

TILE TODAY

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**CAREER ADVANCEMENT AT
HOLMESGLEN TAFE**

**DUST SAFETY
PROTECTION**

**COVERINGS SHOWCASES
TILE DIVERSITY**



TILE TODAY

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LUM06 MAGELLAN

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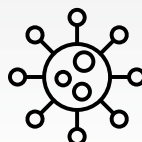
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In 2025, Coverings in North America has grown its influence and reputation as a global tile showcase. As Tile Today's international correspondent Joe Simpson writes:

"Over the years, Coverings has become more important as an aesthetic reference. In its early days, it tended to reflect the rather conservative taste of the American tile-buying public, with a lot of off-white, bone, and taupe tiles.

"Today it still has all of the above, plus a vibrant cross-section of the brightest and most colourful tiles on the planet. Both Spanish and Italian producers were there in force, meaning that Coverings now has a more diverse range of products on show than any other global exhibition, including Cersaie."

Scroll to page 31 to read more on our extensive report.

Genuine innovation continues at companies such as Gripset and SIKA where the focus seems to be on developing better products that help make the tile installer's job easier. SEA's Sundström makes products to keep them healthy and safe.

But perhaps it is Holmesglen Institute of TAFE that is showing its inventiveness and market flexibility best with the launch of its Certificate III in Wall and Floor Tiling – Non -Apprenticeship. It's ideal for working professionals who want to enhance their credentials. Any educational or training institute helping to raise the standards of the industry will always have our support.

To keep up to date and not miss out on what's happening in the tile industry, make sure you subscribe or follow us on social media.

See you when we send out the next e-newsletter,

Betty Tanddo

Betty Tanddo

FRONT COVER IMAGE

The Melody tile in Royal Green is made by Spain-based Monopole Cerámica in Onda, Castellón. Crafted for interior installations, these ceramic wall tiles are an ideal consideration for a kitchen, bathroom or laundry makeover. They are highly adaptable for different projects. Made with a gloss finish, the Melody tile comes in a 20 x 20cm size and thickness of 0.85cm.



Melbourne-based Rockstar Sealing has been active in the US market since 2022. It had a stand at Coverings this year. (l&r) John Aloe and Frank Friedlander.



TILE TODAY

Proudly produced and distributed in Australia

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ELITE PUBLISHING CO PTY LTD

PUBLISHERS OF: Flooring Magazine, Tile Today Magazine, and Supplier Magazine.



Endorsed by **Australian Tile Council**

www.austriantilecouncil.com.au

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Please note: Shade variation is an inherent feature of tile production. The Publisher is not liable for any discrepancy between images published in *Tile Today* and actual products.



Amazonite collection by Energie Ker

BIOPHILIA

Tiles, with their versatility and ability to evoke natural textures and colours, play a crucial role in implementing biophilic design



In an increasingly urbanised world, where many people spend a lot of their time in built environments, disconnection from nature has become a common issue. When spending time indoors, we tend to search for materials and designs that reconnect us with nature.

Biophilia design seeks to bridge that gap by integrating natural elements into daily surroundings, fostering a deeper connection between humans and the natural environment around them.

As a result, industry professionals are embracing surfaces that reflect the colours and textures of the natural world.

Origins

Biophilia is derived from the Greek words "bios" (life) and "philia" (love). Rooted in the pioneering work of biologist Edward O. Wilson in his 1984 book "Biophilia", where Wilson argued that humans have a biological affinity for nature, which developed over thousands of years of evolution in natural environments. This innate connection to the natural world influences our health, wellbeing, and happiness. However, modern life and urbanisation have created spaces that often lack elements evoking nature, impacting quality of life.

Biophilic design, therefore, represents a holistic approach to design that looks to reconnect individuals with nature by integrating natural elements into the built environment. Apparent in the wide usage of green tones, preference for indoor-outdoor living spaces and eco-friendly styles in furnishing, biophilic designs continues to influence current trends in decor.

Beyond a simple trend, biophilic design is based on scientific, cultural, and aesthetic principles to create spaces that are not only functional and sustainable but also enhance the physical, mental, and emotional well-being of their inhabitants. From offices and homes to public spaces, biophilic design is becoming an essential strategy for building healthier and more liveable environments.

A biophilic space might include ceramics with textures mimicking wood or stone, colours reflecting natural

landscapes like forests or coasts, and designs inspired by fractal or organic patterns. Special attention is also given to natural light, the presence of water, and the incorporation of living vegetation.

Biophilia also offers significant functional and psychological benefits. Numerous studies have shown that biophilic environments can reduce stress, boost productivity, stimulate creativity, and improve overall health.

In essence, biophilic design is not just about decorating spaces with natural elements but about designing environments that reflect and celebrate our fundamental relationship with nature, creating places where we can thrive physically, mentally, and emotionally.

With options ranging from textures inspired by natural materials to organic patterns, tiles can transform any space into an environment that elicit nature in an authentic way.

Tiles in biophilic design

Ceramic tiles, crafted from 100% natural materials, offer a sustainable solution for biophilic interiors. Utilising readily available resources, these tiles minimise environmental impact while providing long-lasting durability. Their resistance to water and scratches makes them particularly suitable for areas adorned with plant life, ensuring both practicality and visual cohesion.

By leveraging advanced printing technology, ceramic tiles can intricately replicate natural motifs, from delicate floral patterns to panoramic landscapes. This combination of artistry and functionality brings the beauty of the outdoors into the workspace and homes.

What sets ceramic tiles apart is their versatility. Available in a diverse range of colours, patterns, and textures, they offer endless design possibilities that align with the biophilic aesthetic. From earthy tones to realistic replicas of natural stones such as marble or granite, tiles cater to a variety of design preferences.

Whether through subtle green tones or bold floral patterns, tile surfaces can contribute to creating restorative spaces that reflect the outdoors.

Wide&Style Mini by ABK



Selva from Roca



Colour is a powerful tool in biophilic design. Shades drawn from foliage, sky, and sand recall calm, vitality, and a deeper link to the natural world.

Palettes inspired by forests, stone, sand, and water help create spaces that feel grounded, peaceful, and rejuvenating. From rich greens and earthy browns to serene blues, these bring nature-driven palettes to life. With options like glass mosaics, porcelain tile, and luxury vinyl planks, these surfaces create earth-toned interiors that incorporate the hues and textures of the natural world, representing biophilia through aesthetic harmony and emotional calm.

Biophilic spaces also thrive on sensory variety. Textures inspired by nature—such as wood grains, clay finishes, and handcrafted tiles—bring depth and a sense of authenticity to interiors. Wood-look porcelain tiles and fluted panels replicate the tactile qualities of natural materials, encouraging interaction and enhancing the emotional experience of a space. These surfaces help ground interiors in a warm, sensory-rich environment that supports well-being.

These tile designs are both visually appealing and provide a tactile experience that reinforces the connection with nature.

The floral decoration trend is a variation on the popular jungle style and reflects a desire to bring a small piece of nature into homes, as a way to enjoy the beneficial effects of contact with greenery—however abstract—in indoor spaces.

Biophilic design also includes the use of patterns that mimic nature, such as curves, branching and fractal symmetries. They bring up the feeling of being immersed in a natural environment. Patterns on tiles can replicate shapes and structures present in nature, such as leaves, branches, waves or fractals.

Tiles mimicking nature can help improve a person's perception of space, a key reason why architects and designers continue to incorporate them into their projects. Manufacturers offer a variety of plant-like tile designs from barely-there leaf prints, grassy motifs, and palm designs to pixelated florals, pop-art versions, and geometries found in gardens.

At the same time, tiles with granite, slate or sandstone textures create a rustic, earthy feel.

Natural light is one of the most important elements in biophilic design. Spaces designed to maximise natural light reduces energy consumption and improves the quality of the environment. Using ceramic tiles with glossy finishes helps to maximise the distribution of natural light, creating a bright and welcoming atmosphere.

Sustainability is another fundamental pillar of biophilic design. The use of low environmental impact materials not only connects with nature, but also protects it. Ceramic is a prime example of a sustainable material as it is durable and wear-resistant, reducing the need for frequent replacement. In addition, it is produced from natural materials such as clay, an abundant and non-toxic resource, and more is being manufactured using low-emission and recycling processes, cutting down its carbon footprint.

Overall, ceramic tiles used in wall coverings, floors and countertops provide a visual base consistent with biophilic principles.

Reinforcing the human connection to the outdoors means open layouts and materials that blur the lines between indoor and outdoor spaces help establish that connection. Porcelain pavers and tiles are designed to support seamless transitions while complementing natural light and organic design.

In essence, biophilic design is not just about decorating spaces with natural elements but about producing environments that reflect and celebrate our fundamental relationship with nature, creating places where we can thrive physically, mentally, and emotionally.

As we move into the future that is becoming defined by AI, design solutions must remain steadfast in their commitment to creating spaces that embody the harmony between humanity and nature. ■

Sources: MSI Surfaces, Dune Ceramica and ASCER-Tile of Spain

Ceramica Fondovalle's Dream collection



Brush Wall from Armonie





Tele Di Marmo Revolution by Emilceramica



Bathroom renovation by Italy-based LABITA



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Gripset XpressLay: A self-adhesive underlay

XpressLay is a high strength, reinforced self-adhesive PVC sheet that offers unique system options for both waterproofing to internal wet area floors as well as anti-fracture applications for tile installations

The special adhesive backing of the XpressLay Sheet provides exceptional tack over substrates to ensure a strong adhesive bond. Combined with outstanding moisture and vapour barrier properties, the high tensile strength ensures superior resistance to vibration, movement and flexing. This delivers a waterproofing system with enhanced anti-fracture abilities.

XpressLay offers very fast installation times and a compatible surface for the direct fixing of tile adhesives, membranes and screeds. Specific benefits include:

- Rapid self-adhesive application
- Outstanding performance in cold and humid conditions
- Flexible and excellent vibration-resistant properties
- Anti-fracture properties
- Cold lay applied, ease of workability. No torching or heat welding required.
- Exemplary waterproof and vapour-resistant properties
- No solvents or hazardous primers that emit dangerous fumes
- Rupture and tear-resistant
- Ability to finish with Gripset coatings and non-solvent surface finishes
- Compatible with cement-based tile adhesives, and screeds
- Compliant with AS4858 for internal wet areas
- Provides long-term Gripset system warranty options

The XpressLay is a hybrid system – complementing Gripset's liquid waterproof membranes. It can be used for the following:

- Internal wet area waterproofing
- Waterproofing over existing tiles, vinyl or timber flooring
- Waterproofing surfaces in cold and/or humid environments
- Anti-fracture system over cracked concrete and floor substrates
- Tiling applications over aged floors or industrial floor coatings
- Tile underlay alternative on timber sheet flooring or structural sheet surfaces

Substrates include concrete, screed, compressed fibre cement sheeting, timber sheeting and structural plywood, glazed surfaces, marble, granite and ceramics, soft and rigid plastics, PVC, DPC films and over existing epoxy coatings.

**For further information and advice on surface/substrate suitability and preparation contact the RLA Technical department.*

Installation

Gripset XpressLay should be installed in line with the current edition, relevant volume and sections of the NCC (National Construction Code of Australia) pertaining to internal, external and general waterproofing applications within the scope of use for the product. Instructions include:

1. Measure dimensions of the floor area the sheet is to be adhered to. On floor areas the sheet is to abut edges of the walls.



Gripset XpressLay comes neatly in a box



Cutting lengths required is easy with Gripset XpressLay

2. Unroll the sheet and using a sharp knife or scissors, cut lengths required then re-roll sheet up in preparation for adhering to surfaces.
3. Roll up cut lengths and place in starting position ready for laying.
4. For longer runs exceeding the length of the roll, work directly off the roll.
5. It is important that first roll is laid straight. If not abutting a wall surface, use a string/laser line to ensure all other lengths run parallel with the first.
6. On sloped or graded surfaces, start by laying the membrane from the lowest point (nearest to drainage point) and working upwards to higher points (away from drains). Ensure overlaps formed are aiding drainage of water and not creating counter gradient overlaps.
7. Laying the sheet into position, remove approximately 100-200mm of release paper from the rear butyl rubber side and tack onto the surface. Continue to slowly remove the rear release paper while the sheet is being unrolled and remove any creases or air bubbles with a



Gripset XpressLay in use for a bathroom project

flat trowel, heavy roller, or float to ensure the sheet is firmly bonded to the substrate.

8. Ensure the sheet is well pressed at edges and termination points.

For more information on Gripset XpressLay, click on the following link: <https://gripset.com/products/gripset-xpresslay/>

Gripset XpressLay is also featured in Tile Today's 2025 Buying Guide. See

the Waterproofing section and click on page 73 here:

<https://tiletodaydigital.com.au/issues/buying-guide-current.pdf>

You can also access information on Gripset XpressLay as part of the Waterproofing page on Tile Today's website. Click here:

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Breathe Safely

Things have changed. Where once there was some tolerance for workplace respiratory diseases, today all of them are unacceptable.

It has been about a year since Australia instituted a complete nationwide ban on the use of engineered quartz stone (EQS) for uses such as kitchen and bathroom countertops. This was driven by the concern that poor safety practices when cutting EQS had created a substantial increase in the number of silicosis cases.

Some of that concern flowed on to the tile installation industry as well, with bodies such as WorkSafe Victoria seeing tilers as having a similar risk when it came to cutting tiles with a higher quartz content.

There were really two forces at work in instituting the ban and raising the awareness of the risks of silicosis for tilers. One was that modern manufacturing techniques had increased the percentage of quartz in standard construction materials.

The second was in some ways even more interesting. The reality is that for decades it has been known that there was some level of silicosis present in the tile industry (and several others). What this action really did was to draw a clear line around respiratory diseases in the workplace. Where in the past there has been some acceptance of these diseases, there is now a clear sense that they are nowhere near being an "acceptable" risk/hazard.

The acceptable and the unacceptable

The idea of workplace related illnesses is often thought of as being relatively modern. We tend to think of them as a consequence of new developments in technology that has unintended consequences.

The truth is, however, that diseases

such as silicosis have been known since ancient times, and were first comprehensively documented in Europe at the start of the 18th Century. It was in 1705 that Bernardino Ramazzini, an Italian physician, wrote a document on the diseases of tradesmen, listing 43 in all. This included a description of silicosis:

"And in dissecting the Corpse of such Artificers, the Lungs have been found stuffed with little Stones. Diemerbroe gives a curious Relation of several Stone-cutters that dy'd Asthmatick, and were open'd by him; in whose Lungs he found such heaps of Sand, that in runnin the Knife thro' the Pulmonary Vesticles, he thought he was cutting some Sandy Body."

Despite these discoveries, up until the late 19th Century and on into the 20th Century, these diseases were regarded as somehow acceptable, "the

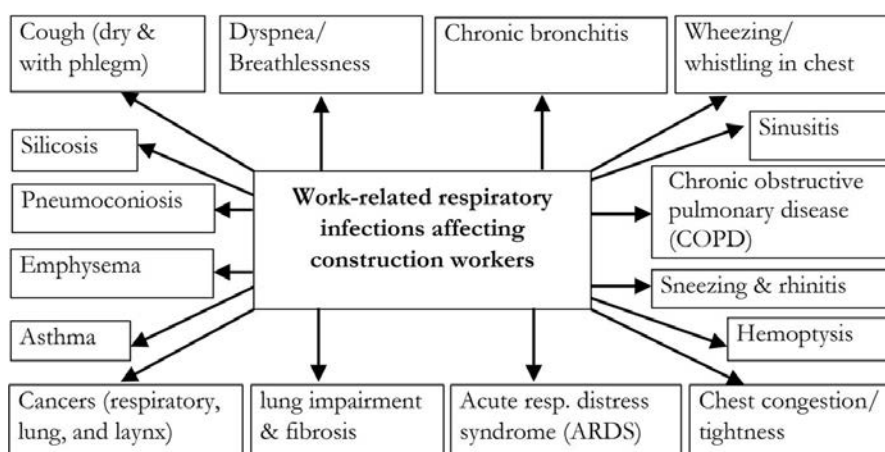


How NOT to do it. Using an angle grinder indoors without any kind of respiratory protection could lead to the inhalation of RCS crystals.

price you pay" for being in certain occupations. For example, the British expression "as mad as a hatter" had its origins in the use of mercury in the preparation of felt for hats. (The hairs were removed from animal pelts using mercury salts before being fused together into pliable felt for hats.) Exposure to mercury caused neurological disorders and mental instability.

A really dire example of how workplace disease was just accepted as a "reasonable" consequence of employment comes from the early days of matchmaking in England. The invention of the self-igniting phosphorous match in the 1830s gave rise to a prosperous industry in the UK and elsewhere. Great for the economy, not so great for the factory workers:

"In the London-based Bryant and May company the fumes from the white phosphorus used to make the combustible match-heads began to have a terrible effect on the workers – almost all of them women and teenage children – whose job it was to prepare the phosphorus solution and dip frames of matchsticks into it. Their gums began to ulcerate, their teeth fell out, and their jawbones began to rot, exuding a vile-smelling pus, sometimes through the nose. This was 'phossy jaw'. The use of white phosphorus was eventually banned by an international convention signed at Berne in 1906 and ratified by the British Parliament two years later." *From Evans, Richard J. The Pursuit of Power: Europe, 1815-1914 (p. 335).*



While the recent focus has been on silicosis, in fact there is a wide range of potential lung diseases, most caused by the inhalation of fine dust particles.

No one today is going to say, "We have this great role for you in hat production. The only thing is, you will go insane. Are you OK with that?" But something of that same attitude did persist in coal mining up until the 1960s, and even through to the 1990s.

"Black lung" disease was understood as a workplace disease caused by the inhalation of fine coal dust during mining from at least the late 18th Century. But, especially in the USA, it was underplayed as a cause of death among coal miners, by coal mining unions, as a way of ensuring higher wages.

Which is, we all know, the sad truth underlying workplace diseases. Knowingly or not, the bargain that workers made in the 18th and 19th Centuries – and much of the 20th

Century as well – was to trade their health for better wages to support their families.

In first-world economies, that is no longer regarded as anywhere near being acceptable (while it continues in just about every third-world economy). Yet, in many cases, something of that manner of thinking still lingers.

What is hard to determine is what should be regarded as reasonable "wear and tear" (if you will) on a worker, and what crosses the line into occupational disease. Tilers, for example, do tend to suffer from stress to their hips, which has to do with the physical positioning of their bodies as they work — awkward angles plus stress and repetition. There are many preventative warm-

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up and stretching exercises that can help with this. (To find suitable exercises, you can search YouTube for "soccer warm-ups". For more advanced exercises, search for "dance hip warm-ups".)

Tile Today would argue that, up until the 2010s, there was a degree of acceptance for silicosis in tilers. At the end of 40 years of tiling, blokes would get sick with something like emphysema — and that was almost "OK".

What the recent attention to silicosis makes very clear, however, is that any respiratory disease that is caused by exposure to dust or airborne chemicals is absolutely not acceptable. That has to do with changing medical standards, but it also has to do with legal trailblazers who made it easier to hold employers liable for diseases where exposure was indirect.

The incidentals

While factory environments tend to be controlled, out in the world of construction, especially where some kind of demolition is concerned,

things can get wild. Take for example the case of a builder working on the Fraser Coast of Queensland, about 250km north of Brisbane. Hired to renovate a home, including its kitchen and bathroom, he set about using a jackhammer to remove the old kitchen tiles (as you do).

During that work, he exposed fragments of old linoleum that had been tiled over. This linoleum turned out to be a source of asbestos contamination. As he is alleged to not have contained that contamination rapidly enough, he found himself in some legal strife with the homeowners. In July 2025 he was ordered by the Queensland Civil and Administrative Tribunal to pay out over \$80,000 to the homeowners.

Aside from the cost, the real story here is the number of trades working on the renovation who would have been exposed to asbestos fibres without their knowledge. While historical asbestos is one thing, it is also the case that on many modern construction sites, it's easy for tilers to find themselves exposed to harmful dusts resulting from other trades doing their jobs.

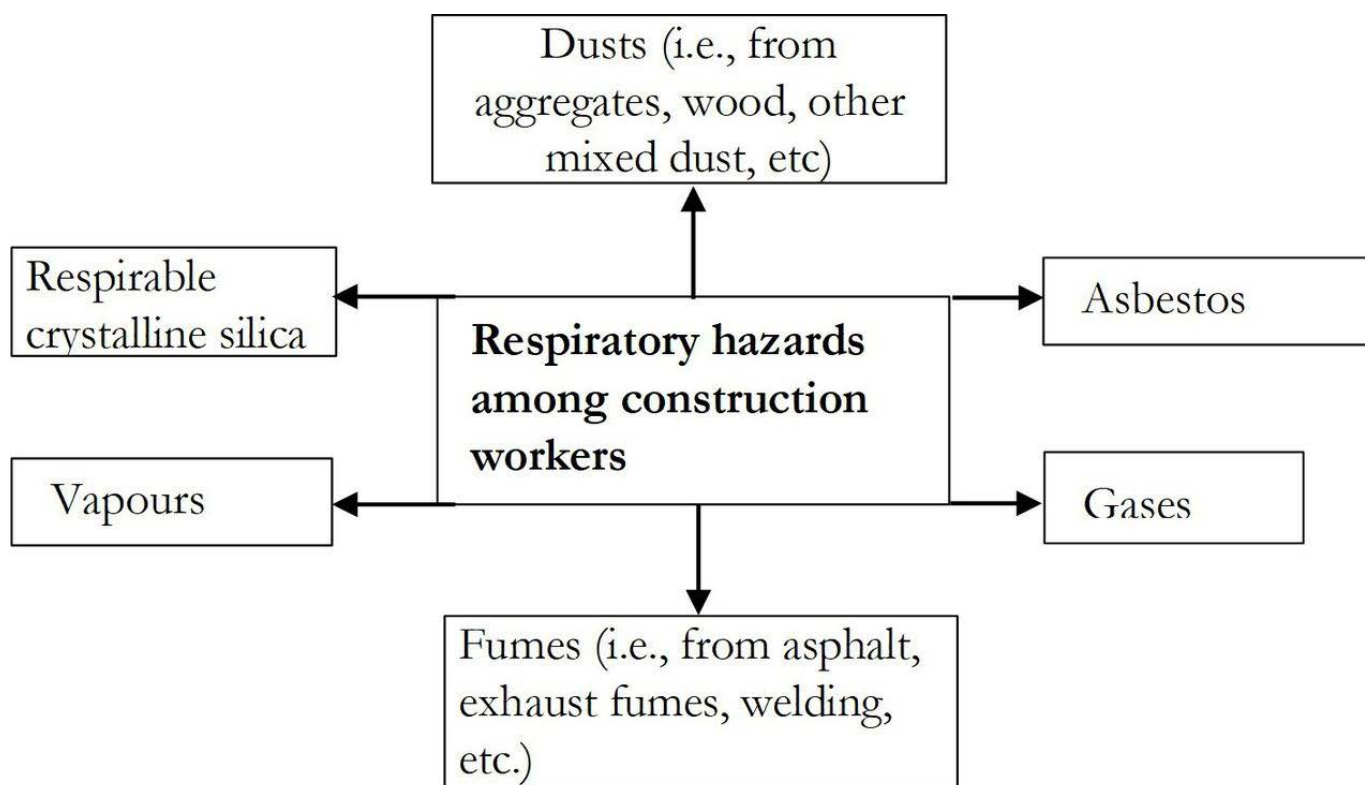
Losing the attitude

Working in trades often means physical stress, leading to sore muscles and joints, not to mention the discomfort of being exposed to high or low temperatures, and various kinds of inclement weather. In some ways, that really is all "part of the job".

What isn't part of the job is ending up with a lingering, debilitating lung disease, that will not only end your own life, but negatively affect your entire family as well. You can't "tough it out" with silicosis or asbestosis.

This applies not only to your own welfare, but also to anyone whom you are employing as well — an apprentice, labourer, or fellow tiler. It's conceivable that if you do not identify dust-borne risks and take precautions to remediate or at least reduce those risks that you could be found liable for future illnesses.

That pretty much comes down to using some kind of respirator wherever you encounter dust, especially in an enclosed environment. It also means making use of respirators whenever you are cutting tiles that have a high granite content, whether that is indoors or outdoors. ■



A broad categorisation of sources of potential harm.

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- Use in all Sundstrom respirators

Safety Equipment Australia Pty Ltd



Protection from particles

The Sundström SR700 powered air purifying respirator (for particles only) is suitable for a wide variety of dusty work conditions, such as demolition and asbestos removal

It is an ideal powered respirator for superior protection from all types of particles including nuisance dust, hazardous particles, mould, bacteria, viruses, smoke, fumes and fibres such as asbestos. The battery-powered, fan-assisted air-purifying particle filter respirator can be used as an alternative to negative-pressure filter respirators where these are recommended. In particular, the fan-assisted air flow may be of benefit during extended periods of work in warm conditions. The fan can be used with Sundström hoods, face shields or full-face masks. The fan unit is fitted with two particle filters, and the filtered air is fed through a hose to the facepiece. One crucial aspect of the SR700 respirator is that it is made for particles only and must not be fitted with gas filters. Additional features include:

- The air flow rate comes in two speeds: 175 l/min (normal operation) and 225 l/min (boost operation)
- There is automatic air flow control with a low flow warning at <175 l/min
- Single control for on, off and operating status
- Lightweight – only 1.1 kg including battery, particle filters and waist belt
- Withstands wet decontamination (IP67)
- Lithium-ion battery (two types) with a useful life of 500 recharging cycles
- Standard [STD] battery SR701 and heavy-duty [HD] battery SR702
- Battery recharge time is approximately 2h
- Supplied with 2 high-efficiency particle filters. (The P3 particle filters have 99.99% filtration efficiency.)
- IP rating includes IP67 (Ingress Protection), Particles: 6 — protected against all dust — “dust-tight” and Liquids: 7

The temperature range of the SR700 respirator when in operation is -10°C



The SR700 respirator in use. Ideal for tiling projects.

to +55°C at <90% RH and when in storage is -20°C to +40°C at <90% RH.

Battery

The operating time on a STD battery when in Normal mode is >6h and in Boost mode is 4h. Operating time on a HD Battery when in Normal mode is 8h and Boost mode is 5.5h. Additional details about the battery include:

- STD: 14.4 V, 2.25 Ah, lithium-ion, energy density* 30.4 Wh (7.6 Wh/cell)
- HD: 14.4 V, 3.5 Ah, lithium ion, energy density* 50.88 Wh (12.72 Wh/cell)

(*Energy density refers to new generation batteries that have been available since late 2021.)

Visual displays on the SR700 respirator show the following functions:

- Normal operation
- Boost fan operation
- Dip in air flow/clogged particle filters
- Battery low
- Air flow obstruction

For more information on the Sundström SR700, go to the following link and the Downloads tab for user instructions, data sheet and training program:

<https://www.sea.com.au/product/sundstrom-sr700-particle-papr/> ■

THE PERFECT PAIR



SR700 + SR200

PARTICLE PAPR

FULL FACE MASK

**WET
DECON
ASBESTOS
KIT**

RUBBER *hose
harness
belt*

**Superior
breathing
protection
against
particles
including
asbestos**



Safeguarding against gas and particles

The SR500 respirator by Sundström is highly suitable for a wide variety of work conditions

The Sundström SR500 is a battery-powered, fan-assisted air-purifying respirator that is a suitable alternative to negative-pressure filter respirators in situations where these are recommended.

It can be configured to accommodate requirements for comfort. For example, as a back pack.

Similar to the SR700, the fan-assisted air flow is beneficial during extended work times in warm conditions. This fan can also be used with Sundström hoods, face shields or full-face masks. However, this particular fan unit is fitted with a suitable filter — unlike the SR700 — and the filtered air is fed through a hose to the facepiece.

All head pieces can be connected to supplied air through the SR507 adapter. Sundström's standard SR510 P3 high efficiency particle filter fits onto the front of all threaded gas filters and can also be used on its own.

It has 99.997% filtering capacity for all types of wet and dry particles. The same SR510 P3 particle filter is used in all Sundström's half and full-face masks. Other features include:

- Two speeds: 175 l/min (for normal operation) and 240 l/min (for boost operation)
- Lithium-ion battery
- Battery available as Standard (STD) or Heavy Duty (HD)
- Battery recharge time: approximately 1.5h (STD), 2h (HD)
- Supplied with two filters or filter combinations
- Operating time up to 12h. Only needs 2- 2.5 hours recharge time.
- Single control for on, off and operating status
- Automatic air flow control. A low air flow warning will come on t <175 l/min.
- Filter thread is Rd 44 x 1/7"

Visual displays show Normal operation; Boost fan operation; Dip in air flow/clogged particle filters; Battery low and Air flow obstruction.

The battery details are the same as for the SR700:

- STD: 14.4 V, 2.25 Ah, lithium-ion, energy density* 30.4 Wh (7.6 Wh/cell)
- HD: 14.4 V, 3.5 Ah, lithium ion, energy density* 50.88 Wh (12.72 Wh/cell)

(*Energy density refers to new generation batteries that have been available since late 2021.)

FILTER	NORMAL MODE		BOOST MODE	
	STD Battery	HD Battery	STD Battery	HD Battery
P3	7h	12h	7h	7h
A1BE2K1P3	4h	7.5h	4h	4h



The SR500 respirator is ideal for a wide range of jobs

Temperature range for storage is slightly different for the SR500 (as compared to the SR700) at -20°C to +55°C at <90% RH while in operation is the same at -10°C to +55°C at <90% RH.

The table below applies in relation to weight when it includes the fan unit with belt.

FILTER	STD BATTERY	HD BATTERY
P3	1.49kg	1.68kg
A2P3	1.96kg	2.15kg
A1BE2K1P3	2.21kg	2.4kg

IP rating includes IP67 (Ingress Protection), Particles: 6 — protected against all dust — “dust-tight” and Liquids: 7 — protected against immersion for 30 minutes in water to a depth of 1 metre.

For more information on the Sundström SR500, go to the following link and the Downloads tab for user instructions, data sheet and training program: ■

<https://www.sea.com.au/product/sundstrom-sr500-papr/>

Online Tile Consultant Training Courses

- **Free to all members**
- Everything you need to know about tiles and tiling
- Available 24 hours a day, 7 days a week, 52 weeks a year
- Two courses available
- Suitable for anyone with a need or desire to understand tiles and tiling
- An extremely valuable training tool for new industry entrants
- Great refresher for existing employees
- Course certificate issued on completion of each course



UNDERSTANDING TILES AND TILING TRAINING COURSE

Course content

- Tile selection
- Tile dimensions and appearance
- Tile characteristics
- Tile joints
- Tile lippage and surface flatness
- Care and maintenance

[CLICK TO VIEW](#)



UNDERSTANDING TILES AND TILING ADVANCED TRAINING COURSE

Course content

- Tile installation
- Tile grouting and movement joints
- Gradient falls in wet area floors
- Waterproofing
- Slip resistance
- Problem solving

[CLICK TO VIEW](#)

FREE UNLIMITED ACCESS



Boost your career with credentials

The Certificate III in Wall and Floor Tiling – Non Apprenticeship is ideal for those already working in tiling industry. The nationally recognised program offers flexible, work-friendly delivery, making it easier to balance training with your job.

The Certificate III in Wall and Floor Tiling – Non Apprenticeship (CPC31320) is a great way to develop your career, improve your skills, and take the next step in your professional tiling career.

It's not unlike the process that most trades went through prior to the mid-1800s.

The word "masterpiece" really has its origins in a kind of certification for trades. From the 12th Century through until the mid-19th Century, there was a standard pathway in the trades (or "crafts") from apprentice to master. The first stage was work as an apprentice for a number of years, which would usually take place in the region where the apprentice's family lived. The second stage was as a "journeyman", which — as the name implies — involved "journeying" around the country,

working in different areas, gaining a wider experience.

The final stage, as a master, required the journeyman to produce a special piece of work that would showcase all the skills and talents he had acquired. This was their "masterpiece".

Today we use the word "masterpiece" to refer to any work featuring great dexterity and skill. The second Industrial Revolution ended the dominance of the trade guilds. That pathway from apprentice to master for trades today continues only as a faint echo of that past.

This has led to some potential problems for the tiling trade. Tilers frequently struggle with how to represent their experience and skills in a way that will be recognised by the market. First-time renovators as well as professionals almost always have

that "other" cheap quote, and good tilers often find themselves trying to explain the difference between that quote, and a real quote for proper work.

What's really needed is something like the "masterpiece" qualification, but without the many problems inherent in that ancient system. Certification is one such solution, where reliable, objective standards are established, and tradespeople are tested to see if they match up.

But certification has its problems as well, because it seems to exclude all the great tilers with real talent and experience, who learnt the "old fashioned" way as apprentices and then journeymen on the job.

New tiling course

It is exactly problems such as this that spurred Holmesglen

Code	Description
CPCCWHS2001	Apply WHS requirements, policies and procedures in the construction industry
CPCCOM1013	Plan and organise work
CPCCOM1012	Work effectively and sustainably in the construction industry
CPCCOM1015	Carry out measurements and calculations
CPCCOM1014	Conduct workplace communication
CPCCOM2001	Read and interpret plans and specifications
CPCCWF2002	Use wall and floor tiling tools and equipment
CPCCWF3001	Prepare surfaces for tiling application
CPCCWF3009	Apply waterproofing for wall and floor tiling
CPCCCM2006	Apply basic levelling procedures
CPCCWF3003	Install wall tiles
CPCCWF3002	Install floor tiles
CPCCWF2001	Handle wall and floor tiling materials
CPCCWF3005	Install decorative tiling
CPCCWF3004	Repair wall and floor tiling
CPCCWF3007	Tile curved surfaces
CPCCWF3006	Install mosaic tiling
ELECTIVE	
CPCCO2013	Carry out concreting to simple forms
CPCCWF3008	Tile pools and spas
MSFGN3006	Estimate and cost job

Institute to offer its Certificate III in Wall and Floor Tiling — Non-Apprenticeship (CPC31320). This is a hands-on tiling course designed for experienced tradespeople who want to formalise their trade skills and gain a nationally recognised qualification.

The course is simply one of the fastest paths to convert existing skills into qualifications. Taking place over a single year, attendance is just two evenings per week, plus every second Saturday. This is complemented by eight onsite trainer visits.

This structure supports non-apprentices currently employed in

the wall and floor tiling industry, and allows them to gain a formal qualification while balancing work commitments.

The course is aligned with construction industry standards and delivered by experienced teachers with real world knowledge and insights: Frank Vanzella (Wall and Floor Tiling Teacher) and Heather Barmbagiannis (Education Manager - Trowel Trades). It consists of three main stages:

Stage One helps to assess existing knowledge in the trade. Units covering workplace communication, measurements and calculations, sustainable



Heather Barmbagiannis and Frank Vanzella

practices, planning and organising can be completed more efficiently due to existing hands-on industry experience.

Stage Two helps to formalise core tiling skills through the completion of essential trade units covering the use of tiling tools and equipment, surface preparation, waterproofing applications and the installation of floor and wall tiles.

Stage three has advanced and specialist units, including installing mosaic tiling, tiling curved surfaces, tiling pools and spas and installing decorative tiling.

In all, there is a total of 20 units on offer. (Table 1 lists the units, including electives.)

It provides many tilers with a real opportunity to learn some new skills, or just to "fill in the blanks" on some aspects of tiling they have yet to fully explore.

That's particularly the case when it comes to safety requirements. Safety is one area that has improved rapidly over the past decade or so. While enforcement can still be a little lax on some worksites, it's likely to become more of an issue in the future.

Assessments are designed to provide learners with opportunities to demonstrate the skills and knowledge they have gained during the course, using a range of practically based activities and tasks, as required by recognised standards.

The course is also a pathway to further studies in the following:

- CPC31420 Certificate III in Construction Waterproofing



Holmesglen TAFE in Chadstone (VIC) is well equipped to teach tiling

This equips students with essential external waterproofing skills, focusing on balconies, rooftops, and basements. It offers in-depth training on surface preparation, equipment use, and waterproofing products.

- **CPC40120 Certificate IV in Building and Construction**
This is a qualification for moving ahead in the construction industry. It covers key topics including plan reading, site supervision, building codes, cost estimation, and construction technology.
- **CPC50220 Diploma of Building and Construction (Building)**
Ideal for qualified tradespeople and those completing trade qualifications who want to become registered builders in Victoria. This course supports VBA builder registration by delivering the three mandatory units required for a domestic builder (limited) registration with the

“ **Turn your experience into a qualification.** Build your future with the **skills you already have** – and lay the foundation for the career you deserve. ”

Victorian Building Authority.
All three course listed above are available as free TAFE courses.

Entry requirements

The minimum age is 22 years old for the Certificate III in Wall and Floor Tiling — Non-Apprenticeship (CPC31320), and applicants need a minimum of three years of practical experience in the tiling industry. They should also be currently employed in the trade. Participants need to provide a current resume

with employer references, or provide evidence of self-employment in tiling.

Prior to enrolment, you may be required to complete a literacy and numeracy assessment and a pre-training interview. These will assist with determining your suitability to the course, verify your training plan, and identify any learning support needs.

To sum up, in the words Holmesglen uses, this course enables you to turn your experience into a qualification. You can enhance your future with the skills you already have — and lay the foundation for the career you deserve.

For more information about Certificate III in Wall and Floor Tiling — Non-Apprenticeship (CPC31320) and to apply, click on the following link:

<https://www.holmesglen.edu.au/certificate-iii-in-wall-and-floor-tiling-non-apprentices>



BUYING GUIDES



TILE TODAY Buying Guides (TTBG) are designed to make it easy to find the perfect product to match your needs. The main categories are Adhesives, Waterproofing and Grouts & Sealants.

[illegible][illegible]

SEALANTS/GROUTS BUYING GUIDE

CEMENTITIOUS GROUT

ACR	ACR Australia
ACR3	ACR Australia
ACR30	ACR Australia
ACR35	ACR Australia
ACR40	ACR Australia
ACR45	ACR Australia
ACR50	ACR Australia
ACR55	ACR Australia
ACR60	ACR Australia
ACR65	ACR Australia
ACR70	ACR Australia
ACR75	ACR Australia
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ACR940	ACR Australia
ACR945	ACR Australia
ACR950	ACR Australia
ACR955	ACR Australia
ACR960	ACR Australia
ACR965	ACR Australia
ACR970	ACR Australia
ACR975	ACR Australia
ACR980	ACR Australia
ACR985	ACR Australia
ACR990	ACR Australia
ACR995	ACR Australia
ACR1000	ACR Australia

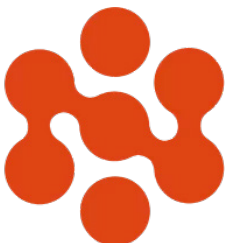
SINGLE COMPONENT

ACR1000	ACR Australia
ACR1005	ACR Australia
ACR1010	ACR Australia
ACR1015	ACR Australia
ACR1020	ACR Australia
ACR1025	ACR Australia
ACR1030	ACR Australia
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ACR1040	ACR Australia
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ACR1050	ACR Australia
ACR1055	ACR Australia
ACR1060	ACR Australia
ACR1065	ACR Australia
ACR1070	ACR Australia
ACR1075	ACR Australia
ACR1080	ACR Australia
ACR1085	ACR Australia
ACR1090	ACR Australia
ACR1095	ACR Australia
ACR1100	ACR Australia
ACR1105	ACR Australia
ACR1110	ACR Australia
ACR1115	ACR Australia
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ACR1965	ACR Australia
ACR1970	ACR Australia
ACR1975	ACR Australia
ACR1980	ACR Australia
ACR1985	ACR Australia
ACR1990	ACR Australia
ACR1995	ACR Australia
ACR2000	ACR Australia

SINGLE COMPONENT

ACR2005	ACR Australia
ACR2010	ACR Australia
ACR2015	ACR Australia
ACR2020	ACR Australia
ACR2025	ACR Australia
ACR2030	ACR Australia
ACR2035	ACR Australia
ACR2040	ACR Australia
ACR2045	ACR Australia
ACR2050	ACR Australia
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ACR2105	ACR Australia
ACR2110	ACR Australia
ACR2115	ACR Australia
ACR2120	ACR Australia
ACR2125	ACR Australia
ACR2130	ACR Australia
ACR2135	ACR Australia</

Each product is listed under each of its uses on the index pages. Each listing has a click-button which brings up a longer product description. One click returns you to your original place in the index.



[Click here to download 2025 Buying Guide](#)



Fast drying, extra strong waterproofing membrane

SikaTile®-111 Rapid Proof helps to get the job done faster without compromising performance or workmanship

Engineered with advanced fibre-enforced membrane technology, SikaTile®-111 Rapid Proof offers exceptional strength, flexibility, and long-lasting durability, delivering superior substrate protection exactly where it's needed most.

As its name suggests, SikaTile®-111 Rapid Proof is a rapid drying, water-based class III flexible waterproofing membrane designed for wet areas, balconies, podiums and other under tile and stone waterproofing applications. Typical substrates include:

- Concrete
- Cement-based screeds and renders
- Fibre cement sheeting / Ceramic Tile Underlay
- Structural particleboard with suitable overlaid sheeting or reinforced screed
- Water resistant plasterboard (internal only)
- GRC (Glass reinforced concrete)
- AAC (Autoclaved aerated concrete)
- Existing sound tiles (refer further details can be found in substrate preparation)

It dries so quickly that it is ready



for tiling 2-3 hours after final coat. SikaTile®-111 also has unique colour changing technology, and changes colour once fully dry. It is light blue when wet and turns into dark blue when dry. This means it can take out the guess work and easily identifies the film thickness of each layer.

The product has superior film build designed to achieve dry film coverage easier – in two coats to a finished dry film thickness of 1.00mm – as compared to traditional under tile liquid applied membranes. The product is micro-fibre reinforced for extra strength and has low VOC.

As a Class III water-based and solvent free membrane, SikaTile®-111 provides highly flexible performance >300%.

It has been tested by an independent third party for compliance to AS4654 and AS4858, which makes it ideal for residential and commercial projects.

Application

SikaTile®-111 Rapid Proof is designed to be applied in two coats to a finished dry film thickness of 1.00mm. So the manufacturer suggests applying it at a minimum 0.75litre per m² per coat. A 15litre pail will cover 10m² with two coats when applied at 0.75litre per coat.

Both material temperature and ambient air temperature is between >



SikaTile®-111 changes colour once fully dry. It is blue when wet and turns into navy blue when dry.



5°C - < 35°C. Application should be 3°C above the dew point.

Periodical checking of application thickness is recommended to ensure dry film thickness are achieved. Allow membrane to dry for 2.5 to 3 hours after final coat before tiling. Protect the membrane from water ingress and damage prior to tiling.

Wait times may be slower or faster and the above recommendation should be used only as a guide due to climate factors beyond anyone's control.

If flood testing be required refer to the following instructions.

- Allow membrane to dry for a minimum 24 hours at 23°C and 50% relative humidity. Additional drying time will be needed in climates below these specified temperatures.
- Fill the area with cool or cold water only minimum depth 25mm, maximum depth 65mm.
- Flood test time shall be a maximum of 1 hour.

- Release water after 1 hour and inspect for defects and repair if required.
- Allow to dry prior to tiling.

**Should a longer flood testing be required please contact Sika for instructions.*

Overall, application should be in accordance with the relevant National Construction Code and Australian Standards.

Limitations

SikaTile®-111 Rapid Proof is not designed for exposed UV stable application and should be not left exposed for longer than 30 days – to minimise to chance of damage applied tile or stone covering as soon as possible to prevent the membrane being damaged.

Do not apply if rain or bad weather is imminent and ensure SikaTile®-111 Rapid Proof is applied at the recommended coverage rates. Do not allow the product to freeze.

Timber and particleboard flooring shall be overlaid with a suitable

fibre cement sheeting or reinforced screed.

SikaTile®-111 Rapid Proof is not designed for submerged applications such as pools and spas.

**Refer to specific priming instructions for all applications.*

For more information on SikaTile®-111 Rapid Proof, go to the following link:
<https://aus.sika.com/en/construction/tile-stone-installationsystems/waterproofing/sikatile-111-rapidproof.html>

SikaTile®-111 Rapid Proof is also featured in Tile Today's Buying Guide. See Waterproofing section and page 83 here:

<https://tiletodaydigital.com.au/issues/buying-guide-current.pdf>

You can also access information on SikaTile®-111 Rapid Proof on Tile Today's website:

<https://tiletodaydigital.com.au/waterproofing>.

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COVERINGS

GLOBAL GATEWAY TO CERAMIC CREATIVITY

*Tile Today's international correspondent,
Joe Simpson, reviews Coverings,
North America's top tile show held earlier
this year in Orlando, Florida*



Oltranero from Mirage

I am a huge fan of Coverings. Having visited the show for over 20 years, I particularly value the breadth of exhibitors and the extensive educational programme, unparalleled in its scope, quality, authority, and entertainment value.

Coverings does not have a fixed home. It is generally held every other year in Orlando, Florida, moving to different US cities – Chicago, Atlanta, New Orleans, Las Vegas – in alternate years.

None of these venues quite matches the Orange Country Exhibition Center in Orlando. As well as being a fantastic facility, Orlando also boasts great flight connections, plentiful hotels, and numerous cafes and restaurants for after-show networking. This makes Coverings a key date in the global ceramic tile diary: one not to be missed.

The 2025 staging showed the impact of Donald Trump's proposed tariff regimes, and well as the punitive tariffs that have already been imposed on Chinese tile imports. The failure of the US tile sector's drive to get even more stringent tariffs imposed on the Indian producers meant that some of the top Indian tile brands took part, but overall Asian participation belied that region's strength in tile production.

Despite that, Coverings 2025 featured 1,100 global exhibitors from 40 countries and saw the introduction of many innovative tile and stone products. Over the years, Coverings has become more important as an aesthetic reference. In its early days, it tended to reflect the rather conservative taste of the American tile-buying public, with a lot of off-white, bone, and taupe tiles.

Today it still has all of the above, plus a vibrant cross-section of the brightest and most colourful tiles on the



planet. Both Spanish and Italian producers were there in force, meaning that Coverings now has a more diverse range of products on show than any other global exhibition, including Cersaie.

Over the past few years, the growing strength of USA-based volume tile production in Tennessee has been clear for all to see. Companies like Portobello, Wonder Porcelain, Crossville, Dal-Tile, Florim USA, Del Conca USA, and Landmark Ceramics now compete on quality, design, and technical performance with any of the leading European producers, while Mohawk, with its many tile brands, is the largest player in the world tile market.

Adding to the appeal of Coverings are fun features, like a village dedicated to America's artisanal tile studios, and tiled dog kennels with live puppies. On the practical side, the show boasts a strong cross-section of tools, adhesive, backerboards, and other application technologies. This year's natural stone section was particularly impressive. Alongside this, porcelain slab producers were demonstrating the potential of their worktops and furniture facings.

The show's audience is healthy, if not huge. In 2025, Coverings attracted more than 25,000 distributors, retailers, fabricators, contractors, specifiers, architectural and design professionals, builders, and real estate developers, as well as specialist journalists and bloggers. While this is modest when compared to Cersaie, it makes Coverings an easy show to visit. No stand gets too busy, so visitors can explore the latest trends, source global products, network with industry peers, gain project inspiration, access information, and find solutions.

Brazil fielded a considerable team to help promote its national tile industry.



COMPANY HIGHLIGHTS

Marazzi's Mystone Pietra Ligure echoes the style of slate floors

Marazzi, one of Mohawk's strong portfolio of tile brands, was one of many to shine a spotlight on new, warmer, neutral stone-effect ranges. Mystone Pietra Ligure reinvents the aesthetics of slate in a contemporary vein inspired by Italian tradition. The colours evoke the natural

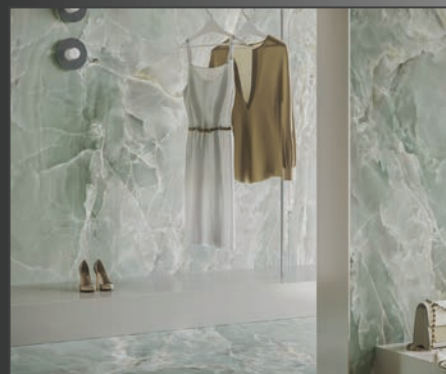
hues of the original stone, ranging from cooler Bianco and Antracite to warmer Beige and Cenere. Thanks to the use of Marazzi's 3D Ink Premium Technology, the surfaces are extremely realistic and tactile. They are ideal for projects that demand seamless continuity between indoor and outdoor spaces. Available in a 20mm version for outdoors applications, Mystone Pietra Ligure is available in 1,200 by 1,200, 750 by 1,500, 600 by 1,200, 750 by 750, and 600 by 600mm.

Casalgrande Padana was one of many companies, including another Mohawk brand Emilceramica, to explore the aesthetic potential of alabaster-effect tiles. Alabastri brings a fresh twist with subtle vein patterns and gleaming colours. It is ideal for creating sophisticated spaces with its beautifully understated elegance and exquisite details. Delicate shading, subtle mother-of-pearl transparency, and graceful light and shade effects create a surprising impression of depth.

Also from Casalgrande Padana, Lithos offers a modern spin on Portland stone. Delicate shades, soft cloudy effects, and subtle touches of light complement distinctive graphic details to create simple yet sophisticated surfaces.

Terrae, also from Casalgrande Padana, was one of a whole host of ranges at Coverings with a modern take on classic terracotta. Terrae combines this timeless look with the strength and practical qualities of porcelain stoneware. Naturalistic and subtle earth tones reflect the trend in modern interiors to reconnect with nature. The versatility of the sizes, shades, finishes and decorations makes Terrae

Top, Casalgrande Padana alabastri; Middle, Casalgrande Padana Lithos; Bottom, Casalgrande Padana Terrae



suitable for many different applications. A choice of six colours is offered in 200 by 200, 300 by 600, 600 by 600, 600 by 1,200, 900 by 900, and 1,200 by 1,200mm in 9mm, also well as 1,200 by 2,780mm slabs, 6mm thick. Certain formats offer both R10 Natural Matt and R11 Grip finishes. Terrae is also available in 20mm, with an anti-slip surface for outdoor use, in three colours.

Anatolia's Forge Eleganza sintered slabs display the elegance of veined marble

Anatolia's Forge Eleganza sintered slabs capture the bold elegance of marble with luminous veining and a rich, dark palette. Available in polished, honed, and satin finishes, they come in 6mm and 12mm thicknesses, including stunning bookmatched patterns. Highly durable and non-porous, these slabs resist UV rays, scratches, and stains, making them an ideal worktop.



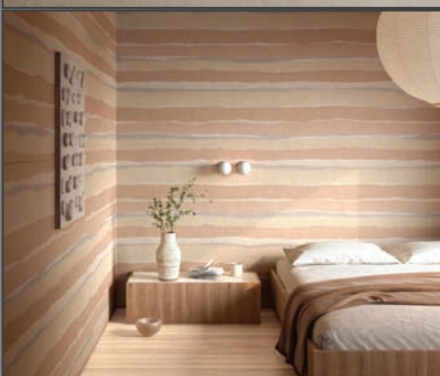
Top, Argenta's Flint collection; Middle, Argenta's Santelmo collection; Bottom, Del Conca's Bioterre collection



Argenta's Flint collection, inspired by natural stone, combines subtle veins with a soft, luminous texture that adds warmth and character. Flint is typical of modern tiles by reinterpreting organic materials through a modern lens while offering a balanced colour palette. The 750 by 1,500mm format enhances visual continuity, while its porcelain base ensures resistance and durability in residential spaces. Manufactured using Artech technology, Flint's choice of tones — Light, Cream, Greige, and Dark — achieves a calm, contemporary style.



Also from Argenta, the Santelmo range has soft tones and clean lines in a design that evokes the texture of Mallorcan sand. The result is an organic, cozy and contemporary collection. The combination of porcelain floor tiles and white-body wall tiles allows cohesive tiling combinations throughout projects. With large formats, such as 1,200 by 1,200mm and 600 by 1,200mm porcelain floor tiles, and 400 by 1,200mm wall tiles, Santelmo can adapt to many different applications. The range offers three neutral colours: Sand, Gold, and Greige.



Del Conca's Bioterre collection draws inspiration from traditional rammed earth construction with a

natural matte finish and layered, earthy textures. Available in sizes from 300 by 600mm to 1,200 by 1,200mm, the collection comes in six organic tones. Decorative variants, like Stratum and Shapes, can add visual depth in residential or commercial spaces.

Arcana's booth at Coverings 2025



Coverings also saw a fair selection of new wood-effect tiles. This has become a very sophisticated tile space, with structured forms, wide planks, parquet patterns, herringbone layouts, ship's deck effects, and much more. Arcana's Haven collection was one of many to revisit the timeless nobility of natural oak. Its ceramic surface faithfully replicates the finish and tone of wood. Haven's 750 by 1,500mm format enhances the feeling of continuity, making this range an ideal solution for large spaces and even façades. It is available in warm Walnut as well as Oak.



Aragon-Faveker's Aradec is a system that can use podiums in outdoor installations.

At Coverings, innovation spanned installation as well as aesthetics. Gres Aragon-Faveker's Aradec is a high-performance raised technical flooring system with dry installation. It can be installed both on pedestals and battens, making it suitable for rooftops, terraces, and decks. This raised-access floor features extruded tiles, offering high-tech performance. What sets Aradec apart from other systems is the fact that it

can be laid on wooden structures on flat roofs and terraces, and in many other areas.

Zarci, Gres Aragón's latest porcelain tile collection, reproduces all the beauty of the genuine marble of the same name. This marble has a soft beige-coloured background, scattered with subtle warm veins and other finer details.

Zarci comes in two rectified formats, 600 by 600mm, and 600 by 600 by 20mm, and two finishes: a smooth one for indoor areas requiring a uniform surface and non-slip for wet areas and outdoor spaces, with the same design. A safe grip is guaranteed by an R11 non-slip rating. The collection features an extensive choice of special tiles, including straight step tiles, step skirting tiles, skirting tiles, and stair risers. It even has special pool tiles, such as non-slip overflow edges and grids.

Faveker exhibited its latest energy-efficient ventilated façade systems with extruded tiles, for both refurbishment and new build projects. These systems guarantee energy savings of 40%. In addition to the thermal insulation that they provide for façades and their high-performance properties, Faveker's systems boast a 48% recycled content.

The Crayon collection by Natucer includes extruded ceramic wall tiles with irregular reliefs and a pearl glaze finish, creating rich texture and dynamic light effects. Sized at 50 by 500mm, these striking tiles are available in six nature-inspired colours: Moonstone, Shell, Nacre, Jade, Sapphire, and Pearl. Crayon is ideal for feature walls, adding hand-crafted charm to modern interiors.

Slope, also by Natucer, is an extruded porcelain collection that stands out for its exclusive relief, playing with volumes and depths to create a dynamic visual effect. Its reactive glazing provides a unique chromatic richness, with subtle variations depending on light and perspective. The combination of a glossy finish and wavy texture makes it a sophisticated choice.

Decocer, specialists in small-format tiles, shone a light on the Albor collection. It is represented in tones – Night, Haze, and Toast – and comes in a sleek 50 by 450mm format. These sophisticated white-body tiles are fitting for adding warmth and modernity, indoors or out. Decocer was one of several factories promoting slim rectangular tiles, or elongated brick formats, at Coverings. This remains one of the sectors dominant design trends.

Featuring a relief design and rich hues – Bordeaux, Olive, and Navy – Decocer's Auralis range reimagines traditional ceramics through a contemporary lens. The 3D form, natural finish, and distinctive texture make Auralis a vibrant addition to the tiling scene.

One of the stars of Decocer's stand was Cubik, a collection with regular, repetitive relief surfaces and matte or glossy

Top, Gres Aragón's latest porcelain tile collection, Zarci. Middle images, Natucer's Crayon and Slope collections. Bottom, Decocer's Albor



finishes in a particularly well-chosen range of tones such as Ash, Wine, and Forest. In a 75 by 300mm format, these tiles bring movement and character to walls with a strong visual presence.

Gruppo Romani, the ShoWall project through The Palms Collection by Matteo Macchiavelli

Capturing the enduring appeal of Mid-Century Modern design and retro patterns, Decocer's Senda Vibe is a square tile collection in a 150 by 150mm format, inspired by organic paths and natural textures. Its design reinterprets the beauty of raw materials with a modern approach, blending earthy tones with minimalist geometric patterns to create a dynamic effect. The pattern has concentric curved lines that produce a vibrant visual, evoking Art Deco and 1970s influences with a contemporary twist.

Gruppo Romani captured the allure of Covering's host state, Florida, in the ShoWall project

through The Palms Collection by Matteo Macchiavelli. This collaboration was born from a shared passion for visual storytelling through colours and surfaces. Inspired by the state's peninsular beauty and the city of Miami, whose Art Deco architecture, neon lights reflecting on wet asphalt, and gently swaying palm trees have long captivated the designer, ShoWall blends graphic art, 3D textures, and precious metals to create a new scenographic approach to surfaces.

CIR returned to its roots with Forever Color, a porcelain stoneware collection that reinterprets classic terrazzo with a contemporary twist. The result is visually and texturally rich, a unique blend of graphics and materials that invites people to experiment with vibrant colour. Able to complement many different materials, this collection is part of the small format revival. With its 200 by 200mm squares, and 60 by 250mm bricks, expanding compositional possibilities through different surfaces, finishes, and decorative solutions. The iconic speckled texture of terrazzo, reinterpreted in the shot-blast version, reveals a pleasant three-dimensionality, creating a rich and intricate surface. The solid colours – White,

Top, Decocer's Senda Vibe Decor Moss; Middle & Bottom, Cir, Forever Color



Ivory, Beige, Brown, Grey, Black, Pink, Blue, Red, Green, and Yellow – are available in high gloss and matte options.

The three decors add a further twist. Terrazzo is a vibrant, contemporary reinterpretation of Venetian terrazzo building on the shades and textures of the field tiles. Gemstone is a design that plays with strong colour contrasts. Finally Bubble creatively explores gloss and matte finish combinations that are energised by reflected light.

Serenissima's latest material effects, Palazzo and Opale, respectively reimagine marble and stone. The natural allure of a material that doesn't exist in nature is the secret behind Opale. Both elegant and minimalist, Opale blends the texture of slate with the smooth compactness of concrete. The result is an original and adaptable aesthetic that fits effortlessly into today's design trends. The five neutral colours – White, Beige, Cream, Grey, and Taupe – highlight every subtle detail. The range focuses on 1,200 by 1,200mm and 600 by 1,200mm formats. Suitable for both flooring and wall applications, the collection includes a fluted (Cannettato) version with a 3D effect, designed specifically for vertical surfaces. This is in line with a clear design trend seen at Coverings this year.

Oyster, a new glazed porcelain stoneware range from Isla Tiles, is another rich reinterpretation of the texture of natural stone. The idea is to convey the serenity of waves, the purity of white sand, and the harmony of unspoilt places through exclusive colours and patterns. The hints of gold that emerge and mix with the delicate veining evoke sun glinting on water to create a magical atmosphere, highly suitable for designing contemporary spaces and urban lofts. Developed in four modular sizes, from 1,200 by 1,200mm to 300 by 600mm, Oyster is offered in White, Beige, Grey, and Blue. The range is completed by the Inserto Rose decor that adds a discerning touch to horizontal or vertical installations.

Cerasarda presented Porto Cervo, a luxurious collection of mosaics and decorative tiles, alongside Porto Rotondo, a fusion of craftsmanship and industrial innovation, where highly polished ceramic glazes are paired with porcelain stoneware bases.

Cercom continued its exploration of natural inspiration with Stone Vision, a porcelain stoneware range that has an antiqued finish that captures the welcoming atmosphere of traditional Occitan places, with a colour

Top, Cir, Forever Color Bubble Yellos.
Middle, Serenissima Opale Afrodite White.
Middle, Isla Tiles Oyster.
Bottom, Cercom's Stone Vision



palette akin to natural stone. Stone Vision combines the aesthetics of time-worn floors with the technical performance of advanced porcelain in a range of formats, finishes, and thicknesses for both interior and outdoor design. The texture of the collection enhances the four softly toned neutral shades: Light, Ash, Golden, and Mud.

Apavisa's Yoku Blue Natural

The Yoku Collection by Apavisa are porcelain tiles with



intricate linear patterns and textured reliefs, blending modern design with artistic expression. Offered in a versatile 500 by 1,000mm size, Yoku is for walls and floors in both residential and commercial spaces. Available in Blue Natural, Ivory Natural, Grey Natural, and Beige Natural, the collection's subtle aesthetics bring elegance, and creativity to interiors.

For its Atelier collection, a 115 by 230mm porcelain range for indoor and outdoor use on walls and floors,

Nanda Tiles fully embraced colour and pattern. The edges of these tiles have no bevel, an intentional aspect which provokes an antiqued look. This is part of its charm and is reminiscent of unglazed terracotta, zellige, and reclaimed tiles of the past.

For the past few years ABK's clever and creative Wide&Style collection has been a star attraction at tile shows around the globe. Coverings 2025 was no exception. The Butterfly design has butterfly motifs on large-format porcelain tiles. Available in 600 by 1,200, 1,200 by 2,400, and 1,600 by 3,200mm, the design's matte finish delivers a seamless, wallpaper-like look with minimal grout lines.

Wow Design showcased the Reef collection of 3D screen tiles. Used to create the company's Coverings stand, Reef comes in sandy matte shades evocative of nature. The screen tiles can be combined with flat tiles from Wow's other collections. Designs from the Roots, Abbey Stone, Halo, and Cross Cut ranges all fit into the square hole in the 3D tiles, allowing walls to be built with interacting light, colour, and transparencies. The Reef collection reinterprets traditional ceramic lattices with a modern, sculptural approach. Made from extruded stoneware with a perforated core, these matte sand-finished tiles create dynamic light

and shadow effects. Available in 112 by 112 by 112mm and 112 by 112 by 45mm, the different thicknesses achieve contrasting volumetric effects.

Also from Wow, Yoko was inspired by Japanese origami. The different angular relief designs on the tiles emulate the paper folds used in this age-old technique. The tiles are decorated with glossy crystalline glazes whose colours are paler along the represented folds. Yoko comes in a total of eight different origami relief designs, ensuring rich expressiveness. The six different colours are typical of traditional Japanese ceramics and nature's most elementary colours.

Wow's Reef design



Top, Wow's Yoku;
Middle, Wow's
Spike Bars; Bottom,
Portobello America's
Borghini Classico



Another of Wow's new collections, Spike Bars offers a modern twist on the Sweet Bars series in an unusual

new shape: a ceramic parallelogram with a diagonal relief pattern that follows the sloping edges of the tiles. The collection comes in nine autumnal colours, ranging from beige and earth shades to blues and greens in both matte and gloss finishes.

Another highlight from Wow was Trencadís, a collection inspired by the technique that uses broken tile pieces to create decorative compositions. This picassiette technique is closely associated with Modernist architecture. Wow has reinterpreted it, allowing designers to revel in this richly expressive surface option. The collection's Gaudí and Guell designs come in a wide choice of colours, with assorted relief patterns.

Portobello America's Borghini Classico collection replicates the timeless beauty of Italian marble in durable porcelain tile. Featuring a crisp white base with bold veining in warm rust and deep charcoal, it suits both modern and traditional interiors. Available in large-format slabs and intricate mosaics, the line offers versatile design solutions for floors, feature walls, and decorative accents.

ReGea – a new chapter for Mirage's ReSource range – was at the heart of Mirage's product presentation at Coverings 2025. This collection blends natural

stone aesthetics with contemporary porcelain performance. Featuring subtle veining and a soft matte finish, it is available in sizes from 600 by 600mm to 1,200 by 2,780mm. ReGea's neutral palette includes Ivory, Beige, Grey, and Anthracite. Its durable, versatile design offers organic textures with modern appeal.

ReGea is a neat, compact way to make the sustainability

argument for tile, plus the product designs are strong, mainstream and very commercial. With 63% recycled materials – from both pre- and post-consumer sources such as glass from decommissioned photovoltaic panels – ReGea inaugurates an even more virtuous production process that will be extended over time to all future ReSource collections.

The collection draws inspiration from the native stones of Sicily, reinterpreting them in

porcelain stoneware with a modern and responsible approach. The two lines, Ragusia and Sciara, express the geological and cultural soul of the island, transformed into surfaces with a strong material character.

Another range from Mirage – Nagomi – caught my eye for the second year in a row. During a study tour with USA-based influencers, this ultra-thin, crisply detailed, mosaic concept really turned heads. The detailing remains exceptionally sharp. The Japanese vibe is very persuasive, and the price is surprisingly attractive.

The Nagomi project arises from Mirage's determination to blend aesthetics and ecological responsibility, here in collaboration with designer Hadi Teherani. It is the kind of sustainable innovation that can enrich spaces while delivering a strong design statement. By incorporating a significant percentage of glass from recycled cathode ray tubes from TVs, the Nagomi collection links past, present, and future.

Also from Mirage, Terrae was created through a collaboration with AMDL Circle, a multi-disciplinary studio founded by Michele De Lucchi. Featured

*Mirage's greatest hits:
Top, Regea; Middle,
Nagomi; Bottom, Terrae*



within Atelier Mirage, the collection looks at ceramics as a narrative element, capable of modulating light and creating emotion within space. Through three languages – Atmo, Idro, and Lito – Terrae explores the relationship between nature, memory, and contemporary architecture, bringing a vitality to ceramic surfaces. This range is bang on trend right now, and looks to be a real winner.

Mirage's Oltrenero is heat-treated natural stone

My final selection from Mirage is Oltrenero. This was, quite simply, the best new range at Coverings bar none. It is heat-treated natural stone not ceramic, but it is unusual, drop-dead gorgeous, and a real show stopper. It may be uber expensive ... but it is worth it. This is one of the best new designs I've seen in ages.

Oltrenero, developed in collaboration with Nerosicilia, explores the expressive potential of Sicilian natural stone. This project goes beyond traditional craftsmanship, giving life to 3D surfaces where the geological memory of the territory merges with artisanal innovation. These wonderful finishes will transform every surface into an architectural statement.

If I had to single out one innovation at Coverings it would be the Connectile collection by Wonder Porcelain – the Chinese owned USA-based manufacturer. This marble-effect porcelain range combines durability with striking visual impact. It takes the pattern continuity of book-matched designs to a clever new level. Any of the different tile faces are designed to interlink, thus offering edge-to-edge continuous patterns. The tile designs share common “linking” points on their edges to achieve this effect. This concept may only work with quite simple veining, but it is far more effective than it sounds. Strangely, the company's literature almost ignores this significant USP. I think it is a clever way to achieve the impact of a continuous pattern – something emphasised in more expensive porcelain ranges or natural stone alternatives – at a keen price.

Top, Mirage's Oltrenero;
Middle & Bottom,
Wonder Porcelain's
Connectile



The Connectile Sculpture Gold range, inspired by the timeless allure of natural marble, is a porcelain collection that combines durability with strong aesthetics. The series offers a substantial 600 by 1,200mm format perfect for creating a seamless appearance to enhance the grandeur of larger spaces. For added versatility, the collection includes a choice of mosaics and other accent details.

Fondovalle MyTop slabs



The Connectile Mystic Marble collection is characterised by flowing, delicate veining across a pure, luminous white surface. Each piece reveals a refined aesthetic. Available in 600 by 1,200mm and 300 by 600mm, plus the same choice of mosaics and bullnose pieces, Mystic Marble is made for spaces that demand lightness and impeccable visual impact.

For me, the outstanding memory from Coverings was the pair of book-matched MyTop slabs, 1,640 by 3240 by 20mm, from Fondovalle. Featuring high definition through-body All Vein technology, these eye-catching monsters featured a design that simulates back-lit translucent stone. Along with Emilceramica,

Fondovalle is one of the pioneers in this field. This brand's Coverings display had jaw-dropping appeal: the luminescent glazes drawing gasps from passing visitors.

The show's judges also praised the stand concepts from Mirage Granito Ceramico, Stonepeak Ceramics, and Wow Design. The awards for best display went to Atlas Concorde, Venux (the new STN worktop/slab brand), and MileStone, (a brand distributed by Florim USA).

I was particularly taken by the Venux booth, which had a dramatic cave-like quality and placed the impressive new slab designs front and centre stage. The space, designed by Summum Studio, had a "glacier" concept, a spatial metaphor that emulates a large block of ice which opens to reveal hidden beauty. The stand encouraged visitors to stop, observe, and touch the Venux slabs. It was, in effect,

a journey to the centre of the earth, underlining a product that conveys strength, solidity, and design purity.

Passing through an imposing entrance clad with Breccia Oniciata in a 6 metre-high, large-plate format, the stand then revealed the strength of Venux's Première Collection, with a wide sample of different colours and designs, including an on-trend Taj Mahal, in thicknesses such as 6, 12, and 20mm.

What were the key takeaways from Coverings 2025? Firstly, the trend towards warmer neutrals is now firmly established. It spanned everything from small-format glazed wall tiles right through to marble-effect slabs. This means that designs like Taj Mahal are now elbowing aside cooler and brighter white marbles such as Carrara and Statuario. Warm light stone effects, notably travertines, are to the fore, alongside a myriad of lighter cotto tiles. Even concrete looks, and stucco effects are now softer and a few degrees warmer.

Another maxi trend is stripes. These can be seen in everything from wallpaper effect tiles, through fluted stone surfaces, to wood-look tiles designed to simulate the decks of classic speedboats.

Tile shapes are also shifting. Thin rectangular tiles, such as 50 by 500mm, proliferate. They share display space with elongated fish scales, hexagons in many different sizes, and even octagons with dots: a real throwback to the 1970s; while 3D forms, reactive glazes, metallic highlights, and saturated mineral glazes add extra levels of design detail.

All in all, the design options have never been better, and the overall quality is higher than ever. From a design standpoint, the ceramic tile sector looks in rude health.

Melbourne-based Rockstar Sealing had a stand at Coverings this year. (l&r) John Aloe and Frank Friedlander. Both "Original Band Members" or North America importers



DATES FOR COVERINGS 2026

In 2026, Coverings will take place March 30–April 2 at the Las Vegas Convention Center. The announcement also marks the opening of submissions for the 2026 Coverings Installation & Design (CID) Awards.

Jamie Rich, Coverings' managing director, said: "Las Vegas is a city defined by bold, forward-thinking design and unforgettable experiences. It is the ideal backdrop to unite the global tile and stone community, showcase innovative trends from around the world and celebrate the industry's most inspiring projects and talented professionals through the CID Awards."

The CID Awards recognise outstanding achievements in the design and installation of ceramic tile and natural stone across residential, institutional and commercial projects. Architects, designers, builders, contractors, installers, distributors, retailers and other industry professionals can submit projects through the CID project submittal portal by December 1.

Submissions will be judged based on installation and design, with a focus on originality, innovation and sustainability.

National and international entries are welcome, with up to three submissions accepted at no cost. Projects must be completed between January 2024 and December 2025. Coverings encourages multiple entries across different categories if each project meets its category criteria. For more information, go to: <https://www.coverings.com/>



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Sundström SEA	19, 21

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What you might have missed on *Tile Today* Digital

If you missed a number of stories that were featured in *Tile Today*'s recent e-newsletters, here is an overview on a few of them and some useful links that will take you directly to the story page.

Buying Guide 2025

For this first time, *Tile Today*'s Buying Guide is presented as its own special edition that can be accessed through any device. It brings together some of the industry's leading suppliers in one place, and an ideal way to see how their latest products work on different applications.

<https://tiletoday.au/issues/buying-guide-current.pdf>

EZE-Clip: end-user innovation

The origin story of the EZE-Clip began when Colin Morrow, founder of ACT Australia, looked at what was available in the market and felt confident he knew how to make it better.

<https://tiletoday.au/articleGeneral/2025-24-1750275708595-002/general>

Sigma in Australia with ITA

International Tiles Agency (ITA) was the first company to import manual tile cutters from Sigma into Australia. This has led to a highly successful and ongoing partnership between Sigma and ITA.

<https://tiletoday.au/articleGeneral/2025-24-1750275708596-003/general>

Tile trends for European summer

In a recent *Tile Trend Report* from Ceramics of Italy, ceramic and porcelain tile makers are rewriting the rules of surfaces once again. It's not just about finishes and formats, it's about emotion.

<https://tiletoday.au/articleGeneral/2025-26-1751250177768-002/general>

ABS: Building approvals to April 2025

The number of approvals has declined since a peak during the COVID 19 pandemic, but the average value of approvals has continued to steadily increase. This bodes well for an industry likely to see an increase in the number of approvals for FY2025/26.

<https://tiletoday.au/articleGeneral/2025-26-1751250177768-003/general>

Porcelain panels adorn Arden train station

Artedomus has delivered its largest-scale custom-printed porcelain facade in Australia following the completion of Arden Station in the inner suburb of North Melbourne. It is made from custom-printed Fiandre Design Your Slabs porcelain panels.

<https://tiletoday.au/articleGeneral/2025-26-1751250177768-004/general>



Everyone could use a bit of guidance.

At Tile Today Digital, we constantly look for the information the tile industry needs — from the latest ABS stats, to product releases, new trends in design, and building requirements. We also highlight the people who make the tile industry what it is.

We publish that information on our website, at tiletodaydigital.com.au.

Once a fortnight, we package up links to the most important articles, and send those to you in an e-newsletter.

It's that simple.

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