



2018

LA POESIA DEL MADE IN ITALY

THE POETRY OF MADE IN ITALY

Un'arte antica porta con sé cultura, artigianalità e tradizione.

La reinterpretazione della graniglia comporta ricerca, esperienza, innovazione e cultura del design.

La poesia di MIPA è una storia di passione e di piccoli gesti che si ripetono ogni giorno, per dare vita ad un prodotto unico e pregiato.

The arts reflect culture, crafts and traditions.

Re-interpreting graniglia involves research, expertise, innovation and culture of design.

MIPA is poetry, a history of passion and small gestures that are repeated every day to create a unique and precious product.

L'EVOLUZIONE DEL TRADIZIONALE CONCETTO DI GRANIGLIA

THE TRADITIONAL NOTION
OF 'GRANIGLIA' IS CHANGING



MIPA nasce con l'obiettivo di rinnovare la tradizione italiana della graniglia, al rispetto per il passato affianca un impegno costante in ricerca ed innovazione, perché far evolvere un prodotto della tradizione significa dargli nuova vita.

I pavimenti e rivestimenti **MIPA** vengono interamente realizzati in Italia con materie prime di origine naturale e lavorazioni ecocompatibili che sinergicamente danno origine a un manufatto unico dalle elevate prestazioni tecniche.

Una nuova dimensione per la graniglia, una visione originale e distintiva, che trasforma il prodotto in un pezzo di design che arricchisce e valorizza gli ambienti in cui è inserito.

Il lato sperimentale della ricerca sul materiale ha generato prestigiose collaborazioni con i reparti di ricerca sviluppo delle principali aziende del settore come **Mapei** e **Italcementi** e con la **Facoltà di Ingegneria dei Materiali dell'Università di Modena e Reggio Emilia**.

Questo ha consentito a **MIPA** di essere la prima azienda italiana a proporre un materiale prefinito, monostrato, a spessore ribassato rispetto alle produzioni tradizionali (per consentire l'utilizzo delle formelle in graniglia anche a rivestimento).

Ciò ha reso possibile un salto prestazionale del prodotto rispetto alla fase di posa e di mantenimento, garantendo caratteristiche tecniche nettamente superiori alle produzioni tradizionali, con un peso ridotto della metà.

MIPA was founded with the objective to innovate the Italian tradition of the peculiar material called graniglia by combining respect for the past with a continuous drive to innovate, because evolving means to give new life to traditions.

MIPA's tiles are completely manufactured in Italy with natural raw materials and environment-friendly processes with synergies that lead to the creation of a unique product with very high technical performances.

MIPA is establishing a new dimension for graniglia, a novel idea and a distinctive vision to transform the product into a design piece that can be used to enrich and upgrade the spaces where it is used.

Openness to experimentation and research on materials have led to significant partnerships with the R&D departments of the main companies of the sector, such as **Mapei** and **Italcementi**, the **Faculty of Materials Engineering of the University of Modena and Reggio Emilia**.

These partnerships allowed **MIPA** to become the first Italian company to propose a pre-finished single-layer material with a reduced thickness compared to traditional productions (to allow graniglia tiles to be used for cladding projects).

This brought about a growth in the level of product performance in the laying and maintenance stages, by ensuring sharply better technical characteristics that far outdo traditional productions with a halved weight.



PROCESSO SOSTENIBILE, ARTIGIANALITÀ E MADE IN ITALY.

SUSTAINABLE PROCESS, CRAFTSMANSHIP
AND MADE IN ITALY.

La graniglia di **MIPA** è totalmente riciclabile ed è composta da materie prime naturali, di cui un 80% provenienti dalla lavorazione di marmi italiani pregiati.

*The graniglia produced by **MIPA** is completely recyclable because it is composed of natural raw materials, 80% of which originates from the processing of precious Italian marble.*

I grani di marmo utilizzati sono ottenuti grazie a un processo all'avanguardia e a basso impatto ambientale.

The marble grains used are obtained with a state-of-the-art process with a low environmental impact.

Le piastrelle possiedono inoltre ottime caratteristiche termiche che le rendono ideali per gli impianti di riscaldamento e di raffrescamento a pavimento.

The tiles obtained have excellent thermal characteristics that make them ideal for underfloor heating and cooling systems.

MIPA assicura quindi il massimo rispetto per la natura e per l'ambiente e garantisce la tutela della salute della persona perché non tratta vernici che rilasciano sostanze nocive.

***MIPA** adopted a completely sustainable process for its manufacturing chain and all the colours are made with natural substances that do not release any harmful emission.*

Un impegno costante nel pieno rispetto della tradizione del design e dell'artigianato e del futuro del nostro pianeta.

***MIPA** has committed to constantly comply with ethical standards to respect design and crafts traditions, and to ensure a better future to our planet.*

INDICE

INDEX

p. 13	COLLEZIONI DECORI 20X20 / 20X20 DECORATIONS COLLECTION
p. 14	PALETTE COLORI DECORI / DECORATIONS COLOURS PALETTE
p. 16	FORMATI E FINITURE / FORMATS AND FINISHES
p. 19	DECORI PUERTO RICO / PUERTO RICO DECORATIONS
p. 19	DECORI CUBA / CUBA DECORATIONS
p. 20	DECORI TRADIZIONALI A CAMPO PIENO / TRADITIONAL FULL FIELD DECORATIONS
p. 21	DECORO MODULARE / MODULE DECORATION
p. 21	DECORI CONTEMPORANEI / CONTEMPORARY DECORATIONS
p. 22	DECORI A BORDURA / BORDER DECORATIONS
p. 23	DECORI DOPPI / DOUBLE DECORATIONS
p. 23	DECORI 10X20 / 10X20 DECORATIONS
Tabelle composizione decori	
Decorations composition table	
p. 24	COMPOSIZIONE DECORI A BORDURA / BORDER DECORATIONS COMPOSITION
p. 26	COMPOSIZIONE DECORI DOPPI / DOUBLE DECORATIONS COMPOSITION
p. 27	COMPOSIZIONE DECORI 10X20 / 10X20 DECORATIONS COMPOSITION
p. 29	AMBIENTAZIONI E MOOD DECORI 20X20 / SETTINGS AND DECORATIONS MOOD
p. 229	TAYLOR MADE E PERSONALIZZAZIONE / TAILOR-MADE SOLUTIONS & CUSTOMIZATION
p. 230	LA REINTERPRETAZIONE DEL MADE IN ITALY ... / TO RE-INTERPRET "MADE IN ITALY" ...
p. 234	IL CUSTOM COLOUR SYSTEM / THE CUSTOM COLOUR SYSTEM

p. 237	COLLEZIONE TINTE UNITE 20X20 / 20X20 SOLID COLOURS COLLECTION
p. 238	PALETTE COLORI TINTE UNITE / SOLID COLOURS PALETTE
p. 240	FORMATI E FINITURE / FORMATS AND FINISHES
p. 242	MOSAICI SU RETE / MOSAICS ON MASH
p. 245	POSE TINTE UNITE / SOLID COLOURS LAYING SCHEMES
p. 247	AMBIENTAZIONI E SCHEMI DI POSA TINTE UNITE 20X20 / SOLID COLOURS 20X20 SETTINGS AND LAYING SCHEMES
Pezzi speciali	
Complememntary pieces	
p. 274	LISTELLI / SPECIAL TRIMS
p. 274	BATTISCOPA / SKIRTING
p. 275	BORDURE DI RIVESTIMENTO / EDGINGS
p. 277	AREA TECNICA / TECHNICAL AREA

MAIPA
Made in Italy
Modena



COLLEZIONE DECORI 20X20

20X20 DECORATIONS COLLECTION

PALETTE COLORI DECORI

DECORATIONS COLOURS PALETTE



Oltre all’alto valore di recupero storico, tutti i decori **MIPA** hanno un enorme potenziale decorativo e progettuale.

Grazie alla gamma colore a disposizione e alla sua continua implementazione nel tempo, è possibile creare i decori a seconda delle proprie esigenze progettuali e di stile.

Un decoro può infatti cambiare radicalmente aspetto e stile a seconda dei colori utilizzati per comporlo; oppure a seconda di come vengono gestiti i pieni e i vuoti e i positivi e i negativi degli elementi grafici.

Per questo **MIPA** ha deciso di sviluppare uno strumento online che ne sottolinea la versatilità progettuale e che permette di simulare gli abbinamenti colore.

*Besides the remarkable heritage restoration value, all **MIPA** décor has an incredible decorative and design potential.*

Thanks to the available colour range and its unfading efficacy over time, it is possible to create your décor depending on your style or design requirements.

Indeed, decorations may change radically their look and style depending on the colours used to make them; or again, depending on how the full and empty parts are arranged in harmony with the positive and negative graphic elements.

*This is why **MIPA** decide to provide its suppliers and clients with an online tool to allow them to design their own decorative arrangement and simulate its final effect.*

Colori freddi Cold colours



Pacifico



Menta



Acqua marina



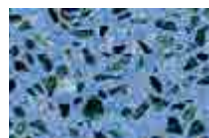
Amazzonia



Verde bosco



Turchino



Blue jeans



Carta da zucchero



Malva



Melanzana

Colori neutri Neutral colours



Bianco cristallo



Avorio



Grigio argento



Tortora



Polvere



Grisaglia



Lava



Nero intenso

Colori Naturali Natural colours



Pelle d’angelo



Cipria



Terra



Wengè

Colori caldi Warm colours



Rosa antico



Rosso Pompei



Ruggine



Ginger



Giallo oro



Grano



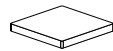
Kiwi

FORMATI E FINITURE

FORMATS AND FINISHES

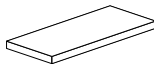
MONOSTRATO

10X10 cm



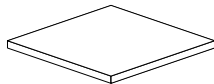
dimensione (size) 10x10 cm
spessore (thickness) 11 mm
finitura (finish) Rock'n'Roll

10X20 cm



dimensione (size) 10x20 cm
spessore (thickness) 12,5±0,5/ 11 mm
finitura (finish) Classic, Light Lux,
Light Mat, Light Bloom

20X20 cm



dimensione (size) 20x20 cm
spessore (thickness) 12,5±0,5/ 11 mm
finitura (finish) Classic, Light Lux,
Light Mat, Light Bloom

FINITURE FINISHES



CLASSIC

Formella in graniglia monostrato 20x20 cm prelevigata (finitura grana 120) da lucidare in opera con bordi non bisellati. Spessore 12,5±0,5 mm.

12,5±0,5 mm thick through body marble Graniglia tile 20x20, semi polished, to be polished after laying with unchamfered edges.



LIGHT LUX

Formella in graniglia monostrato 20x20 cm spessore 11 mm, calibrata, rettificata. Bordi bisellati e superficie lucida.

11 mm thick through body marble Graniglia tile 20x20, calibrated, rectified. Chamfered edges and polished surface.



LIGHT MAT

Formella in graniglia monostrato 20x20 cm spessore 11 mm, calibrata, rettificata. Bordi bisellati e superficie levigata MAT.

11 mm thick through body marble Graniglia tile 20x20, calibrated, rectified. Chamfered edges and mat surface.



LIGHT BLOOM

Formella in graniglia monostrato 20x20 cm spessore 11 mm, calibrata, rettificata. Superficie spazzolata.

11 mm thick through body marble Graniglia tile 20x20, calibrated, rectified. Brushed surface.



ROCK'N' ROLL

Formella in graniglia monostrato 10x10 cm spessore 11 mm. Anticata artigianalmente.

11 mm thick through body marble Graniglia tile 10x10. Antiqued handcrafted.



dimensioni formella (tile size)

20x20 cm
10x20 cm

caratteristiche formella (tile features)

Monostrato

processo produzione (production process)

Fatto a mano
Hand made



DECORI PUERTO RICO PUERTO RICO DECORATIONS

p.163
AGUADA



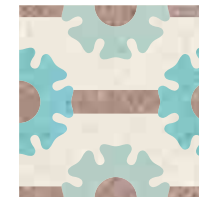
p.65
AGUADILLA



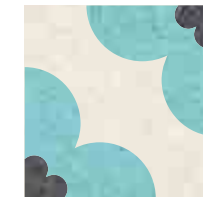
p.97
CAGUAS



p.35
CAROLINA



p.35
GUANICA



p.41
HATILLO



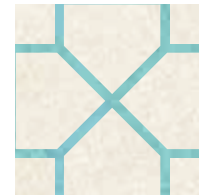
p.77
ISABELA



p.59
LOIZA



p.60
MAYAGUEZ



p.85
PARGUERA



p.80
PENUELAS



p.147
PONCE



p.147
PONCE XL



p.60
SAN JUAN

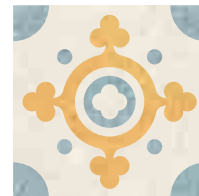


p.59
YABUCOA



DECORI CUBA CUBA DECORATIONS

p.90
BANES



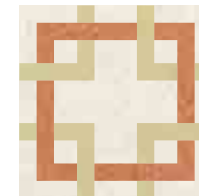
p.33
BARACOA



p.108
CAMAGUEY



p.72
CIENFUEGOS



p.89
HAVANA



p.89
HAVANA 1



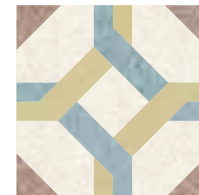
p.89
HAVANA 2



p.111
HOLGUIN



p.42
MORON



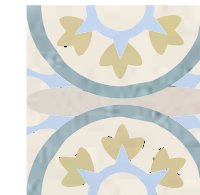
p.82
NUEVITAS



p.57
SANTIAGO



p.117
TRINIDAD



p.113
VINALES



DECORI TRADIZIONALE A CAMPO PIENO
TRADITIONAL FULL FIELD DECORATIONS

p.102
ADELIA

p.100
AMICA

p.93
AMLETO

p.70
ARIANNA A NASSO

p.66
ARMIDA

p.36
AROLDO

p.152
ASSONOMETRIA

p.72
ATTILA

p.47
BACIO

p.98
CAMPIELLO QUATTRO

p.134
DALIBOR

p.65
DARDANO

p.79
DIDONE

p.125
DUE GEMELLI

p.82
ELEKTRA

p.33
ELVIDA

p.79
ERMIONE

p.51
FALSTAFF

p.131
FIGLI DI RE

p.125
GUENDALINA

p.102
GRISELDA

p.36
IL CAVALIERE DELLA ROSA

p.70
IL FANCIULLO

p.46
IL TROVATORE

p.161
INTERMEZZO

p.126
IRIS

p.163
L'ALLEGRA BRIGATA

p.33
L'ELUSIR D'AMORE

p.136
LA PULCE D'ORO

p.66
LA VALCHIRIA

p.52
MEDEA

p.122/199
MIMI

p.166
NERONE

p.51
PARISINA

p.122
PENELOPE

p.136
POLIFEMO

p.70
RE DAVID

p.158
RIGOLETTO

p.158
STELLA

p.133
VIOLETTA

p.52
ZELMIRA

MIPA

DECORO MODULARE
MODULE DECORATION



DECORI CONTEMPORANEI
CONTEMPORARY DECORATIONS

p.168
BACKGAMMON S

p.168
BACKGAMMON L

p.141/143
CUBI S

p.141/143
CUBI M

p.141/143
CUBI L

p.171
FENCE

p.150
FIBRE

p.150
FIBRE XL

p.173
GRID

p.177
HOOP

p.177
HULA

p.181
IMAGO

p.178
INVADERS XL

p.178
INVADERS XXL

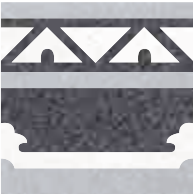
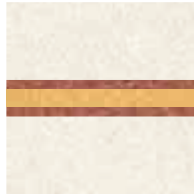
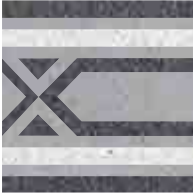
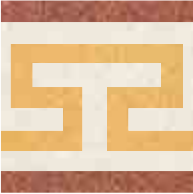
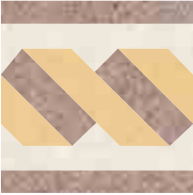
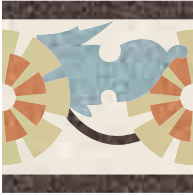
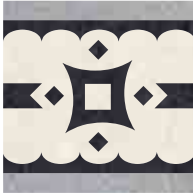
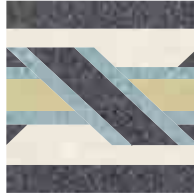
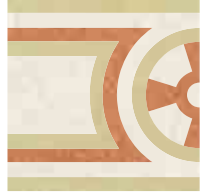
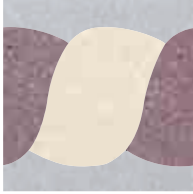
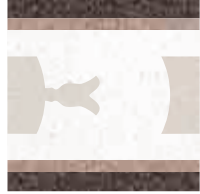
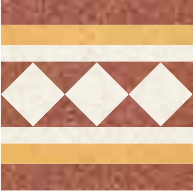
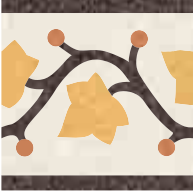
p.171
RANDOM

p.181
WROOM

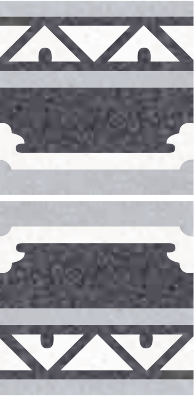
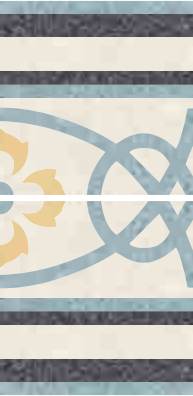
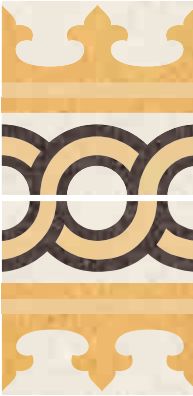
p.173
ZAHA

p.144
3D

DECORI A BORDURA
BORDER DECORATIONS

p.185 AIDA 	p.219 ALCESTE 1 	p.219 ALCESTE 2 	p.215 ARABELLA 	p.200 CAMPIELLO 	p.200 CAMPIELLO ANGOLO 
p.187 CAMPIELLO TRIS 	p.219 CARMEN 	p.207 CAVALLERIA RUSTICANA 	p.217 CORNICE 	p.207 DAPHNE 	p.217 DUETTO 
p.194 ELENA EGIZIA 	p.204 FEDORA 	p.211 I PAGLIACCI 	p.211 IL BARBIERE DI SIVIGLIA 	p.194 LA DAMA DI PICCHE 	p.207 LA FAVORITA 
p.194 LA GAZZA LADRA 	p.203 LA PUZZELLA D'ORLEANS 	p.203 LA TRAVIATA 	p.192 LE MASCHERE 	p.211 L'INGANNO FELICE 	p.200 LODOLETTA 
p.192 MADAMA BUTTERFLY 	p.219 MANON LESCAUT 	p.190 NABUCCO 	p.192 NORMA 	p.204 NOTTURNO ROMANTICO 	p.203 RE ARTÙ 
p.190 RE DI QUADRI 	p.122/199 REGINA DELLE FATE 	p.215 RENNA 	p.131 SIGFRIDO 	p.215 TANCREDI 1 	p.215 TANCREDI 2 
p.190 TURANDOT 	p.204 ZAIDE 				

DECORI DOPPI
DOUBLE DECORATIONS

p.185 AIDA 	p.187 CAMPIELLO 	p.185 LA BOHÈME 	p.187 OTELLO 	p.185 PARSIFAL 	p.187 TOSCA 
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DECORI 10X20
10X20 DECORATIONS

p.220 CALAF 	p.222 CAPRICCIO 	p.222 CENERENTOLA 	p.220 CIRCE 	p.220 CLEOPATRA 	p.224 CORDOVANO 
p.224 MALIA 	p.224 ORFEO 	p.222 SALOMÈ 			

DECORI A BORDURA
BORDER DECORATIONS COMPOSITION

decoro (decoration)	A fascia (border)	B fascia (border)	angolo (corner)	angolo inverso (opposite corner)
p. 185 AIDA				
p. 219 ALCESTE				
p. 215 ARABELLA				
p. 200 CAMPIELLO				
p. 219 CARMEN				
p. 207 CAVALLERIA RUSTICANA				
p. 217 CORNICE				
p. 207 DAPHNE				
p. 217 DUETTO				
p. 194 ELENA EGIZIA				
p. 204 FEDORA				
p. 211 I PAGLIACCI				
p. 211 IL BARBIERE DI SIVIGLIA				
p. 194 LA DAMA DI PICCHE				
p. 207 LA FAVORITA				

decoro (decoration)	A fascia (border)	B fascia (border)	angolo (corner)	angolo inverso (opposite corner)
p. 194 LA GAZZA LADRA				
p. 203 LA PULZELLA D'ORLEANS				
p. 203 LA TRAVIATA				
p. 192 LE MASCHERE				
p. 211 L'INGANNO FELICE				
p. 200 LODOLETTA				
p. 192 MADAMA BUTTERFLY				
p. 219 MANON LESCAUT				
p. 190 NABUCCO				
p. 192 NORMA				
p. 204 NOTTURNO ROMANTICO				
p. 203 RE ARTÙ				
p. 190 RE DI QUADRI				
p. 122 199 REGINA DELLE FATE				
p. 215 RENNA				

DECORI A BORDURA
BORDER DECORATIONS COMPOSITION

decoro (decoration)	A fascia (border)	B fascia (border)	angolo (corner)	angolo inverso (opposite corner)
p. 131 SIGFRIDO				
p. 215 TANCREDI				
p. 190 TURANDOT				
p. 204 ZAIDE				

COMPOSIZIONE DECORI DOPPI
DOUBLE DECORATIONS COMPOSITION

decoro (decoration)	A fascia (border)	B fascia (border)	angolo interno (internal corner)	angolo esterno (external corner)
p. 185 AIDA				
p. 187 CAMPIELLO				
p. 185 LA BOHÈME				
p. 187 OTELLO				
p. 185 PARSIFAL				
p. 187 TOSCA				

COMPOSIZIONE DECORI 10X20
10X20 DECORATIONS COMPOSITION

decoro (decoration)	fascia (border)	angolo (corner)	angolo inverso (opposite corner)
p. 220 CALAF			
p. 222 CAPRICCIO			
p. 222 CENERENTOLA			
p. 220 CIRCE			
p. 220 CLEOPATRA			
p. 224 CORDOVANO			
p. 224 MALÌA			
p. 224 ORFEO			
222 p. / 224 SALOMÈ			

*AMBIENTAZIONI
E MOOD DECORI 20X20*

SETTINGS AND 20X20 DECORATIONS MOOD



*MOTIVI FLOREALI
PER ARMONIE
BUCOLICHE*



FLORAL MOTIFS
FOR PASTORAL HARMONIES

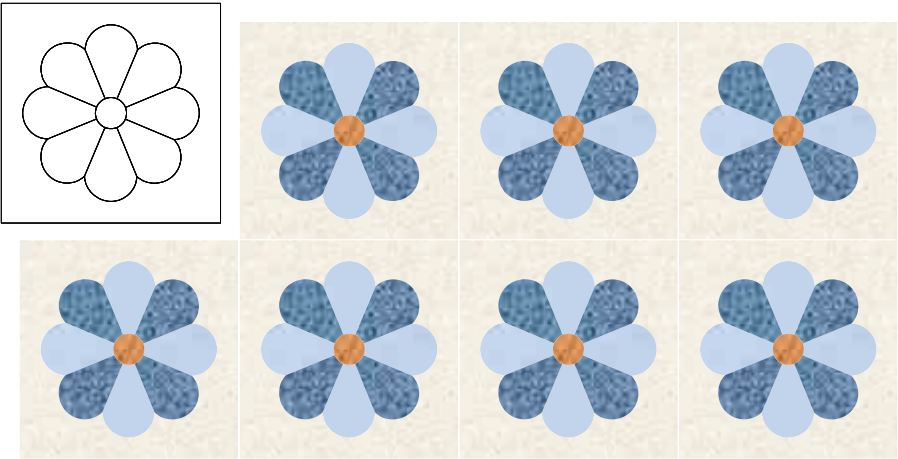


BARACOA - foto
avorio, carta da zucchero, kiwi, ruggine
finitura (finish) classic

BARACOA
avorio, kiwi, menta, pacifico



L'ELISIR
D'AMORE
avorio, blue jeans, ginger, turchino



ELVIDA
avorio, rosa antico, rosso pompei

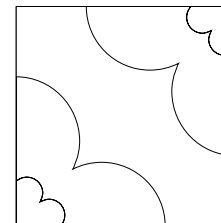
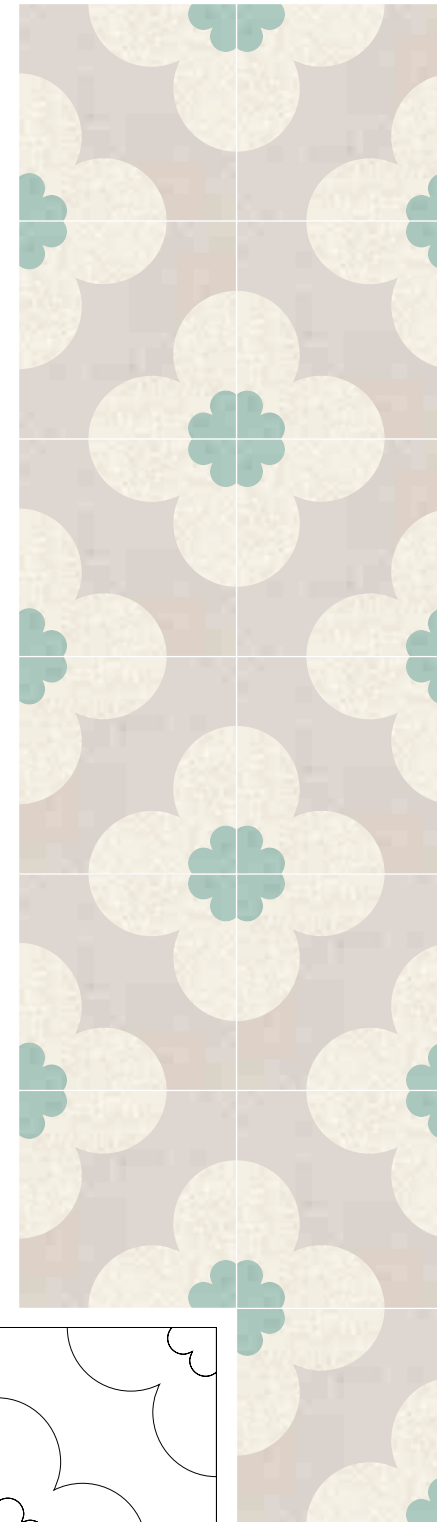




GUANICA - foto
avorio, pacifico, menta
finitura (finish) classic

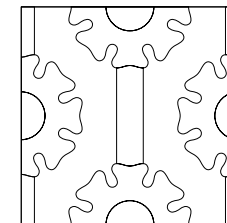
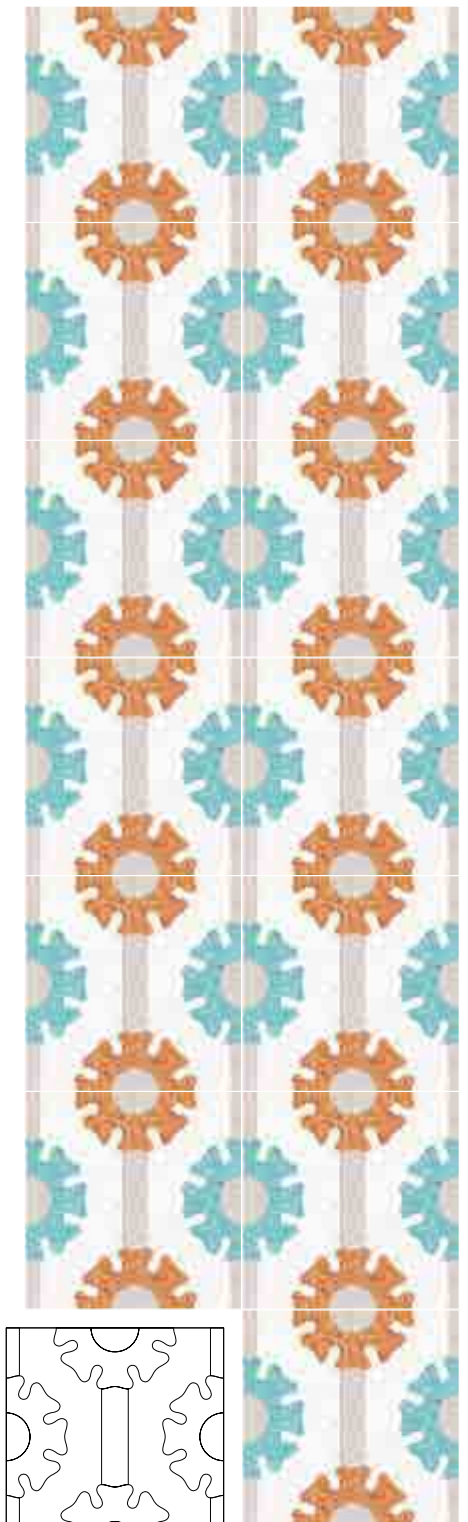
GUANICA

avorio, menta, tortora



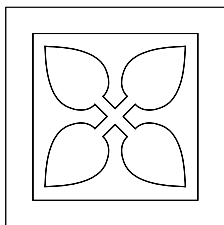
CAROLINA

bianco cristallo, pacifico, ginger, tortora



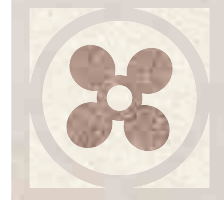
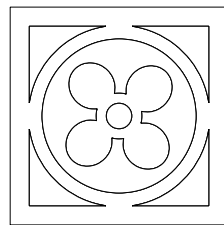
AROLD O

avorio, carta da zucchero, kiwi



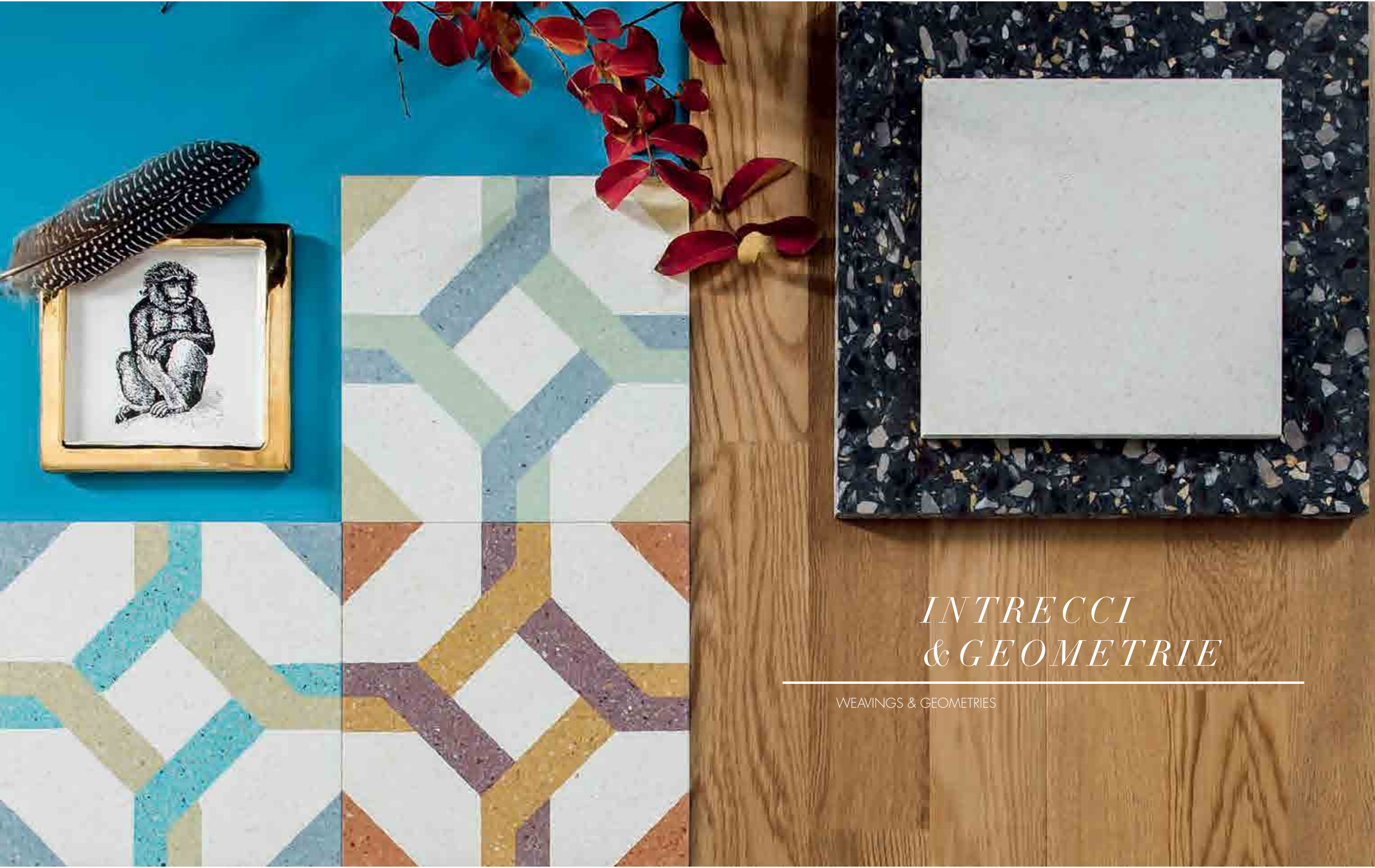
IL CAVALIERE
DELLA ROSA

avorio, terra, tortora



IL CAVALIERE
DELLA ROSA - foto
verde bosco, avorio,
giallo oro
finitura (finish) light lux





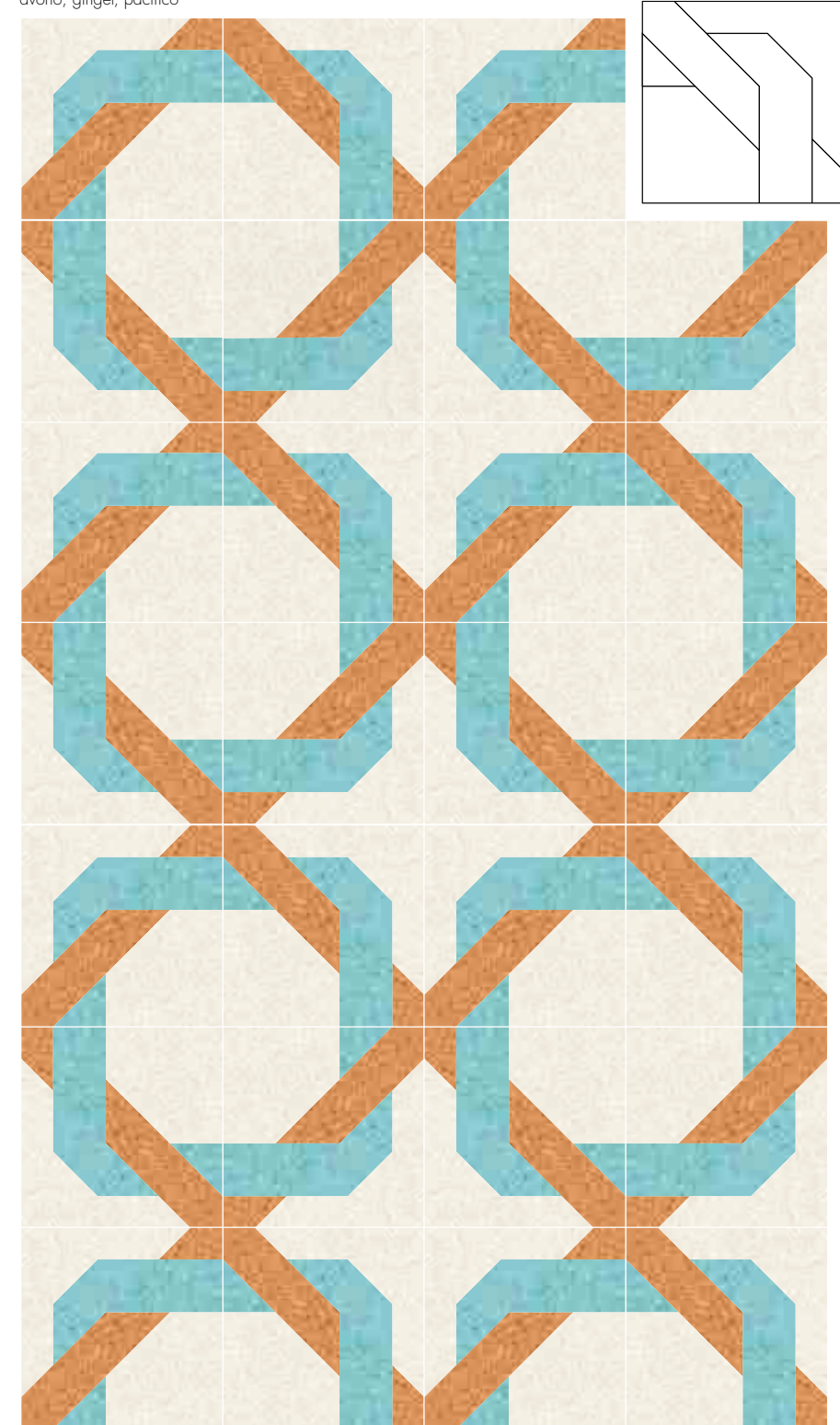
*INTRECCI
& GEOMETRIE*

WEAVINGS & GEOMETRIES



HATILLO

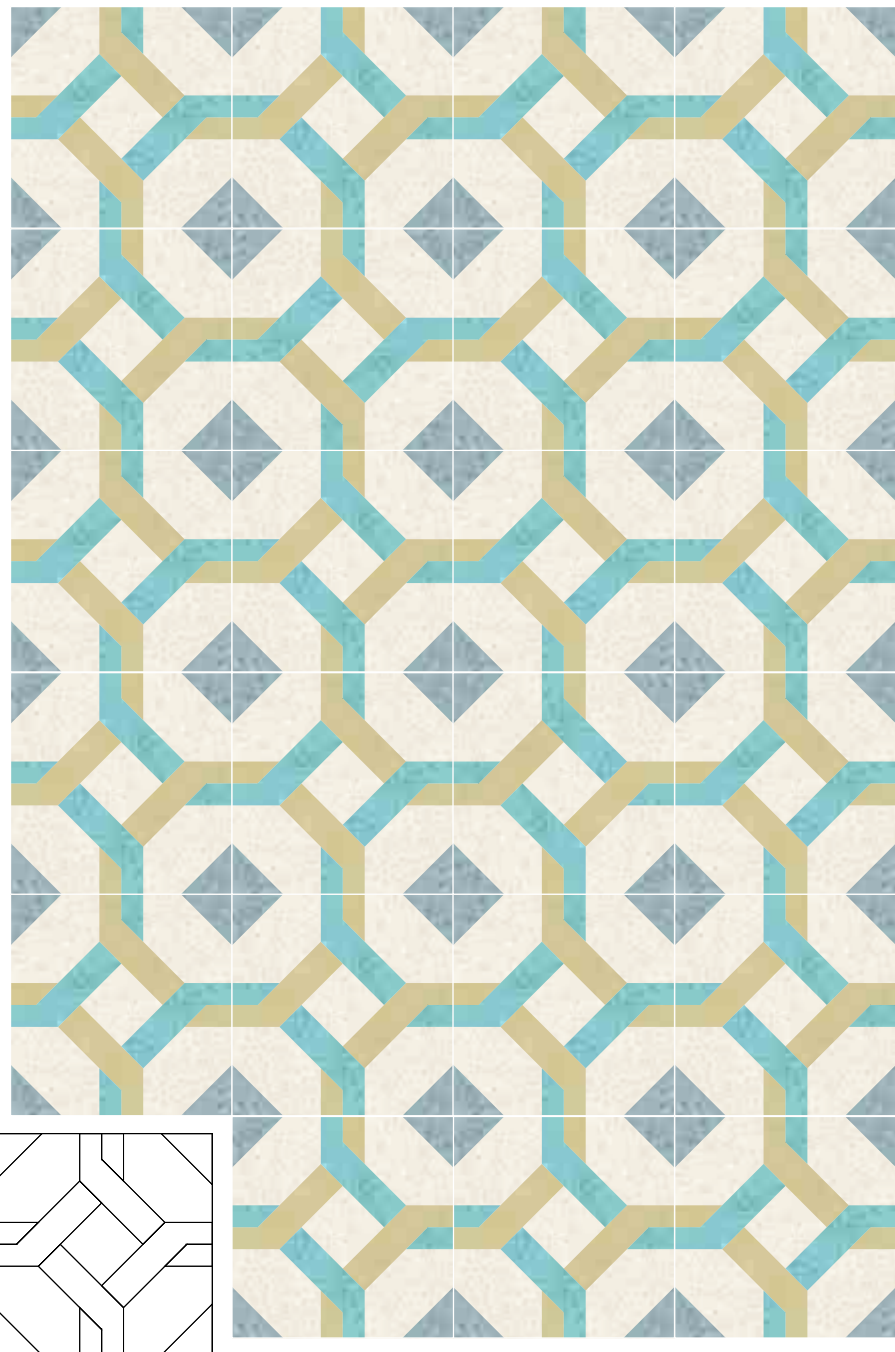
avorio, ginger, pacifico



HATILLO + AGUADA
+ AGUADILLA - foto
avorio, pacifico, wengè
finitura (finish) classic

MORON

avorio, carta da zucchero, kiwi, pacifico



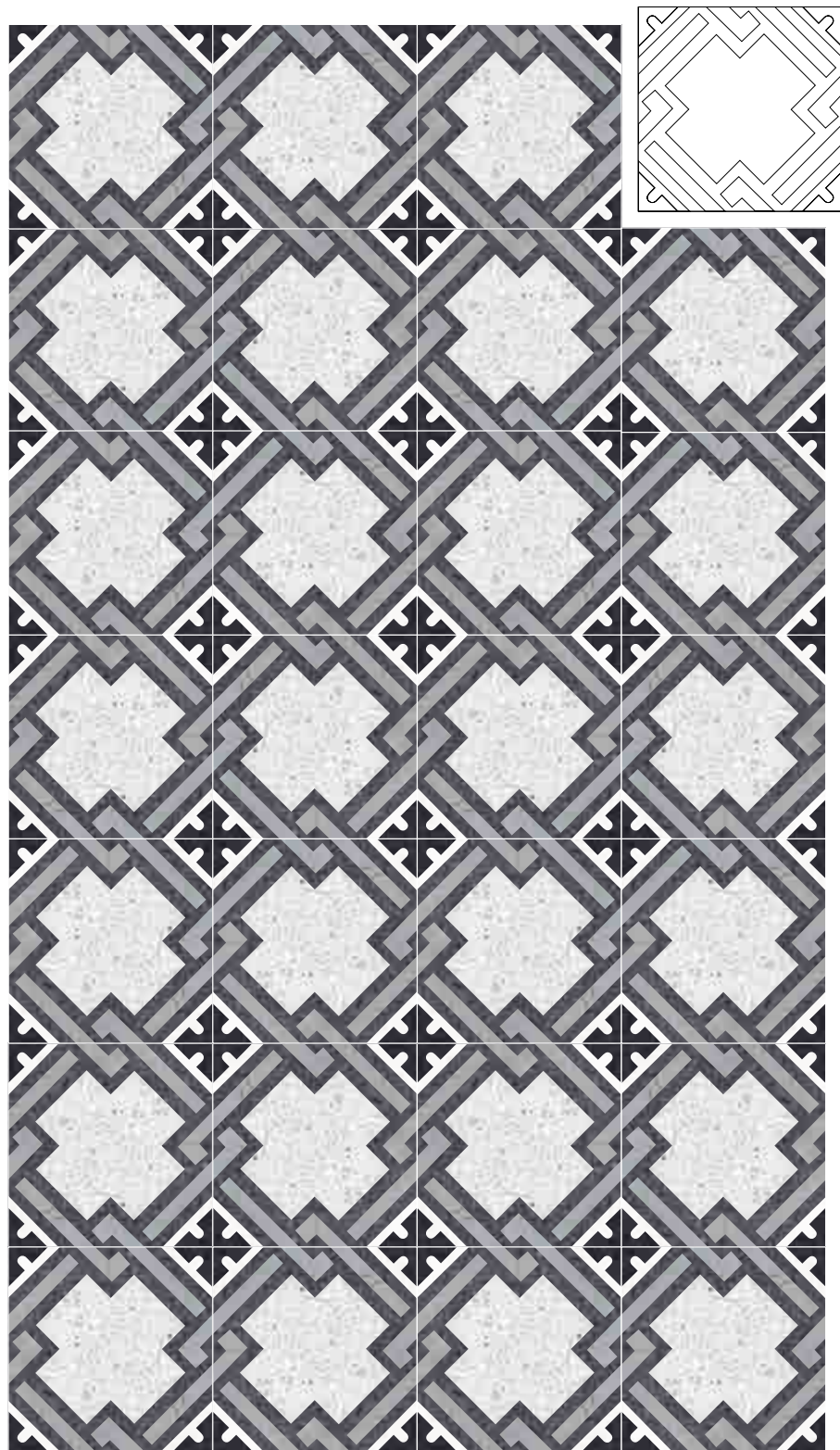
MORON - foto
avorio, carta da zucchero,
melanzana, polvere
finitura (finish) classic





MORON

avorio, lava, polvere
finitura (finish) classic



IL TROVATORE

bianco cristallo, grigio argento, grisaglia,
lava, nero intenso

BACIO

avorio, grano, terra, wengè





*IN
DIAGONALE*

DIAGONALS



PARISINA - foto
avorio, wengé
finitura (finish) classic



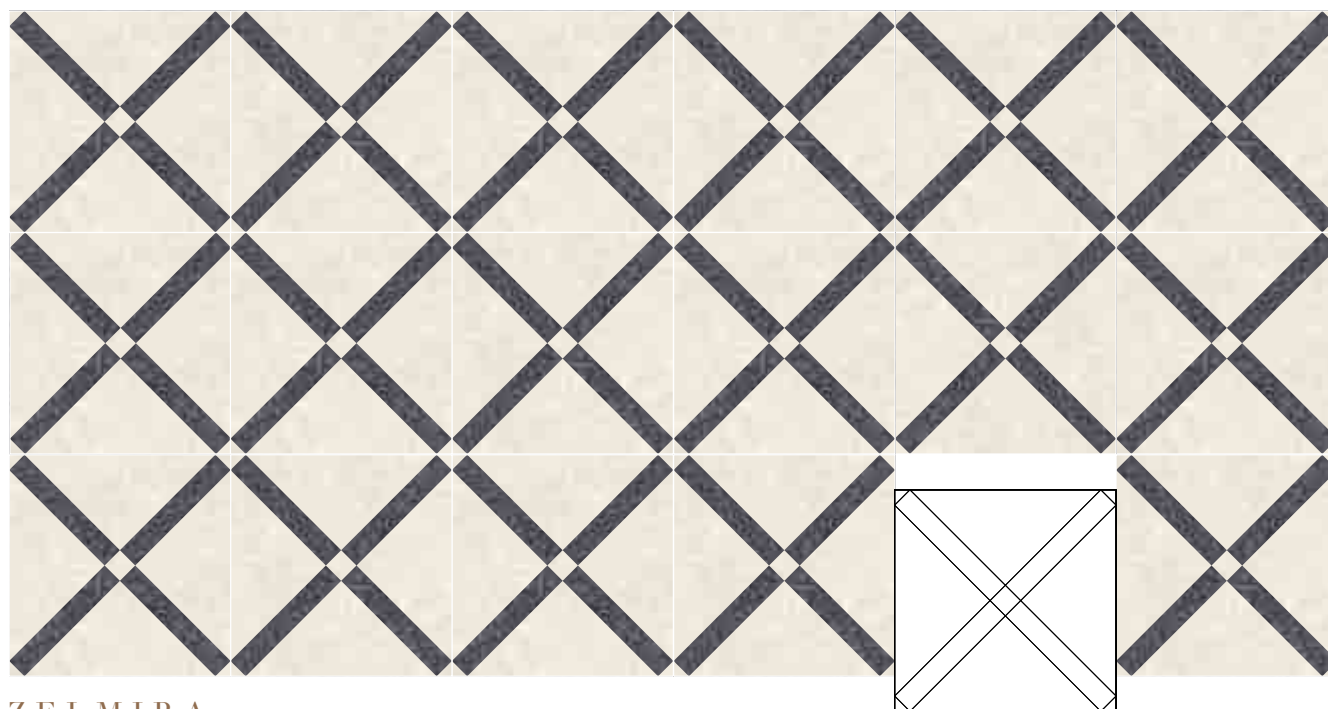
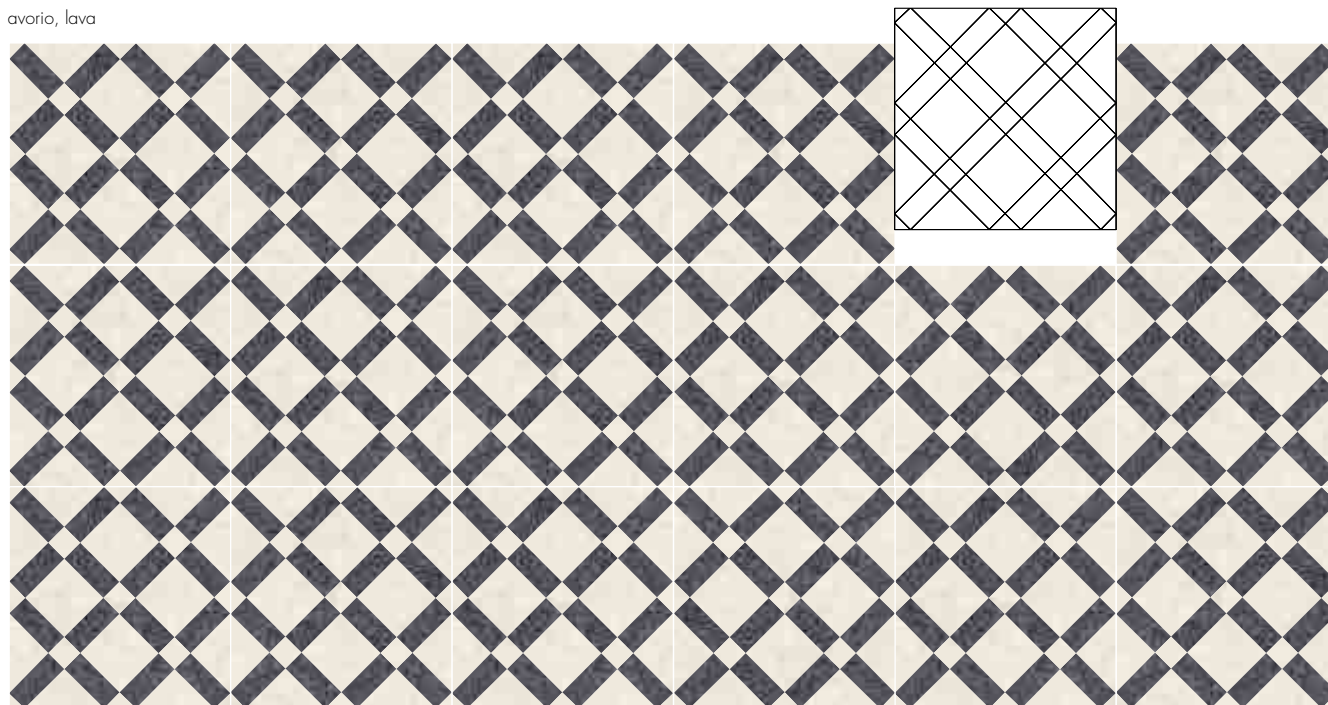
PARISINA
avorio, giallo oro



FALSTAFF
avorio, lava

MEDEA

avorio, lava



ZELMIRA

avorio, lava

MEDEA - foto
grisaglia, grigio argento,
kiwi
finitura (finish) classic





DECORI CARAIBICI

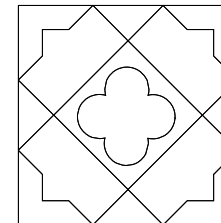
CARIBBEAN DECORATIONS





SANTIAGO

avorio, kiwi, ruggine

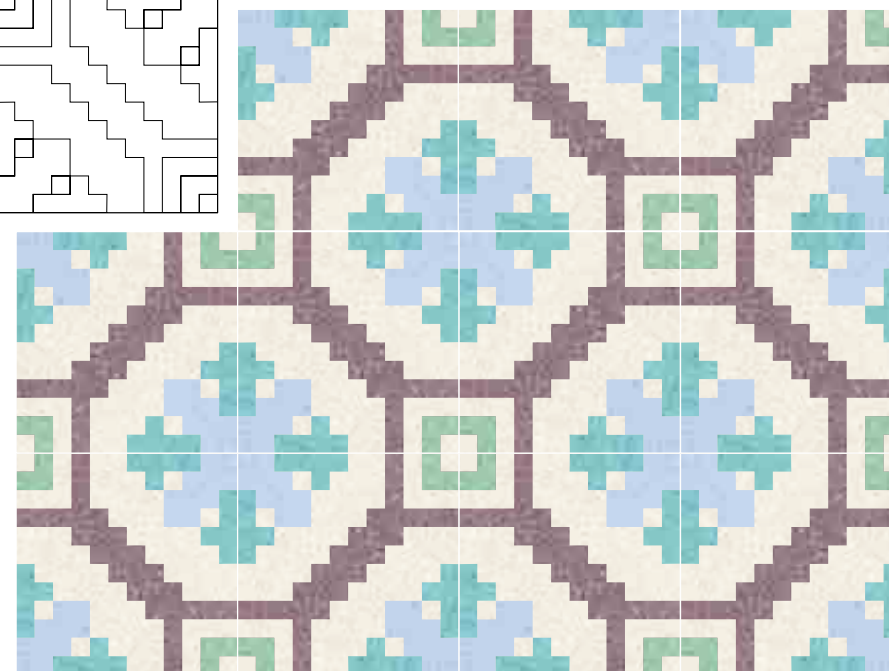
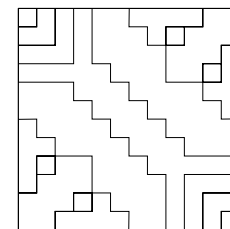


SANTIAGO - foto
avorio, carta da zucchero, kiwi
finitura (finish) classic



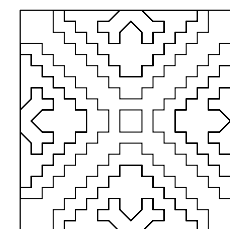
YABU COA

amazonia, avorio, melanzana,
pacifico, turchino



LOIZA

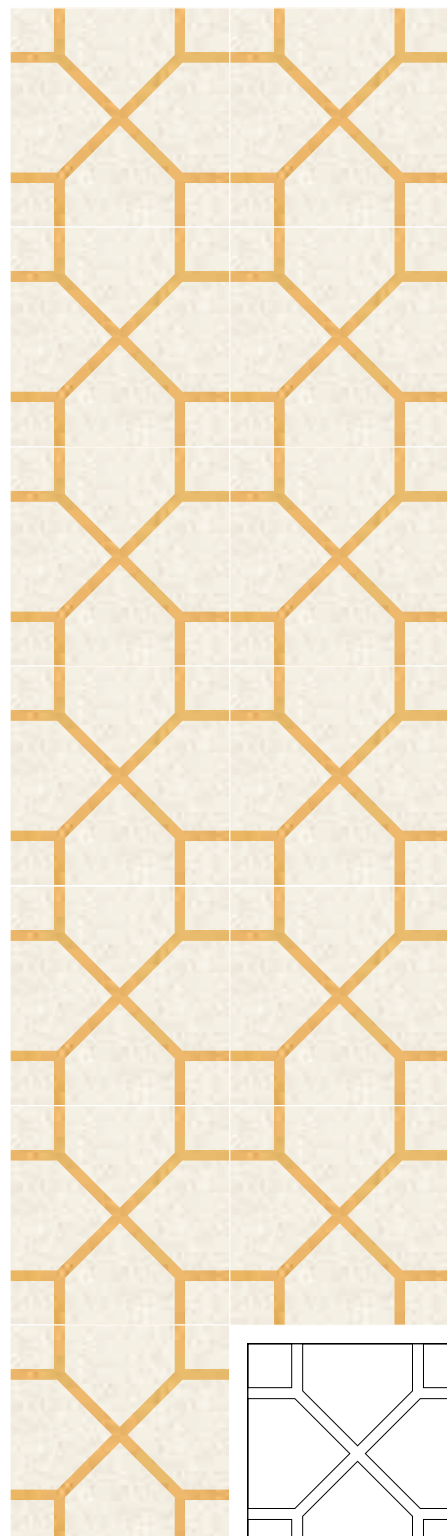
tortora, ginger, wengè



LOIZA - foto
avorio, lava
finitura (finish) classic



SAN JUAN
giallo oro, grigio argento, lava



MAYAGUEZ
avorio, giallo oro

MAYAGUEZ - foto
bianco cristallo, giallo oro,
lava, pacifico, polvere
finitura (finish) light lux





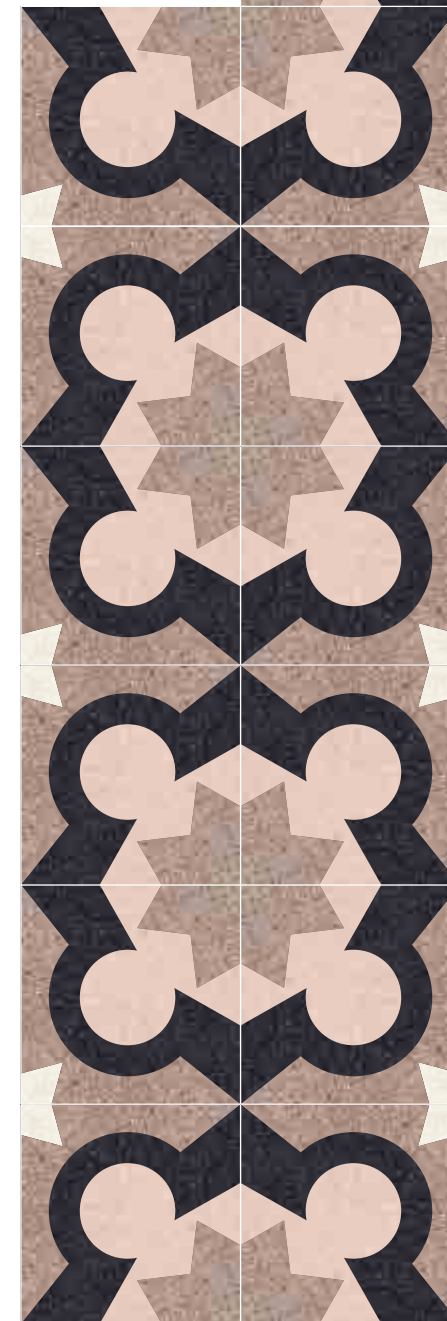
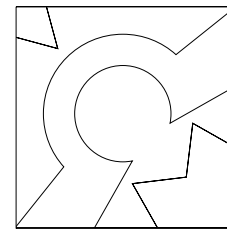
*STELLE
E INCROCI*

STARS & CROSSES



AGUADILLA

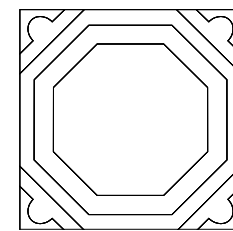
avorio, nero intenso, pelle d'angelo, terra



AGUADA + AGUADILLA - foto
amazonia, avorio, ginger,
wengè, pacifico
finitura (finish) classic

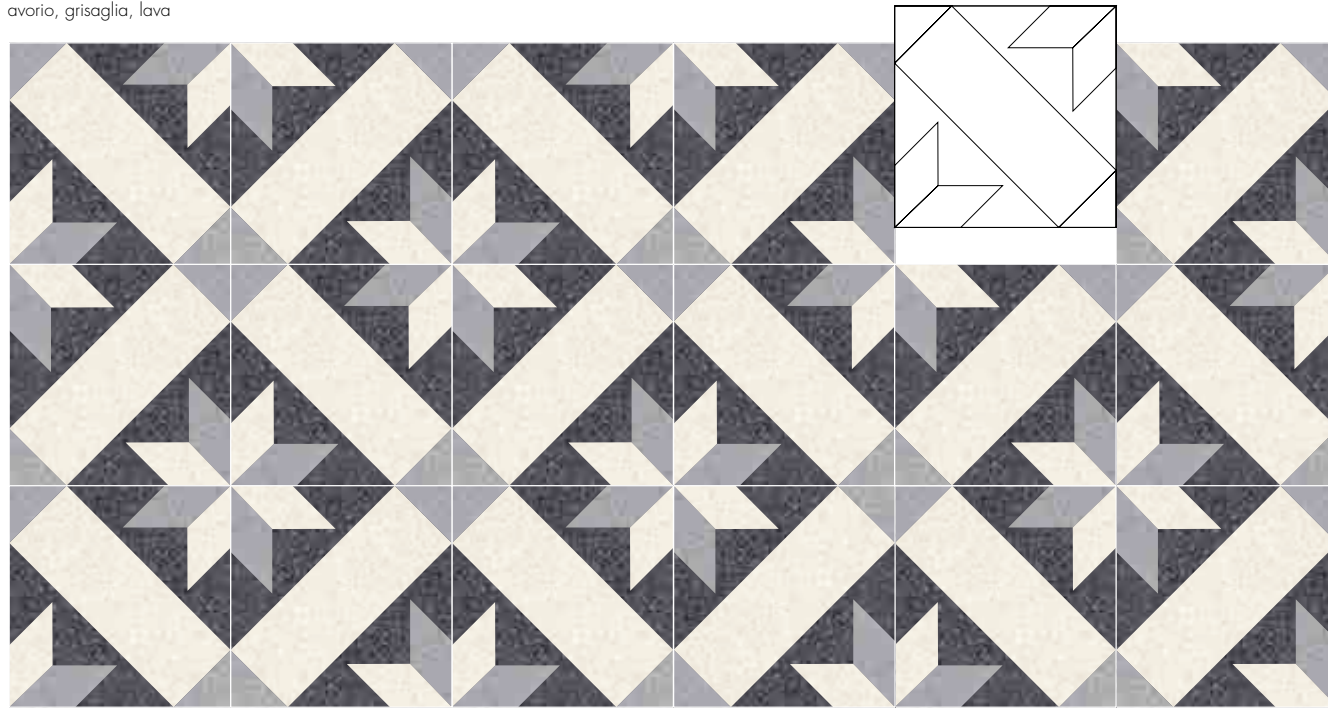
DARDANO

avorio, cipria, lava, nero intenso



ARMIDA

avorio, grisaglia, lava



ARMIDA - foto
avorio, giallo oro,
rosso pompei
finitura (finish) light mat



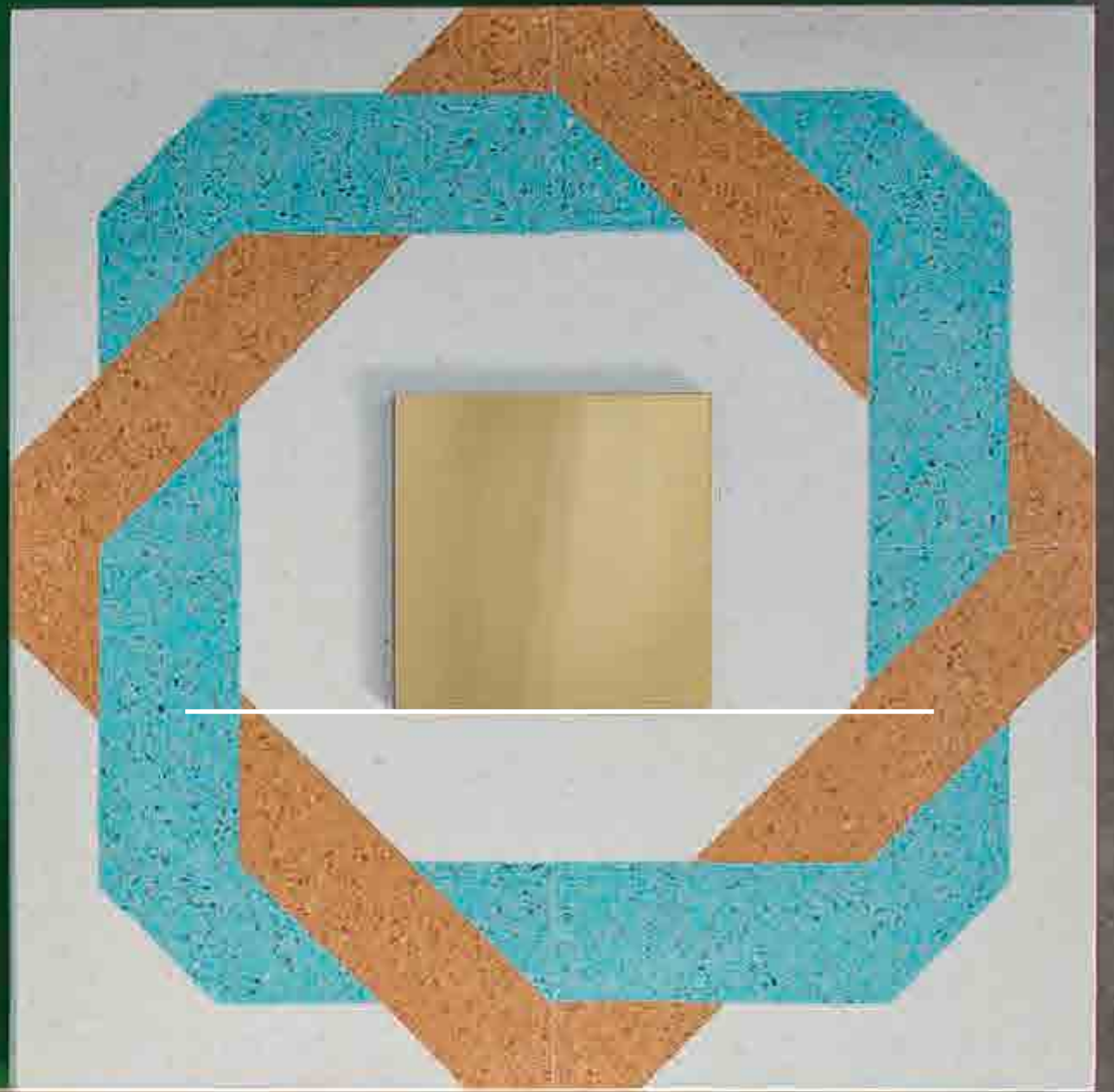
LA VALCHIRIA

avorio, grano, terra, wengè

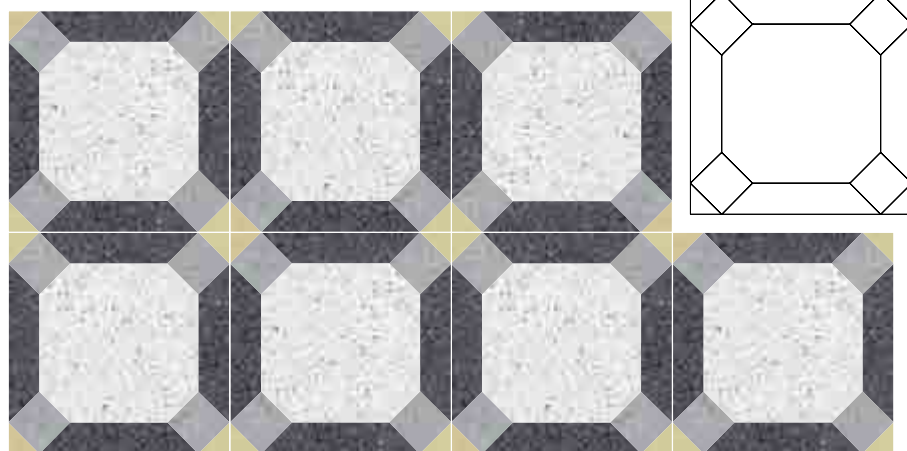




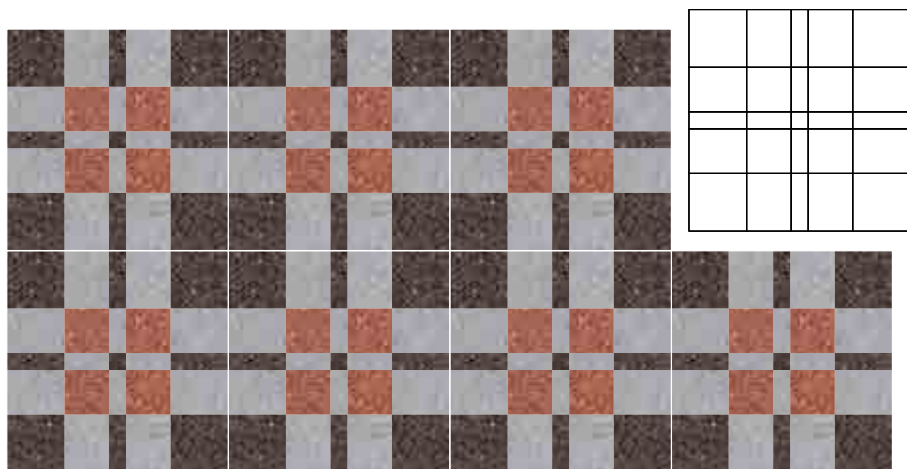
SQUARES & CHECKERBOARDS



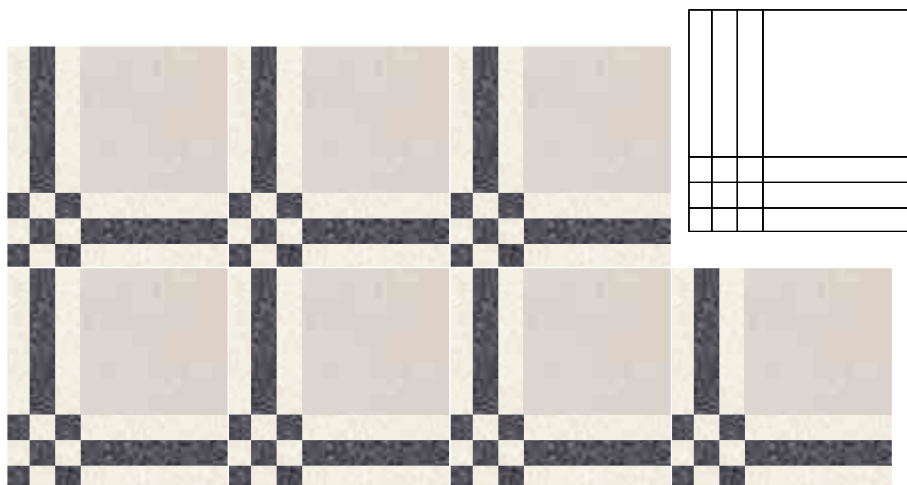
*QUADRI
E SCACCHIERE*



**ARIANNA
A NASSO**
grigio argento, grisaglia, lava, kiwi



RE DAVID
grisaglia, rosso pompeii, wengè



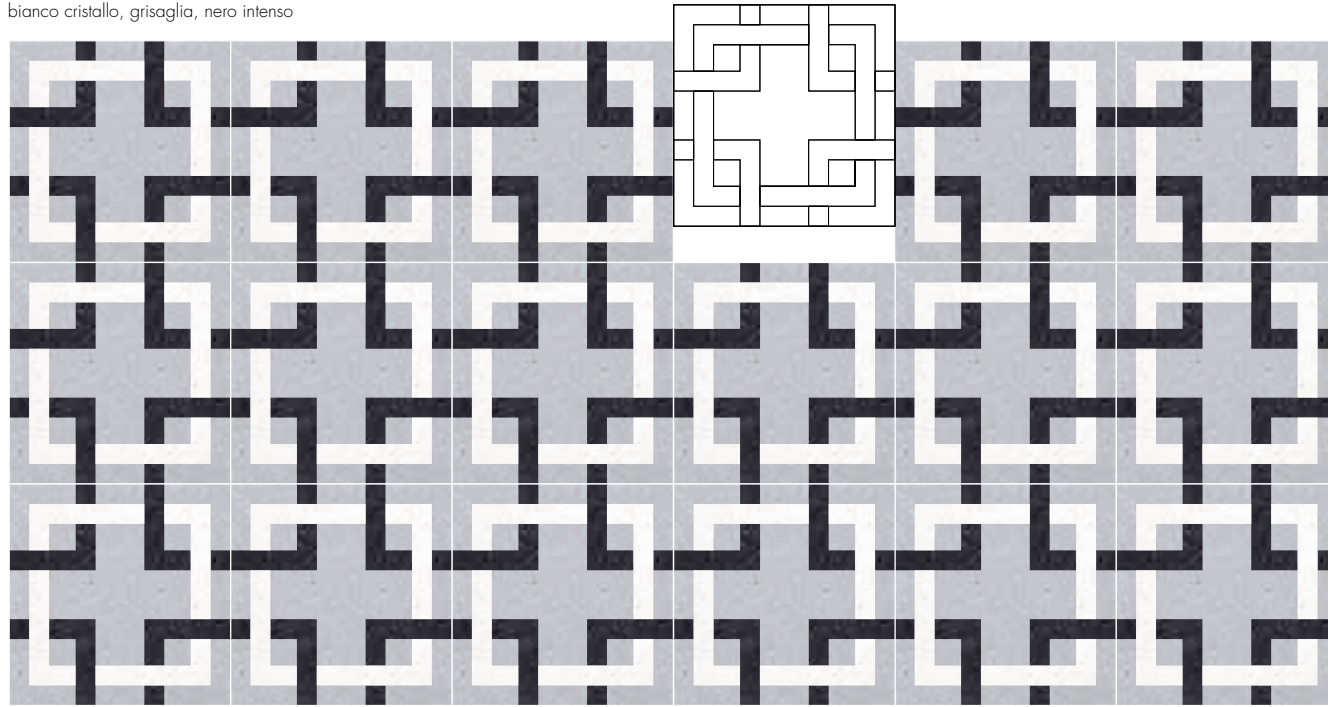
IL FANCIULLO
avorio, lava, tortora

ARIANNA A NASSO - foto
cipria, avorio, rosso pompeii
finitura (finish) classic



CIENTFUEGOS

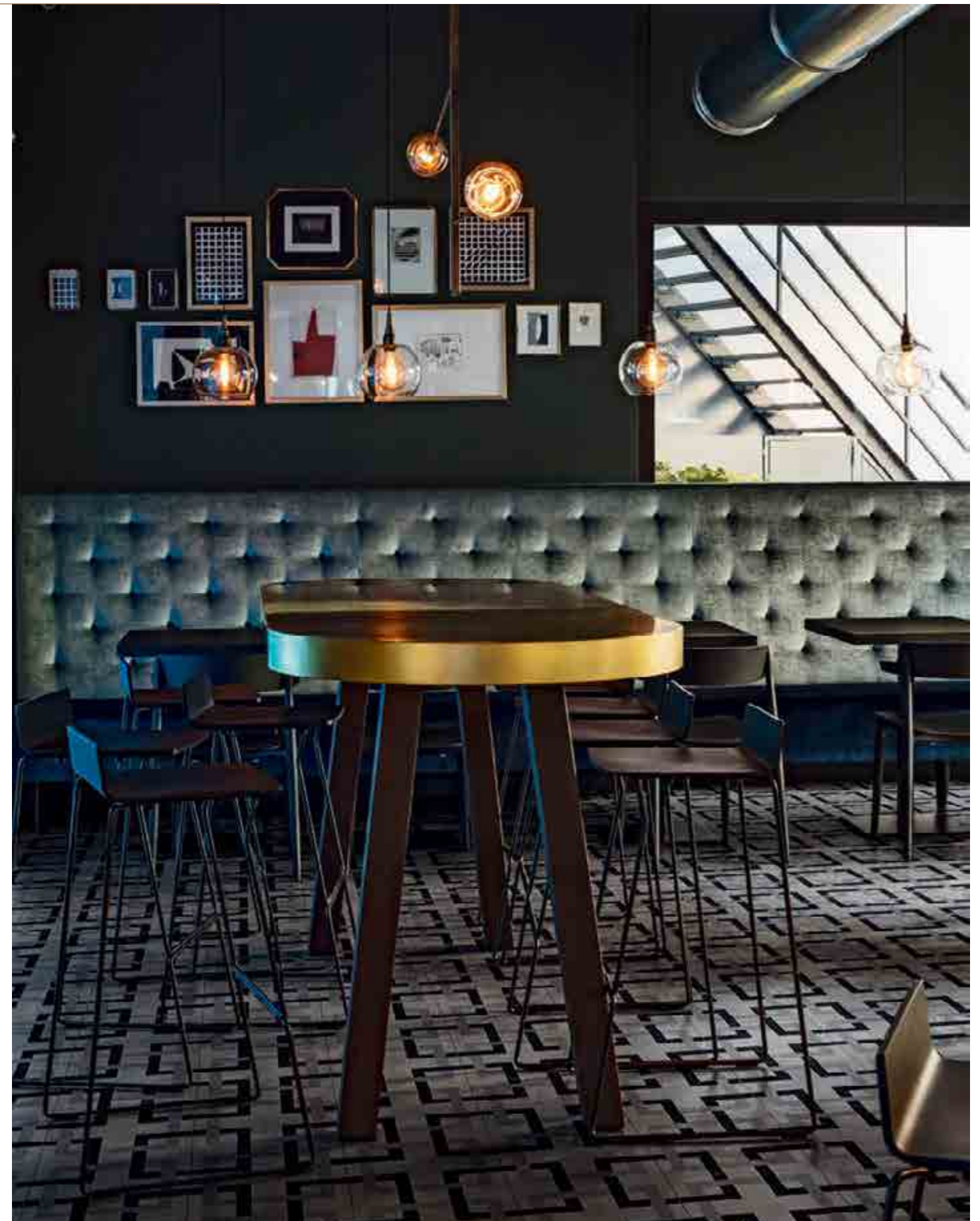
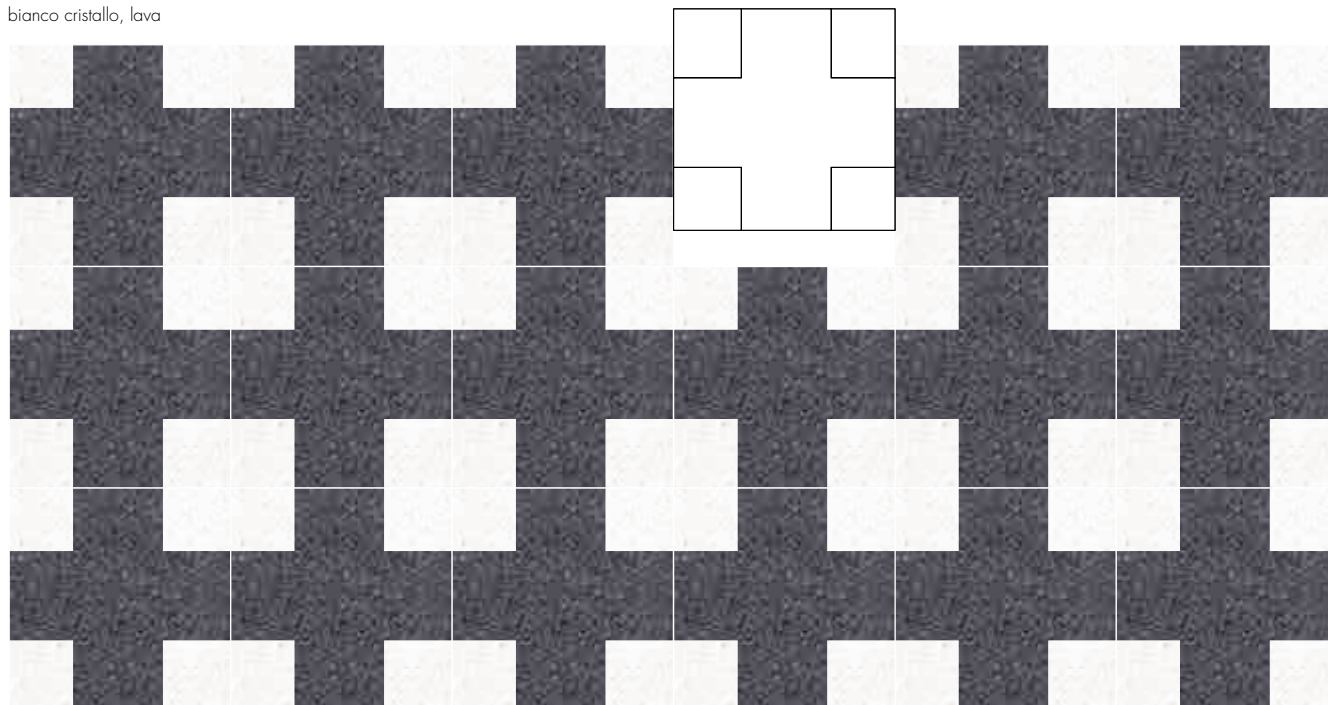
bianco cristallo, grisaglia, nero intenso

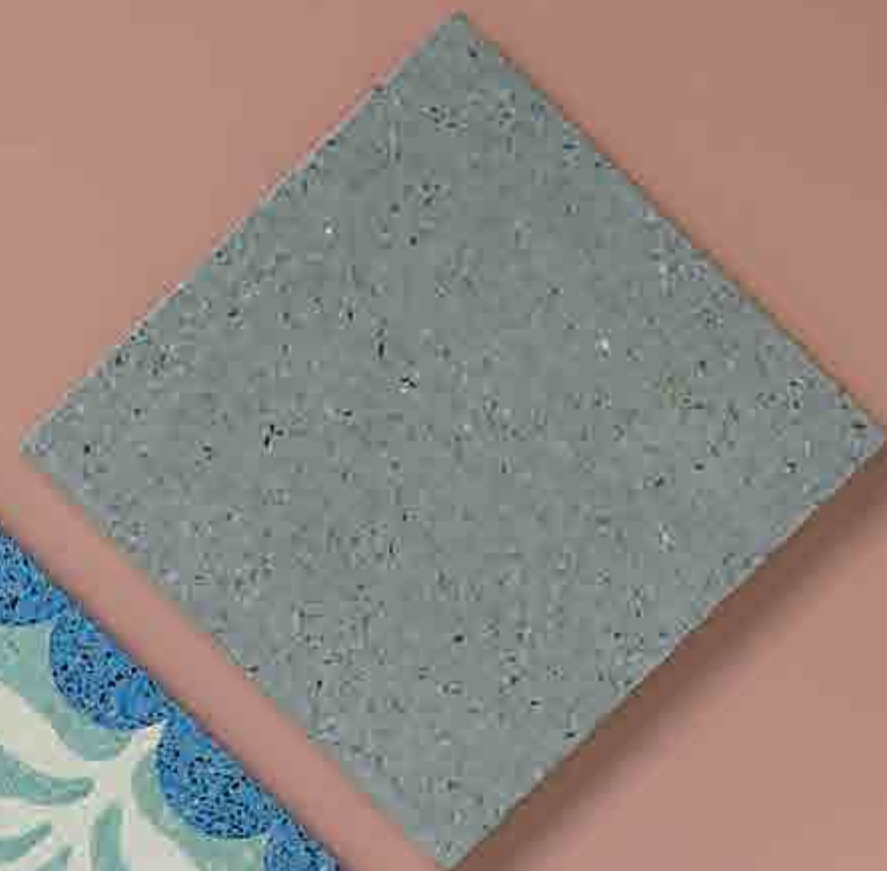


CIENTFUEGOS - foto
bianco cristallo, grisaglia,
nero intenso
finitura (finish) classic

ATTILA

bianco cristallo, lava





*COMPOSIZIONI
A QUATTRO
MODULI*

COMPOSITIONS
WITH FOUR
MODULES



ISABELA

avorio, ginger, kiwi, lava, pacifico



ISABELA - foto
tortora, bianco cristallo,
ginger, pacifico, lava,
amazonia
finitura (finish) classic



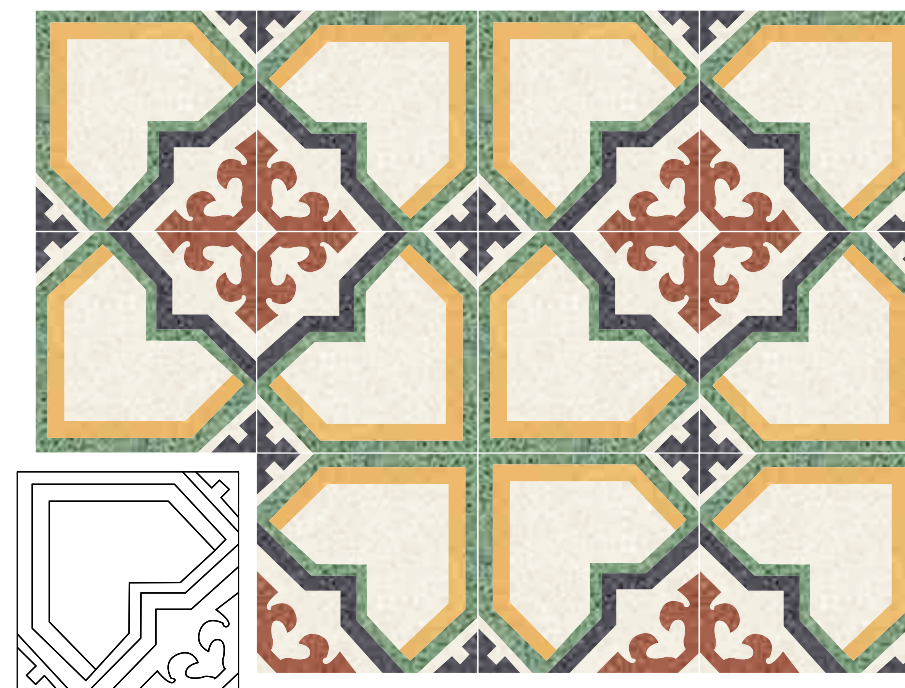
ERMIONE

bianco cristallo, tortora



DIDONE

avorio, giallo oro, lava, rosso pompei, verde bosco



DIDONE + OTELLO - foto
carta da zucchero, terra,
tortora, avorio, ruggine, lava
finitura (finish) classic



PENUELAS

grigio argento, grisaglia, lava

PENUELAS - foto
pacifico, avorio, verde bosco,
carta da zucchero, kiwi
finitura (finish) classic





ELEKTRA

grisaglia, lava

NUEVITAS - foto
avorio, carta da zucchero,
tortora
finitura (finish) classic



NUEVITAS

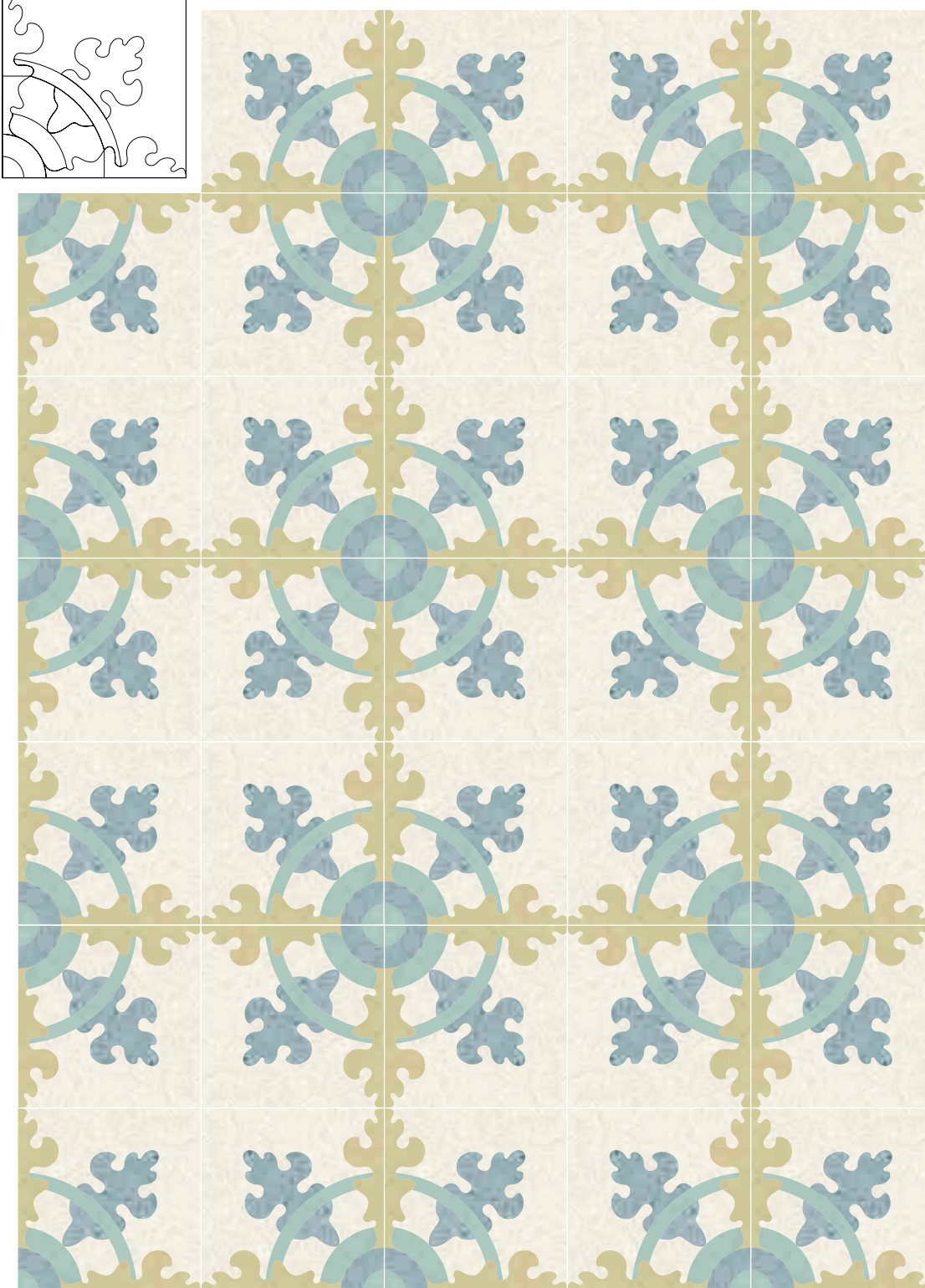
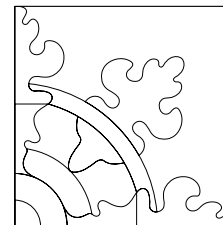
carta da zucchero, lava, tortora





PARGUERA

avorio, carta da zucchero, menta, kiwi



PARGUERA - foto
avorio, ginger, nero intenso,
pacifico, tortora
finitura (finish) classic



ROSONI FLOREALI

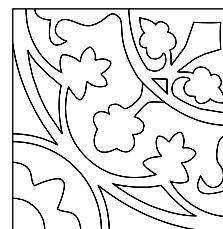


FLORAL ROSES



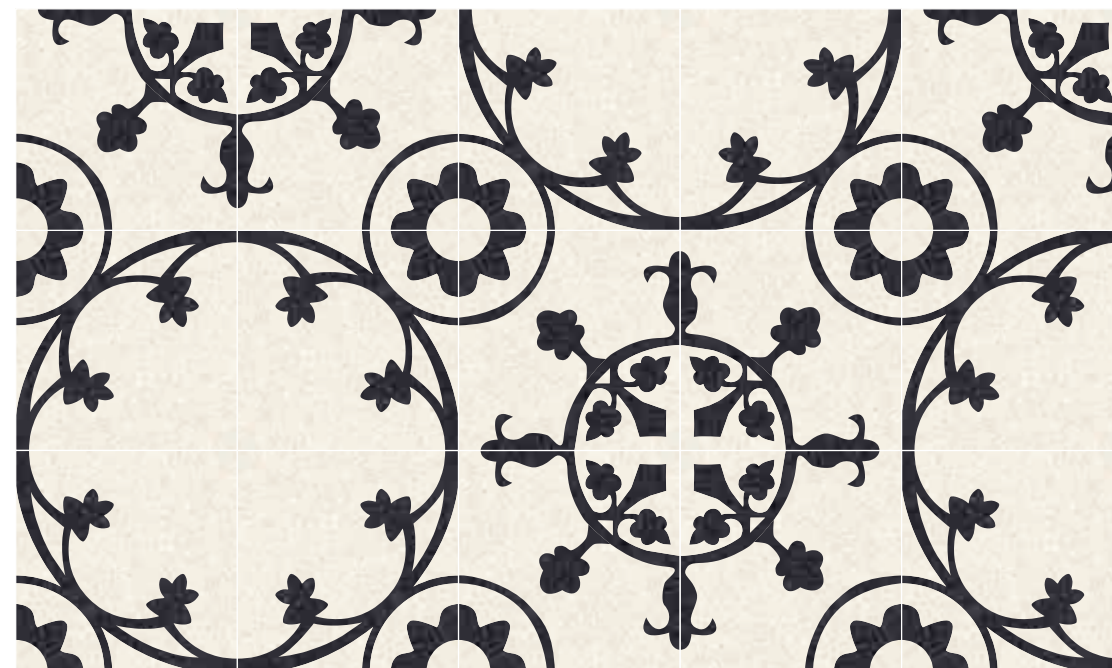


HAVANA - foto
pacifico, grisaglia,
nero intenso
finitura (finish) light bloom



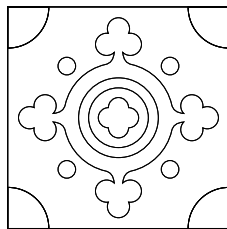
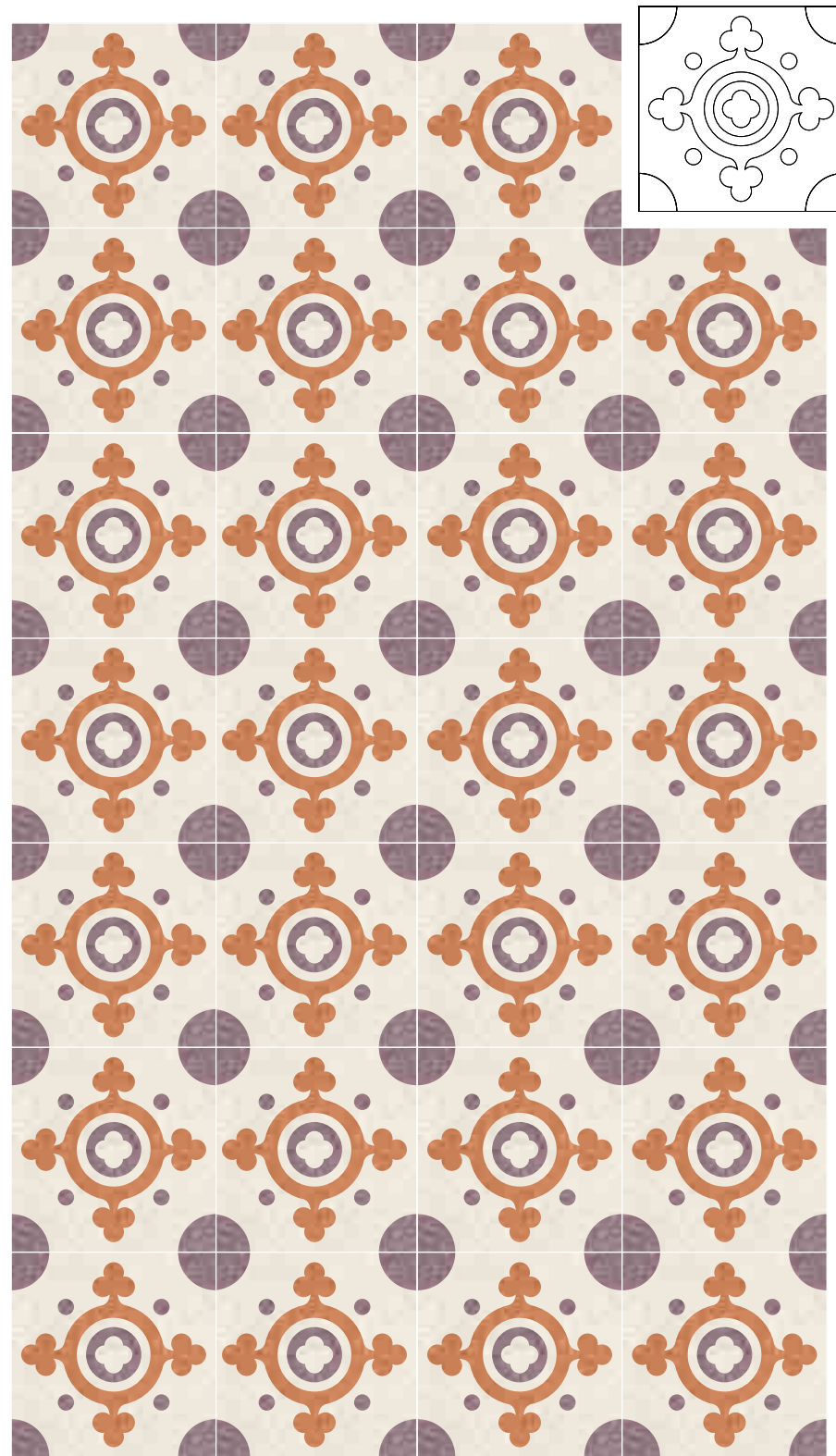
HAVANA

avorio, grisaglia, lava, pacifico, tortora



HAVANA 1 + HAVANA 2

avorio, nero intenso



BANES

avorio, ruggine, melanzana

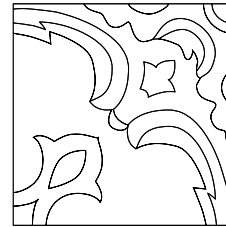
BANES - foto
avorio, carta da zucchero, giallo oro
finitura (finish) classic





AMLETO

avorio, giallo oro, grano, terra, wengè



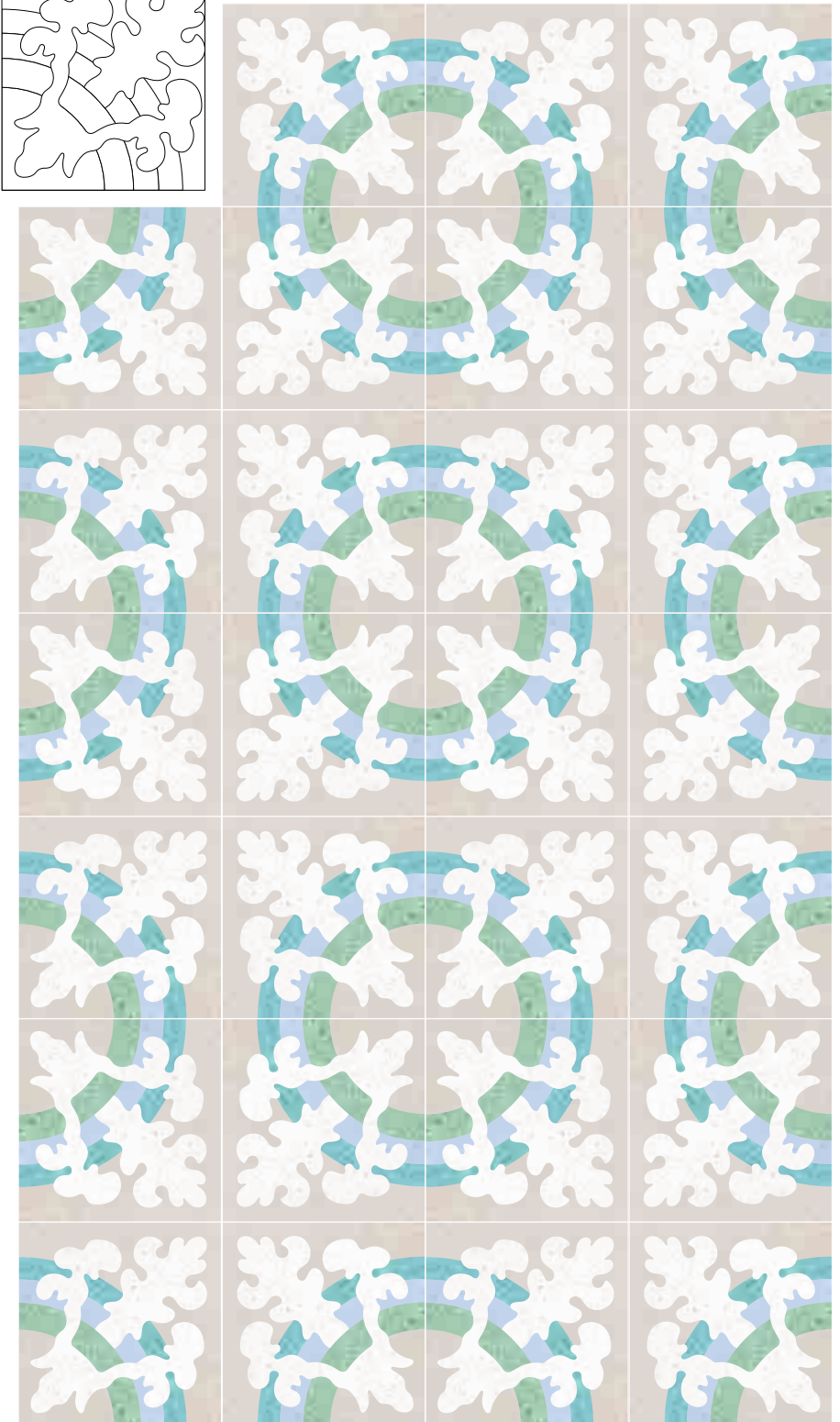
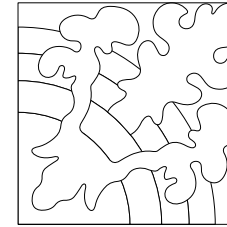
AMLETO - foto
avorio, nero intenso
finitura (finish) classic

**AMLETO**

avorio, grisaglia, kiwi, lava, ruggine
finitura (finish) classic



CAGUAS - foto
bianco cristallo, lava, kiwi,
menta, pacifico
finitura (finish) light lux



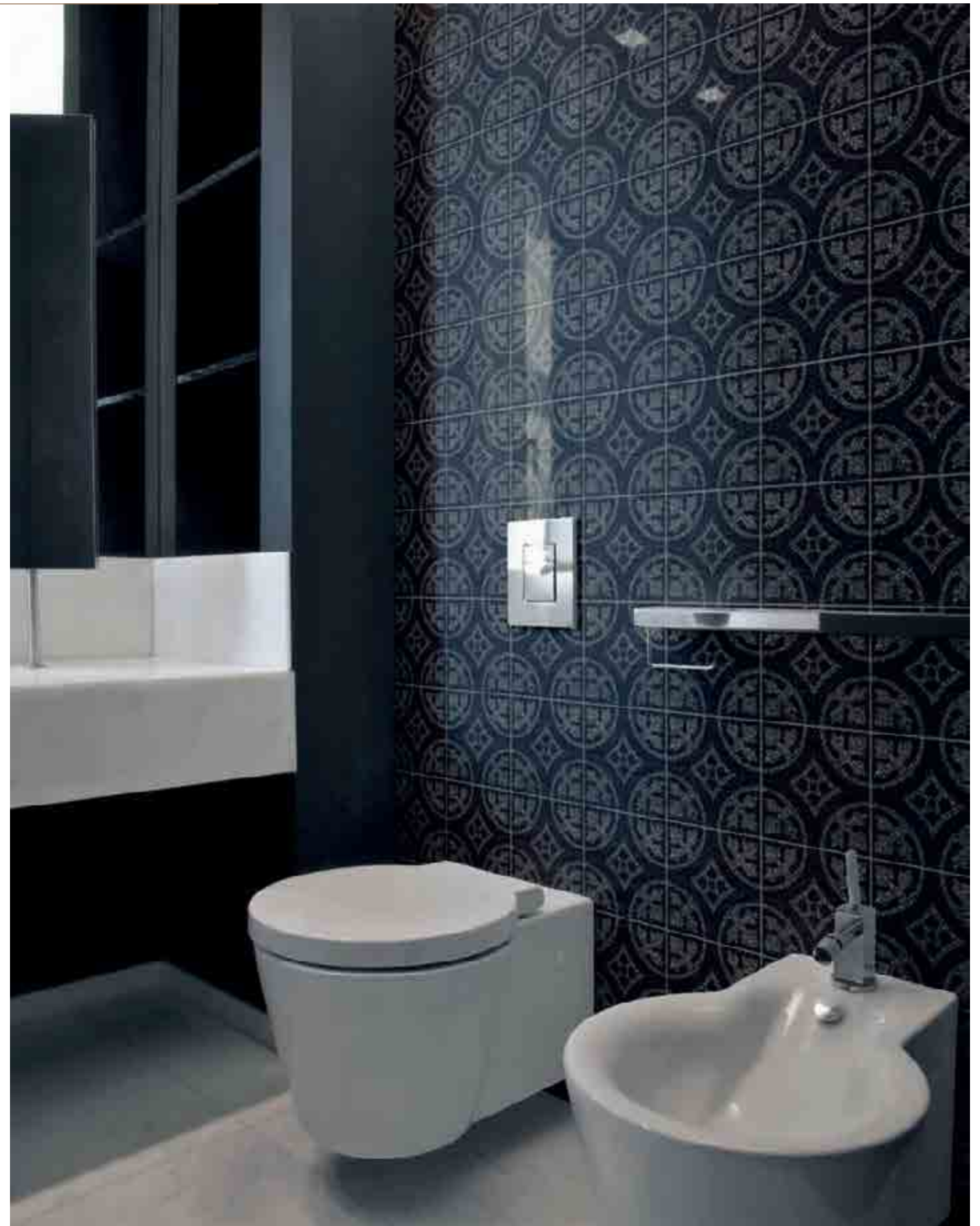
CAGUAS

amazzonica, bianco cristallo, pacifico, tortora, turchino



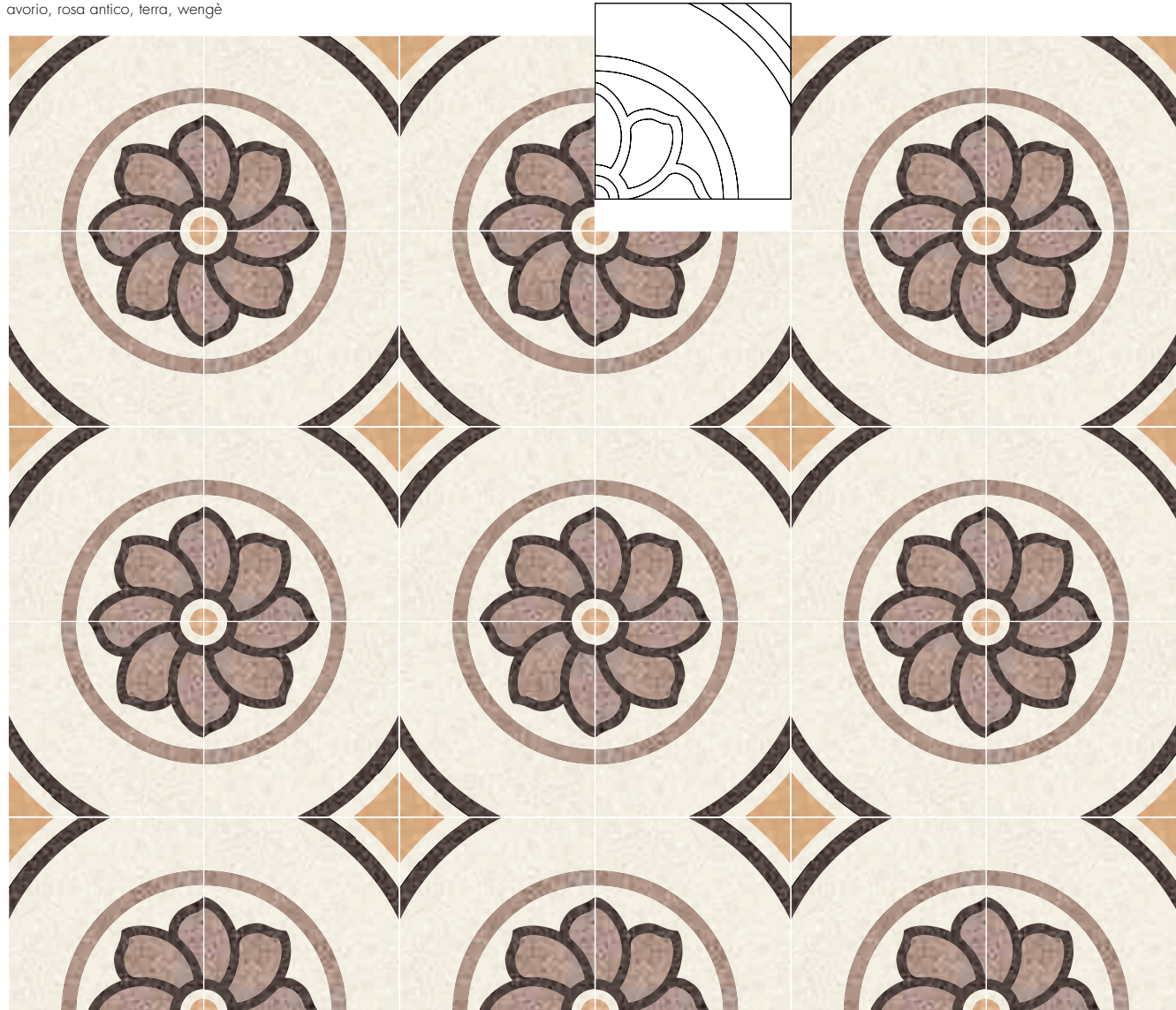
CAMPIELLO QUATTRO - foto
lava, nero intenso
finitura (finish) light mat

CAMPIELLO
QUATTRO
avorio, lava



AMICA

avorio, rosa antico, terra, wengè

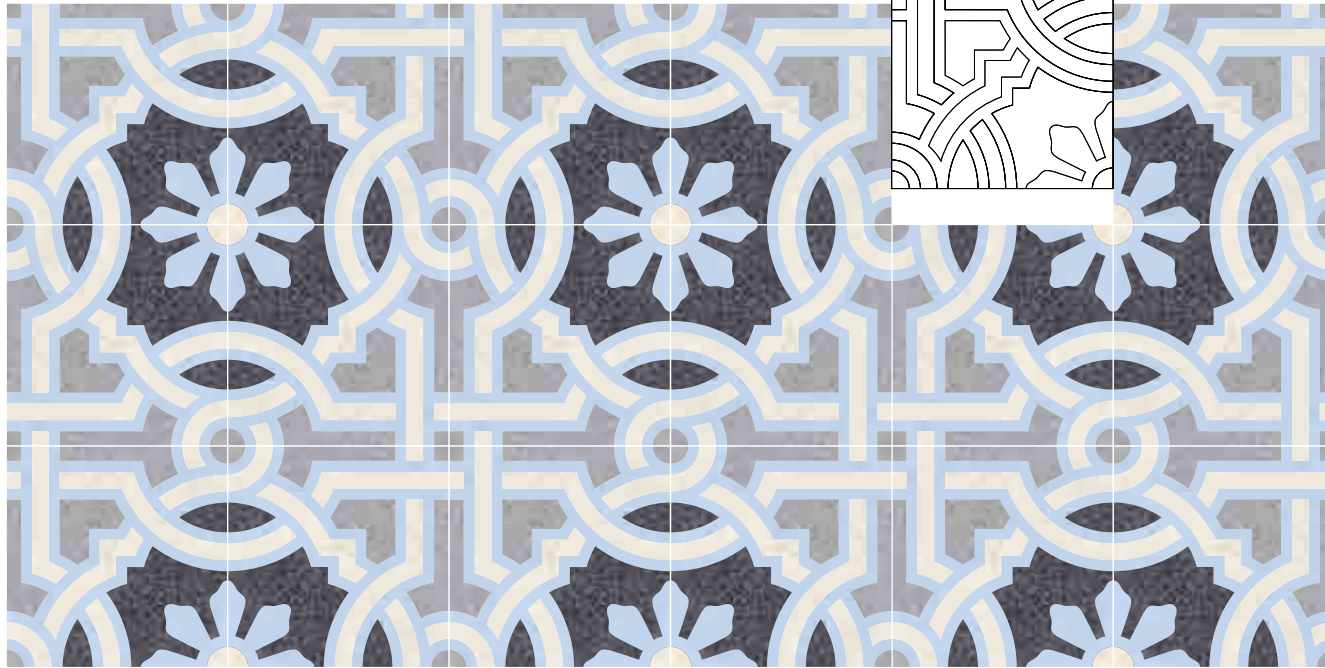


AMICA - foto
avorio, grisaglia
finitura (finish) classic



ADELIA

avorio, grisaglia, lava, turchino



ADELIA - foto
avorio, blue jeans, giallo
oro, lava, ruggine
finitura (finish) light mat

GRISELDA

avorio, giallo oro, nero intenso, rosso pompei





ADELIA

avorio, carta da zucchero,
terra, wengè
finitura (finish) classic



NATURA FLUIDA

FLUID NATURE



CAMAGUEY

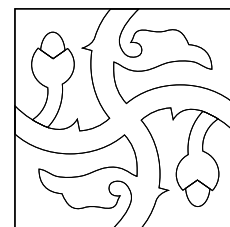
bianco cristallo, pacifico, tortora,
wengè

CAMAGUEY - foto
avorio, carta da zucchero,
kiwi, melanzana
finitura (finish) classic





HOLGUIN - foto
 avorio, kiwi, ruggine
 finitura (finish) classic



HOLGUIN
 ginger, grigio argento, lava



VINALES - foto

avorio, grisaglia, kiwi, melanzana, lava

finitura (finish) classic



VINALES

avorio, carta da zucchero, melanzana, turchino



VINALES

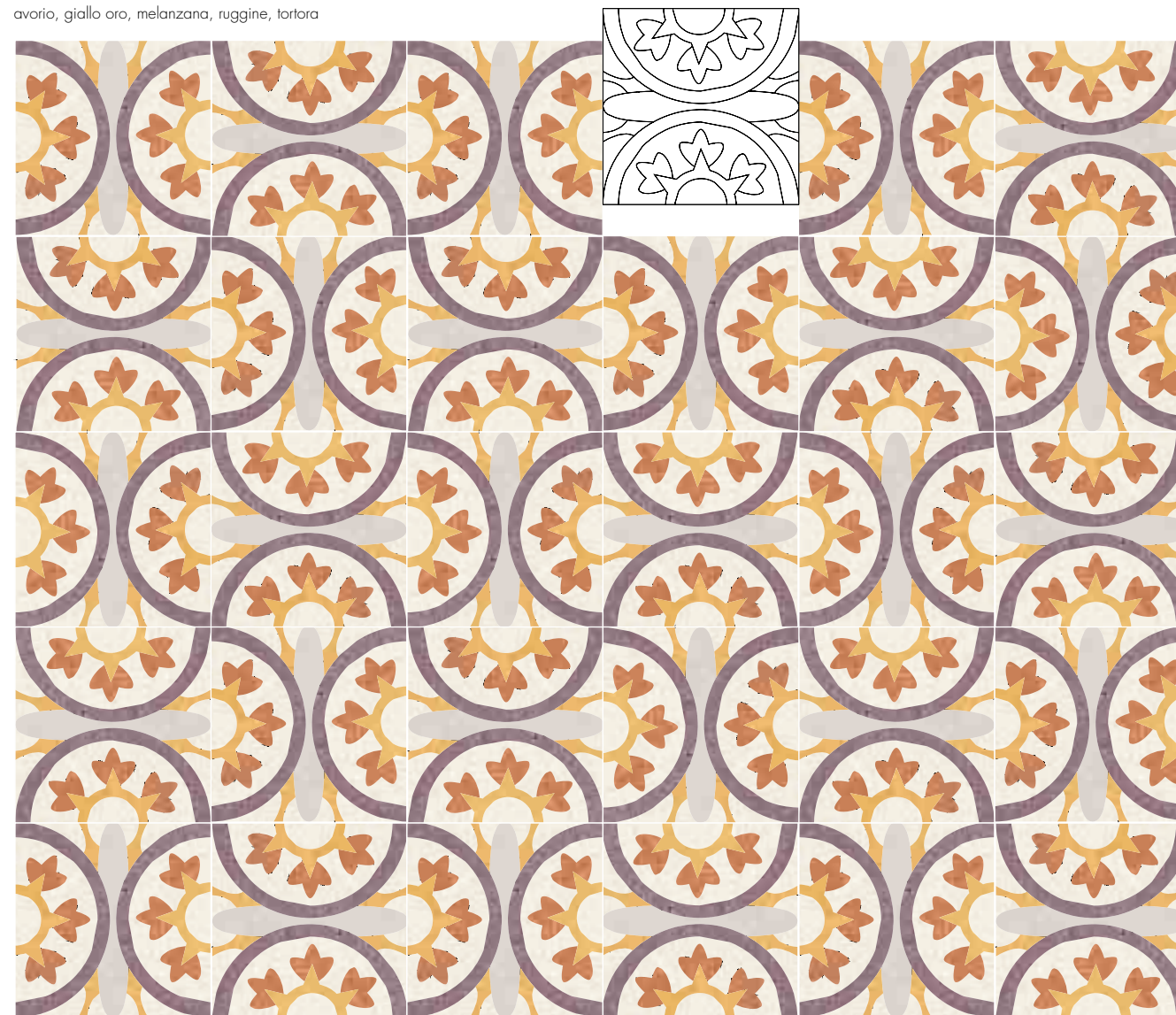
avorio, carta da zucchero,
giallo oro, rosso pompeii
finitura (finish) classic



TRINIDAD - foto
avorio, lava
finitura (finish) classic

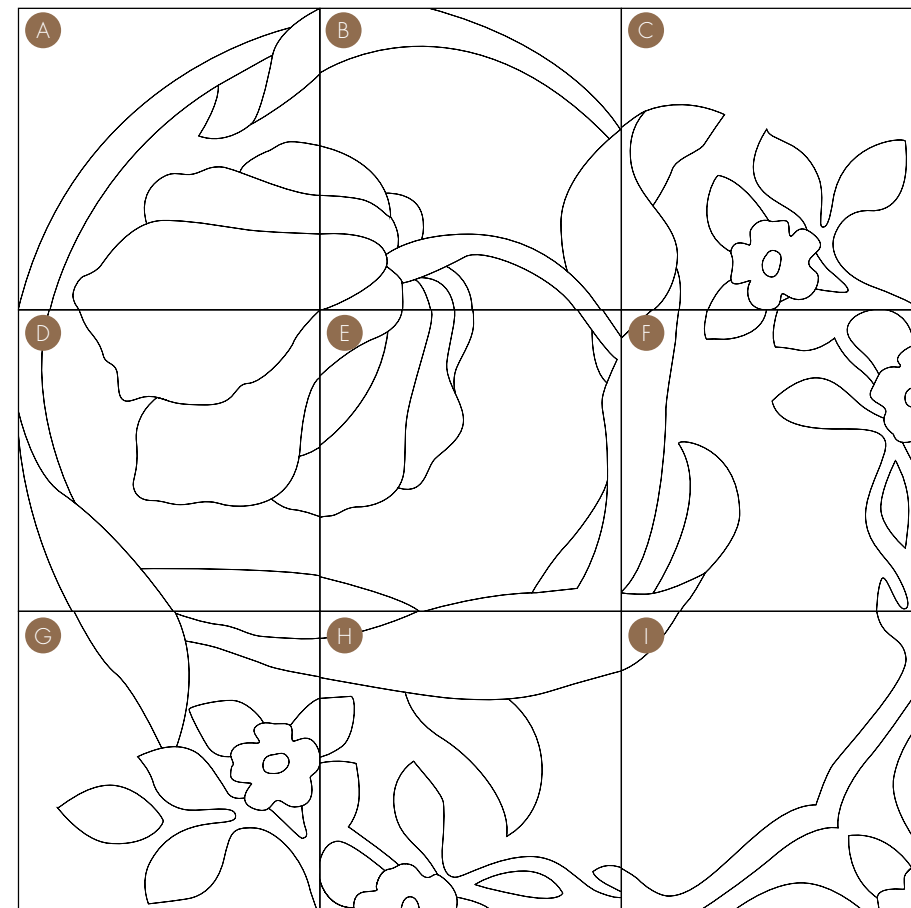
TRINIDAD

avorio, giallo oro, melanzana, ruggine, tortora





FIOR DI LOTO - foto
 avorio, blue jeans, carta
 da zucchero, giallo oro,
 grano, lava, polvere,
 ruggine, terra, turchino
 finitura (finish) classic

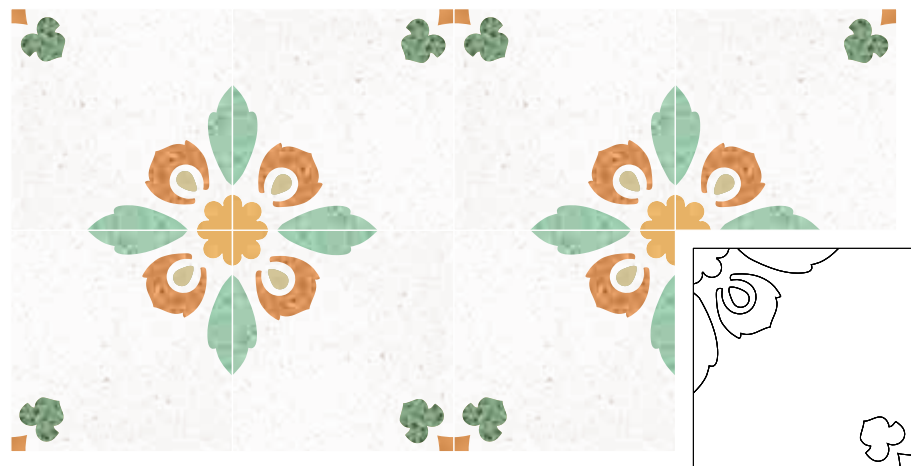


FIOR DI LOTO

SMALL-SIZE FLOWERS

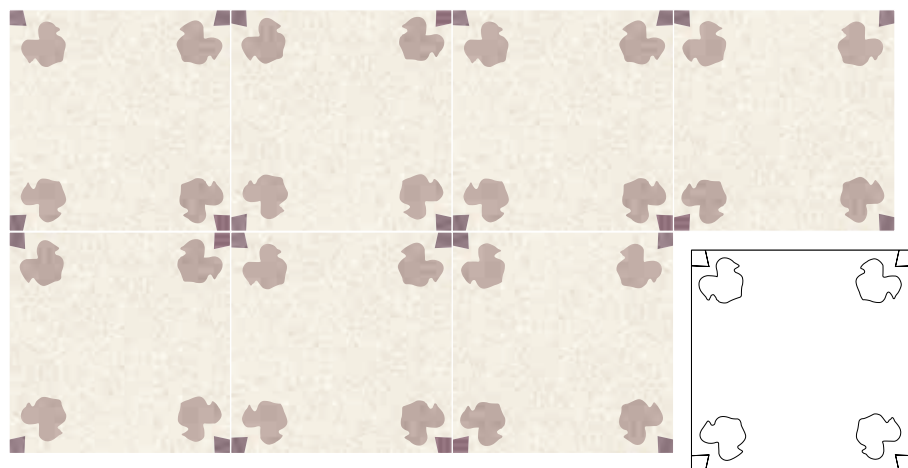


*FIORI
IN FORMATO
SMALL*



MIMÌ +
REGINA DELLE FATE - foto
avorio, carta da
zucchero, kiwi, melanzana
finitura (finish) classic

MIMÌ
amazonia, bianco cristallo, giallo oro,
ginger, kiwi, verde bosco



PENELOPE
avorio, cipria, melanzana



REGINA
DELLE FATE
avorio, giallo oro, verde bosco



Ambientazioni e mood decori / Settings and decorations mood



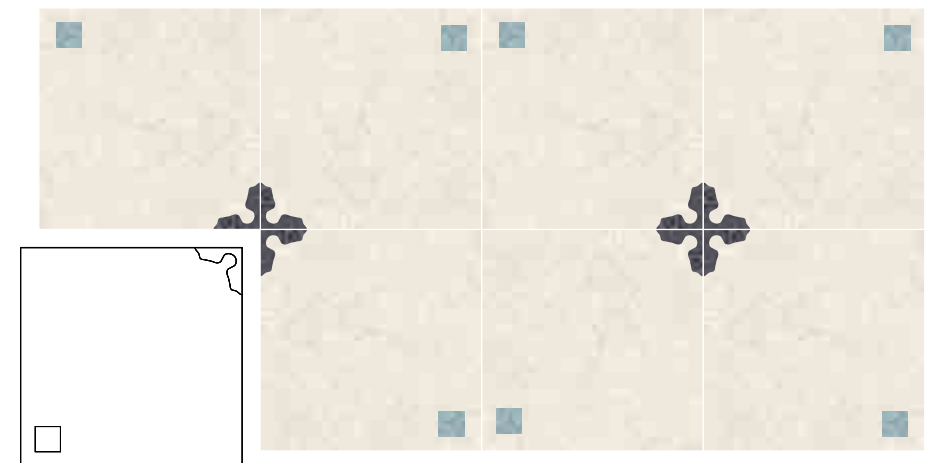
DUE GEMELLI

avorio, terra



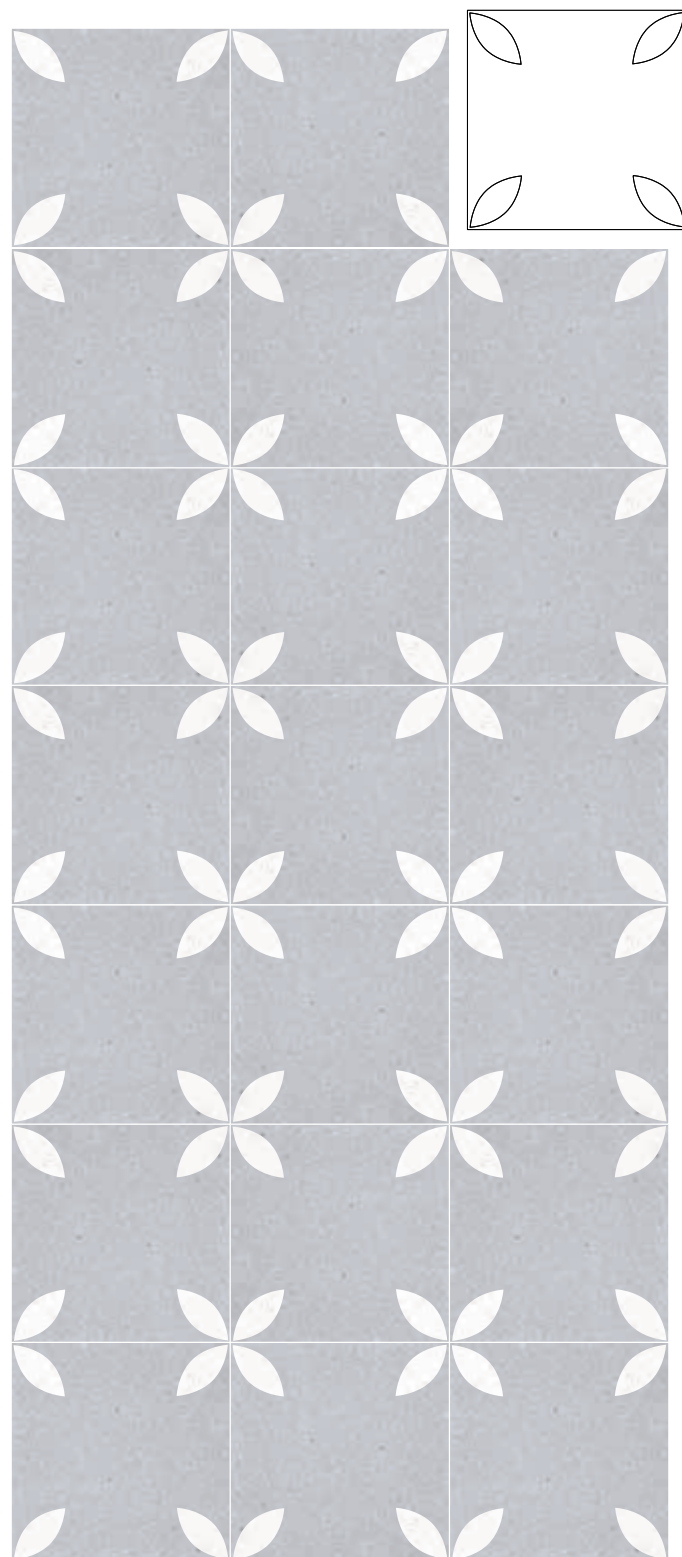
GUENDALINA - foto

avorio, lava, polvere
finitura (finish) classic



GUENDALINA

avorio, carta da zucchero, lava



IRIS - foto

lava, pelle d'angelo, rosa antico

finitura (finish) classic

IRIS

bianco cristallo, polvere





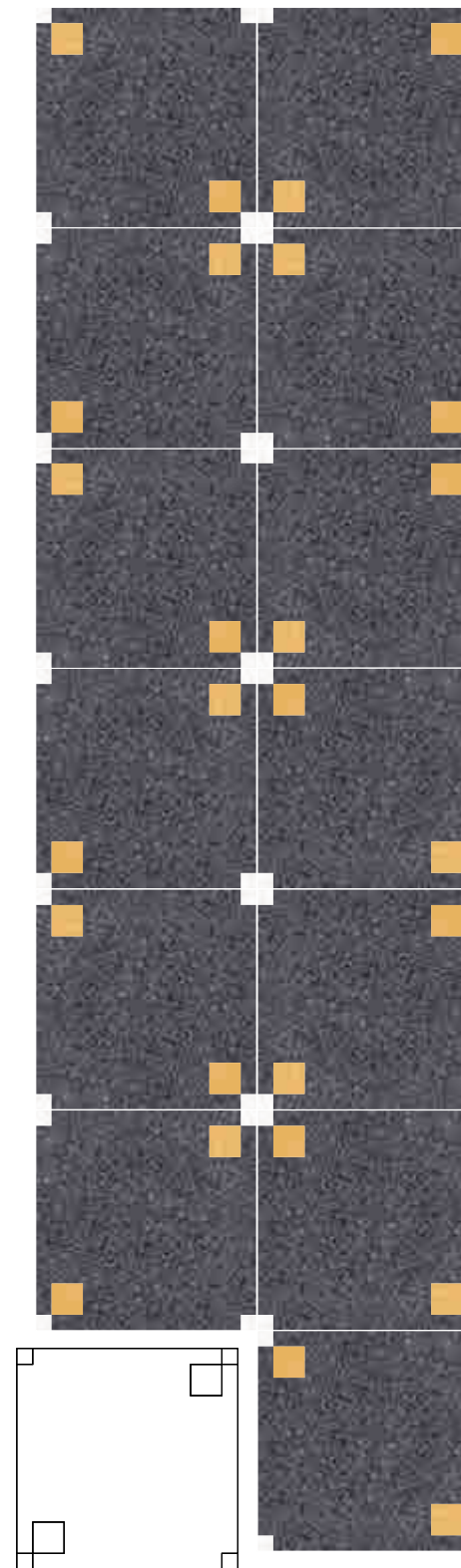
IL MONDO A QUADRETTI

THE WORLD IN SQUARES





FIGLI DI RE + SIGFRIDO - foto
grigio argento, nero intenso,
polvere
finitura (finish) classic



FIGLI DI RE
bianco cristallo, giallo oro, lava

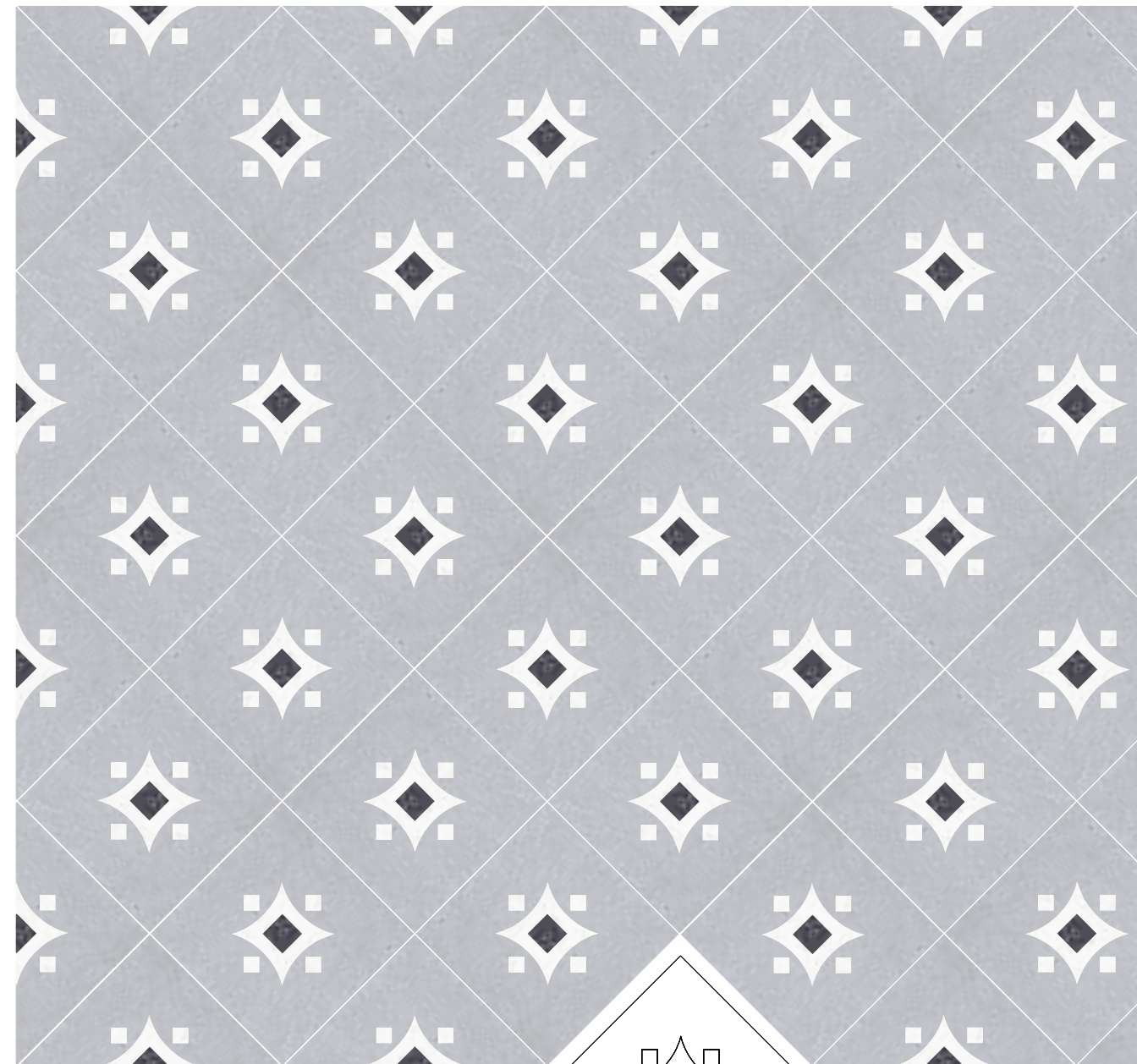


SIGFRIDO
bianco cristallo, grisaglia, turchino

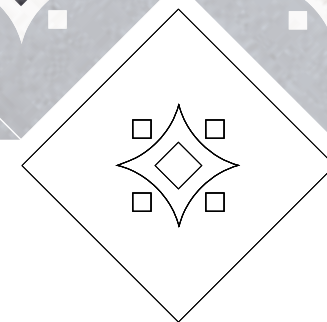
**VIOLETTA** - foto

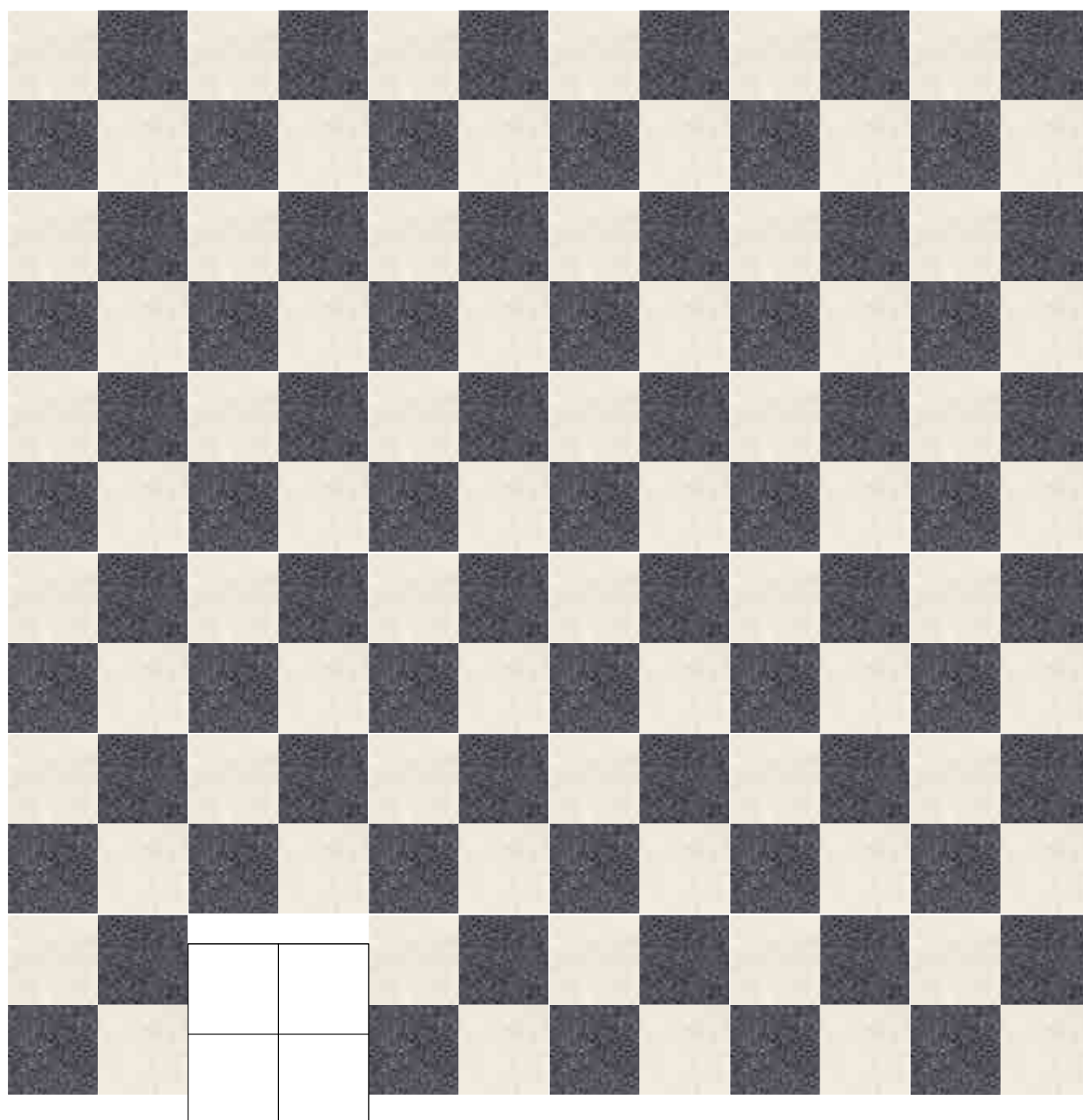
giallo oro, grigio argento,
wengè

finitura (finish) light bloom

**VIOLETTA**

bianco cristallo, lava, polvere



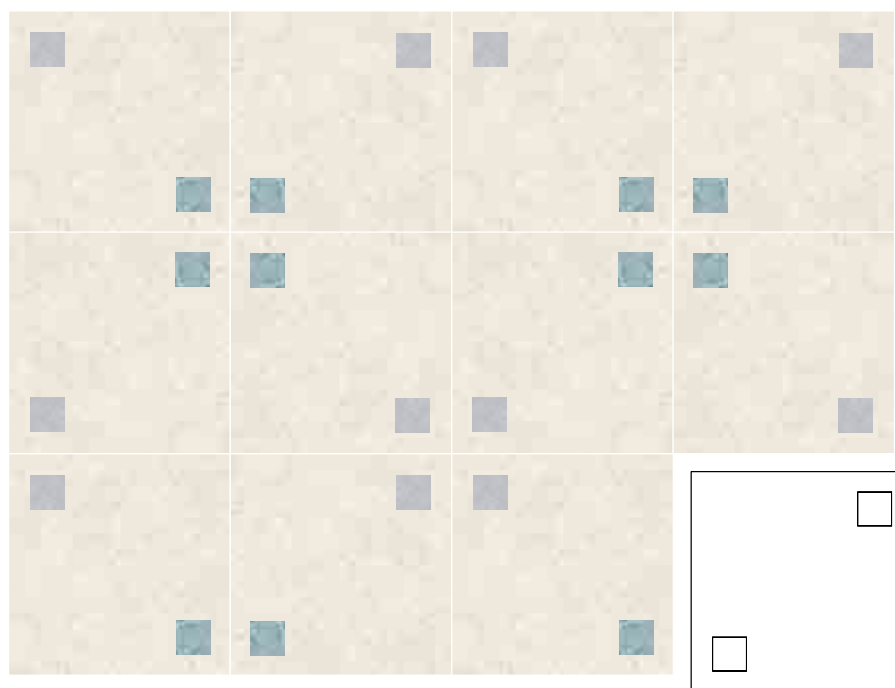


DALIBOR

avorio, lava

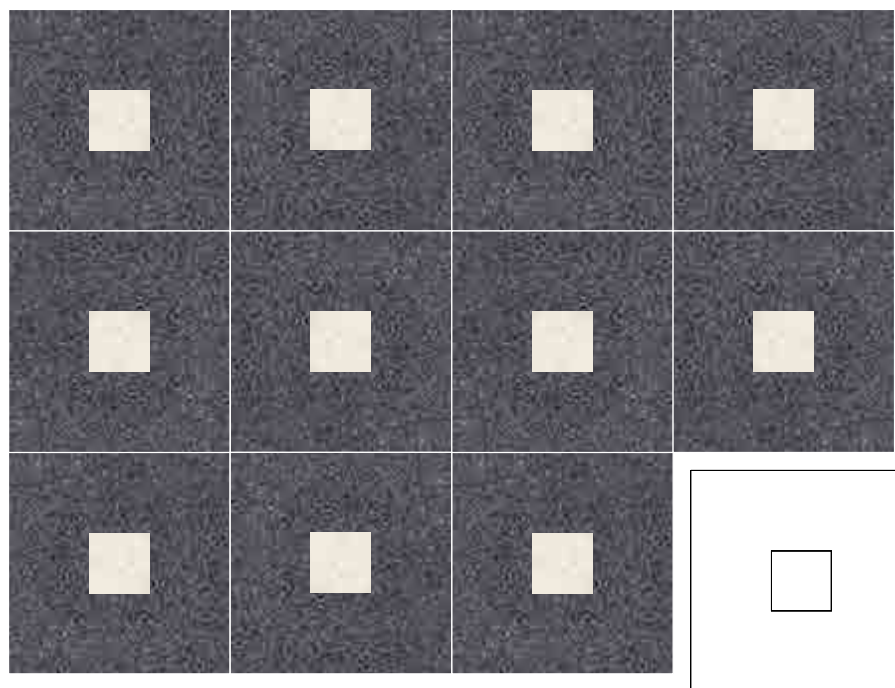
DALIBOR - foto
bianco cristallo, giallo
oro, lava
finitura (finish) light bloom





LA PULCE D'ORO

avorio, carta da zucchero, polvere

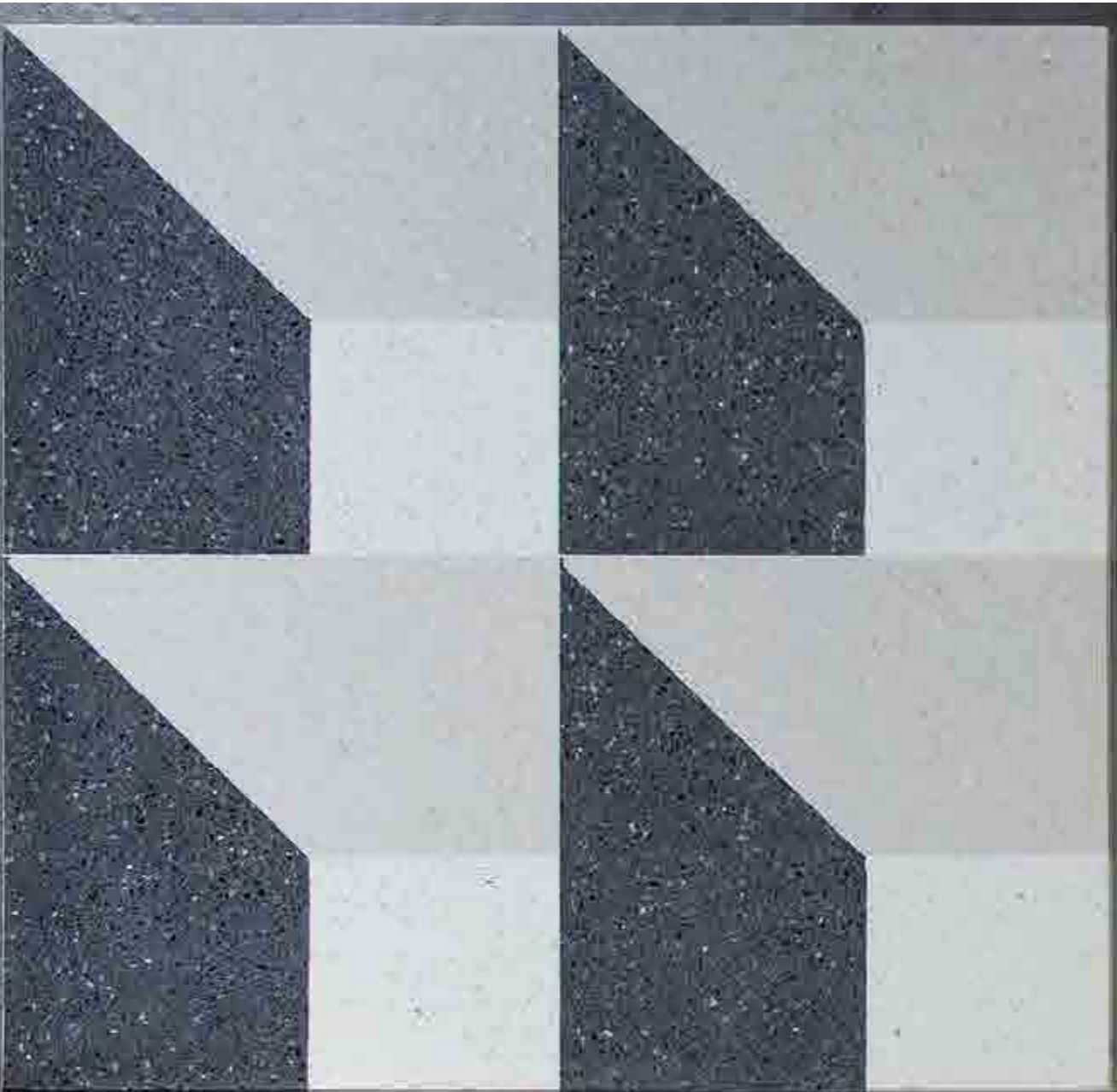


POLIFEMO

avorio, lava

POLIFEMO - foto
avorio, lava
finitura (finish) classic





PLAYING WITH PERSPECTIVES

*GIOCHI DI
PROSPETTIVE*



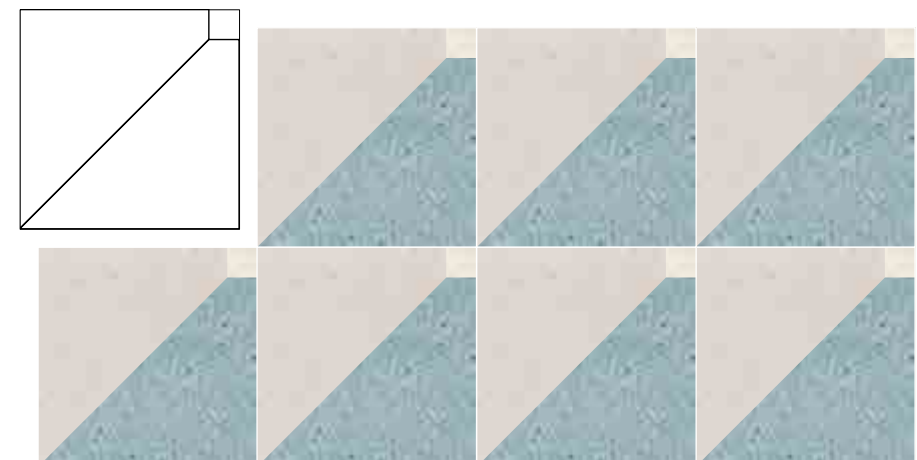
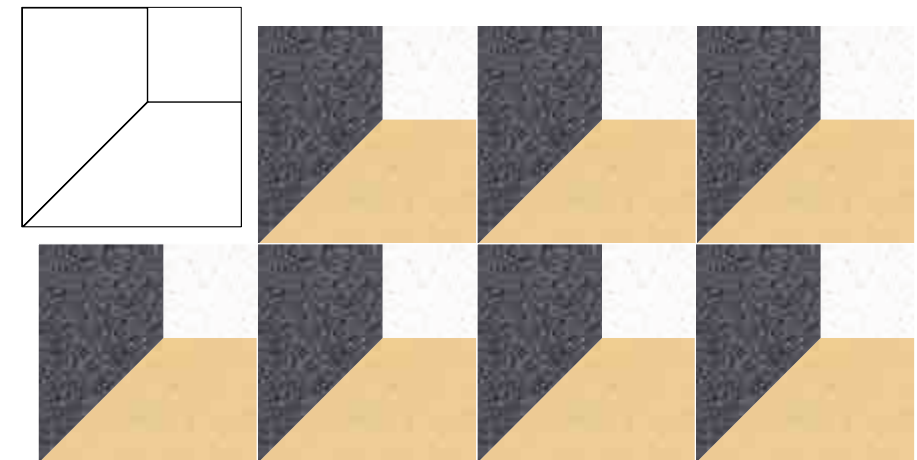
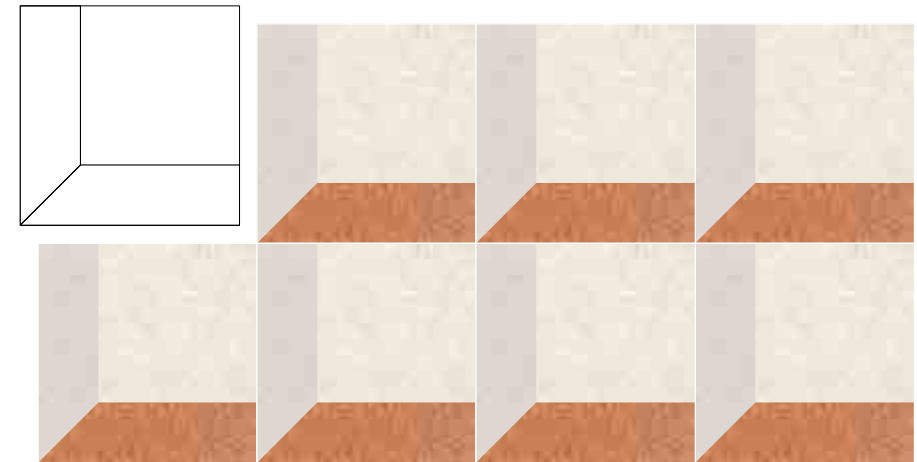


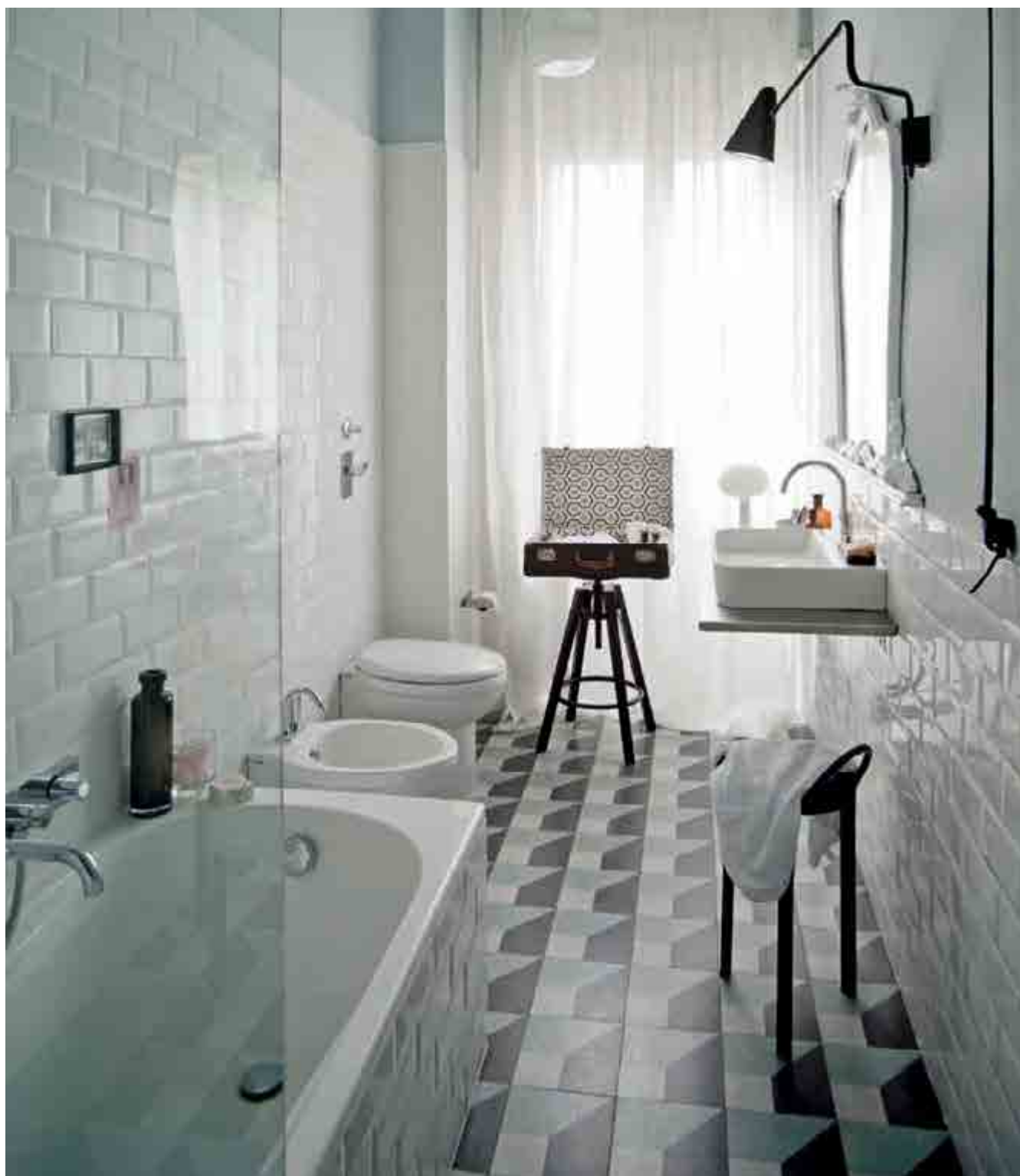
CUBI M - foto
bianco cristallo, grisaglia,
nero intenso
finitura (finish) classic

CUBI L
avorio, ruggine, tortora

CUBI M
bianco cristallo, grano, lava

CUBI S
avorio, carta da zucchero, tortora



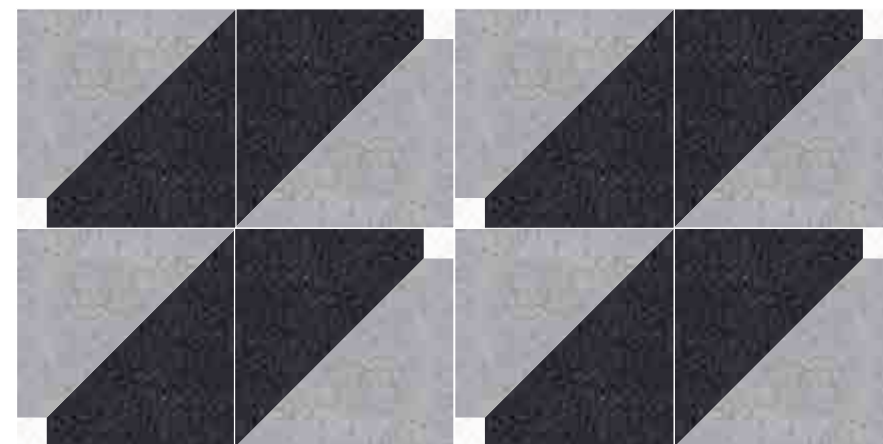
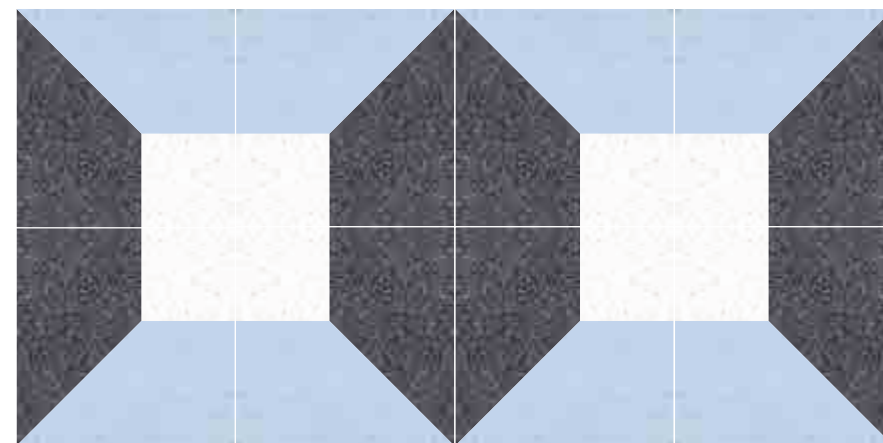
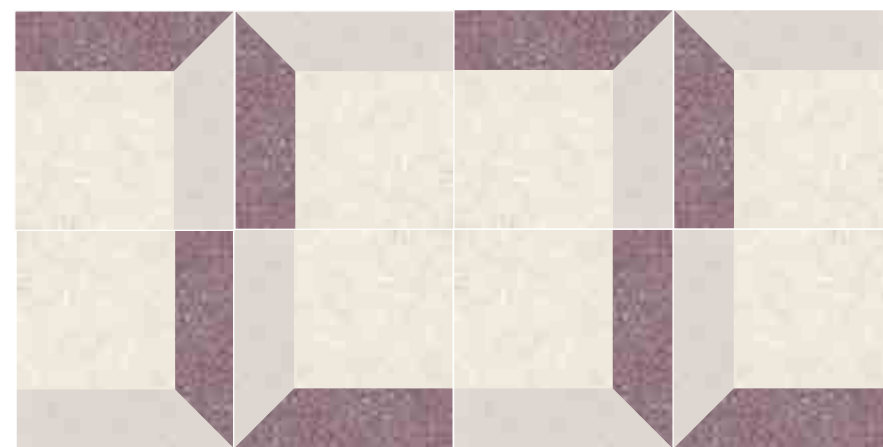


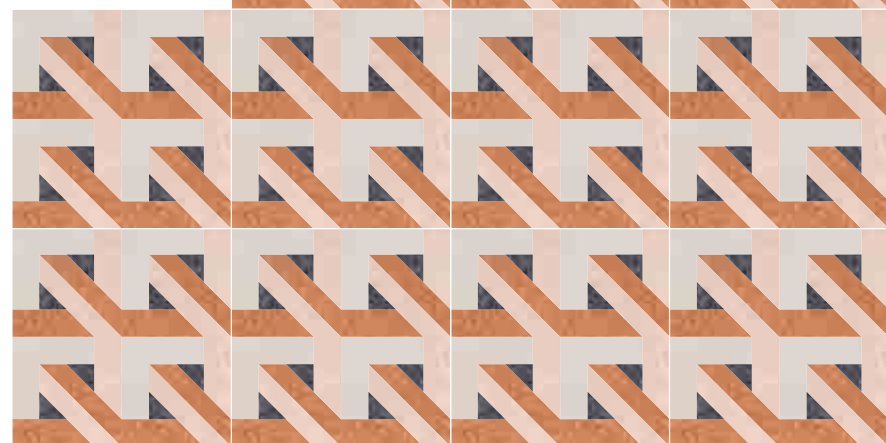
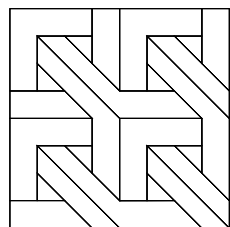
CUBI M - foto
carta da zucchero, lava,
polvere
finitura (finish) light mat

CUBI L
avorio, melanzana, tortora

CUBI M
bianco cristallo, lava, turchino

CUBI S
bianco cristallo, grisaglia, nero intenso





3D - foto
bianco cristallo, grisaglia,
lava, nero intenso
finitura (finish) light mat

3 D
lava, pelle d'angelo,
ruggine, tortora

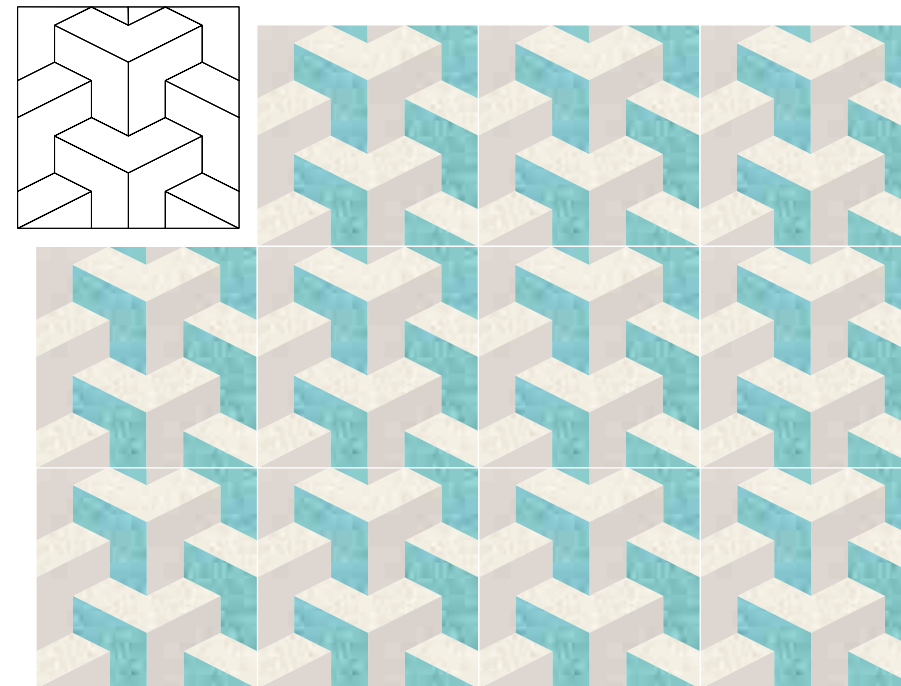


avorio, polvere, terra, tortora

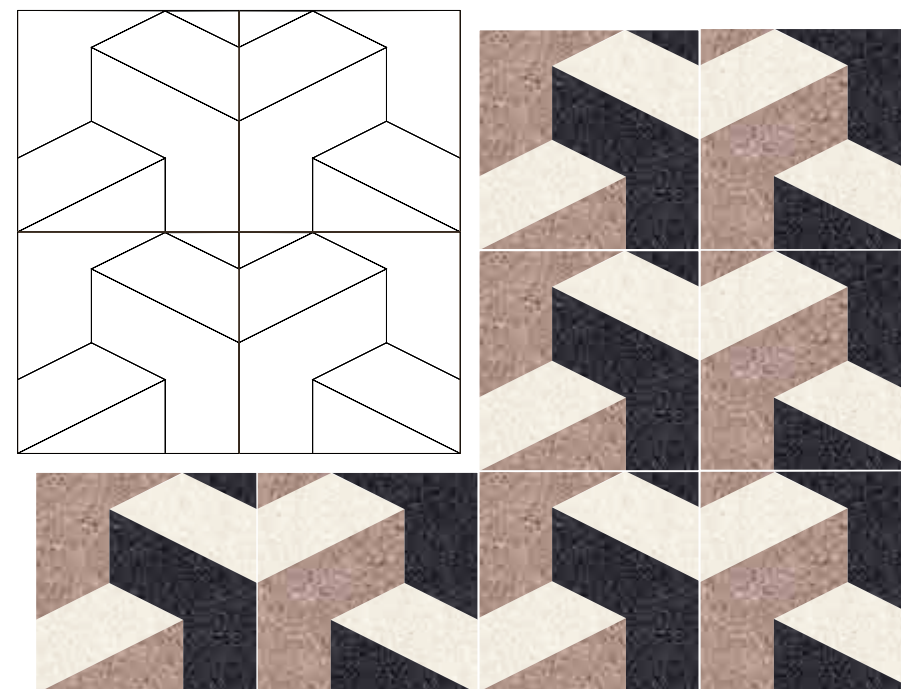




PONCE - foto
bianco cristallo, grigio
argento, grisaglia
finitura (finish) light mat



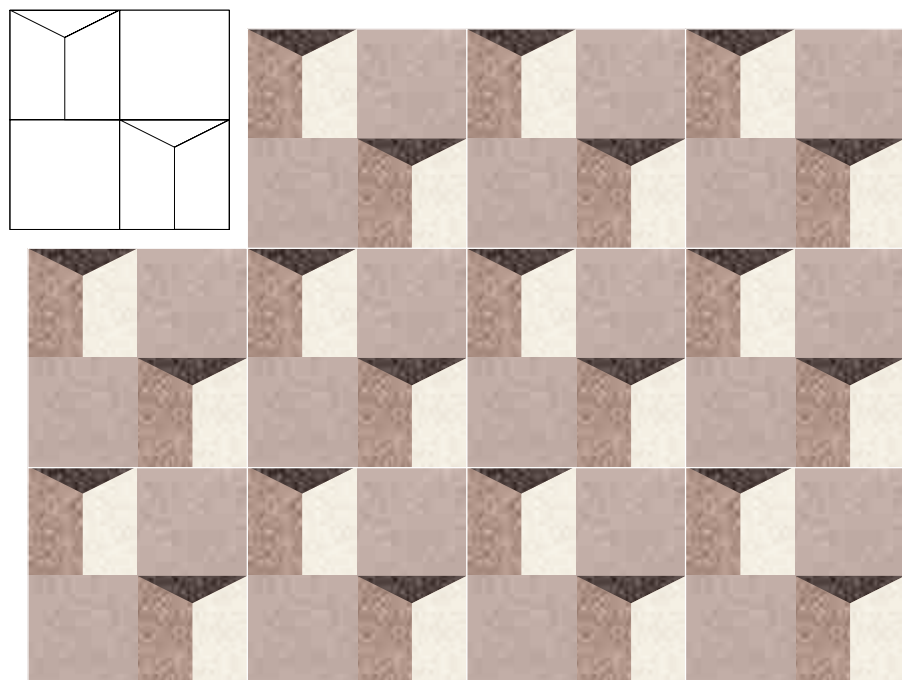
PONCE
avorio, pacifico, tortora



PONCE XL
avorio, nero intenso, terra

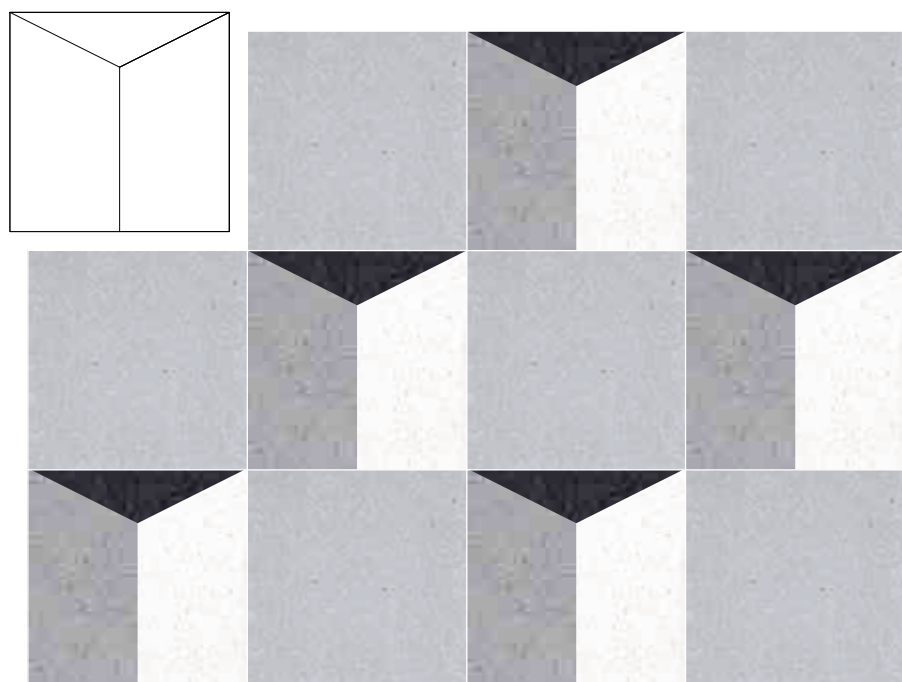


PONCE
avorio, nero intenso, polvere
finitura (finish) light mat



FIBRE

avorio, cipria, terra, wengè



FIBRE XL - foto
avorio, lava, nero intenso
+ tinta unita (plain colour)
grisaglia
finitura (finish) light bloom

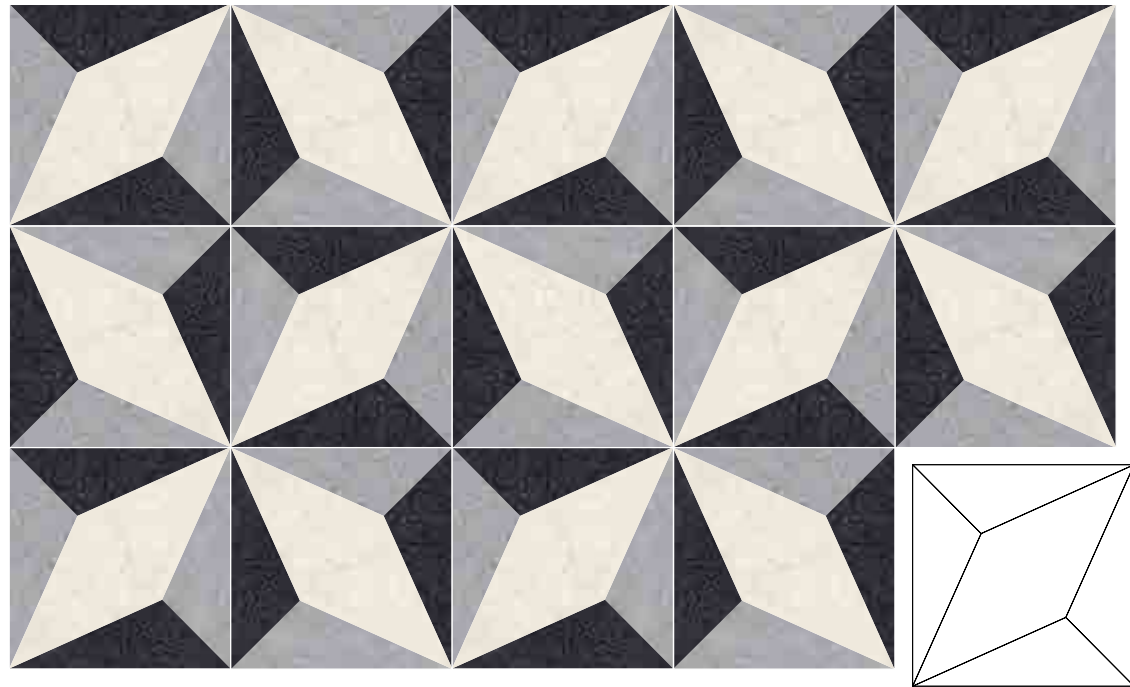
FIBRE XL

bianco cristallo, grisaglia,
nero intenso
+ tinta unita (plain colour)
polvere



ASSONOMETRIA

avorio, grisaglia, nero intenso



ASSONOMETRIA - foto
giallo oro, nero intenso, lava
finitura (finish) classic





ASSONOMETRIA

amazonia, avorio, turchino

finitura (finish) classic



ASSONOMETRIA

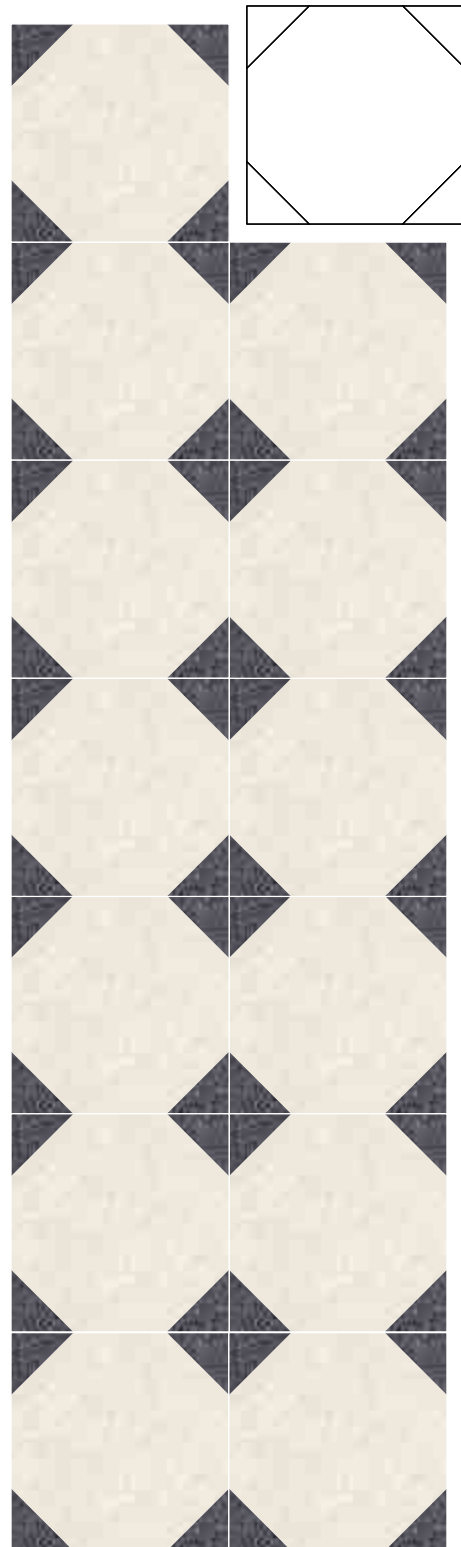
avorio, melanzana, polvere

finitura (finish) classic

LA PUREZZA DELLA GEOMETRIA

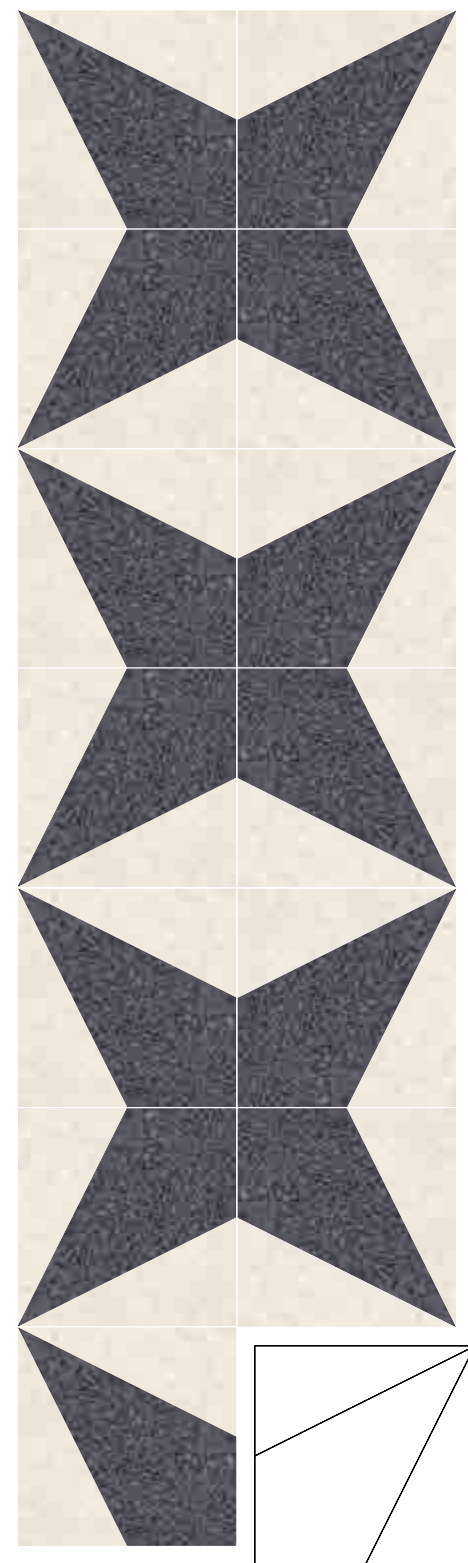
PURE GEOMETRY





RIGOLETTO

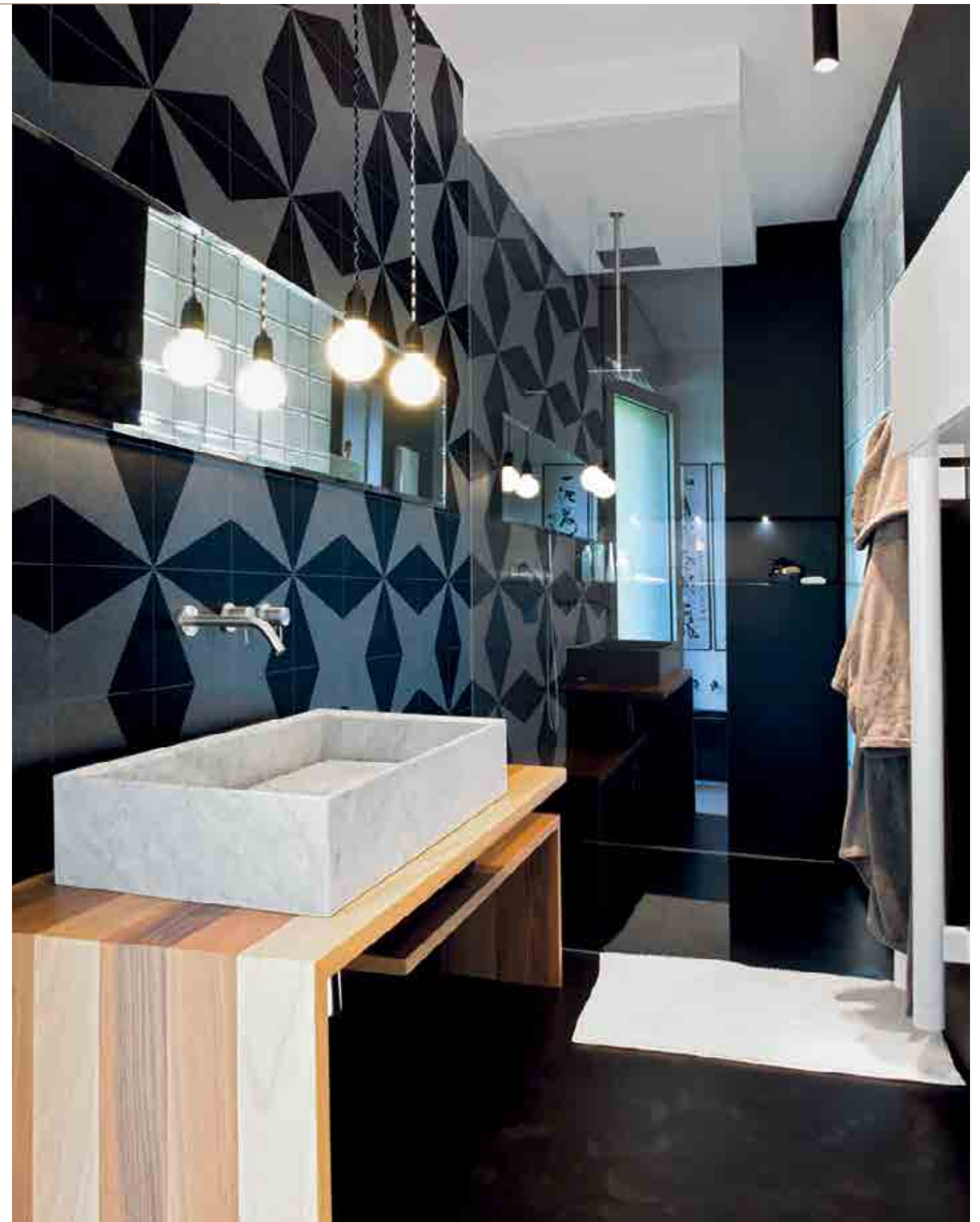
avorio, lava



STELLA

avorio, lava

STELLA - foto
grisaglia, nero intenso
finitura (finish) light bloom



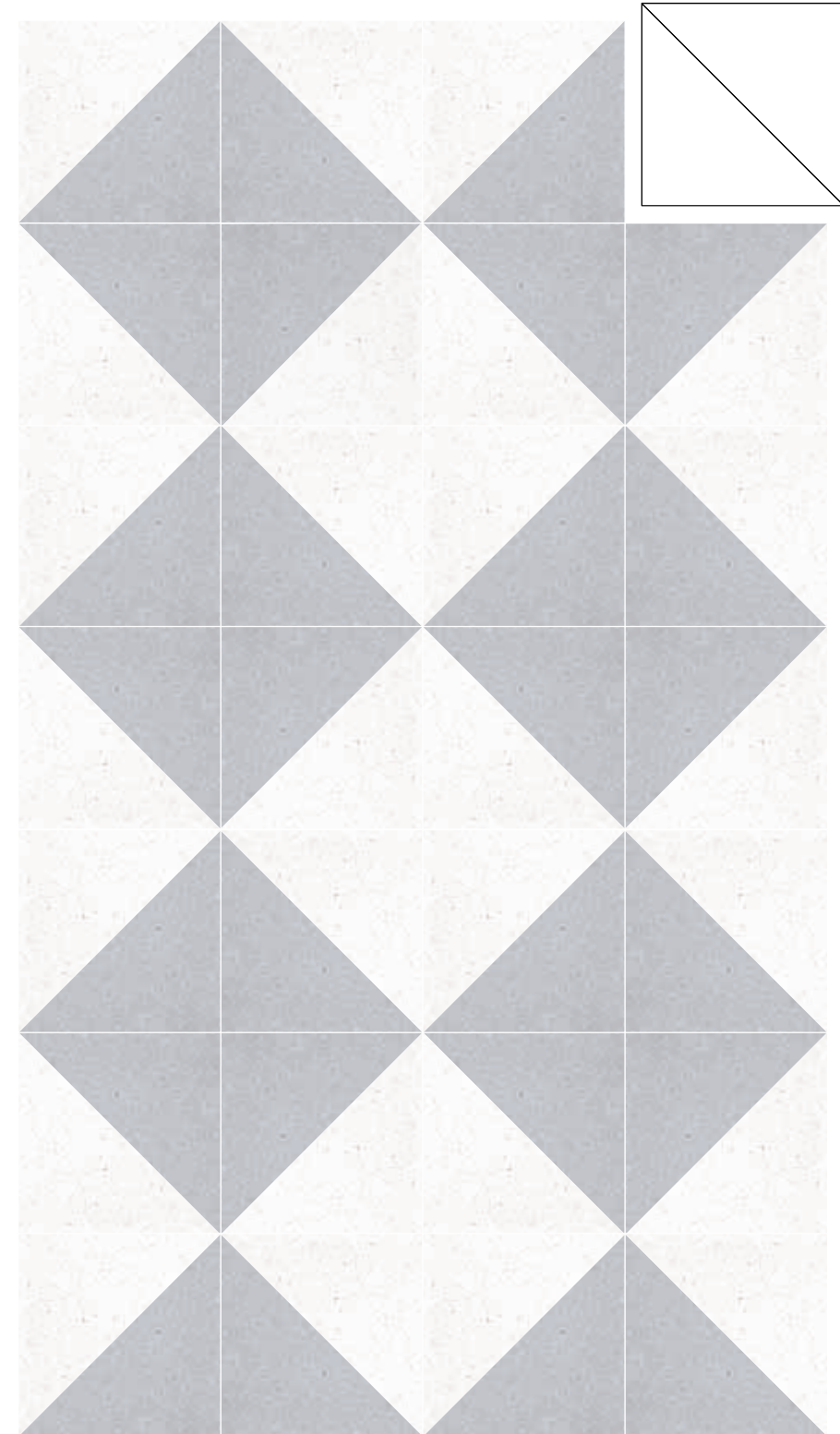
Ambientazioni e mood decori / Settings and decorations mood



INTERMEZZO - foto

avorio, rosso pompei

finitura (finish) classic



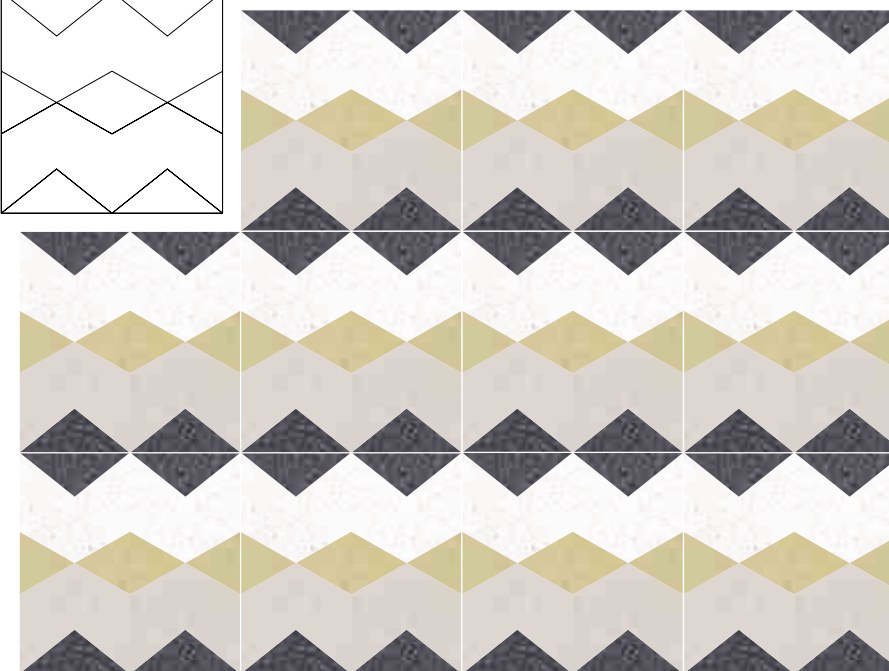
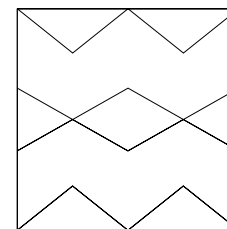
INTERMEZZO

bianco cristallo, grisaglia



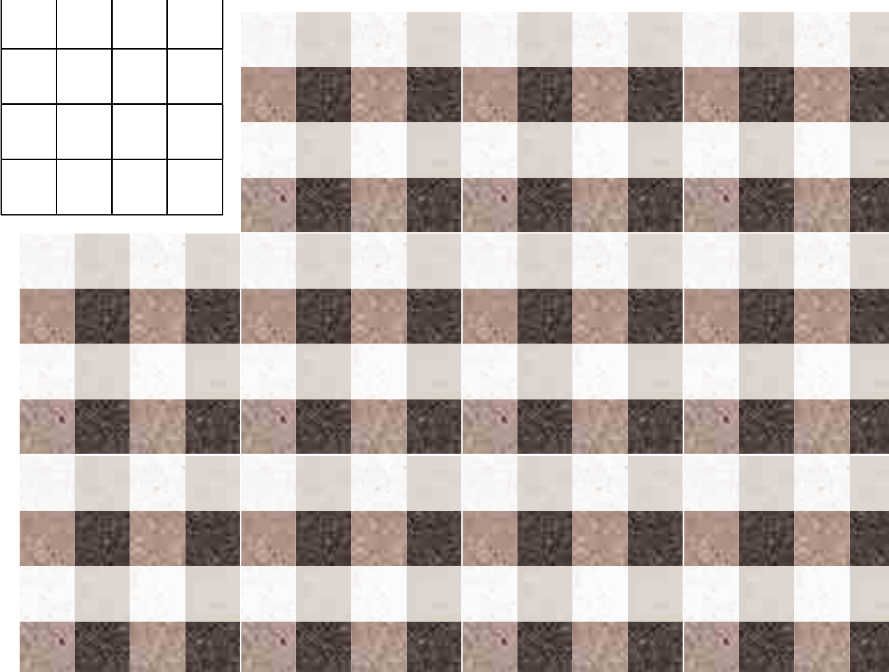
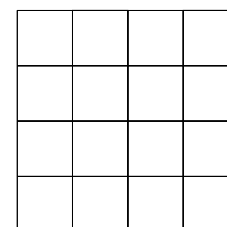
AGUADA

bianco cristallo, kiwi, lava, tortora

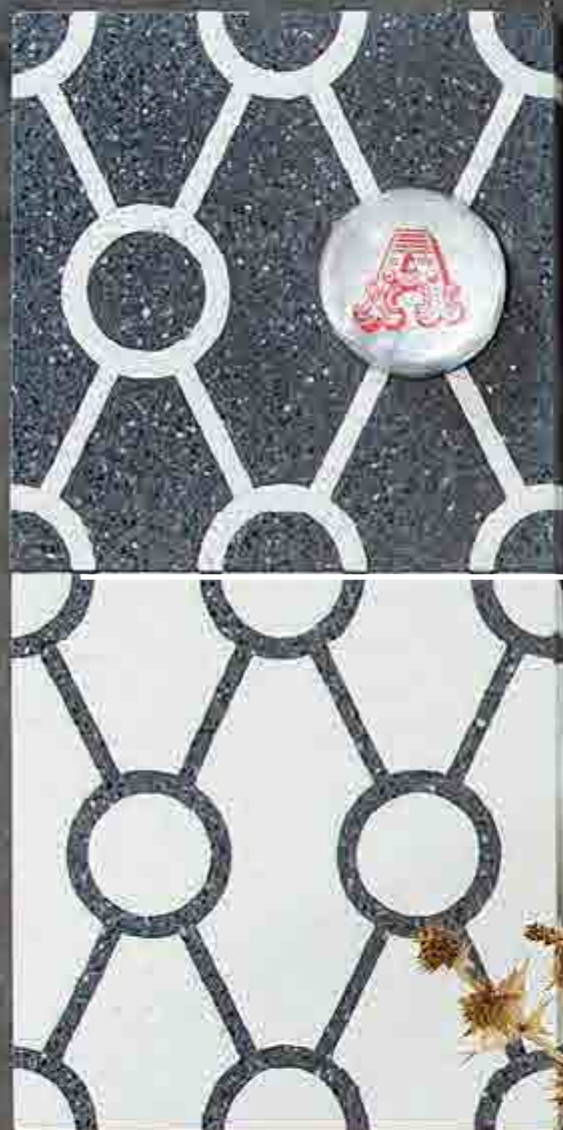


L'ALLEGRA BRIGATA

bianco cristallo, cipria, terra, wengè



L'ALLEGRA BRIGATA - foto
grisaglia, lava, nero intenso, polvere
finitura (finish) classic



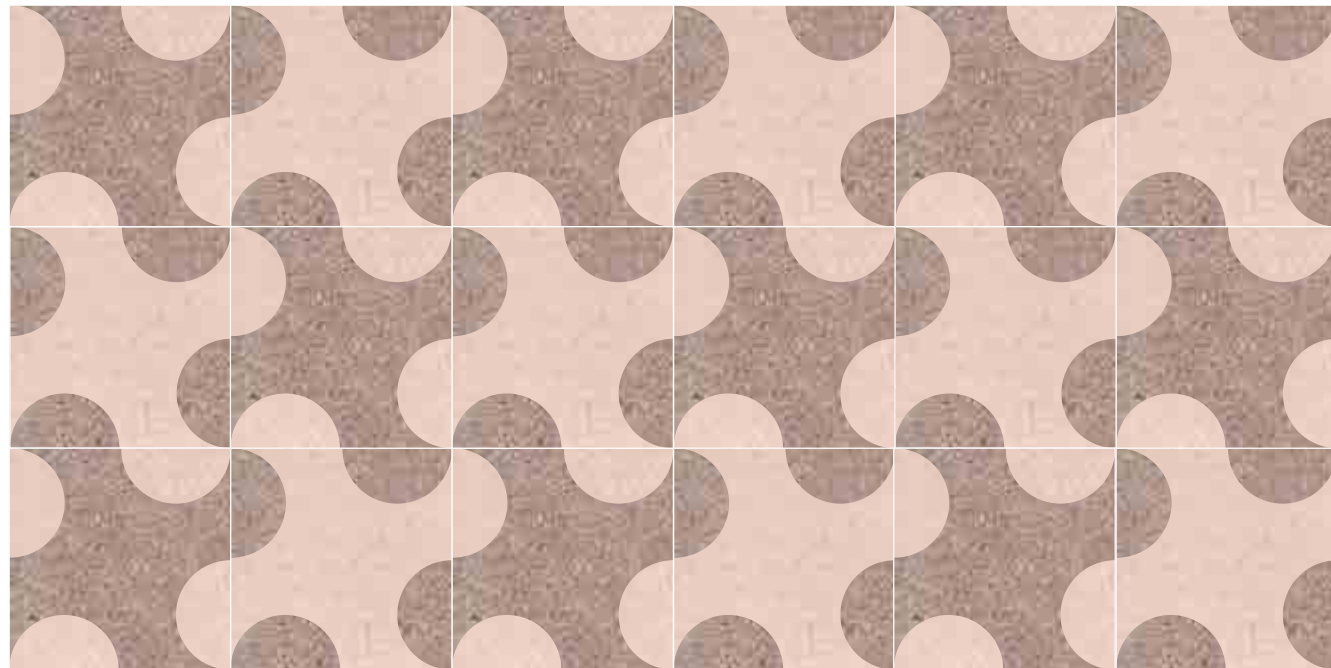
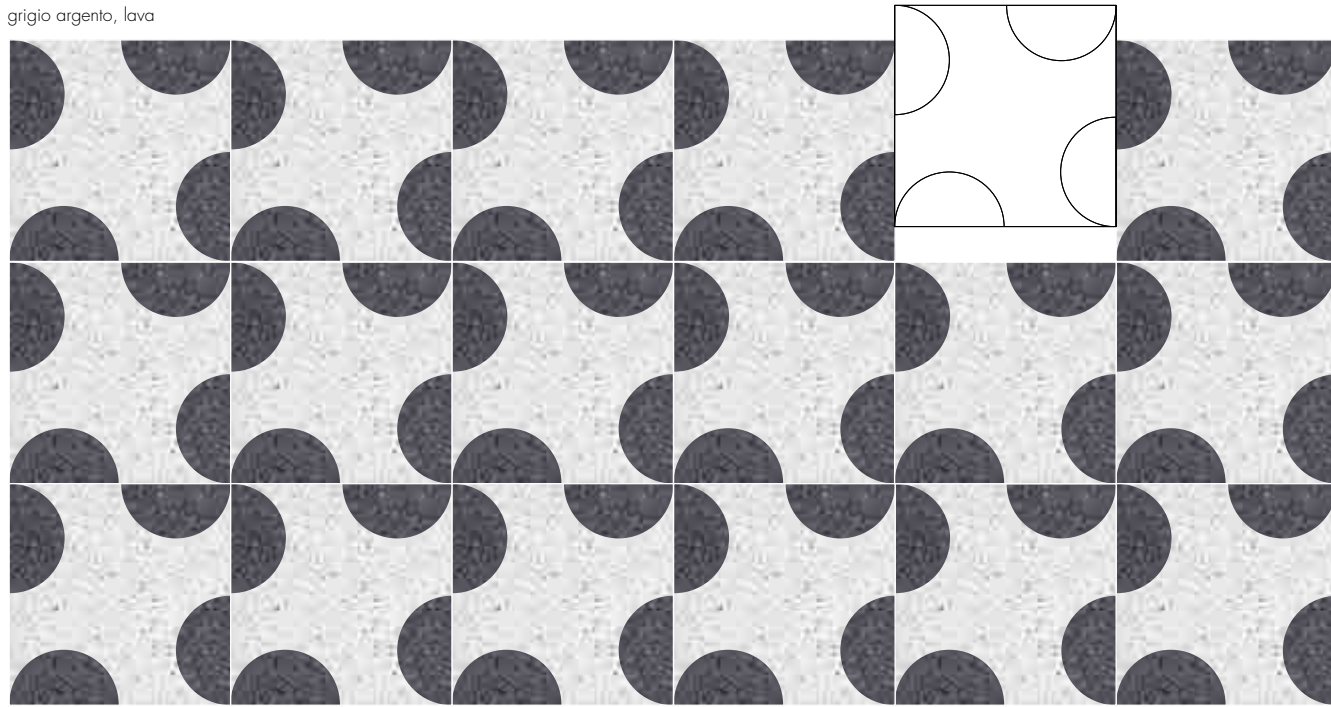
*POSITIVI
E NEGATIVI
IN GRIGLIA*

POSITIVES AND NEGATIVES
AS A GRID



NERONE

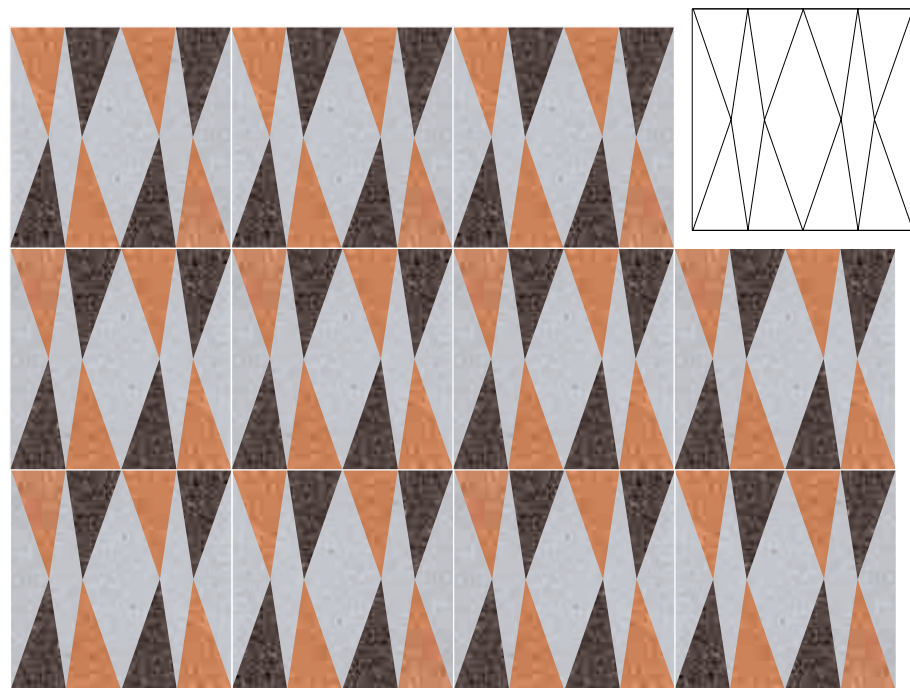
grigio argento, lava



pelle d'angelo, terra

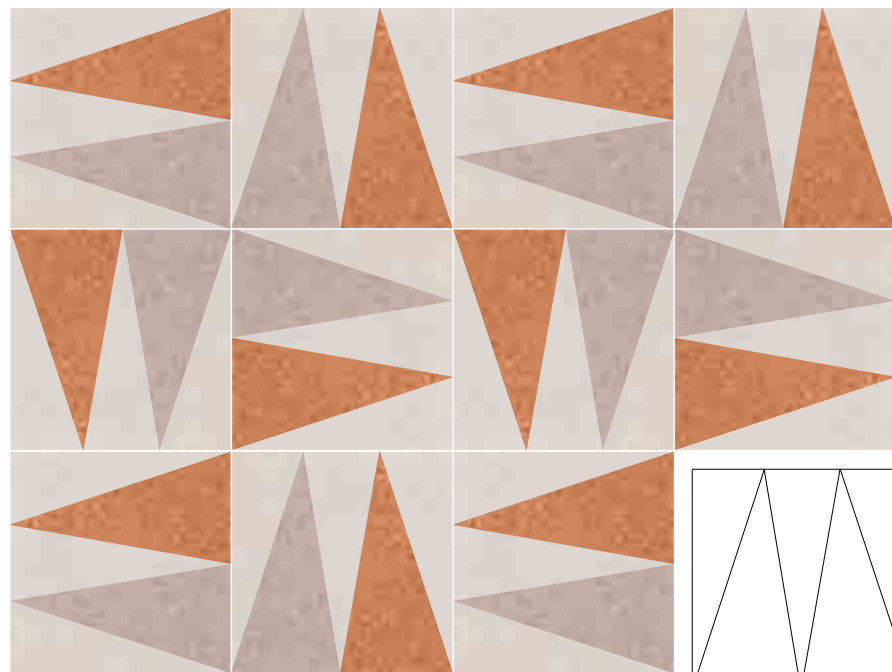
NERONE - foto
grigio argento, nero
intenso, rosso pompei
finitura (finish) light bloom





BACKGAMMON S

grisaglia, ruggine, wengè



BACKGAMMON L

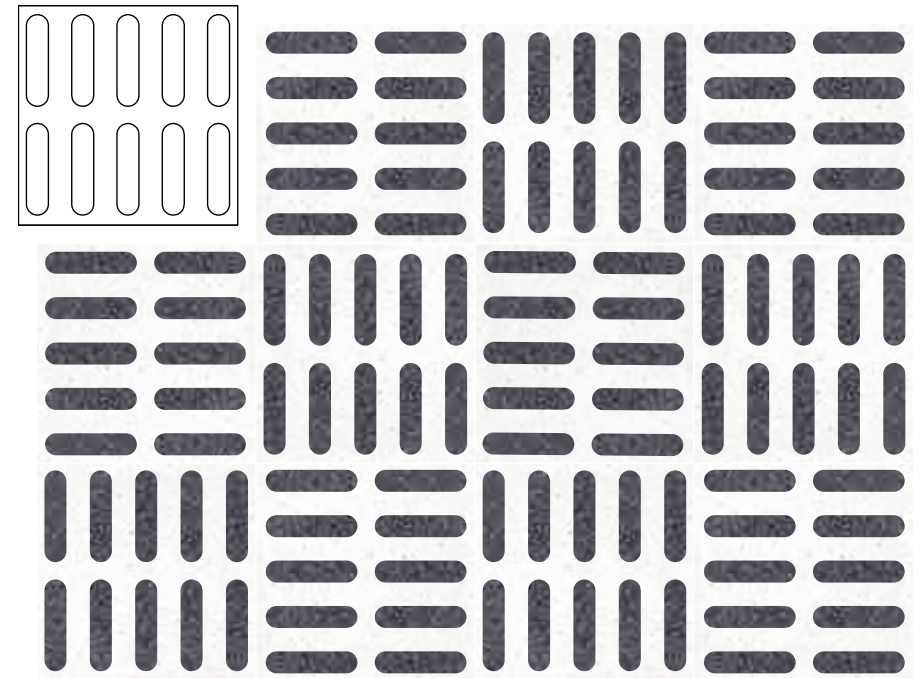
cipria, tortora, ruggine

BACKGAMMON L - foto
avorio, acquamarina, turchino
finitura (finish) light lux

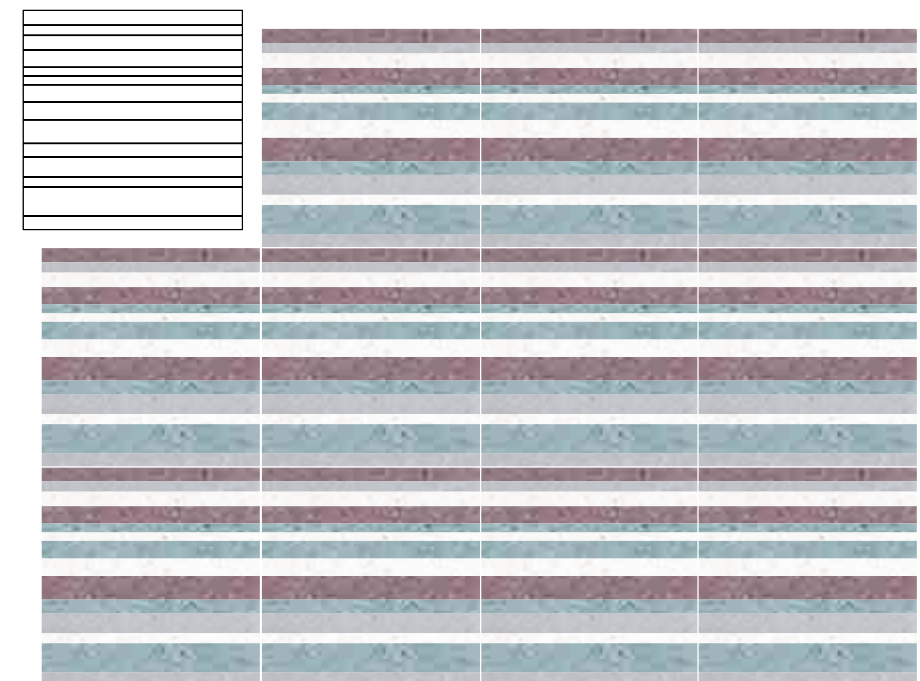


**FENCE** - foto

avario, tortora, terra, wengè
finitura (finish) light mat

**FENCE**

bianco cristallo, lava

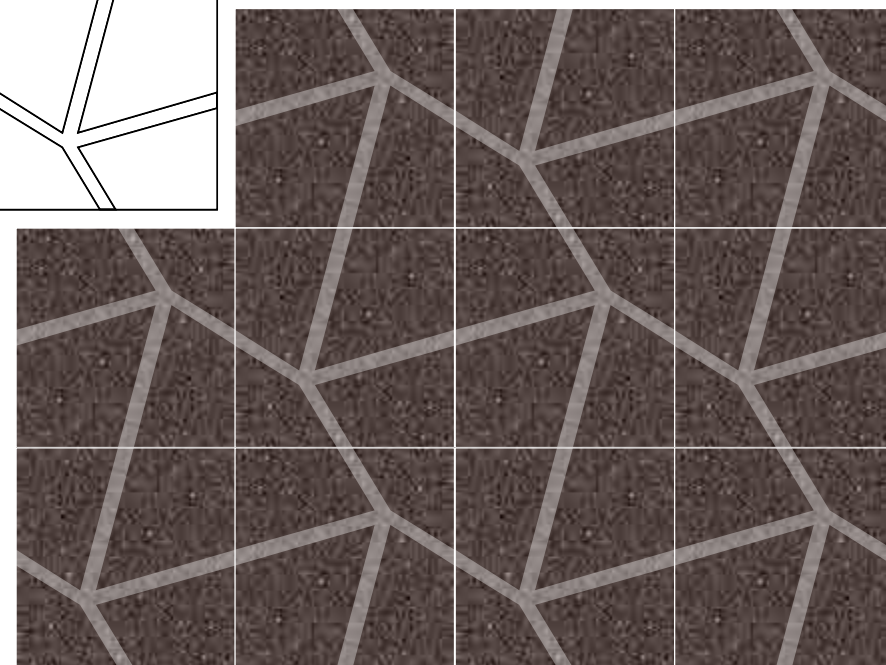
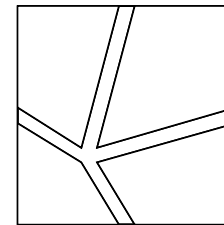
**RANDOM**

bianco cristallo, carta da zucchero,
grisaglia, melanzana



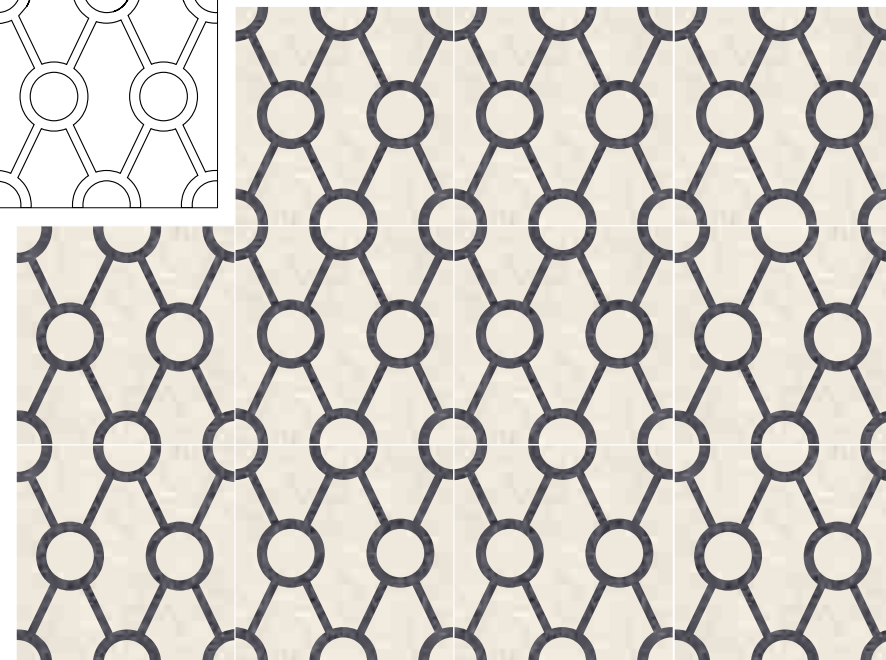
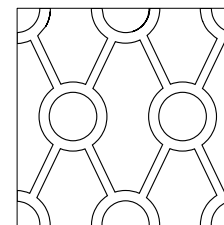
Z A H A

terra, wengè



G R I D

avorio, wengè



GRID - foto
avorio, lava
finitura (finish) light lux



*ISPIRAZIONE
PER GIOCO*

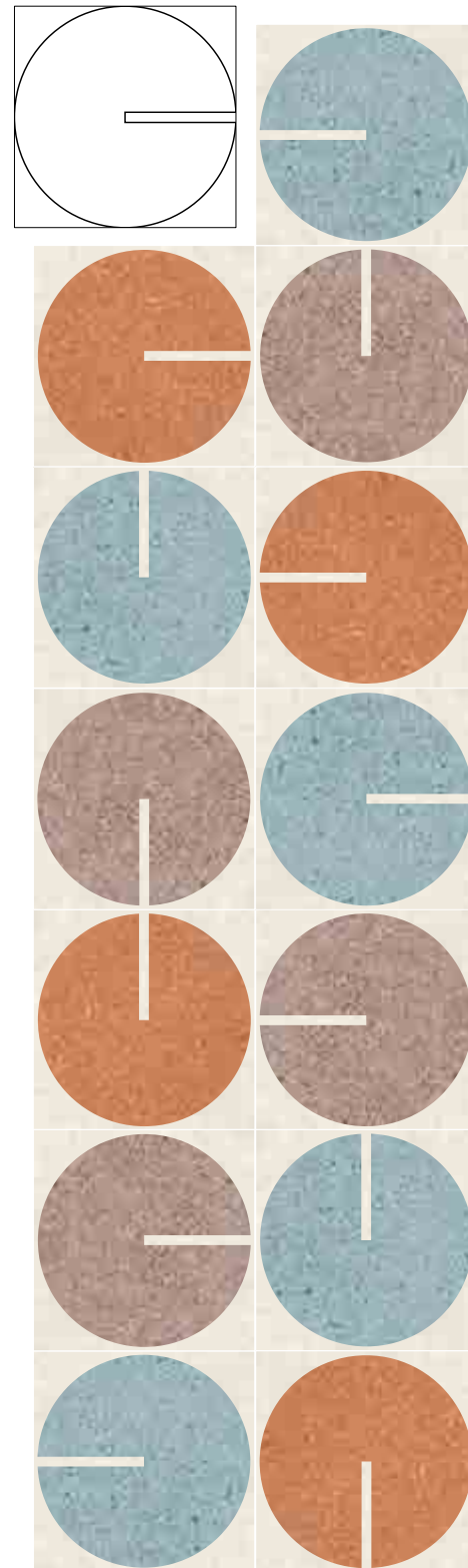


PLAYING WITH
INSPIRATION



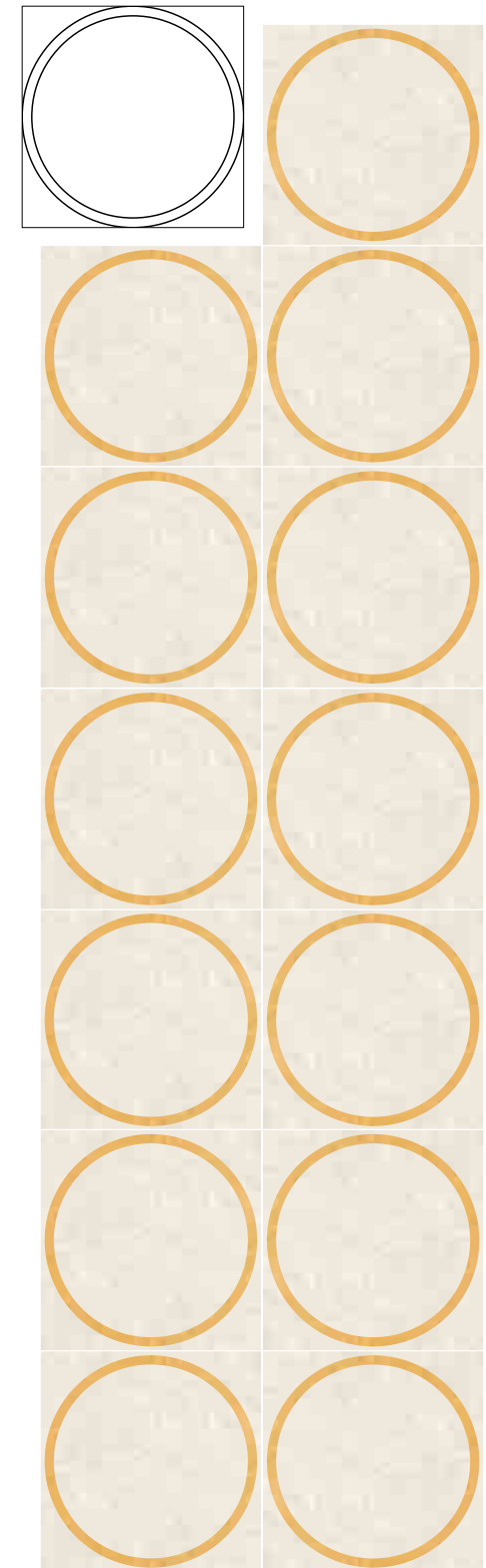


HULA - foto
grigio argento, grano
finitura (finish) light lux



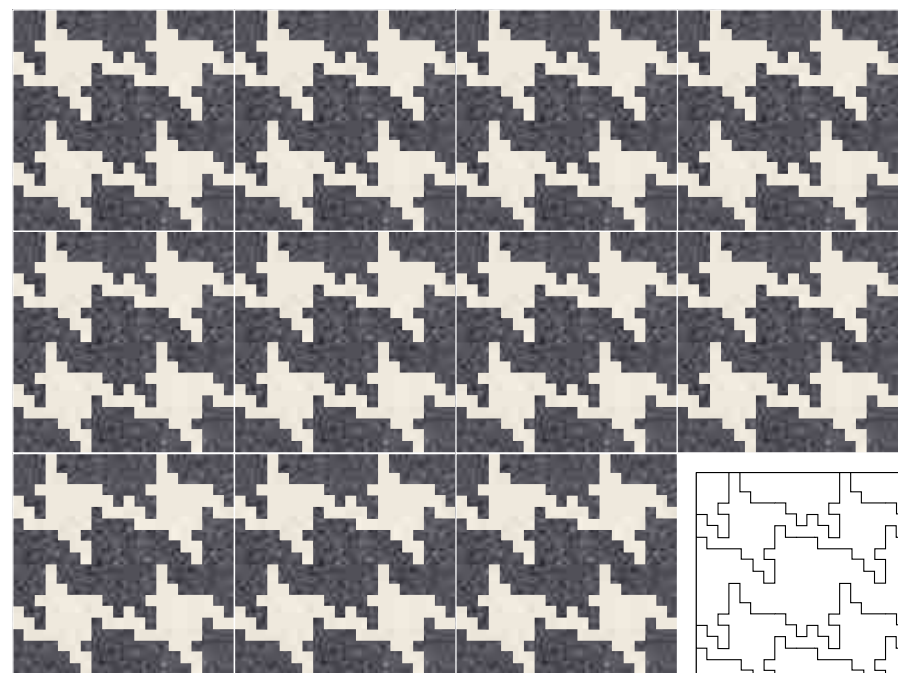
HULA

avorio, carta da zucchero, terra, ruggine



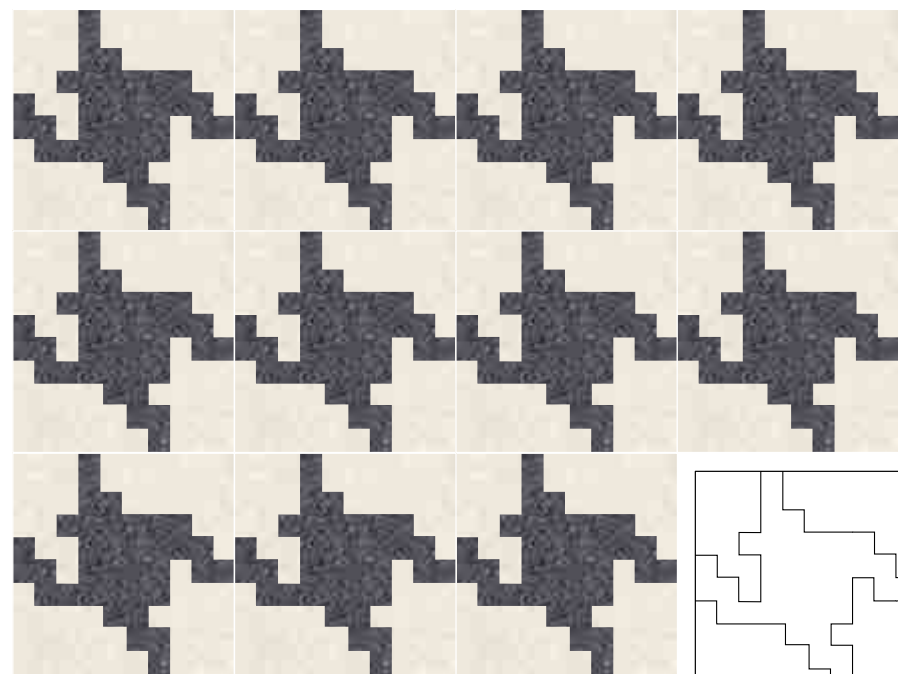
HOOP

avorio, giallo oro



INVADERS XL

avorio, lava



INVADERS XXL

lava, avorio

INVADERS XXL - foto
lava, menta
finitura (finish) light mat

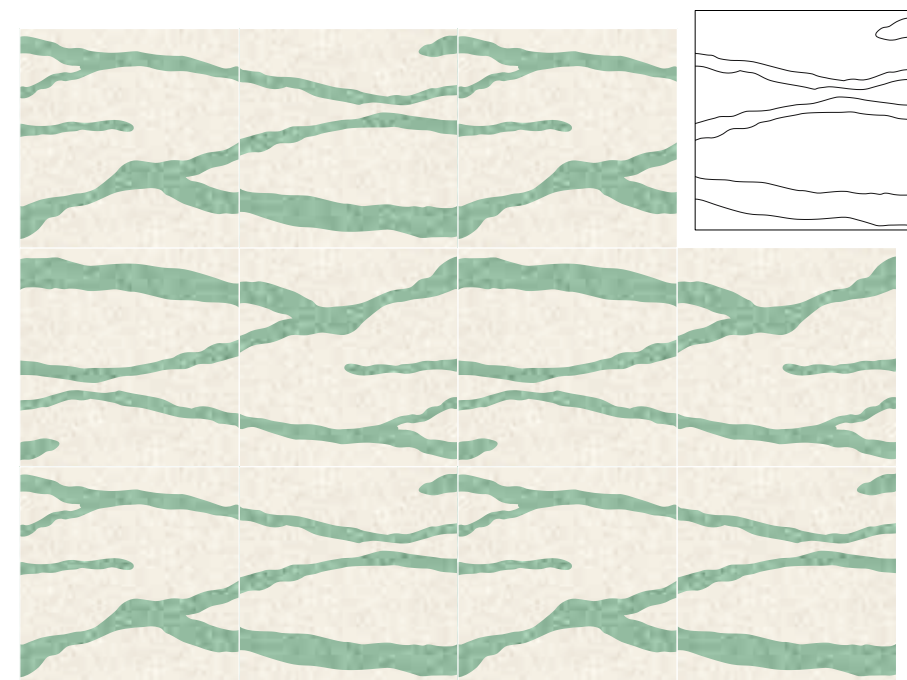
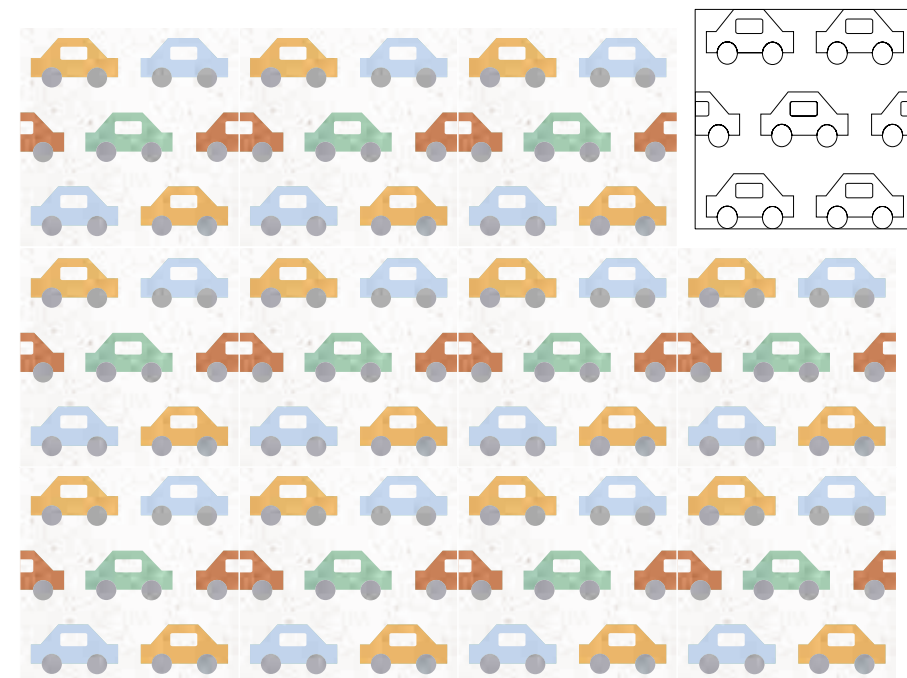




WROOM - foto
bianco cristallo, grisaglia
(ginger), nero intenso
finitura (finish) light lux

WROOM

amazonia, bianco
cristallo, giallo oro,
grisaglia, ruggine, turchino



IMAGO

avorio, amazonia



*DOPPIE
PERIMETRIE*

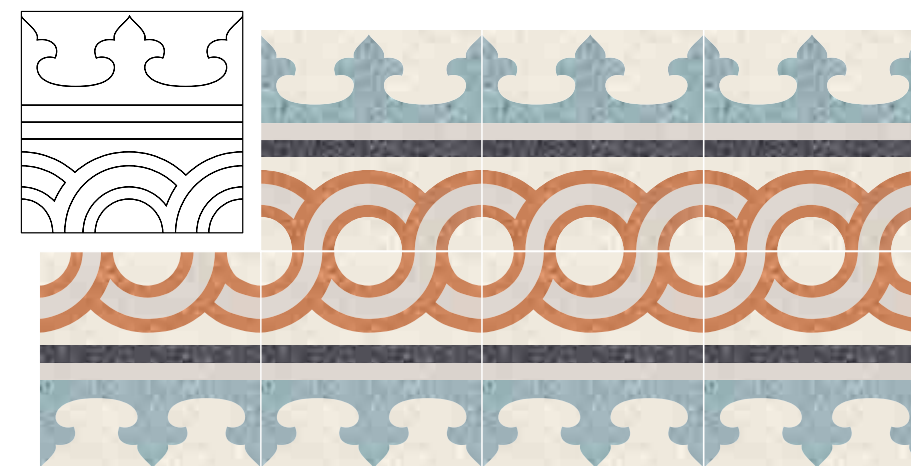
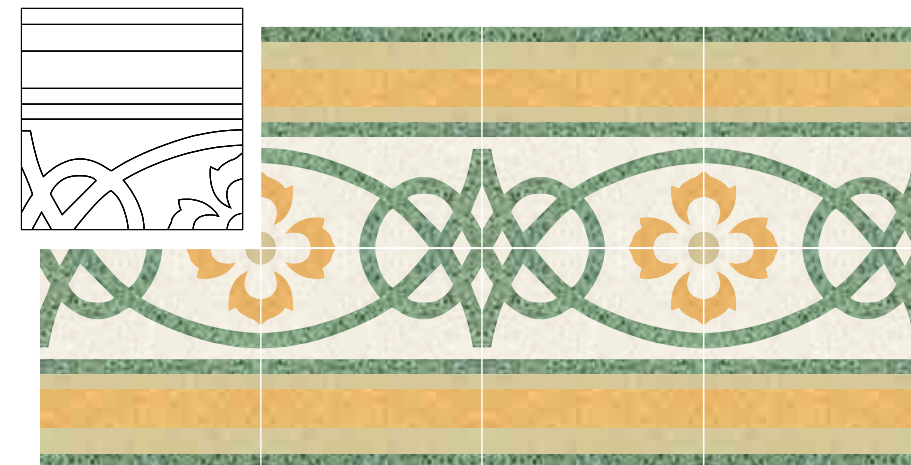
DOUBLE PERIMETERS



LA BOHÈME - foto
avorio, giallo oro, nero
intenso, ruggine
finitura (finish) light lux

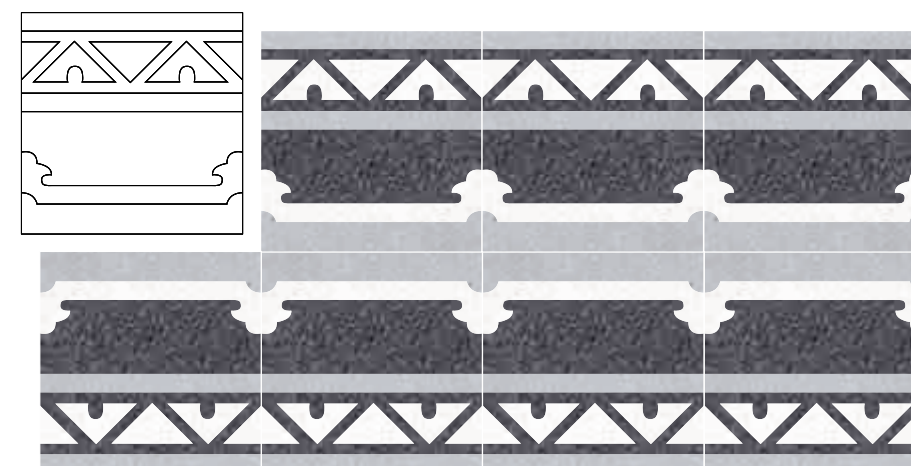
LA BOHÈME

avorio, giallo oro, kiwi, verde bosco



PARSIFAL

avorio, carta da zucchero, lava, ruggine, tortora



AIDA

bianco cristallo, lava, polvere

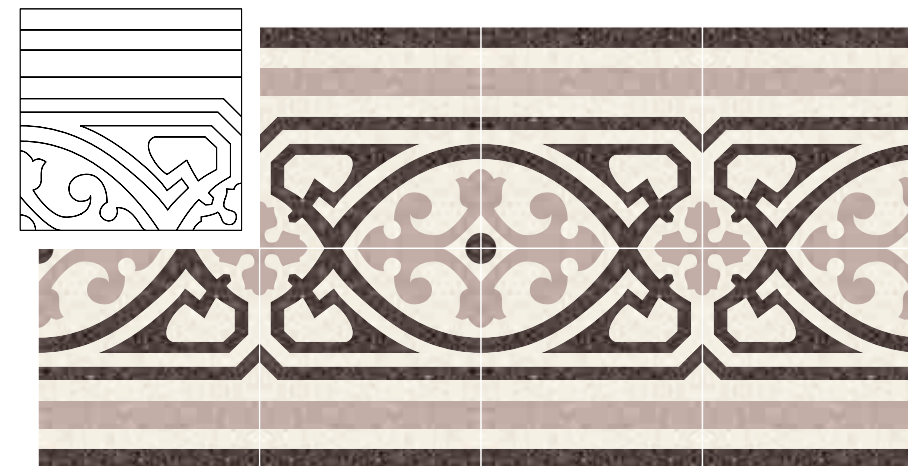


TOSCA - foto

bianco cristallo, giallo oro,
lava, nero intenso, tortora
finitura (finish) classic

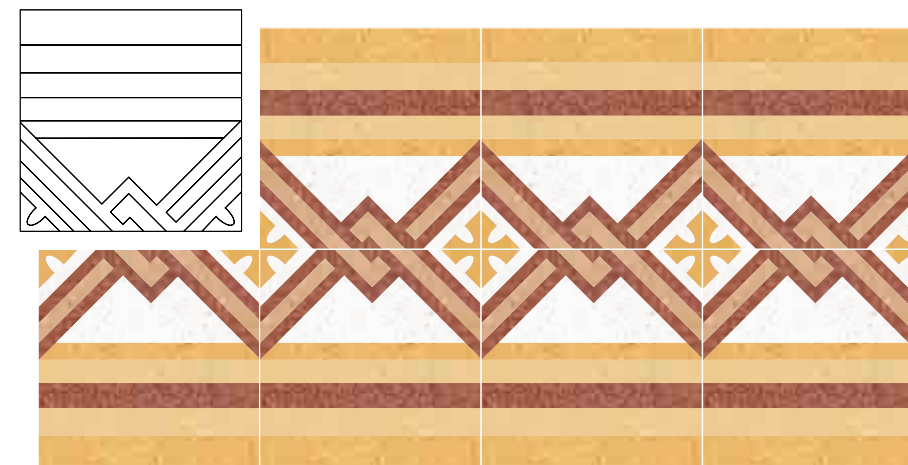
TOSCA

avorio, cipria, wengè



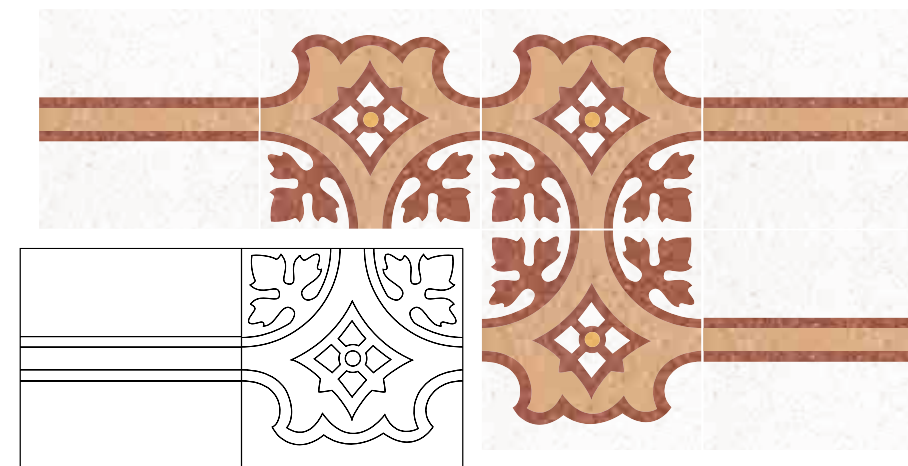
OTELLO

bianco cristallo, giallo oro, grano,
rosa antico, rosso pompei



CAMPIELLO

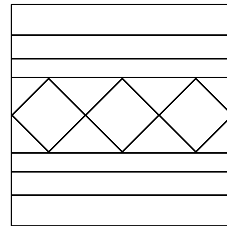
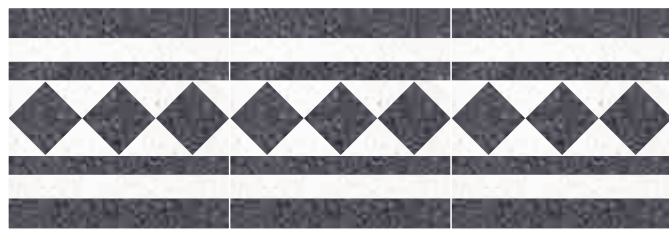
bianco cristallo, giallo oro,
rosa antico, rosso pompei





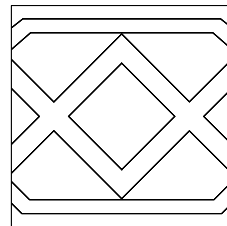
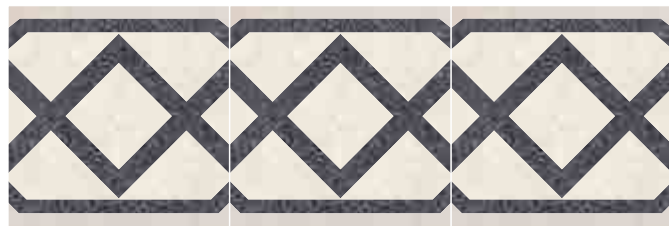
BAND GEOMETRIES

*GEOMETRIE
IN FASCIA*



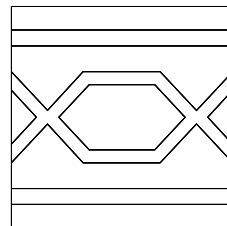
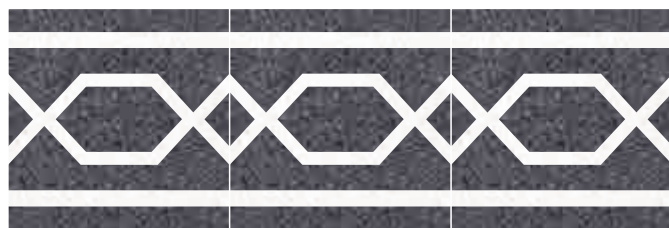
TURANDOT

bianco cristallo, lava



RE DI QUADRI

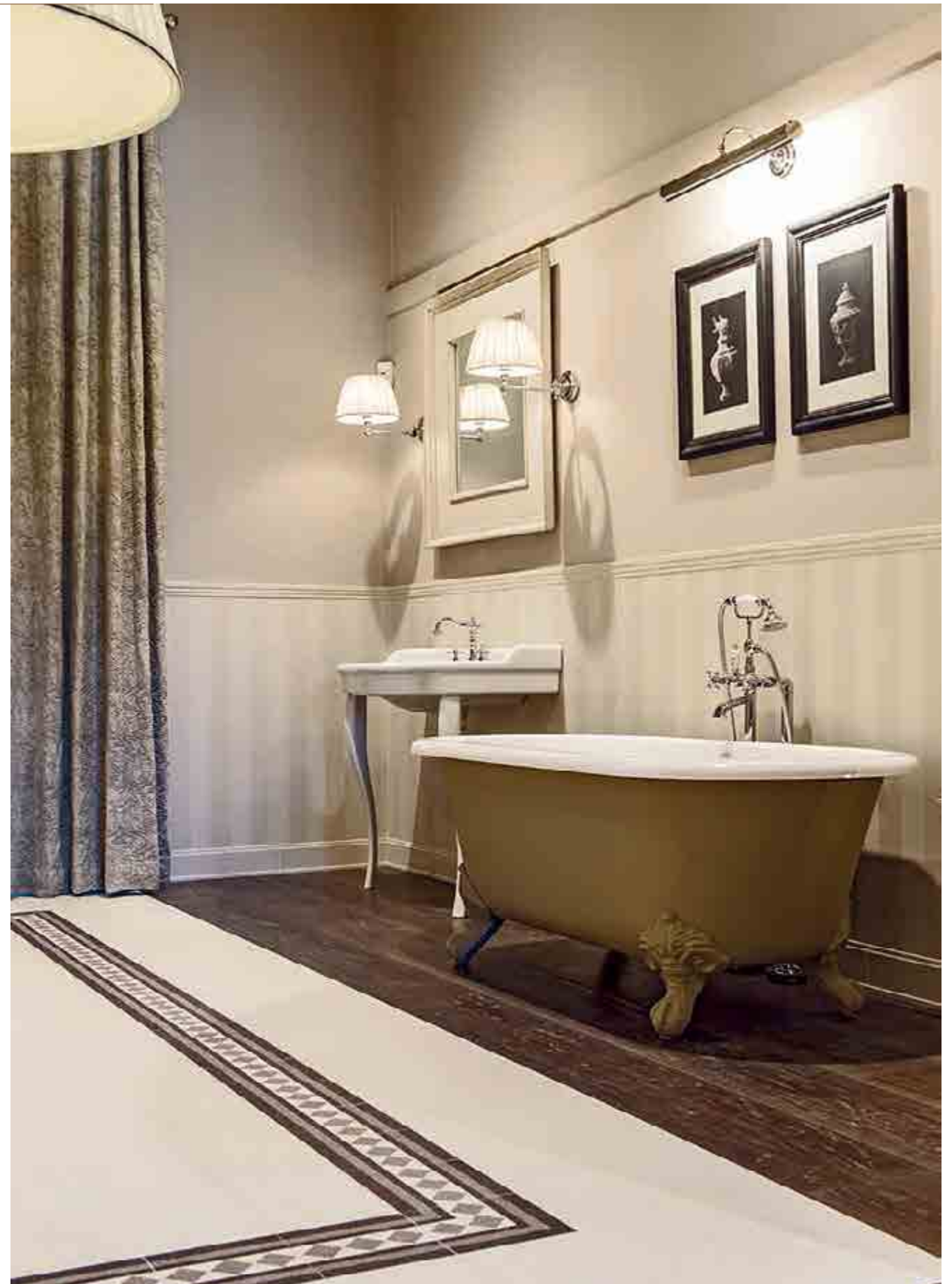
avorio, tortora, lava



NABUCCO

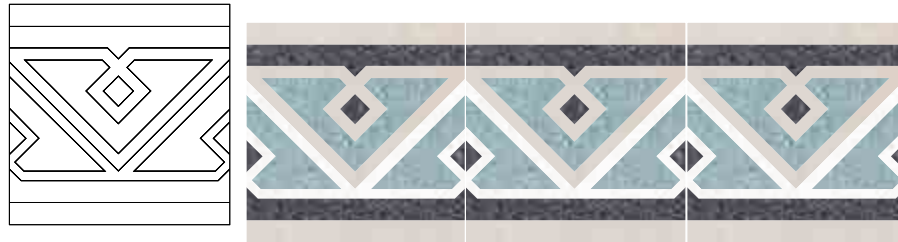
bianco cristallo, lava

TURANDOT - foto
avorio, terra, wengè
finitura (finish) light bloom



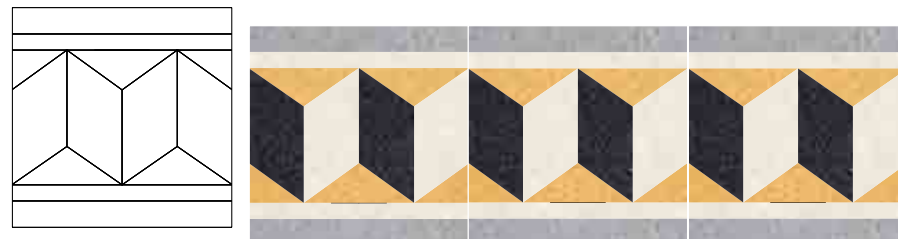
NORMA

bianco cristallo, carta da zucchero,
lava, tortora



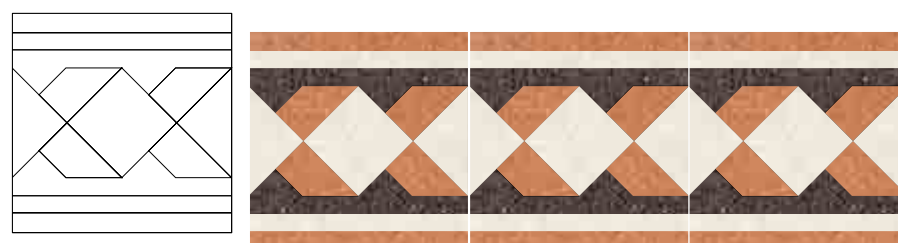
MADAME BUTTERFLY

avorio, giallo oro, grisaglia, nero intenso

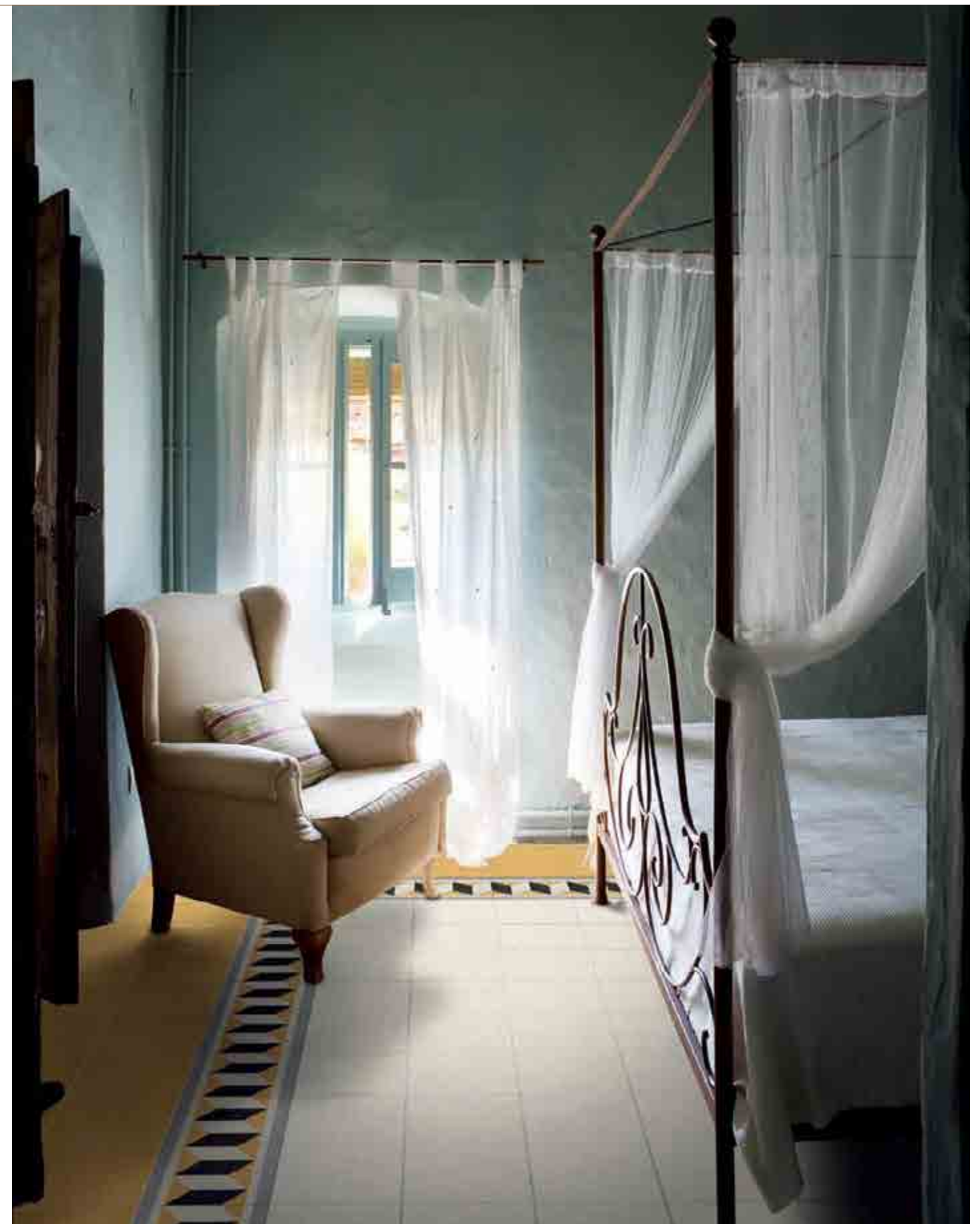


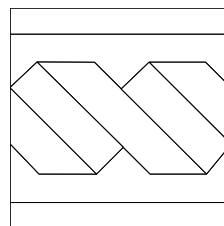
LE MASCHERE

avorio, ruggine, wengè



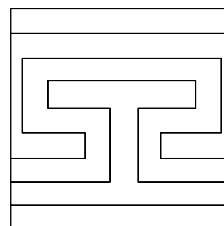
NORMA - foto
grigio argento, nero inten-
so, rosso pompei
finitura (finish) classic





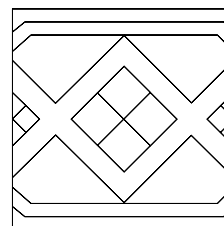
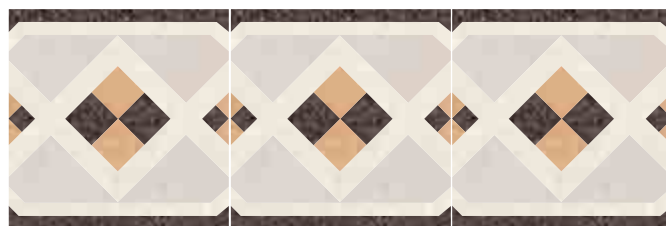
LA GAZZA LADRA

avorio, grano, terra



ELENA EGIZIA

avorio, kiwi, melanzana



LA DAMA DI PICCHE

avorio, rosa antico, tortora, wengè

DAMA DI PICCHE - foto
avorio, nero intenso,
ruggine, wengè
finitura (finish) light bloom





*CONTORNATI
DALLA NATURA*

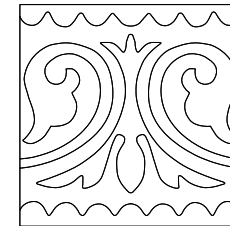
SURROUNDED BY NATURE



REGINA DELLE FATE - foto
avorio, malva, nero intenso
finitura (finish) classic

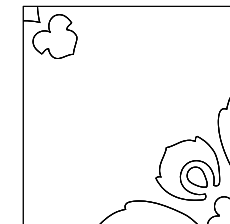
REGINA DELLE FATE

avorio, rosa antico, rosso pompei,
wengè



MIMÌ

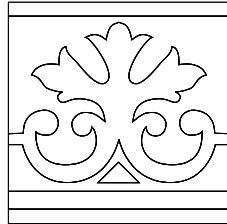
avorio, carta da zucchero,
grano, terra



MIMÌ - foto
avorio, carta da zucchero,
malva, nero intenso
finitura (finish) classic

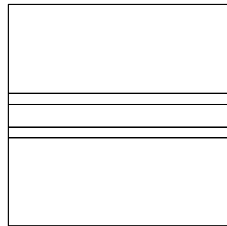
LODOLETTA

avorio, giallo oro, rosso pompei



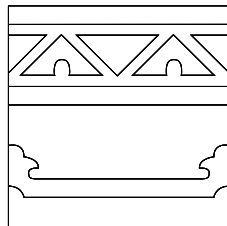
CAMPIELLO

avorio, rosa antico, ruggine



AIDA

avorio, carta da zucchero, giallo oro, terra, tortora



LODOLETTA - foto
avorio, rosso pompei
finitura (finish) classic





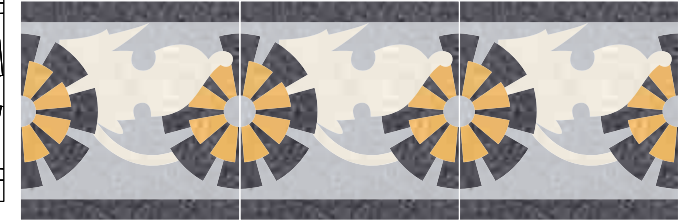
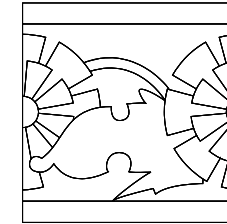
LA PULZELLA

D'ORLEANS - foto

acqua marina, avorio,
giallo oro, rosso pompeii,
pelle d'angelo
finitura (finish) classic

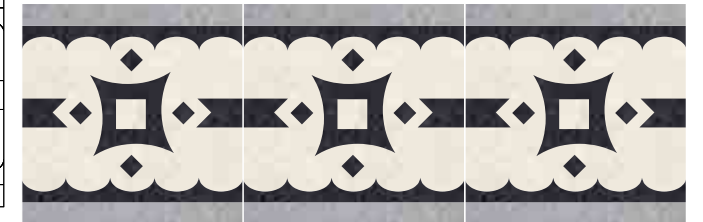
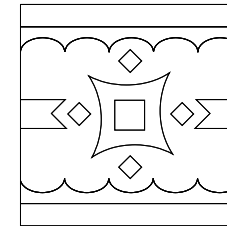
LA PULZELLA
D'ORLEANS

avorio, giallo oro, lava, polvere



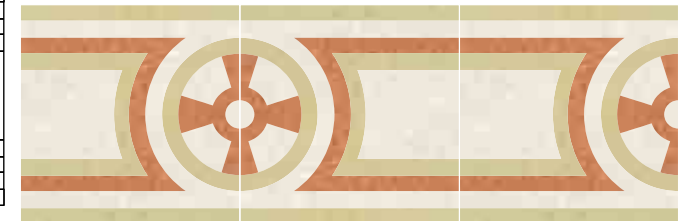
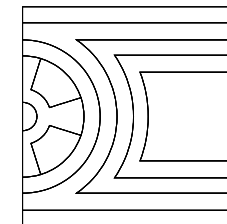
LA TRAVIATA

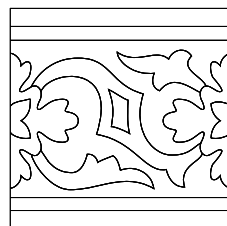
avorio, grisaglia, nero intenso



RE ARTÙ

avorio, kiwi, ruggine

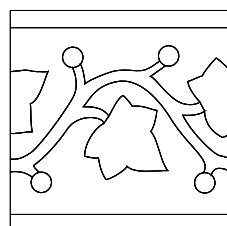
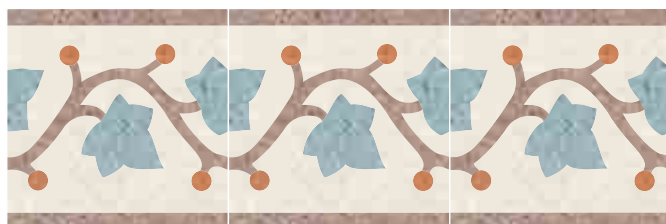




NOTTURNO
ROMANTICO - foto
avorio, blue jeans, giallo oro
finitura (finish) classic

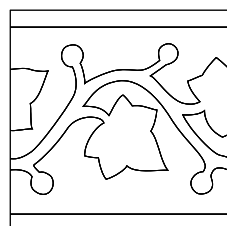
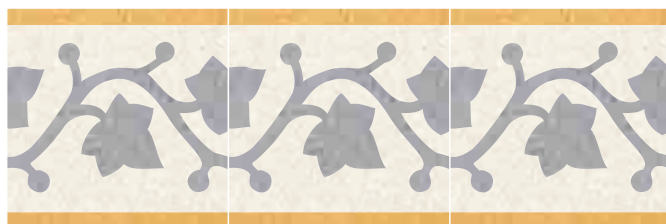
NOTTURNO ROMANTICO

avorio, giallo oro, grano, terra



Z A I D E

avorio, carta da zucchero, ruggine, terra



F E D O R A

avorio, giallo oro, grisaglia





CAVALLERIA

RUSTICANA - foto

avorio, giallo oro, rosso

pompei

finitura (finish) classic

CAVALLERIA
RUSTICANA

avorio, grisaglia, nero intenso

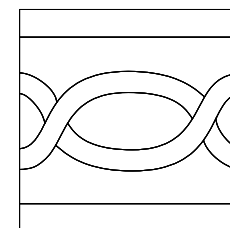
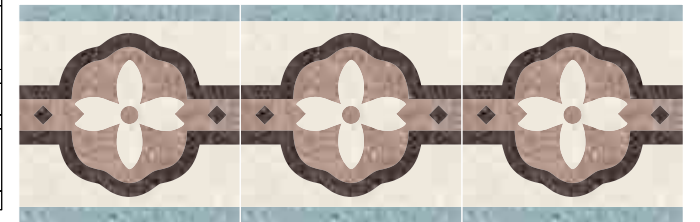
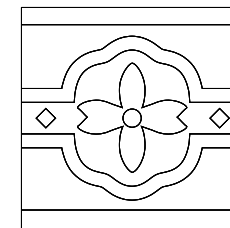
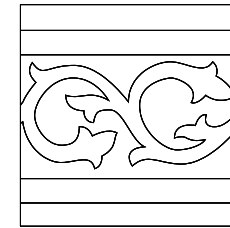
LA FAVORITA

avorio, carta da zucchero,

terra, wengè

DAPHNE

bianco cristallo, lava, ruggine





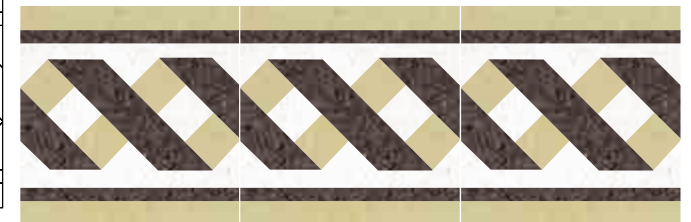
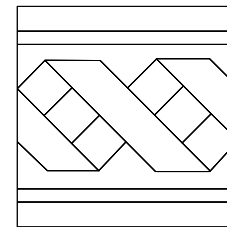
BORDI
TRIDIMENSIONALI

3D-EDGES



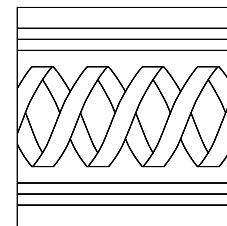
IL BARBIERE DI SIVIGLIA

bianco cristallo, kiwi, wengè



I PAGLIACCI

avorio, pelle d'angelo, ruggine, terra



I PAGLIACCI - foto

avorio, giallo oro, wengè

finitura (finish) classic

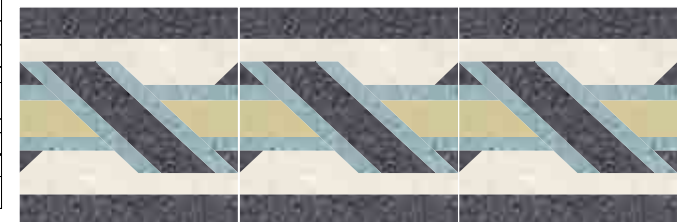
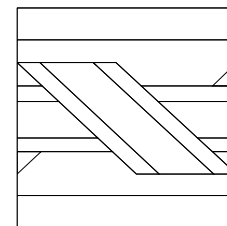
DUE GEMELLI - foto

avorio, giallo oro

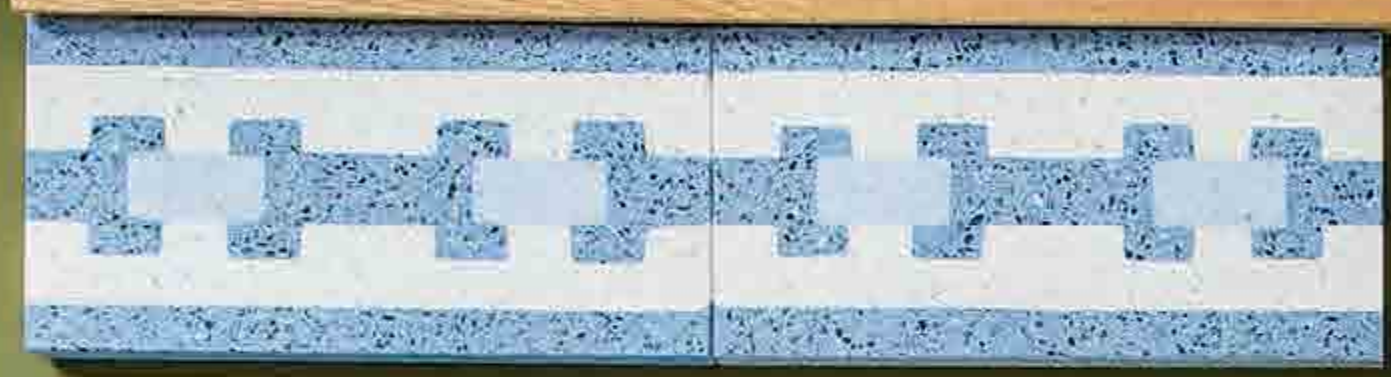
finitura (finish) classic

L'INGANNO FELICE

avorio, carta da zucchero, kiwi, lava

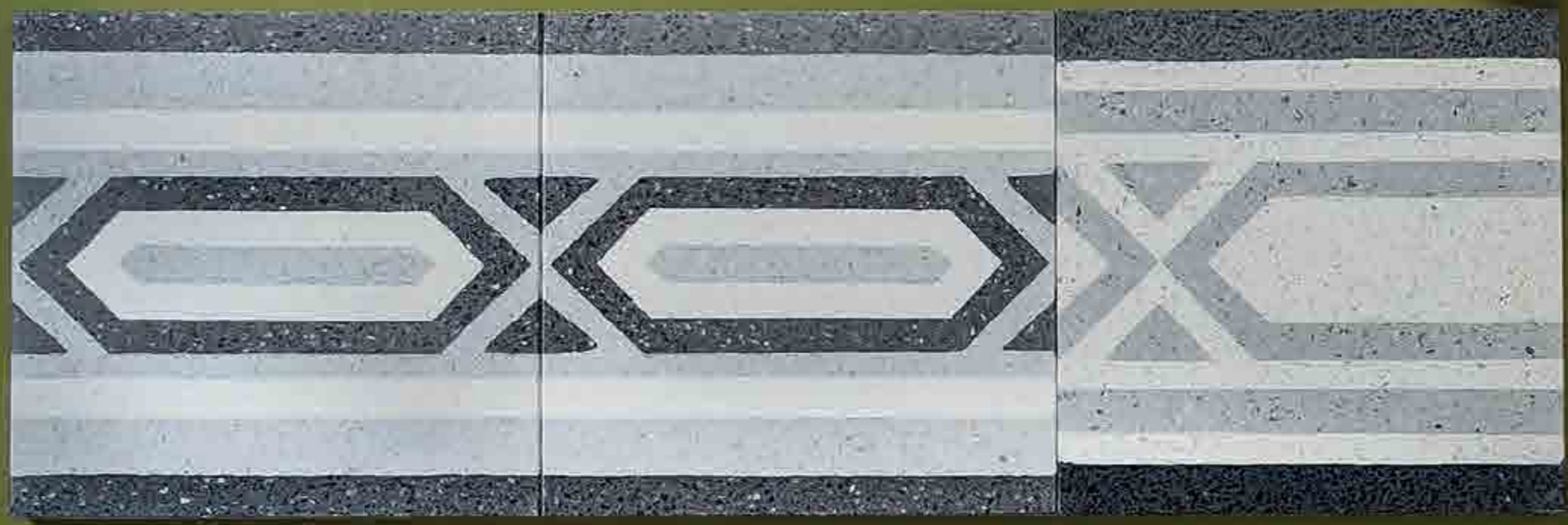


B



PERIMETER LINES

LINEE PERIMETRALI



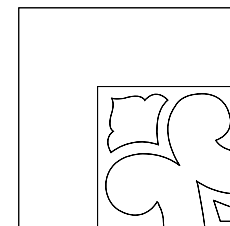


ARABELLA

+ GUENDALINA - foto

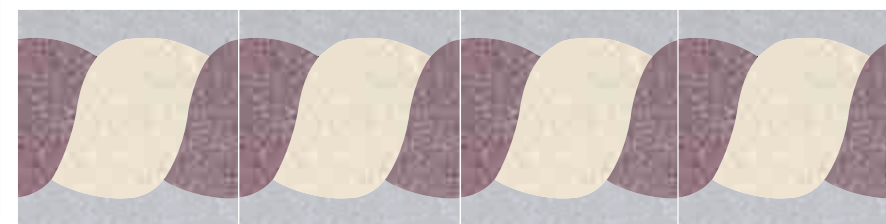
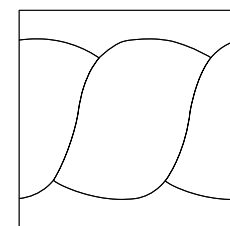
avorio, grisaglia, nero intenso

finitura (finish) classic



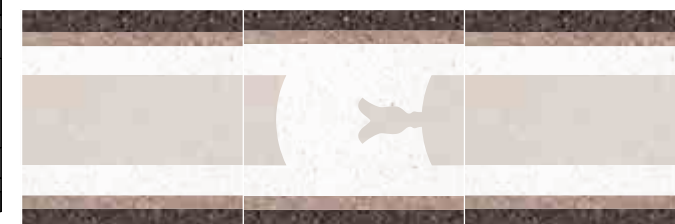
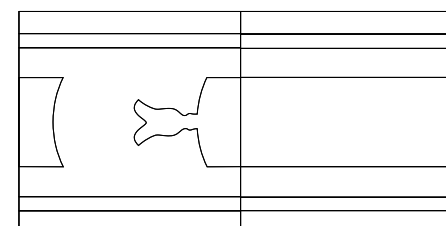
ARABELLA

bianco cristallo, grisaglia, nero intenso



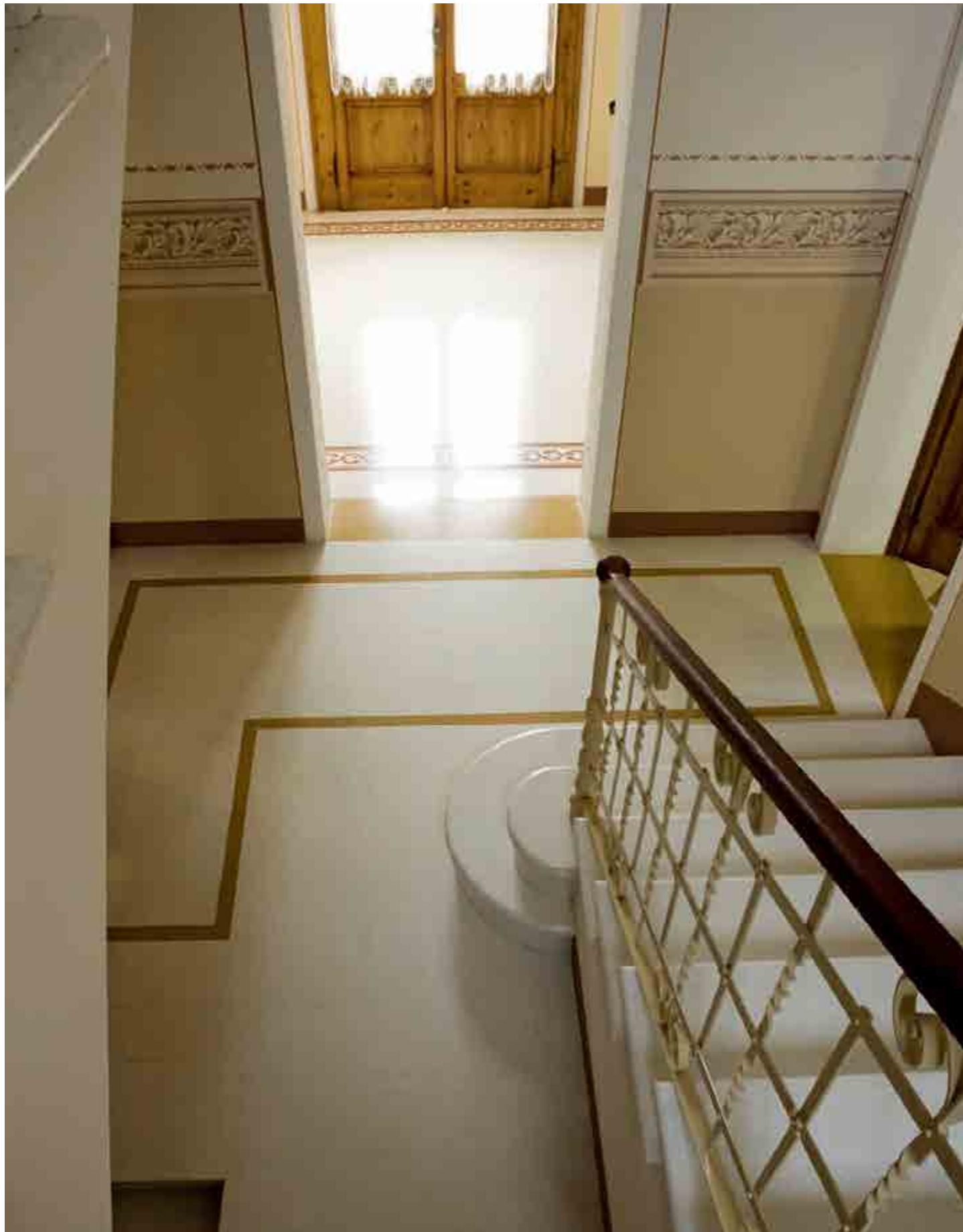
RENNA

avorio, grisaglia, melanzana

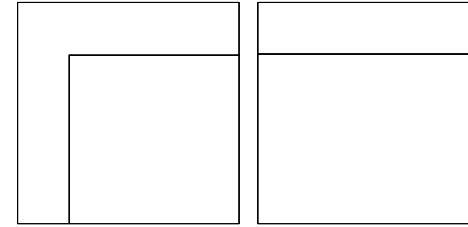


TANCREDI

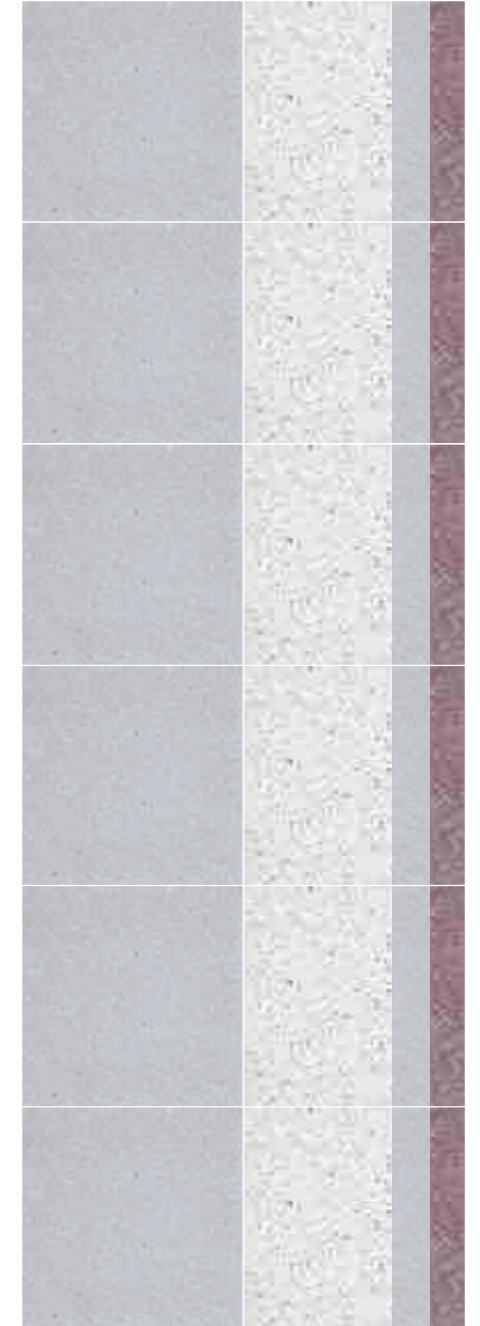
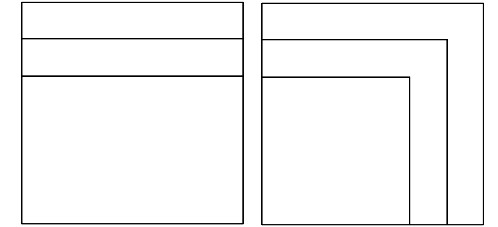
bianco cristallo, terra, tortora, wengè



CORNICE - foto
avorio, giallo oro
finitura (finish) classic



CORNICE
grisaglia, turchino



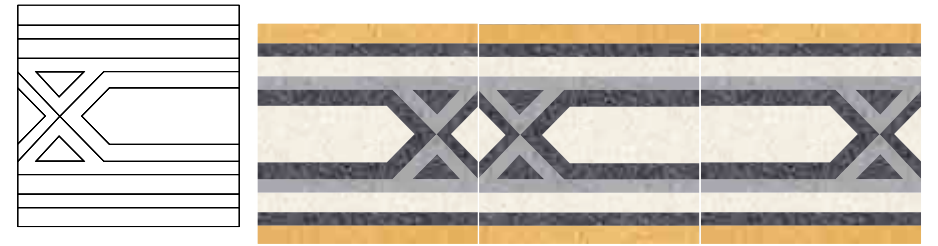
DUETTO
grigio argento, melanzana, polvere



CARMEN - foto
lava, grigio argento,
grisaglia
finitura (finish) classic

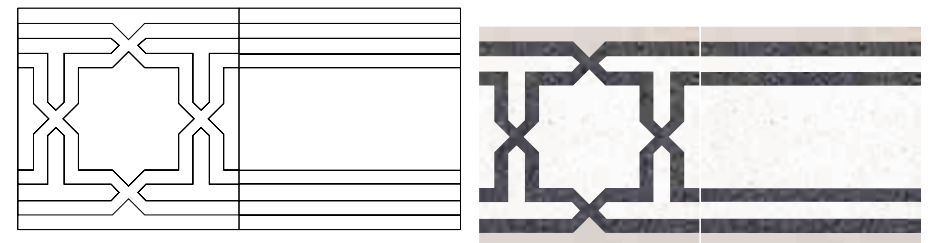
CARMEN

avorio, giallo oro, grisaglia, lava



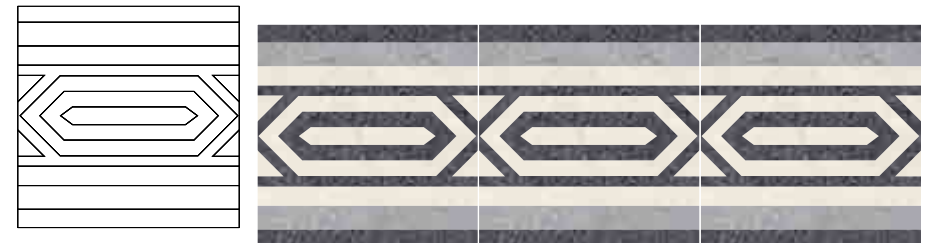
ALCESTE

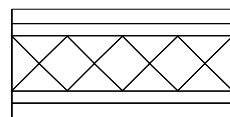
bianco cristallo, lava, tortora



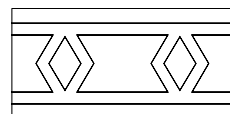
MANON LESCAUT

avorio, grisaglia, lava

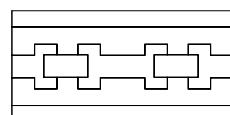




CALAF
avorio, carta da zucchero, turchino



CIRCE
avorio, ruggine, terra

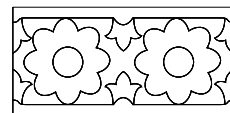


CLEOPATRA
avorio, acqua marina, giallo oro,
verde bosco,

CALAF - foto
bianco cristallo, grigio
argento

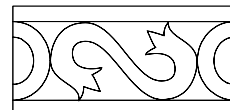
VIOLETTA - foto
bianco cristallo, pacifico
finitura (finish) light lux





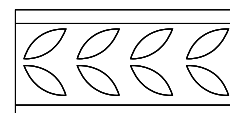
CENERENTOLA

bianco cristallo, grano, melanzana,
tortora



CAPRICCIO

avorio, grisaglia, rosa antico

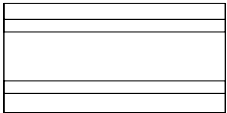


SALOMÈ

bianco cristallo, kiwi, tortora

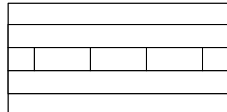
SALOMÈ - foto
avorio, giallo oro,
rosso pompei
finitura (finish) rock'n'roll





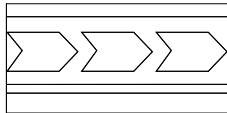
ORFEO

avorio, nero intenso, ruggine



CORDOVANO

avorio, rosa antico, rosso pompei, tortora

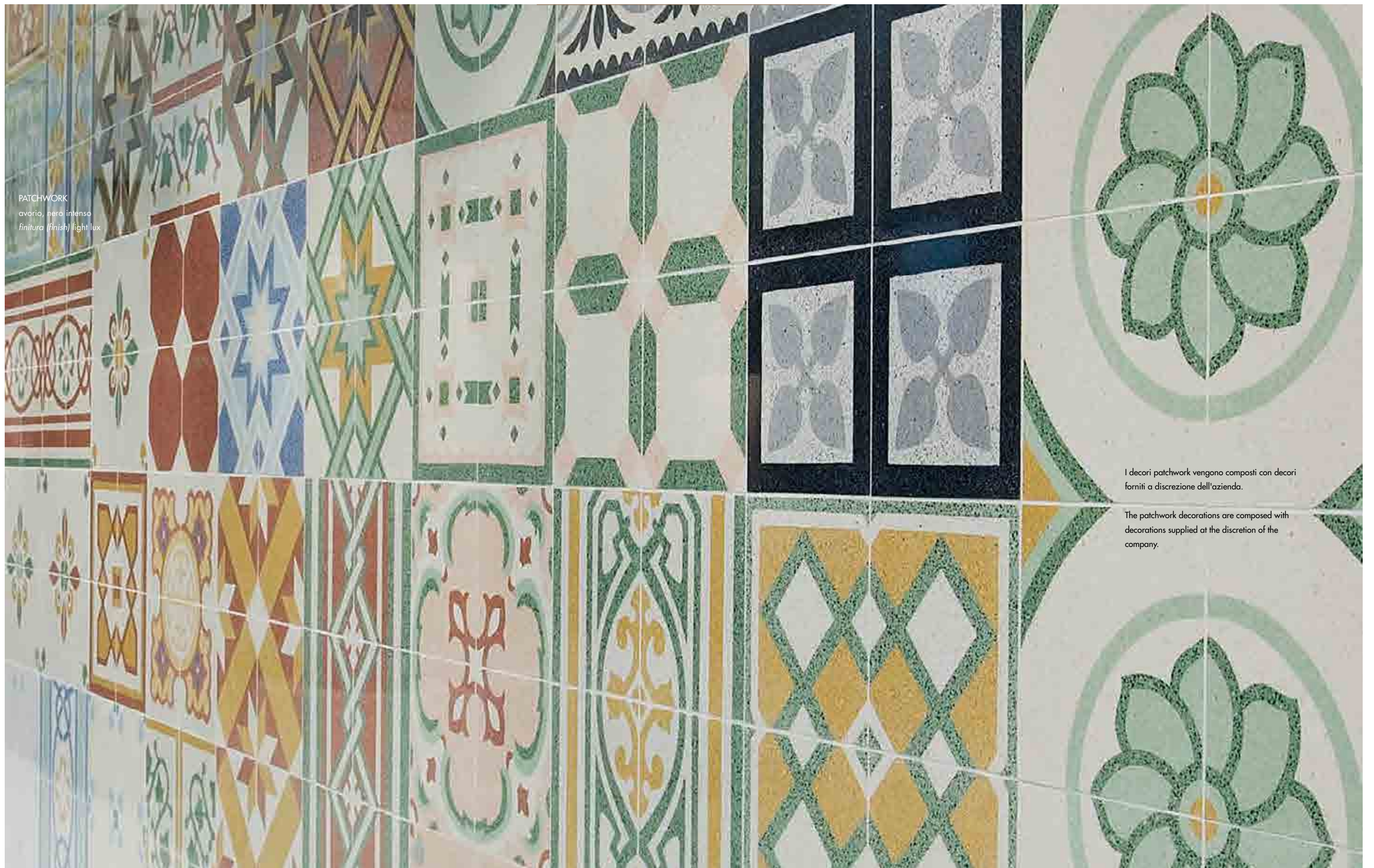


MALÌA

bianco cristallo, grano, lava, tortora

CORDOVANO - foto
avorio, blue jeans, rosso
pompei
finitura (finish) classic





PATCHWORK

avorio, nero intenso
finitura (finish) light lux

I decori patchwork vengono composti con decori
forniti a discrezione dell'azienda.

The patchwork decorations are composed with
decorations supplied at the discretion of the
company.



TAYLOR MADE E PERSONALIZZAZIONE

TAILOR-MADE SOLUTIONS & CUSTOMIZATION

*LA REINTERPRETAZIONE
DEL MADE IN ITALY
PASSA DALL'INNOVAZIONE
E DALL'OFFERTA
DI UN PRODOTTO ARTIGIANALE
COMPLETAMENTE TAYLOR MADE.*

TO RE-INTERPRET "MADE IN ITALY"
WE NEED INNOVATION AND
WE MUST OFFER A COMPLETELY
TAILOR-MADE AND HAND-MADE PRODUCT.

Grazie alla gamma colore a disposizione e alla sua continua implementazione nel tempo, è possibile creare i decori a seconda delle proprie esigenze progettuali.

Un decoro può infatti cambiare radicalmente aspetto e stile a seconda dei colori utilizzati per comporlo; oppure a seconda di come vengono gestiti i pieni e i vuoti o i positivi e i negativi degli elementi grafici.

Per questo MIPA ha deciso di fornire i clienti e i progettisti di uno strumento online che permette di creare a piacere il proprio decoro e di produrre simulazioni di posa.

With our extensive range of colours, which is continuously upgraded over time, we can create decorations according to any design requirement of our customer.

In fact, decorations may be radically different in look and style depending on the colours used or on how filled and empty spaces, and positive and negative graphical elements are arranged.

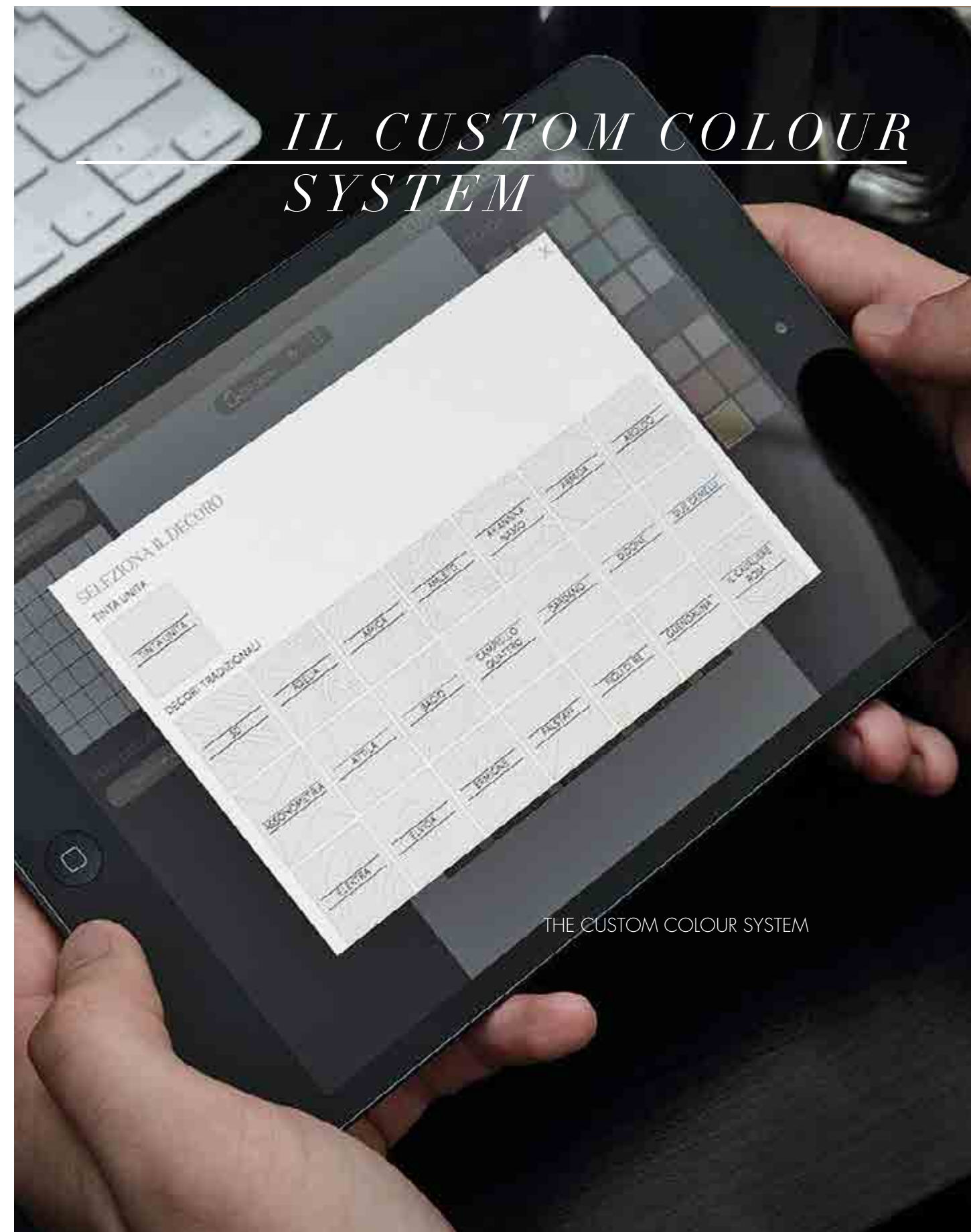
For this reason, MIPA elected to provide its customers and designers with an online tool to create their own decoration and produce laying simulations.



*STESSO
AMBIENTE,
STILE
DIVERSO.*

SAME
ROOM,
DIFFERENT
STYLE.





THE CUSTOM COLOUR SYSTEM



La tradizione artigianale incontra la tecnologia digitale anche grazie a Custom Colour System, la web app collegata al sito web mipadesign.it che permette di rendere unica e inimitabile ogni composizione.

Grazie al configuratore per la posa di pavimenti e rivestimenti, da qualsiasi computer, tablet o smartphone, è possibile sperimentare ciò che i nostri artigiani realizzano ogni giorno all'interno dei laboratori MIPA: con pochi click è possibile personalizzare qualsiasi decoro con la gamma colori MIPA e realizzare una simulazione di posa.

Traditional Italian crafts meet digital technology in our Custom Colour System, our web app connected to our website mipadesign.it, where you can make each composition unique and inimitable.

This tool allows users to set up any material laying and cladding from any PC, tablet or smartphone, to experiment with the work our craftsmen perform every day in MIPA's laboratories. With only a few clicks, you can customize any decoration by using the entire range of MIPA colours and simulate your final result.



COLLEZIONE
TINTE UNITE 20X20

20X20 SOLID COLOURS COLLECTION

PALETTE COLORI TINTE UNITE

SOLID COLOURS PALETTE



L'eterno fascino della semplicità e la pura forza del colore diventano potenzialità di espressione nella collezione di piastrelle di graniglia a tinta unita di **MIPA** per pavimenti e rivestimenti.

L'ampia palette e i quattro differenti formati disponibili permettono infinite composizioni e schemi di posa. Semplicità, colore e qualità si fanno stile.

*The eternal fascination of simplicity and the pure strength of colour become expressive potential with **MIPA** solid colours graniglia tile for floors and walls.*

The wide palette and the four different available formats allow endless compositions and laying schemes. Simplicity, colour and quality become style.



Colori freddi *Cold colours*



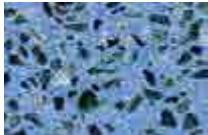
Acqua marina



Verde bosco



Turchino



Blue jeans



Carta da zucchero

Colori neutri *Neutral colours*



Bianco cristallo



Avorio



Grigio argento



Tortora



Polvere



Grisaglia



Lava



Nero intenso

Colori Naturali *Natural colours*



Pelle d'angelo



Cipria



Terra



Wengè

Colori caldi *Warm colours*



Rosa antico



Ruggine



Rosso Pompei



Grano



Giallo oro

FORMATI
E FINITURE

FORMATS AND FINISHES

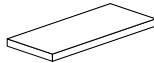
MONOSTRATO

10X10 cm



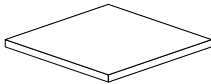
dimensione (size) 10x10 cm
spessore (thickness) 12,5±0,5/ 11 mm
finitura (finish) Classic, Light Lux,
Light Mat, Light
Bloom, Rock'n'Roll

10X20 cm



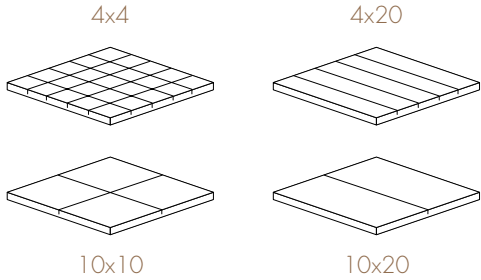
dimensione (size) 10x20 cm
spessore (thickness) 12,5±0,5/ 11 mm
finitura (finish) Classic, Light Lux,
Light Mat, Light Bloom

20X20 cm



dimensione (size) 20x20 cm
spessore (thickness) 12,5±0,5/ 11 mm
finitura (finish) Classic, Light Lux,
Light Mat, Light Bloom

Preincisi



dimensione (size) 20x20 cm
spessore (thickness) 11 mm
finitura (finish) Light Lux, Light Mat,
Light Bloom

FINITURE
FINISHES



CLASSIC

Formella in graniglia monostrato 20x20 cm prelevigata (finitura grana 120) da lucidare in opera con bordi non bisellati. Spessore 12,5±0,5 mm.

12,5±0,5 mm thick through body marble Graniglia tile 20x20, semi polished, to be polished after laying with unchamfered edges.



LIGHT LUX

Formella in graniglia monostrato 20x20 cm spessore 11 mm, calibrata, rettificata. Bordi bisellati e superficie lucida.

11 mm thick through body marble Graniglia tile 20x20, calibrated, rectified. Chamfered edges and polished surface.



LIGHT MAT

Formella in graniglia monostrato 20x20 cm spessore 11 mm, calibrata, rettificata. Bordi bisellati e superficie levigata MAT.

11 mm thick through body marble Graniglia tile 20x20, calibrated, rectified. Chamfered edges and mat surface.



LIGHT BLOOM

Formella in graniglia monostrato 20x20 cm spessore 11 mm, calibrata, rettificata. Superficie spazzolata.

11 mm thick through body marble Graniglia tile 20x20, calibrated, rectified. Brushed surface.



ROCK'N' ROLL

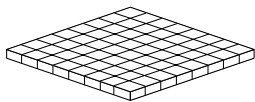
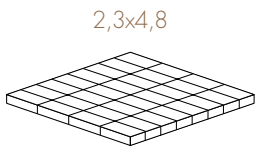
Formella in graniglia monostrato 10x10 cm spessore 11 mm. Anticata artigianalmente.

11 mm thick through body marble Graniglia tile 10x10. Antiqued handcrafted.

MOSAICI SU RETE

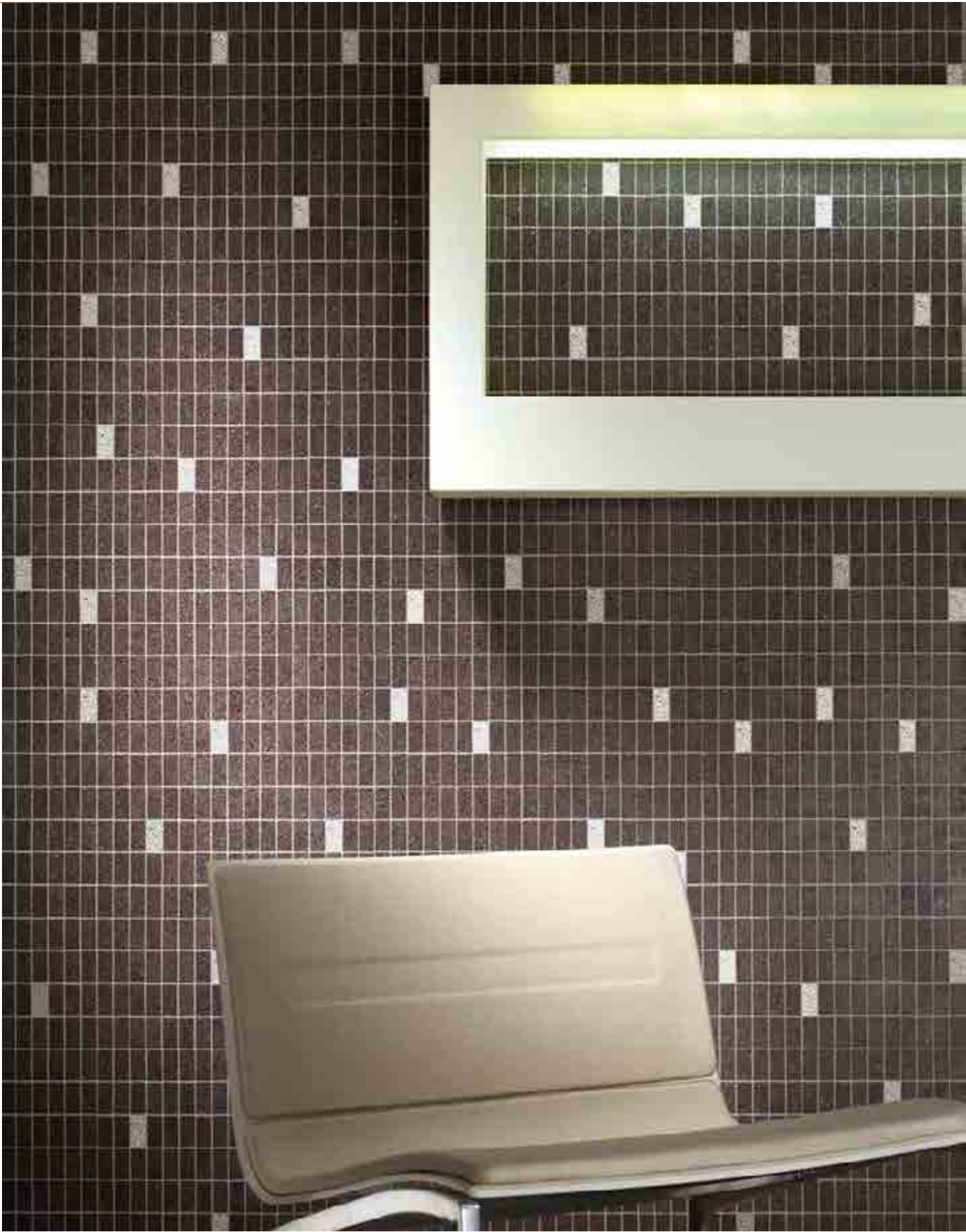
MOSAICS ON MASH

Smooth



dimensione (size) 30x30 cm
spessore (thickness) 11 mm
finitura (finish) Light Lux, Light Mat,
Light Bloom

SMOOTH 2,3X4,8 - foto
wengè + inserto (insert)
grigio argento
finitura (finish) light bloom





dimensioni formella (tile size)

- 10x10 cm
- 10x20 cm
- 20x20 cm

caratteristiche formella (tile features)

Monostrato



POSE TINTE UNITE
SOLID COLOURS LAYING SCHEMES

P. 248
POSA A SCACCHIERA
CHECKERBOARD LAYING SCHEME

P. 254
POSA A CASSETTONE
CASSETTONE LAYING SCHEME

P. 264
POSA MATTONCINO
BRICK LAYING SCHEME

P. 270
TAPPETI
CARPETS

Gli schemi di posa sono suggestioni di composizioni realizzabili con formelle di formato quadrato e rettangolare a prescindere dal reale formato del modulo. Le possibilità di posa sono molteplici, quelle inserite nelle pagine successive sono solo alcuni esempi.

L'ufficio stile **MIPA** può dare supporto per lo sviluppo di altri schemi di posa con tinte unite.

Laying schemes are suggestions of compositions that can be created with square and rectangular tiles, regardless of the actual format of the module. There are many different laying options – those available in the subsequent pages are only a few examples.

MIPA's Style Office offers support for the development of different laying schemes with solid colours.

*AMBIENTAZIONI
E SCHEMI DI POSA
TINTE UNITE 20X20*

SOLID COLOURS 20X20 SETTINGS AND LAYING SCHEMES

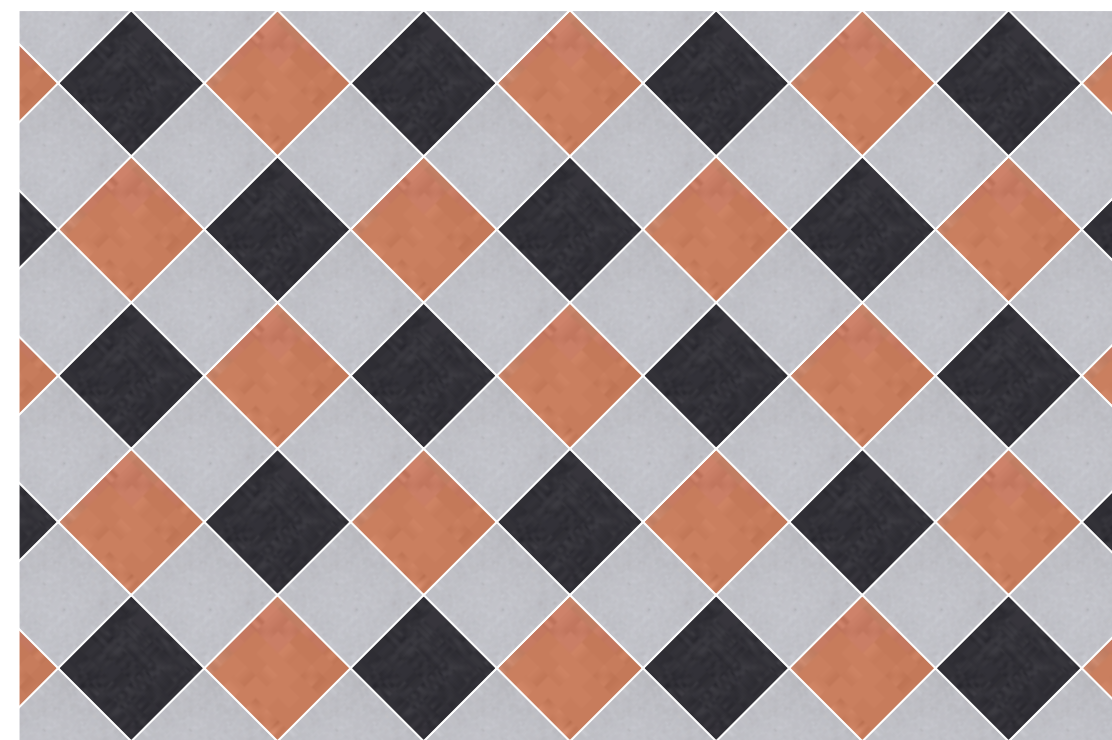
POSA A SCACCHIERE

CHECKERBOARD LAYING SCHEMES

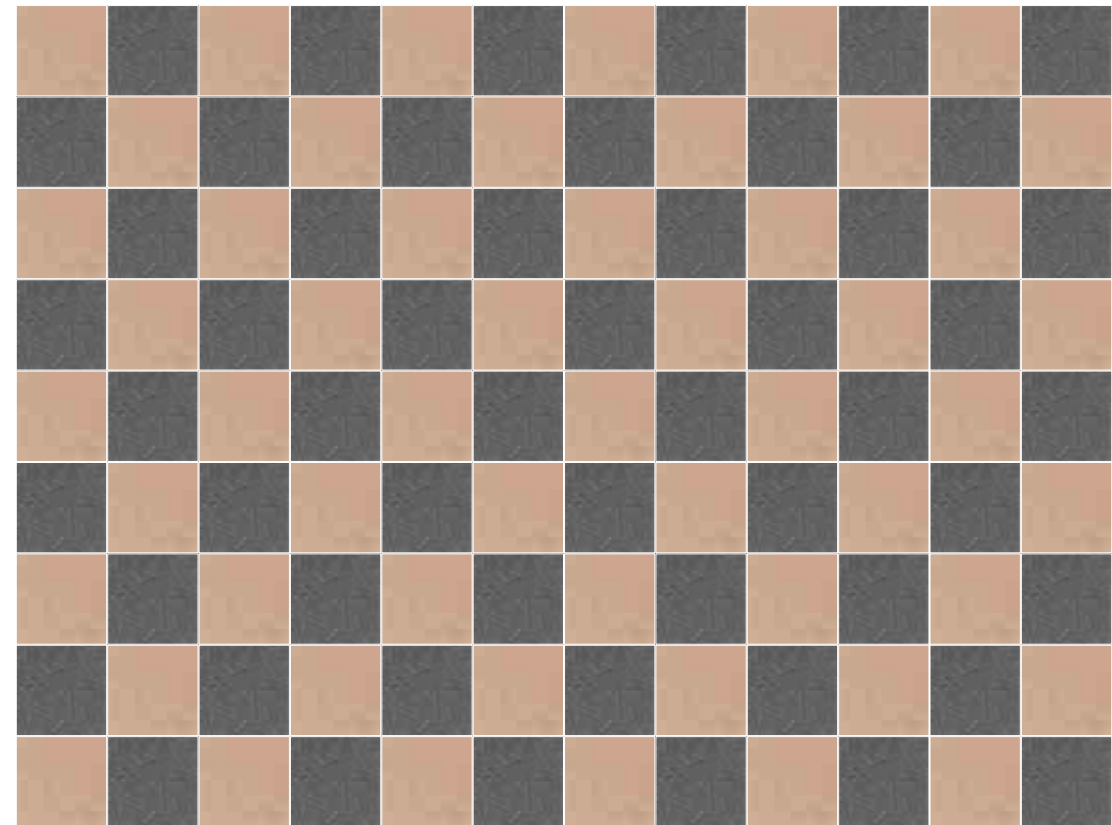
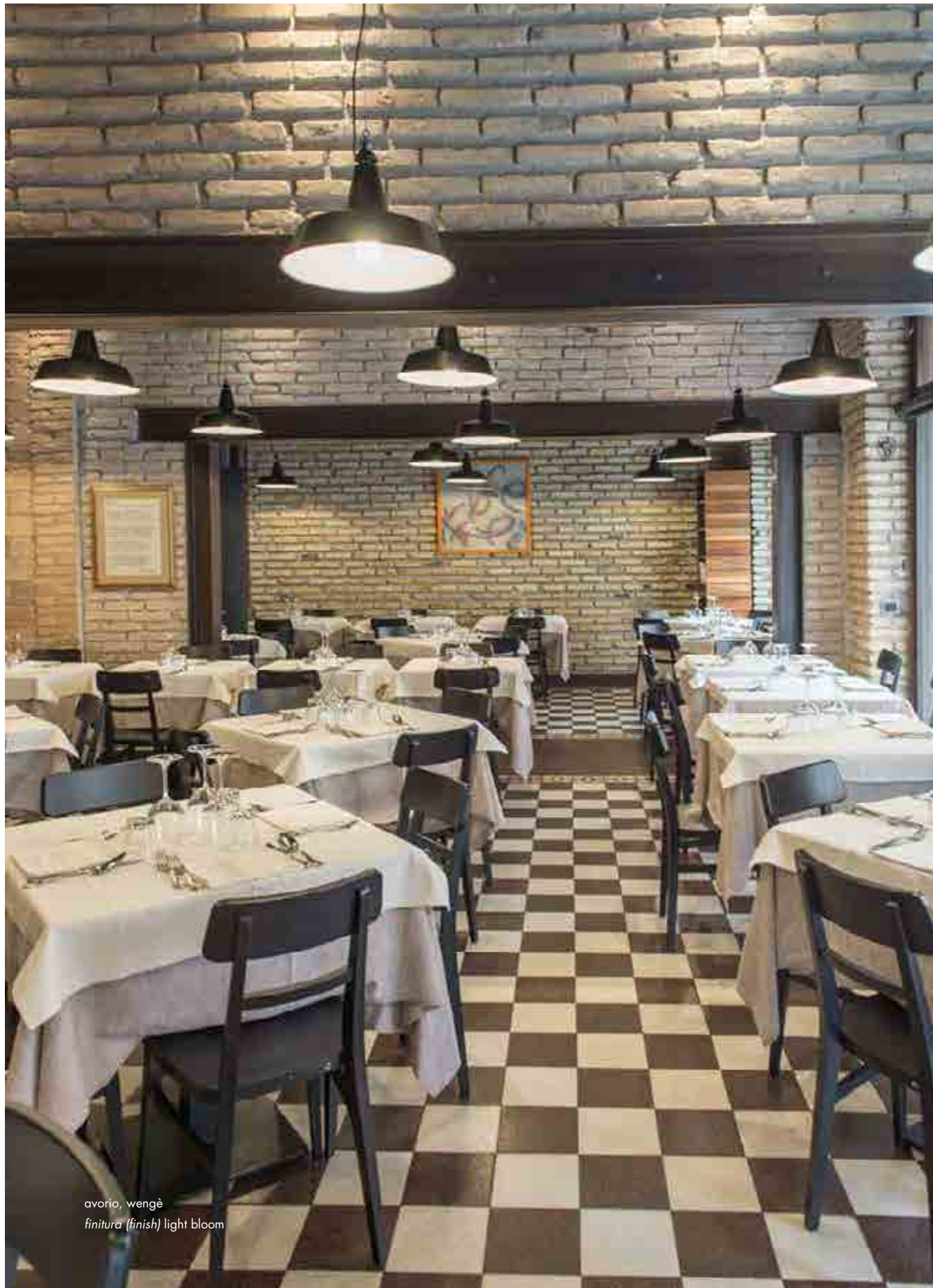
avorio, giallo oro
finitura (finish) classic



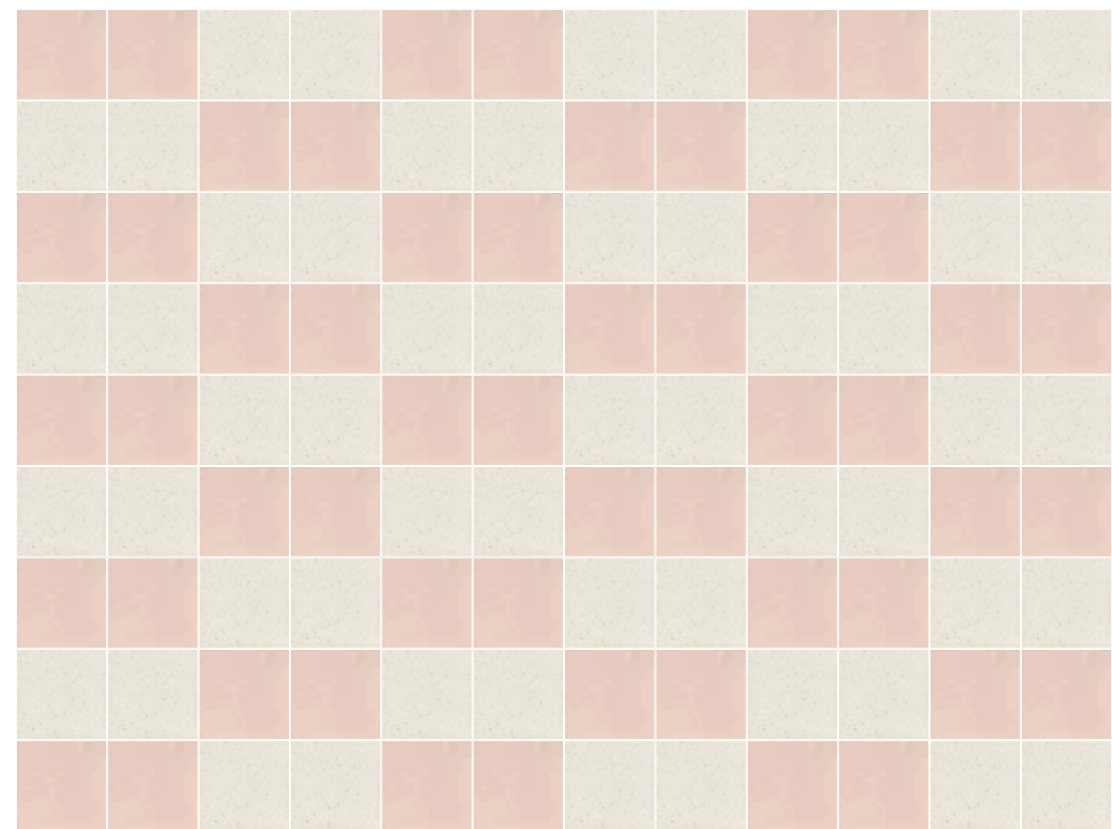
avorio, acquamarina,
verde bosco



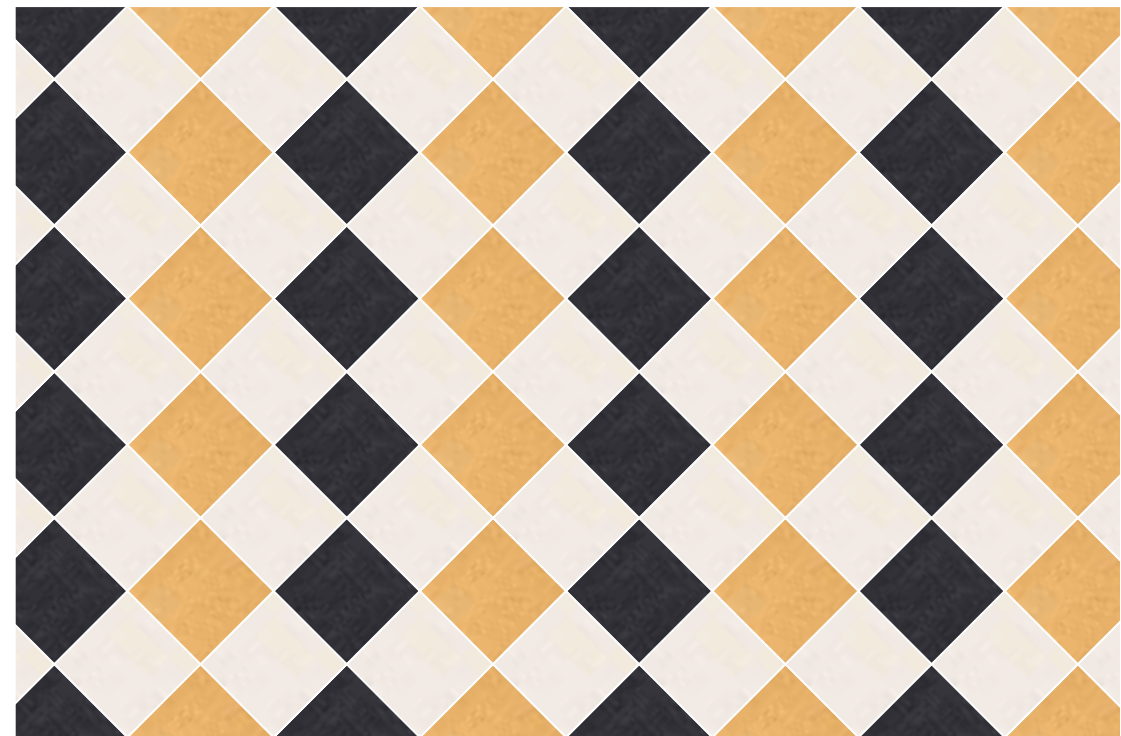
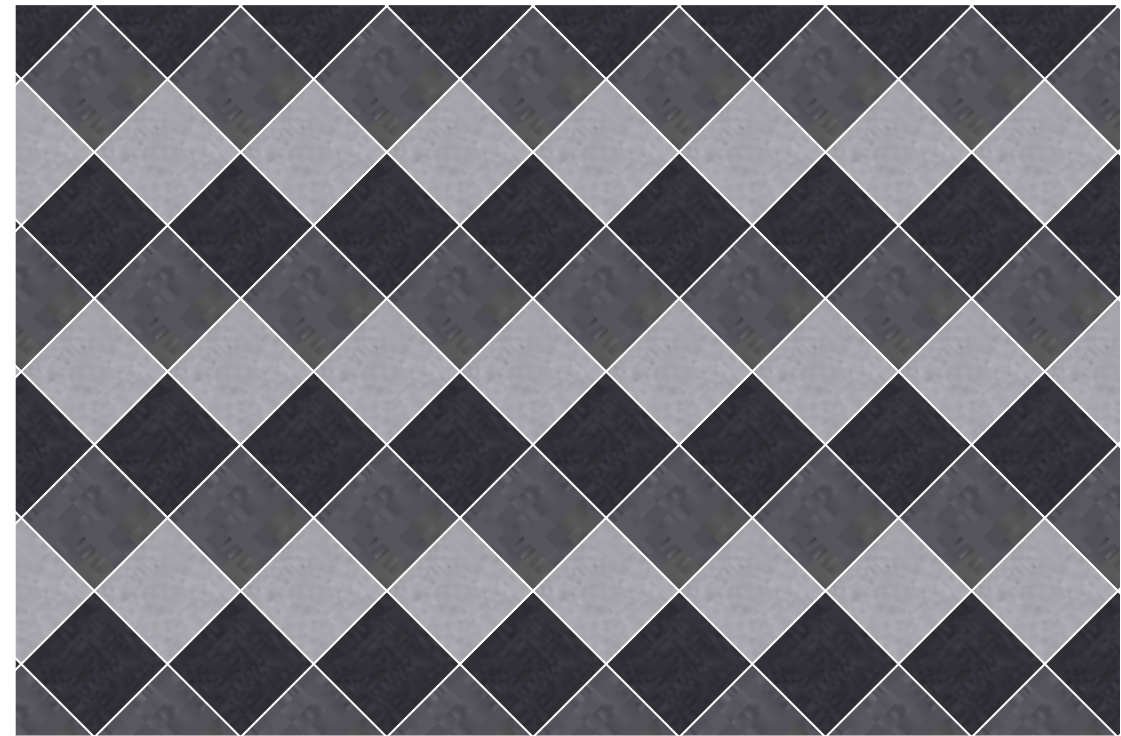
ginger, polvere,
nero intenso



lava, rosa antico

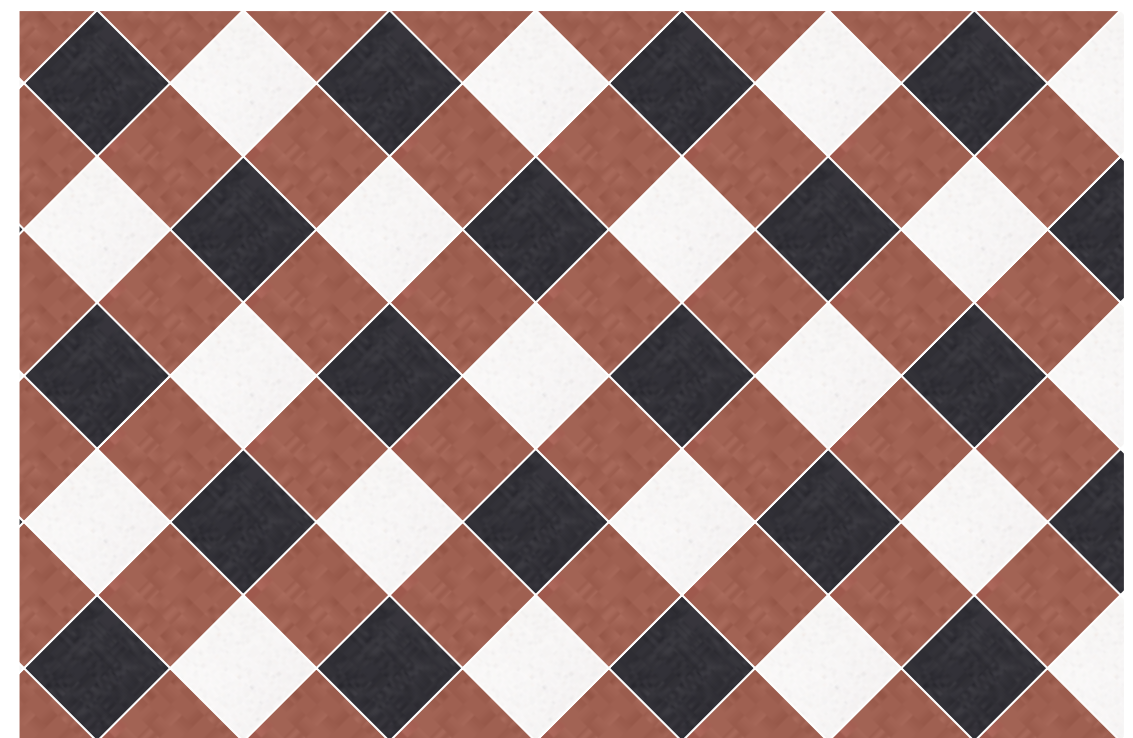


avorio, pelle d'angelo





avorio, lava

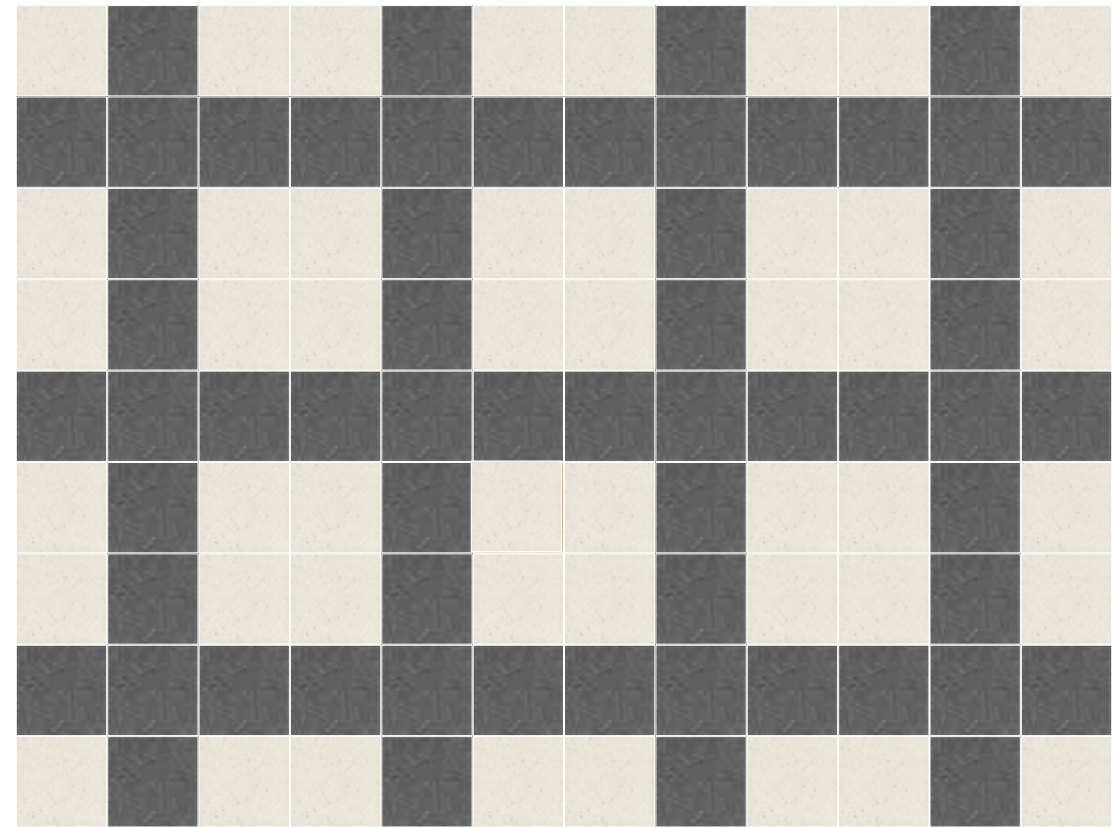
bianco cristallo, rosso
pompei, nero intenso



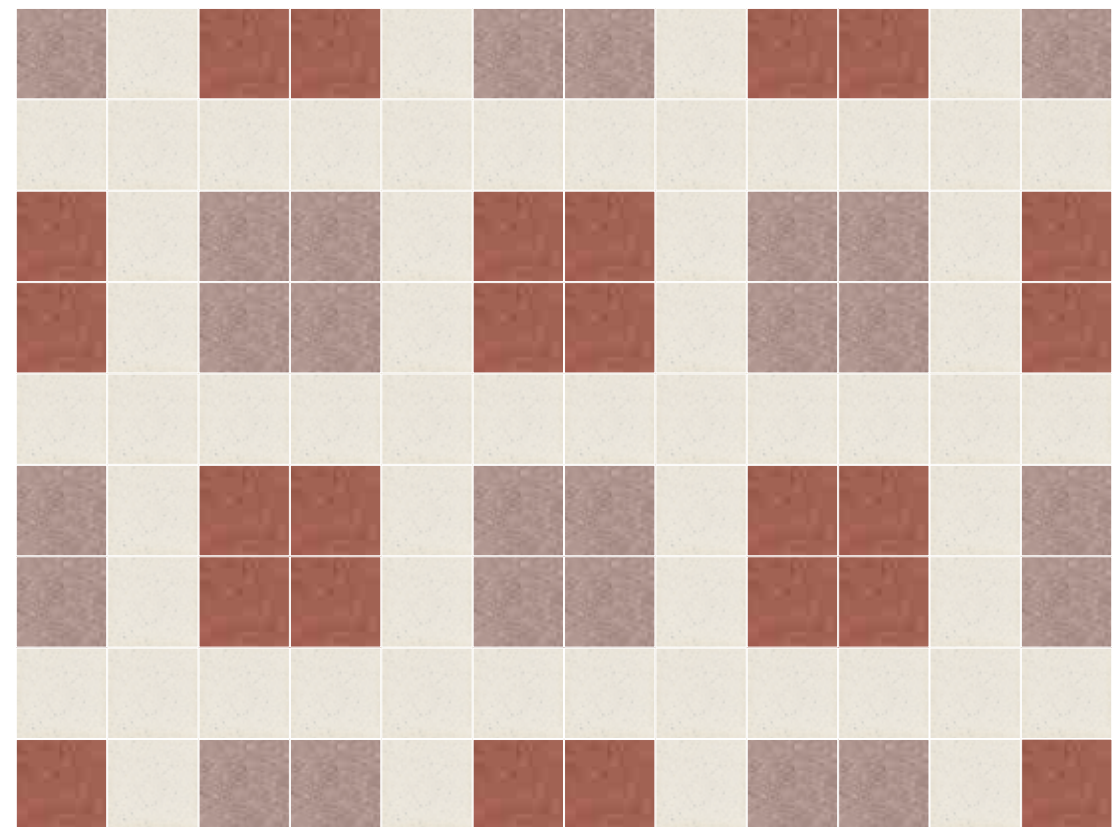
avorio, lava
finitura (finish) light lux



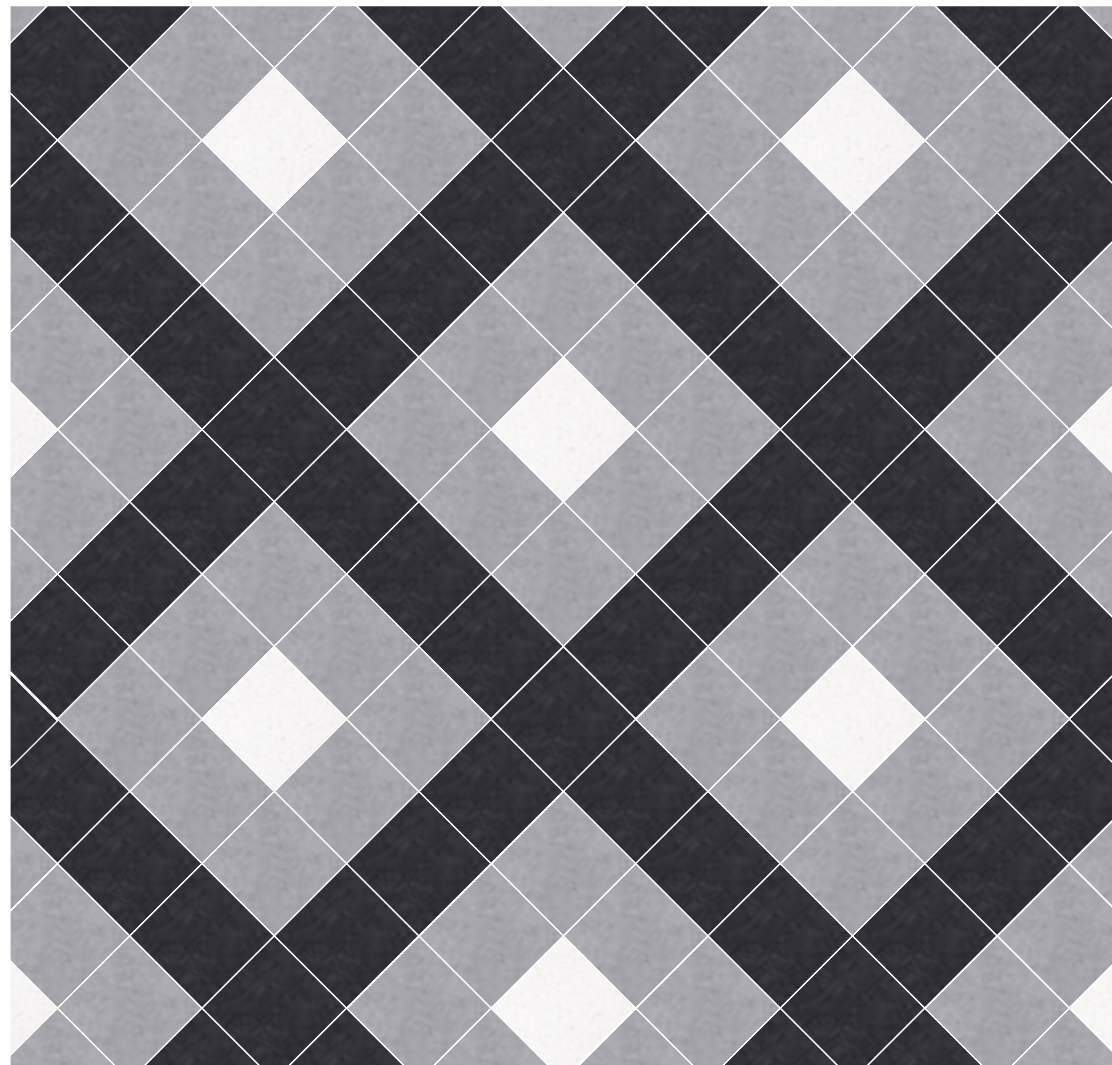
avorio, turchino
finitura (finish) classic



avorio, lava



avorio, terra,
rosso pompeii



bianco cristallo, grisaglia,
nero intenso



avorio, turchino
finitura (finish) classic



bianco cristallo,
nero intenso, verde bosco

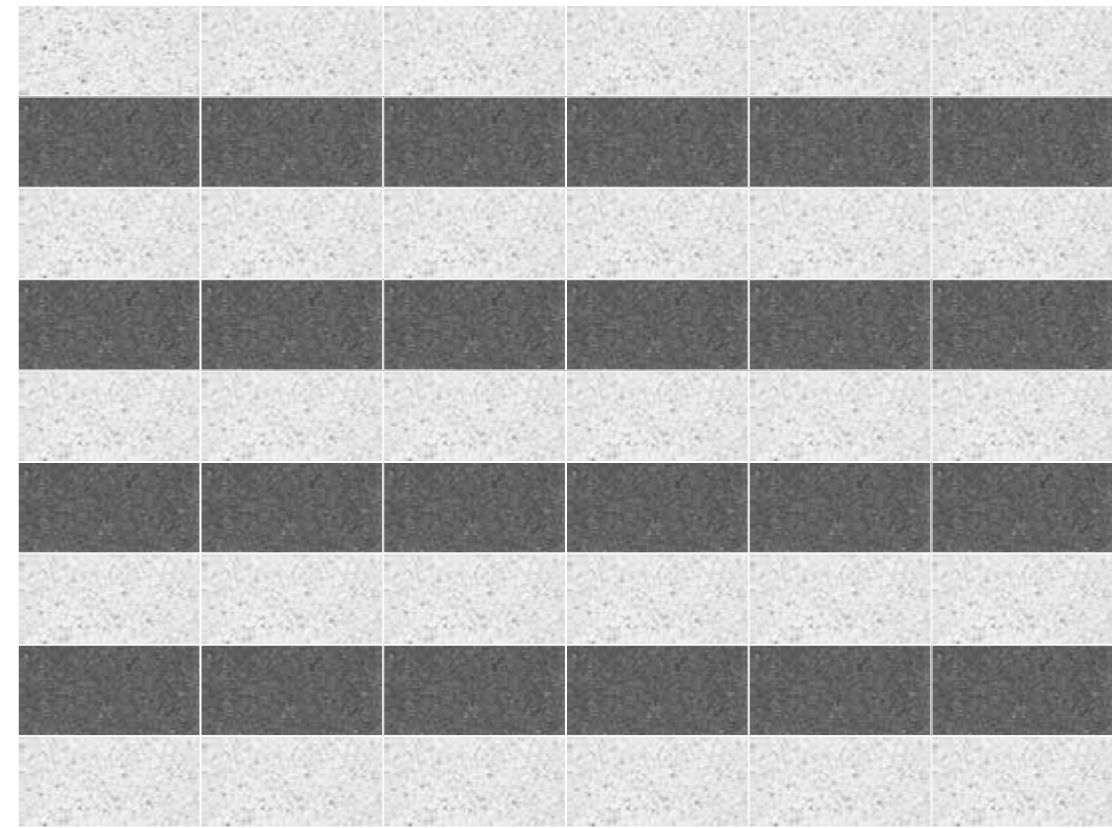


avorio, turchino
finitura (finish) classic

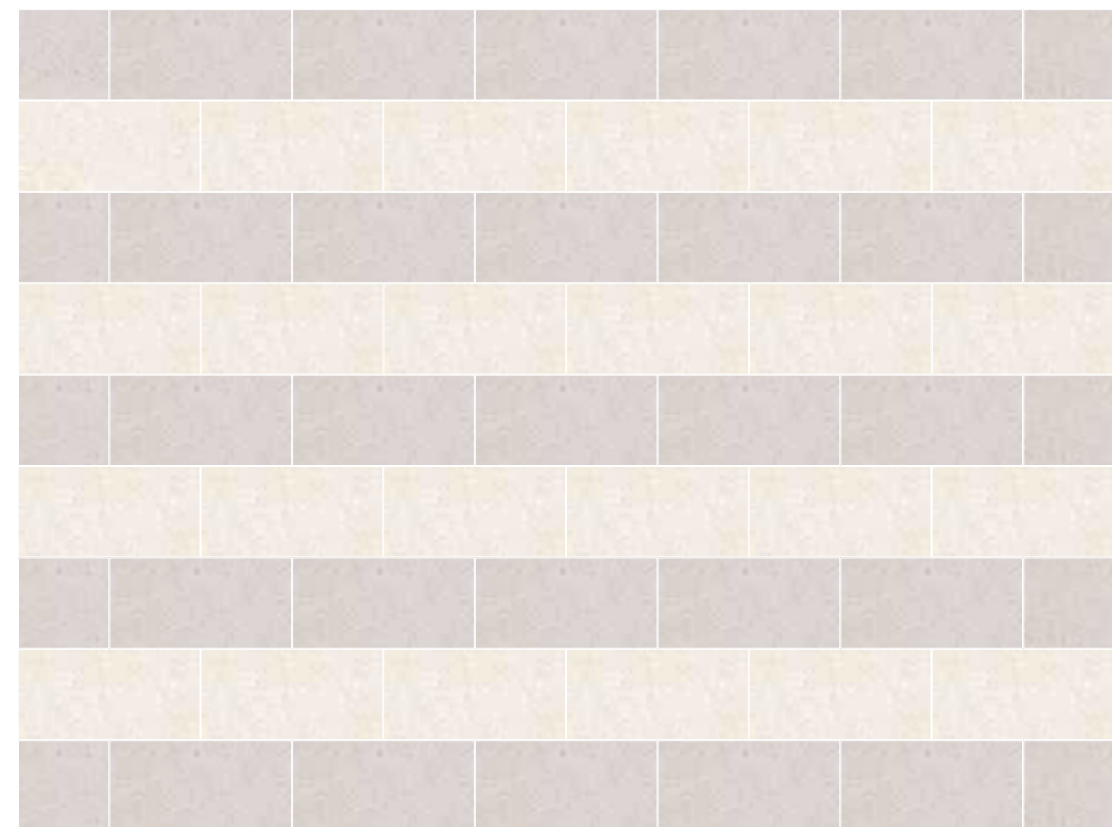
POSA A MATTONCINO

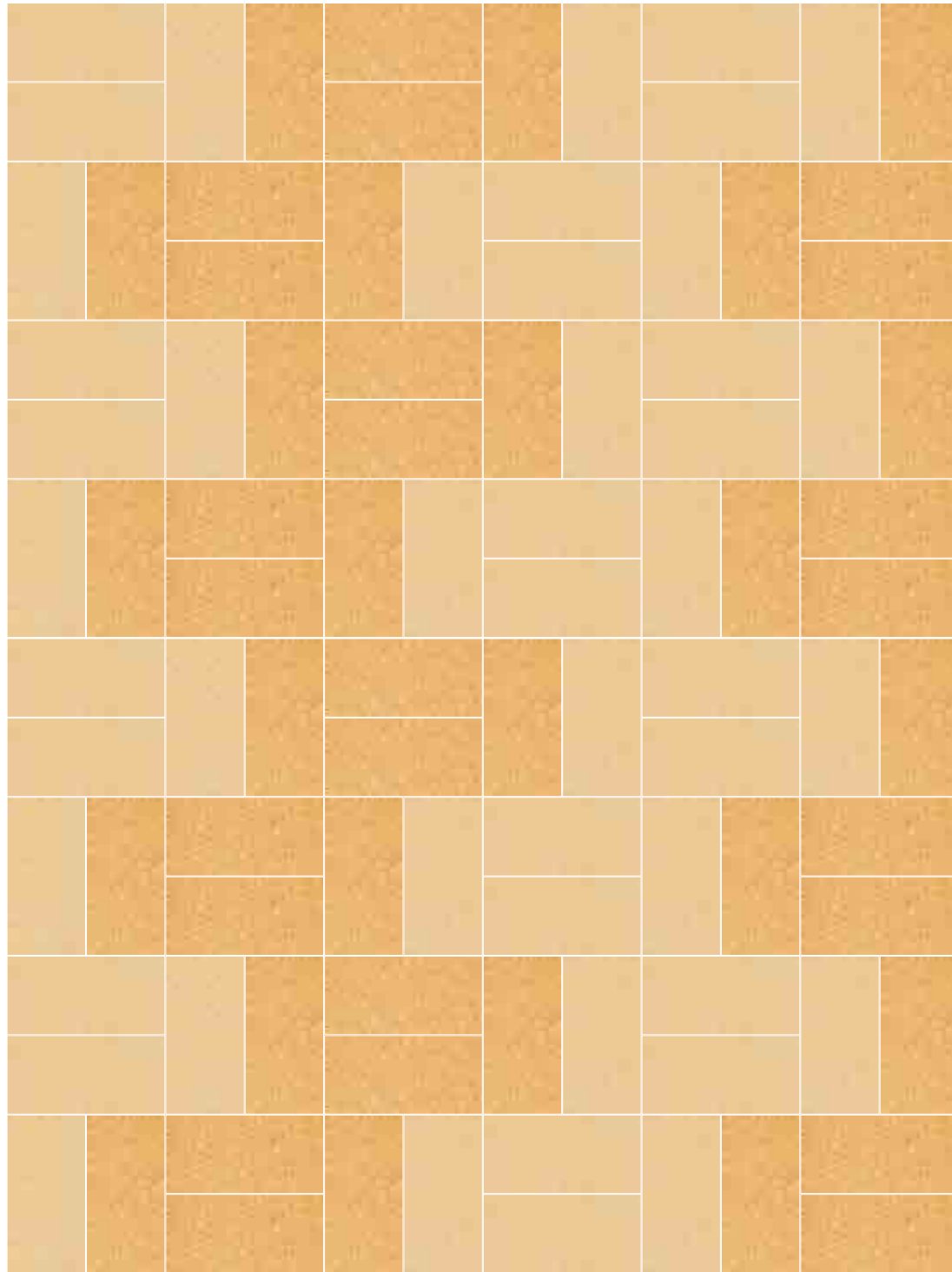
BRICK LAYING SCHEMES

grigio argento, lava
finitura (finish) light mat



lava, grigio argento
avorio, tortora





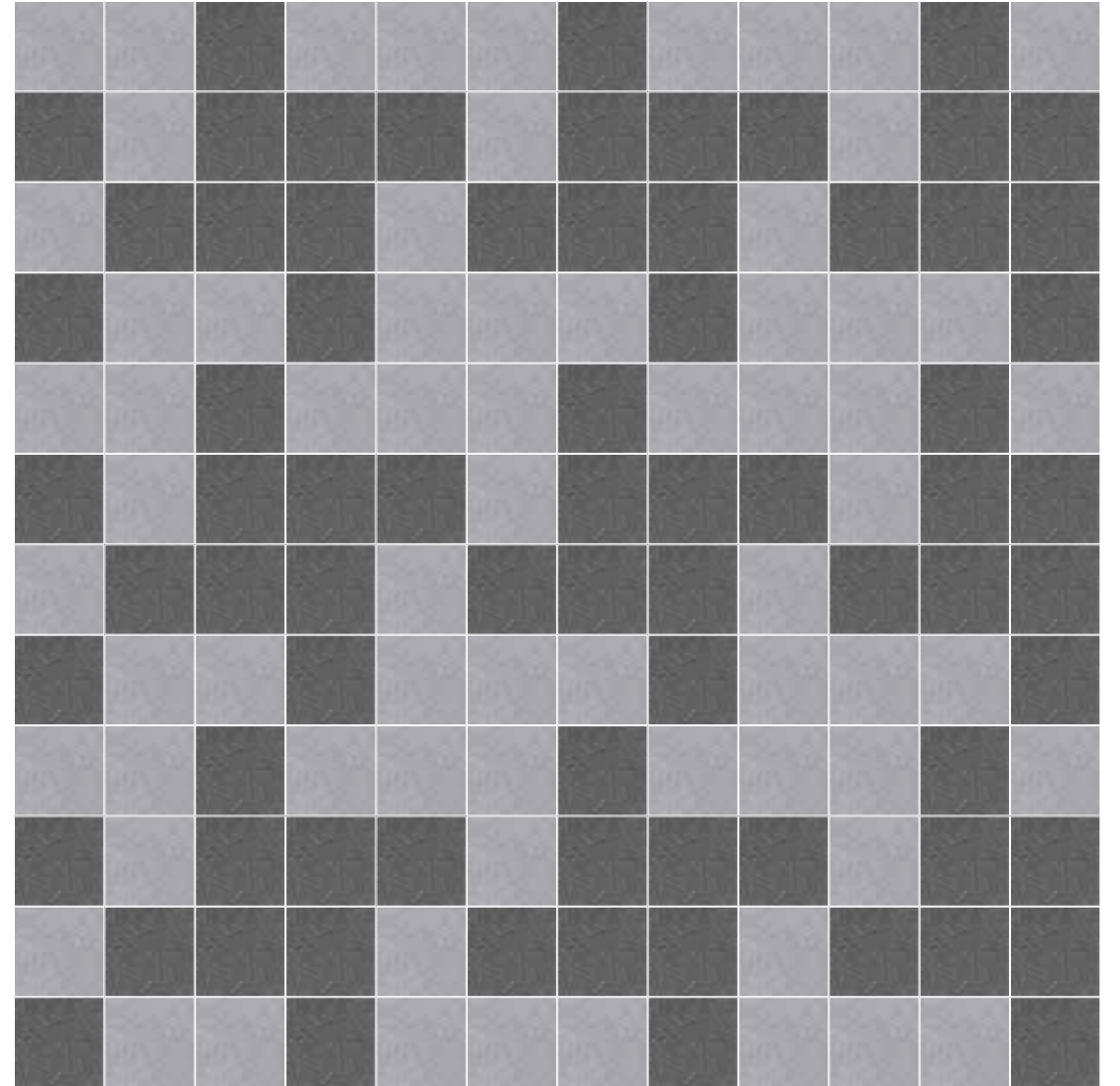
grano, giallo oro



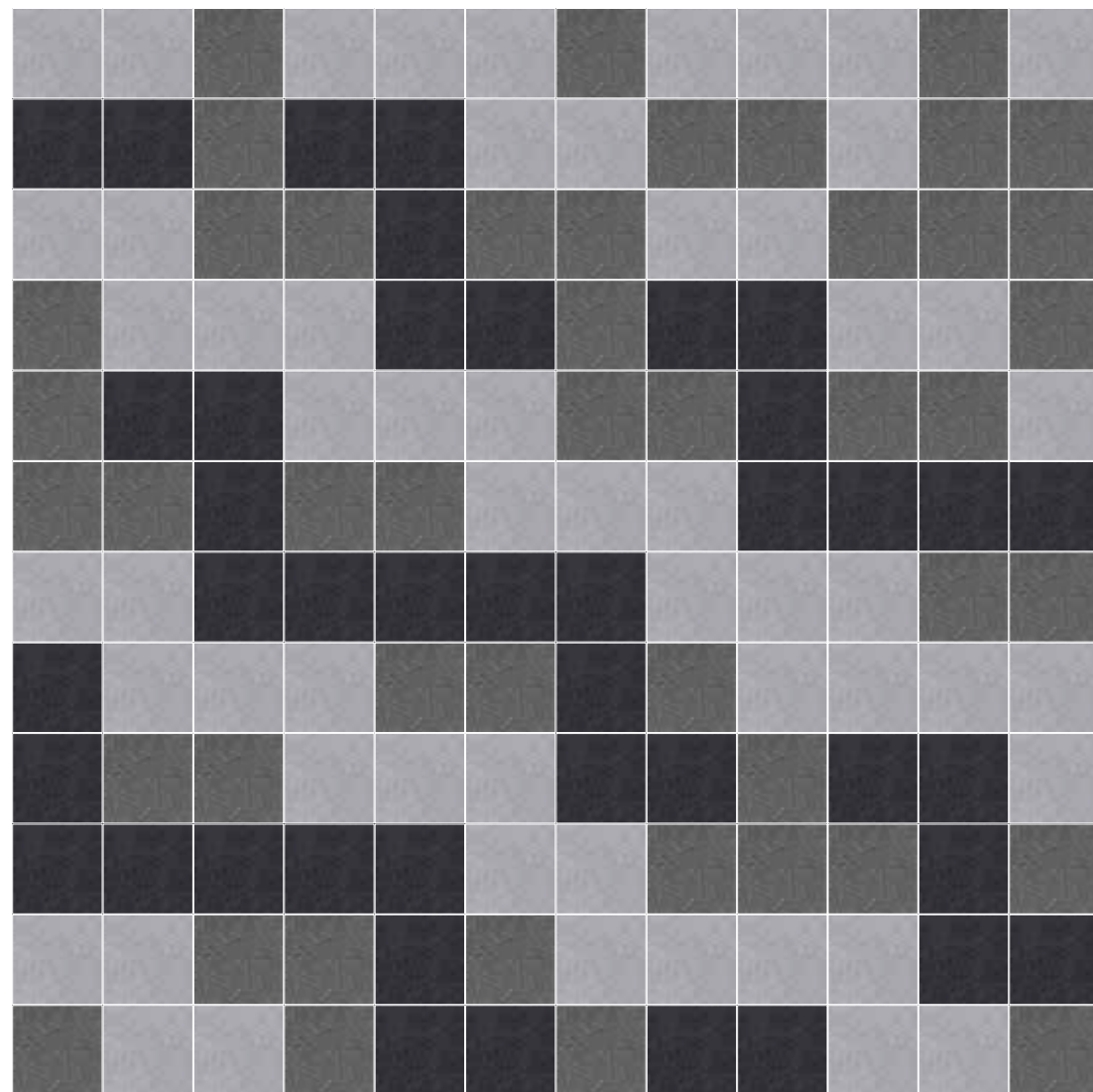
lava, nero intenso
finitura (finish) light mat



grisaglia, lava, nero intenso
finitura (finish) light bloom



grisaglia, lava



grisaglia, lava, nero intenso



lava, polvere
finitura (finish) light mat

LISTELLI
SPECIAL TRIMS

nome (name)	dimensione (size)	profilo (shape)	finitura (finish)
PIXEL	2x20x1,1 cm		light bloom light lux / light mat
MG PIXEL	4x20x1,1 cm		light bloom light lux / light mat
LCD	4x20x1,1 cm		light bloom light lux / light mat
16:9	3x20x1,1 cm		light bloom light lux / light mat
PLASMA	3,5x20x1,1 cm		light bloom light lux / light mat

BATTISCOPA
SKIRTING

nome (name)	dimensione (size)	profilo (shape)	finitura (finish)
BATTISCOPA	20x6,5x1,1 cm		light bloom light lux / light mat
BATTISCOPA TECNICO	20x4,5x1,1 cm		light bloom light lux / light mat

BORDURE DI RIVESTIMENTO
EDGINGS

nome (name)	dimensione (size)	profilo (shape)	finitura (finish)
ADI	1,5x20x3 cm		light bloom light lux / light mat
BRE	3x20x4,5 cm		light bloom light lux / light mat
EMI	2x20x5 cm		light bloom light lux / light mat
ILE	2,5x20x5 cm		light bloom light lux / light mat
MULL	3x20x4,5 cm		light bloom light lux / light mat
TORELLO	3x10x3 cm 3x20x3 cm		light bloom light lux / light mat



PEZZI SPECIALI

È possibile richiedere listelli, battiscopa e bordure in qualsiasi colore della gamma tinte unite MIPA.

I pezzi speciali vengono utilizzati per completare pavimenti e rivestimenti sia in tinta unita che decorati.

SPECIAL PIECES

Customers may request special trims, skirting and edgings in any colour of the MIPA palette.

Special pieces are used to complete floors and cladding projects both in solid colours and with decorations.

AREA TECNICA

TECHNICAL AREA

finitura *(finish)*

CLASSIC

POSA, PROTEZIONE, MANUTENZIONE

SOTTOFONDI

Il sottofondo deve essere realizzato a regola d’arte, di conseguenza si deve presentare **planare, liscio, pulito** (esente da parti asportabili, polvere, grassi, olii, cere, vernici, agenti disarmanti e quanto altro possa pregiudicarne l’adesione), **privo di fessurazioni, compatto, asciutto, resistente meccanicamente** (la resistenza meccanica, così come lo spessore, deve essere adeguata alla destinazione d’uso), stagionato e dimensionalmente stabile. Il periodo di stagionatura/maturazione è uno dei requisiti più importanti per un massetto cementizio. La posa delle piastrelle in ceramica e materiale lapideo deve essere eseguita su massetti stagionati, che abbiano già esplicito la maggior parte del ritiro igrometrico, **evitando quindi la formazione di eventuali fessure successivamente alla posa della pavimentazione capaci di procurare la rottura ed il distacco del rivestimento**. Il tempo di stagionatura di un massetto “tradizionale” in sabbia e cemento è di circa 7-10 gg. per cm di spessore in condizioni ambientali ottimali. Si può ridurre questo lungo tempo di attesa utilizzando leganti speciali o malte premiscelate a presa ed asciugamento rapidi.

POSA

È indispensabile la posa con collante cementizio deformabile ad alte prestazioni per piastrelle in ceramica e materiale lapideo. L’eccesso di collante, che in fase di posa potrebbe affiorare, deve essere rimosso immediatamente con una spugna umida per evitare danni sulla superficie delle graniglie. Le schede tecniche dei collanti delle aziende di riferimento segnalano normalmente che, in caso di posa di materiali da levigare in opera, indipendentemente dalla tipologia di materiale e dallo spessore, è indispensabile utilizzare la tecnica della doppia spalmatura; si consiglia pertanto di attenersi a quanto riportato nelle stesse.

GIUNTI
DI POSA

Devono essere eseguiti i **giunti di dilatazione, di frazionamento** e le **fughe** secondo la normativa di riferimento. Prima della stuccatura delle fughe attendere i tempi prescritti dalle schede tecniche degli adesivi utilizzati. Le fughe dovranno essere pulite, prive di polvere ed avere un’ampiezza sufficiente a fare penetrare ed attecchire lo stucco. Il colore del fugante deve essere il più possibile simile alle formelle. L’impasto deve essere steso su tutta la superficie, come da indicazioni delle aziende produttrici. **È fondamentale la pulizia “a fresco” del sigillante.**

LEVIGATURA

Prima della levigatura in opera occorre attendere il tempo di indurimento del collante utilizzato per la posa, riportato nella relativa scheda tecnica. Le procedure sono analoghe a quelle seguite per le pavimentazioni in marmo.

LAVAGGIO
DI BASE

Evitare assolutamente l’uso di prodotti contenenti acidi, anche se diluiti. è bene evitare anche l’uso di detergenti alcalini, diluenti molto forti o svernicianti. Si consiglia pertanto l’uso di detergenti neutri. Rimuovere lo sporco secco mediante scopa o aspirapolvere. Lavare il pavimento con un detergente neutro in soluzione acquosa, provvedere alla raccolta della soluzione con uno straccio o aspira liquidi. Risciacquare abbondantemente con acqua pulita senza detergente e lasciare asciugare.

PROTEZIONE

È indispensabile l’applicazione di un idro-oleorepellente, soprattutto per ambienti particolari quali cucine, uffici, ristoranti, ecc... (trattamento da effettuarsi, dopo la lucidatura, su materiale pulito e perfettamente asciutto).

MANUTENZIONE
E PULIZIA

Per la pulizia e la manutenzione quotidiana, oltre ai lavaggi con acqua e detergenti neutri, è bene ricorrere al “sistema lavaincera” (pulizia del pavimento con acqua e aggiunta di cera liquida neutra).

STOCCAGGIO

Non lasciare il materiale all’esterno perché il danneggiamento degli imballi e la presenza di acque meteoriche possono danneggiare il materiale.

INSTALLATION, PROTECTION, MAINTENANCE

SUBSTRATES

*The substrate must be properly prepared. It must be **flat, smooth, clean** (free from loose material, dust, greases, oils, waxes, paints, detaching agents and any other items which may reduce adhesion), **free from cracks, compact, dry, mechanically strong** (the mechanical strength and thickness required depend on the intended use), cured and with dimensional stability. The curing time is one of the most important factors for a concrete screed. Ceramic tiles and stone slabs must be laid on cured screeds which have already completed most of their shrinkage due to water loss, **ensuring that there will be no cracking after the floor covering has been installed, with the consequent risk of broken or loose tiles.** The curing time for a conventional sand and cement screed is about 7-10 days for every centimetre of its thickness in optimal ambient conditions. This long waiting time can be reduced by using special binders or quick-setting, quick-setting, quick-drying premixed cements.*

INSTALLATION

Ceramic tiles and stone slabs must be installed using high-performance, elastic cement adhesive. Any uneven points will require excessive grinding, which may spoil the whole floor. The technical specifications of the adhesives of the reference companies normally indicate that, in case of polishing after laying, regardless of the type of material and thickness, it is essential to use the double-spread technique; it is recommended to refer to the information in the same.

LAYING
JOINTS

*Existing expansion joints and laying joints must comply with the reference standards Before grouting the joints, wait for the times specified in the technical information supplied with the adhesives used for installing the tiles. The laying joints (grouts) have to be clean, free from dust and have to be sufficiently large to let the grout penetrate deeply and last in time. Joints may be sealed with grouting cements or suitable fillers with colour as similar as possible to the colour of the terrazzo tile. The grout must be spread over the entire surface, following the producer’s instructions. **It is essential to remove sealant residues from the tiles when still fresh.***

POLISHING

Before polishing floor coverings after installation, wait for the hardening time specified in the technical information supplied with the adhesives used for installing the tiles. The procedures are the same as those for marble floor coverings.

BASIC
CLEANING

***It is absolutely necessary to avoid products containing acid**, even when diluted. We also advice strongly against the use of alkaline detergents, very strong solvents and paint strippers. Neutral detergents are therefore recommended. Remove dry dirt using a cloth. Wash with a neutral detergent diluted in water. Rinse with plenty of clean water without detergent and leave to dry.*

PROTECTION

***It is absolutely necessary to apply a suitable water-proofing/stain-proofing agent, particularly for kitchens, offices, restaurants, ...** (the protection has to be applied, after the polishing, to a perfectly clean and dry surface).*

MAINTENANCE
AND CLEANING

For everyday cleaning and maintenance, as well as washing with water and neutral detergent, the “washing-waxing method” (cleaning the floor with water to which a colourless liquid wax has been added) is recommended.

STORAGE

Never leave the material outdoors since damage to the packaging or acid rain may damage the material.

finitura *(finish)*

LIGHT LUX, MAT, BLOOM

POSA, PROTEZIONE, MANUTENZIONE

SOTTOFONDI Il sottofondo deve essere realizzato a regola d’arte, di conseguenza si deve presentare **planare, liscio, pulito** (esente da parti asportabili, polvere, grassi, olii, cere, vernici, agenti disarmanti e quanto altro possa pregiudicarne l’adesione), **privo di fessurazioni, compatto, asciutto, resistente meccanicamente** (la resistenza meccanica, così come lo spessore, deve essere adeguata alla destinazione d’uso), stagionato e dimensionalmente stabile. Il periodo di stagionatura/maturazione è uno dei requisiti più importanti per un massetto cementizio. La posa delle piastrelle in ceramica e materiale lapideo deve essere eseguita su massetti stagionati, che abbiano già esplicitato la maggior parte del ritiro igrometrico, **evitando quindi la formazione di eventuali fessure successivamente alla posa della pavimentazione capaci di procurare la rottura ed il distacco del rivestimento**. Il tempo di stagionatura di un massetto “tradizionale” in sabbia e cemento è di circa 7-10 gg. per cm di spessore in condizioni ambientali ottimali. Si può ridurre questo lungo tempo di attesa utilizzando leganti speciali o malte premiscelate a presa ed asciugamento rapidi.

POSA È indispensabile la posa con collante cementizio deformabile ad alte prestazioni per piastrelle in ceramica e materiale lapideo. L’eccesso di collante, che in fase di posa potrebbe affiorare, deve essere rimosso immediatamente con una spugna umida per evitare danni sulla superficie delle graniglie.

GIUNTI DI POSA Devono essere eseguiti i **giunti di dilatazione, di frazionamento** e le **fughe** secondo la normativa di riferimento. Prima della stuccatura delle fughe attendere i tempi prescritti dalle schede tecniche degli adesivi utilizzati. Le fughe dovranno essere pulite, prive di polvere ed avere un’ampiezza sufficiente a fare penetrare ed attecchire lo stucco. Il colore del fugante deve essere il più possibile simile alle formelle. L’impasto deve essere steso su tutta la superficie, come da indicazioni delle aziende produttrici.
È fondamentale la pulizia “a fresco” del sigillante.

LAVAGGIO DI BASE **Evitare assolutamente l’uso di prodotti contenenti acidi, anche se diluiti.** è bene evitare anche l’uso di detergenti alcalini, diluenti molto forti o svernicianti. Si consiglia pertanto l’uso di detergenti neutri. Rimuovere lo sporco secco mediante scopa o aspirapolvere. Lavare il pavimento con un detergente neutro in soluzione acquosa, provvedere alla raccolta della soluzione con uno straccio o aspiraliquidi. Risciacquare abbondantemente con acqua pulita senza detergente e lasciare asciugare.

PROTEZIONE È indispensabile l’applicazione di un idro-oleorepellente, soprattutto per ambienti particolari quali cucine, uffici, ristoranti, ecc... (protezione da effettuarsi, dopo la posa, su materiale pulito ed asciutto). Successivamente come finitura, solo negli interni, deve essere applicata una cera neutra specifica per pavimenti in marmo.

MANUTENZIONE E PULIZIA Per la pulizia e la manutenzione quotidiana, oltre ai lavaggi con acqua e detergenti neutri, è bene ricorrere al “sistema lavaincera” (pulizia del pavimento con acqua e aggiunta di cera liquida neutra).

STOCCAGGIO Non lasciare il materiale all’esterno perché il danneggiamento degli imballi e la presenza di acque meteoriche possono danneggiare il materiale.

INSTALLATION, PROTECTION, MAINTENANCE

*The substrate must be properly prepared. It must be **flat, smooth, clean** (free from loose material, dust, greases, oils, waxes, paints, detaching agents and any other items which may reduce adhesion), **free from cracks, compact, dry, mechanically strong** (the mechanical strength and thickness required depend on the intended use), cured and with dimensional stability. The curing time is one of the most important factors for a concrete screed. Ceramic tiles and stone slabs must be laid on cured screeds which have already completed most of their shrinkage due to water loss, **ensuring that there will be no cracking after the floor covering has been installed, with the consequent risk of broken or loose tiles.** The curing time for a conventional sand and cement screed is about 7-10 days for every centimetre of its thickness in optimal ambient conditions. This long waiting time can be reduced by using special binders or quick-setting, quick-setting, quick-drying premixed cements.*

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***It is absolutely necessary to avoid products containing acid, even when diluted.** We also advice strongly against the use of alkaline detergents, very strong solvents and paint strippers. Neutral detergents are therefore recommended. Remove dry dirt using a cloth. Wash with a neutral detergent diluted in water. Rinse with plenty of clean water without detergent and leave to dry.*

***It is absolutely necessary to apply a suitable water-proofing/stain-proofing agent, particularly for kitchens, offices, restaurants, ...** (the protection has to be applied, after the installation, to a perfectly clean and dry surface). Afterwards, only in indoor installations, apply a colourless wax especially thought for marble floors.*

For everyday cleaning and maintenance, as well as washing with water and neutral detergent, the “washing-waxing method” (cleaning the floor with water to which a colourless liquid wax has been added) is recommended.

Never leave the material outdoors since damage to the packaging or acid rain may damage the material.

finitura (*finish*)

ROCK'N ROLL

POSA, PROTEZIONE, MANUTENZIONE

SOTTOFONDI

Il sottofondo deve essere realizzato a regola d'arte, di conseguenza si deve presentare **planare, liscio, pulito** (esente da parti asportabili, polvere, grassi, olii, cere, vernici, agenti disarmanti e quanto altro possa pregiudicarne l'adesione), **privo di fessurazioni, compatto, asciutto, resistente meccanicamente** (la resistenza meccanica, così come lo spessore, deve essere adeguata alla destinazione d'uso), stagionato e dimensionalmente stabile. Il periodo di stagionatura/maturazione è uno dei requisiti più importanti per un massetto cementizio. La posa delle piastrelle in ceramica e materiale lapideo deve essere eseguita su massetti stagionati, che abbiano già esplicitato la maggior parte del ritiro igrometrico, **evitando quindi la formazione di eventuali fessure successivamente alla posa della pavimentazione capaci di procurare la rottura ed il distacco del rivestimento**. Il tempo di stagionatura di un massetto "tradizionale" in sabbia e cemento è di circa 7-10 gg. per cm di spessore in condizioni ambientali ottimali. Si può ridurre questo lungo tempo di attesa utilizzando leganti speciali o malte premiscelate a presa ed asciugamento rapidi.

POSA

È indispensabile la posa con collante cementizio deformabile ad alte prestazioni per piastrelle in ceramica e materiale lapideo. L'eccesso di collante, che in fase di posa potrebbe affiorare, deve essere rimosso immediatamente con una spugna umida per evitare danni sulla superficie delle graniglie.

GIUNTI
DI POSA

Devono essere eseguiti i **giunti di dilatazione, di frazionamento** e le **fughe** secondo la normativa di riferimento. Prima della stuccatura delle fughe attendere i tempi prescritti dalle schede tecniche degli adesivi utilizzati. Le fughe dovranno essere pulite, prive di polvere ed avere un'ampiezza sufficiente a fare penetrare ed attecchire lo stucco. Il colore del fugante deve essere il più possibile simile alle formelle. L'impasto deve essere steso su tutta la superficie, come da indicazioni delle aziende produttrici.

È fondamentale la pulizia "a fresco" del sigillante.

LAVAGGIO DI BASE

Il lavaggio dopo la posa, si può effettuare utilizzando un detergente acido tamponato debitamente diluito in acqua per la rimozione di residui di cemento superficiali.

PROTEZIONE

È indispensabile l'applicazione di un idro-oleorepellente, soprattutto per ambienti particolari quali cucine, uffici, ristoranti, ecc... (protezione da effettuarsi, dopo la posa, su materiale pulito ed asciutto). Successivamente come finitura, solo negli interni, deve essere applicata una cera neutra specifica per pavimenti in marmo.

MANUTENZIONE
E PULIZIA

Per la pulizia e la manutenzione quotidiana, oltre ai lavaggi con acqua e detersivi neutri, è bene ricorrere al "sistema lavaincera" (pulizia del pavimento con acqua e aggiunta di cera liquida neutra).

STOCCAGGIO

Non lasciare il materiale all'esterno perché il danneggiamento degli imballi e la presenza di acque meteoriche possono danneggiare il materiale.

INSTALLATION, PROTECTION, MAINTENANCE

SUBSTRATES

The substrate must be properly prepared. It must be **flat, smooth, clean** (free from loose material, dust, greases, oils, waxes, paints, detaching agents and any other items which may reduce adhesion), **free from cracks, compact, dry, mechanically strong** (the mechanical strength and thickness required depend on the intended use), cured and with dimensional stability. The curing time is one of the most important factors for a concrete screed. Ceramic tiles and stone slabs must be laid on cured screeds which have already completed most of their shrinkage due to water loss, **ensuring that there will be no cracking after the floor covering has been installed, with the consequent risk of broken or loose tiles.** The curing time for a conventional sand and cement screed is about 7-10 days for every centimetre of its thickness in optimal ambient conditions. This long waiting time can be reduced by using special binders or quick-setting, quick-setting, quick-drying premixed cements.

INSTALLATION

Ceramic tiles and stone slabs must be installed using high-performance, elastic cement adhesive. Any uneven points will require excessive grinding, which may spoil the whole floor.

LAYING JOINTS

Existing expansion joints and laying joints must comply with the reference standards. Before grouting the joints, wait for the times specified in the technical information supplied with the adhesives used for installing the tiles. The laying joints (grouts) have to be clean, free from dust and have to be sufficiently large to let the grout penetrate deeply and last in time. Joints may be sealed with grouting cements or suitable fillers with colour as similar as possible to the colour of the terrazzo tile. The grout must be spread over the entire surface, following the producer's instructions.

It is essential to remove sealant residues from the tiles when still fresh.

BASIC CLEANING

After the laying wash with an acid descaler properly diluted in water to remove grout residues.

PROTECTION

It is absolutely necessary to apply a suitable water-proofing/stain-proofing agent, particularly for kitchens, offices, restaurants, ... (the protection has to be applied, after the installation, to a perfectly clean and dry surface). Afterwards, only in indoor installations, apply a colourless wax especially thought for marble floors.

MAINTENANCE AND CLEANING

For everyday cleaning and maintenance, as well as washing with water and neutral detergent, the "washing-waxing method" (cleaning the floor with water to which a colourless liquid wax has been added) is recommended.

STORAGE

Never leave the material outdoors since damage to the packaging or acid rain may damage the material.



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