



V.401



MULTILAMINARWOOD CATALOGUE

turn



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Colours and tones may vary depending on the screen used, and particularly on colour balancing, saturation, brightness

Chromatic result is indicative
Reproduction from varnished samples

For a good fidelity level with the original colours, we suggest to adjust your screen with [this page](#)

THE COMPANY

TABU has been operating in this sector since 1927, with its headquarters in Cantù (Como). The offices, plant and storage areas are scattered over a 70.000 m² area, of which 40.000 is covered.

Parquet production is carried out in the relevant establishment at Desio (Milan).

Tabu specialises in producing natural wood veneers, through-dyed wood veneers in a huge range of colours , sliced and solid multilaminar wood in both inlaid or traditional structures, wood edgebands, floor boards and deckings .

By using Tabu products the designer can create designs using real wood whilst harmonising the colour range according to his own taste. As furniture has developed, the need for colour and shape co-ordination has emerged. Designers now have materials at their disposal which allow co-ordination of all the elements allowing them to obtain a perfect synthesis of shape, colour and space.

HOW VENEERS ARE MADE

The Americans were the first to slice wood, in about 1800, using a very primitive machine not more than 1,50 metres wide. The Frenchmen Sanson Vallette and Gardean were the next in 1870. In Italy there were the Cremona family in 1901, which with the first horizontal slicer were the originators of the veneering technique. These thin sheets allowed artisans to produce lighter, cheaper furniture which reduced substantially the amount of wood used.

Veneering consists in gluing a veneer layer onto a stable substrate (hollow-core panels, MDF, particle board, plywood etc.). This procedure has made it possible to produce goods made of wood but not subject to the warping and splitting which regularly occurs with solid wood. Furthermore, by using veneers, wood species which are not feasible as solid wood due to their wide variation in size, can now be employed, such as burrs and exotic species, both sought after and beautiful. In the mass production of furniture, veneers represent the ideal solution to the various problems such as the practicality of use, the ease of handling and above all, the limitation on consumption; one need only consider that 1 square metre of solid wood 3 cm thick is equivalent to 50 square metres of veneer. In practice, the solution veneers provide was one of the first to meet ecological needs, by reducing considerably the consumption of wood in the furniture industry. As they have been used, the “through-dyed veneers” (dyed through the whole thickness) have been developed, which offer considerable advantages to the users. They have also made possible the production of solid and veneered multilaminar wood, which solve many problems such as reducing consumption, since they are produced in fixed sizes according to the uses to which they are to be put; in addition the production of mass produced inlays and new textures for industry and

HOW VENEERS ARE MADE

designers. It is thanks to rotary cut veneers that the production of plywood, multiply and moulded plywood has been made possible.

Veneers are obtained from the trunks of various wood species. These are utilised according to type which determines their ultimate use, since they are differentiated according to structure, colour, value, defects and characteristics. Broadly speaking there are three groups which can be classified:

- **Logs for slicing or for rotary cutting**

These are trunks which, when viewed from four quarters, are clean and straight, with no unusual forking, straight with a central core, without holes, dead or unsound knots, resin pockets, morphological defects such as mould, parasites or stains; they must be the correct colour according to the species, to a usable length of more than 2,40 m and a minimum top end diameter of 40 cm.

Sliced or rotary cut veneers are obtained from logs with these characteristics. Trunks for producing burr veneers shall have the same characteristics apart from size, as these are trunks, or parts of them, of differing sizes and structure.

Logs for slicing are also used to produce precious items such as pieces of furniture, objets d'art, etc.

- **Logs for sawing**

These are logs where the following characteristics are acceptable: bent logs, some holes or dead knots, stains, some morphological or colour defects according to the species. These logs are used to produce boards, in the manufacture of turned items, parquets, building boards and so on.

HOW VENEERS ARE MADE

- **Logs for pulping (branches)**

These are logs which exhibit gross defects in comparison to logs used for slicing or sawing. These logs are used in the manufacture of fibreboard, wood dust, cellulose, packaging and so on. Some useful parts are also used for turned goods, parquet or small wooden artefacts.

The trunks for slicing, felled in the correct season, are maintained and treated with particular care during transportation and storage before being worked, in order that they should not deteriorate. The processing begins with steaming if necessary, removal of bark and squaring off, which renders the log a suitable shape for the actual business of processing, be it slicing or rotary cutting. As regards slicing, the log, previously secured, is sliced using a running knife, whereas rotary cutting consists in peeling the trunk as it turns round a fixed knife. In this way sheets of thickness of 0,2 to 3 mm are obtained, which are put together in bundles. A certain number of these bundles make up a boule; a collection of boules makes up a “trunk”. The size and figure (striped or flame-pattern) of the sheets are determined by the wood species used, by the characteristics of the original trunk or log and by the type of processing adopted. Within a single boule or “trunk”, therefore, is a collection of measurements which vary as to length and width.

HOW VENEERS ARE MADE

Veneers are more valuable when obtained from wood species with particular characteristics, such as burrs, pommelle or fiddleback figures and others besides. Quality is determined by various factors such as rarity, structure and size.

Log for slicing



Log for sawing



Branches



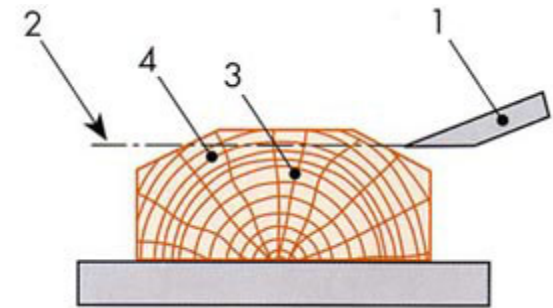
On the following pages some slicing/rotary cutting methods are described

HOW VENEERS ARE MADE

SLICING METHODS

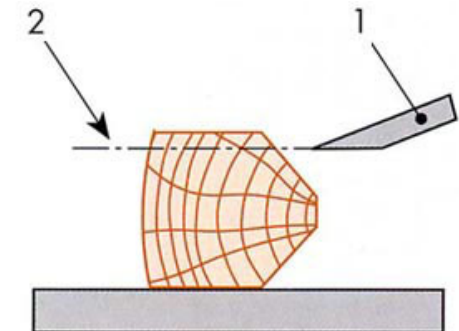
Flat slicing

1. knife
2. slicing direction
3. ray
4. growth ring



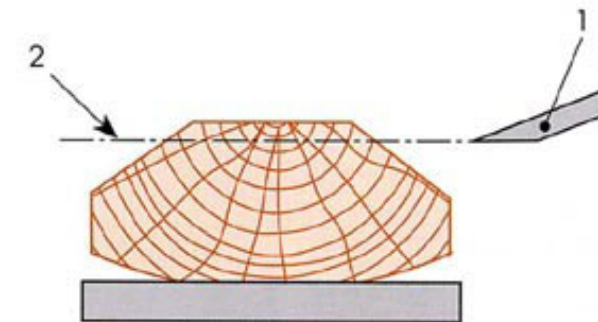
True quarter slicing, radial

1. knife
2. slicing direction



Flat quarter slicing, tangential

1. knife
2. slicing direction

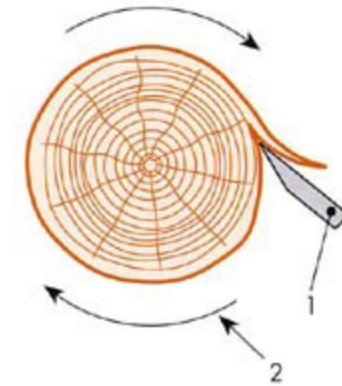


HOW VENEERS ARE MADE

ROTARY CUTTING METHODS

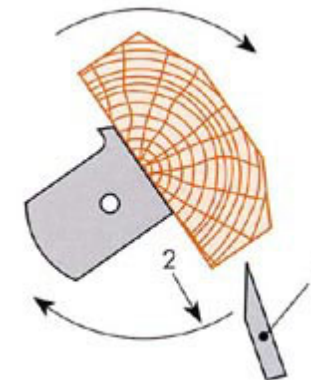
Rotary cutting

1. knife
2. direction of rotation



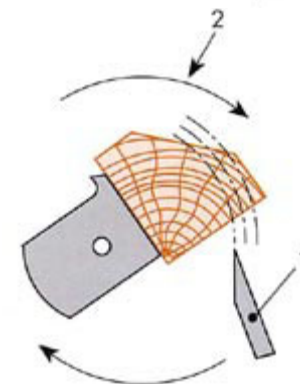
True half-rounding

1. knife
2. direction of rotation



Eccentric quarter cutting

1. knife
2. direction of rotation



TECHNICAL RECOMMENDATIONS

Introductory remarks: the way in which any product is put to use is decisive, if the best result is to be obtained. Therefore it is advisable to follow the rules dictated by the characteristics of a natural, living product. The realisation of a manufactured article is always the result of accumulated experience, art and technology which are the personal talents of the product's craftsman. The only purpose of the following recommendations is to put at everyone's disposal the years of experience gained from working together with craftsmen and manufacturers in this field.

The choice: The choice of a natural or pre-dyed veneer is most important since it must answer the requirements of size as well as the taste (as regards species, structure and colour) of the buyer. Normally, the goods in the warehouses are in lots, consisting of "trunks", each of a different character; it is therefore necessary that the buyer chooses very carefully, either personally or through trusted agents, or else by letting the supplier have the necessary information to find the materials best suited to the requirements. At this stage it is well to remember that there are certain natural characteristics in wood which in some cases may be considered defects, but which are in fact features. That is why it is advisable that the product be seen and selected according to one's own requirements.

Characteristics: structure, splay knots, sapwood, fiddle back or mottled figure, irregular and more or less marked vein, colour variation even within

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the same trunk, knots and anything else specific to the wood species in question.

Defects: (natural veneers): a catalogue of attributes of veneer which the user does not subjectively accept, are commonly referred to as “defects”. Wood is a natural product and as such its appearance in certain cases may be pleasing or displeasing. It is therefore necessary to distinguish true defects from natural characteristics. Defects include: splits, holes, mould, marks resulting from processing, slicing marks left by the cutting blade, wormholes and whatever else has occurred as an external cause to change the appearance, which is not inherent in the wood species in question.

Defects: (pre-dyed veneers): TABU’s pre-dyed veneers are nothing other than natural veneers which are dyed to the desired colour, and as such possess all the characteristics in all their effects. The defects may be considered as those occurring in natural wood. An additional defect can only be the lack of penetration of the dye, or an unacceptable colour.

Defects: (Multilaminar wood): the following should be considered as defects: cracks, processing marks, holes, mould. Non-standard in structure or colour having regard to the standard samples. (Outside predetermined margins of acceptability).

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Transportation: no precautions except to avoid breakage and exposure to outside weather conditions; (sharp variations of humidity); this could produce moulds, with the consequent appearance of stains on being varnished.

Pollution: the criteria are the same for Natural Wood, TABU Pre-Dyed Wood and M. W. It is advisable to avoid discharge of the wood dust (from sanding) into water-courses: this could cause damage to aquatic plant and animal life.

Health and safety: protect airways and mucous membranes from the sanding dust.

Fire precautions: wood is inflammable, but not spontaneously so.

pH: about 7 (on delivery).

Measuring veneers: (moisture content 10-12 %): the measuring process is carried out electronically therefore the squaring up takes account of the perimeter sizes. Measure out is made for any defective parts present in the veneer (holes, splits and whatever is considered a defect).

Tolerances: (TABU pre-dyed woods): in the dyeing processes, slight colour variations (8-10 %) may occur from one batch to another. This is due to the differing rate of absorption of the wood itself, which varies from log to log and from species to species. The said range is, however, in customary use.

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Tolerances: (Multilaminar Wood): slight colour and structural differences (8-10 %) may occur from one batch to another; this is due to the varying behaviour of the wood during processing. The said range is, however, in customary use.

Colour control: Wood and therefore veneers tend to oxidise, which results in surface colour changes. Therefore, in order to be able to compare the colour of two veneers, whether natural, pre-dyed or M. W. (still unvarnished), it will be necessary to sand them beforehand so as to remove the external part which may have oxidised.

Density: see the product specification according to wood species and Multilaminar Wood.

Toxicity: in some wood species there are substances which may be toxic. During processing TABU pre-dyed natural woods or M.W. lose a certain part of the lymph they contain and the substances added do not exceed in quantity the margins recommended; consequently these may be considered an improvement with regard to toxic effects.

Storage: wood is liable to absorb or lose atmospheric humidity and so should be stored in conditions which are neither too dry or too moist (relative humidity about 50-60 %). Being also light-reactive, it should be kept in dark

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or covered conditions. If not, defects such as warping, colour variation, breakage and delamination (in M W) may result.

The selection: before carrying out joining procedures it is advisable to cut out those parts of the veneer which are defective or exhibit some undesirable characteristic.

Moisture content: the moisture content should be close to that of the substrate to which it is to be applied (about 12 %). Wood has a tendency to swell due to its water-absorption properties; the moisture content therefore determines the size. If the relative values of the swelling of the substrate and the veneer at the moment of gluing are different, splitting or wrinkling of the veneer will result, with consequent filtration of the glue (pore-whitening). The humidity factor must therefore be closely monitored.

Clipping: during clipping, in order to achieve usable sizes for joining, it is advisable to ensure that the cutting blade is really sharp; a poor cut shows up the joins after veneering.

Joining: in this phase a “system” is selected, which may be book matching, slip matching, pleasing matching, random matching, etc. The joining process is carried out with adhesive paper, stapling with thermosetting glue points, or gluing along the veneer border. It is important to remove the residues left by

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this process, in the sanding phase. Poor sanding can cause marks which appear at the varnishing stage.

The substrate: the substrate should be suitable for gluing, free from grease, or other substances, which may hinder the adhesion of the glues; dense, with a moisture content and temperature close to the veneer which is to be applied, in order to avoid cracking or delamination of the veneer itself after application. The colour of the base should be similar to the veneer which is to be applied in order to avoid one colour showing through after varnishing if it is too different.

Products for overlaying: various types of adhesives can be used according to the gluing system adopted: cold-setting gluing (vinyl or similar adhesives), thermosetting gluing (ureic resins or similar). As a rule, thermosetting ureic glues are used which by their nature tend to yellow. A high acid or alkaline content in the glues, the wood or the substrate, may produce a change of colour in the veneer immediately following the gluing phase or soon after. The cause may be attributed to a change in the pH due to varying values in the various elements, that is the substrate, the wood, the glues. The substrates, the veneers and the glues must therefore be “compatible”; the need therefore arises for research into suitable glues, which should be carried out in collaboration with the glue suppliers themselves. It is common practice to colour the glues to conceal bleeding through or pore-whitening caused by penetration of the glue itself across the wood fibre. In such a case

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the colorants used should be compatible with the glue, with the colorants or acidic content of the veneer and with the varnish which is later to be applied. In short, great attention must be paid to the glues used together with close collaboration with the suppliers in order to achieve the best technical results bearing in mind production needs and the final result to be achieved.

Overlaying: the glue should be spread on the base evenly and in small quantity; it should be quite thick to avoid penetration into porous veneer causing bleeding through or pore-whitening which could become obvious at the varnishing stage. The application should be carried out quickly once the veneer has come into contact with the glue. If for other reasons the time interval should lengthen and the veneer, having been glued, begins to buckle, hindering the operations still to be carried out, it will suffice to moisten the veneer itself on the visible surface with a light spray of water; it will then regain its original flatness. Wood being a natural product, possesses differing characteristics from species to species and from log to log; the hardness, the density, the heat-conducting qualities may vary according to the moisture content and the nature of the wood fibres, which may differ from species to species. For example, birch has a different heat-conducting value from a tulip tree wood; sycamore has a finer texture than ash. At this point, at the pressing stage, the need for a whole series of adjustments emerges, which vary according to the wood species being used: pressure and compression, temperatures and pressing times, quantity of glue and cooling of the panels. In general terms, the following average values apply: press

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pressure 2-4 kg/cm², temperature 80-90 °C, pressing time 4-5'. Strong pressure applied to woods with large vessels such as ash and oak facilitates glue penetration through the veneer (pore-whitening). High temperatures used on highly heat-conducting wood causes scorching and consequent colour variation. Another important factor is the cooling of the panel after the application of the veneer. The substrates (particleboard, MDF and others) are agglomerates composed of wood and chemical products (glue). When these are exposed to heat, the evaporation of chemical product residues is facilitated, which appear on the surface and penetrate the veneer. It is therefore advisable to allow these vapours to evaporate during the cooling phase by means of free ventilation; placing anything upon the panels should therefore be avoided until they have returned to a normal temperature. These residue vapours can cause colour variation in veneers and possible deterioration of the colorants contained in them. In the case of hollow-core structure substrates it is advisable to make air-holes to relieve pressure which forms at high temperatures within the hollow-core structure itself, in order to avoid fissuring.

In the case of burrs or wavy veneers, it is advisable to flatten them before application, which involves applying pressure at 85-90 °C for about 1-2 minutes to individual sheets and then proceed with the application procedure. In applying a very light-coloured veneer, avoid the use of dark-coloured bases in case the base colour shows through the veneer, changing its colour. Here we recommend carrying out a double veneer application, setting the

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fibre of each veneer at right angles to one another. It is normal to colour the glue when applying dark-colour or very porous veneers, to conceal possible bleeding through. It is advisable, in this case, to avoid dyes which, by leaching from the glue, modify the veneer colour.

At the varnishing stage, marks of a different tone may appear. In the case of light woods, use colourless glues which are thick, and apply sparsely. In veneer application a basic rule must be kept in mind, which is that two veneers must never be placed on top of one another with their grains in the same direction, even if this involves applying a veneer to ready-made plywood. Fissures could occur due to stress imbalance in the two veneers which are not balanced

Back-overlaying: to avoid bending (cupping) the substrate must be counter-balanced with a veneer having the same dimensional variability and structure as the face veneer. It is not advisable to apply directly to particle board (e.g. MDF) veneers presenting high dimensional variability on exposure to moisture (e.g. burr, crotch) since checking and delamination may occur. In this case double application is recommended.

Filling: it sometimes happens during processing that some substrate to which a layer has already been applied has small fissures or breaks caused by previous working. In such a case the defects are made good with fillers (in colours to match the woods used), which are glue or synthetic resin-based commercially available ready-made; otherwise such fillers can be made up

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using oxides, kaolin and powdered colorants, mixed with fast-setting resins or glues, which are applied using a filling knife and sanded down when thoroughly dry. Where ready-made coloured fillers are not available or, in the case of TABU pre-dyed veneers whose colours are difficult to reproduce with oxides etc., a solution is to sand down a veneer of the same colour, and make up a filler with the wood dust so obtained. Insufficient drying or incompatibility between the filler's components and the varnishing products could cause marks of a different colour tone which will appear after varnishing.

Sanding: Usually it is carried out with 100/150 grain sanding paper. Finer or coarser grains will result in greater or lesser absorption of the varnishing products and, respectively, in a more or less intense colour of the veneer. Worn sanding paper can cause burn-marks on the veneer by excessive friction (sander). In this case the friction of the abrasive produces heat (burn marks) and consequent colour variation. Excessive sanding causes over-reduction of the veneer's thickness, which reveals the part of the veneer in contact with the glue, causing the undesirable phenomenon of pore-whitening or sanding through. For these reasons it is advisable to harmonise perfectly the action of the abrasive, pressure and sander speed, according to the veneer's characteristics.

Surface colouring: this is normally carried out using chromophores dissolved in water or solvent, or pigments suspended in a synthetic medium

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(nitrous-based, acrylic and so on). The application is carried out manually, using air sprays or a roller dyer. Such systems have their limits since it is not possible to obtain very transparent colours, and the surface veining is consequently not emphasised; in addition it is not possible to obtain the complete colour range, as the base colour of the wood affects the final tone obtained and there is not a complete penetration of the colorants; they exclude the possibility of applying veneers of various colours on the same substrate. Such methods therefore limit a modification of the base colour and oblige one to remain, broadly speaking, within the colour range of the veneer used. In the case of colouring with water-based colorants, drying presents additional problems. If it is not carried out perfectly, it will badly affect the varnishing product that is subsequently to be used. In mass production, it is difficult to reproduce the full colour range given that colours change during the cycle of production, according to the veneer's absorption capacity, the speed of dyeing, the evaporation of the solvent in the machines and the type of sanding previously carried out; these are considerations which affect the degree of colour penetration. The system of surface colouring is therefore acceptable when a good degree of transparency or constant colour reproduction is not required, and further sanding after colour application is not called for.

Colouring of the natural veneer in the rough state: (TABU System): by this method the veneer is dyed using special technology when it is still at the rough or pre-processed stage, that is before being applied to the substrate.

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The colorant therefore penetrates through the full thickness of the veneer itself whose treatment and application system, sanding and varnishing remain similar to those adopted for natural veneers.

Making-good: where there are small sanding-through areas, the defect may be remedied (so far as possible) using the following means according to the case in point: alcohol felt pens, water or solvent-based colorants, colorants in solvents and nitrous-based resin or tempera-based pencils, bearing in mind that the final tone must be checked after the application of the varnishing product and ensuring there is no incompatibility between the paint product itself and the filler material. Stains or failure to dry of the paint product applied may result.

Resistance to light: all wood species are light sensitive and change their colour on exposure to strong sources of light; it is therefore common practice to protect the wood during storage as well as the cycles of production. Veneers are normally used to manufacture products for indoor environments, not subjected to negative environmental factors (strong light, bad weather, extreme variations of temperature); besides this, no wood is ever used in its rough state but is varnished; it is therefore the layer of varnish which has to protect the wood from light and physical, chemical or mechanical agents; it must not go yellow, it must protect the wood from light and it must be easily absorbed. The varnishing products on the market are very different according to the intended use; it is therefore advisable, in order to achieve good

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results, to make a precise selection of both the product and the varnishing process so as to avoid excessive colour variation or defects of various kinds.

Varnishing: at the varnishing phase, the wood colour becomes more intense according to the degree of penetration of the varnishing product used. A greater degree of penetration corresponds to a more intense colour; a specific final colour will result according to the degree of penetration, transparency, colour and opaqueness; changing the varnishing product or the varnishing cycle can result in the same veneer (natural, pre-dyed, multilaminar) achieving a different final colour-tone. The varnish layer can have a greater or lesser tendency to go yellow and this can cause colour changes. Yellowing is more noticeable on light-coloured wood species (for example sycamore, pear, pine) while it will be less noticeable on dark-coloured species or those which tend to yellow (walnut, mahogany, rosewood). All wood types when exposed to light will change colour. The changes vary from species to species. In the case of sycamore and walnut the change tends toward yellow; in the case of padauk towards red, in the case of pear towards brown and so on. Possible discoloration may occur to surface coloured wood, pre-dyed TABU or M.W. due to overstepping of the limits of resistance to light or to the heat of the colorants used (of whatever kind). It is always essential to use varnishes which do not tend to yellow and which contain additives to absorb ultra-violet light which help protect the wood against light, bearing in mind that the varnish layer tends to act as a protection against light - a thicker layer means greater protection. While all

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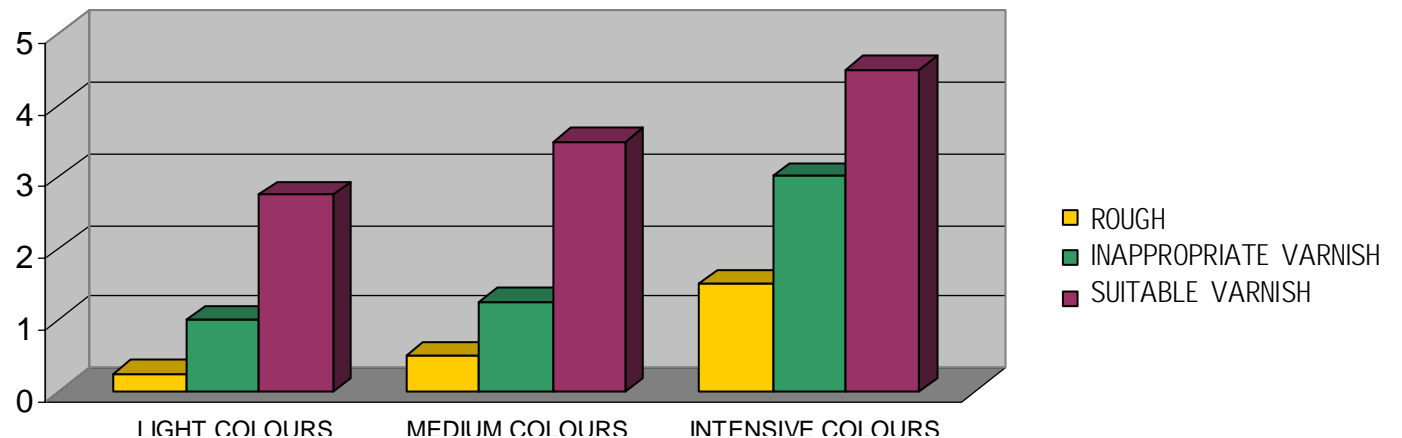
the wood species, natural or dyed, pre-dyed TABU or multilaminar woods which are not varnished have little resistance, they can, by the use of appropriate varnishes, reach the following light-resistance values (test Weather Ometer Atlas 25WR ISO 2809 20 H): sycamore and similar 2-3, walnut and similar colours 3-4, mahogany and rosewood 4-5 (scale 0-5).

How to determine light resistance: to give a value of light resistance expressed in terms of “time” (1 month, 1 year and so on) is virtually impossible in that wood or manufactured articles which contain it are exposed to rays emitted from light sources which are not quantifiable and which vary according to the type, the intensity, the length of exposure and the environmental conditions. For example, rays of sunlight filtered through a glass window change intensity according to the degree of altitude, if it shines vertically rather than horizontally, if it is direct or reflected, and so on. The weather conditions should be kept in mind. It is not possible to establish a point of reference relating to rainy days as opposed to cloudy ones and so on. As for artificial light sources, such as sun lamps, halogen lights, neon and so forth, the argument is virtually the same, in that every light source emits a different kind of wave, either shorter or longer, and they are positioned at differing distances and angles from the manufactured item. The method of measuring light resistance according to the UNI 2809 20 H standard or similar international standards, consists in subjecting a partially concealed substrate in a controlled environment (humidity and temperature, etc.) to exposure to one kind of light emitted from a particular light source for a

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predetermined time (20, 30, 40 hours and so on), and, on uncovering the concealed area, observing the tonal variations between the two parts which will be revealed. Thus a value which expresses resistance to light is obtained. As regards the method referred to in the standard mentioned, the values are expressed in a scale of 0-5 (0 = least resistance, 5 = greatest resistance).

APPROXIMATE EXAMPLE OF THE KIND OF EVALUATION OF RESISTANCE TO LIGHT ACCORDING TO STANDARD ISO 2809 20H



Dyes: where it is desired to retouch the colour of a natural or pre-dyed veneer or M. W., water-soluble dyes can be used, applied by spray or roller, taking care that the moisture content of the veneer does not exceed 12 %

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before the application of the varnishing product. Solvent-based dyes, with or without a binding agent, may be used, taking care that they should not alter the transparency of the veneer.

Woods with deep or marked pores: ash, oak, walnut, M. W. and so on. In the case of these woods where deep or marked pores occur naturally, it is as well to remember that incorrect filling of these pores with the varnishing product can cause “silvering” or “pore-whitening”. Therefore it is essential to use low-viscosity (liquid) varnishes which are quite slow-drying, particularly for the first coat; this is to allow the varnish to penetrate deeply and to facilitate the release of the air contained in these deep pores.

Moisture content of wood: not above 12 % at the time of varnishing.

Primers and finishing products: nitrous-based products, polyurethane, water-based acrylic and so on; in particular, on light and pastel-coloured woods, use non-yellowing products with ultra-violet absorbing additives.

Protective film: on dyed woods or M. W., use a non-yellowing protective layer for light-coloured woods; avoid using protective layers for dark woods on light colours. Protective layers for dark woods are used to create a film on particularly oily woods (such as rosewood, teak, etc.) during the process of applying polyester. Non-oily wood species (such as mahogany, anegré, tulipier, birch, sycamore and so on), pre-dyed TABU or woods treated with

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water-soluble dyes or solvent-based colorants, may be varnished by polyester processing, without being treated with a protective layer. However, it is advisable to apply such a layer to avoid possible incompatibility between the polyester (peroxide) and some types of colorants. Such incompatibility may cause colour changes, for example the colour combination red-black-orange in which the red is incompatible, results in loss of red in the base colour. Always use protective layer products which dry fairly slowly to avoid pore-whitening.

Naturally-dried polyester: on light or pastel colours use clear polyester paraffin varnishes which do not tend to turn pink or green, and which do not cause opalescence or stains on drying.

Varnishes for ultra-violet ray drying: use products which do not alter the wood colour and which limit as far as possible U. V. ray exposure, which bring about colour changes. In the varnishing process, before drying, the pores of the wood must be completely filled with the varnishing product, which in this way replaces the air in the pores. This procedure is sometimes compromised by work practices which seek to accelerate the production cycles and to limit the amount of varnishing product used. In the U. V. drying process there are very short drying times. If you change the relationship between the machinery speed, paint quantity and light intensity, the

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varnishing product improperly or unsuitably applied will not penetrate or adhere sufficiently and as a result, pore-whitening, opalescence, white stains and blisters etc. will result.

Re-varnishing: it is sufficient to remove the layer of varnish by sanding and to get back to bare wood and start the new varnishing procedure. Again in the case of colour changes caused by exposure to light or an inappropriate varnish layer, by sanding thoroughly the wood will return to its original colour.

Notes: as regards U. V. drying varnishes, it is not possible to add U. V.-ray absorbers since they inhibit the drying process. This factor makes these products less efficient as regards protection of the wood against light.

MULTILAMINAR WOOD

UNI Standard 10396-10494

The ecological and pollution problems became ever more important with the need to safeguard the environment, protect the forest heritage and improve the environmental conditions in which we live. New solutions have been studied which have led to the manufacture of multilaminar wood. The name itself tells us how these “new woods” are made: they consist of several thin layers (laminae) of various wood species, which, having been individually dyed, are placed together and assembled using particular techniques so as to obtain solid woods, from which even veneers may then be obtained. The product has been manufactured using new concepts, dictated by ecological and ecological considerations and the call for new textures. To produce multilaminar wood, production cycles are in use which permit the manufacture of the end product without polluting the external environment, extracting from the natural wood (the raw material) substances which could be toxic and employing fast-growing woods which come from areas of re-forestation.

1 CATHEDRAL (A)



2 CATHEDRAL (B)



3 CATHEDRAL (C)



MULTILAMINAR WOOD

Multilaminar wood puts almost complete limits on waste wood as it is produced in fixed measures, yet allows the full utilisation of the wood itself, a raw material which must be protected. The final product is therefore wood in all its senses, namely as to structure, sound absorption qualities, visual depth. It acquires value in terms of texture and lack of toxicity. It is dyed throughout its thickness and can therefore be sanded and re-varnished. Another value, not the least, is that it does not imitate any existing wood, but has its own well-defined character and figure, patterns and colours which are more in harmony with modern interior decorating. In this case, too, it is possible to produce styles and colours according to the client's needs.

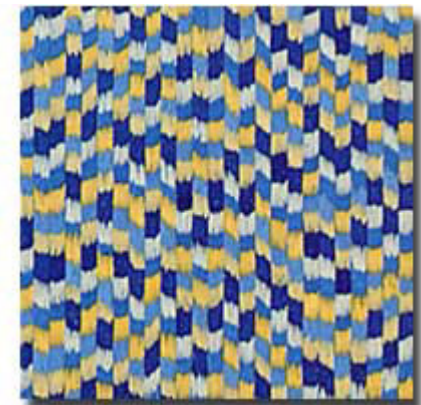
STRIPE-GRAIN (R)



WAVY (M)



CALEIDOLEGNO



THICKNESS: Veneers: 0,6 mm (nominal) Boards: 5-100 mm LENGHTS: 2500-3100 mm WIDHTS: 600-700 mm

NEWOOD 



TABU MN.03.001



TABU MN.03.002



TABU MN.03.003



TABU B.06.007



TABU R.06.010



TABU MM.06.013



TABU MM.06.014



TABU R.06.029



TABU R.06.320



TABU B.06.400



TABU MN.07.532



TABU AN.07.627



TABU BB.08.006



TABU RR.08.008



TABU R.08.009

NEWOOD 



TABU R.08.070



TABU R.08.130



TABU R.08.331



TABU AA.08.383



TABU AA4.09.007



TABU MM.09.008



TABU RR.09.009



TABU RR.09.202



TABU MMV.13.014



TABU BB.13.016



TABU BB.13.116



TABU A.13.127



TABU A.13.173



TABU MN4.13.520



TABU MN.13.531

NEWOOD 



TABU MN4.13.544



TABU MN.13.545



TABU MN.13.583



TABU A.16.101



TABU A.16.135



TABU RR.16.412



TABU AA.26.080



TABU AA.26.083



TABU MMV.26.085



TABU MNX.28.002



TABU MN.28.622



TABU RRX.29.007



TABU R.29.022



TABU R.29.132



TABU R.29.147

NEWOOD  



TABU R.30.134



TABU R.30.255



TABU A.38.009



TABU MMV.38.061



TABU RR.58.004



TABU RRX58.009



TABU R.66.297

CALEIDOLEGNO



TABU AA.00.201



TABU B4.00.421



TABU B4.00.431



TABU B4.00.441



TABU BB.00.023



TABU DR.00.293



TABU DR.00.295



TABU DR.00.297



TABU DR.00.564



TABU ER.00.048



TABU ER.00.294



TABU ER.00.296



TABU ER.00.298



TABU MMV.00.015



TABU MMV.00.017

CALEIDOLEGNO



TABU MMV.00.020



TABU MMV.00.429



TABU RR.00.011



TABU RR.00.057



TABU RR.00.071



TABU RR.00.078



TABU RR.00.080



TABU RR.00.110



TABU RR.00.396



TABU RR2.00.186



TABU RR2.00.238



TABU RR2.00.242



TABU S.00.503



TABU S.00.506



TABU S.00.509

CALEIDOLEGNO



TABU S.00.548



TABU S.00.609



TABU S.00.611



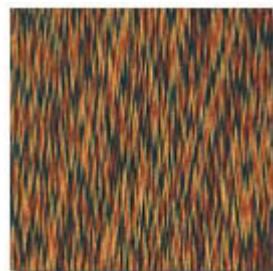
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TABU SL.00.539



TABU SP.00.597



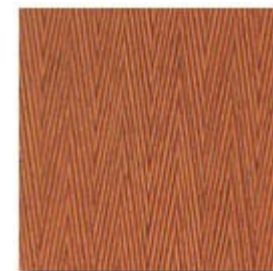
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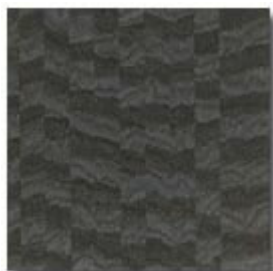
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TABU ST.00.502



TABU ST.00.514



TABU ST5.00.900



TABU ST5.00.906



TABU ST5.00.907



TABU ST5.00.908



TABU STVL.00.524

CALEIDOLEGNO



TABU STVL.00.549



TABU STVL.00.581



TABU STVL.00.583



TABU STVL.00.585



TABU STVL.00.589



TABU SX.00.516



TABU TR.00.567



TABU TT.00.545



TABU TT.00.593



TABU TT.00.594



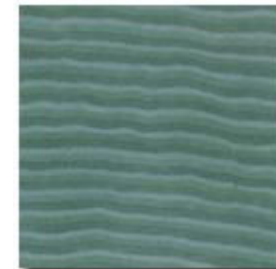
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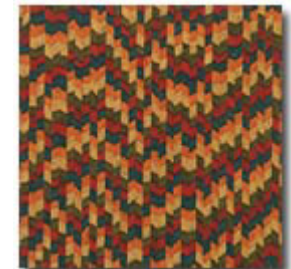
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TABU TT.00.610

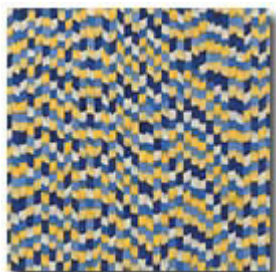


TABU TT.00.612



TABU Z.00.515

CALEIDOLEGNO



TABU Z.00.701



TABU Z8.801



TABU Z8.803



TABU Z8.806



TABU Z8.807



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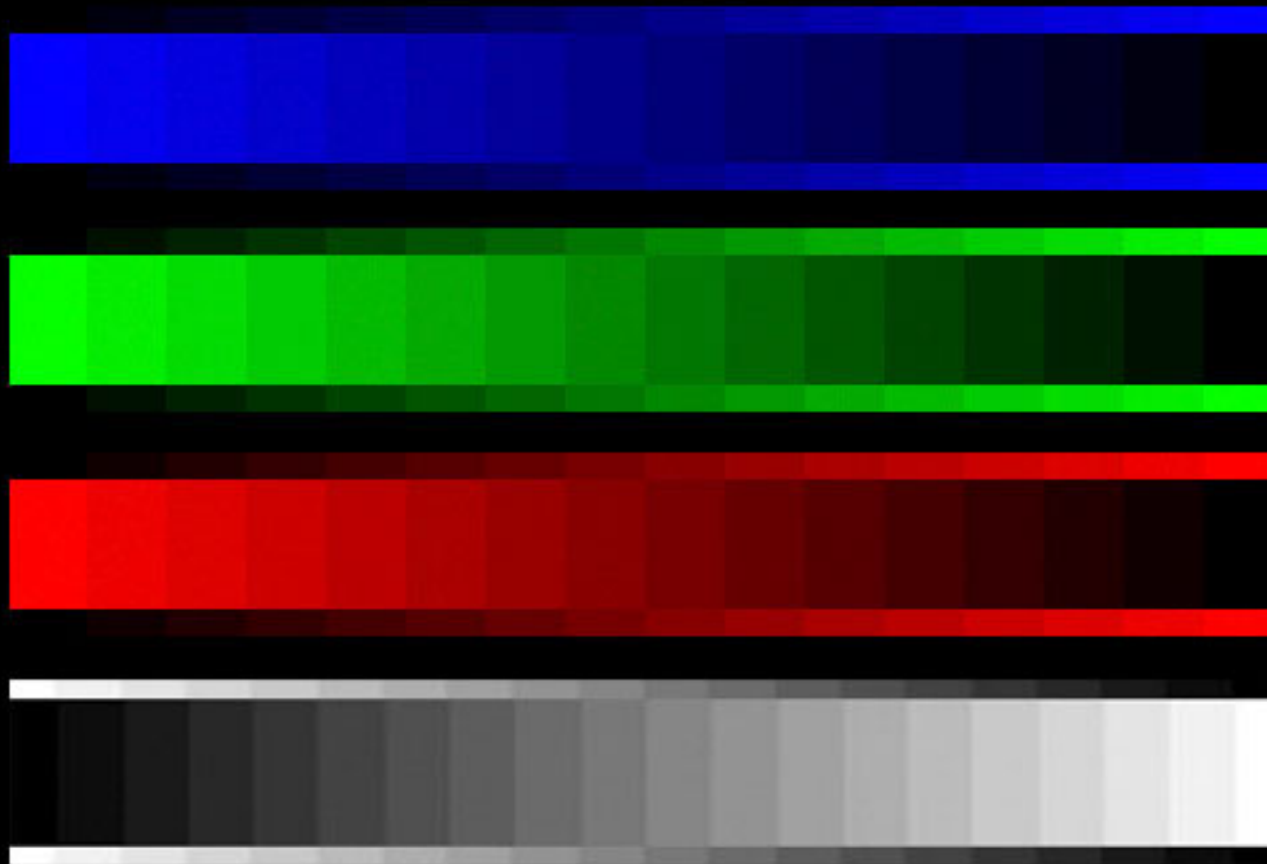
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For a correct shade balancing, screen colour temperature shouldn't be less than 9000°K (best 9300 °K).

Adjust Brightness, Contrast, Saturation, using the upper bars.

Red, Green, Blue channels and the Greys scale must be properly adjusted with all the shades from the darkest to the lightest.

If such gradation scales are not visible, adjust screed values at the best, till separations between shades are constant and distinguishable.

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