



# veneer

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CHABROS  
INTERNATIONAL GROUP

## Description

### ALL ABOUT VENEER

Veneers are very thin sheets or ‘leaves’ of wood that are cut from a log for construction or decorative purposes. Whether selected for their natural colour and figure or worked into formal patterns, veneers bring a unique quality to furniture and wood ware. With the widespread use of stable man-made boards for groundwork and the development of modern adhesives, today’s veneered products are superior to solid wood for certain applications.

Veneering has been a method of maximizing the use of rare, exotic and expensive timber from as early as pre-Egyptian times. Until comparatively recently, saw-cutting was the only method of producing the leaves, which would usually be as thick as 3mm (1/8 in). With sophisticated modern production methods, thickness can be brought down to as little as 0.6mm which is the Euro/ American Standard (thinner is possible but is not practical/recommended for face applications), which obviously achieves great efficiency in terms of area covered.

For straight forward decorative purposes, veneers also have a conservation side-effect in that timber species under threat of extinction can be made to last far longer. For the exporting country, veneer production means work for local labour, added value and a higher return on an indigenous resource. For the individual furniture maker, the relative cheapness of the material makes it attractive, an advantage with especially exotic timbers, but veneering is a labour-intensive craft. Such economics make huge sense in large-scale manufacturing, where mechanized application processes virtually eliminate the need for highly skilled craftspeople.



## Description

Constructional veneers go into the production of plywood, blockboard, and other laminated timber products, but appearance is not the main criterion in such uses, and manufactured boards do not depend on valuable woods, other than visual selection for the facing ply's, which are better quality than the internal ones. There is, however, a high demand for pre-veneered boards, which are faced with high value and exotic timbers.

Used in furniture and paneling, they combine the advantages of beautiful hardwoods with the structural stability and comparative cheapness of sheet material. The wonderful figuring of truly decorative veneers is a quality for which the best logs of a batch are often earmarked. Other characteristic, which would be considered defects in a log for conversion into timber, can make veneer yet more highly prized; color variation, growth irregularities, even diseases, can be turned to advantage. Burrs, birds 'eye and crotch timber – from the junction between branch and trunk – would make no sense in a structural component, but a great one in decorative face applications. Such effects are best exploited on flat cut veneer, which is made by slicing a square-cut baulk, first softened with steam or hot water. The block is mounted on a carriage which carries it against a large blade and pressure plate, much like the mouth of a giant plane, thickness by thickness. This flat – cut method produces a figure exactly like that of an ordinary board, with the visual advantage that the pattern repeats from sheet to sheet. Thence comes the traditional 'book matching', where consecutive leaves can be laid on, say, a pair of doors to give a mirror – image effect.

The knife and pressure plate is also used in the various forms of rotary veneer production' a log mounted eccentrically and turned against the blade will produce an unusual decorative face pattern unobtainable in any form of board, while constructional veneers for ply are rotary cut from a centrally mounted log. This is more economic because the sheet is continuous. Builder's constructional plywood ('shuttering') made from veneers cut in this way, exhibits the strange characteristic of repeating flaws, like a wallpaper= pattern.



## Description

### VENEER PRODUCTION

Highly sophisticated production techniques are used to satisfy the growing demand for veneer. Every stage in the manufacture of veneer requires specialist knowledge.

#### Choosing Logs

The process starts with the log buyer, who must have the skill and experience to assess the condition and commercial viability for veneer within a log, basing this solely on an external examination. By looking at the end of the log, the buyer has to determine the quality of the wood, the potential figure of the veneer, the colour, and ratio of sapwood to heartwood. Other factors – such as the presence and extent of staining and weaknesses or defects in the form of shakes, ingrown bark, excessive knots or resin ducts – will also affect the value or suitability of the log and must be taken into consideration. Much of this information will be revealed by the first cut through the length of the log – but the log must be purchased before this cut can be made.

#### Treating Logs

Before they are converted into veneer, logs are softened, either by immersion in hot water or by being steamed. Depending on the cutting method, the log may be treated whole or it may first cut into flitches by a huge bandsaw. The time taken for this softening is controlled by the type and hardness of the wood and the thickness of the veneer to be cut. The process can take days or weeks. Some pale woods, such as maple and sycamore, are not pretreated because the softening process would dis-colour the veneer.

## Description

### Cutting Veneer

Another skilled production expert in the veneer cutter, who decides the best way to convert the log so that it will provide the maximum number of high-quality leaves. Most veneer logs are cut from the main stem of the tree between the root butt and the first branch.

The bark is removed and the log is checked for foreign matter, such as nails or wire. As soon as decorative veneers are cut, they are taken from the slicer and stacked in sequence. This stack, or set, then passes through a machine drying process before being graded.

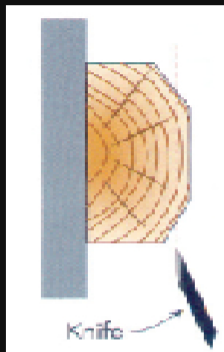
Although most species are clipped on a guillotine to trim them to regular shapes and sizes, others, such as yew or burr veneer, are kept as when cut from the log.

### Grading decorative veneer

Veneers are inspected for natural or milling defects, thickness, colour and type of figure, then graded and priced according to their size and quality. The veneers from a log may vary in value: better or wider ones, graded as face quality, have a higher value than the narrower or poorer backing quality (also known as balancing veneer). The veneers are kept in multiples of four for matching purposes and bound into bundles of 16, 24, 28 or 32 leaves. The bundles are then stacked in the order they were sliced from the log, and stored in a cool warehouse, ready for sale.

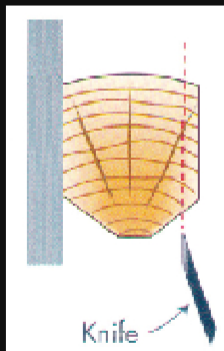
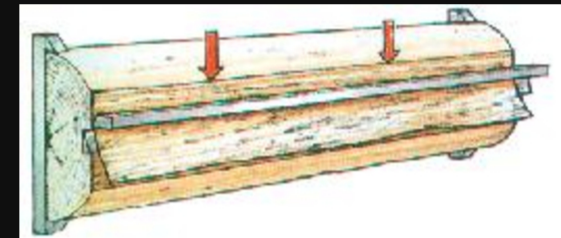
# Veneer

## Description



### Plain Slicing - Flat Cutting :

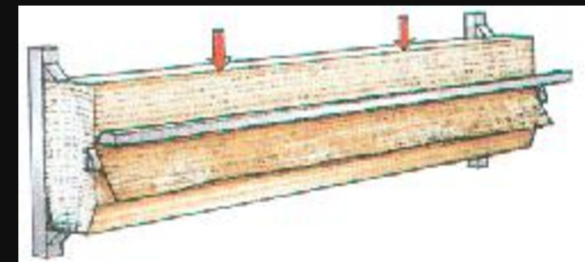
This method of cutting produces what's known as "cathedral" grain effect or "crown cut".



### Quarter Slicing :

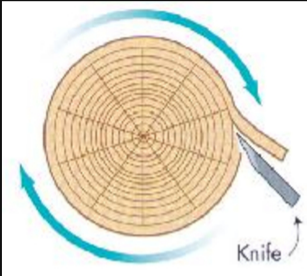
Quarter Slicing a log results in straight uniform grain known as "quarter cut". One-fourth of a log is brought down against a stationary knife to slice pieces perpendicular to the annual growth rings.

In some species like white oak, red oak, cherry and sycamore, this produces a distinct ray fleck or silver grain pattern (flakes).



# Veneer

## Description



### Rotary Slicing :

Rotary - Sliced veneer can be sufficiently wide to provide a full sheet or a one-piece face. This method is used mostly in birch ply production.



### Half - Round Slicing :

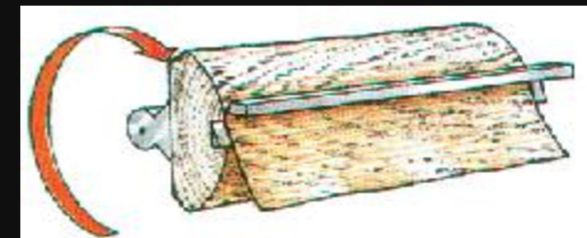
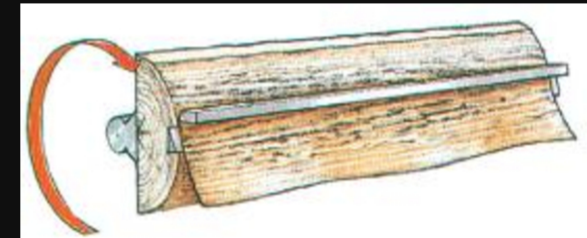
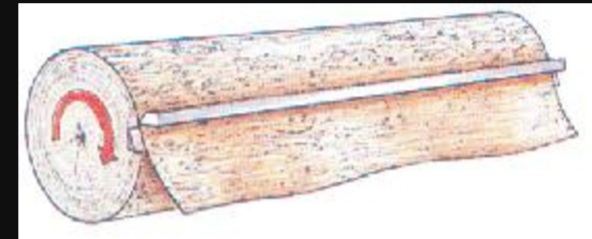
The motion in half - round slicing basically is a combination of rotary and plain slicing. The resulting veneer is similar to plain slicing except that the "cathedral" patterns have more rounded tops.



### Back Cutting

#### (Back Half-Round) :

Half-round logs are mounted on a stay-log with the heartwood facing outwards. This method is used for cutting the decoratively figured butts and curls.



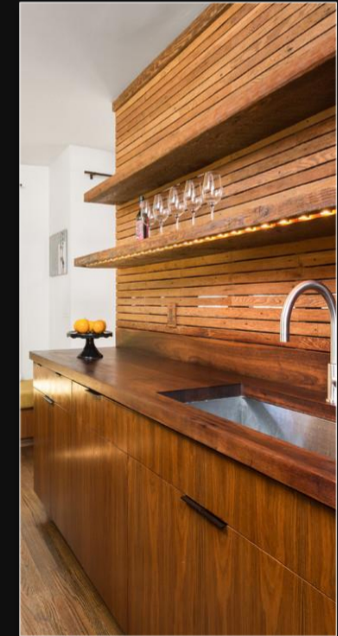
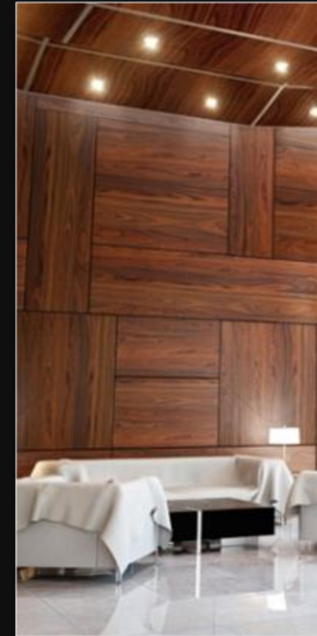
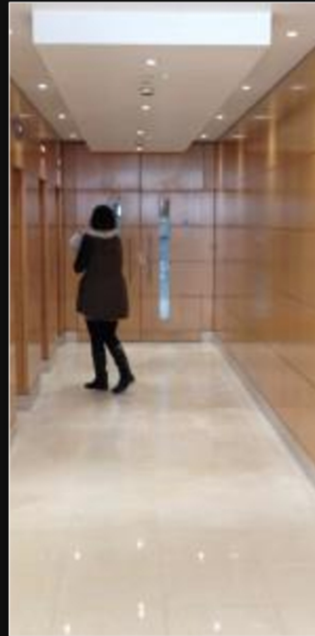


# Veneer



## Uses

- ❑ Veneer applications at home include kitchen cupboards, wall panels, furniture and countertops.
- ❑ Business and commercial institutions, hospitals, gym walls, lecture halls, workshops, sports and reception places and work factories.



# Veneer

## Collection



AFROMOSIA



ANEGRE , FIGURED  
(CATHREDAL)



ANEGRE ,  
FIGURED(QC)



ANEGRE , QC



ANEGRE CROWN



ASH ,WHITE  
(CROWN)



ASH ,WHITE (QC)



ASH BURL,WHITE



BEECH (CROWN)



BEECH QC



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NEXT

BACK

# Veneer

## Collection



BIRCH BURL -  
MASUR BIRCH



BIRCH CROWN



BUBINGA QC



BUBINGA\_CROWN



CHEERY, FIGURED  
(QC)



CHERRY,AMERICAN  
BLACK (CROWN)



CHERRY,AMERICAN  
BLACK (QC)



CHERRY,EUROPEAN  
(CROWN)



CHERY, FIGURED  
(CROWN)



CHESTNUT  
(CROWN)



CHABROS  
INTERNATIONAL GROUP

NEXT

BACK



# Veneer

## Collection



EBONY,MACASSAR



ELM BURL



ELM RED



EUCALYPTUS  
FIGURED



EUCALYPTUS



IROKO



JATOBA



KOTO



LOURO FAYA



MADRONE BURL

# Veneer

## Collection



MAHAGONY  
AFRICAN



MAHOGANY  
CROTCH CURL



MAKORE



MAPA-POLPLAR  
BURL



MAPLE BURL



MAPLE HARD  
(CROWN)



MAPLE HARD (QC)



MAPLE SOFT



MYRTLE BURL



OAK AMERICAN  
RED (CROWN)



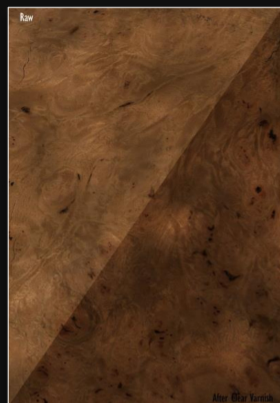
CHABROS  
INTERNATIONAL GROUP

NEXT

BACK

# Veneer

## Collection



OAK BURL



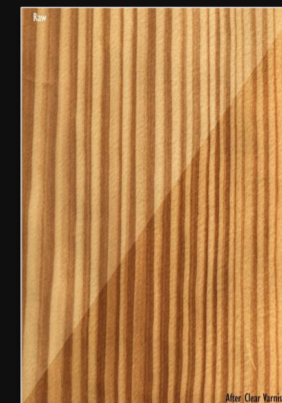
OAK EUROPEAN



PADAUK (QC)



PINE AMERICAN  
PITCH (CROWN)



PINE AMERICAN  
PITCH (QC)



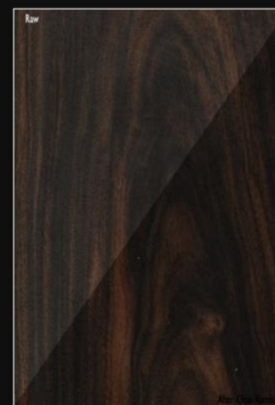
ROSEWOOD, BRAZILIAN  
RIO (CROWN)



ROSEWOOD, BRAZILIAN  
RIO (QC)



ROSEWOOD, BRAZILIAN  
SANTOS (CROWN)



ROSEWOOD, INDIAN



SAPELE (QC)



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NEXT

BACK

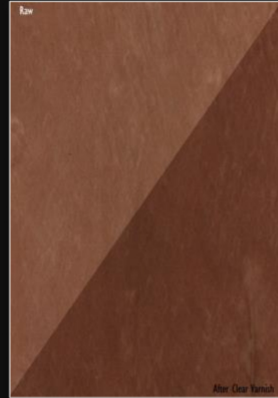


# Veneer

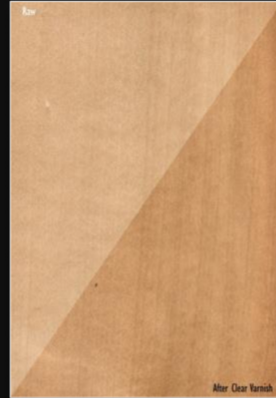
## Collection



SAPELE POMELE



SWISS PEAR  
CROWN



SYCAMORE (QC)



SYCAMORE  
CROWN



SYCAMORE  
FIGURED (CROWN)



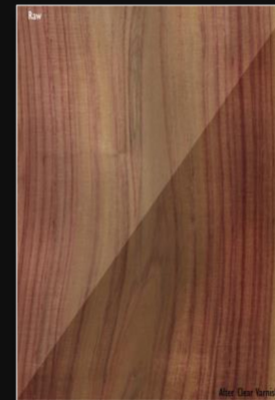
SYCAMORE  
FIGURED (QC)



TEAK BURMESE  
(CROWN)



TEAK BURMESE  
(QC)



TULIPWOOD,  
BRAZILIAN



VAVONA BURL

# Veneer



## Collection



WALNUT AMERICAN  
(CROWN)



WALNUT  
AMERICAN (QC)



WALNUT BURL,  
CALIFORNIAN



WALNUT BURL,  
EUROPEAN



WALNUT EUROPEAN  
(CROWN)



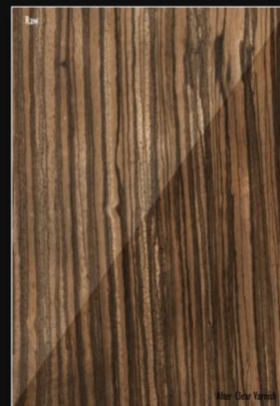
WALNUT  
EUROPEAN (QC)



WENGE QC



WENGE.jpg



ZEBRANO



OAK AMERICAN  
RED (QC)

NEXT



BACK

# Veneer

## Features



- ❖ Beautiful
- ❖ Environmental Friendly
- ❖ Creates New Design Possibilities
- ❖ Stable
- ❖ Substrates



**AFROMOSIA**



CLOSE

Raw

After Clear Varnish

# ANEGRE , FIGURED (CATHREDAL)

 CLOSE

Raw

After Clear Varnish



# ANEGRE , FIGURED (QC)



CLOSE

Raw

After Clear Varnish

Raw

ANEGRE , QC



CLOSE

After Clear Varnish



Raw

# ANEGRE CROWN



CLOSE

After Clear Varnish

# ASH ,WHITE (CROWN)



CLOSE

Raw

After Clear Varnish



ASH ,WHITE (QC)

 CLOSE

Raw

After Clear Varnish



# ASH BURL,WHITE



CLOSE

Raw

After Clear Varnish

# BEECH (CROWN)

Raw



CLOSE

After Clear Varnish



# BEECH (QC)



CLOSE

Raw

After Clear Varnish



# BIRCH BURL - MASUR

Raw



CLOSE

After Clear Varnish

Raw

# BIRCH CROWN



CLOSE

After Clear Varnish



# BUBINGA (QC)



CLOSE

Raw

After Clear Varnish



# BUBINGA CROWN

 CLOSE

Raw

After Clear Varnish



# CHEERY, FIGURED (QC)



CLOSE

Raw

After Clear Varnish

# CHERRY, AMERICAN BLACK (CROWN)



CLOSE

Raw

After Clear Varnish



# CHERRY, AMERICAN BLACK (QC)



CLOSE

Raw

After Clear Varnish

# CHERRY, EUROPEAN (CROWN)



CLOSE

Raw

After Clear Varnish



# CHERY, FIGURED (CROWN)



CLOSE

Raw

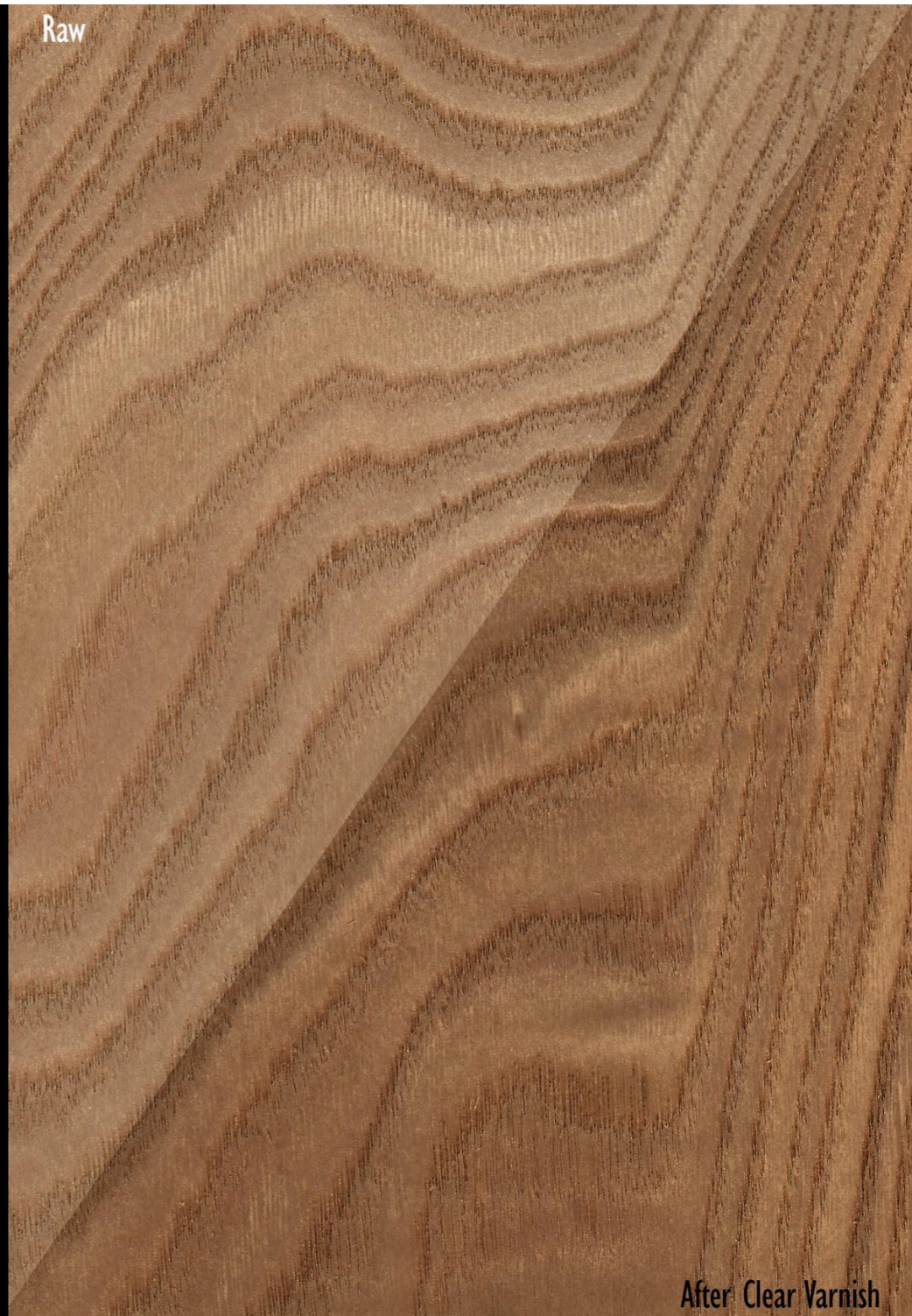
After Clear Varnish

# CHESTNUT (CROWN)

 CLOSE

Raw

After Clear Varnish





# EBONY,MACASSAR



CLOSE

Raw

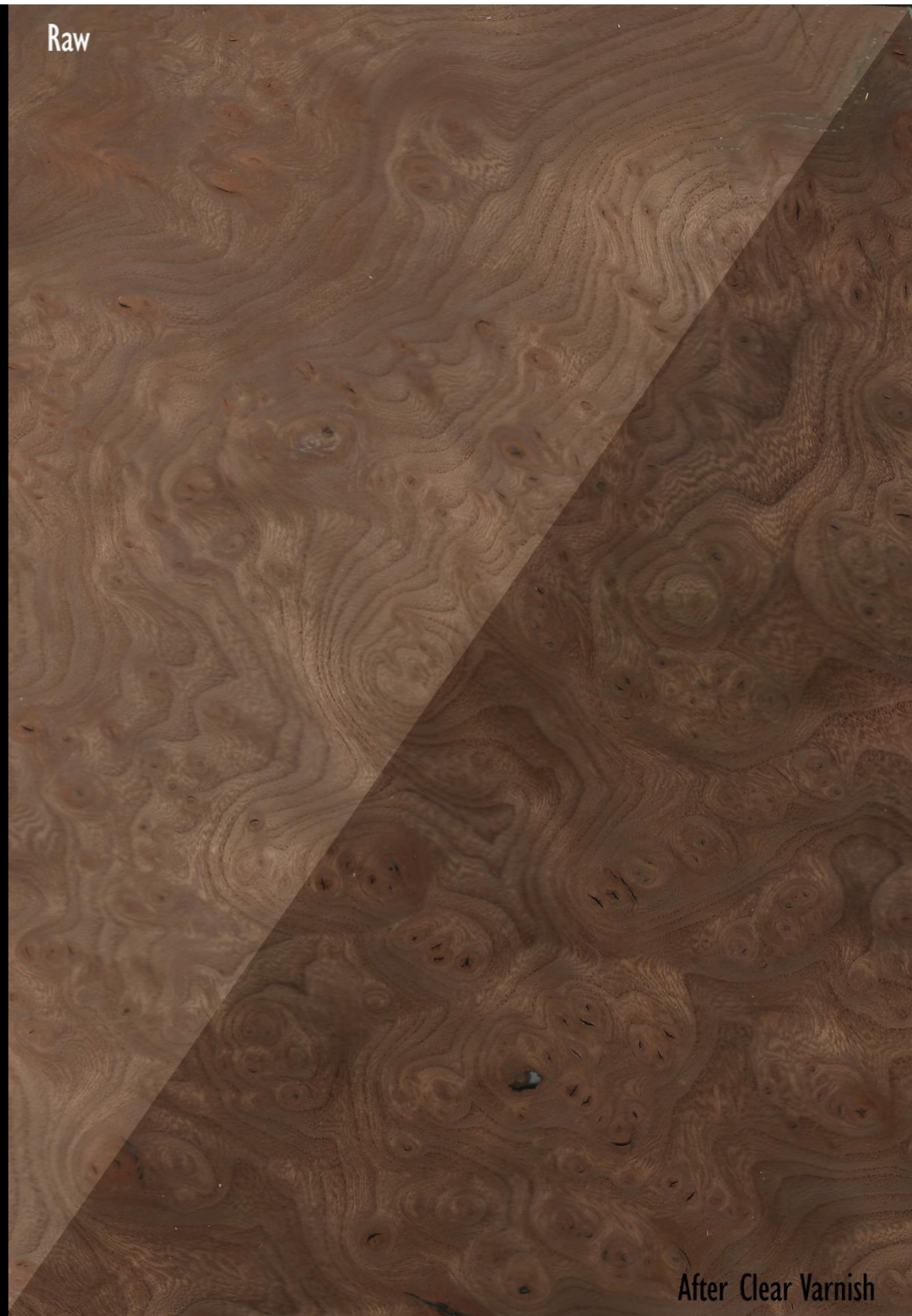
After Clear Varnish

# ELM BURL



CLOSE

Raw



After Clear Varnish



# ELM RED



CLOSE

Raw

After Clear Varnish



# EUCALYPTUS FIGURED



CLOSE

Raw

After Clear Varnish

# EUCALYPTUS



CLOSE

Raw

After Clear Varnish



IROKO



CLOSE

Raw

After Clear Varnish



JATOBA



CLOSE

Raw

After Clear Varnish



KOTO



CLOSE

Raw

After Clear Varnish

# LOURO FAYA

 CLOSE

Raw

After Clear Varnish





Raw

# MADRONA BURL



CLOSE

After Clear Varnish

Raw

# MAHAGONY AFRICAN



CLOSE

After Clear Varnish



# MAHOGANY CROTCH CURL



CLOSE

Raw

After Clear Varnish

Raw

MAKORE



CLOSE

After Clear Varnish

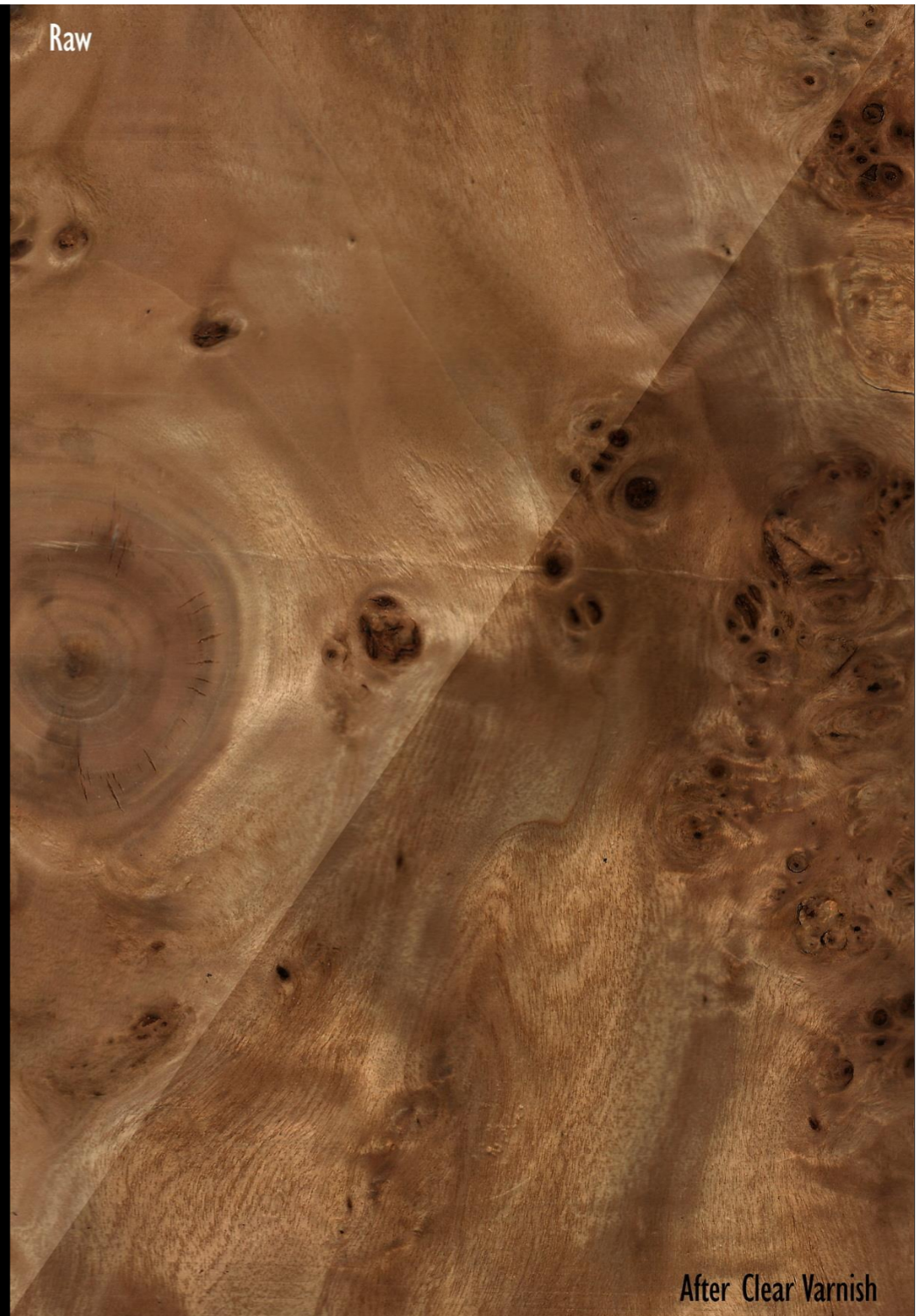


# MAPA-POLPLAR BURL



CLOSE

Raw



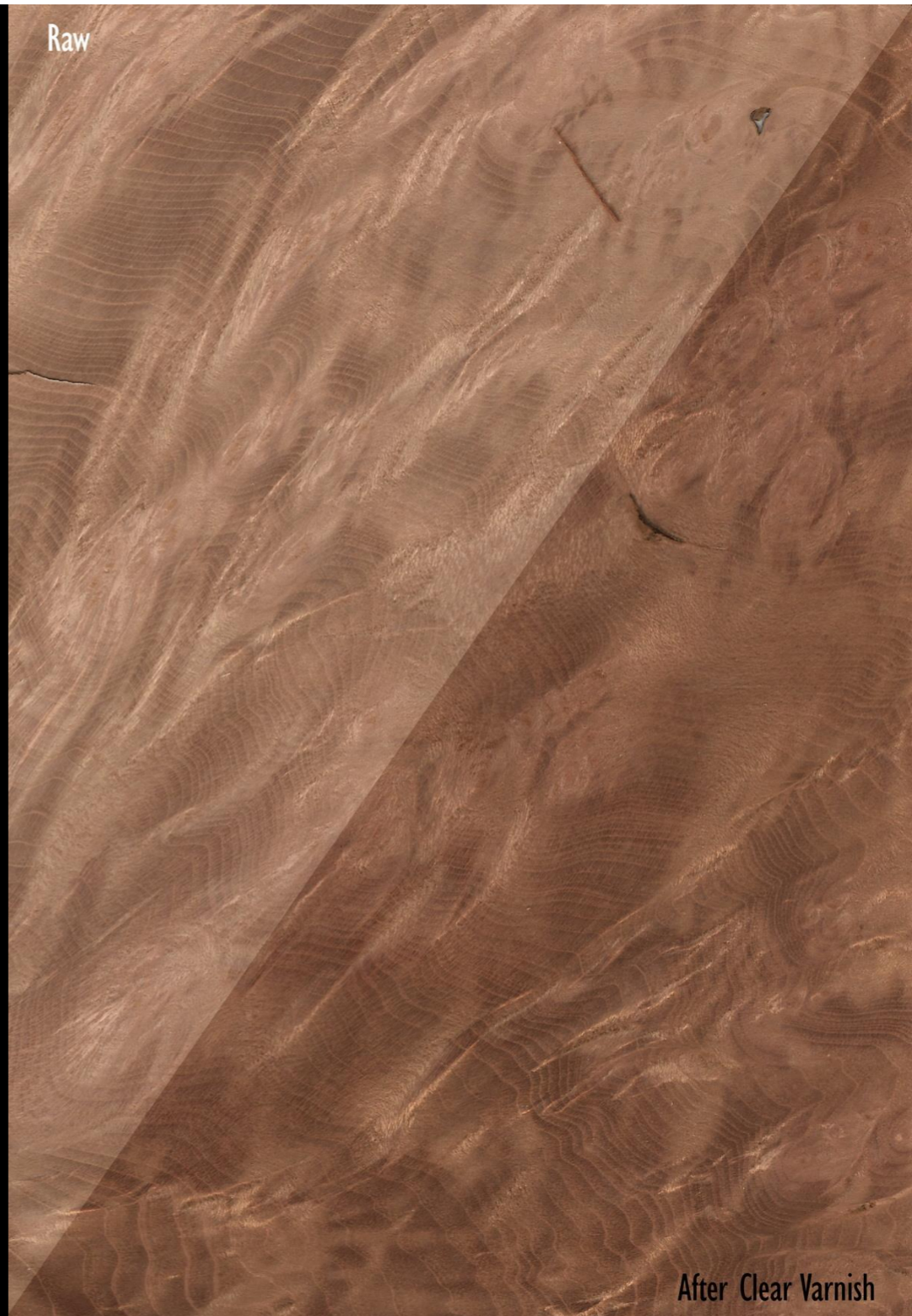
After Clear Varnish

# MAPLE BURL



CLOSE

Raw



After Clear Varnish



# MAPLE HARD (CROWN)

 CLOSE

Raw

After Clear Varnish



# MAPLE HARD (QC)

 CLOSE

Raw

After Clear Varnish



Raw

MAPLE SOFT



CLOSE

After Clear Varnish

# MYRTLE BURL



CLOSE

Raw



After Clear Varnish



# OAK AMERICAN RED (CROWN)

 CLOSE

Raw

After Clear Varnish

# OAK BURL

 CLOSE

Raw

After Clear Varnish





# OAK EUROPEAN



CLOSE

Raw

After Clear Varnish

# PADAUK (QC)

 CLOSE

Raw

After Clear Varnish



# PINE AMERICAN PITCH (CROWN)



CLOSE

Raw

After Clear Varnish

# PINE AMERICAN PITCH (QC)



CLOSE

Raw

After: Clear Varnish



# ROSEWOOD, BRAZILIAN RIO (CROWN)



CLOSE

Raw

After Clear Varnish



Raw

# ROSEWOOD, BRAZILIAN RIO (QC)



CLOSE

After Clear Varnish



Raw

# ROSEWOOD, BRAZILIAN SANTOS (CROWN)



CLOSE

After Clear Varnish

Raw

# ROSEWOOD, INDIAN



CLOSE

After Clear Varnish



# SAPELE (QC)



CLOSE

Raw

After Clear Varnish



# SAPELE POMELE



CLOSE

Raw

After Clear Varnish



Raw

# SWISS PEAR CROWN



CLOSE

After Clear Varnish

Raw

SYCAMORE (QC)



CLOSE

After Clear Varnish



# SYCAMORE CROWN



CLOSE

Raw

After Clear Varnish

# SYCAMORE FIGURED (CROWN)



CLOSE

Raw

After Clear Varnish



# SYCAMORE FIGURED (QC)

 CLOSE

Raw

After Clear Varnish



# TEAK BURMESE (CROWN)



CLOSE

Raw

After Clear Varnish



# TEAK BURMESE (QC)

 CLOSE

Raw

After Clear Varnish

# TULIPWOOD, BRAZILIAN



CLOSE

Raw

After Clear Varnish



# VAVONA BURL



CLOSE

Raw

After Clear Varnish

# WALNUT AMERICAN (CROWN)



CLOSE

Raw

After Clear Varnish



# WALNUT AMERICAN (QC)

 CLOSE

Raw

After Clear Varnish

# WALNUT BURL, CALIFORNIAN



CLOSE

Raw

After Clear Varnish



# WALNUT BURL, EUROPEAN



CLOSE

Raw

After Clear Varnish

# WALNUT EUROPEAN (CROWN)



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Raw

After Clear Varnish



# WALNUT EUROPEAN (QC)



CLOSE

Raw

After Clear Varnish

WENGE QC



CLOSE

Raw

After Clear Varnish



WENGE



CLOSE

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After Clear Varnish

**ZEBRANO**



CLOSE

Raw

After Clear Varnish



# OAK AMERICAN RED (QC)



CLOSE

Raw

After Clear Varnish