywhere.



Alexandrian Desert [A]

60 x 60 x 1.5 Brushed
EW-AXDES60x60



60 x 40 x 1.5 Brushed
EW-AXDES60x40



40 x 40 x 1.5 Brushed
EW-AXDES40x40



40 x 20 x 1.5 Brushed
EW-AXDES40x20

Alexandrian Sun [B]

60 x 60 x 1.5 Honed
EW-AXSUN60x60

60 x 40 x 1.5 Honed
EW-AXSUN60x40

40 x 40 x 1.5 Honed
EW-AXSUN40x40

40 x 20 x 1.5 Honed
EW-AXSUN40x20

Alexandrian Cream [C]

60 x 60 x 1.5 Brushed
EW-AXCRM60x60

60 x 40 x 1.5 Brushed
EW-AXCRM60x40

40 x 40 x 1.5 Brushed
EW-AXCRM40x40

40 x 20 x 1.5 Brushed
EW-AXCRM40x20

Alexandrian Sand [D]

60 x 60 x 1.5 Honed
EW-AXSND60x60

60 x 40 x 1.5 Honed
EW-AXSND60x40

40 x 40 x 1.5 Honed
EW-AXSND40x40

40 x 20 x 1.5 Honed
EW-AXSND40x20



A



B



C



D



Alexandrian Cream 40x40, 40x20



*“Look how the floor of heaven
Is thick inlaid with patines of bright gold.”*

The Merchant of Venice, V, i. William Shakespeare

SEVILLA ▼

Shades of greens, tints of yellows speckled with creamy whites bubble to the surface in this brushed limestone tile, reminiscent of a Spanish bean soup. Tilt one to the light for a taste of the other ingredients that went into this ancient recipe.



30 x 30 x 1,2
EW-SVA30x30





La Mancha 30x30

LA MANCHA ▲

Simple, 'slate grey' limestone tablets with an antique finish. The original block has been cut and then brushed to enhance the light-reflecting qualities of the myriad components of the stone, adding interest to its understated beauty and charm.



30 x 30 x 1.2
EW-LMN30x30



Altea 30x30, Flores Frosted Pebble Mosaics
(from Original Style Mosaics brochure)



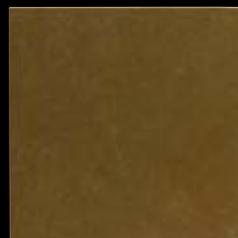
Talavera 30x30

◀ TALAVERA

The “river” green of a shallow, serpentine estuary winding between pale manilla sandbanks – which, once in a while, swirl and merge into the green. A beautiful, restful colour.

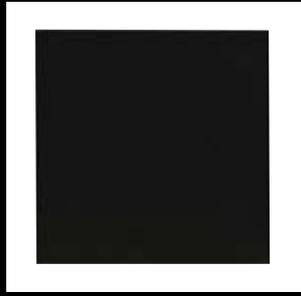


30 x 30 x 1.2
EW-TAL30x30



◀ ALTEA

There are minute fossils in what appears at first glance to be a black tablet. Look closer and you will see swirling clouds of darkest grey in the black as well as periodic clusters of intense black material which reflect light like freshly hewn coal.



□ 30 x 30 x 1.2
EW-ATE30x30

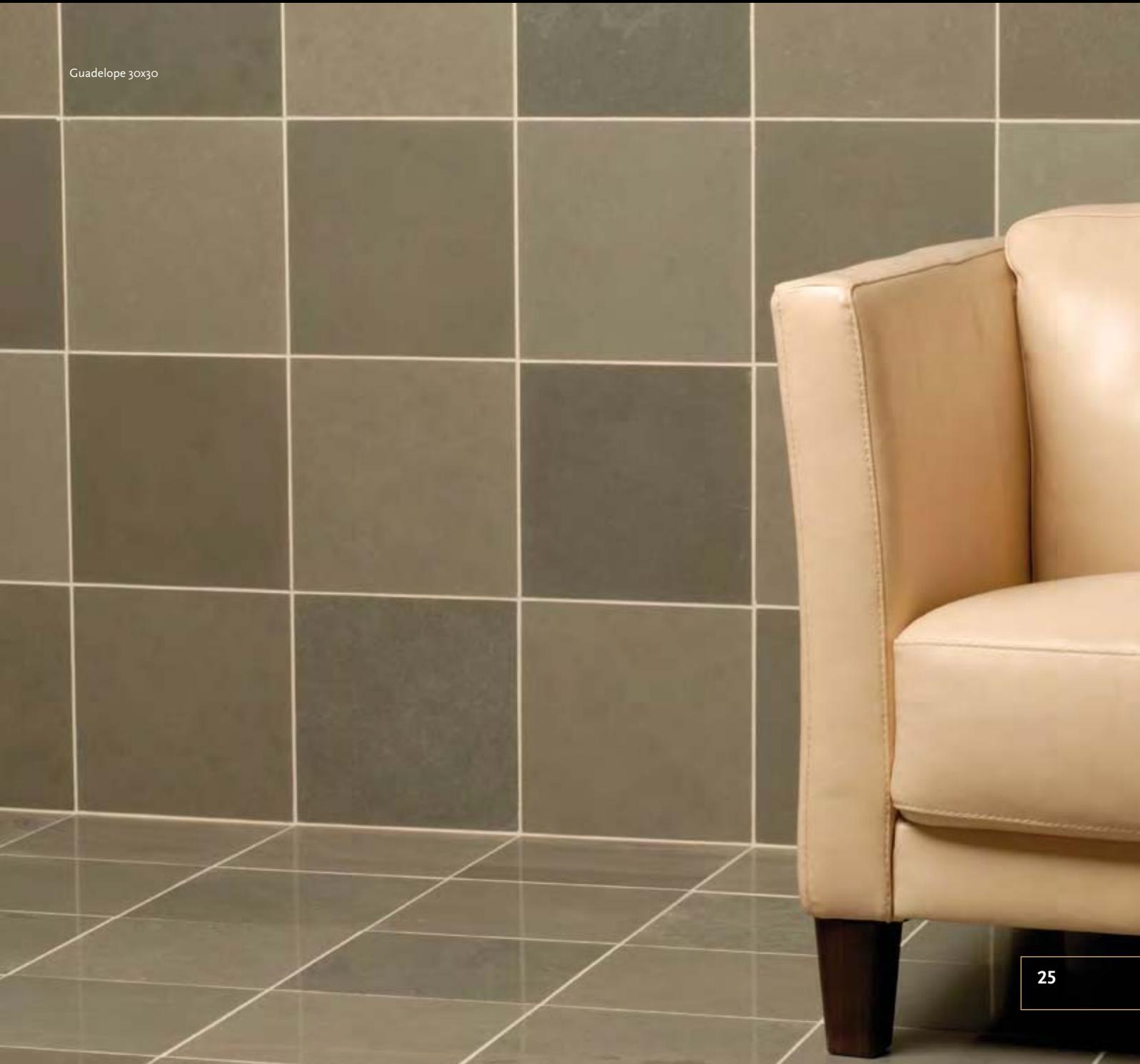
GUADELOPE ▼

The palest of cool, smoky grey-greens – and a popular choice with decorators for walls or floors because its comparative neutrality complements many colour schemes. Look closer and see where honing has brought patches of darker green to the surface.



□ 30 x 30 x 1.2
EW-GUA30x30

Guadelope 30x30



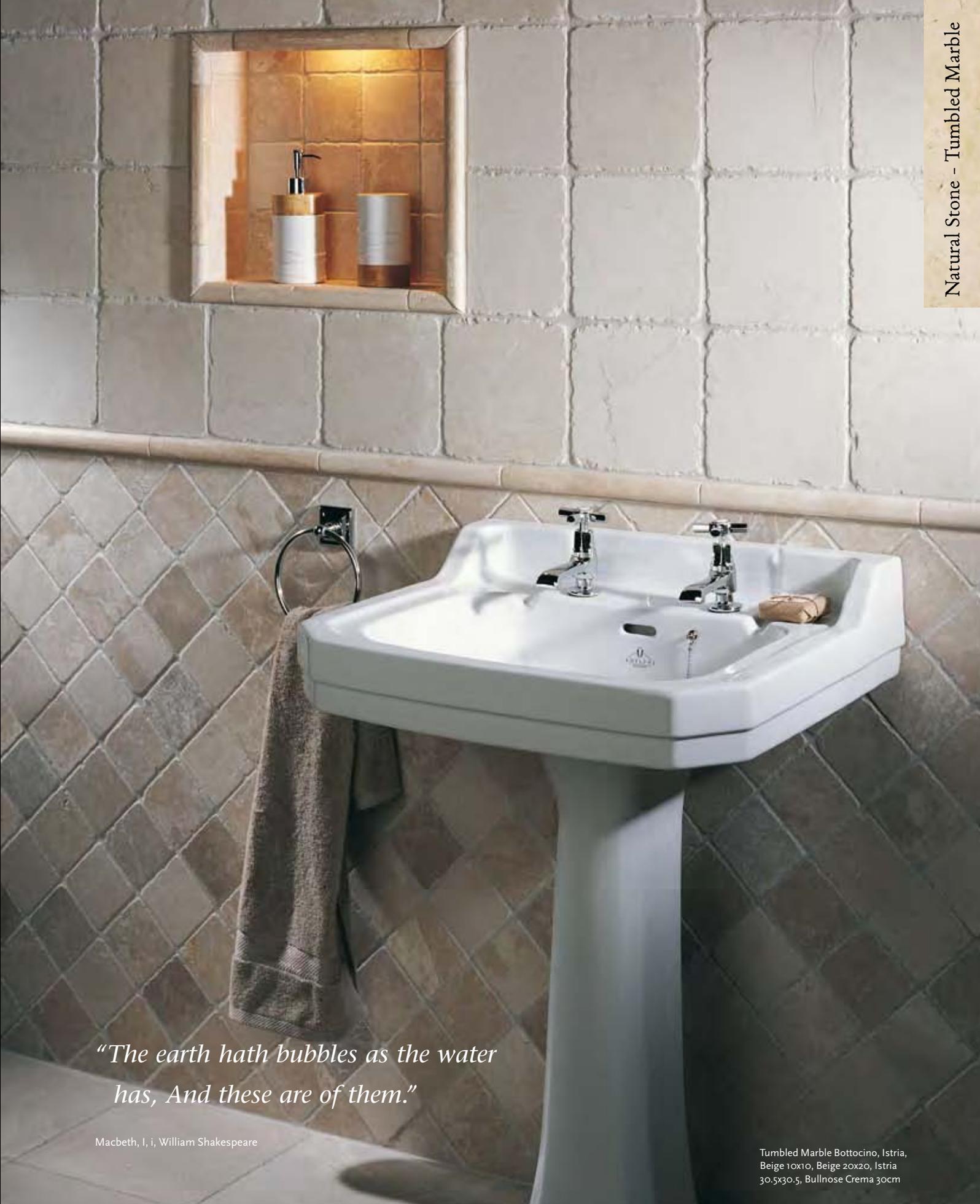
Tumbled Marble

Michaelangelo's David is carved from a single block of Carrara marble – the Tuscan quarry that is the home of the purest marble known to the Old World.

All pure marble is white and comparatively 'soft' to work. It has therefore been much loved by sculptors for statues and architects for public buildings over the centuries. Marble is a crystalline, metamorphic rock born of limestone or dolostone. Sometimes impurities in the original limestone cause colours or banding to appear in the marbles as they form and these are highly prized for floors and claddings. Our marble is cut into tiles and carefully tumbled in drums to soften its edges as well as its appearance.

Tumbled Marble 10x10
Burgundy, Giallo, Noce





*"The earth hath bubbles as the water
has, And these are of them."*

Macbeth, I, i, William Shakespeare

Tumbled Marble Botticino, Istria,
Beige 10x10, Beige 20x20, Istria
30.5x30.5, Bullnose Crema 30cm

TUMBLLED MARBLE

This collection of coloured stones are of different origins but are brought together here because they are very much of the same tone. Thanks to its honed finish and patina this decorative stone is suitable for a wide range of uses – and invaluable therefore as part of the home designer's palette.



Verde

□ 10x10x1.0
EW-TMVERDE



Light Verde

□ 10x10x1.0
EW-TMLGVER



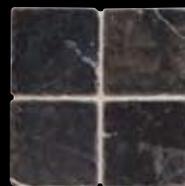
Rosso

□ 10x10x1.0
EW-TMROSSO



Burgundy

□ 10x10x1.0
EW-TMBURG



Noir

□ 10x10x1.0
EW-TMNOIR



Beige

□ 40.6 x 40.6 x 1.2
EW-TMBEIGE40x40

□ 30.5 x 30.5 x 1.0
EW-TMBEIGE30x30

□ 20 x 20 x 1.0
EW-TMBEIGE20x20

□ 10x10x1.0
EW-TMBEIGE



Mica Mix

–

–

–

□ 10x10x1.0
EW-TMMICA



Noce

–

–

–

□ 10x10x1.0
EW-TMNOCE



Red

–

–

–

□ 10x10x1.0
EW-TMRED



Dordogne Grey

–

–

□ 20 x 20 x 1.2
EW-TMDGREY20x20

□ 10x10x1.0
EW-TMDGREY



Grigio

□ 10x10x1.0
EW-TMGRIG



Rosa

□ 10x10x1.0
EW-TMROSA

Left: Amazon Green 60x40,
Tumbled Marble Light Verde 10x10

Tumbled Marble
Botticino 30x30,
Meseta Mosaic Border



Natural Stone - Tumbled Marble



Travertine



-



-



-



10x10x1.0
EW-TMTRAV



Bianco

40x40x1.2
EW-TMBIANCO_{40x40}
30x30x1.0
EW-TMBIANCO_{30x30}
20x20x1.0
EW-TMBIANCO_{20x20}

10x10x1.0
EW-TMBIANCO



Scabos

-

-

-

10x10x1.0
EW-TMSCABOS



Istria

-

30.5x30.5x1.0
EW-TMISTRIA₃₀
20x20x1.0
EW-TMISTRIA₂₀

10x10x1.0
EW-TMISTRIA



Botticino



40x40x1.2
EW-TMBOTT_{40x40}



30x30x1.0
EW-TMBOTT_{30x30}



20x20x1.0
EW-TMBOTT_{20x20}



10x10x1.0
EW-TMBOTT



10x10x14x1.0
EW-TMBOTTTR



Giallo

-

-

-

10x10x1.0
EW-TMGIALLO

10x10x14x1.0
EW-TMGIALLOTR



Nero

-

-

-

10x10x1.0
EW-TMNERO

10x10x14x1.0
EW-TMNEROTR



*"I am marble-constant, now the fleeting moon
No planet is of mine."*

Anthony and Cleopatra, William Shakespeare

Above: Dordogne Grey 60x40, 40x40,
40x20, Venetian Mosaic Grisaille 1.0

DORDOGNE GREY

Tumbled grey marble, younger than the moon certainly but vital with the dark greys and pewter of our near neighbour, to inspire poets and homemakers in the art of transforming hallways, bathrooms or kitchens.

Dordogne Grey

- 60 x 40 x 1.2
EW-TMDGREY60x40
- 40 x 40 x 1.2
EW-TMDGREY40x40
- 40 x 20 x 1.2
EW-TMDGREY40x20
- 20 x 20 x 1.2
EW-TMDGREY20x20
- 10 x 10 x 1.0
EW-TMDGREY

Dordogne Grey Mosaics

- 30 x 30 x 1.0 Mosaic 2.3
EW-VMDGREY
- 30.5 x 30.5 x 1.0 Mosaic 4.8
EW-VMDGREY48



Dordogne Grey 30x30, Dordogne Grey Mosaic 4.8, Tumbled Marble Bianco 30x30

Marble

The ancients knew all about marble - the word comes from the Latin marmora - and they prized it above all other rock for their works of art. The Venus di Milo was carved by an unknown Greek sculptor from pure white marble, quarried on the island of Paros.

All marble starts life as limestone, but great pressure transforms it into a hard, crystalline rock that can be worked and polished. White in its pure form, impurities form veins of many colours and make each slab unique.



◀ SORRENTO

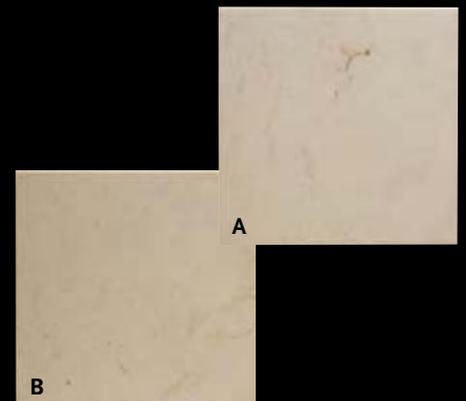
A fine marble, quarried and then sawn for the prized beige veining lying dormant within its creamy depths - then polished to reflect the light from lamps or windows, to lend a room an aura of subdued class as well as opulence.

Brushed Marble (A)

- 30.5 x 30.5 x 1.2
EW-SORB30x30

Polished Marble (B)

- 61 x 30.5 x 1.2
EW-SOR61X30
- 40.6 x 40.6 x 1.2
EW-SOR40x40
- 40.6 x 20 x 1.2
EW-SOR40x20
- 30.5 x 30.5 x 1.2
EW-SOR30x30
- 20 x 20 x 1.2
EW-SOR20x20





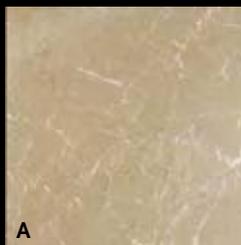
Mica Marble Polished 40.6x20,
Tumbled Marble Mica 10x10

MICA MARBLE ▲

Cool, elegant and understated this polished marble, pale as moonlight on a lawn has just a hint of greeny grey about it and is full of interest. Its lightness of hue will appeal to designers looking to open up smaller spaces or accentuate today's penchant for bathroom minimalism.

Brushed Marble (A)

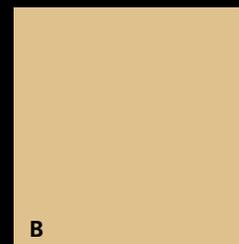
- 40.6 x 40.6 x 1.2
EW-MICB40x40
- 40.6 x 20 x 1.2
EW-MICB40x20
- 30.5 x 30.5 x 1.2
EW-MICB30x30
- 20 x 20 x 1.2
EW-MICB20x20



A

Polished Marble (B)

- 61 x 30.5 x 1.2
EW-MICP61x30
- 40.6 x 40.6 x 1.2
EW-MICP40x40
- 40.6 x 20 x 1.2
EW-MICP40x20
- 20 x 20 x 1.2
EW-MICP20x20



B



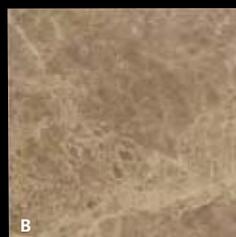
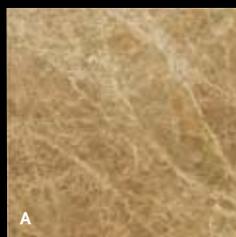
Classic Roussillon 30x30

CLASSIC ROUSSILLON ▲

A stunningly beautiful, gossamer-veined polished marble which is essentially light grey in hue. At the same time it is a warm grey and would as a consequence look welcoming in a hallway, accommodating in a dining room or kitchen - but nevertheless, totally cool in a bathroom.

□ 60 x 30 x 1
EW-CROUS60x30

□ 30 x 30 x 1
EW-CROUS30x30



CONSTANTIA GOLD ►

Think cool slabs of sun-bleached nougat made with creamed honey. Unpolished Constantia Gold is easy on the eye with a peach-like touch.

Polished Marble (A)

□ 60 x 30 x 1.5
EW-CNGP60x30

□ 30 x 30 x 1.2
EW-CNGP30x30

Honed Marble (B)

□ 30 x 30 x 1.2
EW-CNGH30x30

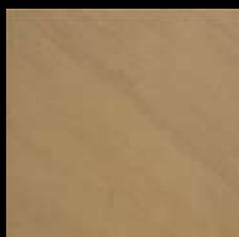


Sandstone

You would be forgiven for thinking that sandstone was made from sand.

Not so. Sandstone is a sedimentary rock composed mainly of sand-size mineral or rock grains and is composed for the most part of quartz (which lends it its glossy lustre).

By their very nature, sandstones usually allow the percolation of water. We therefore recommend you consult our stockist for advice on where and how you might best use it around the home.



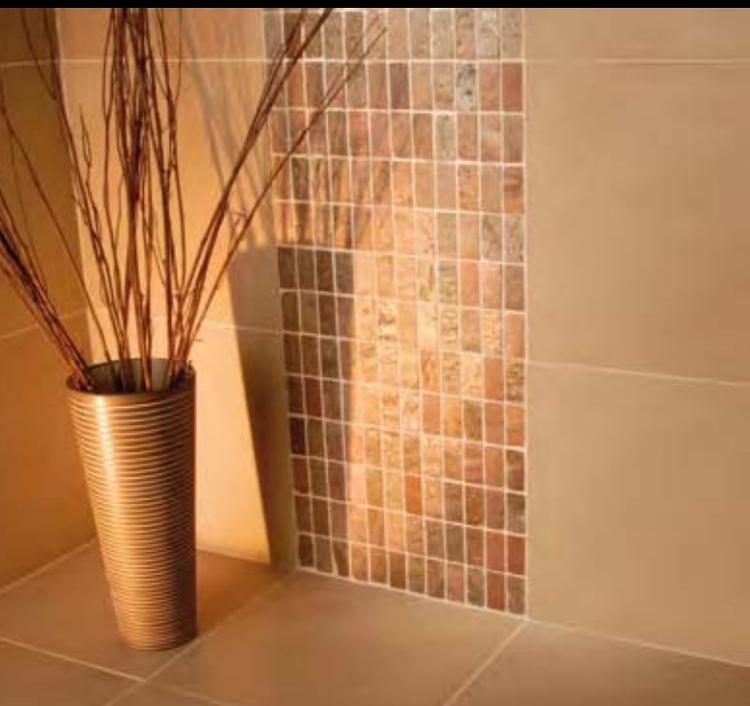
MULHACEN

A muted, golden beige with hidden depths. Look deeper than the warm-to-the-touch brushed surface and you will see billowing clouds of grey from some ancient dust storm.



30 x 30 x 1.2
EW-MUL30x30

Below: Mulhacen 30x30, Nevada Rectangle Mosaic





Natural Slate

What butterflies and slates have in common is that both started out as something else entirely.

Until the movement of the earth's tectonic plates, slates were just shales or humble mudstones. The enormous pressures involved in this shift then changed their identities forever. These titanic forces realigned the minerals, mica and chlorite, contained within the deposits, forming smooth, flat layers, until they become new rocks entirely – metamorphic rocks, from the Greek, 'to change', hence the butterfly connection.



Pontevedra 30x30



Leon 30x30, Athenian Diamond
Mandalay Mosaic Border

◀ PONTEVEDRA

A dramatically uneven slate of Amazonian mid-greens, offset by soft streaks of palest browns, touched here and there by primitive creams and fawns. This pre-historic masterpiece is nevertheless perfectly at home in ultra-modern kitchens and bathrooms.

□ 30 x 30 x 1.2
EW-PON30x30



▲ LEON

Tilt this dark grey, honed slate to the light to reveal narrow and irregular streaks of black that add lustre to the overall effect – as do the tens of thousands of minute points of lighter grey that form a muted background to these tiles. All of these points of interest are fossils.

□ 30 x 30 x 1.2
EW-LEO30x30



Burnt Sienna 30x30



BURNT SIENNA ▲

Slate in a colour that looks perfect in the walk-through kitchen of a country cottage or sensational in the dining room of a city penthouse. Whatever mood you wish to create, this rich and earthy hue fits the bill. Let it breathe in large spaces of pale tone, or it works equally well with splashes of intense colour.

□ 30 x 30 x 1.0-1.5
EW-BS30



AMAZON GREEN ►

Never let it be said that slates are dull. Each has a unique depth of character that is always rewarding to those who choose to look a little closer. Subtle, yes, like these greys and greens, cut for their depth of colour, with darkest, moth-like tones and textures (amid all this talk of butterflies) – but dull, never.

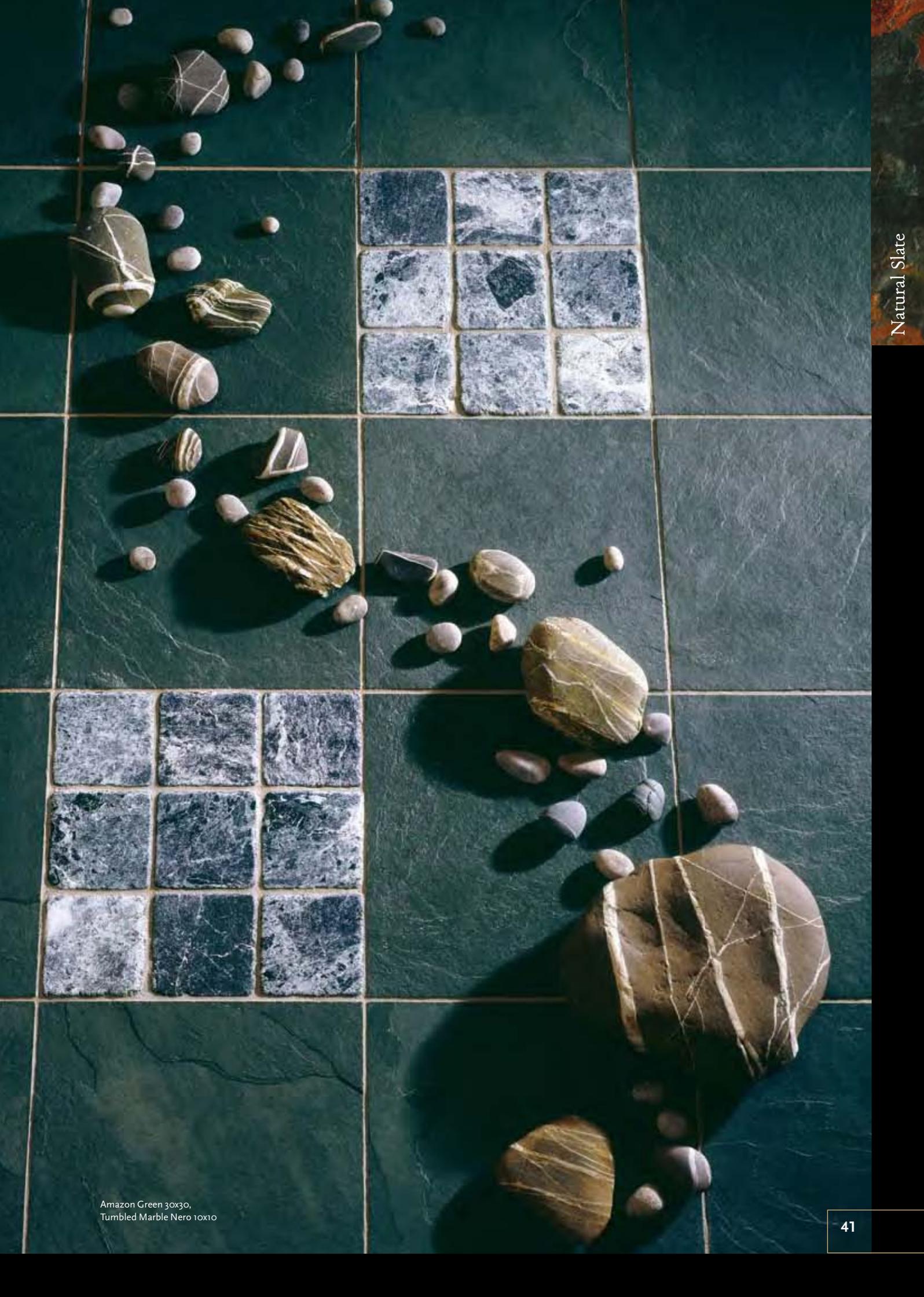
□ 60 x 40 x 1.0
EW-AG60x40

□ 40 x 40 x 1.0
EW-AG40x40

□ 30 x 30 x 1.0
EW-AG30x30

□ 10 x 10 x 1.0
EW-AG10x10





Amazon Green 30x30,
Tumbled Marble Nero 10x10



Above: Andes Dawn 40x40,
Zamora Venetian Mosaics 25



BAHIA GREY ►

Sophisticated and modern, the plain surface of this grey slate is dappled by the merest suggestion of watermarks. Used as a cool backdrop for modern or traditional furnishings, this material knows how to play a supporting role.

- 60 x 40 x 1.0
EW-BHG60x40
- 40 x 40 x 1.0
EW-BHG40x40
- 30 x 30 x 1.0
EW-BHG30x30

ANDES DAWN ▲

This is a purple slate and so good to look at it deserves a special place in your home to show it off. A dining room or hallway perhaps, taken through uninterrupted to be introduced to your guests in the dining room or your special guests in your kitchen. Andes Dawn is beautiful in daylight and extraordinarily rich in hue, spot-lit, after dark.



- 60 x 40 x 1.0
EW-AD60x40
- 40 x 40 x 1.0
EW-AD40x40
- 30 x 30 x 1.0
EW-AD30x30
- 10 x 10 x 1.0
EW-AD10x10





GRECIAN BLACK ▼

What the township choir Ladysmith Black Mambazo might describe as 'Moonlight sleeping on a midnight lake', and in this particular instance, a wind-ruffled one. This handsome slate owes its great character to the smoothly undulating contours of its surface.

□ 30 x 30 x 1.0-1.5
EW-CR30

GRAPHITE BLACK ►

'Black on black' with the added interest of an occasional chink of white through the blackout.

Looks good spot-lit and works its stylish magic especially well in modern kitchens and dining rooms. Not for the faint hearted but like the essential black dress, it steals the show if you know how and where to show it off.

- 60 x 40 x 1.0
EW-GB60x40
- 40 x 40 x 1.0
EW-GB40x40
- 30 x 30 x 1.0
EW-GB30x30
- 10 x 10 x 1.0
EW-GB10x10



Above: Grecian Black 30x30



*“A genial hearth, a hospitable board,
And a refined rusticity”*

William Wordsworth

Above: Graphite Black 60x40, 30x30, 10x10
Tiles have been cut to achieve this pattern

Terracotta

Sometimes the imprint of a hand is fired into the surface of a tile where it is given a final flattening by the tile maker.

Do not be alarmed. There is no extra charge for these occasional 'signed originals'. Our handmade terracotta originates from where the ancient craft of producing consistently fine quality roof and floor tiles has been perfected over many centuries. Many clays are pitted with stones or other impurities – or contain salts that crack the tile as they come to the surface during firing. It begins when the 'right' clays are taken from the earth and physical and chemical impurities removed. The resulting balls of clay are shaped and cast individually into frames where they are left to dry in the sun before firing. Look at the bottom of a tile and you will see the marks of the sand bed.



Navarra Terracotta 30x15



◀ NAVARRA TERRACOTTA

Navarra is the sun-baked region of north-eastern Spain, where the rolling hills of red clay soils remind us that 'terra cotta' is baked earth. This extruded variety is pale reddish-brown, producing a warm but subtle effect.

- 30 x 30 x 2.0
EW-NT30
- 20 x 20 x 2.0
EW-NT20
- 30 x 15 x 2.0
EW-NT15

"Now I see the secret of the making of the best persons. It is to grow in the open air and to eat and sleep with the earth."

Song of the Open Road, Walt Whitman

Terracotta

Handmade Terracotta 30x30, 20x20



HANDMADE TERRACOTTA ▲

Here are the reds, oranges and yellows of terracotta's traditional rustic palette, a true joy to look at and live with.

- 40 x 40 x 2.5
EW-HT40
- 30 x 30 x 2.5
EW-HT30
- 20 x 20 x 2.5
EW-HT20
- 30 x 15 x 2.5
EW-HT15

Ceramic Stone

As with people and snowflakes, no two pieces of cut stone can be the same or afford a perfect match.

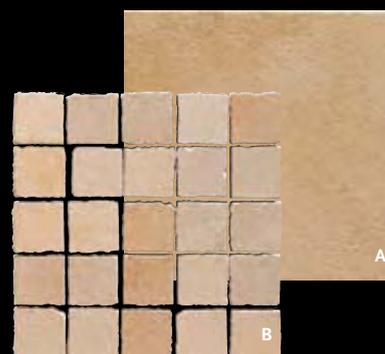
This is what makes working with stone such a challenge and living with it such a pleasure. If however the time and place demands much greater uniformity, a different kind of pleasure can be derived from the visual appeal of ceramic stone. Unlike its natural counterpart, significant progress has occurred in development over the past decade, to make ceramic stone now a credible alternative.

Below: Campian Beige Mosaic



CAMPIAN BEIGE

- 30.4 x 30.4 x 1.2 [A]
EW-CB30x30
- 30.4 x 30.4 x 1.2 [B]
EW-CBM61





*“What is tradition if not truth
in the robes of poetry.”*

The Sayings of Lord Buddha

Above: Campian Beige 30.4x30.4,
Campian Beige Mosaic 6.1

Stone Mosaics

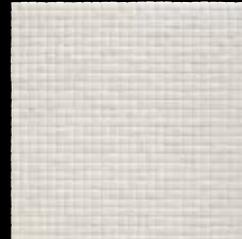
In ancient Mesopotamia craftsmen cut stone to create the tiny pieces of *tesserae* that made up the earliest mosaics. Those used on walls were shaped and raised fractionally, to catch the ever changing quality of light and add beauty and interest to a surface that might otherwise be plain – or sometimes irregular.

Cut and then softened by the action of 'tumbling' amongst harder stones, the Venetian-style mosaics on these pages are still hand-set in the traditional ways of early craftsmen. Plain or patterned, stone mosaics are extraordinarily versatile and can add beauty, colour and interest to virtually any wall or floor in any part of your domain, be it contemporary or traditional in style.



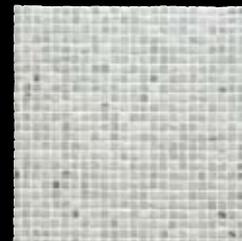
STONE MOSAICS 1.0CM ($\frac{3}{8}$ ")

Tiny sections in pale greys, buffs and beiges make for a clean, modern look. Out of thousands of pieces, a random few of slightly lighter or darker shades add variety and visual interest.



Venetian Mosaic Bianco 1.0

30.5 x 30.5 x 1.0
EW-VMBIANCO



Venetian Mosaic Grisaille 1.0

30.5 x 30.5 x 1.0
EW-VMGRIG1

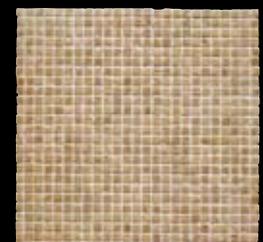
Venetian Mosaic Crema 1.0

30.5 x 30.5 x 1.0
EW-VMCREMA1



Venetian Mosaic Noce 1.0

30.5 x 30.5 x 1.0
EW-VMNOCE1



Venetian Mosaics Bianco 1.0



Above: Venetian Mosaic
Noce 1x1, Small Chair Rail Noce
30cm, Venetian Mosaic Noce 2.3



Venetian Mosaics Mixed Travertine 4.8,
Venetian Mosaics 2.3 Noce

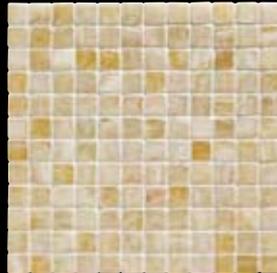
STONE MOSAICS 2.3CM (7/8")

Close by, each piece is distinct from the rest – a little masterpiece in stone mosaic. Tiny coloured stones processed by tumbling them in drums – which action softens the edges and brings a warmth to the surface as well as to the acoustic properties of the stone.

Venetian Mosaic

2.3 Honey (Onyx)

30.5 x 30.5 x 1.0
EW-VMHONEY



Venetian Mosaic

2.3 Giallo

30.5 x 30.5 x 1.0
EW-VMGIALLO



Venetian Mosaic

2.3 Jade

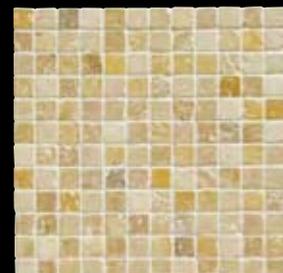
30.5 x 30.5 x 1.0
EW-VMJADE



Venetian Mosaic

2.3 Mixed Travertine

30.5 x 30.5 x 1.0
EW-VMTM23



Venetian Mosaic

2.3 Crema

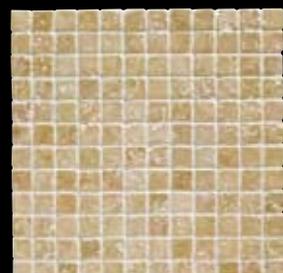
30.5 x 30.5 x 1.0
EW-VMCREMA



Venetian Mosaic

2.3 Noce

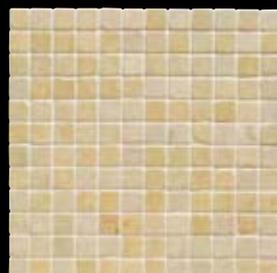
30.5 x 30.5 x 1.0
EW-VMNOCE



Venetian Mosaic

2.3 Jerusalem Gold

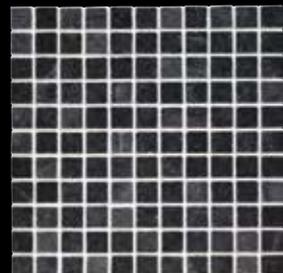
30.5 x 30.5 x 1.0
EW-VMJGOLD



Venetian Mosaic

2.3 Dordogne Grey

30 x 30 x 1.0
EW-VMDGREY



CHIPPED EDGE

2.3CM (7/8")

Venetian Mosaic 2.3 Chipped Edge

2.3 Crema 30 x 30 x 1.0
EW-VMCREMAE



Venetian Mosaic 2.3 Chipped Edge

2.3 Noce 30 x 30 x 1.0
EW-VMNOCECE



Venetian Mosaic 4.8 Noce, Venetian
Mosaic Crema 2.3 Chipped Edge

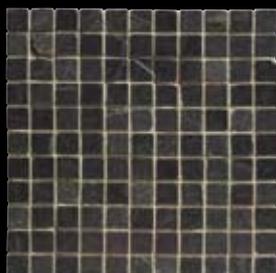
STONE MOSAICS

2.5CM (1")

Venetian Mosaic

2.5 Vitoria

30 x 30 x 1.0
EW-VMVIT25



Venetian Mosaic

2.5 Catalonia

30 x 30 x 1.0
EW-VMCAT25



Venetian Mosaic

2.5 Austurian

30 x 30 x 1.0
EW-VMAUS25



Venetian Mosaic

2.5 Cordoba

30 x 30 x 1.0
EW-VMCOR25



Venetian Mosaic

2.5 Zamora

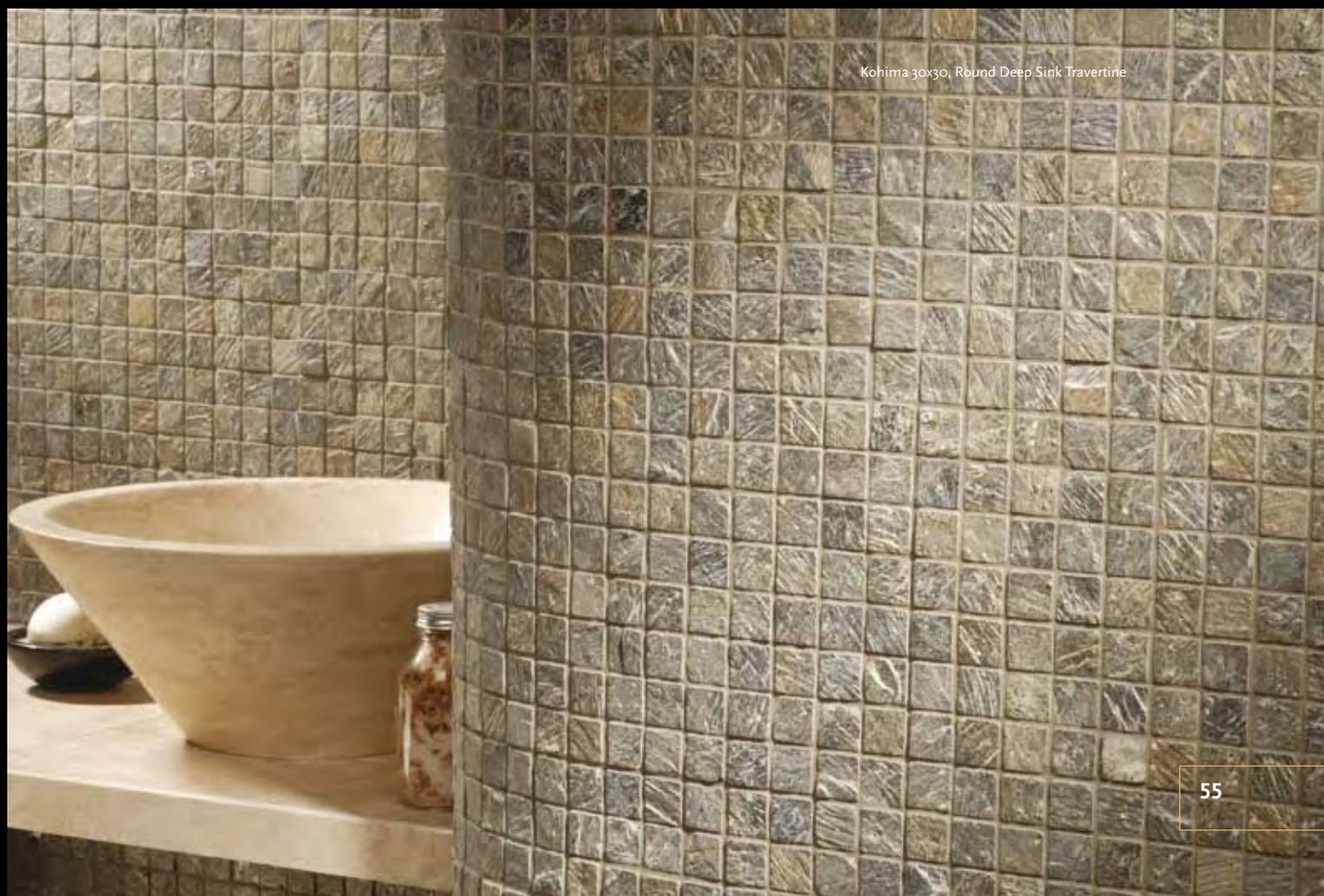
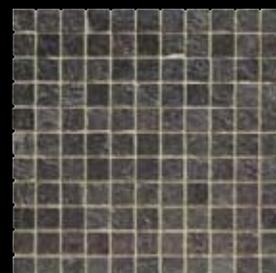
30 x 30 x 1.0
EW-VMZAM25



Venetian Mosaic

2.5 Kohima

30 x 30 x 1.0
EW-VMKOH25



Kohima 30x30, Round Deep Sink Travertine



Levantine Ivory 20x20, Venetian Mosaic Mixed Travertine 4.8, Chair Rail Crema 30cm

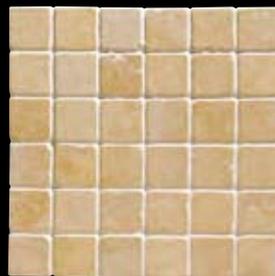
STONE MOSAICS 4.8CM (1 7/8")

Dark or pale, with smooth or rounded edges, in hard or soft colours - the options are plentiful. There will be a stone mosaic to suit every part of your home.



Venetian Mosaic 4.8 Crema

30.5 x 30.5 x 1.0
EW-VMCREMA48



Venetian Mosaic 4.8 Jerusalem Gold

30.5 x 30.5 x 1.0
EW-VMJGOLD48



Venetian Mosaic 4.8 Mixed Travertine

30.5 x 30.5 x 1.0
EW-VMTM48



Venetian Mosaic 4.8 Giallo

30.5 x 30.5 x 1.0
EW-VMGIALLO48



Venetian Mosaic 4.8 Noce

30.5 x 30.5 x 1.0
EW-VMNOCE48



Dordogne Grey 4.8 Mosaic

30.5 x 30.5 x 1.0
EW-VMDGREY48



Venetian Mosaic 4.8 Vitoria

30 x 30 x 1.0
EW-VMVIT48



Venetian Mosaic 4.8 Catalonia

30 x 30 x 1.0
EW-VMCAT48



Venetian Mosaic 4.8 Austrian

30 x 30 x 1.0
EW-VM AUS48



Venetian Mosaic 4.8 Cordoba

30 x 30 x 1.0
EW-VMCOR48



Venetian Mosaic 4.8 Zamora

30 x 30 x 1.0
EW-VMZAM48



Venetian Mosaic 4.8 Kohima

30 x 30 x 1.0
EW-VMKOH48



Venetian Mosaic 4.8 Langreo

30 x 30 x 1.0
EW-VMLAN48



Venetian Mosaic 4.8 Morenia

30 x 30 x 1.0
EW-VMMOR48



Venetian Mosaic 4.8 Castille

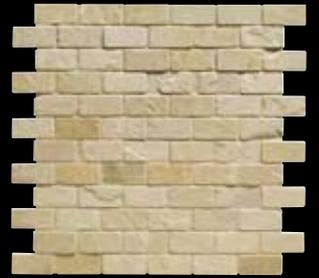
30 x 30 x 1.0
EW-VMCAS48



Pontevedra 30x30,
Austurian 4.8 Mosaic
Austurian 2,5 Mosaic

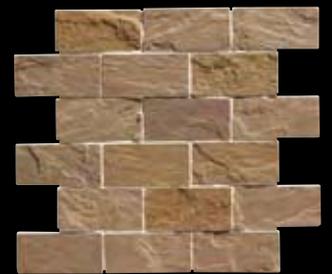


Paramaribo Diamond Lozenge Mosaic



Cantabrian Small Brickbond

30 x 30 x 1.0
EW-VMCANBBS



Cartagena Large Brickbond

30 x 30 x 1.0
EW-VMCRTBBL



Murcia (75x75mm)

30 x 30 x 1.0
EW-VMMUR75



Morenia Rectangle

30 x 30 x 1.0
EW-VMMORRECT



Cantabrian Large Brickbond

30 x 30 x 1.0
EW-VMCANBBL



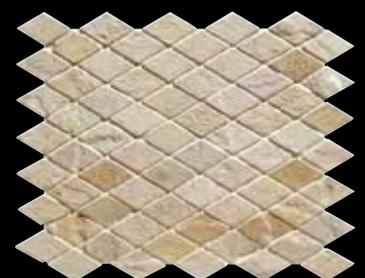
Nevada Rectangle

30 x 30 x 1.0
EW-VMNEVRECT



Andorra Small Brickbond

30 x 30 x 1.0
EW-VMANDBBS



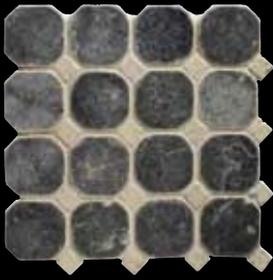
Paramaribo Diamond Lozenge

30 x 30 x 1.0
EW-VMPARDIA

Venetian Mosaic Black/Crema Octagon*

30 x 30 x 1.0

EW-VMBLKOCT



*This product now has a tumbled finish and is therefore lighter in colour than previous stocks.

Venetian Mosaic 4.8 Crema Pentagon

30.5 x 30.5 x 1.0

EW-VMCRPENT48



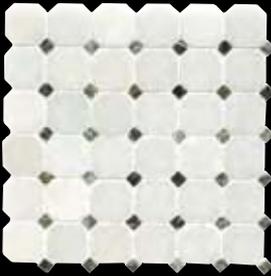
STONE MOSAICS

The size or shape of a room will often suggest the choice of colour or pattern of mosaic you choose. Lighter colours and smaller patterns help create the illusion of space but darker and bolder ones can also be used to dramatic and pleasing effect.

Venetian Mosaic 4.8 White Octagon

30 x 30 x 1.0

EW-VMOCTW48



Venetian Mosaic 10 White Octagon

31 x 31 x 1.0

EW-VMOCTW10



Venetian Mosaic 10 Crema Octagon

31 x 31 x 1.0

EW-VMCRPENT10



Venetian Mosaic Black/Crema Octagon,
Venetian Mosaic Brickbond Crema,
Levantine Ivory 20x20, 20x10



Venetian Mosaic Fan Honey (installed with a grey adhesive),
Venetian Mosaic 2.3 Honey, Old Aquitaine 30x30

Venetian Mosaic Fan Honey

16 x 27 x 1.0

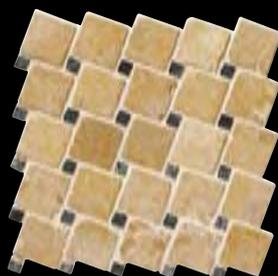
EW-VMFANH



Venetian Mosaic Offset Squares Giallo

27 x 27 x 1.0

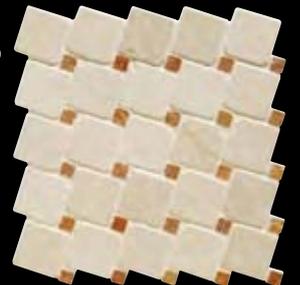
EW-VMBGIALLO



Venetian Mosaic Offset Squares Bianco

27 x 27 x 1.0

EW-VMBBIANCO



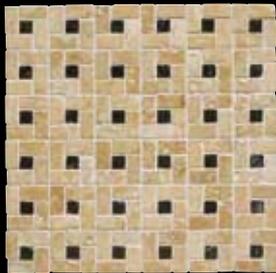
STONE MOSAICS

These classic mosaics draw their inspiration from patterns that first saw the light of day in the antique Roman and Moorish worlds. To this day, the 'fan' design still appears in many forms throughout the Latin world but originally represented a water's edge whilst the elegant geometric patterns centered around a small tessera spring from the Middle East. All of these designs have been chosen to perfectly complement today's kitchens and bathrooms.

Venetian Mosaic Spiral Noce Black

30 x 30 x 1.0

EW-VMNOCESP



Above: Byzantine Bronze 40.6x40.6, 40x20, 20x20, Venetian Mosaic Spiral Noce Black, Chair Rail Noce 30cm

Below: Tumbled Marble Verde 10x10, Giallo 10x10, Giallo Triangle, Bullnose Giallo 30cm, Venetian Mosaic Offset Squares Giallo, Bahia Grey 40x40





Above: Venetian Mosaic Basketweave
Jerusalem Gold, Chair Rail Crema 30cm,
Bullnose Crema 30cm, Old Aquitaine 30x30,
Bahia Grey Slate

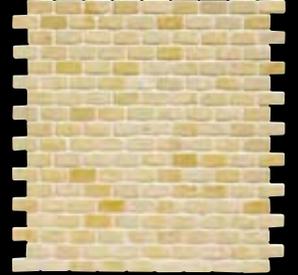
STONE MOSAICS

Chipped and tumbled stone in imitation of woven baskets and brickwork perfectly 'ground' a design for a kitchen or bathroom where simplicity is the keynote of a theme, where less is most decidedly more.

Venetian Mosaic Brickbond Jerusalem Gold

30.5 x 28.5 x 1.0

EW-VMJGOLDBB



Venetian Mosaic Splitface Beige

30 x 30 x 1.0

EW-VMSFBEIGE



Venetian Mosaic Splitface Noce

30 x 30 x 1.0

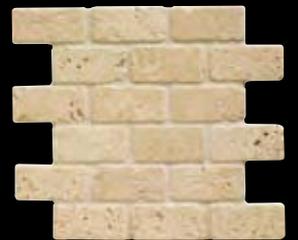
EW-VMSFNOCE



Venetian Mosaic Brickbond Crema

30.5 x 30.5 x 1.0

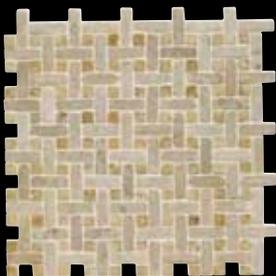
EW-VMBBCREMA



Venetian Mosaic Basketweave Luna

30 x 30 x 1.0

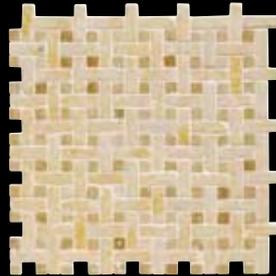
EW-VMBLUNA



Venetian Mosaic Basketweave

Jerusalem Gold 30 x 30 x 1.0

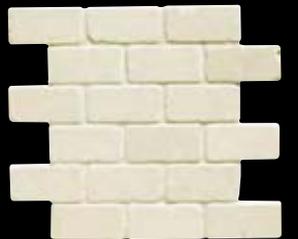
EW-VMBJGOLD



Venetian Mosaic Brickbond Beige

30.5 x 30.5 x 1.0

EW-VMBBBEIGE





Above: Venetian Mosaic Brickbond Beige,
Venetian Mosaic Splitface Beige,
Tumbled Marble Beige 20x20, Bullnose Noce 30cm

MEDALLIONS

Hand-set medallions are designed to complement any décor and to become the centrepiece of any floor, in any room of the house (they are especially stunning set in a hallway and viewed from a landing).

Traditionally the star in a square symbolises hope; the compass rose within a square, the quest for earthly and heavenly perfection. And if we might bring you back to earth for a moment with thoughts of food – Medallions also make wonderful centres for outdoor dining tables.

Classic Medallion



60.3 x 60.3 x 1.0
EW-CLMMED

Compass Beige



60.3 x 60.3 x 1.0
EW-CMPBEIGE

Compass Noce



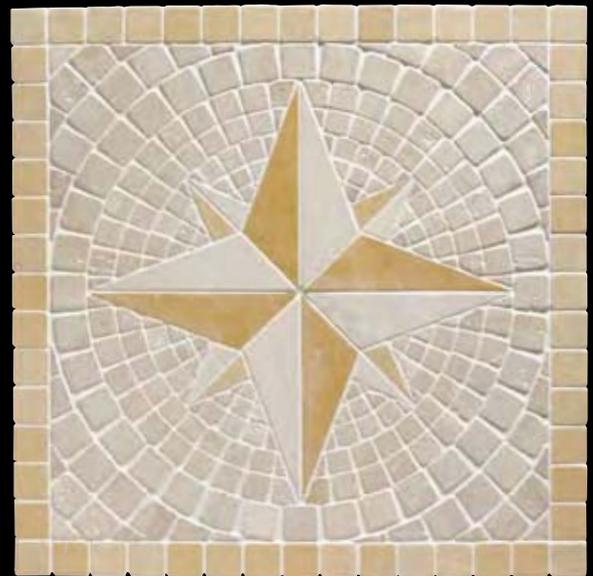
60.3 x 60.3 x 1.0
EW-CMPNOCE



EW-CLMMED



EW-CMPNOCE



EW-CMPBEIGE



Classic Medallion, Levantine Ivory 30x30

PEBBLE MOSAICS

We have reduced the process of 'pebble creation' (perfected by Nature over millennia) by several thousand years. Stones are still tumbled in water until they are softly rounded but we carry out the whole process in weeks rather than in aeons and in such a way that we create a range of harmonised colours in (more or less) uniform sizes.

Pebble Mosaic Green Bali Hai

30 x 30 x 1.0 - 1.4

EW-BALIHAI



Pebble Mosaic Beige Hawaii

30 x 30 x 1.0 - 1.4

EW-HAWAII



Pebble Mosaic Border Green Bali Hai

30 x 10 x 1.0 - 1.4

EW-BALIHAI B



Pebble Mosaic Border Beige Hawaii

30 x 10 x 1.0 - 1.4

EW-HAWAII B



Pebble Mosaic Black Tonga 30x30,
Quail Maui 30x30, 30x10

Pebble Mosaic Black Tonga

30 x 30 x 1.0 - 1.4

EW-TONGA



Pebble Mosaic Border Black Tonga

30 x 10 x 1.0 - 1.4

EW-TONGA B



Pebble Mosaic Quail Maui

30 x 30 x 1.0 - 1.4

EW-MAUI



Pebble Mosaic Border Quail Maui

30 x 10 x 1.0 - 1.4

EW-MAUI B

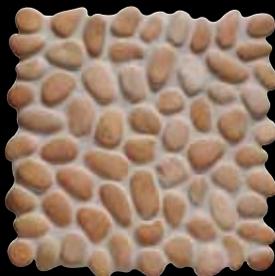




Above: Pebble Mosaic Quail Maui 30x30, 30x10, Istria Tumbled Marble 30.5x30.5

Pebble Mosaic Pink Oahu

30 x 30 x 1.0 - 1.4
EW-OAHU



Pebble Mosaic Ivory Samoa

30 x 30 x 1.0 - 1.4
EW-SAMOA



Pebble Mosaic Border Pink Oahu

30 x 10 x 1.0 - 1.4
EW-OAHUB



Pebble Mosaic Border Ivory Samoa

30 x 10 x 1.0 - 1.4
EW-SAMOAB



*"The winds blew, and beat upon that house:
and it fell not, for it was founded upon a rock"*

Book of Matthew

Rustic Mosaic Red 30x30, 30x10,
Old Aquitaine 60.5x40, 40x40

RUSTIC MOSAICS

Smooth-edged corks of broken stones loosely arranged into interlocking shapes. It would be surprisingly difficult to achieve this seemingly artless and random effect with individual pieces. But of course, you don't have to!

Rustic Mosaic Oatmeal

30 x 30 x 1.0 - 1.4
EW-VMROAT



Rustic Mosaic Border Oatmeal

30 x 10 x 1.0 - 1.4
EW-VMROATB



Rustic Mosaic Red

30 x 30 x 1.0 - 1.4
EW-VMRRED



Rustic Mosaic Border Red

30 x 10 x 1.0 - 1.4
EW-VMRREDB



Rustic Mosaic Sandstone

30 x 30 x 1.0 - 1.4
EW-VMRSAN



Rustic Mosaic Border Sandstone

30 x 10 x 1.0 - 1.4
EW-VMRSANB



Rustic Mosaic Border Sandstone
30x10, Alexandrian Sun 60x40, 40x40

Mosaic Borders

The increasing use of mosaics has been brought about not so much as the result of a resurgence of interest (mosaic has always been much admired) but because the skilled craftspeople needed to produce fine work of this kind are comparatively few and far between.

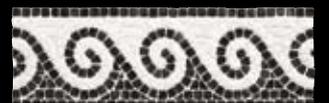
Times change – but not fashion it seems – these designs have been known throughout antiquity. The classic mosaic borders we offer today are made from pieces of tumbled stone that are applied to a mesh by hand, making them easy to lay as well as to transport.

Below: Henge Border, Venetian Mosaic Grisaille 1.0, Venetian Mosaic 2.3 Dordogne Grey



Athenian Scroll Borders & Corners

Black 30 x 10 x 1.0
EW-ATSCROLLB



Red 30 x 10 x 1.0
EW-ATSCROLLR



Maradona Border* 27x3.0x0.8-1.0
EW-MRDB

Henge Border 30x4.7x1.0
EW-HENGE

Borrega 30x4.9x1.0
EW-BRRB

Athenian Interlocking Border

Black 33x4.5x1.0
EW-ATHINTB

Noce 29.5x5.0x1.0
EW-ATHINTN

Gobi Border

30.5x7x1.0
EW-ATGOBI

Athenian Braid Border

Black 30x5x1.0
EW-ATBRAIDB

Travertine 30x5x1.0
EW-ATBRAIDT

Athenian Quadrant Border

Black 30x7x1.0
EW-ATQUADB

Travertine 30x7x1.0
EW-ATQUADT



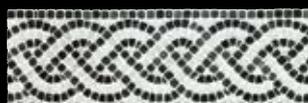
Tumbled Marble Travertine 10x10,
Athenian Interlocking Border Noce,
Chair Rail Crema 30cm,
Twist Crema 30cm

Athenian Rope Borders & Corners

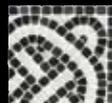
10x10x1.0
EW-ATSCROLLBC



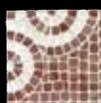
Black 30x10x1.0
EW-ATROPEB



10x10x1.0
EW-ATROPEBC



10x10x1.0
EW-ATSCROLLRC



Red 30x10x1.0
EW-ATROPER



10x10x1.0
EW-ATROPERC



Athenian Key Borders & Corners

Black 26.5x10x1.0
EW-ATKEYB



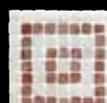
10x10x1.0
EW-ATKEYBC



Red 26.5x10x1.0
EW-ATKEYR



10x10x1.0
EW-ATKEYRC



MOSAIC BORDERS

Thar
28,5 x 3,5 x 1,0
EW-ATTHR



Namib
29 x 6,5 x 1,0
EW-ATNAM



Arabian Small
28,5 x 7 x 1,0
EW-ATARBS



Arizona Border
28 x 7 x 1,0
EW-ATARZ



Kalahari
28 x 7 x 1,0
EW-ATKLH



Meseta
28 x 8,5 x 1,0
EW-ATMES



Arabian large
31 x 10 x 1,0
EW-ATARBL



Navarino
30,5 x 10 x 1,0
EW-ATNAV



Leventine Ivory 20x10, Kalahari Mosaic Border,
Small Chair Rail Crema 30cm



Leon 30x30, Athenian Diamond
Mandalay Mosaic Border

Athenian Diamond Borders

Noce

30 x 10 x 1.0
EW-ATHDIAN



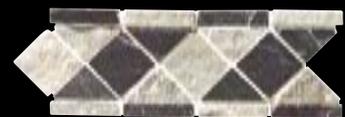
Gibson

30.5 x 10 x 1.0
EW-ATGIB



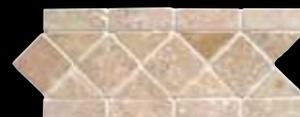
Mandalay

30 x 10 x 1.0
EW-VMMANB



Sevier

29 x 12.5 x 1.0
EW-ATSEV



Black

30 x 10 x 1.0
EW-ATHDIAB



Tanami

28 x 12.5 x 1.0
EW-ATTNM



Simla

30 x 10 x 1.0
EW-VMSIMB



Mixed Format Borders

The art (for Art it is) of arranging coloured pieces of marble, glass, tile or pebble to produce a surface ornament is older than Egypt's pyramids.

But it was not until we stumbled upon the bright idea of stringing them into borders by setting them into tiny, stainless steel palettes that our range of Mixed Format Borders was created.

Please note: because of their metallic nature you should ensure a qualified electrician carries out all electrical work around metal mosaics

Honed

Sonoan

30 x 4.8 x 0.8
EW-SONHB



Atacama

30 x 4.8 x 0.8
EW-ACMHB



Patagonian

30 x 4.8 x 0.8
EW-PTGHB



Escalante

34 x 4.7 x 0.8
EW-ESCHB



Madalena

34 x 4.7 x 0.8
EW-MDLHB



Yuma

34 x 4.7 x 0.8
EW-YMAHB



Sonoan Honed Border,
Classic Roussillon 30x30

Polished

Sonoan

30 x 4.8 x 0.8
EW-SONPB



Atacama

30 x 4.8 x 0.8
EW-ACMPB



Patagonian

30 x 4.8 x 0.8
EW-PTGPB



Escalante

34 x 4.7 x 0.8
EW-ESCPB



Madalena

34 x 4.7 x 0.8
EW-MDLPB



Yuma

34 x 4.7 x 0.8
EW-YMAPB



Madalena Polished Border,
Sorrento Polished 30 x 30

Dados and Trims

Borders provide the finishing touches and add interest to a wall or floor. Use them to complement the main area of tiling or to provide a contrast of texture, colour or pattern.

What is a masterpiece without a frame? Here dados, borders and trims conspire to further cloud the defining line between art and craft.

Venetian Mosaic 4.8 Crema Pentagon, Twist Crema 30cm, Chair Rail Crema 30cm, Tumbled Marble Istria 10x10, Venetian Mosaic 2.3 Noce

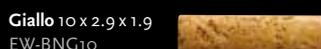
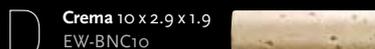


STONE BORDERS

Pencil Line



Bullnose



Twist



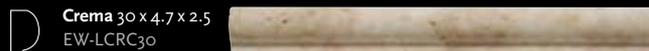
Small Chair Rail

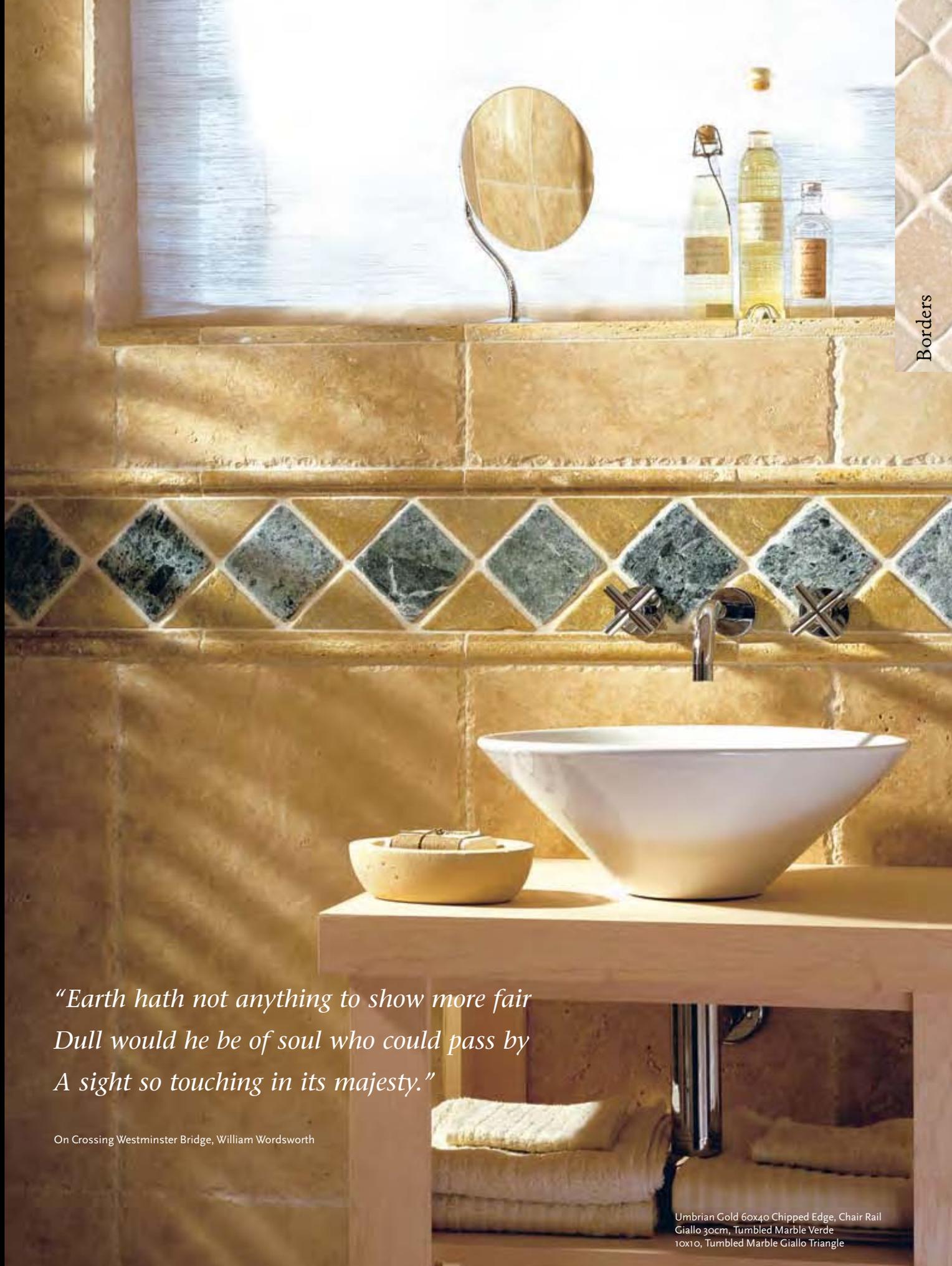


Chair Rail



Large Chair Rail





*“Earth hath not anything to show more fair
Dull would he be of soul who could pass by
A sight so touching in its majesty.”*

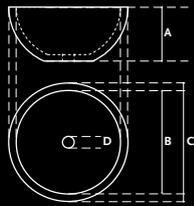
On Crossing Westminster Bridge, William Wordsworth

Umbrin Gold 60x40 Chipped Edge, Chair Rail
Giallo 30cm, Tumbled Marble Verde
10x10, Tumbled Marble Giallo Triangle

Sinks

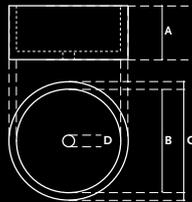
The first three sinks we feature are cut from solid blocks of travertine. Then they are turned, hollowed, filled, and then finally polished and finished by hand so that they can hold water. Thus the travertine circle is complete, for this beautiful material is a naturally formed precipitate of carbonate minerals, deposited from the water of hot mineral springs.

The Round Mosaic Classic Travertine sink at the foot of the page is made entirely by hand from specially selected travertine mosaics, which are moulded into shape before being filled and polished.



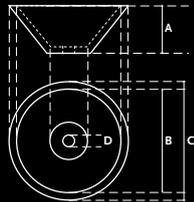
Round Sink Classic Travertine

A - 16cm, B - 35.5cm, C - 40.6cm
D - Nominal waste size 40mm
EW-SINKBCL



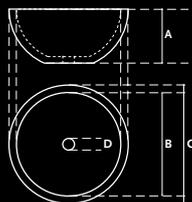
Circular Sink Classic Travertine

A - 16cm, B - 35.5cm, C - 40.6cm
D - Nominal waste size 40mm
EW-SINKDCL



Round Deep Sink Travertine

A - 16cm, B - 35.5cm, C - 40.6cm
D - Nominal waste size 40mm
EW-SINKCCL



Round Mosaic Classic Travertine

A - 16cm, B - 35.5cm, C - 40cm
D - Nominal waste size 40mm
EW-SINKECL

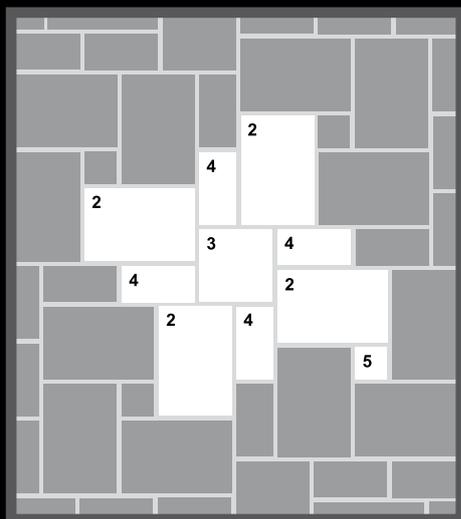
Although all our sinks are pre treated with a resin seal as part of the manufacturing process we recommend that for added protection they are sealed again, prior to use. Travertine sinks should be sealed in the same way as travertine floor tiles.



Umbrian White 40x20, Venetian Mosaic Crema 1.0,
Round Deep Sink Travertine

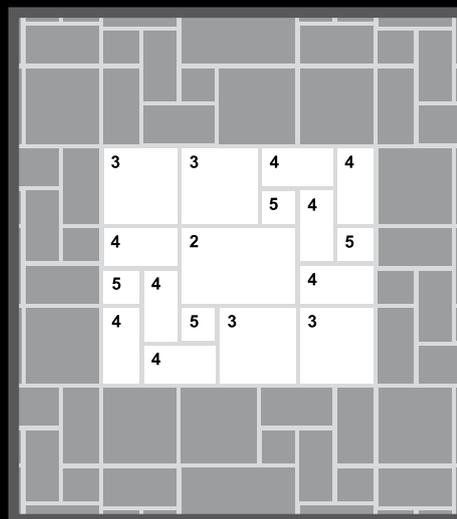
Pattern Guides

There are many designs which can be achieved using the stone sizes available, these patterns are just a few to give you some ideas.



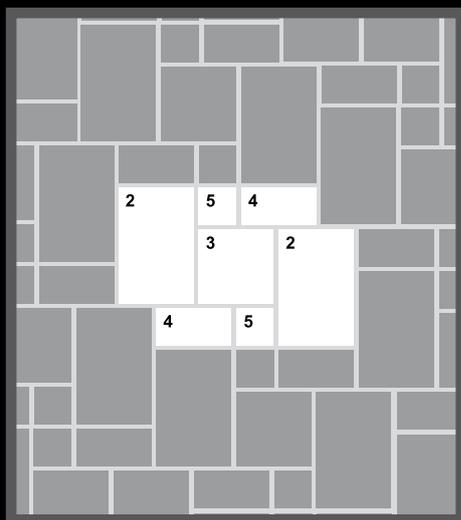
A

No.	Size (cm)	Pieces	m ²
2	60 x 40	4	0.96
3	40 x 40	1	0.16
4	20 x 40	4	0.32
5	20 x 20	1	0.04
Total		10	1.48



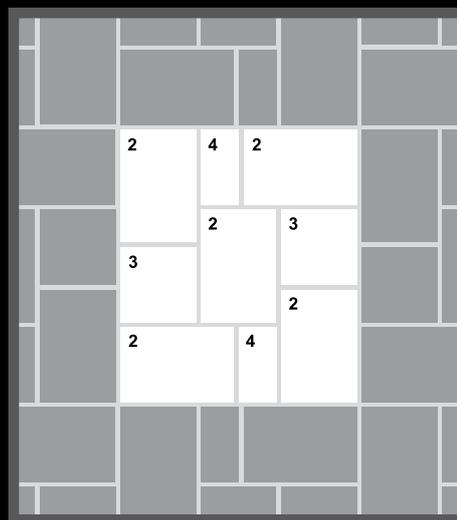
B

No.	Size (cm)	Pieces	m ²
2	60 x 40	1	0.24
3	40 x 40	4	0.64
4	20 x 40	8	0.64
5	20 x 20	4	0.16
Total		17	1.68



E

No.	Size (cm)	Pieces	m ²
2	60 x 40	2	0.48
3	40 x 40	1	0.16
4	20 x 40	2	0.16
5	20 x 20	2	0.08
Total		7	0.88

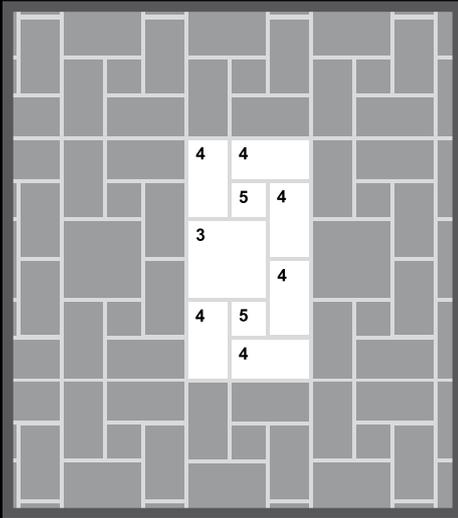


F

No.	Size (cm)	Pieces	m ²
2	60 x 40	5	1.2
3	40 x 40	2	0.32
4	20 x 40	2	0.16
Total		9	1.68

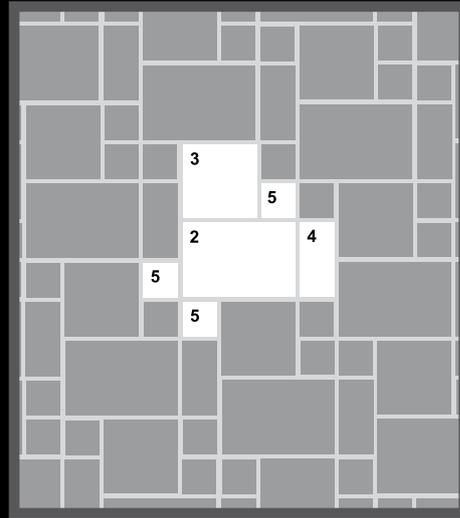
IMPORTANT NOTE:

You will find that you will have to adjust grout gaps to ensure the tiles tessellate and you may find you have to cut some tiles to enable them to fit. Try and avoid cutting tiles with pillowed or chipped edges as this will be noticeable in your finished design. Original Style recommend you use a professional stone fitter to fit your wall and floor tiles, and that they should check and confirm actual dimensions before fitting (see Earthworks Fixing Guide). Please note that due to the nature of these designs the dimensions set out above are approximate only. For larger areas there will be greater variances due to grout gaps and fitting to irregular edges of the room being tiled.



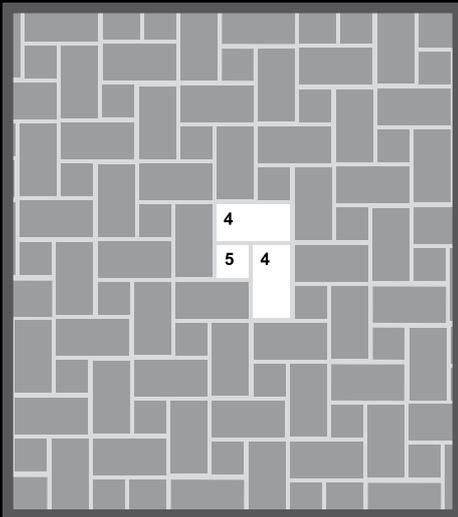
C

No.	Size (cm)	Pieces	m ²
3	40 x 40	1	0.16
4	20 x 40	6	0.48
5	20 x 20	2	0.08
Total		9	0.72



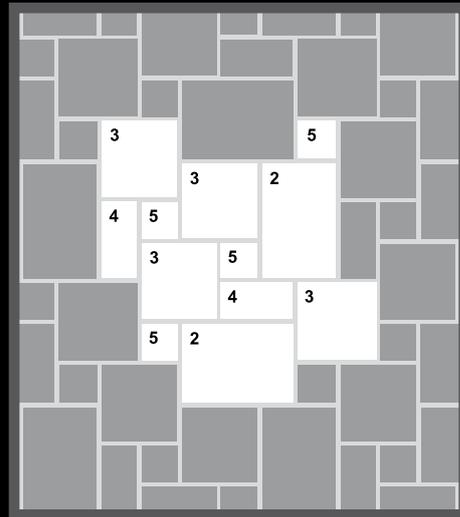
D

No.	Size (cm)	Pieces	m ²
2	60 x 40	1	0.24
3	40 x 40	1	0.16
4	20 x 40	1	0.08
5	20 x 20	3	0.12
Total		6	0.60



G

No.	Size (cm)	Pieces	m ²
4	20 x 40	2	0.16
5	20 x 20	1	0.04
Total		3	0.20



H

No.	Size (cm)	Pieces	m ²
2	60 x 40	2	0.48
3	40 x 40	4	0.64
4	20 x 40	2	0.16
5	20 x 20	4	0.16
Total		12	1.44

GENERAL INFORMATION

AVAILABILITY

All products shown in this brochure are held in stock but high demand can cause some items to temporarily become unavailable. Please check availability before placing your order. Due to our high quality control methods we reserve the right to refuse some stock which may cause temporary stocking issues. We reserve the right to discontinue products if the supply is not satisfactory.

SAMPLE SERVICE

Samples of stone and mosaics can be sent to customers on request. Full size tile or mosaic sheet samples are chargeable at full retail price. Stone is a natural product and therefore prone to shade variations. You should not choose a floor covering based on one sample alone as this may not give an accurate look to the finished, overall look.

ORDERING

Warehouse stocked items can usually be despatched within 5 working days.

TECHNICAL INFORMATION

BEFORE INSTALLATION

Please ask for a copy of the Earthworks Fixing and Sealing Guide before commencing any installations as Original Style cannot accept responsibility for any faults after tiles have been fixed.

Choosing the right materials for your application

Natural stone has many possible applications ranging from kitchens and bathrooms to wet rooms, commercial premises and many other installations. It is vital to ensure the suitability of tiles for your particular requirements.

The characteristics of natural stone, slate, marble and terracotta all vary considerably, as does their suitability for different types of installation. For example, pale limestone used in a kitchen is more likely to show marks and wear than a travertine.

Please bear in mind that most of our tiles are porous to some extent. If they are laid outside, they may absorb water and this will make them susceptible to frost damage.

Shade & Texture Variation

Stone is a natural material with inherent variations of colour, marks and surface textures. There may be some variation in colour from one tile to another. This is usually considered to be an advantage from an aesthetic point of view. It also

means that you cannot assume a single sample tile will give you an accurate indication of the colour of the surface as a whole.

The distinctive variations in hue within each tile and between individual pieces enhance the character of the installation. Differences between batches can be even more marked. For this reason we strongly recommend that you buy all the tiles at one time. We also recommend that you, or your fitter, spends time loosely laying out all the tiles to achieve the most pleasing distribution of shades before fixing them permanently to the floor.

Natural Imperfections

Due to the natural origins of these products some of our tiles may have minor chips or blemishes. Such relatively insignificant imperfections should be considered normal and not the result of poor workmanship.

This factor is more apparent in some materials and finishes than others and your choice of tiles should take this into account. Porous and unfilled tiles are clearly less suitable than polished ones for surfaces that need to be kept spotlessly clean.

Minor damage such as chipping can sometimes be caused in packing and shipping. This is normal and we recommend that if you do receive any chipped tiles, or if there are any unwanted blemishes, you use them for the cuts during the installation process.

Drying Tiles

Water is used during the cutting process at the quarry, therefore certain travertines, limestones and marbles can arrive damp. Dry tiles can be slightly lighter once dry so it is important that you dry tiles before planning your floor layout to ensure you have an even spread of tones and colours before permanently fixing.

Wastage

We recommend that you allow for an additional 10% when placing your order to ensure that you don't run out during installation and risk ordering further tiles from a different batch. You will inevitably have to cut some tiles during the installation and any mistakes or breakages can be absorbed if you order additional tiles.

Sealing

It is advisable to seal tiles before commencing installation. This protects the tiles from any adhesive or grout staining the tiles during the installation process. For more information on sealing please refer to the Earthworks Fixing and Sealing Guide.

Professional Installers/Fixers

We strongly recommend that you use a professional installer/fixer for stone installations who has experience fitting natural stone. If you do want to do it yourself then we would recommend that you use a stone fixing information that is more comprehensive than this information and the

Earthworks Fixing and Sealing Guide, both of which are not exhaustive on the fitting of natural stone.

Nominal Dimensions

We quote nominal dimensions throughout this brochure which are subject to ± 2 mm. With this in mind, and also if you are mixing stones of various depths, it is important that you find the deepest tile as this will determine the height of your floor.

Porosity

As mentioned above, natural stone has various porosity values. Due to this we do not recommend fixing tiles in areas where there is a risk of frost as this can cause the tiles to crack. Also, it is important to seal all natural stone tiles to prevent staining and also to prevent water absorption in areas where water will come into contact with the tiles such as showers, wet rooms, splashbacks etc.

INSTALLATION

Substrate

The secret to a perfectly tiled floor or wall is to lay the tiles flat and as evenly as possible. To do this successfully you need the firmest, flattest possible surface to start work on. Tiles are completely inflexible. With this in mind it is important to ensure the substrate will not move, otherwise cracking will occur.

Some surfaces are ideally suited for Earthworks tiles, others require a certain amount of preparation first; and a few are totally unsuitable.

FLOORS

Sand and cement (screed) floors must be completely dry. Allow at least one week for every 25mm of new screed to dry out; depending on weather conditions it may take longer.

Timber and joist floors must be rigid and stable. The best way to achieve this is to lay marine plywood measuring 15mm or thicker over the entire floor, screwing it down every 30cm in each direction. After laying, seal the timber with a bonding agent.

Old stone, quarry or vinyl floor tiles are best removed. If this is impossible or impractical, and they are completely sound, they should be thoroughly cleaned of oily deposits.

WALLS

Painted surfaces are unsuitable for tiles. You will need to scrape off all loose paint and rub the whole surface down with coarse sand paper until you have removed all the paint.

Plasterboard walls may be suitable for natural stone tiles, depending on their weight and how well the plasterboard is fixed to the stud wall underneath. You may need to seek advice on this. Normally a plasterboard wall which has not been skimmed has a load bearing of 32kgs per m². These walls should be primed first and then the adhesive applied directly to the wall.

Plaster is a suitable surface as long as it is dry and in good condition. Normally a plaster wall has a load bearing of 20kgs per m². This includes the weight of the tiles, adhesive and grout. Remove any loose or crumbling plaster and repair it with new plaster or filler before rubbing down to a level finish. It is important to check weight restrictions when fixing stone however.

Rendered walls can be tiled but, as with floors, new rendering must be allowed to dry out completely before tiling; normally 2 weeks is recommended. Rendered vertical walls are a good base for tiles up to 15mm thick with a maximum height of 3.6 metres. For tiles thicker than this the render must be reinforced with steel.

Papered walls cannot be tiled. Strip the paper completely, check for loose plaster or other damage, repair as necessary and then allow the wall to dry out thoroughly before continuing.

Old ceramic wall tiles can be tiled over although it takes longer for the adhesive to dry.

Wet rooms and showers are becoming increasingly common. It is vitally important to prepare all substrates carefully to protect them from water absorption. Normally a tanking system is required in wet rooms and areas where water is not contained.

Natural stone tiles can be used in showers provided you take certain precautions in preparing the surfaces, and use the correct adhesive and grout.

The underlying surface must be waterproofed first, using a waterproofing kit. These normally consist of a primer, a liquid waterproofing membrane that you brush on to the wall and floor, and a tape for reinforcing all internal corners. Please refer to specific manufacturer instructions or, preferably, get a professional to do this job.

You can usually apply the tile adhesive 24 hours after the wall and floors are waterproofed.

Movement joints, such as those between the wall and a shower tray, need to be sealed with a silicone sealant rather than grout.

For 'wet' showers (those without a tray) Original Style advises getting a specialist to do this job to avoid leaks and costly mistakes.

Although most adhesives and grouts are water resistant in normal situations, they can be further waterproofed using an additive. Grout and adhesive can absorb a lot of moisture and can cause a ring mark around the perimeter of each tile. Sealing the grout and tiles well in showers is a must. You should follow the manufacturer's instructions.

The requirements for adhesives, grout and sealers differ according to the type of stone used, the background material, the width of the joints and whether the shower is gravity fed or a power shower; accordingly it is important that you seek advice from your supplier.

Underfloor heating is an excellent, and extremely efficient, way of heating, either as the sole source of heat in a room or as a backup to an existing heating system. Underfloor heating comes in two types, electric and water. The electric method is extremely simple to install. Utilising a length of wire which is laid out on the substrate prior to tiles being fixed, a wall-mounted thermostat enables complete control over temperature.

Electric underfloor heating will heighten the floor by approximately 2-3mm, so this should be planned into your installation.

The water based system needs to be installed into the screed with a minimum of 65mm required; this method needs to be planned earlier in the process. Original Style recommends that you speak to your underfloor heating manufacturer for further information.

PLANNING

It is important to plan the installation of your floor or wall prior to commencing fitting. Refer to the Earthworks Fixing and Sealing Guide for details of how to plan your installation, available from your retailer or download from www.originalstyle.com.

Here are a few of the main areas to think about whilst in the planning stage:

Adhesives

Cement based adhesives are recommended for fixing stone tiles using the solid bed method. Light coloured adhesives are best for fixing paler stone to avoid staining but also to avoid discolouration through the tile, which can happen due to a chemical reaction between the minerals in the stone and the adhesive. Dark coloured adhesives are fine for dark stone tiles.

Where there is any chance of movement from the substrate it is important to use a flexible adhesive. This will allow for tiny movements and will stop tiles and grout from cracking.

Adhesive is also available as standard set or rapid set. Standard set takes up to 16 hours to go off whereas rapid set will take up to 3 depending on the thickness and temperature.

Grout

Cement based grouts are recommended for grouting stone tiles. Make sure you choose the correct grout for the width of grout joint you want. Honed and polished stones generally have joint gaps of 1-2mm, whereas antique and textured tiles such as Terracotta tend to have grout joints of 6-10mm.

There are two types of grouting methods; pointing and slurry grouting. The pointing method is the most commonly used. This method requires the mix to be thicker in consistency and is applied by working in small areas at a time, applying grout into the joints with a pointing trowel. The mix is then pressed into the joints firmly and finished off using a grouting tool to give a neat finish. Any excess is wiped away using a damp cloth or sponge.

The slurry grouting method can be used to grout mosaics, which saves time. The mix is runnier than normal and is spread across a large area at a time using a spreader. This is usually easier if the tiled area is on a horizontal plane, although this method can be used on the vertical; however more care is needed to ensure the grout goes right into the joint and no areas are missed out.

This method is also used where a pitted tile has been fitted and the 'pits' or 'holes' need to be filled in for hygiene or cleaning reasons, for example on a kitchen floor or splashback.

There are many different grout colours. We recommend asking your retailer for a sample of the mixed grout when dry or trying a small amount before grouting your entire tiled area.

Movement joints in floors

There are basically three types of movement joints:

Structural joints are where there are joints in the substrate. In this case you must site the joints of the tile bed over these substrate joints. If tiles are allowed to 'bridge' these joints you may find that these tiles are prone to crack along the same joint as in the substrate.

Perimeter joints are where the floor substrate meets any restraining substrate such as walls or skirting. A joint should be left here to avoid cracking should the restraining substrate be prone to any movement.

Intermediate joints are required normally only on large areas where there are over 10 metres of tiles between perimeter joints. In such areas joints should be made at 8-10 metres in any direction. For flexible substrates this reduces to 6 metres.

Movement joints in walls

These should be placed in line with any which finish at floor level and in addition you should include joints wherever there is a change of plane or where there are over 6 metres of tiles between perimeter joints.

Horizontal joints should be made at the point where the vertical plane meets horizontal planes, such as floor and ceiling.

Sealing

Sealing the surface of unglazed tiles prevents them from absorbing stains.

Before sealing tiles you must make sure they are completely clean and dry – otherwise you will simply seal in the dirt and moisture.

When you apply sealer, it must soak into the tile. Prevent excess sealer from spoiling the surface by wiping it away with a clean, dry cloth before it can harden.

Depending on the type of tile, sealer is applied twice; once before the tiles are fixed and again after grouting.

Every type of floor needs at least one layer of sealer after grouting to seal the grout.

After sealing, keep off the floor for a couple of days if possible, allowing the sealer to set thoroughly.

Make sure you use only new, clean cloths and brushes for sealing and keep dirt and dust away while you are working.

All natural stone is porous to some degree and therefore you will need to regularly wash it and reapply sealer to ensure that you minimise wear and that the floor remains looking its best. Depending on the stone, its porosity and where the stone is installed, this can be anything from every 6 months to every 2 years.

HANDMADE TERRACOTTA

Sealing

Apply one coat of linseed sealer before grouting. The amount of sealer needed depends on the porosity of the tile and we recommend that you check this with one or two sample tiles first.

Use a short-haired paint roller and work the sealer into the tiles. It should appear matt again in about 10 minutes - if it becomes matt before the 10 minutes are up, use a little more sealer.

On the other hand, if sealer is still on the surface after 20 minutes, wipe away the surplus with a clean, dry cloth and apply it more sparingly on the remaining tiles.

The tiles will absorb more sealer at the first application, reckon on using about three-quarters of the total sealer at this time.

Apply the second coat of sealer after grouting. Make sure the grout is completely dry and any excess grout has been cleaned off the surface of the tiles.

Finishing

Once the tiles have been sealed twice, and the sealer is dry, apply a coat of wax polish. Use it sparingly and buff it to a hard finish, preferably with an electric polisher.

Maintenance

Sweep the floor regularly to remove loose dirt.

Wipe off spilled fluids immediately with a damp cloth. Stubborn marks can often be removed with a little white spirit.

Wax polish the floor every 4 - 6 weeks at first until a hard surface has built up. After this polishing can be less frequent but the exact period will depend on how much wear the floor gets.

As a guideline, if the wax polish begins to build up on the floor, you are polishing too often, but if the tiles begin to look dull you are not polishing often enough.

NAVARRA TERRACOTTA

Finishing

Finish the tiles with one or more coats of wax polish and buff it using an electric polisher.

To seal the floor, simply apply extra coats until the stone cannot absorb any more. No further maintenance is required.

Maintenance

Sweep or vacuum regularly to remove loose dirt.

Wipe off any spillages immediately with a clean, damp cloth. Stubborn marks can often be removed with a little white spirit.

Polish regularly with wax polish.

Polish new floors once a week for the first six weeks and apply more polish every two to four months after this.

Apply the polish with a clean cloth, allow it to harden for 30 minutes then buff the floor by hand or with an electric polisher.

If the wax starts to build up on the surface, reduce the frequency of polishing, whereas if the floor begins to look dull, polish more often.

Warning: Stone tiles can be slippery when waxed - do not over polish.

NATURAL SLATE

Sealing

Apply one or two coats of slate sealer before grouting. Use a clean cloth and allow about 2 hours between applications.

Remove surplus sealer with white spirit, or water it down using a water based sealer.

Finishing

After grouting apply two coats of slate sealer with a soft cloth.

Apply the second coat about 20 minutes after the first and work at right angles to the first coat.

Apply further coats at least once each year, you may need to do this more often, depending on the amount of wear on the floor.

Maintenance

Sweep or vacuum regularly to remove loose dirt.

Wipe off any spillages immediately with a clean, damp cloth. Stubborn marks can often be removed with a little white spirit.

Delamination (flaking) sometimes occurs with slate due to the nature of the stone. If this happens during laying remove all loose pieces. If it happens at a later date reseal the affected area.

NATURAL STONE INCLUDING MOSAICS

Sealing

Natural stone tiles, including mosaics, should be sealed before fixing to avoid excess adhesive staining the front of the tiles.

After the grout is completely dry apply a coat of stone sealer over the entire floor.

Rub the sealer into the stone and the grout with a clean cloth to bring out the natural colour.

Wipe away any excess sealer with a clean, dry cloth after 15 minutes.

CERAMIC STONE

Ceramic stone does not require sealing or finishing.

Maintenance consists of sweeping or vacuuming to remove loose dirt and occasional mopping to remove spills and dirt.

PHOTOGRAPHY

Owing to variations in studio lighting and printing inks, the tile colours shown in this catalogue may differ slightly from those of the actual tiles. Before making your choice it is always advisable to ask your Original Style retailer to show you samples.

ACKNOWLEDGEMENTS

Spring Home 01392 877 505,
0207 736 0321

House of Fraser Exeter 0870 1607241

Eclectique 01392 250799

Redfye Cookers 01392 444070

Christopher Wray 01392 427774

The Interiors Warehouse 01392 410000

Taps by Crosswater 01322 628270

Gabriella and Lucido 01392 207030

Bathstore.com 01392 410100

Tim Andrews
www.timandrewsceramics.co.uk

Orange Tree 01392 876688
www.orangetreeinteriors.co.uk

The Cook Shop 01392 258576

Poppys 01392 498519
www.poppysflowers.co.uk

Pure Indulgence 01395 577363

Furniture Village 01392 440020
www.furniturevillage.co.uk

C P Hart 020 7902 1000
www.cphart.co.uk

Colourwash 020 8944 6456
www.colourwash.co.uk

LIMITS OF LIABILITY

Original Style accepts no liability for the faulty installation of its tiles. In the case of any claim relating to the tiles themselves, Original Style's liability, to the extent permitted by law, is limited to either the replacement of the product or a refund of the cost of the product, and does not extend to cover any consequential loss. Claims must be reported within 7 working days from receipt of the tiles. Tiles must be inspected prior to installation and claims cannot be considered after the tiles have been installed.

Please be advised that installation constitutes acceptance of the quality, colour, texture and shade of the tiles.

Original Style warrants that its tiles conform to their description and are fit for their purpose.

Original Style makes no other express or implied warranty as to fitness or suitability of the products for particular installations. We extend no guarantees, express or implied, as to wear resistance or maintenance procedures.

Please note, the use of certain acid-based cleaning products may cause some of the stone to react and change in character.

CONVERSION CHARTS

Tiles

Metric Size cm	Qty per M ²	Nominal Imperial Size	Nominal qty per ft ²
10 x 10	100	4" x 4"	9.0
20 x 10	50	7 ⁷ / ₈ " x 4"	4.5
20 x 20	25	7 ⁷ / ₈ " x 7 ⁷ / ₈ "	2.25
20.3 x 20.3	24.27	8" x 8"	2.25
30 x 15	22.22	11 ⁷ / ₈ " x 6"	2.0
30 x 20	16.67	11 ⁷ / ₈ " x 7 ⁷ / ₈ "	1.5
30 x 30	11.11	11 ⁷ / ₈ " x 11 ⁷ / ₈ "	1.0
30.5 x 30.5	10.75	12" x 12"	1.0
40 x 20	12.5	15 ⁷ / ₈ " x 7 ⁷ / ₈ "	1.125
40.6 x 20.3	12.13	16" x 8"	1.125
40 x 40	6.25	15 ⁷ / ₈ " x 15 ⁷ / ₈ "	0.56
40.6 x 40.6	6.07	16" x 16"	0.56
60 x 40	4.17	23 ⁷ / ₈ " x 15 ⁷ / ₈ "	0.375
60.5 x 40	4.13	24" x 15 ⁷ / ₈ "	0.375
61 x 40.6	4.04	24" x 16"	0.375
60 x 60	2.78	23 ⁷ / ₈ " x 23 ⁷ / ₈ "	0.25
61 x 61	2.69	24" x 24"	0.25
90 x 30	3.70	35 ⁷ / ₈ " x 11 ⁷ / ₈ "	0.33

Trims and Borders

Metric Length cm	Qty per Linear Metre	Nominal Imperial Length	Nominal qty per Linear Foot
10	10	4"	3
28	3.57	11 ³ / ₁₆ "	1.07
29	3.45	11 ⁹ / ₁₆ "	1.03
30	3.33	12"	1
31	3.23	12 ³ / ₈ "	0.97
33	3.03	13 ¹ / ₈ "	0.91
34	2.94	13 ⁵ / ₈ "	0.91

USEFUL INFORMATION

There are three kinds of rock:

IGNEOUS ROCKS

These form when magma cools and solidifies. They are normally extremely hard. Granite, for example, is an igneous rock.

SEDIMENTARY ROCKS

Weathering of existing rocks produces sediment which settles in layers and is gradually 'lithified' (turned to stone) by compaction and cementation. Limestone is a sedimentary rock.

METAMORPHIC ROCKS

Metamorphism is the transformation of one rock type into another. This can be brought about by heat, pressure or chemically

active fluids. Once upon a time marbles, for instance, were limestones born of limestone or dolostone, whilst slates in a previous life were shales or humble mudstones - both sedimentary rocks. Today they enjoy a new lease of life as metamorphic rocks.

HOW OLD IS STONE?

By calculating the generations and ages of the patriarchs in the Old Testament, Archbishop James Ussher of Armagh announced, in 1656, that the world had been created at 10am on 26 October, 4004 BC.

Today we believe it to be 4,500 million years old. The oldest surviving rocks (the really old ones eroded long ago) are in Greenland and are about 3,800 million years old.

A QUICK GUIDE TO USAGE

Stone Name	Stone Type	Durability	Colour Variation	Internal	External*	Walls	Floors	Showers	Hearths	Special Notes
Alexandrian	Limestone	1	B	✓	X	✓	✓	✓	✓	●◆
Altea	Limestone	2	A	✓	X	✓	X	✓	✓	●◆
Amazon Green	Slate	1	A	✓	✓	✓	✓	✓	✓	◆
Ancient Ligurian	Travertine	2	B	✓	X	✓	✓	✓	✓	●◆
Andes Dawn	Slate	1	B	✓	✓	✓	✓	✓	✓	◆
Antique Amarelo	Travertine	3	C	✓	X	✓	✓	✓	✓	◆
Antique Toscana	Travertine	3	C	✓	X	✓	✓	✓	✓	◆
Bahia Grey	Slate	1	A	✓	X	✓	✓	X	✓	◆▲
Borders with Glass	Various	2	A	✓	X	✓	X	X	X	◆
Borders with Metal	Various	2	A	✓	X	✓	X	X	X	◆
Brushed Galilean	Limestone	1	B	✓	X	✓	✓	✓	✓	◆
Burnt Sienna	Slate	2	C	✓	✓	✓	✓	✓	✓	◆
Byzantine Bronze	Travertine	2	B	✓	X	✓	✓	✓	✓	◆
Ceramic Stone	Ceramic	-	-	✓	✓	✓	✓	✓	✓	■
Classic Roussillon	Marble	1	A	✓	X	✓	✓	✓	✓	▲
Constantia Gold	Marble	1	A	✓	X	✓	✓	✓	✓	▲
Dolomite White	Limestone	3	B	✓	X	✓	✓	✓	X	●◆
Dordogne Grey	Marble	1	C	✓	✓	✓	✓	✓	✓	◆
Grecian Black	Slate	1	B	✓	✓	✓	✓	✓	✓	◆
Graphite Black	Slate	1	B	✓	✓	✓	✓	✓	✓	◆
Guadelope	Limestone	3	B	✓	X	✓	X	X	X	◆
Handmade Terracotta	Terracotta	2	B	✓	X	X	✓	X	X	◆
La Mancha	Limestone	1	B	✓	X	✓	✓	✓	✓	◆
Leon	Slate	3	B	✓	X	✓	X	✓	X	◆
Levantine Ivory	Travertine	2	B	✓	X	✓	✓	✓	✓	●◆
Medallions	Various	1	A	✓	X	X	✓	✓	X	◆
Mica Marble	Marble	1	C	✓	✓	✓	✓	✓	✓	◆▲
Mosaic borders	Various	-	-	✓	X	✓	✓	✓	✓	◆
Mulhacen	Sandstone	2	B	✓	X	✓	✓	✓	✓	◆
Navarra Terracotta	Terracotta	2	B	✓	X	X	✓	X	X	◆
Octagon Dot	Travertine	2	C	✓	X	✓	✓	✓	✓	●◆
Old Aquitaine	Limestone	1	B	✓	X	✓	✓	✓	✓	◆
Pebbles	Various	1	B	✓	✓	✓	✓	✓	✓	◆
Pontevedra	Slate	2	C	✓	✓	✓	✓	✓	✓	◆
Random Stone	Various	2	C	✓	X	✓	✓	✓	✓	◆
Romana Brown	Travertine	2	C	✓	X	✓	✓	✓	✓	◆
Sevilla	Limestone	1	B	✓	X	✓	✓	✓	✓	◆
Sorrento Polished	Marble	1	C	✓	X	✓	✓	✓	✓	◆▲
Stone Mosaics	Various	-	-	✓	X	✓	✓	✓	✓	◆
Talavera	Limestone	2	B	✓	X	✓	✓	✓	✓	◆▲
Trims	Various	-	-	✓	X	✓	✓	✓	✓	◆
Tumbled Marble	Marble	1	C	✓	✓	✓	✓	✓	✓	◆
Umbrian Gold	Travertine	2	C	✓	X	✓	✓	✓	✓	●◆
Umbrian White	Travertine	2	C	✓	X	✓	✓	✓	✓	●◆

KEY TO GUIDE

DURABILITY

1. Heavy Traffic: very hard, suitable for most commercial installations.
2. Medium Traffic: suitable for light commercial and residential installations.
3. Light Traffic: suitable for residential use only.

COLOUR VARIATION

- A. Limited: relatively uniform but slight variations possible.
- B. Moderate: background colour generally has some variations.
- C. Considerable: variegated in colour and veining. Allowances for blending during installation are strongly recommended.

SPECIAL NOTES

- White adhesive recommended.
- ◆ Sealing required.
- ▲ Polished. Polished stone has less slip resistance when wet than unpolished stone.
- ▶ Due to the nature of the product de-lamination may occur.
- No sealing required.

* SOME PRODUCTS MAY REQUIRE SEALING FOR OUTSIDE USE




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Original Style also produce other ranges of ceramic tiles, glass tiles and victorian floor tiles, as well an extensive range of mosaics. Please ask your retailer for copies of these brochures.

Your Original Style stockist

£2.00 \$3.50