



V.401



GENERAL PRODUCTS CATALOGUE



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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.

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- **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



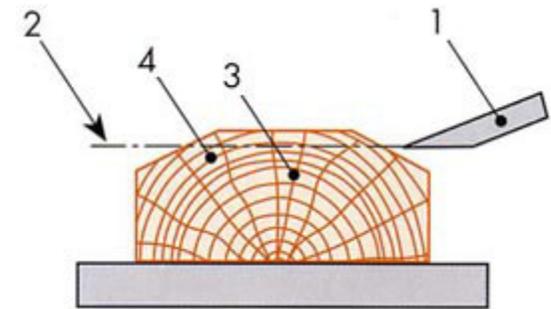
On the following pages some slicing/rotary cutting methods are described

HOW VENEERS ARE MADE

SLICING METHODS

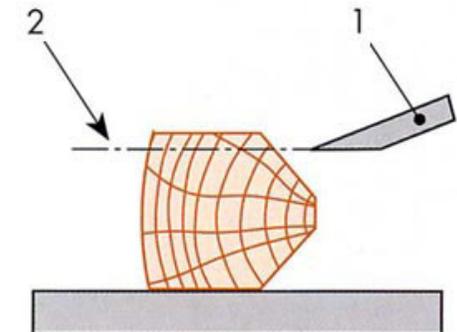
Flat slicing

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



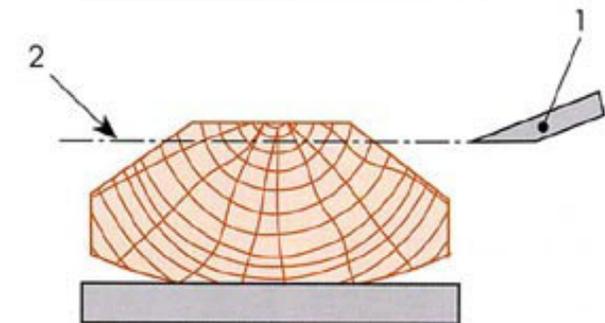
True quarter slicing, radial

1. knife
2. slicing direction



Flat quarter slicing, tangential

1. knife
2. slicing direction

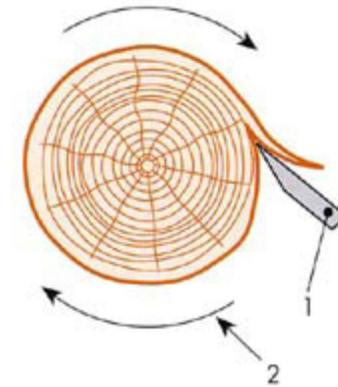


HOW VENEERS ARE MADE

ROTARY CUTTING METHODS

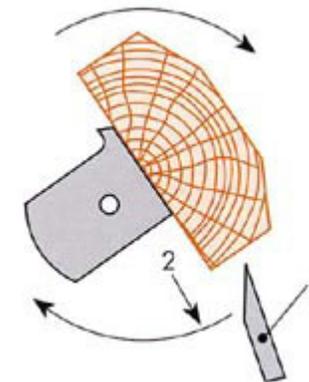
Rotary cutting

1. knife
2. direction of rotation



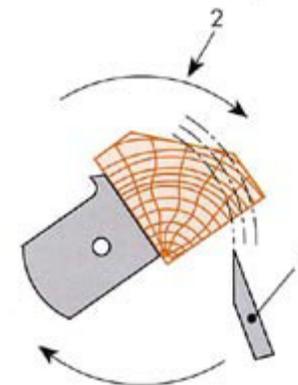
True half-rounding

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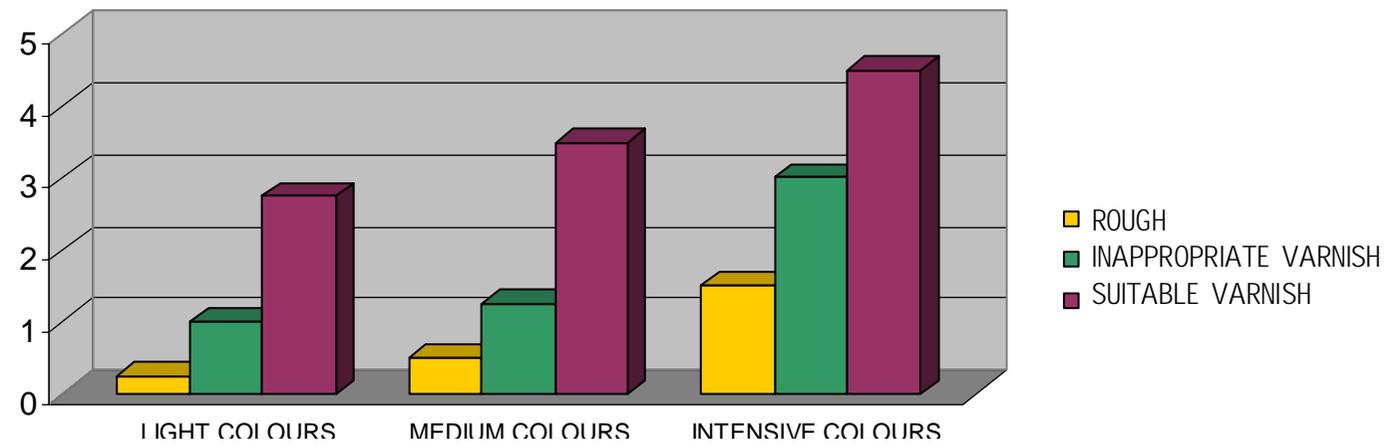
the wood species, natural or dyed, pre-dyed TABU or multilaminar woods which are not varnished have little resistance, they can, by the use of appropriate varnishes, reach the following light-resistance values (test Weather Ometer Atlas 25WR ISO 2809 20 H): sycamore and similar 2-3, walnut and similar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

PRE-DYED VENEERS

UNI Standards 10578-10651

Wood for furniture is usually dyed to eliminate the colour differences which arise from log to log and also for aesthetic reasons. In fact the designer looks for particular colour effects and reflects and co-ordinates the colours of the materials which make up a furnishing ensemble, using the wood itself to achieve a perfect fusion of shape, colour and space. Colour differences from one log to another are fundamental to each wood species, but even in an “individual” log colour variations may be met. The reasons for this are attributable to the natural characteristics of wood, to the season the tree is felled, to the degree of drying-out, to the processing and drying-out which occurs during the slicing phase and to other reasons besides. It is therefore standard practice to varnish the product, whether for technical or, not least, aesthetic reasons. Even before colour had the importance it has today, slight variations in coolness or intensity of colour were sought, in order to replicate a certain colour in a range which was still nonetheless of the same tone present in each wood species, as, for example, in the case of walnut: yellow, red or brown in varying intensity. There are two methods of dyeing veneer: the surface dyeing of the substrate which has already been veneered, or the dyeing of the veneer sheet in its crude state (the TABU system), before its application to the substrate (pre-dyed veneer). In this system, the veneer is dyed using special techniques when it is still in the crude state, that is before it is glued to the substrate. In this way the dyeing agent permeates the whole thickness of the veneer itself, whose method of use, veneer application system, sanding and varnishing remain similar to those employed in working natural veneers. During the processing cycle, TABU’s dyed veneers lose

PRE-DYED VENEERS

some of their constituents, which in some wood species possess a certain degree of toxicity, and certain amounts of dyeing agents are added so as to render the TABU pre-dyed veneers practically non-toxic and resistant to wood-worm. The mechanical, chemical and physical characteristics remain unaltered and there are, indeed, a number of advantages, amongst which are the following:

- the possibility of eliminating, in some cases, stains upon the veneers, or to adjust strong colour differences between the darker or lighter grains;
- the possibility of eliminating the colour differences existing in veneers obtained from different logs of the same species;
- the possibility of applying veneers of different colours onto the same substrate (marquetry work and combination of colours);
- the ease of processing or working by eliminating problems caused by surface dyeing;
- the possibility of obtaining all the colours in the colour range;
- the advantage of emphasising the grain of or figure of the wood;
- the permitting of consistent colour reproduction.

Another positive factor is the wide colour spectrum obtainable. This has become very important in the last few years, when the public has become very much aware of subtle colour differences, and colour has assumed a vital importance for the modern designer. All veneers may be pre-dyed. At the end various wood species in many standard production colours have been listed, available in the warehouse in small or large quantities to satisfy the various

PRE-DYED VENEERS

needs of the clients. Non-standard colours can be made up in samples at the client's request.

Minium quantity:

- natural or standard colours: 1 bundle (about 10 m2)
- non standard colours : about 550 m2



WOOD SPECIES INDEX

Ash [26]	[D5.S] Movingue Figured
Ash Burr [72]	[13] Oak
Beech [20]	[D6] Perpero
Birch [27]	[33] Plane Figured
Bolivar [52]	[09.S] Sycamore Figured
Carbalho [81]	[L1.S] Taba Figured
Cherry [C3]	[01] Tanganika
Lati [86]	[01.S] Tanganika Figured
Madrona Burr [46]	[04] Tay
Mahogany Pomelè [08.P]	[51] Walnut Black
Maple American [G5]	[06] Walnut European
Maple Bird's Eye [05]	[A3] Walnut Burr California
Maple Quilted [D7.P]	[99] Walnut Burr European

ASH



Latin name: Fraxinus excelsior L. e Fraxinus omus L.

Commercial names: Frene, Ash, Esche, Fresno

Original names: Fraissu, Lusa, Fersena, Frosso, Frascinu, Orniello

Distribution: Ash is found as scattered trees in Italy and Europe (excluding the farthest northern belt) in mixed hardwood forests; it also grows in Asia and America, in plain to mid-mountain regions

Mechanical properties: Average resistance to longitudinal compression 50 N/mm², bending strength 105 N/mm²

Modulus of elasticity: 12.500 N/mm²

Density: 720 Kg/m³

Dimensional changes: medium

Hardness: good

Texture: medium

Porosity: quite high

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3800 mm WIDTHS: 120-350 mm

ASH 



TABU 26.032



TABU 26.033



TABU 26.034



TABU 26.035



TABU 26.036



TABU 26.037



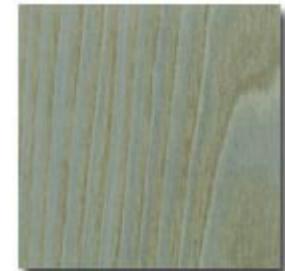
TABU 26.038



TABU 26.039



TABU 26.040



TABU 26.041



TABU 26.042



TABU 26.043



TABU 26.044



TABU 26.045



TABU 26.046

ASH 



TABU 26.047



TABU 26.048



TABU 26.049



TABU 26.050



TABU 26.051



TABU 26.052



TABU 26.053



TABU 26.054



TABU 26.055



TABU 26.056



TABU 26.058



TABU 26.059



TABU 26.060



TABU 26.061



TABU 26.062

ASH 



TABU 26.063



TABU 26.064



TABU 26.065



TABU 26.066



TABU 26.067



TABU 26.068



TABU 26.069



TABU 26.070



TABU 26.071



TABU 26.072



TABU 26.073



TABU 26.074



TABU 26.075



TABU 26.076

ASH BURR



Latin name: Fraxinus excelsior L. e Fraxinus omus L.

Commercial names: Frene, Ash, Esche, Fresno

Original names: Fraissu, Lusa, Fersena, Frosso, Frascinu, Orniello

Distribution: Ash is found as scattered trees in Italy and Europe (excluding the farthest northern belt) in mixed hardwood forests; it also grows in Asia and America, in plain to mid-mountain regions

Mechanical properties: Average resistance to longitudinal compression 50 N/mm², bending strength 105 N/mm²

Modulus of elasticity: 12.500 N/mm²

Density: 720 Kg/m³

Dimensional changes: medium

Hardness: good

Texture: medium

Porosity: quite high

THICKNESS: 0,6 mm (nominal) LENGTHS: according to the log WIDTHS: according to the log

ASH BARR ◆



TABU 72.010



TABU 72.012



TABU 72.013



TABU 72.014



TABU 72.015



TABU 72.016

BEECH



Latin name: *Fagus sylvatica* L.

Commercial names: Hêtre, Beech, Buche, Haya

Original names: Fo, Fagher, Fajar, Vespul, Faz, Fagu

Distribution: Beech is found in unmixed stands or growing with other species all over Europe, excluding the northernmost belt.

Mechanical properties: Average resistance to longitudinal compression 60 N/mm², bending strength 120 N/mm²

Modulus of elasticity: 14.500 N/mm²

Density: 730 Kg/m³

Dimensional changes: large

Hardness: medium to good

Texture: medium to fine

Porosity: low

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3800 mm WIDTHS: 120-350 mm

BEECH 



TABU 20.010



TABU 20.011



TABU 20.012



TABU 20.013



TABU 20.014



TABU 20.015



TABU 20.018



TABU 20.019

BIRCH



Latin name: Betula alba

Commercial and Original names: Betulla bianca, Betulla finlandese, Bouleau blanc, Birche, Weissbirche, Abedul

Distribution: Europe, northern countries in particular

Mechanical properties: Average resistance to longitudinal compression 46 N/mm², bending strength 85 N/mm²

Modulus of elasticity: 13.000 N/mm²

Density: 600 Kg/m³

Dimensional changes: medium

Hardness: medium to good

Texture: fine

Porosity: low

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3200 mm WIDTHS: 150-600 mm

BIRCH 



TABU 27.041



TABU 27.042



TABU 27.043



TABU 27.044



TABU 27.045



TABU 27.046



TABU 27.047



TABU 27.048



TABU 27.049



TABU 27.051



TABU 27.052



TABU 27.053



TABU 27.054



TABU 27.055



TABU 27.056

BIRCH 



TABU 27.057



TABU 27.058



TABU 27.059



TABU 27.060



TABU 27.061



TABU 27.062



TABU 27.063



TABU 27.064



TABU 27.065

BOLIVAR



Latin name: Liriodendron tulipifera

Commercial names: Bolivar, Tulipier, Tulipier, Tulpenbaum, Whitewood

Original names: Tulip wood, Tulip Poplar and Yellow Poplar (utterly incorrect names considering that the botanical characters of Poplars are thoroughly different)

Distribution: eastern part of Central USA

Mechanical properties: Average resistance to longitudinal compression 37 N/mm², bending strength 70 N/mm²

Modulus of elasticity: 10.000 N/mm²

Density: 460 Kg/m³

Dimensional changes: medium to large

Hardness: fairly low

Texture: fine

Porosity: low

THICKNESS: 0,6 mm (nominal) LENGTHS: 1500-3800 mm WIDTHS: 100-300 mm

BOLIVAR 



TABU 52.040



TABU 52.041



TABU 52.042



TABU 52.043



TABU 52.044



TABU 52.045



TABU 52.046



TABU 52.047



TABU 52.048



TABU 52.049



TABU 52.050



TABU 52.051



TABU 52.052



TABU 52.053



TABU 52.054

BOLIVAR 



TABU 52.055



TABU 52.056



TABU 52.057



TABU 52.058



TABU 52.059



TABU 52.060



TABU 52.061



TABU 52.062



TABU 52.063



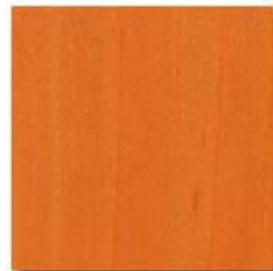
TABU 52.064



TABU 52.065



TABU 52.066



TABU 52.067



TABU 52.068



TABU 52.069

BOLIVAR 



TABU 52.070



TABU 52.071



TABU 52.072



TABU 52.073



TABU 52.077



TABU 52.078



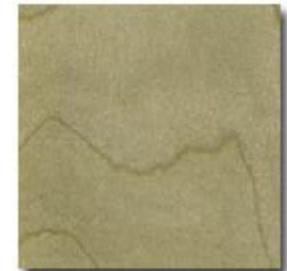
TABU 52.079



TABU 52.080



TABU 52.081



TABU 52.082



TABU 52.083



TABU 52.084



TABU 52.085



TABU 52.086



TABU 52.087

BOLIVAR 



TABU 52.088



TABU 52.089



TABU 52.090



TABU 52.091



TABU 52.092



TABU 52.093



TABU 52.094



TABU 52.095

CARBALHO



Latin name: *Euplassa cantareirae*

Commercial names: Carvalho, Carbalho

Original names: Carvalho brasileiro

Distribution: Brasil

Mechanical properties: Average resistance to longitudinal compression 30 N/mm², bending strength 75 N/mm²

Modulus of elasticity: 6.000 N/mm²

Density: 550 Kg/m³

Dimensional changes: medium to large

Hardness: fairly low

Texture: medium to coarse

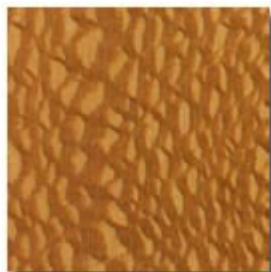
Porosity: high

THICKNESS: 0,6 mm (nominal) LENGTHS: 1500-3200 mm WIDTHS: 80-200 mm

CARBALHO



TABU 81.048



TABU 81.049



TABU 81.051



TABU 81.053



TABU 81.054



TABU 81.055



TABU 81.056



TABU 81.058



TABU 81.059



TABU 81.063



TABU 81.064



TABU 81.065

CHERRY



Latin name: Prunus avium

Commercial names: Ciliegio, Merisier, Cerezo, Kirschbaum, Cherry

Distribution: America, Europe, Asia Minor

Mechanical properties: Average resistance to longitudinal compression 42 N/mm², bending strength 80 N/mm²

Modulus of elasticity: 7.700 N/mm²

Density: 580 Kg/m³

Dimensional changes: medium to large

Hardness: medium

Texture: medium

Porosity: medium

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3800 mm WIDTHS: 120-300 mm

CHERRY 



TABU C3.010



TABU C3.011



TABU C3.012



TABU C3.013



TABU C3.014



TABU C3.015



TABU C3.018



TABU C3.019

LATI



Latin name: Amphimas pterocarpoides Harms

Commercial names: Lati

Original names: Lati, Asanfran, Bokanga, Dschi, Edi, Edjin, Gworluh, Kouedi, Muizi, Ogiya, Vahnchu, Zehoui

Distribution: West Africa

Mechanical properties: no information available

Modulus of elasticity: no information available

Density: 680-820 Kg/m³

Dimensional changes: medium to large

Hardness: good

Texture: medium

Porosity: medium

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3800 mm WIDTHS: 120-350 mm

LATI



TABU 86.040



TABU 86.041

MADRONA BURR



Latin name: Arbutus menziesii

Commercial names: Arbutus, Madrona, Madrono

Original names: Manzanita, Madrona, Jarrito

Distribution: North America

Mechanical properties: no information is available

Modulus of elasticity: no information is available

Density: 750 Kg/m³

Dimensional changes: large

Hardness: fairly low

Texture: medium

Porosity: fairly low

THICKNESS: 0,6 mm (nominal) LENGTHS: according to the log WIDTHS: according to the log

MADRONA BURR



TABU 46.002



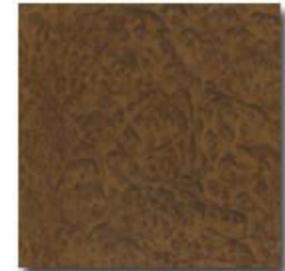
TABU 46.003



TABU 46.004



TABU 46.005



TABU 46.006



TABU 46.007



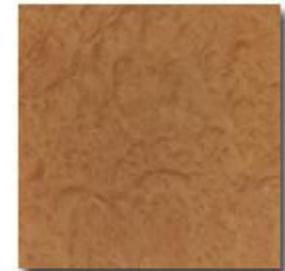
TABU 46.008



TABU 46.010



TABU 46.013



TABU 46.031



TABU 46.043



TABU 46.050

MAHOGANY POMELE'



Latin name: Entandrophragma cylindricum

Commercial names: Acajou, Mahagoni

Original names: Chiculte, Caobano, Gateado, Araputanga

Distribution: Central and South America, Africa

Mechanical properties: Average resistance to longitudinal compression 60 N/mm², bending strength 130 N/mm²

Modulus of elasticity: 11.000 N/mm²

Density: 690 Kg/m³

Dimensional changes: small to medium

Hardness: medium

Texture: medium

Porosity: quite high

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3800 mm WIDTHS: 120-600 mm

MAHOGANY POMELE'



TABU 08.P.010



TABU 08.P.012

MAPLE AMERICAN



Latin name: Acer sp.p.

Commercial names: Acero americano, Erable d'Amerique, Ahorn, Arce, Sugar Maple, Black Maple, Hard Maple

Original names: Erable d'Amerique dur, Hard Maple, Black Maple

Distribution: USA, Canada

Mechanical properties: Average resistance to longitudinal compression: 45 N/mm², bending strength: 110 N/mm²

Modulus of elasticity: 9.400 N/mm²

Density: 660 kg/m³ 12 % MC

Dimensional changes: medium to large

Hardness: medium

Texture: fine

Porosity: low

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3800 mm WIDTHS: 120-350 mm

MAPLE AMERICAN



TABU G5.010



TABU G5.011

MAPLE BIRD'S EYE



Latin name: Acer

Commercial names: Acero americano, Erable d'Amérique, Ahorn, Arce, Sugar Maple, Black Maple, Hard Maple

Original names: Erable d'Amérique dur, Hard Maple, Black Maple

Distribution: Usa, Canada

Mechanical properties: average resistance to longitudinal compression: 45 N/mm², bending strength: 110 N/mm²

Modulus of elasticity: 9.400 N/mm²

Density: 660 Kg/m³

Dimensional changes: medium to large

Hardness: medium

Texture: fine

Porosity: low

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3600 mm WIDTHS: 120-600 mm

MAPLE BIRD'S EYE



TABU 05.039



TABU 05.040



TABU 05.041



TABU 05.042



TABU 05.043



TABU 05.044



TABU 05.045



TABU 05.046



TABU 05.047



TABU 05.048



TABU 05.049



TABU 05.050



TABU 05.051



TABU 05.052



TABU 05.053

MAPLE BIRD'S EYE 



TABU 05.054



TABU 05.055



TABU 05.056



TABU 05.057



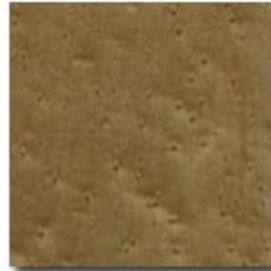
TABU 05.058



TABU 05.059



TABU 05.060



TABU 05.061



TABU 05.062



TABU 05.063



TABU 05.065



TABU 05.066



TABU 05.067



TABU 05.068

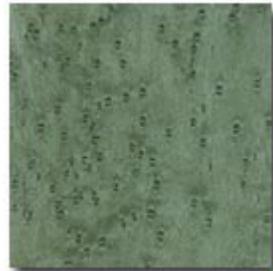


TABU 05.069

MAPLE BIRD'S EYE



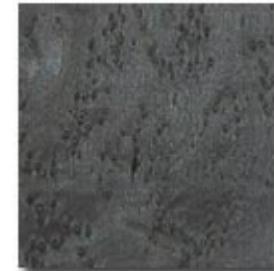
TABU 05.070



TABU 05.072



TABU 05.073



TABU 05.074



TABU 05.075



TABU 05.076



TABU 05.077



TABU 05.079



TABU 05.080



TABU 05.081



TABU 05.082



TABU 05.083



TABU 05.084



TABU 05.085



TABU 05.086

MAPLE BIRD'S EYE



TABU 05.087



TABU 05.088



TABU 05.089



TABU 05.090



TABU 05.091

MAPLE QUILTED



Latin name: Various species belong to the botanical genus *Acer*; among these the following are important in Italy: *Acer campestre* L., *A. pseudoplatanus* L., *A. opalus* Mill. and *A. platanoides*

Commercial names: Acero, Erable, Ahorn, Arce, Sicomoro, European Maple

Original names: Oppio, Rompich, Aierela, Testuccio, Occhino, Aggeru, Acero Montano, A. fico, Loppone, Opalo, Loppo, Acero riccio, Cerfico, Platanaria

Distribution: both in Italy and in central-southern Europe Sycamores can be found in mixed hardwood forests, from the plain to mid mountain, but hardly ever in unmixed stands. The following information is referred in particular to Sycamore Maple (or Planetree), which is the one more frequently commercialised

Mechanical properties: average resistance to longitudinal compression 45 N/mm², ending strength 110 N/mm²

Modulus of elasticity: 9.400 N/mm²

Density: 660 Kg/m³

Dimensional changes: medium

Hardness: good

Texture: fine

Porosity: low

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3800 mm WIDTHS: 120-600 mm

MAPLE QUILTED



TABU D7.P.023



TABU D7.P.024



TABU D7.P.025



TABU D7.P.026

MOVINGUE FIGURED



Latin name: Distemonanthus benthamianus Baill

Commercial names: Movingui, Ayan

Original names: Gwadau, Barre, Bonsamdwa, Duabei, Okpoe, Eyen, Bien; also erroneously called Nigerian Satinwood and African acacia

Distribution: forests of the tropical-equatorial belt round the Gulf of Guinea, from the Ivory Coast to Gabon

Mechanical properties: Average resistance to longitudinal compression 60 N/mm², bending strength 150 N/mm²

Modulus of elasticity: 11.000 N/mm²

Density: 700 Kg/m³

Dimensional changes: medium

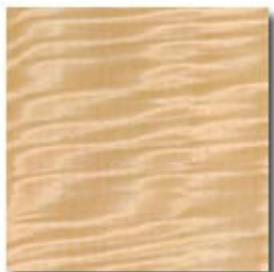
Hardness: medium

Texture: medium

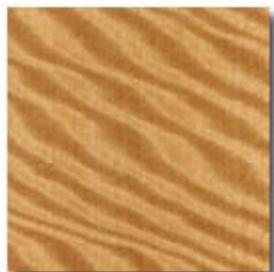
Porosity: quite high

THICKNESS: 0,6 mm (nominal) LENGTHS: 1500-3800 mm WIDTHS: 120-300 mm

MOVINGUE FIGURED



TABU D5.S.010



TABU D5.S.011



TABU D5.S.012



TABU D5.S.013

OAK



Latin name: although the woods marketed under the commercial name Oak are produced from three different botanical species, *Quercus petraea* Liebl, (or Durmast oak), *Q. pedunculata* Ehrh. (or Pedunculate oak) and *Q. pubescens* Wild. (or Chêne pubescent), they are hardly distinguishable from one another

Commercial names: Rouvre, Chêne pedunculè, Oak, Stieleiche, Traubeneiche, Roble

Original names: Roul, Galera, Gettina, Ischia

Distribution: Pedunculate oak, which used to be the most widespread in the Po valley, is now confined to very restricted areas, whereas in central and southern Italy the other two species prevail. In central and eastern Europe it forms large beautiful forests

Mechanical properties: Average resistance to longitudinal compression 60 N/mm², bending strength 110 N/mm²

Modulus of elasticity: 12.500 N/mm²

Density: 780 Kg/m³

Dimensional changes: medium to large

Hardness: very good

Texture: medium

Porosity: high

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3800 mm WIDTHS: 120-350 mm

OAK



TABU 13.040



TABU 13.041



TABU 13.042



TABU 13.043

PERPERO



Latin name: Liquidambar styraciflua

Commercial names: Noce satin-perpero, Amberbaum, American redgum, Liquidambar, Gomier d'Amerique

Original names: Tupelo, Gum, Yellowgum, Redgum, Liquidambar, Sapgum

Distribution: central America

Mechanical properties: Average resistance to longitudinal compression 45 N/mm², bending strength 85 N/mm²

Modulus of elasticity: 11.200 N/mm²

Density: 500 Kg/m³

Dimensional changes: medium

Hardness: medium

Texture: fine

Porosity: low

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3800 mm WIDTHS: 120-350 mm

PERPERO 



TABU D6.010



TABU D6.012



TABU D6.013



TABU D6.014



TABU D6.015



TABU D6.016

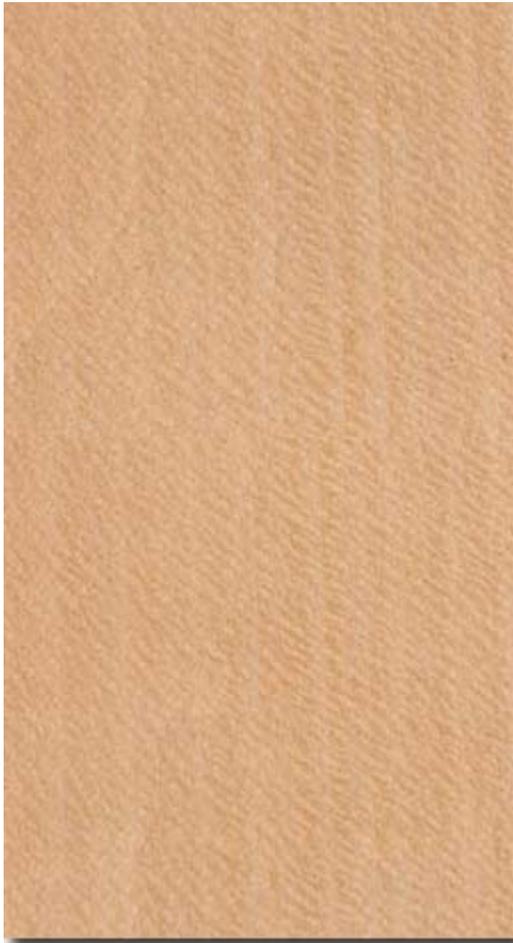


TABU D6.018



TABU D6.019

PLANE FIGURED



Latin name: Platanus acerifolia

Commercial names: Platano, Platane, Plane, Platano platero

Original names: Platano, Platane, Plane, Platano platero

Distribution: Europe

Mechanical properties: no information is available

Modulus of elasticity: no information is available

Density: 600 Kg/m³

Dimensional changes: medium

Hardness: fairly low

Texture: media

Porosity: quite high

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3800 mm WIDTHS: 120-600 mm

PLANE FIGURED



TABU 33.010



TABU 33.011

SYCAMORE FIGURED



Latin name: Various species belong to the botanical genus *Acer*; among these the following are important in Italy: *Acer campestre* L., *A. pseudoplatanus* L., *A. opalus* Mill. and *A. platanoides*

Commercial names: Acero, Erable, Ahorn, Arce, Sicomoro, European Maple

Original names: Oppio, Rompich, Aierela, Testuccio, Occhino, Aggeru, Acero Montano, A. fico, Loppone, Opalo, Loppo, Acero riccio, Cerfico, Platanaria

Distribution: both in Italy and in central-southern Europe Sycamores can be found in mixed hardwood forests, from the plain to mid mountain, but hardly ever in unmixed stands. The following information is referred in particular to Sycamore Maple (or Planetree), which is the one more frequently commercialised

Mechanical properties: Average resistance to longitudinal compression: 45 N/mm², bending strength: 110 N/mm²

Modulus of elasticity: 9.400 N/mm²

Density: 660 Kg/m³

Dimensional changes: medium

Hardness: good

Texture: fine

Porosity: low

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3600 mm WIDTHS: 120-600 mm

SYCAMORE FIGURED



TABU 09.S.001



TABU 09.S.002



TABU 09.S.003



TABU 09.S.004



TABU 09.S.005



TABU 09.S.006



TABU 09.S.007



TABU 09.S.008



TABU 09.S.009



TABU 09.S.010



TABU 09.S.011



TABU 09.S.012



TABU 09.S.013



TABU 09.S.014



TABU 09.S.086

SYCAMORE FIGURED



TABU 09.S.087



TABU 09.S.088



TABU 09.S.089



TABU 09.S.090



TABU 09.S.091

TABA FIGURED



Latin name: *Micropholis venulosa* (Sapotaceae)

Commercial names: Curupixa, Abiurana

Original names: Abiurana, Cubixa, Curupixa, Grubixa, Grumixava, Pau de remo, Rosadinho, Moraballi, Baaka bouba, Bacouman, Balata blanc, Balata indien, Bouchi apa, Maaka, Reini lout

Distribution: South America

Mechanical properties: Average resistance to longitudinal compression 60 N/mm², bending strength 110 N/mm²

Modulus of elasticity: 17.000 N/mm²

Density: 750 Kg/m³

Dimensional changes: medium

Hardness: medium

Texture: medium

Porosity: high

THICKNESS: 0,6 mm (nominal) LENGTHS: 1500-3800 mm WIDTHS: 120-300 mm

TABA FIGURED



TABU L1.S.050



TABU L1.S.051



TABU L1.S.054



TABU L1.S.055

TANGANIKA



Latin name: *Aningeria altissima* Aubr.et Pellegr., *A.adolfi-friederici* Rob. & Gilb.
Commercial names: Anegrè, Aniegre, Tanganika, Anigeria, Aninguerie, Mukali
Original names: Kali, Sanfena, M'boul, Longhi blanc, N'kali, Kararò, Grogoli, Mukali, Kombe, Muna, Mukangu, Landosan, Abam
Distribution: damp forests of the equatorial belt extending across Africa, from Sierra Leone, Liberia, Ivory Coast to Zaire, the Great Lakes region and Ethiopia
Mechanical properties: Average resistance to longitudinal compression 57 N/mm², bending strength 105 N/mm²
Modulus of elasticity: 11.200 N/mm²
Density: 550-600 Kg/m³
Dimensional changes: medium
Hardness: medium
Texture: medium
Porosity: fairly low

THICKNESS: 0,6 mm (nominal) LENGTHS: 1500-3800 mm WIDTHS: 120-350 mm

TANGANIKAI



TABU 01.001



TABU 01.002



TABU 01.003



TABU 01.004



TABU 01.005



TABU 01.006



TABU 01.007



TABU 01.008



TABU 01.009



TABU 01.010



TABU 01.011



TABU 01.012



TABU 01.013



TABU 01.050



TABU 01.051

TANGANIKAI



TABU 01.052



TABU 01.053



TABU 01.054



TABU 01.055



TABU 01.056



TABU 01.057



TABU 01.058



TABU 01.059



TABU 01.061

TANGANIKA FIGURED



Latin name: Aningeria altissima Aubr.et Pellegr., A.adolfi-friederici Rob. & Gilb.
Commercial names: Anegrè, Aniegre, Tanganika, Anigeria, Aninguerie, Mukali
Original names: Kali, Sanfena, M'boul, Longhi blanc, N'kali, Kararò, Grogoli, Mukali, Kombe, Muna, Mukangu, Landosan, Abam
Distribution: damp forests of the equatorial belt extending across Africa, from Sierra Leone, Liberia, Ivory Coast to Zaire, the Great Lakes region and Ethiopia
Mechanical properties: Average resistance to longitudinal compression 57 N/mm², bending strength 105 N/mm²
Modulus of elasticity: 11.200 N/mm²
Density: 550-600 Kg/m³
Dimensional changes: medium
Hardness: medium
Texture: medium
Porosity: fairly low

THICKNESS: 0,6 mm (nominal) LENGTHS: 1500-3800 mm WIDTHS: 120-350 mm

TANGANIKI FIGURED



TABU 01.S.050



TABU 01.S.062



TABU 01.S.115



TABU 01.S.116



TABU 01.S.117



TABU 01.S.118



TABU 01.S.128



TABU 01.S.137



Latin name: *Pterygota macrocarpa* K Shum., *P. Bequaertii* de wild

Commercial names: Kotò, African pterygota

Original names: Koto, Bontue, Pohouro, Bofo-Ovale, Kumbi, Ikame, Poroporo, EfoK, Kion, Awari, Kiere, Wawampe, Pterigota

Distribution: damp forests of the tropical-equatorial belt around the Gulf of Guinea, from Ivory Coast to Gabon and the Central African Republic

Mechanical properties: Average resistance to longitudinal compression 55 N/mm², bending strength 120 N/mm²

Modulus of elasticity: 11.500 N/mm²

Density: 600 Kg/m³

Dimensional changes: medium

Hardness: fairly low

Texture: medium to coarse

Porosity: quite high

THICKNESS: 0,6 mm (nominal) LENGTHS: 1500-3800 mm WIDTHS: 120-350 mm

TAY 



TABU 04.036



TABU 04.037



TABU 04.038



TABU 04.039



TABU 04.040



TABU 04.041



TABU 04.042



TABU 04.043



TABU 04.044



TABU 04.045



TABU 04.046



TABU 04.047



TABU 04.048



TABU 04.049



TABU 04.050

TAY 



TABU 04.051



TABU 04.052



TABU 04.054



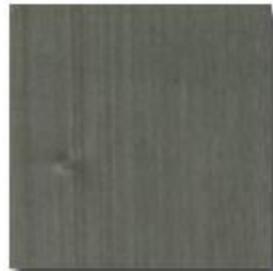
TABU 04.056



TABU 04.058



TABU 04.059



TABU 04.060



TABU 04.062



TABU 04.064



TABU 04.065



TABU 04.067



TABU 04.069



TABU 04.071



TABU 04.072



TABU 04.075

WALNUT BLACK



Latin name: Juglans nigra L.

Commercial names: Noce nero (Canaletto), Noyer noir d'Amerique, Amerikanische Nussbaum, Nogal

Original names: Black Walnut, American Walnut, Gunwood

Distribution: from the Mississippi Basin to the Atlantic coast of the USA to the Great Lakes region

Mechanical properties: Average resistance to longitudinal compression 50 N/mm², bending strength 100 N/mm²

Modulus of elasticity: 12.000 N/mm²

Density: 640 Kg/m³

Dimensional changes: small

Hardness: medium

Texture: fine

Porosity: quite high

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3800 mm WIDTHS: 120-350 mm

WALNUT BLACK



TABU 51.010



TABU 51.011



TABU 51.012



TABU 51.013



TABU 51.014



TABU 51.015



TABU 51.016



TABU 51.017

WALNUT EUROPEAN



Latin name: Juglans regia L.

Commercial names: Noyer, Nussbaum, Nogal, Walnut

Original names: Nus, Nogher, Cocolar, Nociara

Distribution: Europe. Walnut, which is not commonly found in forests, is cultivated in southern and central Europe for its fruits

Mechanical properties: Average resistance to longitudinal compression 60 N/mm², bending strength 100 N/mm²

Modulus of elasticity: 10.800 N/mm²

Density: 720 Kg/m³

Dimensional changes: medium

Hardness: medium

Texture: medium

Porosity: medium

THICKNESS: 0,6 mm (nominal) LENGTHS: 500-3200 mm WIDTHS: 100-300 mm

WALNUT EUROPEAN



TABU 06.018



TABU 06.019



TABU 06.020



TABU 06.021



TABU 06.022



TABU 06.023



TABU 06.024



TABU 06.025

WALNUT BURR CALIFORNIA ◆



Latin name: Juglans nigra L.

Commercial names: Black Walnut, American Walnut, Gunwood

Original names: Black Walnut, American Walnut, Gunwood

Distribution: from the Mississippi Basin to the Atlantic coast of the USA to the Great Lakes region

Mechanical properties: Average resistance to longitudinal compression 50 N/mm², bending strength 100 N/mm²

Modulus of elasticity: 12.000 N/mm²

Density: 640 Kg/m³

Dimensional changes: small

Hardness: medium

Texture: fine

Porosity: quite high

THICKNESS: 0,6 mm (nominal) LENGTHS: according to the log WIDTHS: according to the log

WALNUT BURR CALIFORNIA



TABU A3.041



TABU A3.043



TABU A3.045

WALNUT BURR EUROPEAN



Latin name: Juglans regia L.

Commercial names: Noyer, Nussbaum, Nogal, Walnut

Original names: Nus, Nogher, Cocolar, Nociara

Distribution: Europe. Walnut, which is not commonly found in forests, is cultivated in southern and central Europe for its fruits

Mechanical properties: Average resistance to longitudinal compression 60 N/mm², bending strength 100 N/mm²

Modulus of elasticity: 10.800 N/mm²

Density: 720 Kg/m³

Dimensional changes: medium

Hardness: medium

Texture: medium

Porosity: medium

THICKNESS: 0,6 mm (nominal) LENGTHS: according to the log WIDTHS: according to the log

WALNUT BURR EUROPEAN



TABU 99.040



TABU 99.042



TABU 99.044

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



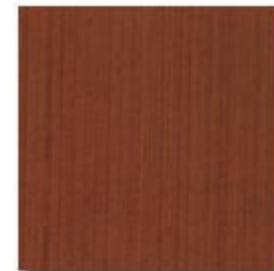
TABU MN.07.532



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



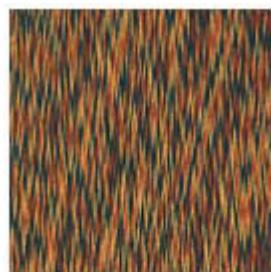
TABU S.00.613



TABU SL.00.539



TABU SP.00.597



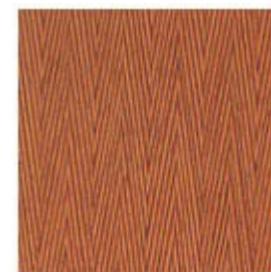
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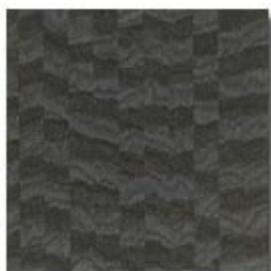
TABU SP.00.600



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



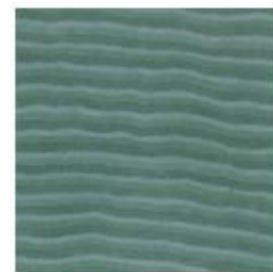
TABU TT.00.602



TABU TT.00.608



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

PARQUET



It is commonly thought that a parquet floor must be of a certain thickness, traditionally using a certain kind of wood, and laid by gluing or nailing on the surface to be covered. This takes a long time to lay due to following the various technical times. TABU produces “CALEIDOSYSTEM”, ready-made in multilaminar wood, which respects the environment; this is a product manufactured and varnished at the factory which has better features than a traditional parquet (hardness, swelling, stability and so on) with the advantage of a better finish (it is made using high technology machines), and can be speedily laid if it is to be glued, and even more quickly if it is laid floating. In this case the parquet is placed on a synthetic bed which acts as a shock-absorber as well as thermal insulation, with only the boards being glued to one another. It feels softer to walk on and conserves heat. It can be laid on new screed, old floors and old carpeting. Maintenance is simple; it is cleaned with normal detergent and polished with ordinary wax. Many colours and figures are available to simplify matching the various colours of the furnishing.

TABU makes “CALEIDOMASS” in the same figures and colours in solid multilaminar wood. The laying technique is by traditional gluing.

PARQUET



CALEIDOSYSTEM 20-40

Prefinished parquet made with multilaminar-wood (M.W.) dyed all through the thickness. It can be laid with a full glueing system or with floating system.

CALEIDOMASS 80-99

Solid flooring planks of multilaminar-wood (M.W.) dyed all through the thickness. To be installed with full glueing system.

TECHNICAL DATA

LACQUER (Caleidosystem 20-40 only)

Gloss: 35-40

Chemical resistance: (1-10) Alcohol 10, Stripers 8, Turpentine 10, Chemical rinse 10, Water 10, Acids 0, Fire 0, Temperature +70° -5°C.

Colourfast test: (Test Weather Ometer Atlas 25WR, ISO Standard 2809 20H)
Dark colours 4-5, Medium colours 4, Light colours 3

Surface hardness: 4H

DENSITY: ISO 3131 = 720-964 Kg/m³

DIMENSIONAL STABILITIES: (23°C RH 90/95 15days/ 23°C RH 35/40 15days)
Radial stability 0,3-0,4% Length stability 0,01-0,02%

HARDNESS TEST: UNI 4712 = 0,06-0,09

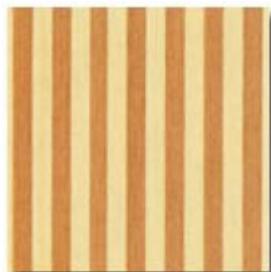
BRINELL: UNI 560-75 between 4,5 to 5,4 (according to model)

THICKNESSES: Wood Layer (according to model): 2-10 mm (nominal) Planks: 8-16 mm LENGTHS: 600-1500 mm WIDTHS: 80-120 mm

PARQUET 



TABU Z9.008



TABU Z9.011



TABU Z9.014



TABU Z9.015



TABU Z9.018



TABU Z9.019



TABU Z9.023



TABU Z9.027



TABU Z9.037



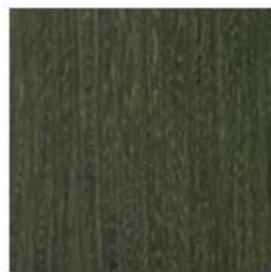
TABU Z9.038



TABU Z9.041



TABU Z9.043



TABU Z9.045



TABU Z9.046



TABU Z9.049

PARQUET 



TABU Z9.051



TABU Z9.052



TABU Z9.065



TABU Z9.084



TABU Z9.100



TABU Z9.101



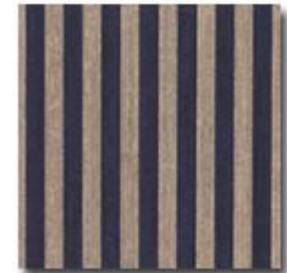
TABU Z9.430



TABU Z9.544



TABU Z9.610



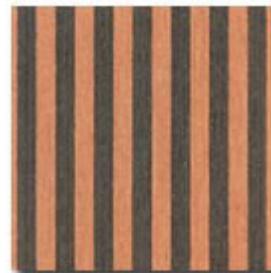
TABU Z9.801



TABU Z9.803



TABU Z9.805



TABU Z9.806



TABU Z9.808



TABU Z9.812

PARQUET



TABU Z9.813



TABU Z9.814



TABU Z9.816



TABU Z9.817



TABU Z9.818



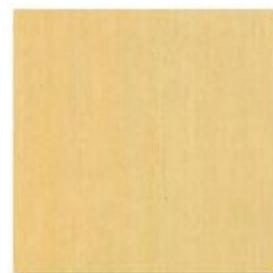
TABU Z9.819



TABU Z9.821



TABU Z9.823



TABU Z9.824



TABU Z9.827

PARETE TABU



PARETE TABU is a system of wall covering panels varnished and ready to be installed with invisible joints.

Parete Tabu is made of MDF panels, veneered, grooved and varnished (gloss 40- 50) It is easilly installed on flush walls or on wooden bars. Joints are invisible thanks to particular aluminium bars and wooden mouldings (the system is patented).

The system is completed by skirtings and Caleidoriv wall deckings, in the same colour selection.

SKIRTING



CALEIDORIV



THICKNESS: Veneer: 0,6 mm (nominal) Panel:9 mm HEIGHT: 3000 mm WIDHT: 600 mm

PARETE TABU



TABU 2B01S115



TABU 2B04075



TABU 2B52046



TABU 2B52058



TABU 2B52059



TABU 2B52088



TABU 2E00420



TABU 2E00430



TABU 2E07532



TABU 2E13123

PARETE TABU



TABU 2E13535



TABU 2E26083



TABU 2E26085



TABU 2EZ1101



TABU 2EZ1102



TABU 2EZ9041



TABU 2EZ9047



TABU 2EZ9049



TABU 2EZ9065



TABU 2EZ9814

EDGEBANDS

As a consequence of using veneers on a large scale, the need has arisen to speed-up production of veneers used to cover the cut sides of the substrates. These veneers, called “edgebands” are strips of veneer joined continuously head-on in the direction of the grain. Edging machines with continuous action have been developed which apply them using thermosetting glues. At the same time edgebands have been developed according to various requirements. These are usually supplied in rolls of varying lengths (standard 300 metres), and continuously joined with finger joints which conceal the joins. According to production

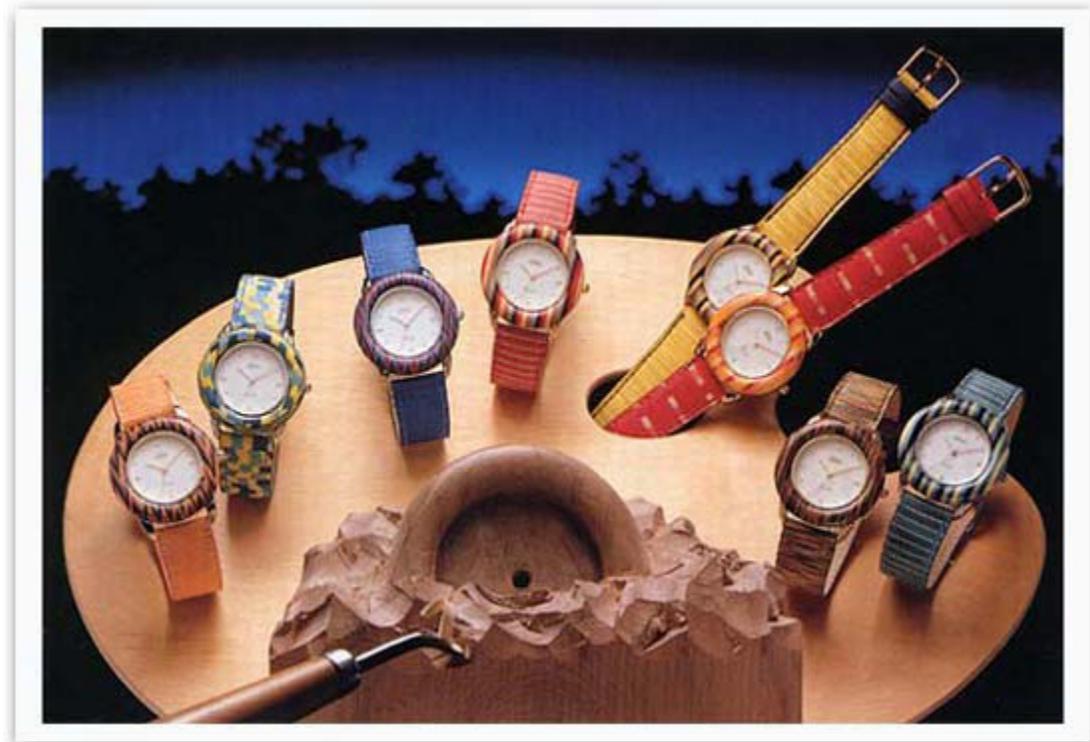


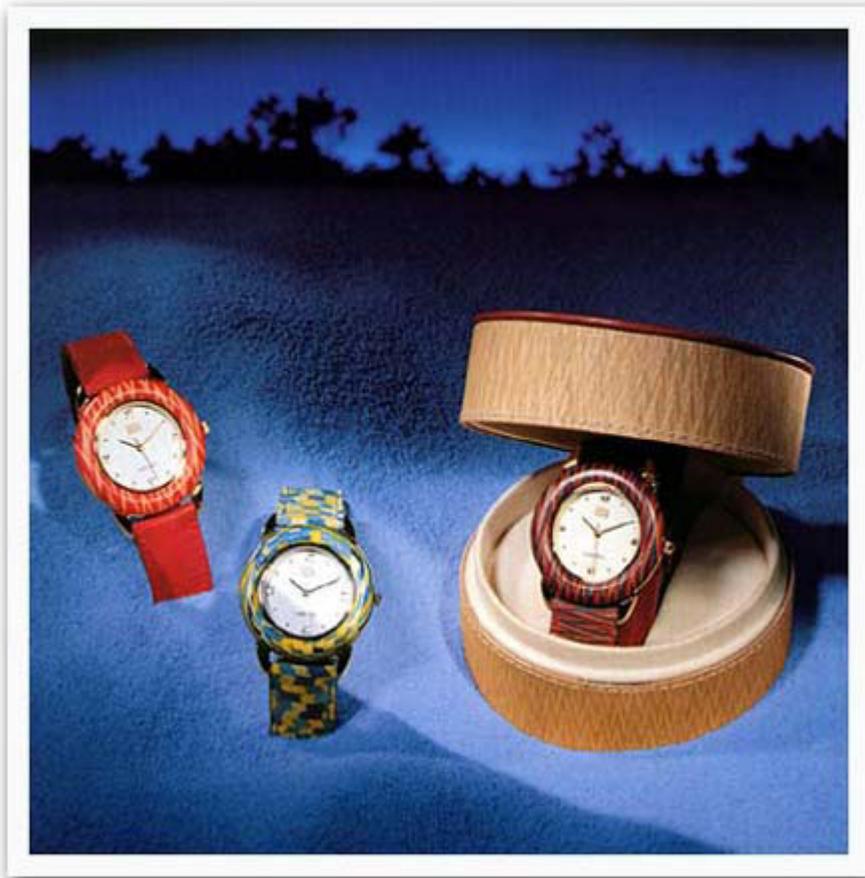
requirements, these borders are produced in various thicknesses from 0,3 mm to 2 mm, and from 14 to 300 mm wide; they may be backed by paper or textiles to lend greater elasticity to the veneer according to the end use (curves etc.). A worthwhile innovation is the development of borders which are 2 mm thick or more (veneer laminate) which are produced by gluing together various wood species, so obtaining a “sandwich” as required. These edgebands are produced in lengths according to the logs in the case of natural or pre-dyed woods, and in fixed measures (of approximately 3 metres) in the case of multilaminar woods. The widths can be made available according to requirement. This solution is ideal for producing rounded edging with a radius that is not obtainable by using borders which are insufficiently thick. The range of potential design difficulties is huge, and the ideal product to meet every requirement can be made, using various techniques.

The edgebands can be made with all TABU veneers, in various thicknesses, backed or laminated, up to 300 mm in width, in rolls 300 m long and continuously jointed with finger joints.

TABU COLLECTION is a new accessories collection made with environmental-friendly multilaminar “Real Wood”.

Multilaminar wood is made by glueing together various different peeled or sliced woods, either natural or dyed. The system involves the use of special technology to manufacture solids with a marquetry structure in various models and colours. These solids are used to realize our creations. Tabu collection tells its tales through nature and colours.





Watch

The most recent collection of watches made of “Real Wood, ecologically treated multilaminar.

Flexible, elegant, they are unique in their particularity. These watches are a fantastic idea for presents and are enriched by a beautiful case in “Real Wood”.

Available in the most varied combination of colours and inlays, each can be considered a unique item. Each model recalls a different theme and matches new trends in fashion.

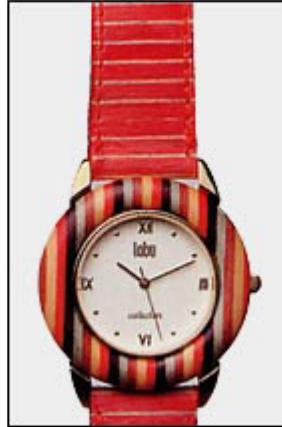
Technical feature

- Bottom : steel and water-proof manufacture
- Case : palladium-treated brass, 5 mc nickel-free plating
- Winder : real multilaminar wood
- Dial : enamelled with applied numbers
- Movement : quartz. ETA 902.105 (can be checked)
- Battery: 364
- Strap : Real multilaminar wood with anti-allergic Nabuk lining
- Buckle : anti-allergic, nickel-free

Collection Watches



TABU D.08.200



TABU D.08.201



TABU D.08.202



TABU D.08.203



TABU D.08.204



111TABU D.08.205



TABU D.08.206



TABU D.08.207



TABU D.08.208



TABU D.08.209

Collection Watches



TABU D.08.210



TABU D.08.211



TABU D.08.212



TABU D.08.213



TABU D.08.215



TABU D.08.216



TABU D.08.217



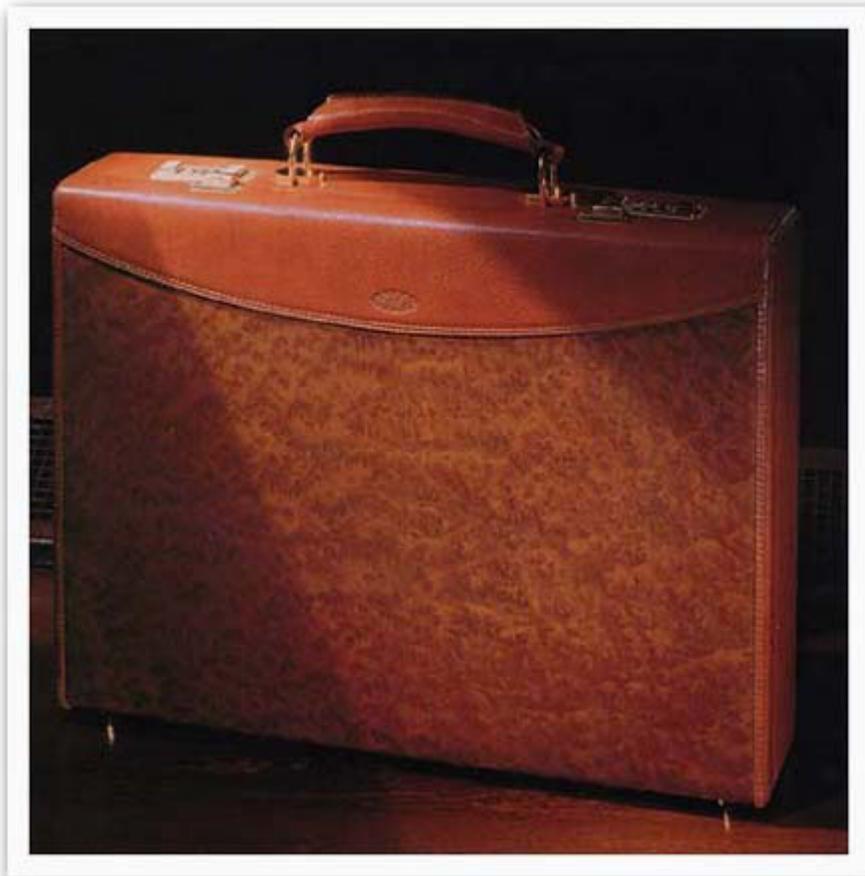
TABU D.08.218



TABU D.08.219



TABU D.08.220



TABU D.50.225

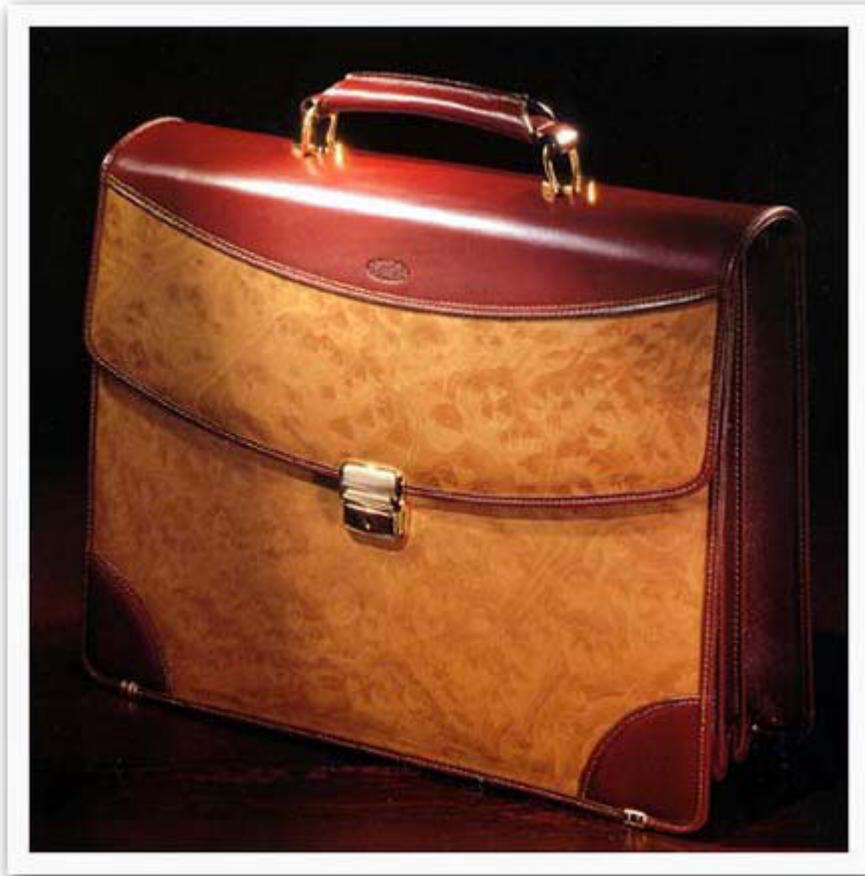
Briefcase

The ideal, particularly elegant briefcase for perfect organization. Made of "Real Wood" (Madrona burr) matching the leather with handmade stitching and trimmings, it is very strong, spacious and refined.

It bears the dry-branded Tabu hallmark.

Sizes: 45 x 38 x 11 cm.





Briefcase

A briefcase with three folio compartments, it is ideal for the manager with high demands for organization and elegance. It is made of "Real Wood" (Madrona burr) matching the leather with handmade stitching and trimmings.

The dry-branded Tabu hallmark underlines its value.

Sizes: 42 x 39 x 14 cm.



TABU D.51.224



TABU D.51.225



TABU D.01.206
TABU D.02.206

Ball pen (D.02...) and fountain pen (D.01...)

Pens made of “Real Wood” (solid multilaminar wood)
Dedicated to those who wish to distinguish themselves for their elegance, originality and imagination.
Of a pleasant design and long life, they are also ideal as a present.



TABU D.01.205
TABU D.02.205



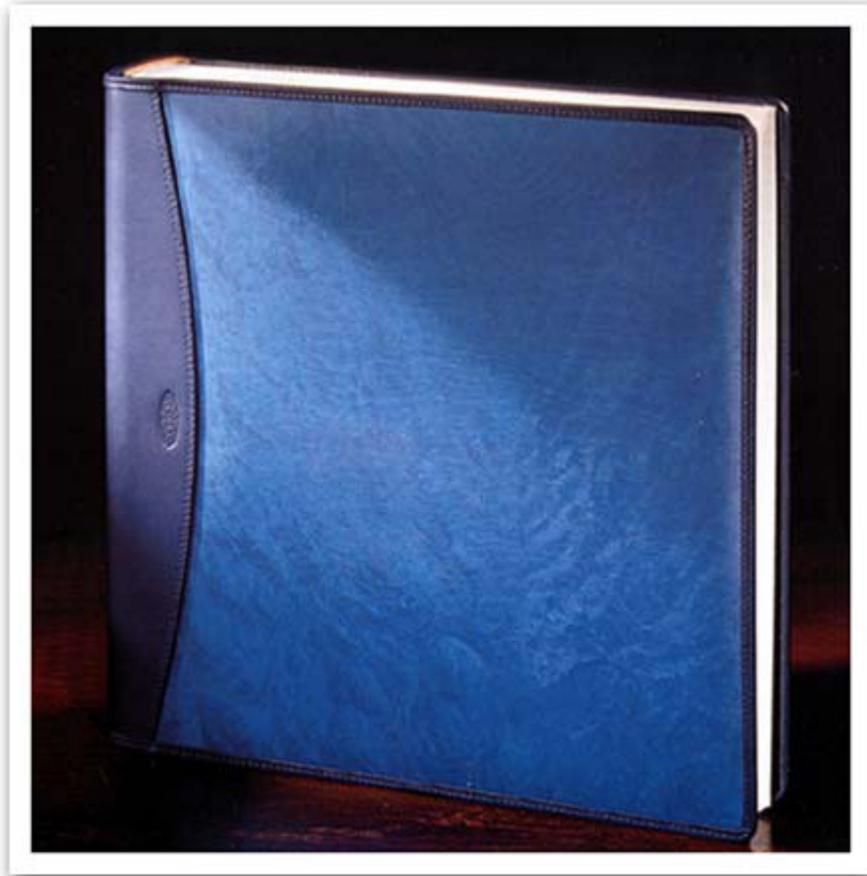
TABU D.01.208
TABU D.02.208



TABU D.01.209
TABU D.02.209



TABU D.01.211
TABU D.02.211

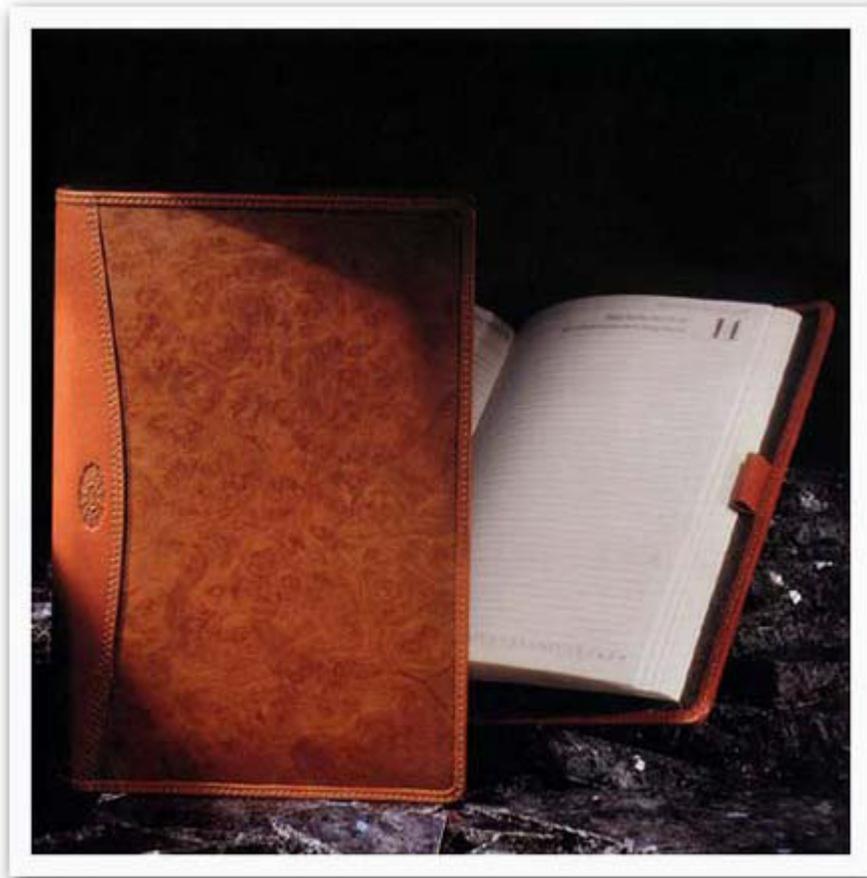


Photograph Album

An album that is suitable for all types of festivities with pages in strong card and protective film. Made of “Real Wood” (Madrona burr) and leather with hand-made stitchings and trimmings, it is embellished with the dry-branded Tabu hallmark.

Sizes: 36 x 35 x 8 cm.



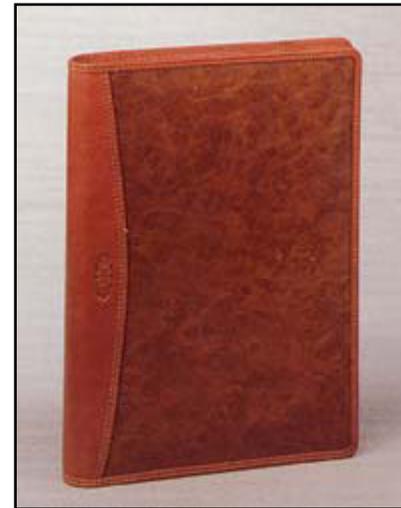


Diary

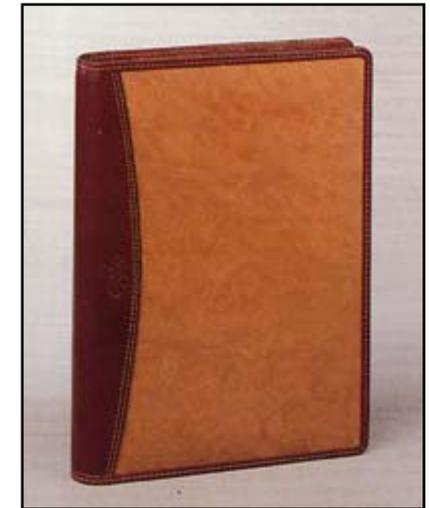
An elegant and practical diary made of "Real Wood" (Madrona burr), matching the leather with hand-made stitchings and trimmings.

The dry-branded Tabu hallmark underlines its value.

Sizes: 19 x 26 x 3 cm.



TABU D.54.225



TABU D.54.224



Organizer

The ideal diary for the manager. With mobile sheets, it is made of “Real Wood” (Madrona burr or multilaminar wood) matching the leather with hand-made stitchings and trimmings and is enriched by the dry-branded Tabu hallmark.

Sizes: 14 x 20 x 3 cm.



TABU D.55.212



TABU D.55.208



TABU D.55.209



TABU D.55.211



TABU D.55.224



TABU D.55.225



TABU D.55.226



TABU D.55.227



Mantel clocks

A particularly attractive clock.

A furnishing accessory that adds a touch of refinement to all surroundings.

Of rational design, it has quartz movement and is in "Real Wood" (multilaminar).

Sizes: 8,5 x 20 x 8,5 cm.





TABU D.56.224
TABU D.57.224

6-hook key holder (D.56...)

Key holder straps (D.57...)

These small and strong key holders are made of “ Real Wood “ (Madrona burr or multilaminar wood), matching the leather with hand-made stitchings and trimmings. They are embellished by the dry-branded Tabu hallmark.



TABU D.56.208



TABU D.56.211



TABU D.56.212



TABU D.56.225
TABU D.57.225



TABU D.56.227



CONTACTS

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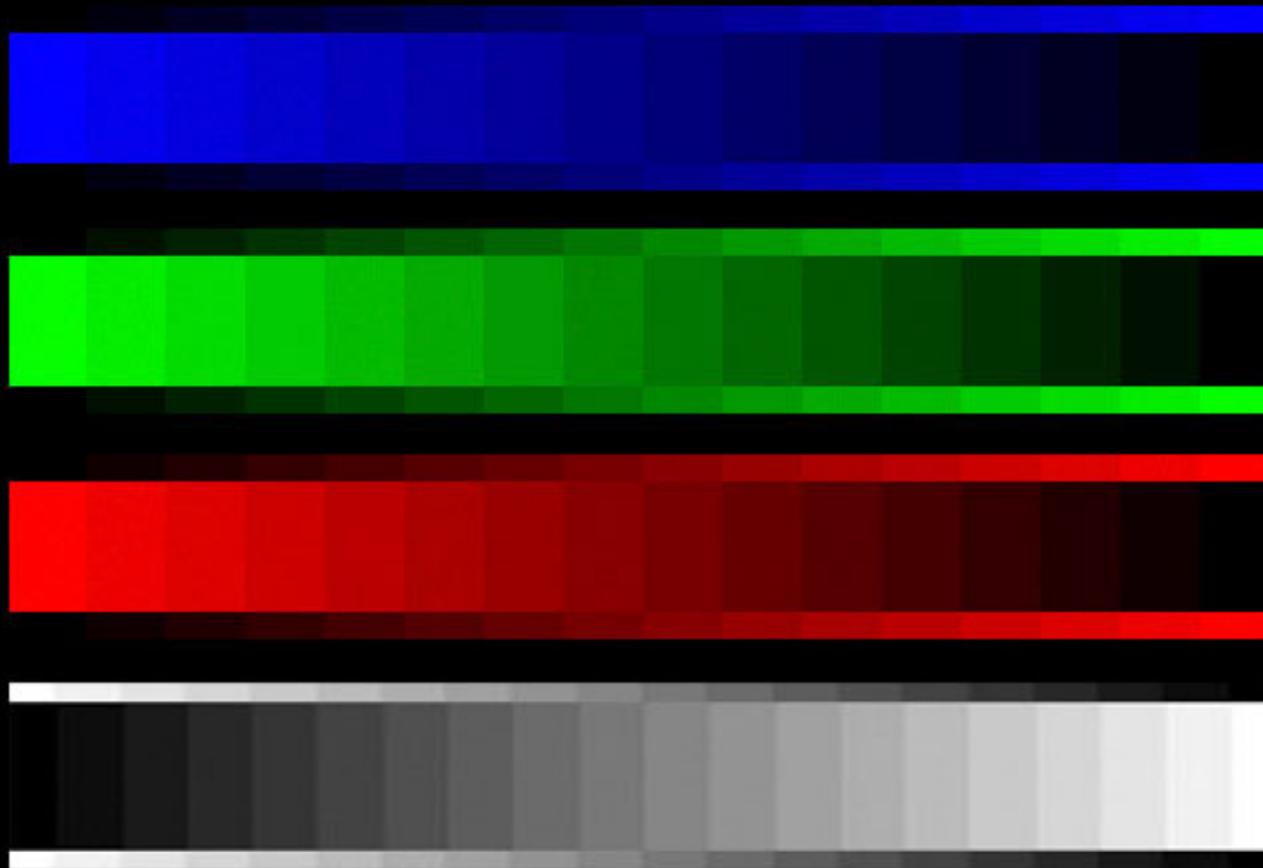
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WebSite: **www.tabu.it**

email: **info@tabu.it**

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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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