
MATERIAL AND MAINTENANCE

BONALDO

METAL



A major feature of Bonaldo production is the use of aluminium and steel. We have decades of experience in the mechanical processing of metals, including computerized CNC bending of metal tubes, robotic welding of metal structures, and running the full gamut of processes for cone flaring and tube bending with special equipment.

Sheet metals

Whether stainless or painted steel, the sheet metals are laser cut and worked with automatic bending presses that ensure precise, well-made products.

Alluminium

Aluminium is processed using extrusion and die-casting technologies.

Extrusion

Extrusion is an industrial production processes that exploits plastic deformation to produce cylindrical pieces (tubes, profiles). The process mainly involves compressing the material while it is in a molten state, forcing it through a form (a die or head) which produces the outer shape of the desired piece. As the material exits the die, it is cooled and then subject to thermal surface hardening. This production technology is used for nearly all our table frames and table opening mechanisms, guaranteeing superb quality and precision.

Die-casting

Die-casting, called pressure chill casting, is an industrial process where the molten metal (aluminium) is rapidly poured into a permanent metal form called the high speed mould and solidified under pressure. Bonaldo uses this process for essential decorative parts as table legs or connections, joints that guarantee superb precision and a high quality product. These decorative parts can be painted

with epoxy powder or brushed to achieve a “chrome effect” where shadowing and opaqueness is an intrinsic feature of the finish and not a defect.

Powder painting

Powder painting is a process used to coat the surface of metals with an organic film. The pieces are covered with a synthetic resin-based powder paint that electrostatically adheres to the surface. The piece is set in an oven where the high temperature first melts and then polymerizes the paint, creating a covering layer. With this process, the layer of paint is much thicker than achieved with any liquid paint (well above 100 micrometres) and the mechanical properties (hardness, elasticity) are extremely good

Chrome-plating

Chrome-plating covers the steel or iron item with a protective coat of chrome. In the chrome-plating process, the piece is dipped in a series of baths. In the first series, the piece is degreased and thoroughly cleaned. The first is an electrolytic solution of caustic soda used to wash the piece. The main bath is an electrolytic solution of nickel. In fact, before applying the chrome, a layer of nickel must be created to ensure that the metal surface is as microscopically uniform as possible. After another wash, the piece is dipped in a tank with an electrolytic solution of chrome.

Mat brass, mat copper

Metal micro-beads are added to the paint, allowing for an even coverage and a deep, solid color.

Burnished

Finishes obtained by a chemical treatment: the metal is immersed in a tank of alkaline salts, which act in depth, eliminating the “oily” part. Each piece looks different since the result depends on how the salts are poured and on the cleaning operation carried out by the operator after the mechanical treatment.

Copper-bronze

Copper bronze finish: double immersion in the plating bath: during the first step, the copper is applied. Subsequently, after a further stabilization wash, the object is immersed in a second galvanic bath. This step, along with the procedure of “wiping” (handmade), gives the metal a dual-tone color, thus obtaining a particular aesthetic value.

COVERS



Fabric
800 - 900 -Class - Extra - Must - Special
Fabric from the Bonaldo collection.

Eco leather
Eco leather vintage
Eco leather from Bonaldo collection.

Capri, Procida, Panarea, Ponzà Nabuk / Anilina
Leather from the Bonaldo collection.

Emery letaher
Emery leather from the Bonaldo collection.

Extra cover
indicates spare cover for the entire product.

Bi-Cover
For combinations of covering from different categories, the highest price category is applied.

Bi-Colour
For combinations of different colours within the same category, a supplement of 10% is applied to the price of the product.

EGO
Term combined with the name of the product when the cover is completely or partially quilted.

COM*
Customer fabric complete with relative length in meters. For fabrics supplied by the customer, in addition to indicating the right and wrong sides, a width of 140 cm is required.

> **COM* Price**
The cost of products using customer-supplied fabric is the same price as cat. 800 or Eco leather.

COL
Customer leather, complete with measurements M².
> **COL Price**
The cost of products using customer-supplied leather is obtained by:
CHAIRS: adding 10% to the prices of category 800 or eco leather.
SOFAS, ARMCHAIRS, BEDS: adding 20% to the price of category 800 and COM.

! IMPORTANT NOTES

Wefts
The wefts in the fabrics consisting of 100% natural fibres may vary due to the nature of the materials themselves. Bonaldo declines all responsibility for slight differences in colour. These differences may be more obvious on subsequent, additional orders.

Striped fabrics
Can be used for covering the beds with horizontal or vertical stripes, depending on the model.

Stitching
Can be different according to the type of cover (fabric, leather, emery leather), in order to guarantee a high quality result. For instance, the leather version of the Pierrot sofa features two rows of vertical stitching, while the fabric version does not. For instance, the leather version of the Bloom bed features two rows of vertical stitching, while the fabric version does not.

Label
The label applied to the back of fabric and leather samples describes the main characteristics of the covering. Another label, with universal fabric care symbols, is sewn onto the product cover.

CARE AND MAINTENANCE

Metal surfaces steel and aluminium should be cleaned with water and a liquid cleanser. Dry with a soft cloth or deer skin. Never used powder detergents, scouring pads or steel wool which could scratch the surface. Never use liquid cleansers that contain chlorine, bleach or muriatic acid.

PREWASH

By request, fabrics permitting, prewashing can be carried out at a cost per linear metre.

CARE AND MAINTENANCE

The specific care and cleaning instructions are indicated in the product label and also attached to the internal part of the cover

COVERS



Leather

The distinctive feature of this material resides in its naturalness, in the marks and lines on the surface of the leather which are to be considered part of its authenticity. The natural beauty of leather is highlighted by its inimitable irregularities which are the guarantee of the product's authenticity. The leather has compact and resistant fibres; it is impervious to dust, elastic and highly resistant to laceration. As it ages, it will start to adapt to the shape of your product, making it unique.

CAPRI

Pigmented leather with a fine grain. The uniform surface of this leather, which has compact and resistant fibres, allows a high versatility of use.

PROCIDA

Pigmented leather with regular features and a smooth surface which enhances its silky touch. It is impervious to dust, elastic and highly resistant to laceration.

PANAREA

Soft to the touch, supple and tear-resistant, these are the main characteristics of the Panarea leather. The Panarea collection is naturally processed by means of an aniline dyeing using a drum. This full-grain leather procedure accentuates the natural variations of the hide and its beautiful characteristics of light and shade.

PONZA NABUK

Soft and enveloping to the touch with a warm and natural line. Exclusively treated with Scotchgard™ 3M protector which makes Nabuk waterrepellent, resistant to dirt and maintains its touch, colour and breathability. Small differences in grain, porosity or colour guarantee the naturalness of the product and are to be considered a quality of the leather.

PONZA ANILINA

Soft and delicate to the touch, a round and warm hand. This leather is exclusively treated with natural products. The distinctive feature of this material resides

in its naturalness: every mark, line or micro-defect enhances its authenticity and originality. In time, due to the influence of environmental conditions, this leather can vary slightly in colour and appearance.

Eco leather

Upholstery that looks like leather but is not made with materials derived from animals. Eco-leather consists of a cotton base onto which a layer of plastic material is applied to simulate perfectly the surface of hide in terms of softness and skin contact. Available in a multiple shades of colour, it affords considerable advantages in that it is easy to clean and hard-wearing.

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COVERS



FABRIC MAINTENANCE	
	Water washing 30° C medium wash
	Dryer use is possible
	No spin-dryer
WATER CLEANING	
	Do not use water
	Wash by hand at a maximum water temperature of 40° C
DRY CLEANING	
	Dry cleaning not allowed - Do not remove stains with solvents
	Dry cleaning with solvents based on perchlorethylene, R113 solvents and hydrocarbon (without trichlorethylene), tetrachloroethylene, monofluoro-trichloromethane and all solvents as indicated by letter F - Normal washing without any particular precautions or limitations
	Dry cleaning without water, indicated by letter P Do not use spin dryer and dryer. It is suggested to clean covers by a professional service and avoid self-service laundry In presence of 2 dashes please be more careful
IRONING	
	Do not iron
	Iron at a maximum temperature of 110° C (1 point) Do not use the steam if not indicated to avoid damages
	Iron at a maximum temperature of 150° C (2 round points)
	Iron at a maximum temperature of 200° C (3 points)
BLEACHING	
	Do not bleach
DRYING	
	Do not use a dryer
	Dryer - Low temperature
	Dryer - Average temperature
	Dry the covers on a flat surface

CERAMIC



Made of porcelain stoneware attached to a glass top, ceramic tops are obtained using innovative technology, from a natural inorganic material base. This material affords several special features which make it ideal for the production of table tops: of reduced thickness, resistant to scratches, to wear, and to high temperatures, it is also easy to clean.

MAT CERAMIC

White iridium ceramic

Bianco Iridium is a large slab that expresses exclusive, avant-garde design. Its pure, luminous white catches the eye and reflects subtle plays of light, imparting an impression of modern, sophisticated elegance. Perfect for environments with a strong visual impact where design is the absolute protagonist, this finish is the ideal choice for lovers of a bold, contemporary style, offering an atmosphere of timeless luxury.

Graphite Grey ceramic

The graphite finish is the embodiment of modern sophistication. Its intense and magnetic grey captures the essence of refined urban style, offering a touch of industrial class to any environment. The visually rich and tactilely inviting texture of Graphite Grey creates a surface that is both a focal point and a subtle undertone, suitable for embodying contemporary luxury in any space.

Ardesia Grey ceramic

Ardesia Grey ceramic is a porcelain slab that elegantly interprets the sobriety of grey marble. Its uniform ash-grey background is furrowed by subtle, sophisticated veins reminiscent of the delicate weave of an artist's canvas. The veins unwind discreetly across the slab, creating a visual effect that is both dynamic and harmonious, ideal for rooms that aspire to a

minimalist yet warm aesthetic.

Laurent ceramic

Made of porcelain stoneware, it reproduces naturally occurring stone and is obtained with an innovative technology from a base of inorganic natural materials. The resulting ceramic is endowed with certain peculiarities that make it ideal for the production of table tops: it has a reduced thickness, is resistant to scratches, high temperatures, wear and tear, and is easy to clean. Laurent ceramic is characterised by a deep black background, crossed by irregular veins in white, gold and bronze that give the material as a whole a very elegant and refined effect. Charming and understated, it is suitable for projects with a modern and contemporary character, but it also lends itself very well to be used in projects with a classic look. Its black colour and gold and bronze-coloured veining make Laurent ceramic very recognisable, exclusive and popular, with a character that pleasantly surprises and gives personality to rooms and applications. The matt finish uniquely enhances the special veining of this ceramic and its originality.

Alaska White ceramic

Alaska White is a ceramic with a strong and elegant character that is closely inspired by the granite of the same name from Brazil. Its name is suggested by the white background in which warm and intense nuances ranging from

shades of white to shades of red, brown and grey are mixed together. The uniqueness of this ceramic lies in the explosion of colour enlivened by a special rough touch finish that accentuates its material character.

Augusta ceramic

The ceramic version of this natural stone makes it possible to create a relaxing space and feel close to nature by spreading a pleasant feeling of well-being. Augusta ceramic has a delicate and warm charm through its beige colour and reproduces the richness of the veining, the harmonious movement in the tonal transitions, sediments and shadings. The final yield of this ceramic is that of a very beautiful stone effect that, thanks to the technical properties of the material, is highly resistant and easy to clean on a daily basis.

Stone Grey ceramic

Made of porcelain stoneware, Stone Grey ceramic slabs dress interior surfaces with a colour nuance in shades of grey, with small white fragments, allowing unique solutions to be created thanks to the natural effect of stone. Each slab is made from a harmonious and random mixture of mineral granules and flakes and natural raw materials in cool grey tones. This particular ceramic allows the product to adapt to multiple design solutions, meeting the needs of contemporary design. Stone Grey ceramics maintain high technical performance and

CARE AND MAINTENANCE

For daily cleaning, always use neutral or alkaline detergents with a microfibre cloth. Rinse with water, making sure you dry off any excess to avoid any ring marks forming due to the detergent or particularly hard water residue. We recommend the use of constantly clean water, especially for the lighter shades. If the above-mentioned steps do not provide fully satisfactory results, in the case of tougher stains such as: wine, beer, ice cream, Coca Cola, ketchup, coffee, animal and vegetable grease, use acidic detergents, and in the case of felt tip pen stains, use paint thinner.

CERAMIC



the finishes create environments capable of standing out. An innovative material: compact, indestructible, safe, ecological.

GLOSSY CERAMIC

Calacatta ceramic

The marble-effect porcelain stoneware slab represents the elegance and preciousness of its natural namesake. Characterised by a luminous white background, it is embellished with dark grey veins that unfold to create intricate patterns, similar to artistic calligraphy or arabesques, from which it takes its name. The appeal of this slab lies in its distinctive veining, offering a visual contrast that captures the eye and enriches the room with a touch of the artistic. The advanced technique in the production of porcelain stoneware makes it possible to recreate the look and feel of marble with high fidelity.

Black Onyx ceramic

Black Onyx is a style statement in the world of porcelain stoneware, with its intense black base interspersed with a dynamic play of white veins and golden accents. This selection is a tribute to the visual strength of onyx, perfect for creating rooms with a strong style and contemporary allure. Robust and versatile, Black Onyx fits with prestige on floors and walls, adding a sense of depth and luxury to any space.

Imperial Grey ceramic

Imperial Grey is a porcelain stoneware that recalls the refined elegance and history of marble. Its design features an intense ivory white, embellished with an intricate network of dark grey veins that unravel to create a

spectacular effect. These veins, similar to ancient tree branches, give the slab a sense of nobility and grandeur, ideal for spaces that wish to evoke an atmosphere of luxury and majesty.

Mountain Peak ceramic

Mountain Peak ceramic is a polished effect porcelain stoneware ideal for the production of tops and complements for the living area. The warm nuances of the background tones of greys and browns blend together to create magnificent natural effects. The white veins 'break up' the background creating dynamic and unexpected movements. The result is an elegant ceramic that, when enhanced by the presence of light, can give the feeling of being immersed in the natural environment at any time.

Rosso Imperiale ceramic

Rosso Imperiale ceramic is a marble-effect porcelain stoneware ideal for the production of countertops and accessories for living and sleeping areas. The inspiration for Rosso Imperiale comes from a Turkish brecciated marble, in which the red background is a combination of purple, burgundy and brown, with very dense and unpredictable white veins floating in it. These vaporious shapes give rise to darker, cooler areas, resulting in a highly appealing, timelessly fascinating result. The richness of the texture and the variety of the veining make Rosso imperiale ceramics suitable for both traditional solutions for private spaces and creative applications for furnishing accessories and design objects.

SILK FINISH CERAMIC

Calacatta Macchia Vecchia ceramic

Marble-effect porcelain stoneware, it reproduces the stone available in nature that fades from white to grey to beige. The unquestionable beauty of this ceramic makes it one of the most widely used because of its scenic effect, ideal for precious works. The special features of Ceramica Calacatta Macchia Vecchia are the pearly white background with elegant yellow-gold veins. Capable of creating warm atmospheres with its light colours and sinuous veining, Ceramica Calacatta Macchia Vecchia can be wonderfully combined with different materials such as wood and metal. It allows you to give free rein to your imagination, guaranteeing aesthetic luxury combined with the best performance in terms of durability and new technological trends. The silk effect of the special polish is achieved through a sequence of mechanical processes, typical of natural surfaces, which cannot be achieved either with enamels or artificial applications, and results in a surface that is pleasantly soft to the touch.

CARE AND MAINTENANCE

For daily cleaning, always use neutral or alkaline detergents with a microfibre cloth. Rinse with water, making sure you dry off any excess to avoid any ring marks forming due to the detergent or particularly hard water residue. We recommend the use of constantly clean water, especially for the lighter shades. If the above-mentioned steps do not provide fully satisfactory results, in the case of tougher stains such as: wine, beer, ice cream, Coca Cola, ketchup, coffee, animal and vegetable grease, use acidic detergents, and in the case of felt tip pen stains, use paint thinner.

GLASS



Glass

Bonaldo uses only tempered glasses as required by accident-prevention standards. During the thermal hardening process, the alternating flatness of the surface leads to surface distortion known as “roller wave” (UNIEN 12150-1:2001). Such undulation is normally seen when viewed against the light. Glass slabs thicker than 8 mm can show minor surface impressions (roller grippers) and ever so slight pitting in at the edges of the glass. Such irregularities cannot be considered defects; rather they are a guarantee that the heat treatment was performed correctly in compliance with international standards. Nearly all Bonaldo coloured table tops are heat painted. This means that the paint is “baked” in the furnace during the thermal hardening process. Such finishes, particularly on the larger tabletops, may show minor pitting due to the characteristic processing, the high temperature painting processes and the natural reaction of the glass. Again, in this case, these cannot be considered defects but rather natural variations in a highly sophisticated, sensitive process. Plates are glued in place with modern processes and top quality glues. Particular attention must be paid in handling the tables: they must never

begripped by the glass top but rather by the underlying frame (where possible). In fact, if gripped by the glass, the plate can detach.

Blown glass

Blown glass is the result of a hand-made process. Every glass product is different from each other in terms of size, shape and finish. Every glass blown by the “maestro vetraio” (glass master) is unique and special. Size, shape and finish imperfections are not a defect but the feature of a hand-made product

Tempered cast glass

Tempered fused glass is glass that is subjected to a heating cycle at a temperature of approximately 700°c, followed by an abrupt cooling obtained with jets of cold air. Due to the thermal shock, a state of ‘compression’ is generated on the surface of the sheet, which produces an improvement in mechanical strength. Tempered cast glass resists shocks and bending 6 times more than normal glass.

CARE AND MAINTENANCE

Clean glass surfaces with a cloth soaked in a liquid soap or cleanser diluted in water. Never use acetone, ammonia, trichloroethylene or cleansers containing even small amounts of these solvents as they can eat into the glass and any paint. Besides the above-mentioned substances, never use abrasives, powder cleansers, abrasive pastes or cleaning instruments with rough surfaces. For this reason, avoid placing objects that could scratch the glass directly on the surface.

WOOD



Bonaldo uses the best woods available on the European market, originating in renewable plantations and processed with the best technologies to guarantee resistance to strain and long life. Small variations in tone, or the presence of “knots”, are an authentic sign of the uniqueness of each individual plant.

Veneered wood

All walnut, oak and heat-treated oakwood veneers are carefully selected and supplemented, using sheets with stripes and flame patterns, sourced from timber logs cut from plantations with controlled felling. The veneering and finishing processes, carried out with cutting-edge techniques and plants, make each individual product unique. Transparent opaque paints are applied to the surface.

Solid wood

A fine highly-regarded material, it stands out for both its high resistance to wear as well as its special aesthetic features. Understanding and appreciating wood means understanding that it is a “living” plant, until it is chopped down, and that it grows, develops and matures as such. During this cycle, the wood evolves in its various qualities, and we have the good fortune to be able to appreciate these changes in the colour, in the knots, in the grain and in the flame patterns of the top used to furnish our settings. Solid wood, insofar as it is a living and natural material, can show differences in the shape of the “flame pattern” and in the tonalities of its colour; these characteristics represent the values which differentiate a product created out of real wood. Transparent opaque paints are applied to the surface.

Veneered plywood

The solid wood tops are made of plywood panels, obtained by overlapping sheets of wood with alternating grain patterns. This production process ensures large size panels have greater stability and bending resistance. Veneers of various woods, never less than 1.5 mm thick, are subsequently added using traditional plating. Transparent opaque paints are applied to the surface. Wood with natural edges To achieve the natural border, planks of solid wood are used, obtained from the exterior of the log, which are applied onto a solid wood layers. The subsequent folding veneering (with the folding process, the wooden panel is folded back onto itself without creating any through cuts, so that sliced veneer continuation is obtained in the corners) guarantees a uniform horizontal surface of the top as well as the vertical surface, i.e. the thickness. Transparent opaque paints are applied to the surface.

Medium-density fibreboard

MDF (Medium density fibreboard) is a wood derivative: it is the most famous and common of the fibre panel family that includes three categories, depending on the process used and the density. The raw material used in the production process includes many types of wood, preferably coniferous wood. The bark is usually removed from a piece of round wood, which is then chipped with a grinder or chopper and then sorted and checked to eliminate any extraneous traces or pieces that have been chopped badly and are too large. The wood fragments are refined to transform them into fibre using a machine that breaks the existing links and forms a fibre pulp. The pulp is then mixed with a resin that binds it and is dried in warm air. The bound fibres are deposited to form a mat on a conveyor or perforated belt and pressure is applied under the belt. This creates a high-temperature pressed panel that is extremely stable and easy to work with.

CARE AND MAINTENANCE

Clean wood with a soft, damp cloth. Do not use alcohol or stain removers. Liquid cleansers can be used but they must be rinsed off and the surface must be dried carefully with a cloth. Never use acetone, ammonia, trichloroethylene. Wood is a natural material and thus different batches can present different tones. In time, the colour of the wood changes. To slow down this process, the material should be kept out of direct sunlight.

MARBLE



CARRARA MARBLE

Carrara white is a natural marble consisting mainly of calcium carbonate. The basic colour is a pearly white veering on pale grey with a grey-black grain distributed uniformly across the surface. The material has a compact appearance with occasional superficial porosity, and dark grey speckles are also present. All natural materials should be seen as unique and different slabs may vary in colour and structure.

MARQUINIA MARBLE

A material of a black color with more intense white veins and with carbon infiltrations inside it. The main characteristic of this marble, that comes from Spain, is its veined structure; this material is particularly delicate and must be strengthened on its underside using a process of meshing and resining. The surface has thin superficial lines of cracking, which are to be considered a characteristic solely and exclusively of marble. This marble is a natural product, the visible flaws of which are in effect very precise characteristics of the material, which is hand-crafted using latest-generation tools and finished with natural substances, aiming to respect its very essence. To maintain the material correctly, it is fundamental not to pour acidic substances onto it, such as fizzy and/or alcoholic drinks, oil, wine, or at least to wipe these away immediately. For cleaning, we recommend very delicate products without thinners or corrosive substances. The periodic use of specific waxes, on the glossy finish only, may prove useful to bring out the brightness of the material.

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EMPERADOR MARBLE

A material that comes from Spain with a spotted brown colour with shades of more intense brown and white veins. It naturally has “holes”, which are sealed in the production phase using resins and/or pieces of the same material. Its surface is therefore irregular, due to the presence of natural microscopic holes that give the marble its characteristics. Emperador is a natural product, the visible effects of which are to all intents and purposes a peculiarity of the material, which is hand-crafted using latest-generation tools and finished with natural substances, aiming to respect its very essence. To maintain the material correctly it is fundamental not to pour acidic

substances onto it, such as fizzy and/or alcoholic drinks, oil, wine, vinegar, or at least to wipe these away immediately. For cleaning, we recommend very delicate products without thinners or corrosive substances. The periodic use of specific waxes, on the glossy finish only, may prove useful to bring out the brightness of the material.

TRAVERTINO ROMANO MARBLE (ONLY MAT)

Travertino Romano is a beige, yellow or pinkish limestone marble characterised by a porous structure and irregular striations. This structure makes it a resistant and durable material, but at the same time soft and easy to work. One of the hallmarks of Travertino Romano is its natural beauty, which manifests itself uniquely in each individual marble slab. The combination of warm colours, the porosity of the surface and the presence of striations and veining make it a highly valued material that lends an atmosphere of elegance and refinement to the environments in which it is used. The two most famous architectural examples built with Travertine marble are the colonnade of St Peter’s Square and the Anfiteatro Flavio, known today as the Colosseum, in Rome. In Italy, the best travertine comes from the Tivoli plain: the Latins called it ‘lapis tiburtinus’, while today it is known as Roman Travertine.

FIOR DI BOSCO MARBLE

Fior di Bosco marble is a highly prized marble from quarries in lower Tuscany. This Italian marble varies in colour from grey to brown and its surface is crossed by small grey-white or orange veins of varying size that characterise its appearance. In Fior di Bosco, the veins become small, sharp, decisive gashes

CARE AND MAINTENANCE

Marble - like all other natural materials- it therefore requires special care during its life span. Since it consist smainly of calcium carbonate, it is highly sensitive to acidic substances,and even the smallest quantities could corrode its surface. It is advisable to wipe off any “fresh stains” of liquid that comes into contact with the surface. For tougher stains, neutral or alcohol-based detergents can be used, with the aid of microfibre cloths. Never use aggressive or acidic detergents.

MARBLE



that cut through the background of the marble slab like flashes, animating it with an energy that is transmitted to the rooms and products in which it is used. Thanks to its delicate colour and glassy structure, Fior di Bosco is mainly used for interior design. The finish for this marble can be polished or honed, both emphasising its unique colour and veining. Fior di Bosco, with its warm tones, is enhanced by the combination with wood or by the combination with special paint colours.

SAINT DENIS MARBLE

Verde Saint Denis marble, also known as Verde San Denise, is a historic Italian marble, extracted from quarries located in the Aosta Valley. It is characterised by an intense green background colour, less dark than that of other marbles from Valle d’Aosta, with light veins that are another intrinsic characteristic of this material. Marble Saint Denis has a strong structure and for this reason it lends itself to many indoor and outdoor uses; it is available in numerous finishes, although the polished finish is the one that most enhances its intense green colour.

Saint Denis marble BIG TABLE 10TH ANNIVERSARY SPECIAL EDITION

For the Big Table 10th Anniversary Special Edition it was decided to use this material because it is very graphic and intensely coloured, but presenting it in a ‘technological’ version, i.e. a ‘lightened marble’. The term ‘lightened marble’ refers to a product created by combining marble with honeycomb panels. Marble is renowned for its hardness and strength, but only when it is thick. The moment the thickness is decreased for

weight reasons, the material becomes brittle. Having decided to reduce the thickness of the top in order to make it lighter, it was therefore decided to provide a very rigid support to prevent it from breaking: the coupling of marble with aluminium honeycomb makes it possible to obtain the statuesque effect of marble in a slab that is both lighter and stronger. The lightened marble is particularly appreciated because, in addition to reducing the thickness of the marble slab to 10 mm, a special processing technique achieves vein continuity between the horizontal surface and the edge on all four sides.

ROSSO CARPAZI MARBLE

Rosso Carpazi marble is a very valuable marble from the Albanian basin. The intensity of the red colour crossed by thick white veins characterises the marble slab, making it a material that lends great personality to the environment in which it is placed. The texture of the veins varies continuously in the slabs and makes it possible to have areas with marked veins alternating with areas of red. The red also has darker and lighter shades, which further emphasises the pattern of the streaks. Enchanting for table tops, consoles or coffee tables, Rosso Carpazi gives the product elegance and a strong personality.

CALACATTA MARBLE

Calacatta, caled “mezza macchia”, is a marble from the extraction zone of the Apuan Alps. Though it has the same origins as the marbles of Carrara (generally white), it is differentiated by its veins that vary from all the shades of dark brown, to greens and greys. The pattern of the veins

varies continually on the slabs and this means that there may be zones with marked veining alternating with others with large areas of white, thus creating a particular cobbled veining that is very appreciated in the production of tables and bathroom wall coverings. Being a sedimentary sandstone-type marble, it also contains various types of crystal and grey stones distributed unevenly inside it, and these are to be considered an intrinsic characteristic of the marble itself. Since it mainly consists of microcrystals of calcium carbonate, to maintain the material correctly it is fundamental not to pour acidic substances onto it, such as fizzy and/or alcoholic drinks, oil, wine, vinegar, or at least to wipe these away immediately. For cleaning, we recommend very delicate products without thinners or corrosive substances. The periodic use of specific waxes, on the glossy finish only, may prove useful to bring out the brightness of the material.

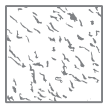
DOVER WHITE MARBLE

Dover White marble is a fine Central African marble native to Namibia. It is a marble with a crystalline white background embellished with various dark and light gray streaks that tend to draw elongated oval shapes. Among the peculiarities of this natural stone are the shapes that go on to compose ever-changing and animated textures, yet without being heavy, making this surface soft and smooth to the eye. The play of shapes creates a sinuous and undulating texture, perfect for giving brightness to different spaces. The versatility of this material makes it ideal for combinations with other darker and more colorful marbles.

CARE AND MAINTENANCE

Marble - like all other natural materials- it therefore requires special care during its life span. Since it consist smainly of calcium carbonate, it is highly sensitive to acidic substances,and even the smallest quantities could corrode its surface. It is advisable to wipe off any “fresh stains” of liquid that comes into contact with the surface. For tougher stains, neutral or alcohol-based detergents can be used, with the aid of microfibre cloths. Never use aggressive or acidic detergents.

CONCRETE



Composite cement

It is a material composed of recycled aggregates. Thanks to the homogeneity of the surfaces, products made with this material are waterproof and resistant to dirt and stains.

Hand spatulated clay

Clay coating is a natural decorative coating based on clay and sedimentary rocks, without VOCs. The material is very durable, microporous and breathable. The appearance of surfaces treated with clay are rough to the touch, these imperfections are the result of the unique technique and craftsmanship of the product.

CARE AND MAINTENANCE

For everyday cleaning it is recommended to use a microfibre cloth with a mild multi-purpose detergent that does not contain ammonia, do not use abrasive sponges and do not use alcohol as it could leave marks due to the dye. Always clean when stain is fresh. Do not use acid products on the surface (eg muriatic acid). Do not use highly basic products on the hob (eg caustic soda). Do not use on hair dye product. Avoid the use of thinners, solvents, alcohol, bleach, ammonia should this happen, remove the product immediately and the top will not be damaged. Be careful not to place hot pots, hot coffee makers, iron, these objects can damage the hob, creating dark halos. To avoid this problem, we always recommend using a sub pot.

PLASTIC



In terms of chemical and technological performance, plastics can be broken down into two major groups: thermoplastic and thermosetting. Technological research has produced increasingly sophisticated materials that have practically nothing in common with the materials we commonly call “plastic”. Here the materials not only contain polymers, but also additives, reinforcers and fillers, substances used to improve the physical-chemical and mechanical properties of the resin or its processability.

Termoplastics

Thermoplastics are resins that, within a specific temperature range which is characteristic of the specific resin, can be repeatedly rendered plastic or malleable by heating and then hardened by cooling. We use numerous thermoplastics in our production and they are always blended with other materials to increase their performance. Such materials are called Thermoplastic Technopolymers. The main thermoplastics we use are Polyolefins, the best known of which are PE and PP, ABS, PMMA, PA and PC.

Polyolefins

Polyolefins include Polyethylene (PE) and Polypropylene (PP). All polyolefins have high mechanical resistance, they are atoxic and do not cause contamination. They are the only plastics that are lighter than water and are quite resistant to most chemicals. Their resistance to the weather make these materials ideal for products for outdoor use. Naturally, strong colours like red or green will fade in time when exposed to direct sunlight (UV Radiation).

ABS

(Acrylonitrile Butadiene Styrene) is highly resistant to high temperatures, chemicals and ageing; more over it is tough and quite impact resistant. Depending on the specific type,

ABS is more or less sensitive to some chemicals and solvents. Generally, ABS is not resistant to the weather. Unless suitable measures are taken to protect the material, the colour can change and the material can become brittle.

Polymethyl methacrylate (Pmma) is a highly attractive, functional material. It is transparent, stiff, resistant to the weather.

Nylon

(Polyamide resin PA6) is stiff and sturdy, resistant to abrasion, impact and wear. Like polypropylene, it can handle an infinite range of fillers that increase its properties.

Polycarbonate (PC)

has the same transparency as glass, it is stiff, atoxic and offers significant mechanical resistance. Polycarbonate is practically unbreakable and maintains its impact resistance over a broad temperature range, even after prolonged exposure to severe weather conditions. Resistant to temperatures from -50°C to + 135°C it offers superb optical properties together with high resistance to sunlight (UV radiation).

SAN

is stiff, hard and can be either transparent or opaque; pieces of this material have superb

dimensional stability and great mouldability.

Thermosetting plastics

Thermosetting plastics are resins that cannot be reconverted to their original state after been polymerized by heat or some other process. When polymerization takes place, the material is cross-linked — atomic bonds cross between adjacent molecules forming a complex, interconnected lattice. The thermosetting resins we use are PUR (polyurethane).

Polyurethanes

Polyurethanes are formed of two components: Polyol and Isocyanate. Depending on the type and percentage of these materials, when they are blended, wide range of materials can be created with different properties ranging from the soft polyurethane used as padding to stiff structural polyurethane. Bonaldo uses polyurethane not only in flexible and structural form but also in its soft, leathery form.

CARE AND MAINTENANCE

Clean plastic surfaces with a damp cloth with a bit of liquid soap or cleanser diluted in water. Never use acetone, ammonia, trichloroethylene or detergents containing even small amounts of these solvents as they can eat into the plastic. Never use ethyl alcohol because it can make surfaces opaque. We recommend always using a damp cloth because, with a dry cloth, the surface of the plastic can become electrostatically charged, attracting dust. Besides the above-mentioned substances, never use abrasives, powder cleansers, abrasive pastes or cleaning instruments with rough surfaces. For this reason, avoid placing objects that could scratch the plastic directly on the surface.

