

The background is a close-up of a mosaic wall made of small, square tiles. The tiles are dark and reflective, creating a shimmering effect. In the center, a green plant with long, thin leaves is splashing in water. The water is clear, and the plant's reflection is visible below the surface. The overall color palette is dominated by greens and blues, with the white text providing a strong contrast.

THE WATER GLASS™
MOSAIC COLLECTION

SICIS®
THE ART FACTORY

The background of the entire image is a close-up, high-resolution photograph of water ripples. The water is a vibrant blue, and the ripples create a complex, organic pattern of light and dark blue curves and swirls, giving a sense of movement and texture.

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WaterGlass™

MOSAIC COLLECTION

WaterGlass, liquidi riflessi

Parola d'ordine trasparenza. E l'effetto, vedendole, è proprio quello della cristallina consistenza, lucentezza e chiarezza dell'acqua. Non importa il colore, possono essere rosse come rubino, verdi come smeraldo, gialle come topazio: qualità primaria resta sempre la trasparenza, e quell'aspetto di pietra preziosa da far passare 'a manciate' tra le dita della mano: sono le tessere multicolore della collezione WaterGlass che, in infiniti accostamenti e decori, permettono di costruire ambienti attraversati dalla luce e dal liquido riflesso cui s'ispira l'intera collezione.

Un mosaico che può vestire d'acqua intere architetture...

WaterGlass si propone con i suoi leggerissimi 'pixel' di vetro, tagliati con precisione millimetrica e montati su rete secondo sequenze cromatiche ogni volta diverse, personalizzabili. Tutto è legato al patrimonio di ricerca e sperimentazione dell'azienda: tecnologie d'avanguardia e materiali di alta qualità firmano WaterGlass, e non solo.

Firmano da anni il successo mondiale di Sisis.

Water

WaterGlass, liquid reflections

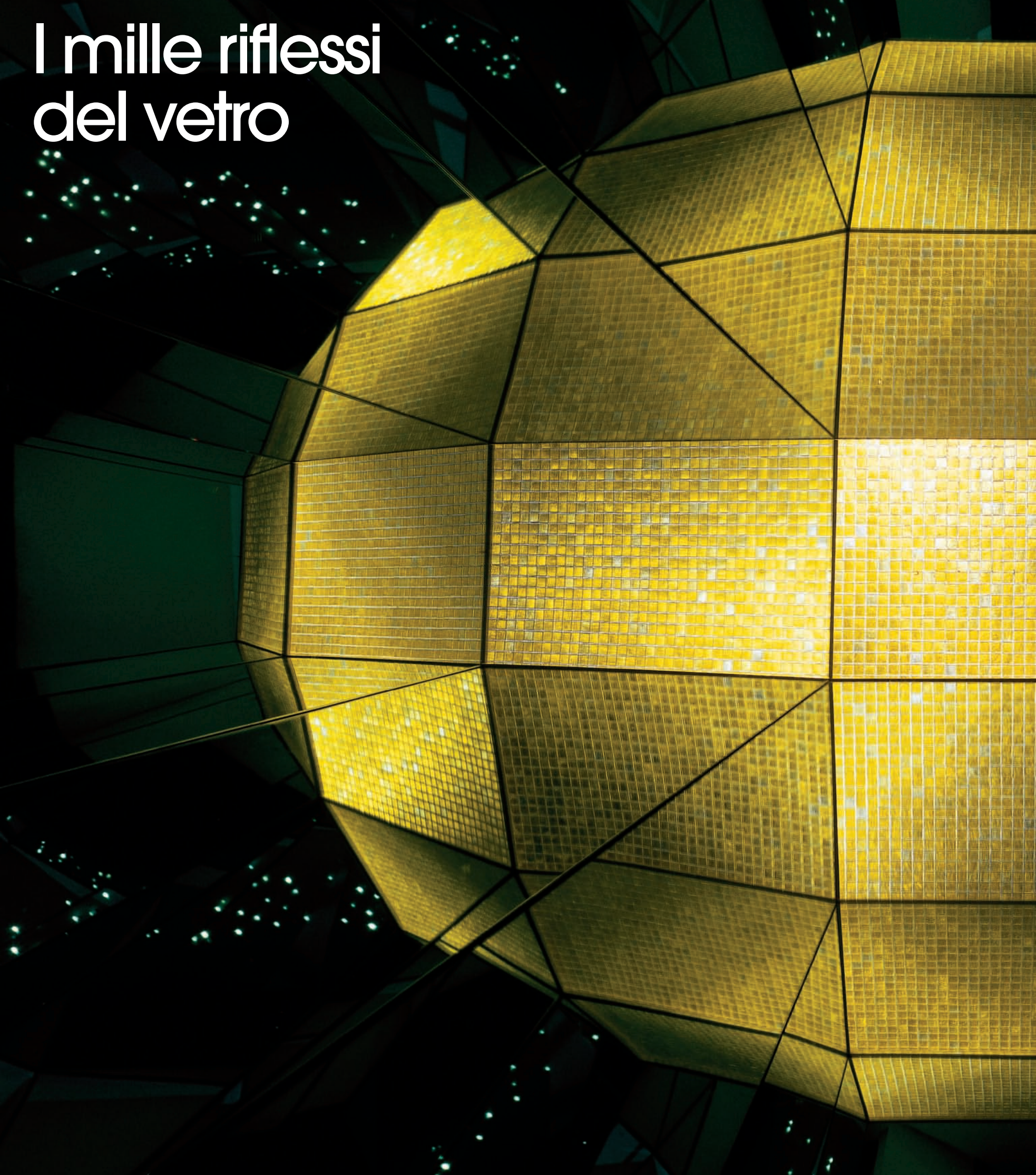
Transparency is the watchword. On seeing them, the effect is like crystal-clear, bright, light water. The color is not the main thing. They can be red as a ruby, green as an emerald or yellow as a topaz: the principal quality is always transparency, and that feeling of precious stones running through your fingers. "They" are the multi-colored tesserae from the WaterGlass collection which, through infinite combinations and decorations, can create environments that are intersected by light and the fluid reflections which inspire the entire collection.

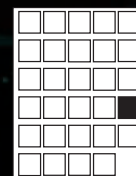
A mosaic that can make entire structures water-like...

WaterGlass is formed of lightweight glass 'pixels', cut with mathematical precision and mounted on a mesh following individual, custom-designed chromatic sequences. And all is linked with the company's heritage of research and experimentation: state-of-the-art technology, top quality materials - and more - are behind WaterGlass. So has Sicis' worldwide success been determined for years.

Fire

I mille riflessi del vetro

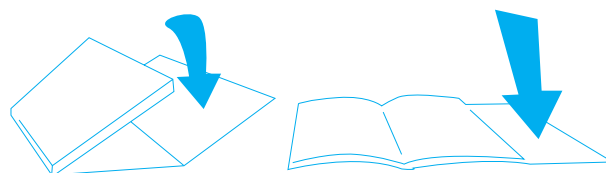




Map @
the back cover

The thousands glass reflections

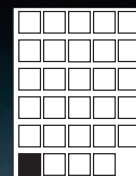
Use the index on the back cover >>>



SKYGLASS

I colori del cielo, mille diverse sfumature dello stesso tono, colori fatti di luce che con la luce si tingono di altri colori rendendo diversa ogni piccola pietra ad ogni luccichio. Ogni piccola tessera di mosaico è unica, nei suoi 15 millimetri, come una nuvola, come il cielo.

The colours of the sky, thousands of different shades of the same tone, colours made of lights that with light are tinted with other colours making every stone different with every sparkle. Each small tessera of mosaic is unique, in its 15 millimetres, like a cloud, like the sky

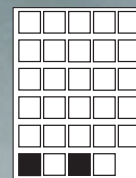


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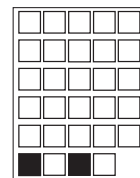
A woman with dark hair in a ponytail is seen from behind, sitting on a white lounge chair. She is wearing a white towel around her waist. She is looking out of a large glass window at a cityscape. The window is framed by two large, vertical, textured glass pillars. The city below is visible through the glass, showing buildings and a body of water. The text "SKYGLASS" is overlaid on the image.

SKYGLASS



Map @
the back cover

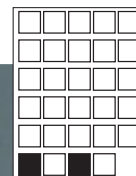




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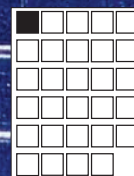
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the back cover



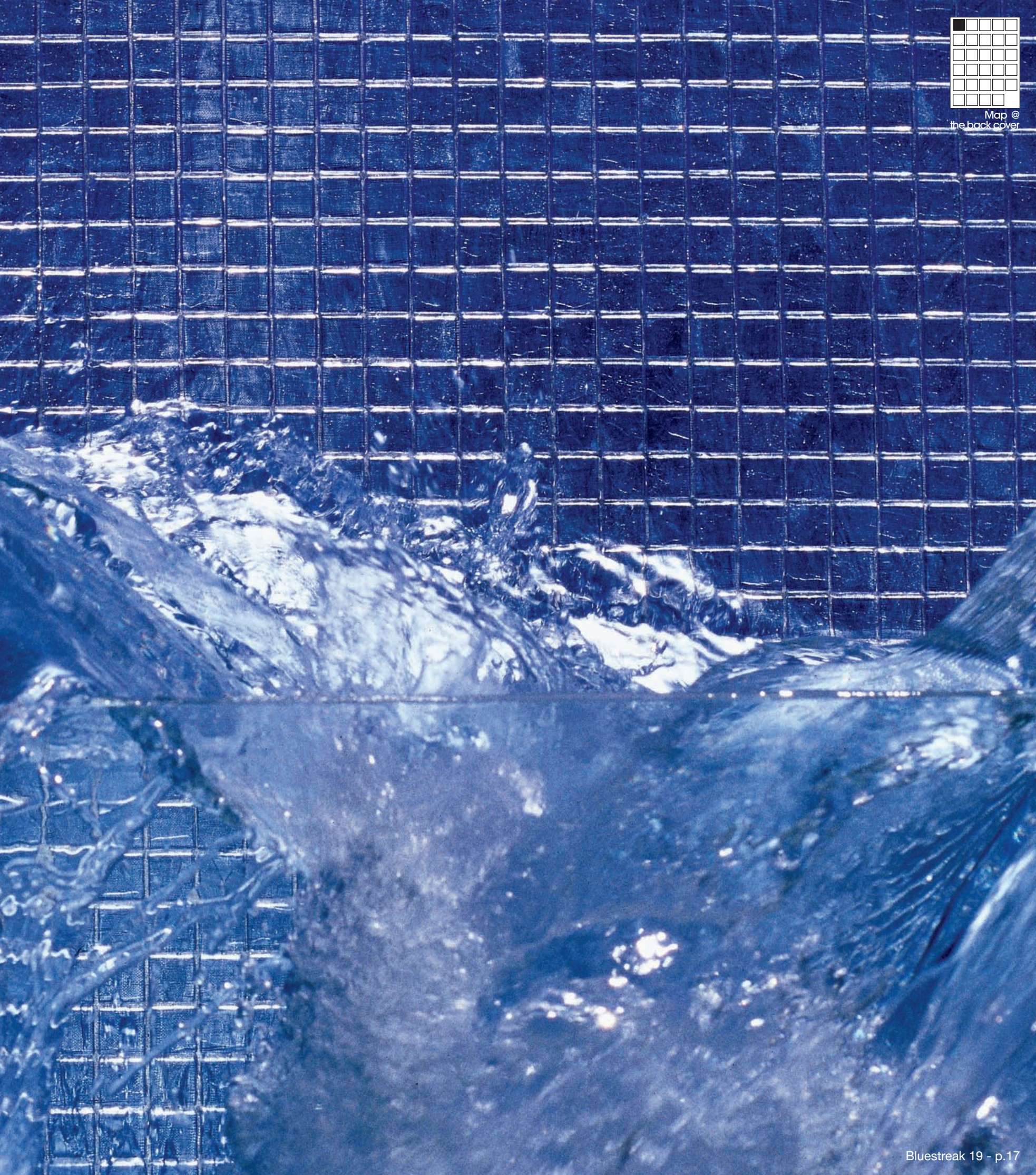
A close-up photograph of water droplets on a blue grid surface, with a city skyline visible through the water. The text is overlaid on the image.

piccole gocce d'acqua
racchiudono, come
piccole lenti, il mondo
che le circonda.

Ognuna diversa,
diversamente distorce il
mosaico disegnando,
ad ogni goccia che si
unisce al gruppo
una nuova trama,
sempre diversa,
sempre uguale



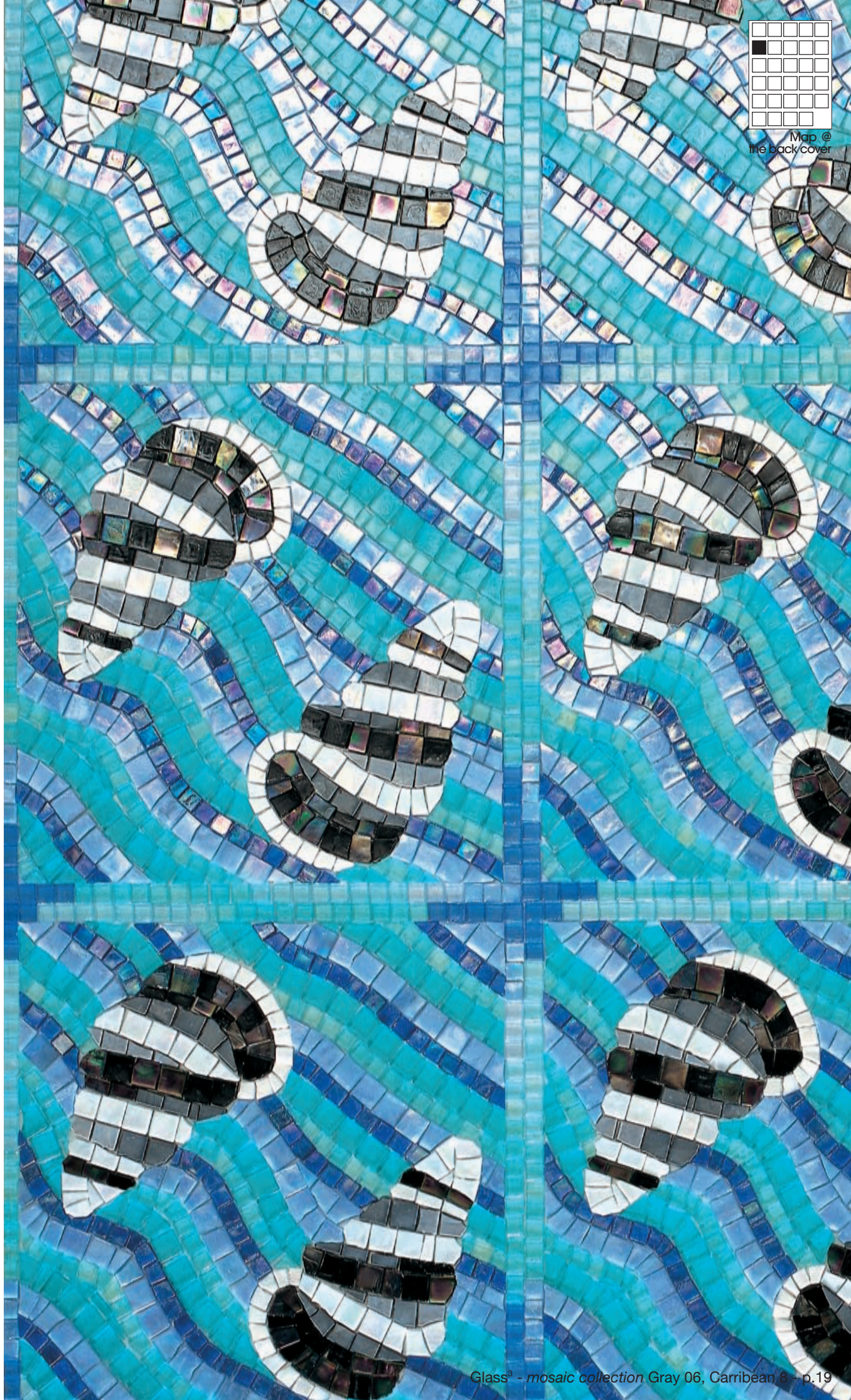
Map @
the back cover





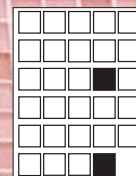


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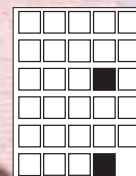
Il vetro, trasparente,
non ferma i nostri
sensi, le nostre emo-
zioni, ma le lascia
passare, le riflette, le
tinge di nuovi colo-
ri, diventando
anch'esso, parte di loro





Map @
the back cover

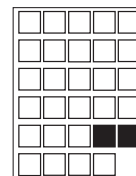




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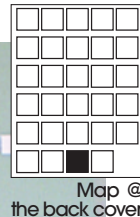
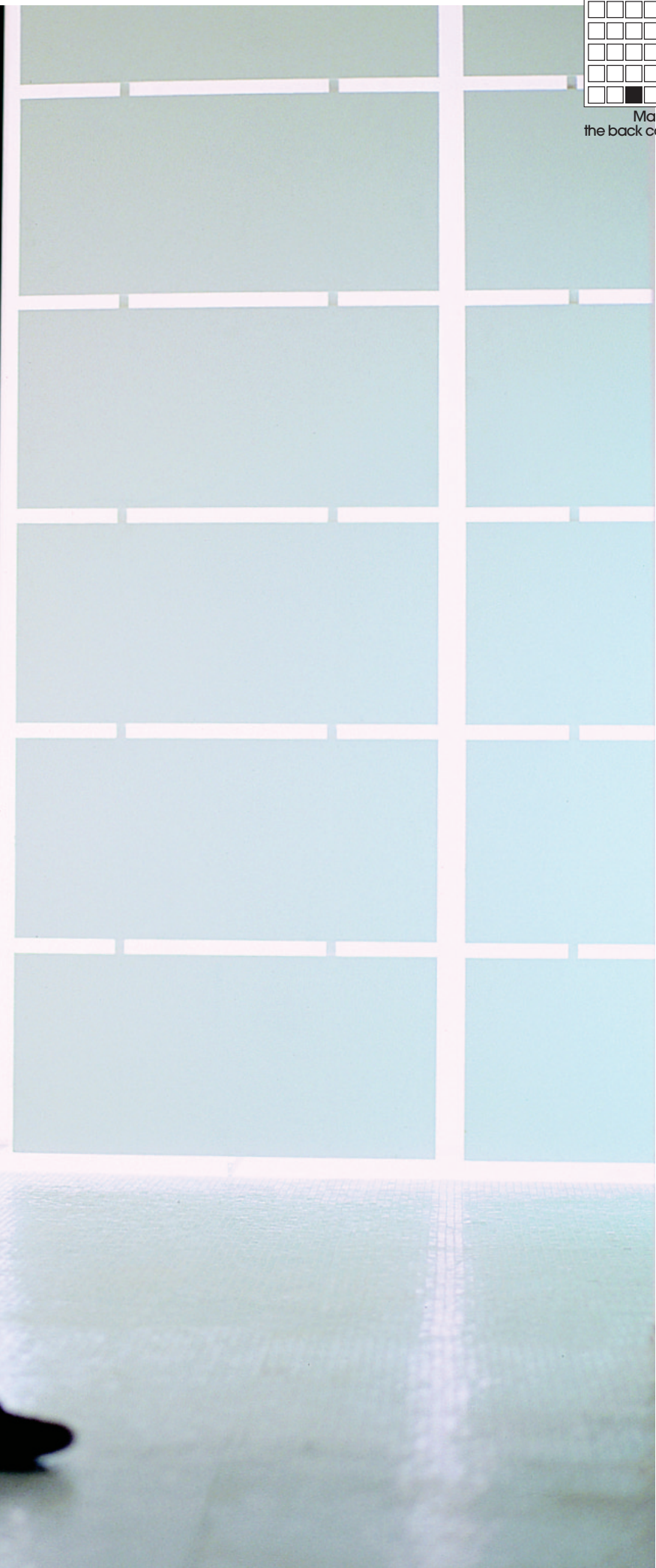




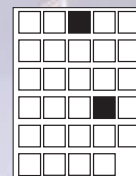
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the back cover







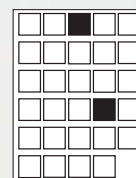




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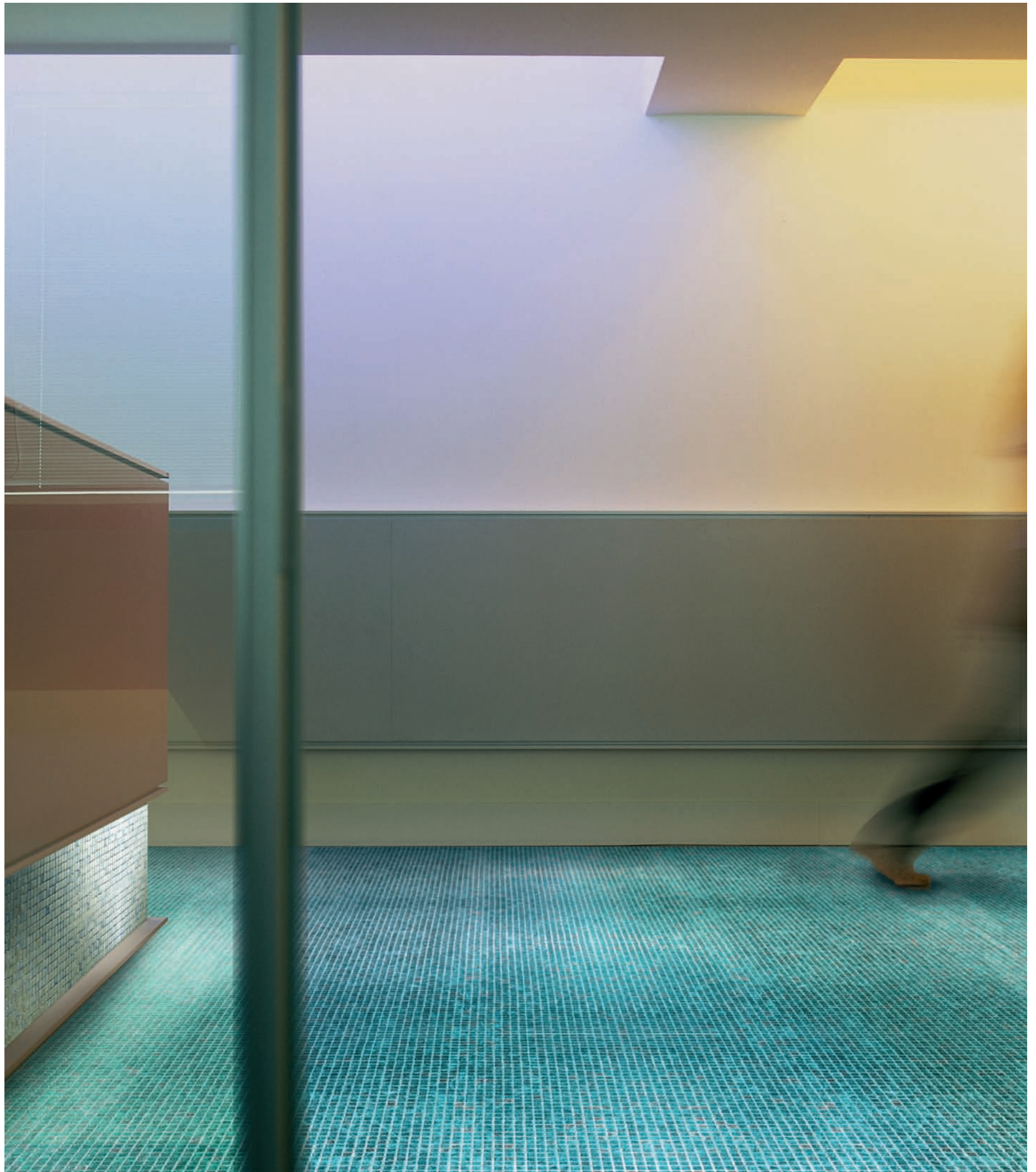


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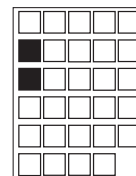




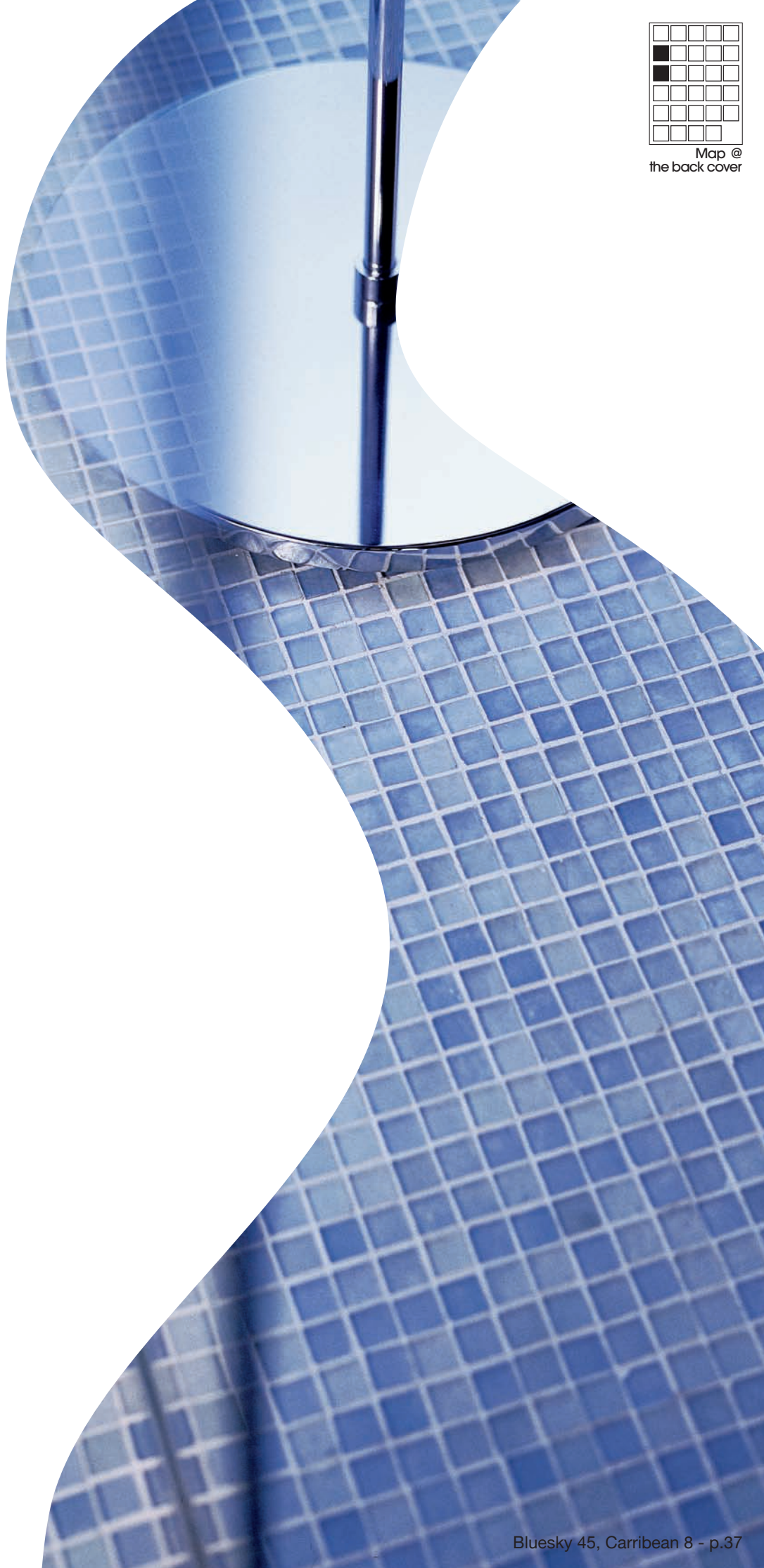
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the back cover







Map @
the back cover







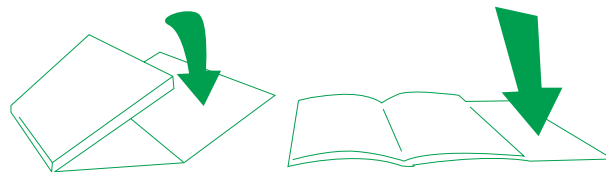
Map-@
the back cover

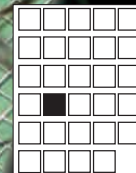
EARTHGLASS

La terra, le piante, l'erba, colori che rispecchiano la tranquillità,
l'immobilità in continua evoluzione di qualcosa che lentamente si
modifica, sempre uguale, sempre diverso.

*Earth, plants, grass, colours which
reflect tranquillity, immobility
in continual evolution
of something which
slowly modifies, always
the same,
always
different.*

Use the index on the back cover >>>

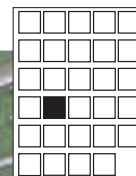




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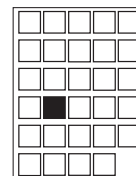




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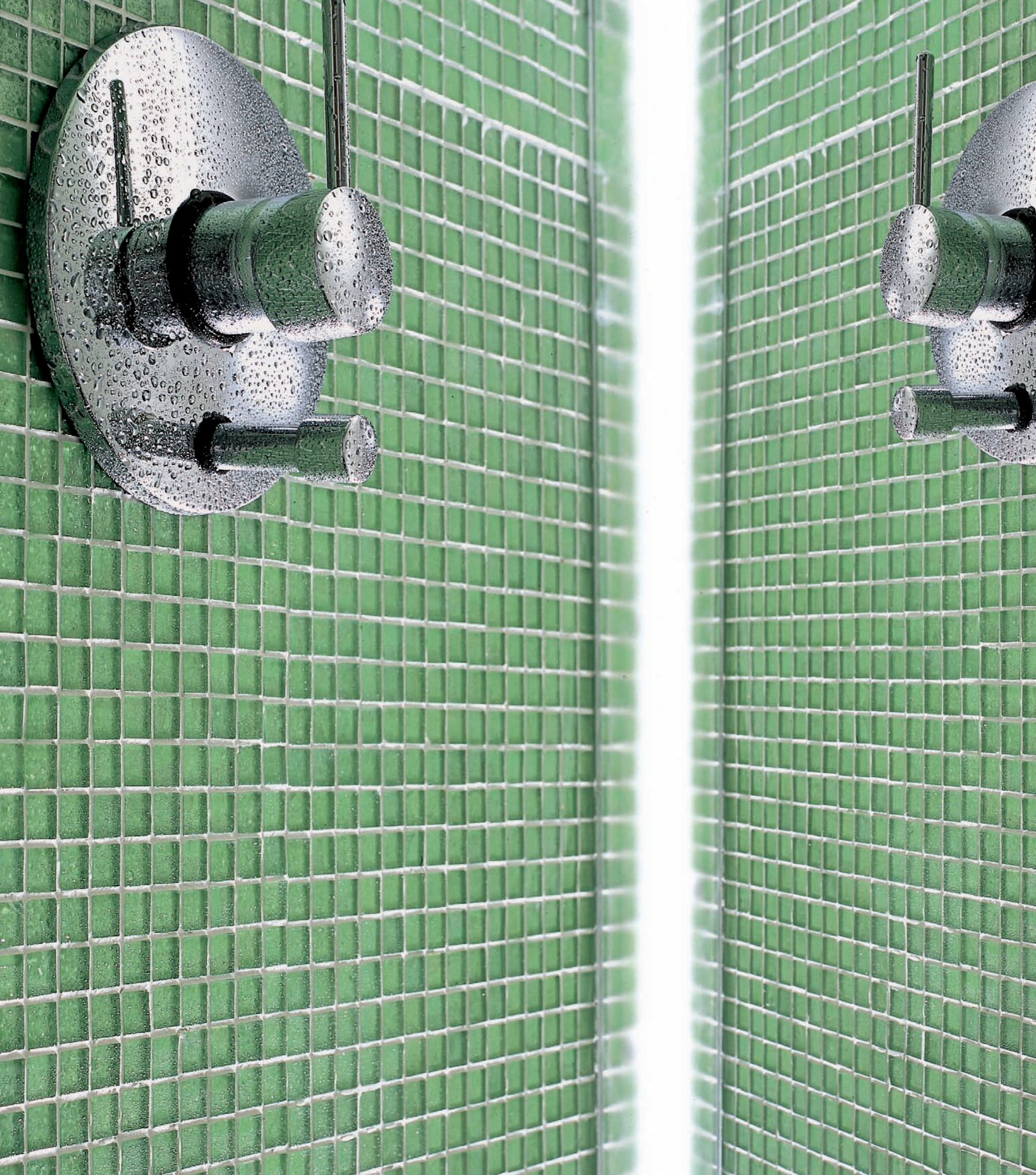


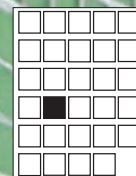




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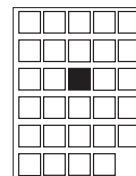




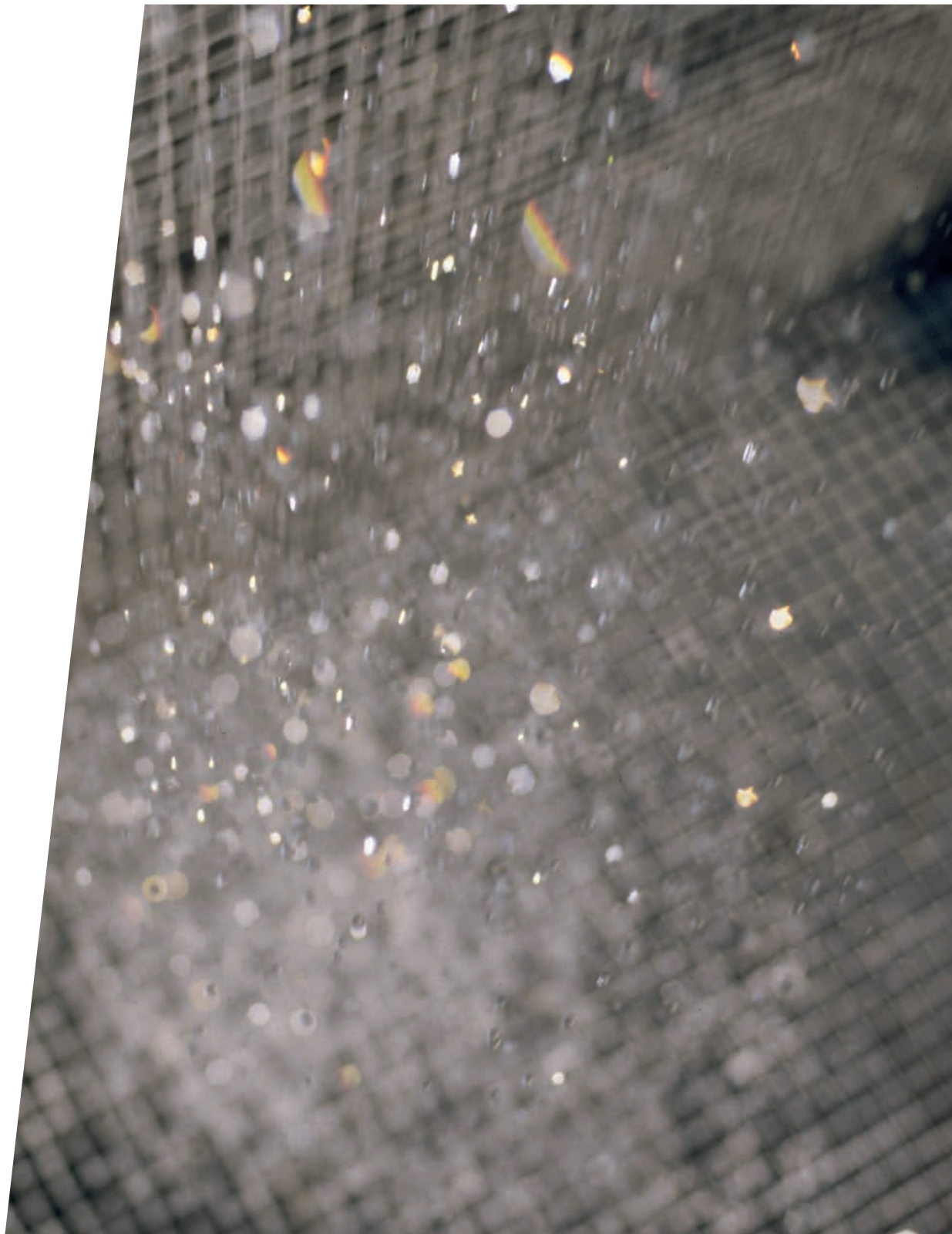
Map @
the back cover

Glass which is
transparent doesn't
block our senses, **our**
emotions, but lets
them through, it
reflects them,
tinting them with new
colours,
becoming
part of them





Map @
the back cover

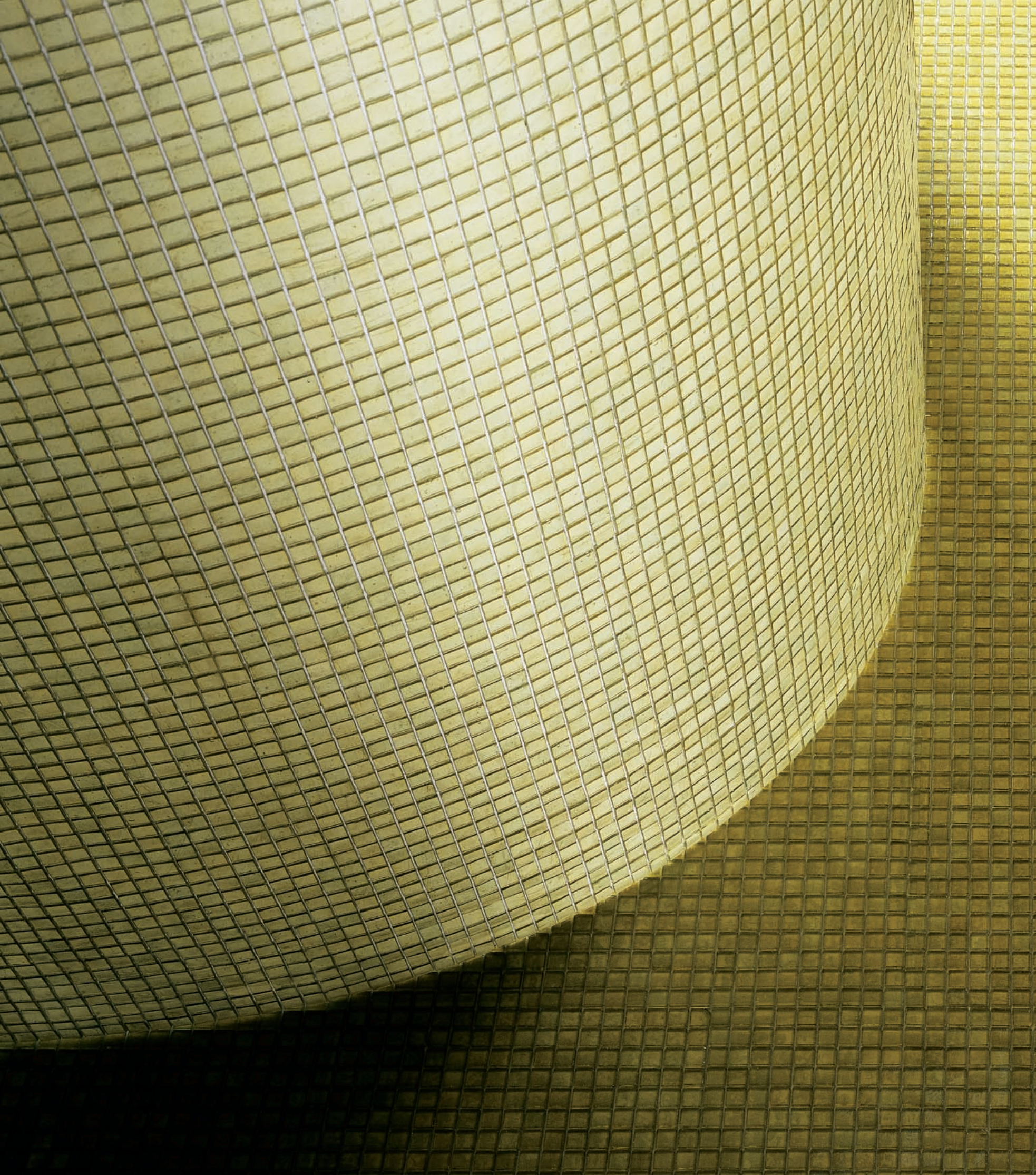


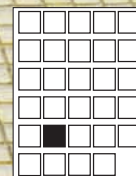




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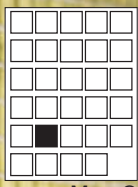
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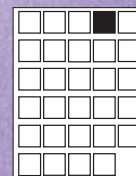
off

on



Map @
the back cover

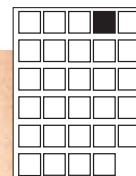




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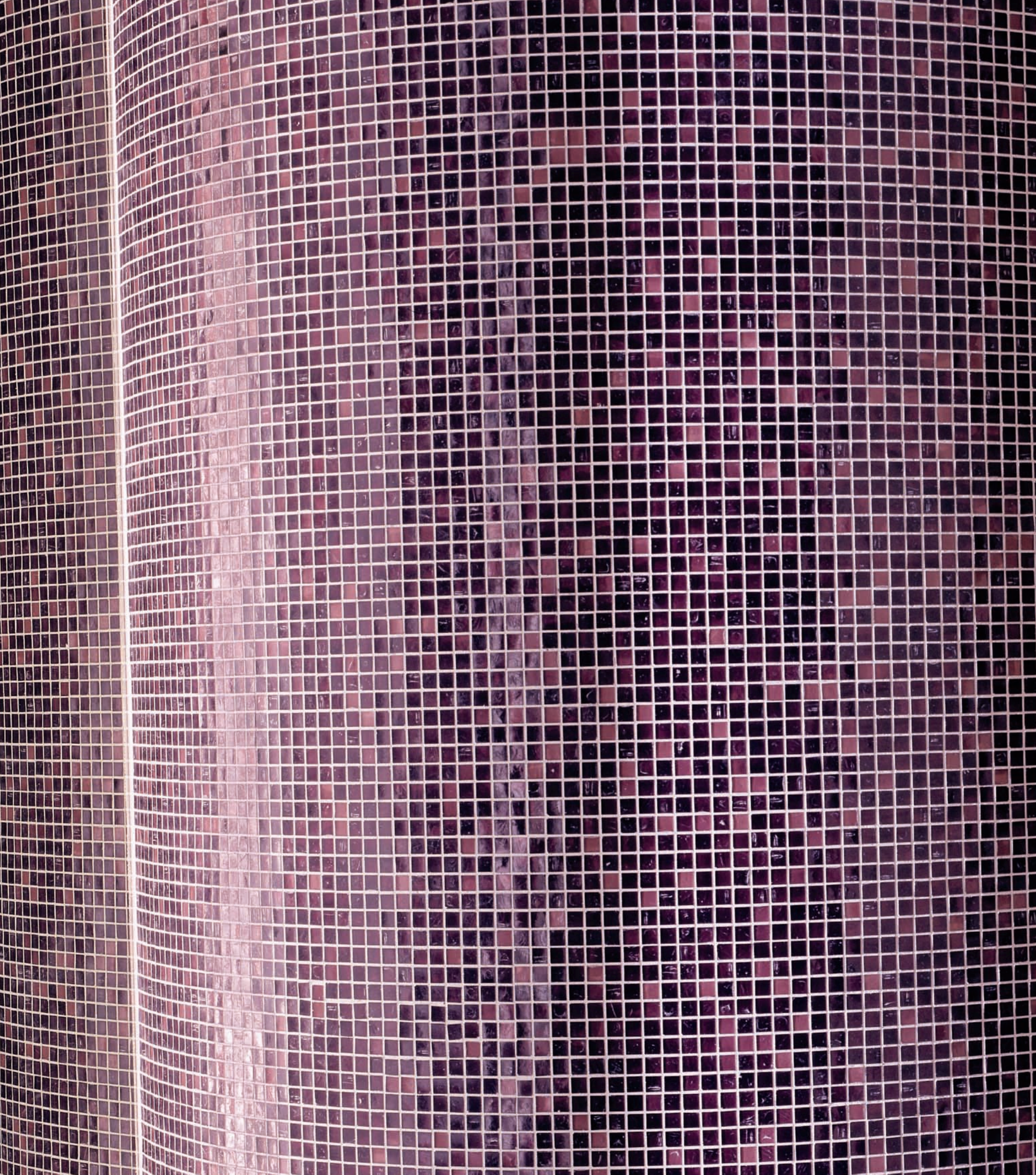


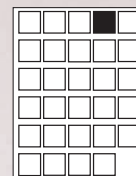




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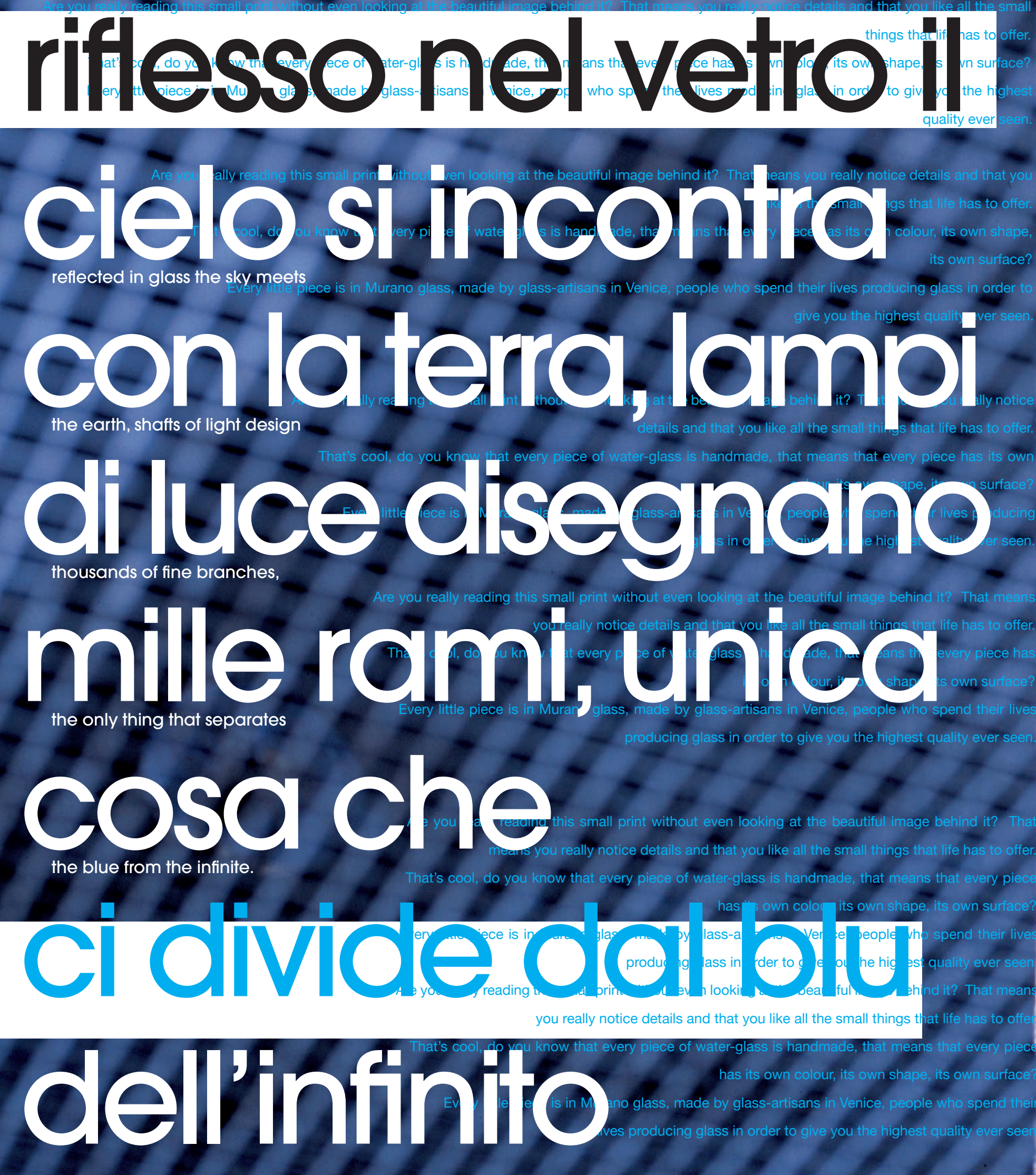






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the back cover





riflesso nel vetro il

cielo si incontra

con la terra, lampi

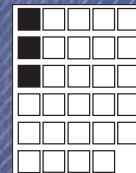
di luce disegnano

mille rami, unica

cosa che

ci divide dal blu

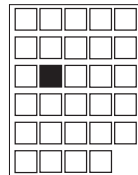
del'infinito



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the back cover

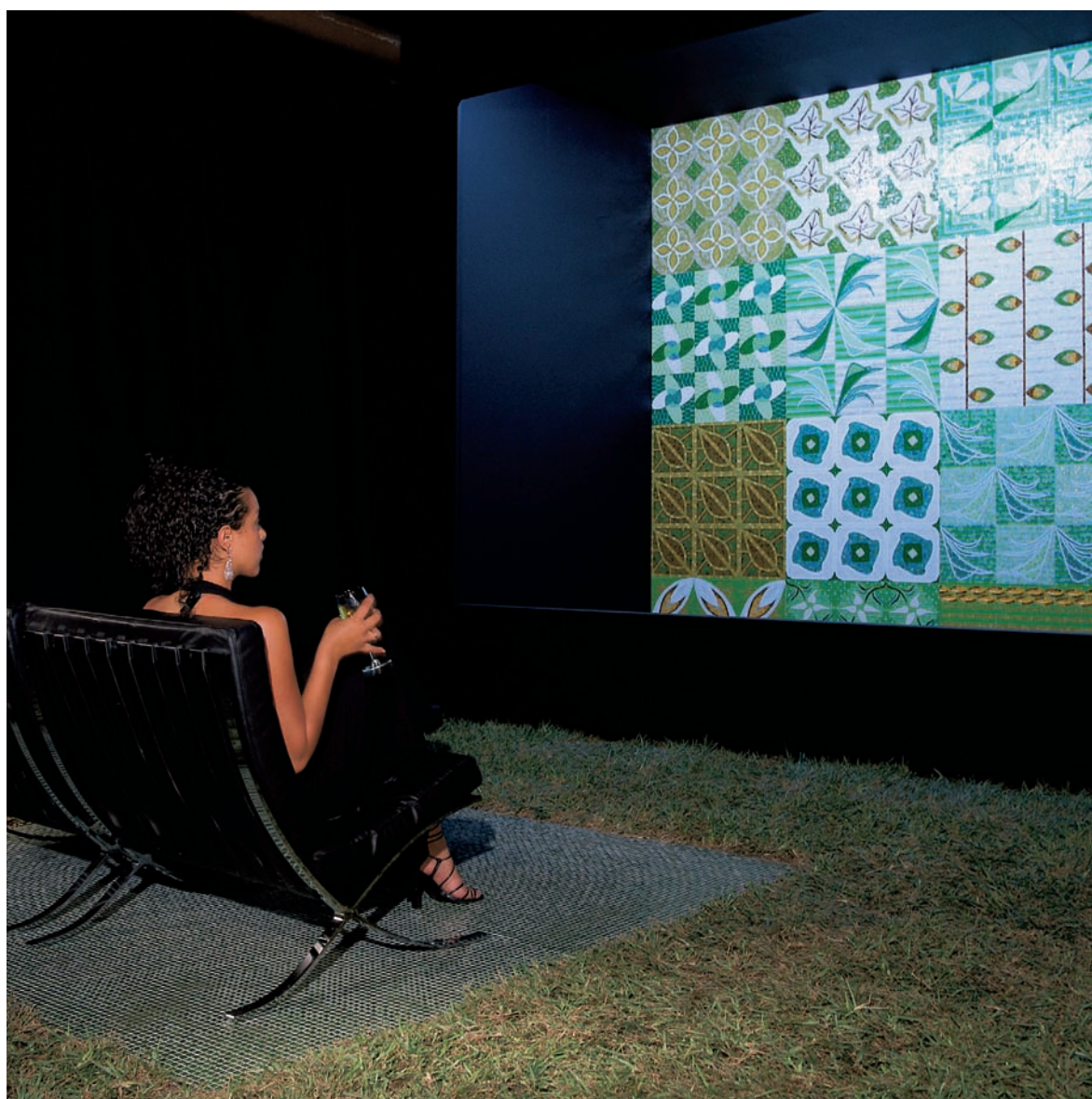






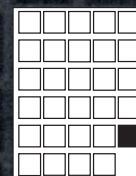
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the back cover







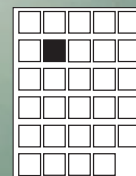
small drops
of water enclose,
like small lenses,
the world that sur-
rounds them. Each
one different, each
one differently distor-
ting the mosaic de-
signing, with every
drop that attaches it-
self to the group, a new
theme, always different, always
the same.



Map @
the back cover

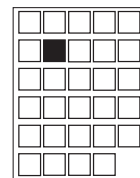






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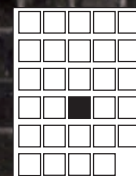




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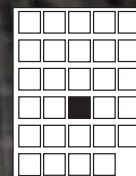






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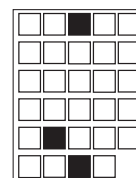




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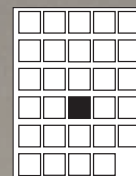






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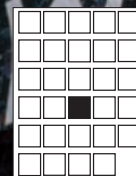


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"Idioma x" by Marco Piva

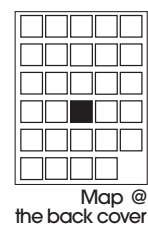




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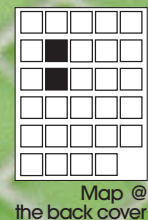
earth



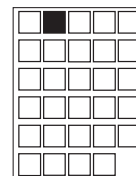
THE TASTE

the great
ge home,
es directly
esigners.
en the latest
masons and
for ideas and
ss. As we have
icularly impor-
early Georgian
wealthy.
immediately able
particularly those
ers. Pope observed
'random drawings'
ton to:

Above Detail of the York
House Water Gate, off
London's Strand, from
Vitruvius Britannicus. The
engraving is captioned 'by
Inigo Jones 1621'; however,
the gate was probably the
work of the colourful
courtier, diplomat and
amateur architect Sir
Balthazar Gerbier, a Dutch
émigré who was employed
as artistic advisor to the
all-powerful Duke of
Buckingham – the owner of
York House – until the
Duke's assassination in 1628.

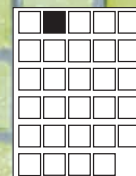






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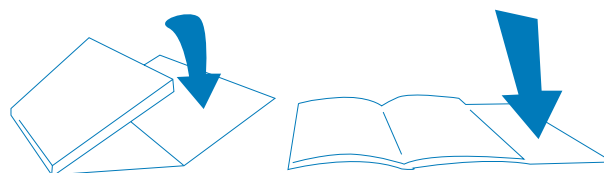
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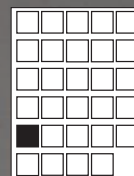
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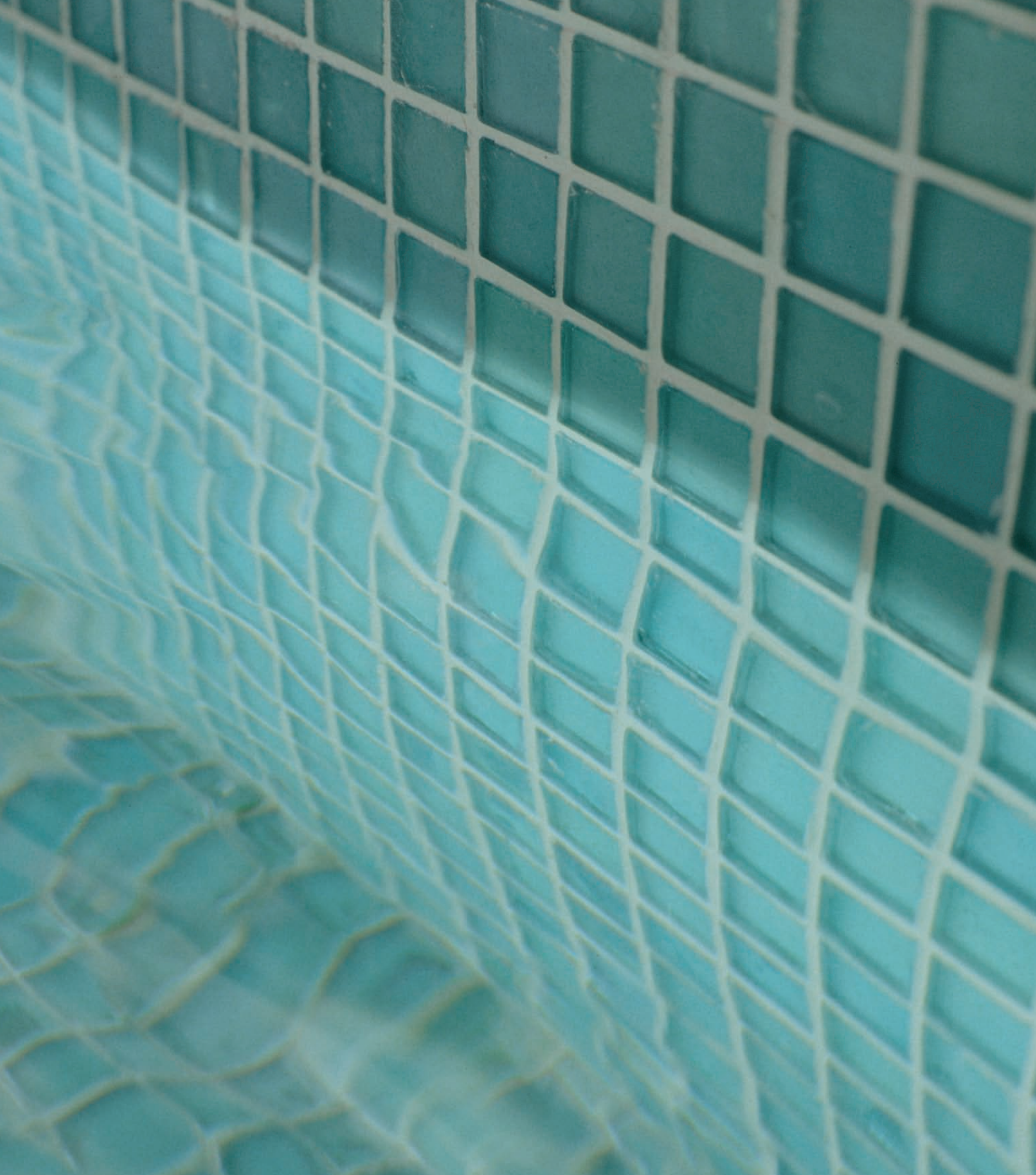
WaterGLASS

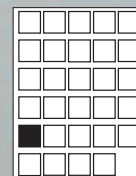
Acqua e vetro, un connubio perfetto, mille giochi di luce, rifrazioni di forme che cambiano ciò che vedi, che modificano la realtà, ed ogni tessera, sott'acqua, prende una vita propria, si modifica e si trasforma continuamente.

Water and glass, a perfect combination, thousands of lights, reflections of forms that change what we see, that modify the reality, and every mosaic chip, under water takes on a life of its own, continually changing and transforming.



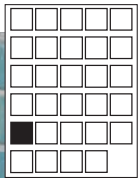
Map @
the back cover





Map @
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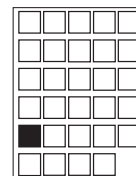
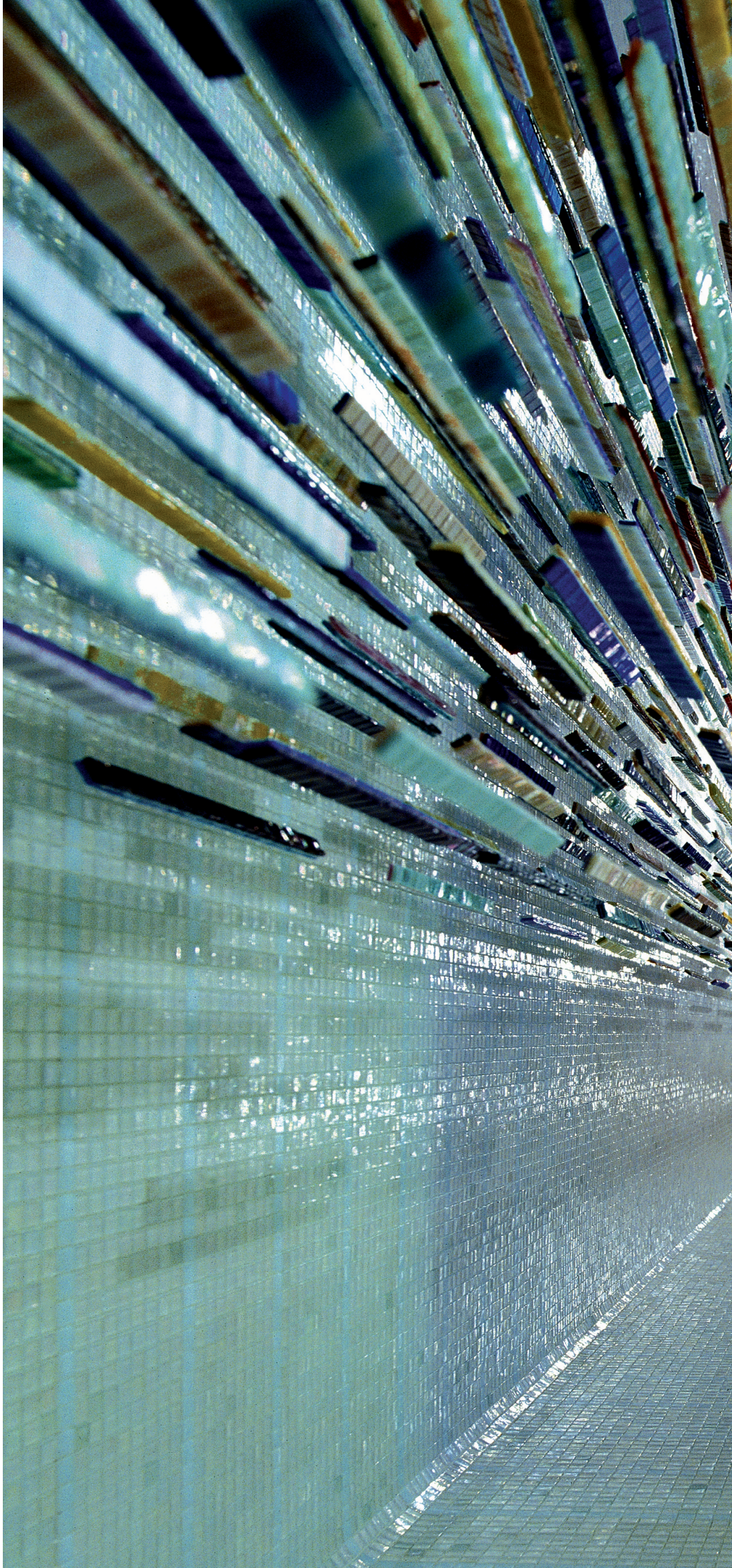




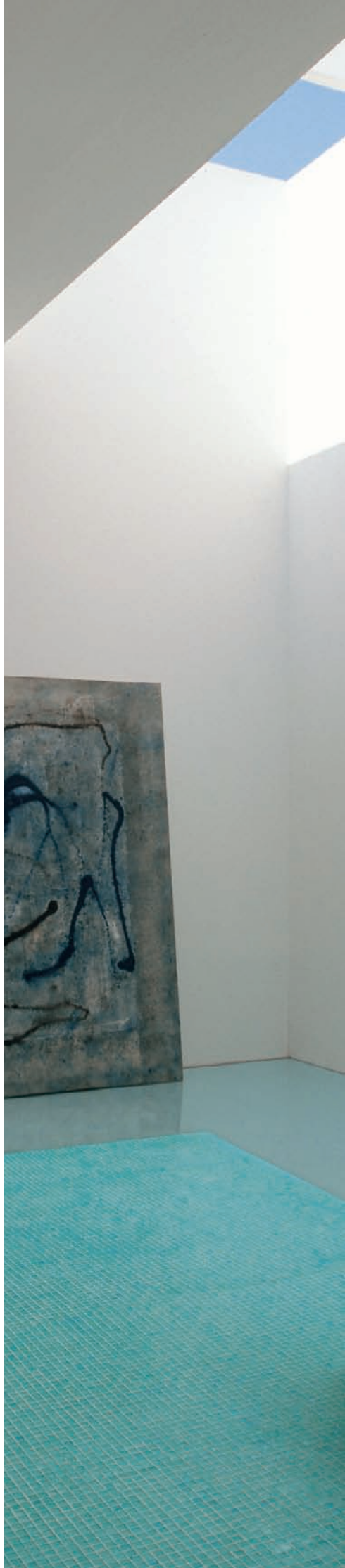
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the back cover

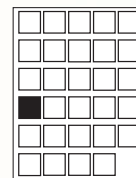






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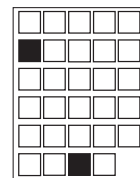




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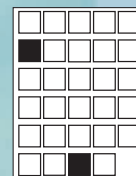




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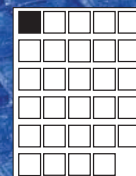




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the back cover







Map @
the back cover

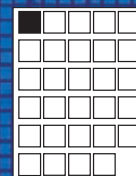




Map @
the back cover



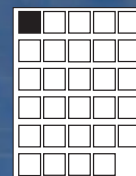
WaterGLASS



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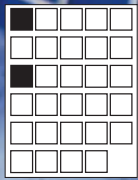




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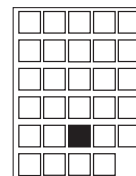




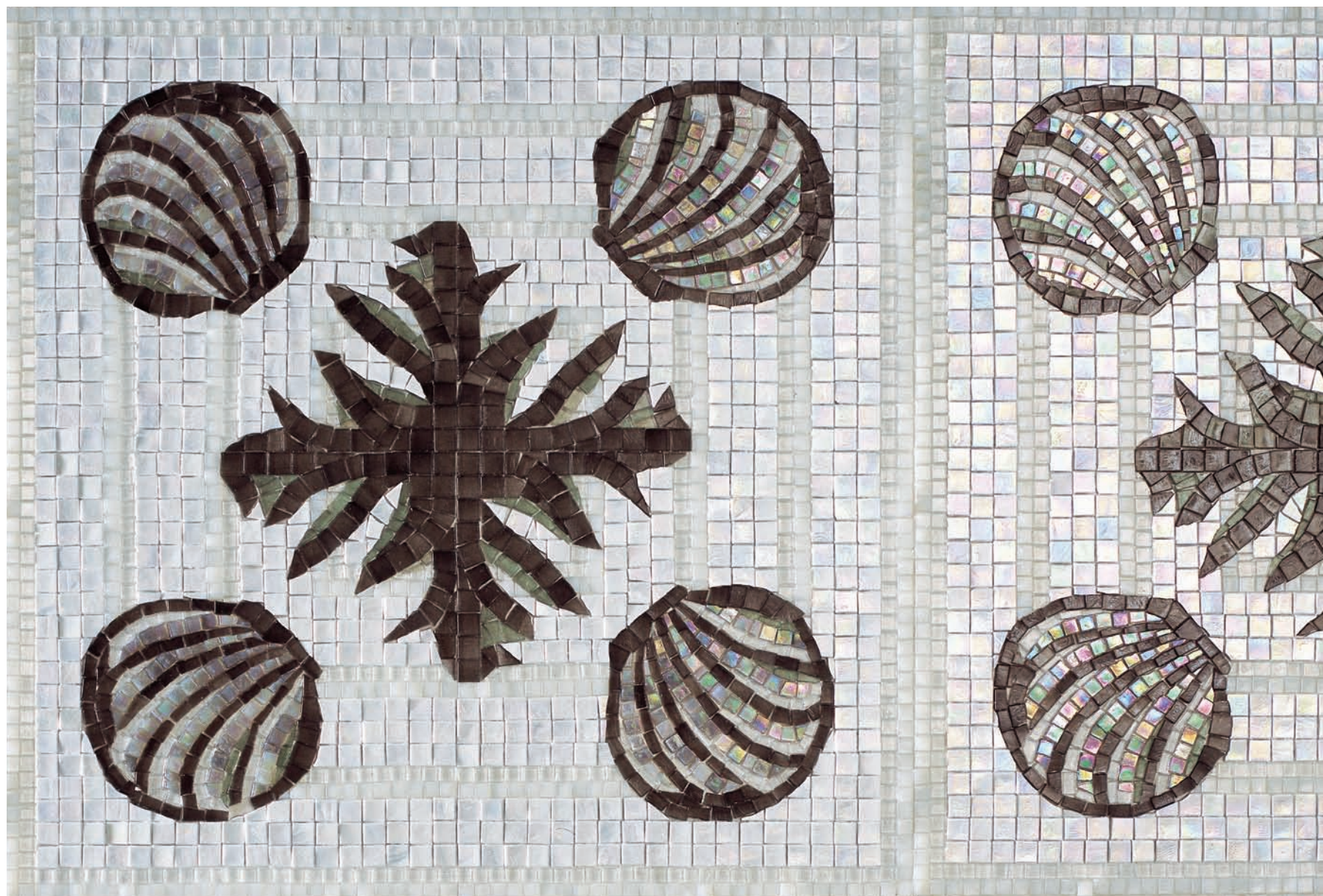


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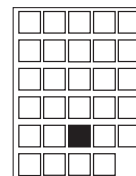




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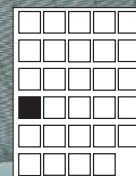




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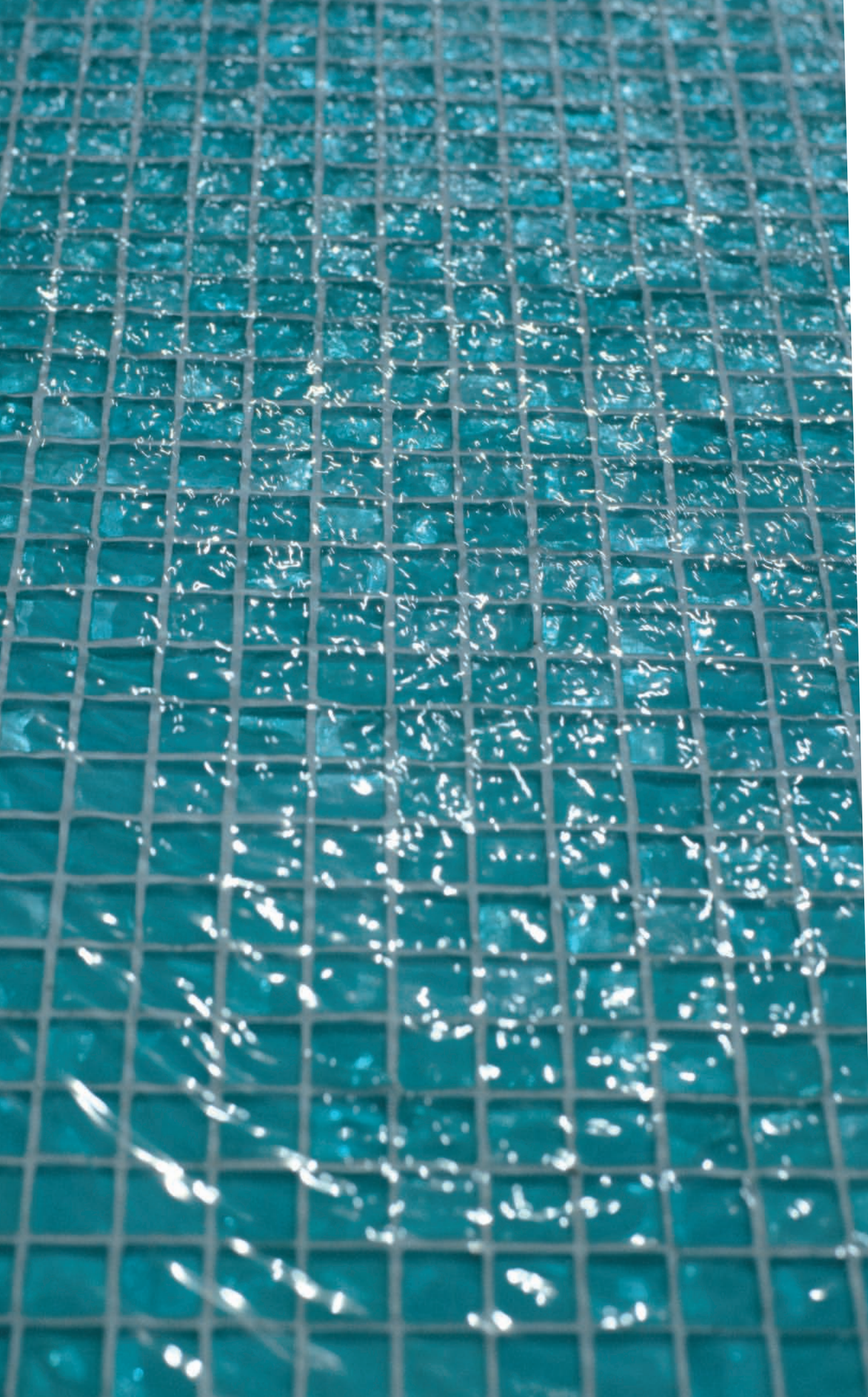


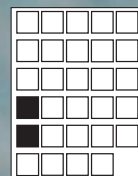
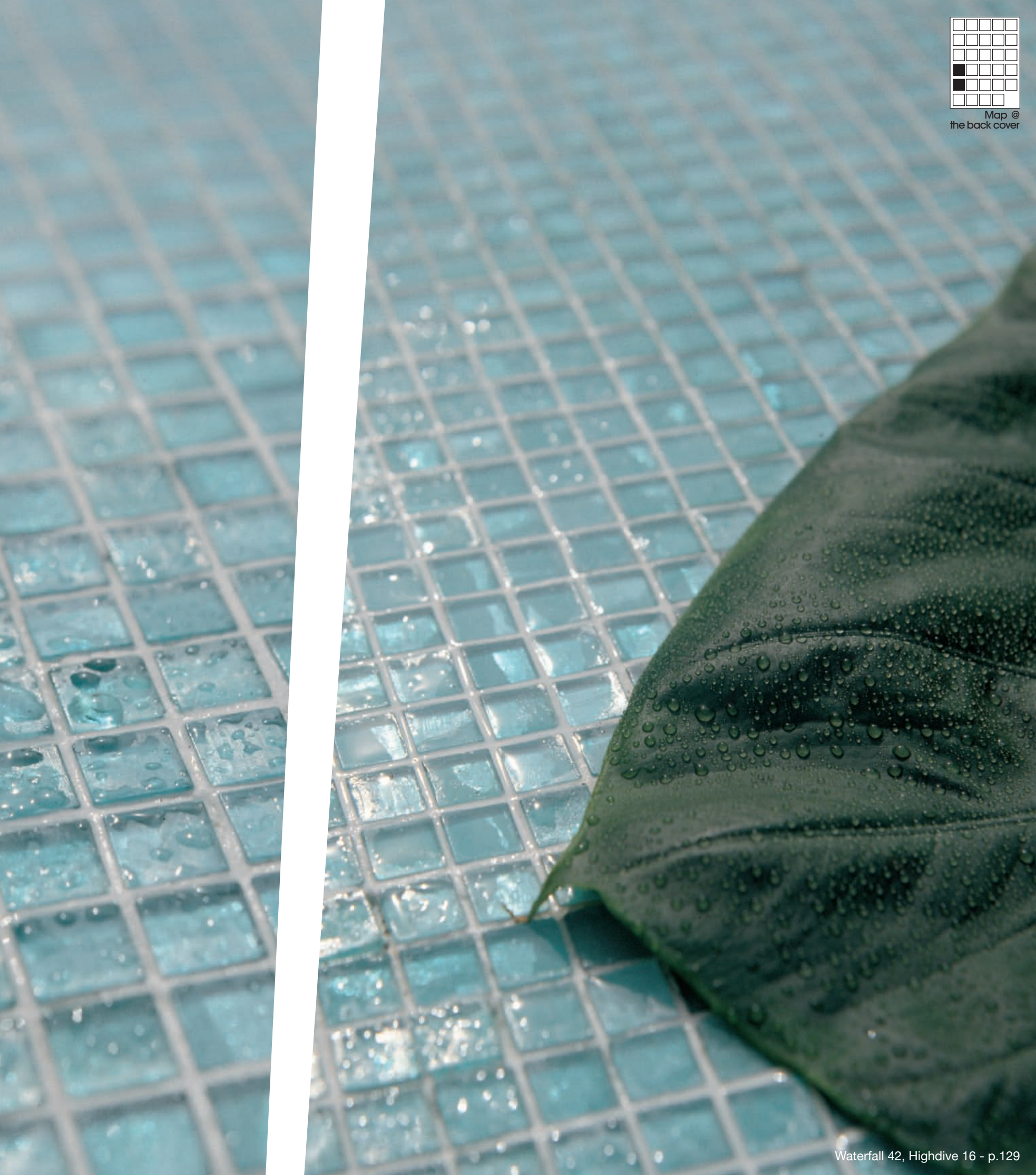




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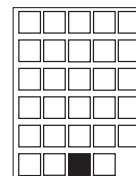


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the back cover









Map @
the back cover



FIREGLASS

Fuoco, sole, vita, colori caldi che riflettono energia, che colorano le stanze,
che scaldano ciò che li circonda come il calore di una giornata estiva scal-
da lo spirito riempiendolo di gioia. Mille piccole varianti di luce

ogni 15 millimetri, ogni tassello

Fire, sun, life, warm colours that reflect ener-

gy, that colour the rooms, that warm

everything that surrounds them

like the warmth of a sum-

mer's day that heartens

the spirit filling it with

joy. Thousands of

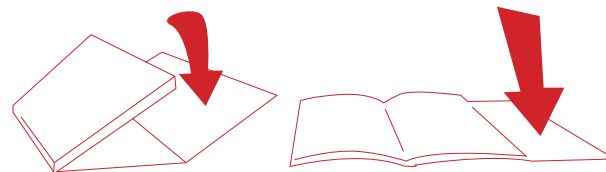
small variations

of light every

15 milli-

metres.

Use the index on the back cover >>>

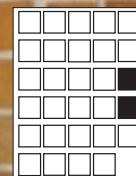




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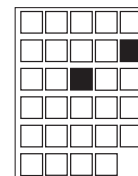
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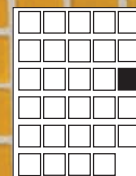






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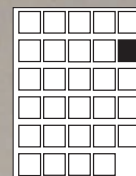




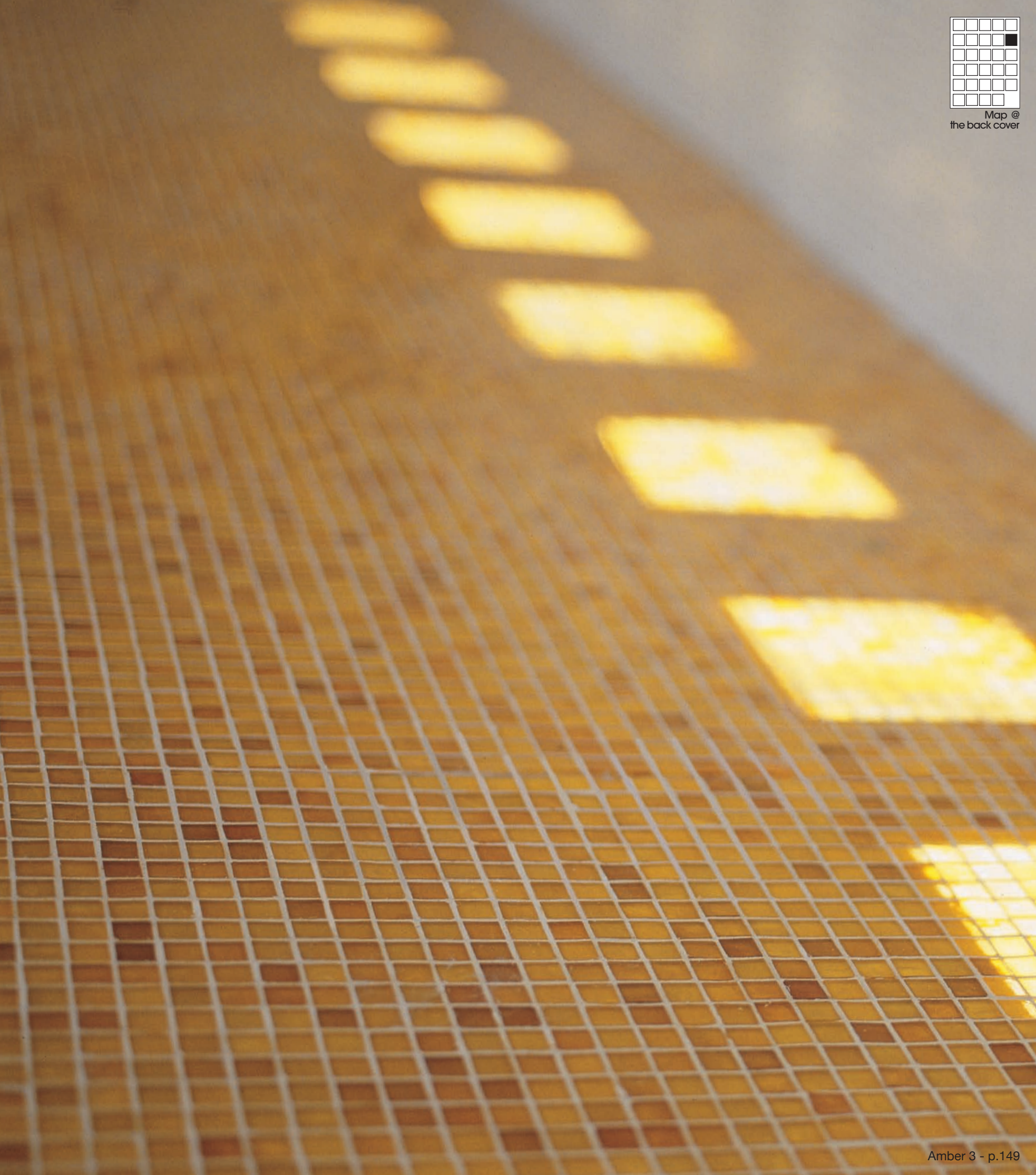
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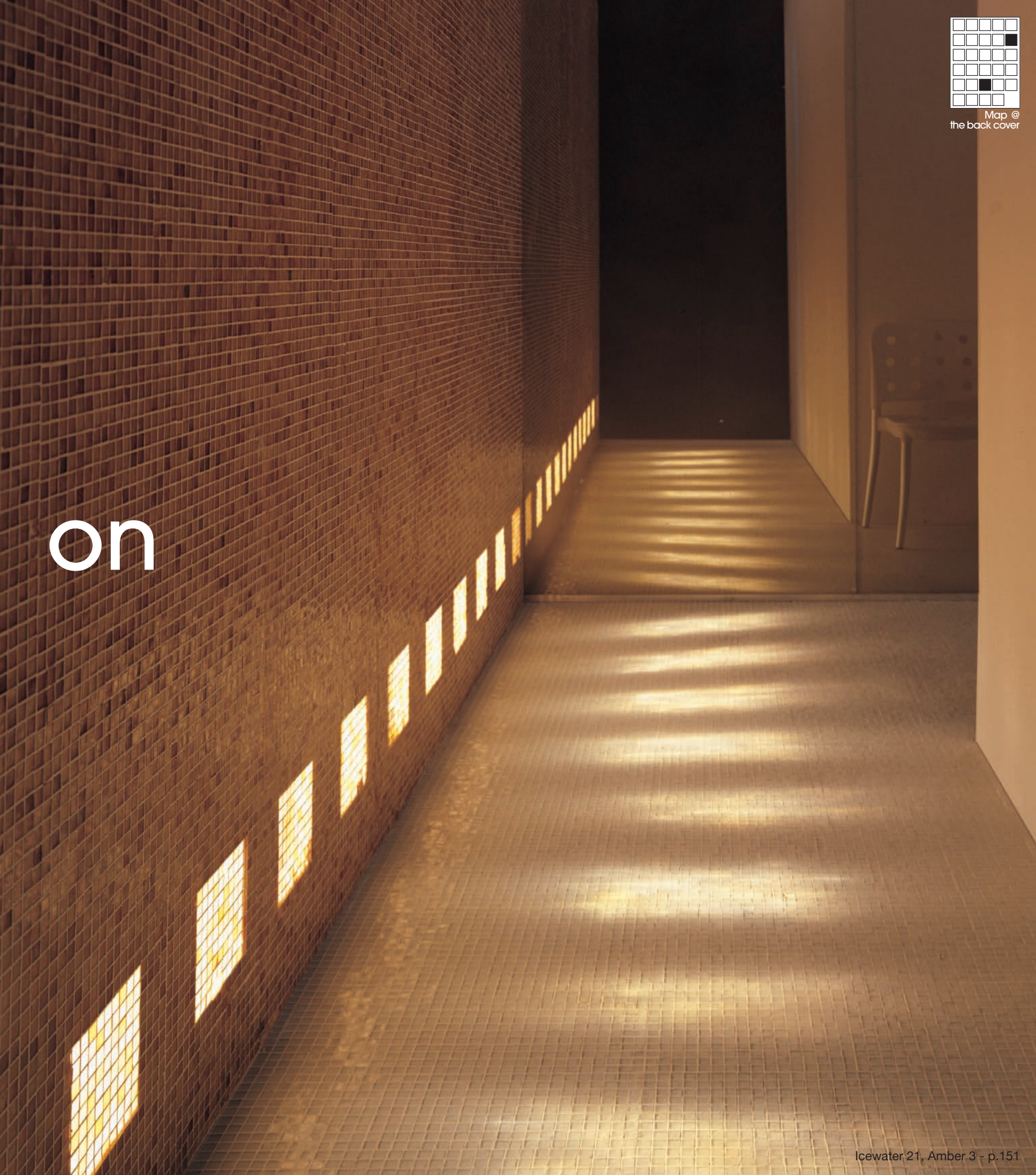


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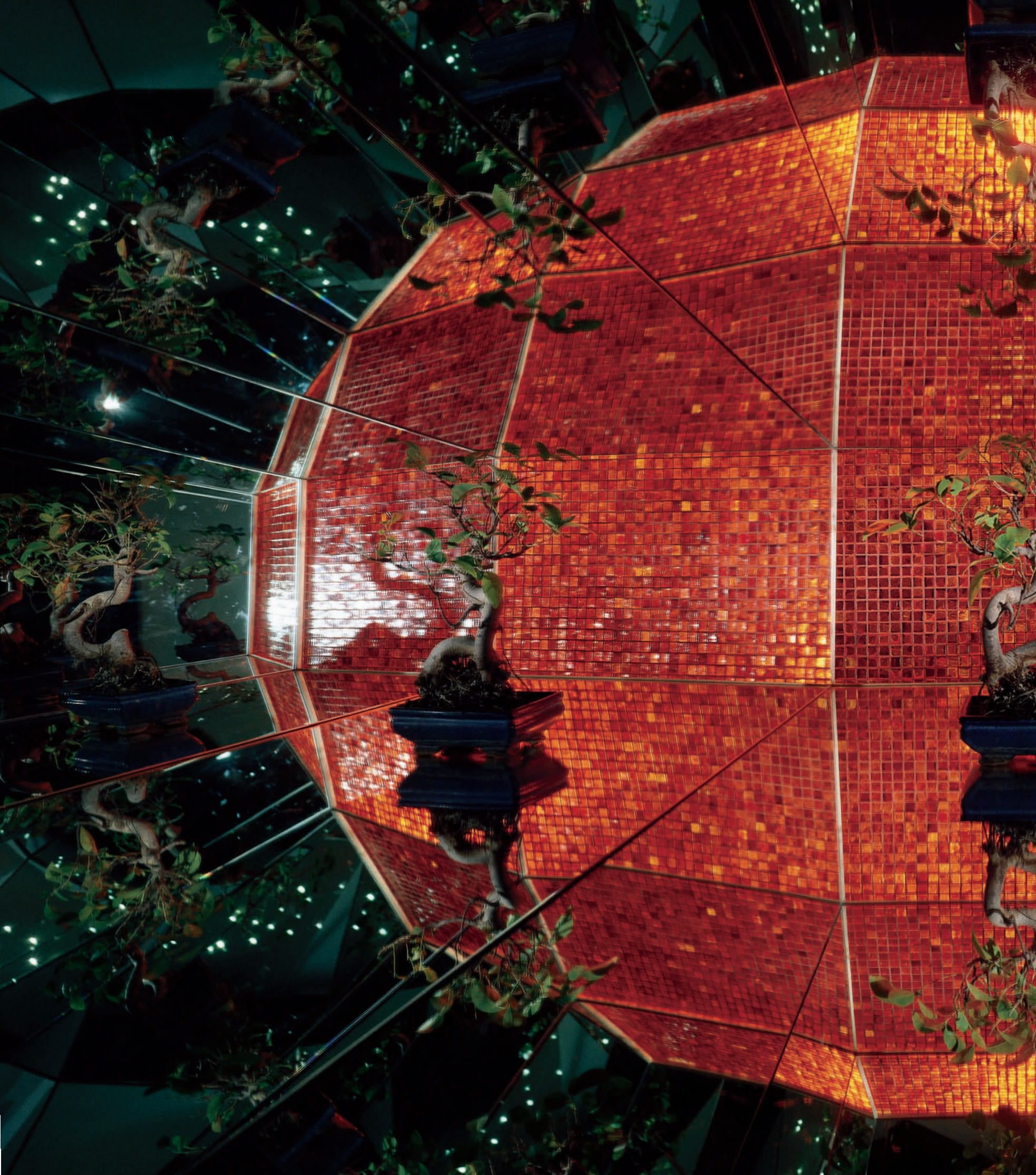


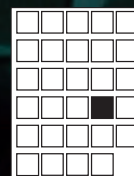
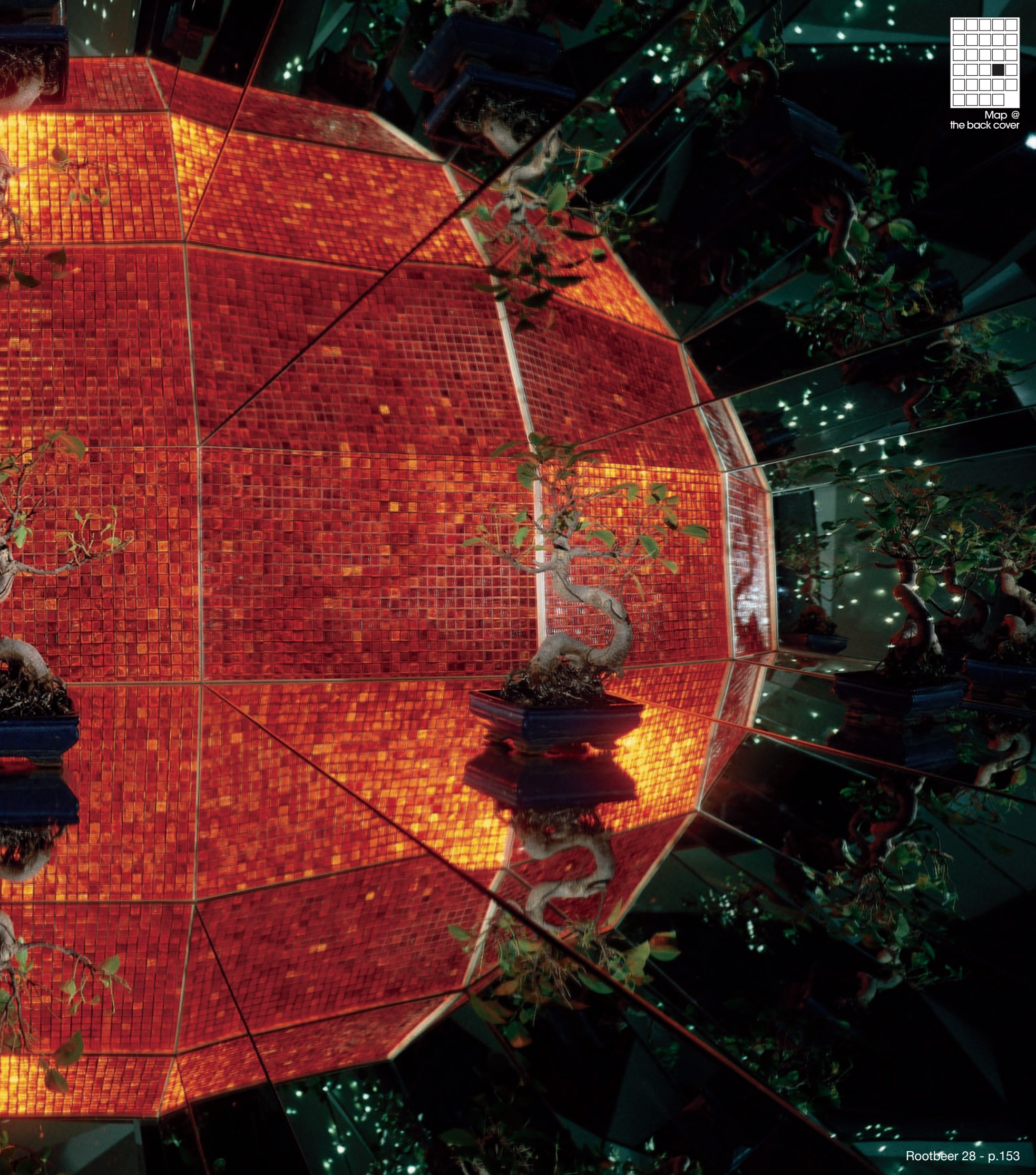


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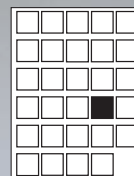
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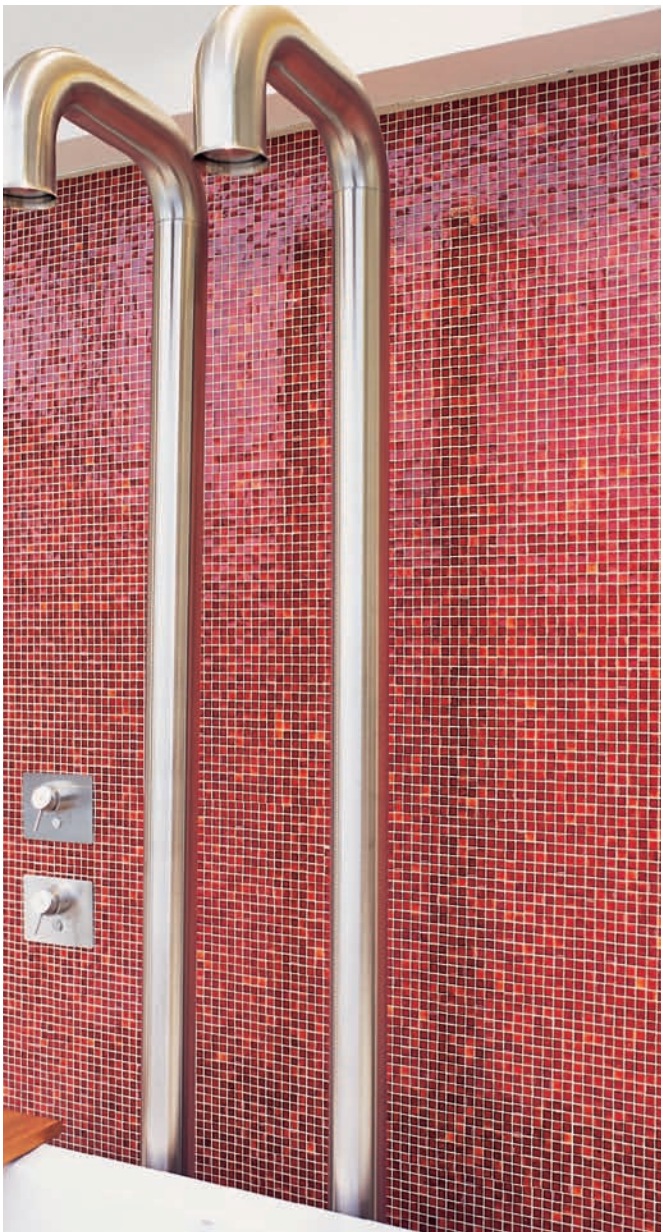


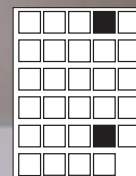


Map @
the back cover



a squared piece of
murano glass
1000000 pieces,
minimal differences
each one
makes a precious
jewel
for your **home.**

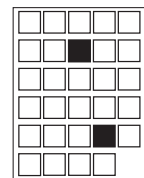
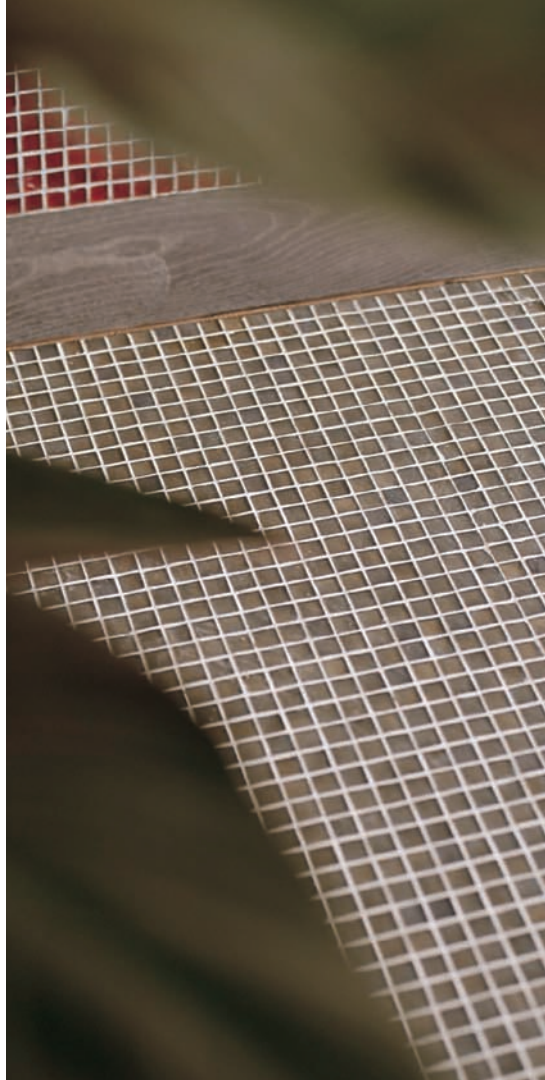




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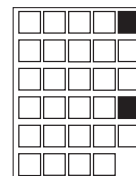




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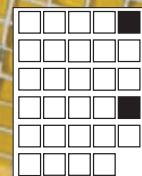




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IL PRODOTTO

Il vetro e la pasta di vetro sono prodotti antichissimi alla cui base stanno sostanze minerali naturali fuse ad altissima temperatura. Fra questi minerali, e sono anche fra i più pregiati, vengono utilizzati il Selenio ed il Cadmio la cui principale caratteristica è l’ instabilità e la volatilità. Di contro si ottengono colori brillantissimi come il rosso ed il giallo. Senza una perfetta continuità tonale e costanza. I colori al Selenio e al Cadmio sono: 2 Ale, 3 Amber, 5 Sundance, 7 Blush, 40 Crimson. Tessere in vetro trasparente. Finitura della superficie semilucida. La collezione, caratterizzata dalla trasparenza della materia e da studiate stonalizzazioni all'interno anche della stessa partita, è costituita da 29 colori.

APPLICAZIONI

Pavimenti interni: tutte le tipologie consentite dalla classe di resistenza di appartenenza. Rivestimenti interni ed esterni: ogni tipo di rivestimento.

THE PRODUCT

The glass and glass paste are centuries-old products made of natural mineral substances, melted at very high temperatures. Among the most precious of these minerals are Selenium and Cadmium, the main characteristic of which is instability and volatility. On the other hand they also produce brilliant colours like red and yellow. Without perfect colour shad continuity and regularity. The Selenium and Cadmium colors are the following: 2 Ale, 3 Amber, 5 Sundance, 7 Blush, 40 Crimson. Transparent glass tesserae. Semi-gloss surface finish. Range of 29 colours. The collection is distinguished by the transparency of the material and by variegated discolouring inside the same lot.

APPLICATIONS

Interior floors: all types allowed by the relevant resistance class. Interior and external wall facings: all types of wall facings.

DIMENSIONI E PESI

Formato tessera mm.	15x15 (5”/8” x 5”/8”)
Montaggio	su carta, da rimuovere dopo la posa
Fuga di montaggio mm.	2
Formato foglio mm.	295x295 (+/- 1) - (12” x 12”)
Tessere per foglio	324
Fogli per mq.	11 (mq. 0,96 - mq. nominale)
Fogli per scatola di cartone	22 (2 mq. nominali)
Scatole per bancale	30 (60 mq. nominali)
Peso Kg./mq.	6,5/7,5 (variabile per colore)

POSA E SIGILLATURA

Usare sempre collante bianco per evidenziare la trasparenza della materia e la profondità del colore. Una scheda tecnica di posa è contenuta in ogni scatola di materiale.

DATI TECNICI

Ricerca del piombo	assente
Assorbimento d’acqua (EN 99)	0,06 - 0,18
Resistenza dei colori alla luce (DIN 51094)	Resistente
Resistenza agli attacchi chimici della superficie (UNI EN ISO 10545-13 §8)	Classe HA (resistente)
Resistenza alle macchie (UNI EN ISO 10545-14)	Classe 5 (resistente)
Resistenza al gelo (UNI EN ISO 10545-12)	Resistente
Resistenza all’ abrasione della superficie (ISO 10545-7)	PEI 5
Resistenza all’ abrasione profonda (EN 102)	331*
Resistenza agli sbalzi termici (EN 104)	Resistente
Resistenza allo scivolamento (DIN 51130)	R 9
Resistenza allo scivolamento (DIN 51097)	Angolo di scivolam. >24° - campo applicazione A+B+C
Determinazione della scivolosità (Metodo B.C.R.)	Cuoio/Superficie asciutta : 0,46
	Gomma/Superficie asciutta: 0,71
	Gomma/Sup.con acqua e agente bagnante: 0,63
	Superficie asciutta 0,60
	Superficie bagnata 0,58
* raffronto con:	
piastrelle grès porcellanato Vm (mm3) 205; piastrelle di cotto Vm (mm3) 2365	

DIMENSIONS AND WEIGHTS

Tessera size	5/8” x 5/8” (15 x 15 mm)
Installation	on paper to be removed after laying
Installation joint	2 mm
Sheet size	12” x 12” (+/- 1) (295x295 mm)
Tessera per sheet	324
Sheets per sqm.	11 (0.96 sqm - nominal sqm.)
Sheets per cardboard box	22 (2 nominal sqm)
Boxes per pallet	30 (60 nominal sqm)
Weight kg/sqm	6.5/7.5 (varies by colour)

LAYING AND SEALING

Always use white adhesive to highlight the transparency of the material and chromatic depth. Laying technical instruction sheets are contained in each box of material.

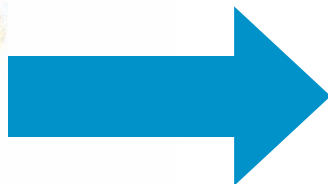
TECHNICAL SPECIFICATIONS

Lead research	Absent
Water absortion (EN 99)	0,06 - 0,18
Light fastness (DIN 51094)	Resistant
Surface resistance to chemical attack (UNI EN ISO 10545-13 §8)	Class HA (resistant)
Stain resistance (UNI EN ISO 10545-14)	Class 5 (resistant)
Frost resistance (UNI EN ISO 10545-12)	Resistant
Surface abrasion resistance (ISO 10545-7)	PEI 5
Deep abrasion resistance (EN 102)	331*
Resistance to heat fluctuations (EN 104)	Resistant
Slip resistance (DIN 51130)	R 9
Slip resistance (DIN 51097)	Sliding angle >24° - Application field A+B+C
Definition of slipperiness (B.C.R. Method)	Leather/Dry surface: 0,46
	Rubber/Dry surface: 0,71
	Rubber/Surface with water and wet agent: 0,63
	Dry surface 0,60
	Wet surface 0.58
Definition of the coefficient of static friction (ASTM C 1028-96)	

** compare to: vitrified unglazed porcelain tile Vm (mm3) 205; terracotta tile Vm (mm3) 2365

WaterGlass™

MOSAIC COLLECTION



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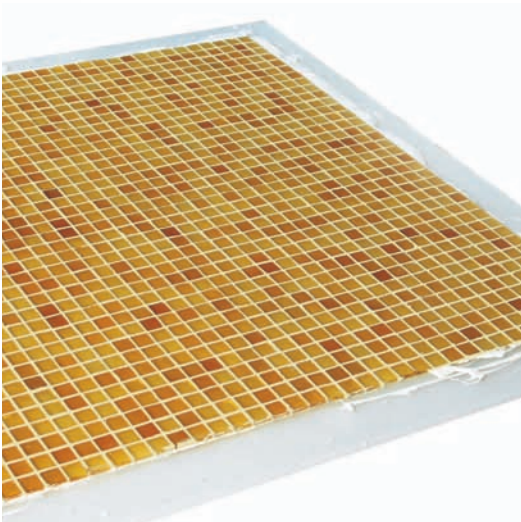
LAYING SCHEME
SCHEMA DE POSE
SCHEMA DI POSA
VERLEGEHINWEISE
ESQUEMA DE COLOCACIÓN
ИНСТРУКЦИЯ ПО УКЛАДКЕ

INSTALLATION & INFORMATION COVERING WATERGLASS MOSAIC

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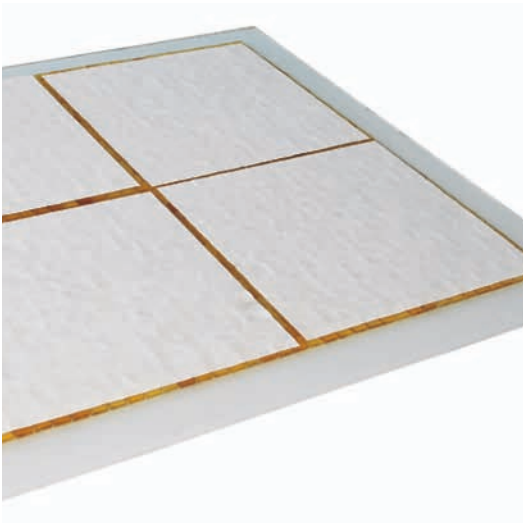
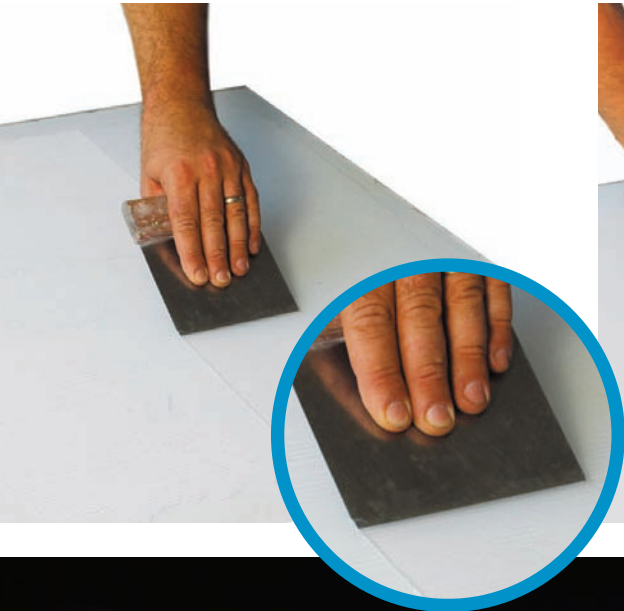
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COLLECTION ON PLEXIGLASS AND GLASS PANELS

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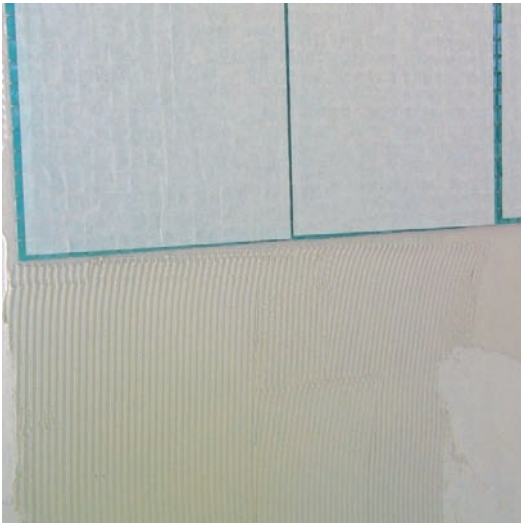


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INSTALLATION & INFORMATION COVERING WATERGLASS MOSAIC

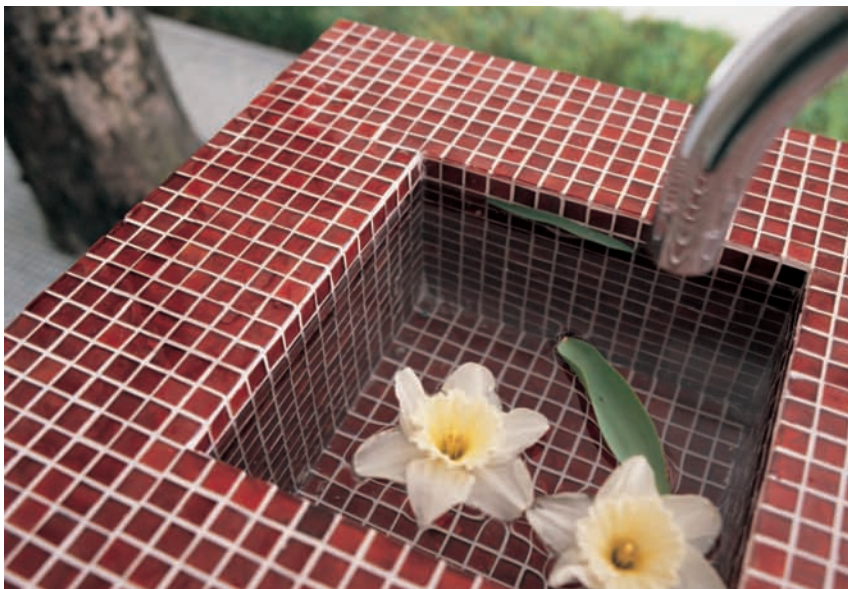
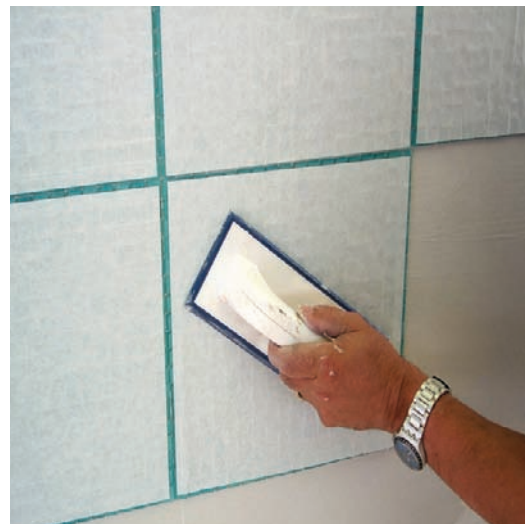
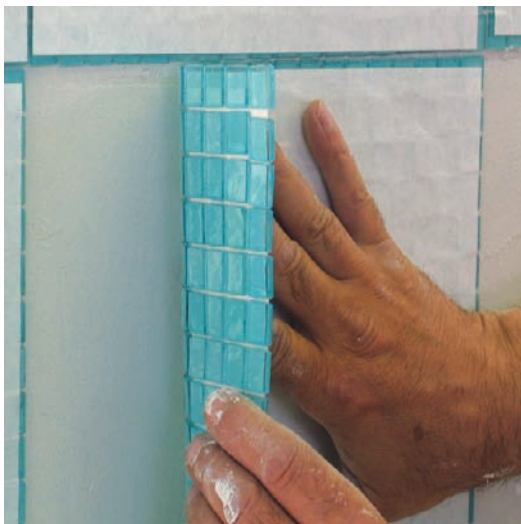
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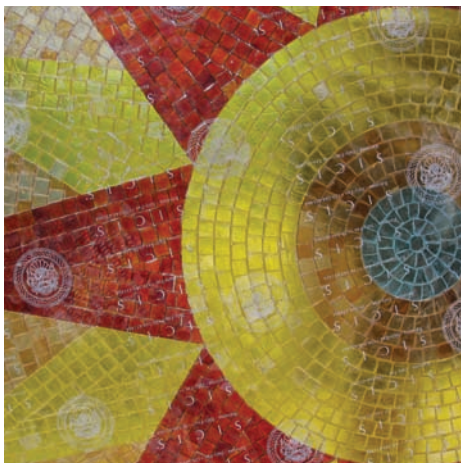
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