

EXPRESSIVE SURFACES



MERITO
ceramica

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Expressive Surfaces



A note from our founders

We have always had this conviction to turn the ordinary into extraordinary through thoughtful design and fiery dedication to building and creating. In the past ten years we have collaborated with leading European brands in the design sector with particular focus on the porcelain tiles industry. Such collaboration led us to observe the highest standards in design and manufacturing quality. In 2020 we noticed an opportunity to marry the best of design and quality with our local manufacturing capabilities and provide customers with tiles on par with international standards.

Thus Merito was born with a vision to combine high-end design with a financially sound production pipeline. Offering exceptional design consultation and customer service, Merito is the embodiment of our vision to deliver outstanding products that cater to the most discerning architects, developers, and end users. What inspires us is to be able to turn responsibly sourced material into objects of beauty. For us, this is alchemy, a useful creation with artistic merit. We hope our tiles bring beauty and a sense of pride to our customers for generations to come.

Tohid Zoorchang
Co-founder

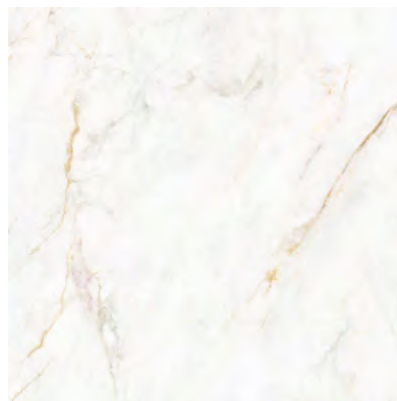
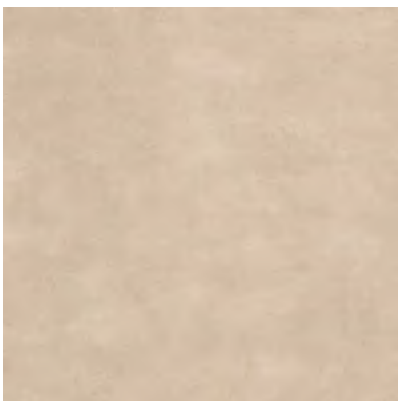
Farzad Borghei
Co-founder

The Merito Story

Merito was born out of a desire to bring the aesthetic into everyday life. The aesthetic comes in different forms; derived from natural beauty or achieved through arts and craftsmanship. We are inspired by all beauty. We want to bring it into people's rooms and do so with respect to the environment. We embarked on a journey to combine the power of engineering and industrial production with an artistic approach to design. Design could enhance the way people feel about the place they live or work in.. For us, design could also enhance the way people feel about themselves.

We wanted to empower architects, designers and property developers to work with the most versatile materials and help create places that induce great feelings in people who use them. At our design studio, we work with exceptional designers to create bold visual storytelling through porcelain tiles. Our commitment to great design fuels our passion for delivering products of the highest quality that also exhibit versatility, sustainability and elegance. With our products and services, we strive to achieve a kind of elegance that is timeless and inspiring. Through the notion of elegance, we are encouraged to touch everyone's heart, to help them feel respected and cherished. Creating places with elegance is taking one step towards a life with true appreciation of beauty. Helping to create such places is what we intend to do.

Our dedication to design on the one hand, and our commitment to the success of our customers' projects on the other, have been driving forces to nurture Merito and grow.





At Merito we combine exceptional design with a vast know-how in the supply and logistics of building materials. We are dedicated to providing a kind of service that transforms the way our customers work and build.

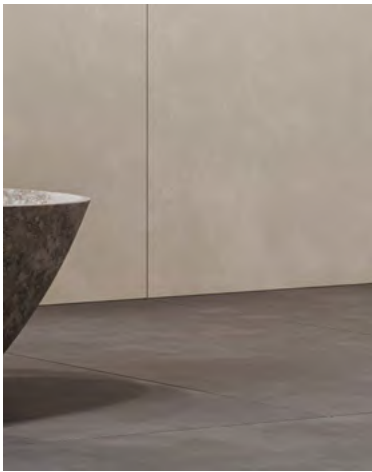


Architecture is the art which so disposes and adorns the edifices raised by man for whatsoever uses, that the sight of them contributes to his mental health, power and pleasure.

It is very necessary, in the outset of all inquiry, to distinguish carefully between Architecture and Building.

To build, literally to confirm, is by common understanding to put together and adjust the several pieces of any edifice or receptacle of a considerable size. Thus we have church building, house building, ship building, and coach building. That one edifice stands, another floats, and another is suspended on iron springs, makes no difference in the nature of the art, if so it may be called, of building or edification. The persons who profess that art, are severally builders, ecclesiastical, naval, or of whatever other name their work may justify; but building does not become architecture merely by the stability of what it erects; and it is no more architecture which raises a church, or which fits it to receive and contain with comfort a required number of persons occupied in certain religious offices, than it is architecture which makes a carriage commodious or a ship swift. I do not, of course, mean that the word is not often, or even may not be legitimately, applied in such a sense (as we speak of naval architecture); but in that sense architecture ceases to be one of the fine arts, and it is therefore better not to run the risk, by loose nomenclature, of the confusion which would arise, and has often arisen, from extending principles which belong altogether to building, into the sphere of architecture proper.

Let us, therefore, at once confine the name to that art which, taking up and admitting, as conditions of its working, the necessities and common uses of the building, impresses on its form certain characters venerable or beautiful, but otherwise unnecessary. Thus, I suppose, no one would call the laws architectural which determine the height of a breastwork or the position of a bastion. But if to the stone facing of that bastion be added an unnecessary feature, as a cable moulding, that is Architecture. It would be similarly unreasonable to call battlements or machicolations architectural features, so long as they consist only of an advanced gallery supported on projecting masses, with open intervals beneath for offence. But if these projecting masses be carved beneath into rounded courses, which are useless, and if the headings of the intervals be arched and trefoiled, which is useless, that is Architecture. It may not be always easy to draw the line so sharply and simply, because there are few buildings which have not some pretence or color of being architectural; neither can there be any architecture which is not based on building, nor any good architecture which is not based on good building; but it is perfectly easy and very necessary to keep the ideas distinct, and to understand fully that Architecture concerns itself only with those characters of an edifice which are above and beyond its common use. I say common; because a building raised to the honor of God, or in memory of men, has surely a use to which its architectural adornment fits it; but not a use which limits, by any inevitable necessities, its plan or details.



Collection

I

Arctica

A sense of calm and quietness attracts attention to the vast areas of frozen landscape in the ancient history of the Earth. Arctica is a nod to the awe-inspiring geography of the Arctic region and its humble but glorious beauty.

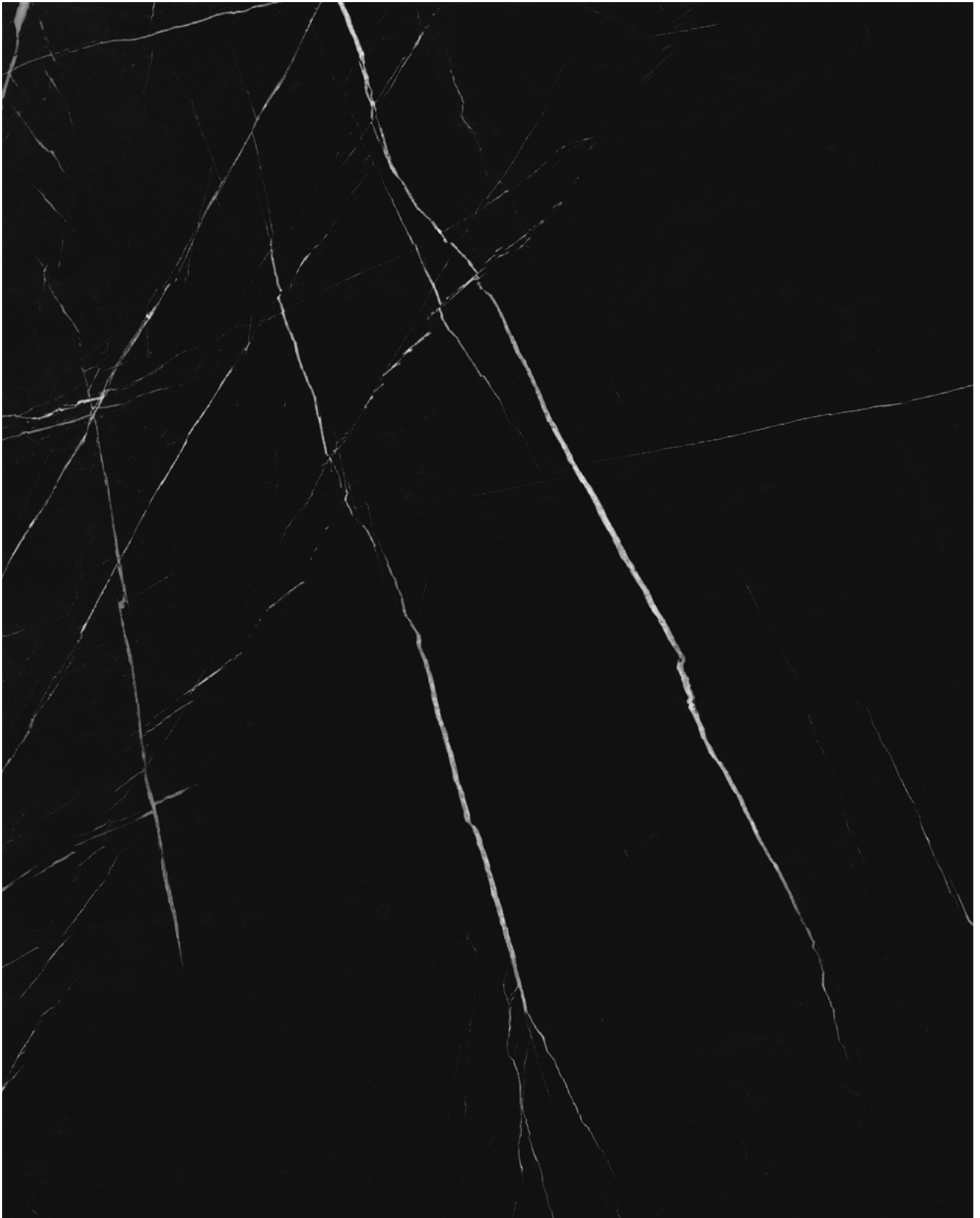






Athena

The goddess of war - Athena, protects the place. With its sudden expression of movement, it creates a sense of exploded emotions. Athena marries wisdom in rage. It protects as much as it sets free. Against the dark background, the veins find their way to highlight a sense of moving forward. About Athena, Plato writes in Cratylus: she who knows divine things” [τὰ θεῖα νοοῦσα, ta theia noousa] better than others. Nor shall we be wrong in assuming that the author wished to identify this Goddess possessing moral intelligence.







Caravan

The journey must go on. “Continuing our voyage at Cardassy, I saw the remains of very extensive buildings and some quarries where a small chapel is cut in the rock, containing many Greek inscriptions,” writes Giovanni Battista Belzoni in *Travels in Egypt and Nubia*. Caravan embodies togetherness equipped with high spirit and courage to discover new things in old places.







Figaro

Figaro is a servant onto the court of everyday life. It projects timeless beauty onto intimate moments of life fusing elegance with practicality. The creamy brown shades with subtle lighter veins create an understated elegance suitable for any room. Figaro is a loyal servant.





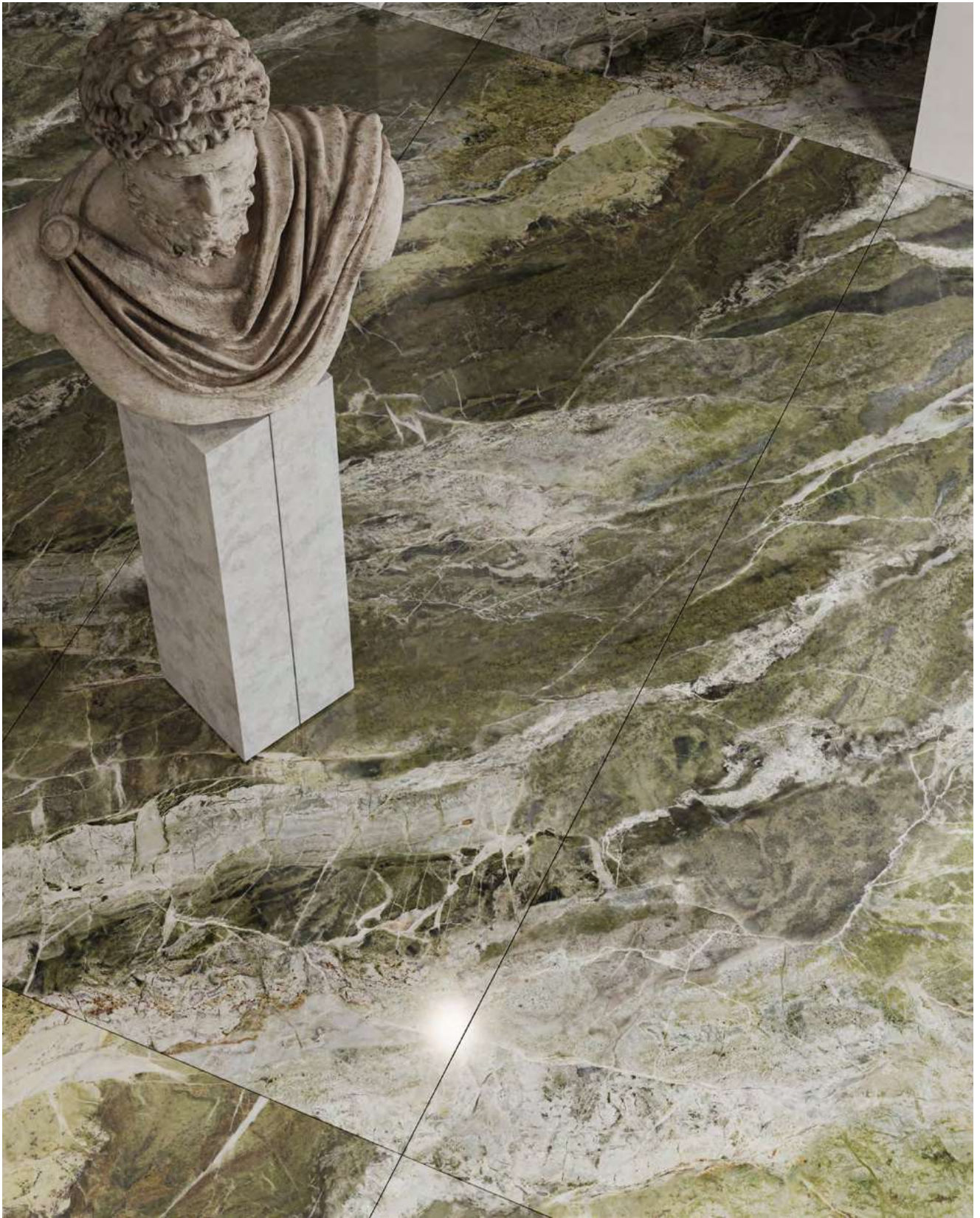


Highland

Highland is a visual echo of Scottish and Irish highlands where serene shades of green merge with browns creating a welcoming sensation full of life and resilience. It gently whispers to us that nothing beats the beauty in nature, a beauty that could be subtle and dramatic all at once.







Huldra

The beautiful Huldra is secretive and somewhat mysterious. Featured in Scandinavian folklore, Huldra oversees the activities of dwellers protecting them against any unwanted circumstances. With a dark background and dramatic splashes of copper and grey, Huldra is a true legend.







Invictus

Unconquerable stands Invictus. With its confident look and resilient attitude, Invictus is undeniably a hero. Against the lavish grey background under the cloudy sky, there are bright veins reminiscent of the swords of the toughest battles.







Kafka

Kafka is as strange as it is familiar. It metamorphosises to express itself in its peculiar way. It's serious and it's funny. It's grotesque and it's friendly - all at once. Kafka attracts everyone's attention at first, yet for the discerning viewers, it reveals its austere beauty gradually, bringing new layers of sophistication to play.







Libon

Named after Libon, the legendary Greek architect who built the temple of Zeus in Olympia and whose work inspired the design of the Parthenon and Acropolis in Athens, this gentle face brings a sense of calm and fuses with elegance and subtle beauty. An all-around surface that blends in as good as it stands out.







Ludwig

Ludwig is Merito's answer to bold, contemporary design. Its understated presence injects a sophisticated air into any room and creates an atmosphere that is exemplary but without resting on egoistic attitude. Radically refreshing, refreshingly radical.





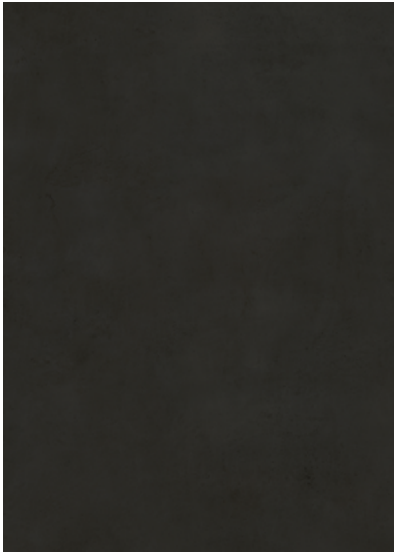
Anthracite



Ash



Beige



Black



Grey







Milton

The Milky Way with traces of gold. Milton, named after the great English poet, expresses sheer elegance. An epic face tells the viewer of those men and women who flew across strange lands in search of transformative beauty of a never-ending journey to reach aesthetic pleasures.

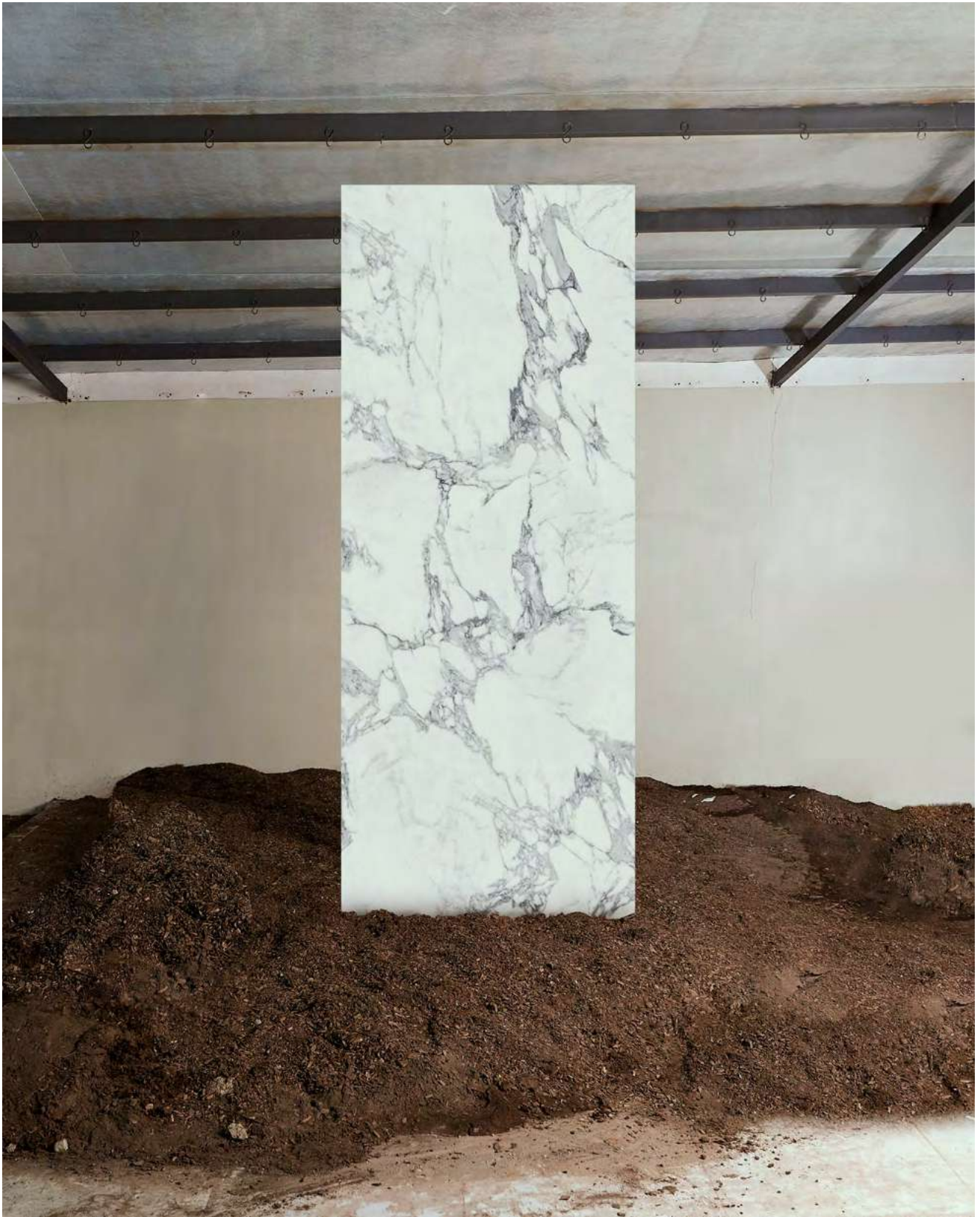






Nobile

Noble men and women recall Nobile as their true companion. A soldier, a guardsman to protect the families from the natural elements and provide peace and security. Nobile with its grey veins against the light surface captures the imagination like a hero from the stories of bravery and liberation.







Orpheus

Orpheus was a musician and poet in Greek mythology. He enters the underworld to reclaim his lost love, going too far. Here Orpheus is presented with special shades of green entering the white stage accompanied by interesting touches of grey and brown. The veins go deep into the unknown world to reclaim the lost beauty and present to those who appreciate the sublime in their interiors.







Rococo

Elegant and sophisticated. Rococo has a history of presence in the homes of aristocratic families of the East and the West. A classic look that is just at home in modern rooms.







Sepitman

Ancient beauty reappears in the contemporary world. A kind of white face that thrives to quietly host grays and browns. A humble companion for peaceful rooms.







Sonnet

A manifestation of subtle rhymes; Sonnet features a beautiful harmony between elegance and rigidity. Sonnet is a lavish display of rocky textures refined through a sensitive filter for contemporary living.





Anthracite



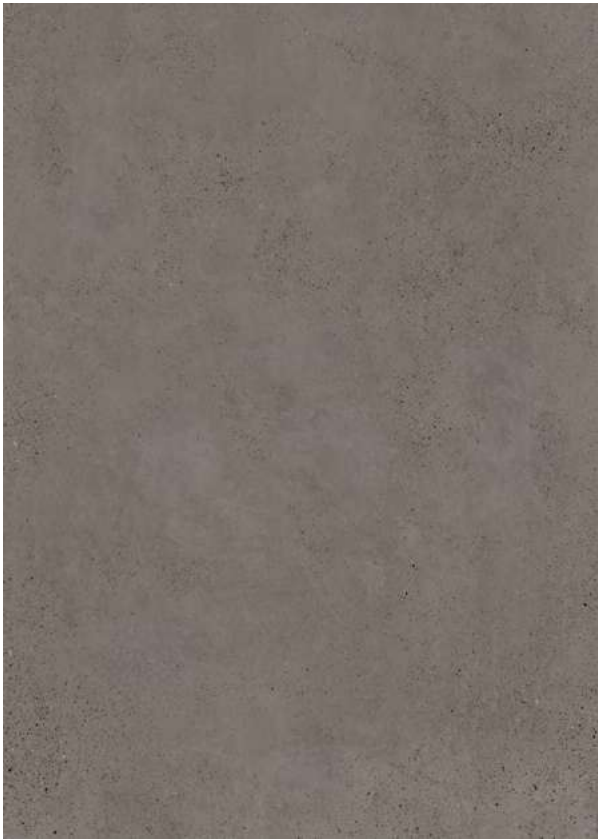
Beige



Spenser

Modern. Brave. Textured. Rough. Raw. Instinctive.
Avant-garde. Bold. Brutal. Powerful. Calibrated. Exper-
iential. Everything for high-spirited contemporary living.
Spenser is rooted in raw beauty.





Dark Grey



Light Grey

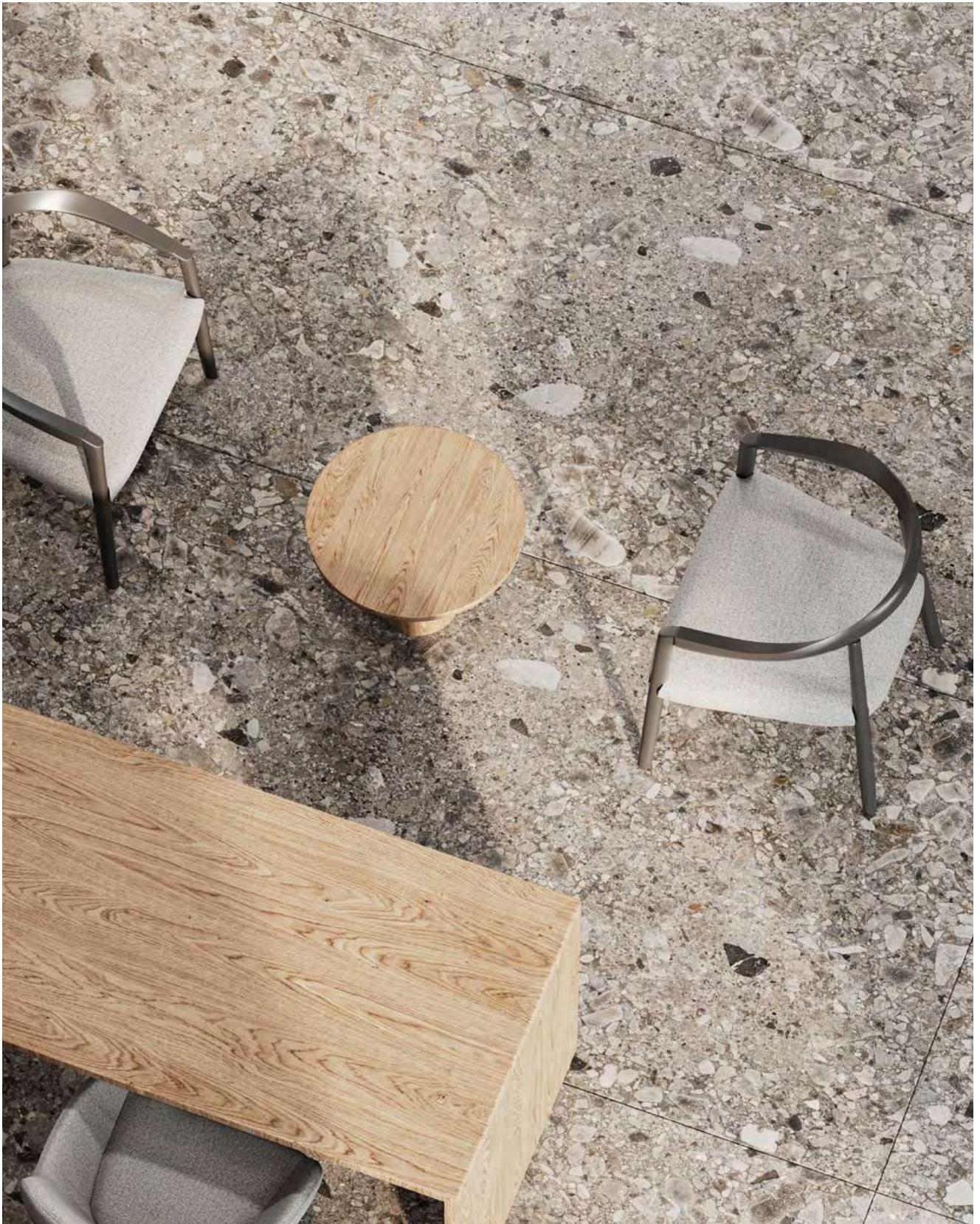


Thalys

Thalys provides a setting for cozy interiors. Inspired by the Mediterranean building, Thalys is a collage of natural beauty harmonised for interior use.







Tonnerre

A thunderstorm inducing sublime feeling. Against the dark sky flashes the bright rays of light, and with its asymmetrical arrangements, Tonnerre establishes a timeless beauty.







Tosca

Tosca is a roller coaster story of love, lust, and political intrigue. With Puccini's richly romantic score, it is one of the world's most loved operas. Tosca features a surface that is difficult to describe, yet could be understood deeply. Its grey tones provide a setting for interplay of light and shadow, while its liquid-like look invites us to become lighthearted and carefree.



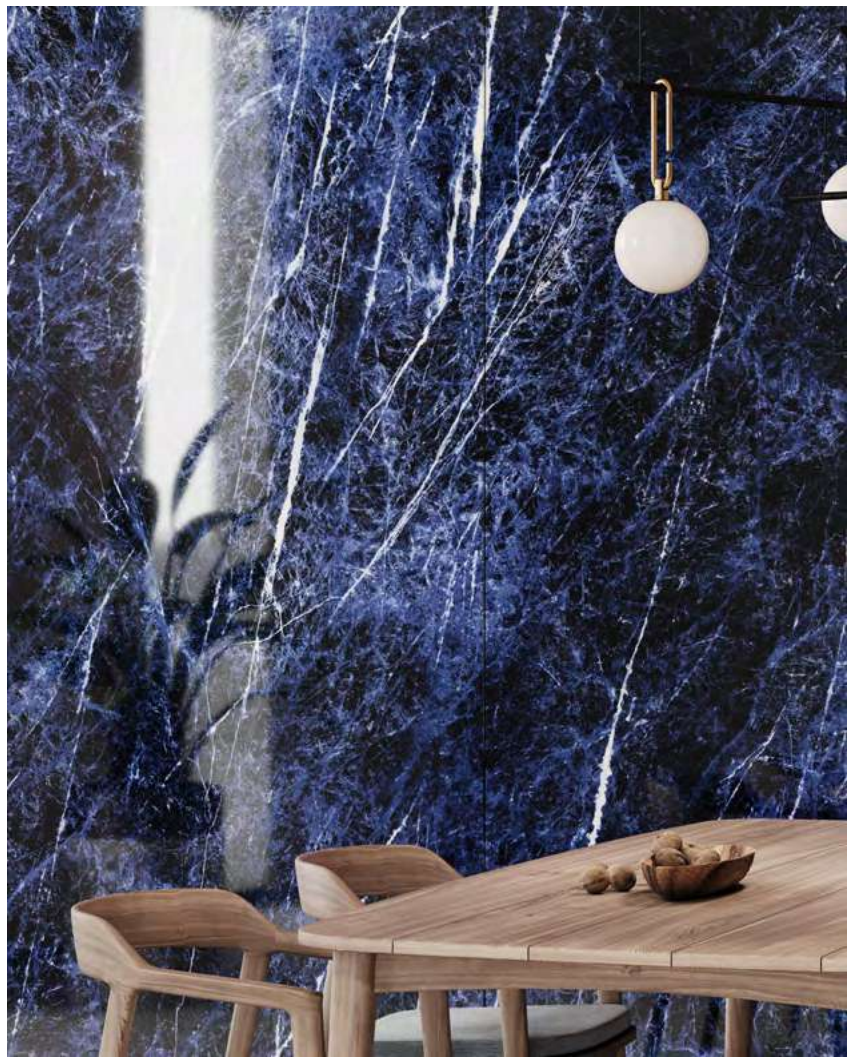




Yves Klein

Yves Klein is our tribute to the French painter whose ingenious use of colour and texture transformed the scenes of post-war European art. This design is a bold statement in any interior without ever over-imposing itself.

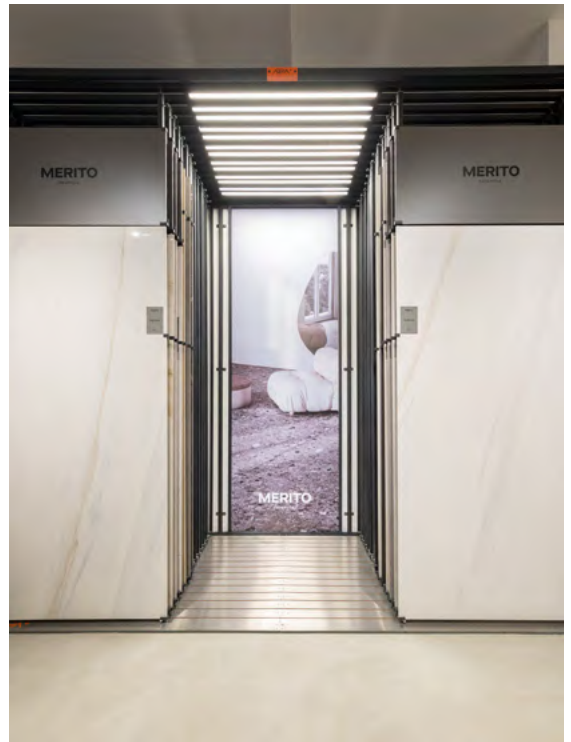




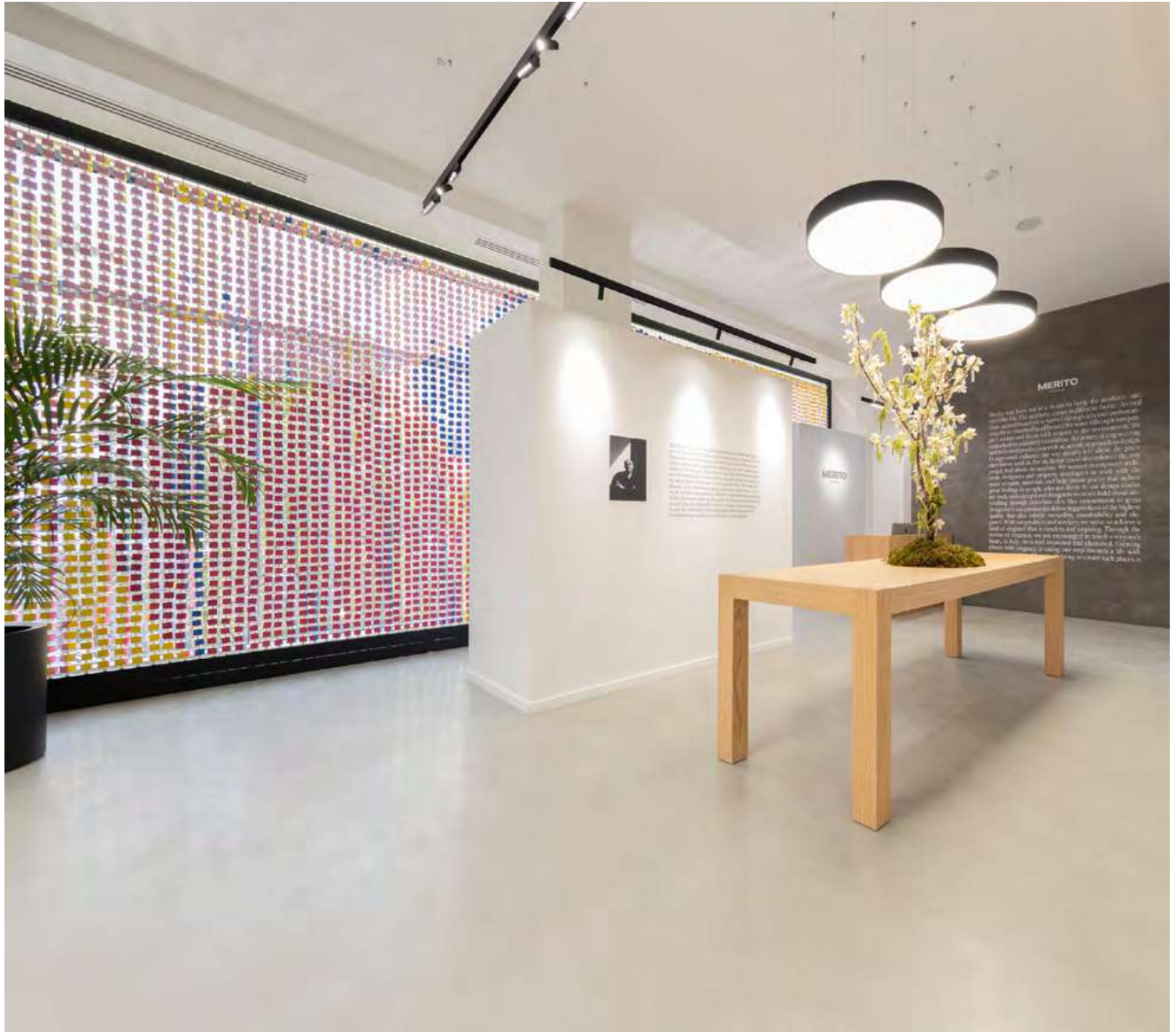




Merito Ceramica



Flagship Showroom, Tehran



Merito Ceramica



Arctica

A vertical rectangular area with a black background and a white marble texture, featuring thin, irregular veins. This area is centered horizontally on the page.

Athena

Expressing Beauty: A Commitment to *Imagination*, A Refined Sense of *Aesthetic Creation*





Caravan



Figaro

Highland





Huldra



Invictus



A vertical rectangular area with a white background and thin, grey, veined lines, resembling a marble texture. This area is centered horizontally on a solid light blue background.

Libon



Ludwig

[Anthracite]

Ludwig

[Ash]



Ludwig

[Beige]



Ludwig

[Black]



Ludwig

[Grey]

The Surfaces of a Building: An Immediate Medium to *Evoke Feelings* in the Users of that Building



A vertical rectangular area with a marble texture, featuring veins of gold, brown, and grey on a light cream background.

Milton

A vertical rectangular inset showing a detailed marble texture. The pattern consists of swirling, veined lines in shades of grey, black, and white, set against a light cream or off-white background. The veins are irregular and organic, typical of natural stone.

Nobile

A vertical rectangular strip of marbled paper with wavy, flowing patterns in shades of cream, light green, and grey, set against a solid light green background.

Orpheus



Rococo



Sepitman

Porcelain Aestheticism: New Forms of *Beauty*, Same Values of *Excellence* and *Craftsmanship*





Sonnet

[Anthracite]

A vertical rectangular panel with a wood-grain texture, featuring various shades of brown and tan, is centered on a light gray background. The wood grain runs vertically, with darker lines and lighter patches creating a natural, organic pattern.

Sonnet

[Beige]



Spenser

[Dark Grey]



Spenser

[Light Grey]



Thalys



Tonnerre

A vertical rectangular strip of marbled paper with a complex, swirling pattern of grey, white, and dark grey tones, set against a solid light grey background.

Tosca



Yves Klein

Tech

nica

Our Products

Porcelain stoneware tiles are produced with particularly pure raw materials - subject to the latest extraction and control technologies.

The resulting tiles are extremely high quality porcelain stoneware obtained through the wet grinding of the raw materials, partial drying with atomisation, and storage in silo to homogenize the specifications, pressing with high power hydraulic pressures to achieve specific pressures above 500 Kg/cm². The considerable pressing force achieves, after firing at about 1200 °C, an extremely compact & resistant tile with very low water absorption, lower than 0.5% (UNI EN ISO 10545-3) & a very high material strength according to many of our collections by Standard UNI EN ISO 10545-6. This is why our tiles are ideal for locations with high foot traffic.

The low porosity makes it frost-resistant and classified as B1 according to standard UNI EN 14411, due to a less than 0.1% water absorption.

The chemical resistance to acids and bases (UNI EN ISO 10545-13) makes it ideal for locations where aggressive products, such as chemical agents are used such as in hospitals, chemical and pharmaceutical sites, and throughout the food industry.

Finishes and Formats

Our porcelain products are available in a range of finishes and formats and they are suitable for interior, exterior and facade usage. Merito could supply in the following finishes:

- Natural
- Polished
- Lapped (Semi Polished)
- Structured

Merito produces technical ceramic tiles featuring extra-large and normal sizes, with 9 mm of thickness, and the characteristics of porcelain stoneware.

By default, they are available in:

120 cm x 300 cm
120 cm x 240 cm
160 cm x 320 cm (upon request in 12 mm)

But they could also be offered in:

60 cm x 120 cm (10 mm & 11 mm)
80 cm x 160 cm
120 cm x 120 cm
100 cm x 100 cm

Packaging Guide

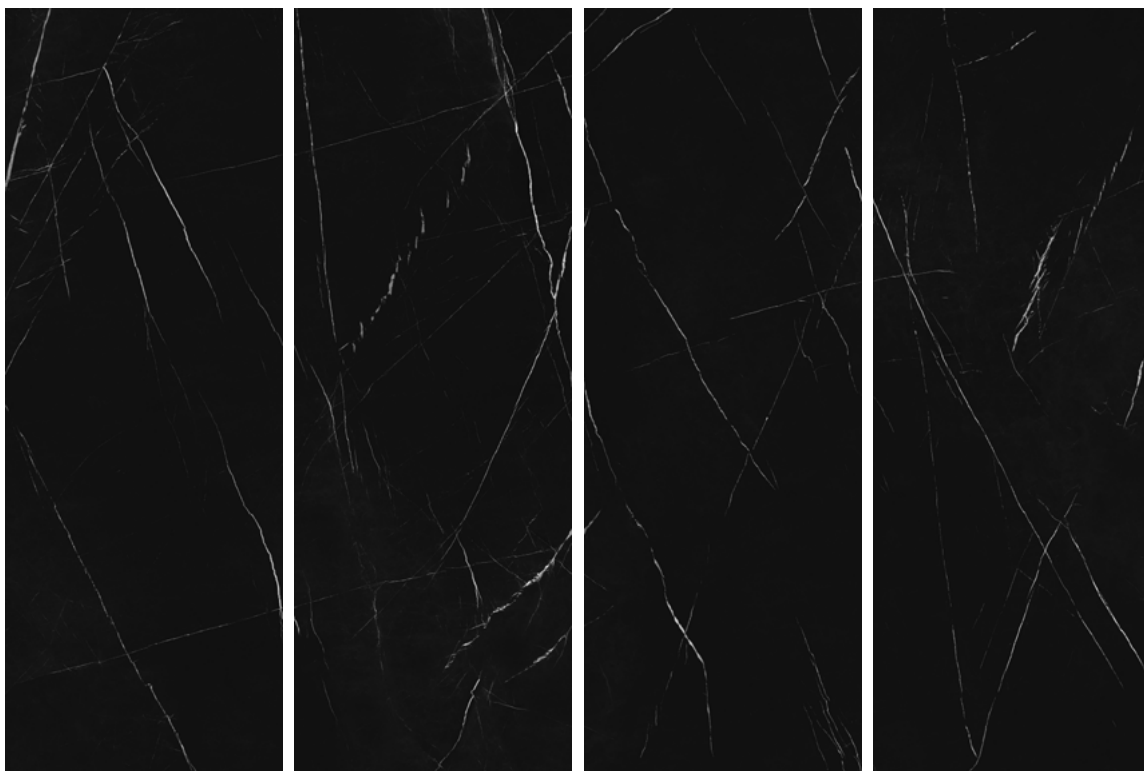
All our products are shipped using highly secure wooden pallets.

Pallet size for 120 cm x 300 cm:
257 cm x 137 cm x 40 cm

Pallet size for 120 cm x 240 cm:
317 cm x 137 cm x 40 cm

Pallet size for 160 cm x 320 cm:
340 cm x 177 cm x 50 cm

Most of our products come in four faces. Please inquire
for further information about face variations.



Maintenance

The initial cleaning done immediately after the flooring is laid, is of essential importance for removing all mortar, adhesives and epoxy residues that may be left in the joints. In this initial phase, we recommend that you use an acid product such as DETERDEK (or similar options in your local market), in a 1:5 concentration.

Rub energetically to obtain the maximum cleaning. After washing the floor, which is just as important, rinse thoroughly with plenty of water to remove all traces of the detergent used. These steps are recommended for all Merito products.

Thanks to the characteristics of the production process (high firing temperature, raw materials of great quality, sintering process), the surface of our material is waterproof (the water absorption is minimal). Therefore the dirt cannot penetrate but it is necessary to remove it from the surface. To avoid the forming of greasy layers, do not use detergents containing waxes or waxing products; instead refer to your provider for choosing the most appropriate detergent. After the installation of floors, particularly of those made with polished materials, the surfaces should be adequately protected with particle board or other suitable materials to protect them from dirt and on-site processing. This prevents damage caused by subsequent processing.

For these materials, after completing the steps described in the section “Initial Cleaning”, you only need to clean the floor with hot water containing small quantities of an alkaline detergent such as FILA CLEANER with a concentration of 1:200. On these types of surfaces it is not advisable to apply a waterproofing product: the absence of porosity causes the waterproofing agent to deposit on the surface unevenly and will have an unwanted aesthetic effect.

For commercial and heavily used surface areas such as airports, hospitals, supermarkets, and any public spaces with heavy foot traffic - subject to considerable soiling, it is necessary to use automatic cleaning machines with suction of the washing liquids.

This allows not only deep cleaning, but also the continuous removal of liquids containing substances that cause soiling, thus preventing the formation of films that are difficult to remove. Any detergent in the market can be used in the desired concentration for cleaning the high technology sinterized Merito products, with the exception of HYDROFLUORIC acid (HF) or its compounds, according to UNI-EN 176 standards. In order to keep costs limited and speed up maintenance operations, the detergent concentration must always be as low as possible.

For raised floors we suggest choosing bright or polished surfaces in large sizes: these materials can be dry cleaned or be cleaned with a minimum use of liquids. After the floor is laid, it is necessary to make an accurate initial cleaning with proper products.

Installation

Traditional Floor Laying

Laying the Merito slabs requires similar laying conditions to those used for traditional format slabs. Merito products require the adhesives to be applied both on the setting bed and on the back of the slab. Our slabs for flooring require the following conditions:

- A flat surface
- A surface that is clean and free from dust, scraps, and any lumps of cement
- The setting bed that is uniform and has undergone the drying shrinkage process
- A surface that is free from any cracks
- A surface that is free from any uneven area

Instruments required

- Cement-based powder adhesive for full spread, class C2E according to EN12004 and S1 according to EN12002 standards
- 3x3 mm square toothed trowel and 15 mm round toothed trowel
- Frame with suction cups for handling or double suction cups
- Non-bounce plastic mallet 170 mm x 370 mm
- Levelling system: base clip + wedge + pliers

Processing Stages

- 1) Ensure that the surface to be covered is solid, flat and free from dust and oil/grease.
- 2) Use the adhesives described above mixed according to the specifications indicated in the technical data sheet of the chosen adhesive.
- 3) Spread the adhesive onto the surface to be covered with a 15 mm round-toothed trowel across an area of 5/10 cm more than the dimensions of the slab.
- 4) With the slab in a vertical position on the handling frame, spread the adhesive onto the back of the slab with a 3 mm x 3 mm square-toothed trowel.
- 5) Using the frame with suction cups, bring the slab into a horizontal position and lay it.
- 6) To guarantee uniform bonding of the slab, use a special 170 x 370 mm, non-bounce plastic mallet and work towards the edges to remove any air pockets between the back of the slab, the adhesive and the surface.

Installation

[continued]

Levelling System

The levelling system aims to guarantee perfectly levelled floors simply and quickly, eliminating any unevenness between the slabs. The levelling system is strongly recommended for laying slabs

Instruments required

Base clip • Wedge • Adjustable pliers for installing floors/wall tiles

Positioning the base clip

- a) After spreading the adhesive, insert the base clip below the slab on the 4 sides.
- b) Depending on the format of the slab, position one or more supports for each side of the slab.
- c) Position the slab.

Inserting the wedge

Insert the wedge in the slot of the support, taking care not to exceed the breaking point.

NB: To make inserting the wedge easier, it is recommended to use adjustable pliers.

Removing the support

Once the adhesive has dried, the protruding part of the support can be separated from the base clip by tapping with your foot.

NB: It is recommended that the clamps and wedges are removed after 12 to 24 hours.

General Advice for Grouting

Pay attention while choosing joint sealants: check the technical sheets, choose them shade-matched and follow carefully the recommended cleaning times, as many new generation colored sealants contain pigments and additives that can be very strong.

For polished or glossy surfaces, do not use epoxy grouts or synthetic-based, flexible mortars. Also, do not add additives/latexes to the grout, as they make the removal of residues with standard detergents very difficult. However, should you decide to use them, it is recommended to make a previous test off-site.

In all cases, it is recommended to consider leaving 2 to 3 millimeters of space during strapping.

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Credits

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