

FINISHES

XPLUS2

Acrylic, U.V. cured, 100% dry residue (solvent free) varnishes are applied; these varnishes are specifically designed to obtain the best results in terms of resistance to wear, elasticity of the varnish, adherence to the wood and a refined satin appearance. XPlus2 finish has a smooth surface with a reflectance of approximately 18 gloss.

NATURPLUS 2

Acrylic, U.V. cured, 100% dry residue (solvent free) varnishes are applied; these varnishes are specifically designed to obtain excellent results in terms of resistance to surface abrasion, elasticity of the varnish, adherence to the wood and transparency. NaturPlus2 finish is only available with a brushed finish: a special treatment is performed on the wood's surface before the varnishes are applied in order to remove the soft part of the wood and emphasizes the wood's grain and authenticity highlighting the natural pores and fibres.

The surface reflectance of the NaturPlus2 finish has a value of approximately 7 gloss.

NATURPLUS 2 MATT

Acrylic, U.V. cured, 100% dry residue (solvent free) varnishes are applied; these varnishes are specifically designed to obtain excellent results in terms of resistance to surface abrasion, elasticity of the varnish, adherence to the wood and transparency. The NaturPlus2 Matt finish is applied in the **Grisaglie** collection on a smooth surface with a texturized appearance.

The NaturPlus2 Matt finish in the **Michelangelo** collection is applied on a brushed surface whose depth may vary according to the wood fibre.

NaturPlus2 Matt finish highlights the natural matt feature; the surface reflectance has a value of approximately 3-5 gloss.

MATTPLUS

Acrylic, U.V. cured, 100% dry residue (solvent free) varnishes are applied; these varnishes are specifically designed to obtain excellent results in terms of resistance to surface abrasion, elasticity of the varnish, adherence to the wood and transparency. The result is similar to an untreated surface in appearance and colour.

MattPlus finish is only available with a slightly brushed finish: a special treatment is performed on the wood's surface before the varnishes are applied in order to remove the soft part of the wood highlighting the natural pores and fibres.

The surface reflectance of the MattPlus finish has a value of approximately 3-5 gloss.

INVISIBLE TOUCH

Water-based air-dried finish. It has the characteristic of protecting the wood whilst preserving the natural appearance and touch of an untreated surface.

The specific application technique open pore allows the varnish offering a natural appearance, both visual and tactile.

Because of its special formula, it limits the natural oxidation of the wood as it enhances the natural aesthetic expression of each type of wood in distinct and original forms.

OLEONATURE

Air-dried natural oils-based finish.

The oils-based finish incorporates colour pigments in some products such as Oak "Michelangelo".

Before finish application, some wood species undergo a special brushing treatment in order to remove the soft part of the wood and emphasizes the wood's grain and authenticity, highlighting the natural pores and fibres.

Thanks to a special protective treatment applied as last coat, the Oleonature finish ensures easy maintenance, compared to other oil finishes, and good resistance against household liquids' penetration.

All the above-mentioned finishes are complying with antibacterial Crystalcare technology.

Products with natural oil finishes tend to yellow slightly, should these products be kept in their boxes for a long time or not be exposed to light and air.

This is an utterly natural and transitory phenomenon.

All it takes for the product to regain its original appearance is to expose the boards to air and direct sunlight.

In the event of exposure to indirect lighting, typical of indoors premises, the process may require a longer time.

Natural oil-based finishes have the characteristic of continuing to permeate the wood fibres even after application, while the material is still in its packaging. Upon installation, the surface of the product may therefore appear especially “dry” in some areas. In that case all it takes is to apply the appropriate maintenance product immediately after installation.

Wood is a natural material, therefore colour tone and absorption of the finish may vary from one board to the other, or even in the same board according to the variation of its fibre. These colour tone variation is visible even after the application of colour pigments proving the authenticity and the uniqueness of each board.

Wood colour tends to change over time, due to exposure to light and air.

That is why a recently installed wood floor typically features a different appearance and hue compared to a sample panel of the same product which has been exposed to natural light for some time.

Monteriggioni and Montesiepi products initially show marked colour variations (contrasts). Over time, their appearance will tend to homogenize towards a more neutral and lighter gray tone. This evolution happens even without light and air exposure and it's due to the natural colour change of the surface treatment.

For this reason, the sample boards, particularly if produced since a long time, may show the final appearance of these products.

In case of orders of Monteriggioni and Montesiepi products placed at different times, it cannot be guaranteed, due to the special production process, that the colour tone of the new material will match that of the original delivery.

Mirantico shows colour variations (contrasts) ranging from beige to charcoal grey tones with grape pomace hues.

Over time, the evolution of the natural pigments creates a golden trace, particularly in the brushed areas.

The city and years' names of the Listone Giordano® Atelier woodfloor collection identify the different surface processing and colour tones achieved by surface treatments – as the result of either pigments and/or alkaline solutions that react with the tannins naturally present in the Oak wood – or by heating or water steaming treatments that involve the entire thickness of the top layer.

SURFACE PROCESSING

Listone Giordano® is available with the following surface processing

FILIGRANA	The brushing treatment of the surface enhances the wood grain pattern
TRACCIA	Hand crafted surface that features the typical marks of hand planing
FILO DI LAMA	Rough sawn surface effect
MAREGGIATA*	Handcrafted surface highlighting knots and the authentic features of the wood, to give the appearance of material exposed to weathering
INCISIONE**	The surface is decorated with a light bas-relief engraving

* available only in the product Listone Giordano® Atelier Réserve

** available only in the product Listone Giordano® Atelier Undici

In the Listone Giordano® products with a surface processing, the distinctive crafted finishes can create some irregularity ("broken fibre") and splintering of the wood surface (particularly on the contour of the boards) that may trap the cleaning cloths. Please be aware of this roughness and splintering when walking on the floor without shoes.

Listone Giordano® products with surface processing working into the wood (such as planing, rough sawn effect, marking around the knots) feature an **uneven top layer** after the surface processing and the thickness may be reduced in some areas compared to the one above mentioned.

In the Listone Giordano® with marking around the knots the top layer thickness may be reduced up to 1 mm in some areas.

Listone Giordano® Atelier wood flooring collections feature uneven shape and appearance typical of a hand-made product. Visible differences between planks or within the same plank (i.e. uneven and/or rough surface, difference in hues) are not to be considered defects but rather represent the very essence of the product.

Where the wood fibre changes its direction ("against the wood") and on the broken fibre created from surface processing working into the wood, the Listone Giordano® hardwood floors may show a different absorption of the finish, particularly on the darker colour tones.

The filled knots and their surrounding areas, according to the different compactness of the filler compared to the wood, give rise to a different absorption of the finish and, as a result, they can reflect light with a higher brightness than the rest of the surface.

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