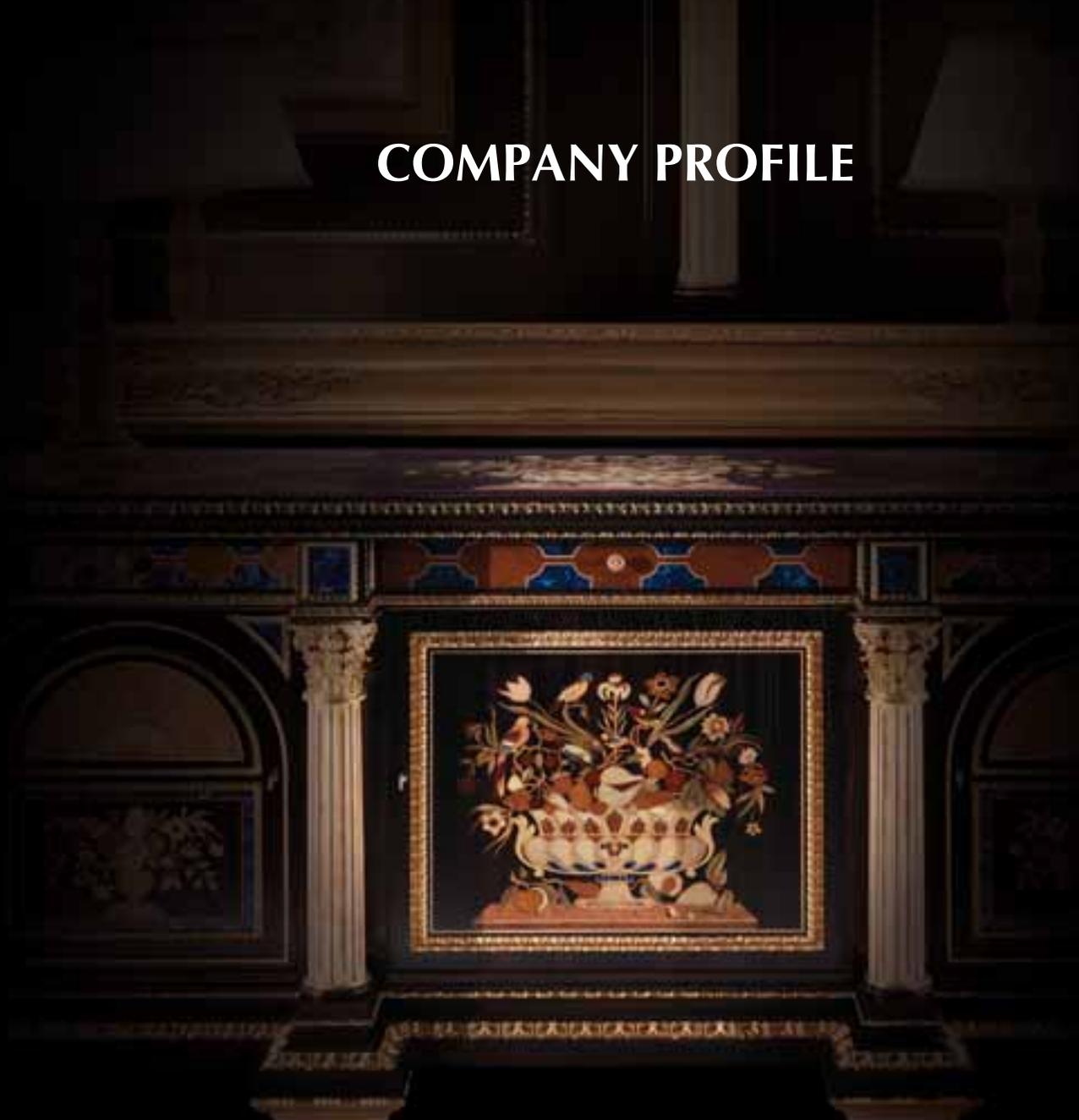




Made in Italy certificate
REGISTRAZIONE N° 272.038.V



COMPANY PROFILE



Bazzi Fratelli snc di Bazzi Giancarlo & C. - Mobili d'Arte

Viale Italia, 57 - 20823 Camnago (MB) - Italy - tel. +39 0362 560844 - fax +39 0362 561558
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ITALIAN GLAMOUR FURNITURE

BazzD[®]
INTERIOR
DECORATION

CRAFTSMEN OF LUXURY SINCE 1972

THE COMPANY

Dear customer,

welcome to our experience: the history of a family of artisans with a passion for elegant and exclusive furniture, and their desire to spread it among other people.

Giancarlo, Erminio and Alfonso Bazzi founded the company back in 1972 as a small artisan workshop in the earth of Brianza, an area located some 20 kms north of Milan and famous for its longstanding tradition in craftsmanship and wood carving.

After a few years spent as self-employed carvers in the local furniture industry, they decided it was about time to start their own business. According to them this was the only way they had to pursue their real aim: "to create" a piece of furniture, to conceive, design and realize something unique. In other words, to turn a piece of furniture into a piece of art.

This concept has been the enduring hallmark of the company ever since and all over these years has allowed it to establish its brand as one of the most exclusive niche producers in the furniture industry worldwide.

Bazzi Fratelli has been exhibiting its products at Salone del Mobile –the most prestigious furniture exhibition worldwide- each and every year since 1975. The company has often been asked to make reproductions of items displayed in museums or palaces all around Europe and/or to come up with personalized proposals inspired by these same items.

As a result of this continuous attention to the "peculiar" and the "still undone", Bazzi Fratelli now owns more than 1.200 original full size furniture drawings and over 1.000 unique model samples and patterns, all of them always available for our customers to choose from.

Such attention and care for quality and detail is the guideline of our daily activity as well, from the choice of the timber to the selection of the fabrics, from the first drawings made for the client up to the installation of the furniture in his/her house. The firm takes care of every single step in the making of every piece furniture; we choose our timber years in advance of its eventual use to let it "rest" in our courtyard and be sure it does not develop flaws over time. Experienced master wood-carvers work or cooperate with us to ensure that every detail and every carving is studied and carried out in the best feasible way. Paint, varnish, lacquer, wax and polish are jointly selected with our suppliers to make sure only the best materials are used.

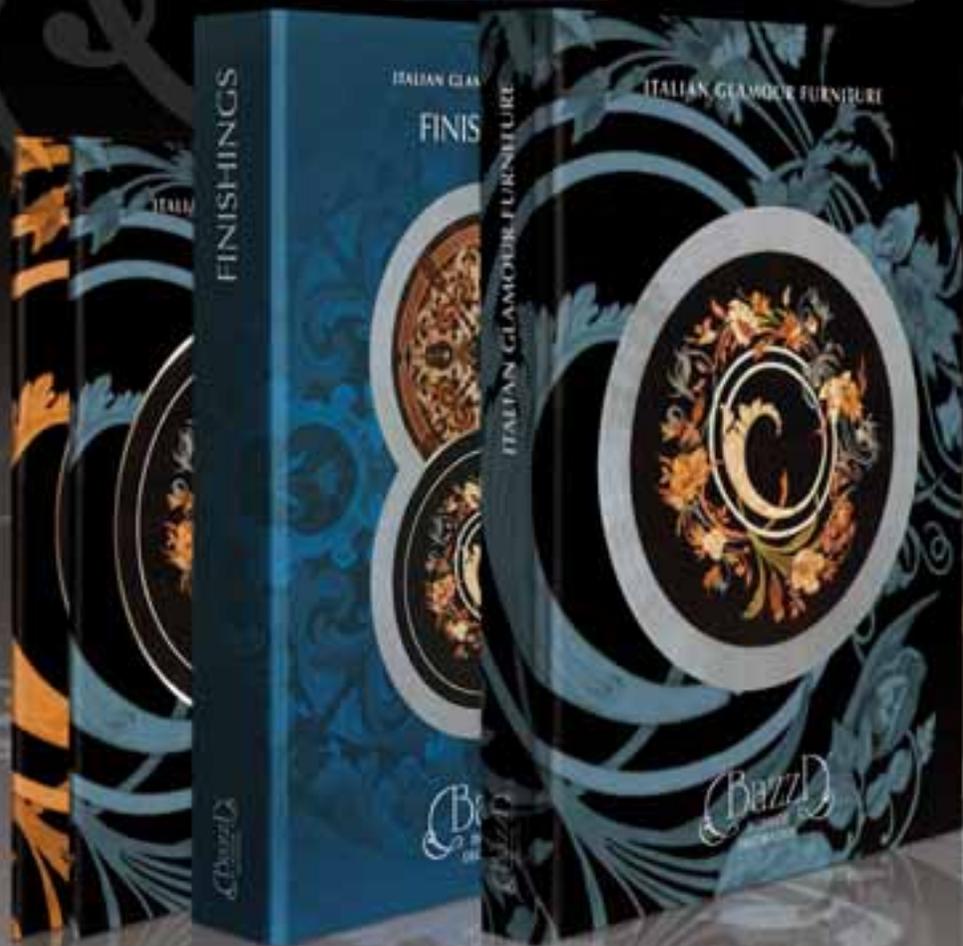
Thanks to such a philosophy, distinguished people around the world have been appreciating our furniture and have increased, over the years, the number of our customers; the best reward to our work would be that of adding you to such a list.

Sincerely, *Fratelli Bazzi*



CATALOGUES

APP & WEB COMMUNICATION



EXHIBITOR SINCE 1975

Russia
MOSCOW
Milan
Italy
Kiev
Ukraine
Baku
Azerbaijan



Salone
del Mobile
Milano

IL SALONE DEL MOBILE
exhibitor since 1975

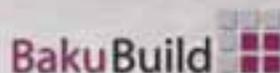


WorldWide

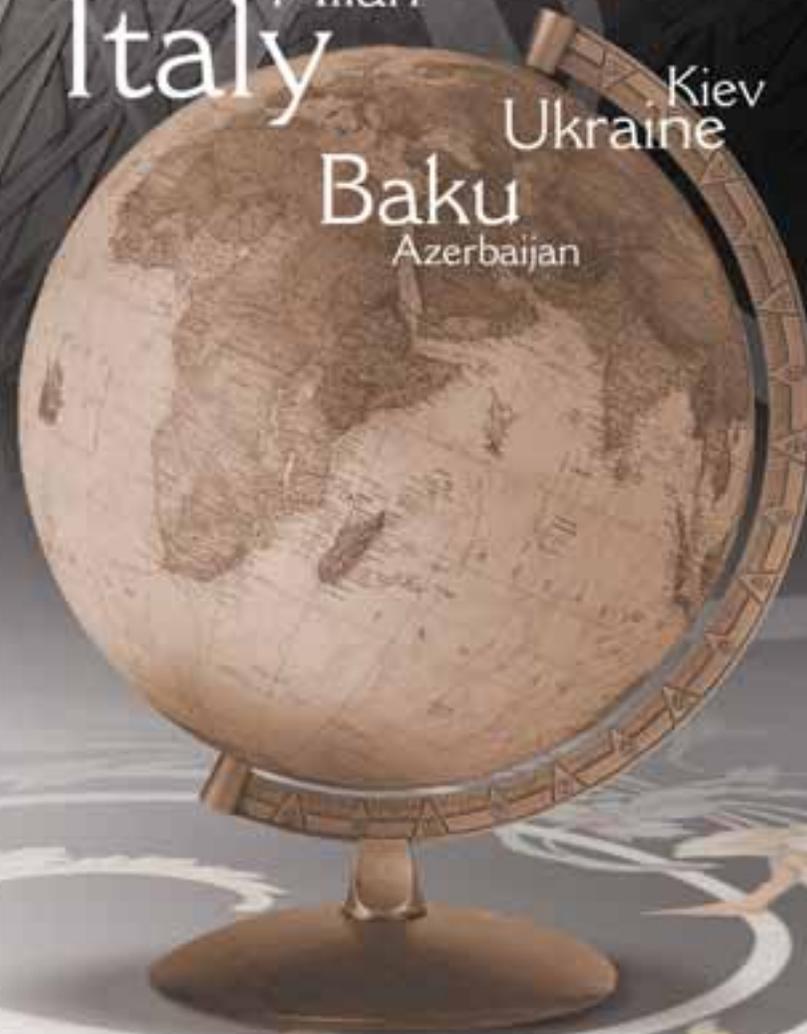
I SALONI
WORLDWIDE MOSCOW
exhibitor since 2008



INTERIOR MEBEL KIEV
exhibitor since 2014



BAKUBUILD
exhibitor since 2014



TURN KEY PROJECTS

Our business is to offer our clients a complete and exclusive service to help them conceive, design and furnish the house of their dreams. We do not stop at furniture; we can also produce panels, doors, boiseries and stairs to make sure that the same concept and design is maintained all around the whole house.

Furniture is our core business, but in cooperation with our partners we can also provide fabric and tapestry, lighting, parquets and floors and all other trimmings and accessories needed for a complete furnishing of your house.



TURN KEY PROJECTS



AN INTERNATIONAL BRAND

The system of international registration of marks is governed by two treaties: the Madrid Agreement Concerning the International Registration of Marks, which dates from 1891, and the Protocol Relating to the Madrid Agreement, which was adopted in 1989, entered into force on December 1 1995 and came into operation on April 1 1996. The system is administered by the International Bureau of WIPO (World Intellectual Property Organization), which maintains the International Register and publishes the WIPO Gazette of International Marks.

The Global Brand Database makes it easier to search around 11,820,000 records relating to internationally protected trademarks, appellations of origin and armorial bearings, flags and other state emblems as well as the names, abbreviations and emblems of intergovernmental organizations.

The ROMARIN (Read-Only-Memory of Madrid Active Registry Information) database contains information regarding all international marks recorded under the Madrid system, that are currently in force in the International Register or have expired within the past six months.

THE COMPANY OWNS THE BRAND BAZZI INTERIOR DECORATION.

Bazzi Interior Decoration is a registered mark (®) in the Global Brand Database[1] and in the ROMARIN International Trademark Information Database[2] at WIPO since May 6th 2010, registration number 1057866.



Bazzi[®]
INTERIOR
DECORATION

The logo features the brand name 'Bazzi' in a large, white, serif font with a registered trademark symbol (®) to its upper right. Below 'Bazzi', the words 'INTERIOR' and 'DECORATION' are stacked in a smaller, white, serif font. The entire logo is set against a background of ornate, floral-patterned wallpaper in shades of brown and gold.

100% MADE IN ITALY.

Since 2009 the Company possesses the "100% Made in Italy Certificate" issued by Istituto per la Tutela dei Produttori Italiani (www.itpi.it), an Italian body approved and co-financed by the Italian Ministry for Economic Development to guarantee and safeguard the local content of the Italian export.

ISTITUTO PER LA TUTELA
DEI PRODUTTORI ITALIANI



100% Made in Italy

The "100% Made in Italy Certificate" (www.madeinitaly.org) is granted only after a preliminary examination carried out by Istituto per la Tutela dei Produttori Italiani to certify that the Company's products:

- the Company's products are entirely made in Italy
- are realized using Italian components
- contain only natural and/or first choice raw materials
- are manufactured strictly following local artisanal traditions
- are based on proprietary's models



The companies that display the "100% Made in Italy Certificate" are certified with the system "IT01 100% Qualità Italiana" and undergo a series of accurate checks aimed at certifying that the production cycle is entirely carried out in Italy; the Certificate is issued in compliance with the parameters envisaged by the existing Italian law (art.16 legge nr. 166 20 novembre 2009).



PRODUCT TRACEABILITY.

Bazzi Interior decoration is an original manufacturer. All our furniture are designed and produced in Italy, the results of the skill and care of our artisans.

You can enjoy the privilege of a decades long tradition of design and craftsmanship: make sure that the product you are buying is made in Italy and that it is an original Bazzi.

Upon request, our furniture can bring a tag with a UNIQUE serial number on it; this serial number can be printed on a little card (cartellino) or on a small brass tag (targhetta); the number has been assigned by the ISTITUTO PER LA TUTELA DEI PRODUTTORI ITALIANI (www.itpi.it) and certifies that the product that bears it:

- is entirely made in Italy
- is made with Italian components
- is made with natural top quality materials
- is made according to the company's exclusive style and design
- is made according to the typical Italian craftsmanship and tradition

To make sure your product is an original Bazzi, go to our website (www.bazziinteriors.com) and click on the 100% Made in Italy link. A window will appear in which you can enter the serial number assigned to your piece of furniture; digit it and press enter.

You will see the description and the technical details of your piece of furniture and, by clicking the link, a picture of it, too. In this way you can be 100% sure that your piece of furniture is an original Bazzi and that by being so it is 100% made in Italy.

If you also want to make sure of the origin of this serial number, and verify that it has been attributed to us by the ISTITUTO PER LA TUTELA DEI PRODUTTORI ITALIANI, just follow this link: (http://madeinitalycert.it/rintracciabilita_en.php).

Enter the serial number in the "Product Warranty Number" box and push the "Send" button. A text will appear which will confirm our registration with the National Register of Italian Manufacturers under the registration number

DISTINGUISHING SIGNS

The most important identifying symbol is the burgundy sign or on a burgundy background with MADE IN ITALY 100% CERTIFICATE written on it. The distinguishing sign is always followed by the code number and the anti-imitation brand.

This is a brand that stands for the enrollment of the Italian trademark at the National Register of Italian Manufacturers. It is set next to or in the place of the ® that stands for Registered.



THE COMPANY PRODUCTION

We are producers. We were born as producers and still are.

Our production structure is based upon a web of artisans and professionals: architects, carvers, carpenters, upholsterers, decorators and many other craftsmen who collaborate with us in realizing our furniture

At the centre of the web lies our production factory: a 3,000 square meter facility where the production of every single piece of furniture begins and ends. The factory is the place where raw materials are stored and where we locate and concentrate the activities for which the value added is the highest.

Typically, the factory is where each piece of furniture is designed, assembled and decorated. Other complementary activities -such as upholstering and inlaying- are generally performed by artisans that cooperate with us.

Our production activity is organized around three main areas:

CARVING
INLAYING
CARPENTRY

CARVING

Carving is our distinct feature. The company's founders were master carvers, and in their youth, before setting up the Company, they used to work as wood-carvers for other companies.

They matured a solid experience which they then put to work in the new company they created, selecting the best carvers to work with and constantly monitoring the quality of their work. We are in touch with our carvers on a daily basis, not only to check their work, but to help them sort out problems and to advise them on how to perform the carving.

Only the best carvers work with us. We are proud to work with them and they are proud to work with us; and this, we think, is the most solid warranty of the excellent quality of our carving, for which we are well renown all around the world.

CARVING – MATERIALS AND STYLES.

All our furniture is carved in solid wood. The wood of choice for eh carved furniture is generally lime tree or maple tree. Classical furniture is basically follows four main styles:

LOUIS XIV
LOUIS XV
LOUIS XVI
IMPERO

These four styles are linked to each other and reflects the characteristic and social aspiration of the age in which they were born.

A WALK THROUGH HISTORY WITH CLASSICAL FURNITURE

Classical furniture styles reflects in their features the characteristics of the times in which they have flourished and the economic and social aspirations of the people who built and bought them. In the following section we will first examine the essential traits of the main classical styles, Luis XIV, Luis XV, Louis XVI an Empire and try to understand the reasons they are like this. Finally we will try to have a look at some of our furniture to spot in them the details and characteristics that we have previously described.



THE COMPANY PRODUCTION

THE FOUR MAIN CLASSICAL STYLES.

Luis XIV Style (1643-1715) – By the end of the 17th century an ever increasing world trade and the beginnings of the French empire were bringing a new level of wealth to the crown, and Luis XIV used furnishings and grandness of the royal palace at Versailles as an expression of his wealth and power. The resources he used to create the 17th-century version of visual shock-and-awe in a grand castle are also reflected in the more elaborate materials incorporated into the Luis XIV style. Solid-silver furniture was made, and other materials included ivory, tortoise-shell, brass, horn, and imported Japanese lacquer. These materials were used to advertise the power and the wealth of the king. Luis XIV style borrowed from the Italian Baroque movement, using the sweeping S-curve as well as bold compositions that emphasized dynamic movement, and sculptural elements that were symmetrically arranged. Exaggerated fullness, dramatic juxtaposition of colour, and fondness for the exotic are also strong themes that characterized Luis XIV style. Classical motifs such as pediments, columns and capitals were also used in Louis XIV style, but were utilized in new and unusual ways. This was a bold departure because up to this point, the classical world was developing into a strong competitor of the church in influencing the minds and hearts of Europe; now, symbolically at least, both the classical and the religious element would be bested by the crown.

Luis XV Style (1723-1744) – As Luis XV was not old enough to become king when his great-grandfather died, a régent ruled France in the interim; by 1730, France was the most powerful kingdom in Europe. As France grew accustomed to its wealth, a fantasy style was produced in keeping with its achievements, aspirations, and prestige. Flowers were the favourite motif used in decoration of marquetry, in carvings and on wall panels. Overall, bright colours were used, a change from the more sombre colours of the Luis XIV style. Luis XV pieces grew smaller and less formal. Makers of Luis XV pieces discovered marketing to women, and pieces created for their size, work and lifestyle became very popular. The rejection of the classical world and the asymmetry of growing flowers reflected an upper-class culture that felt completely in control, and perhaps represented concentrated wealth in the hands of few as the world had never seen. The ruling class in France at this time was confident of its rule over the church, the French people, a growing world empire, and even nature itself. It was this unfettered exuberance that made this furniture the most elaborate of the Luis styles. However, this style helped create social unrest among French people, laying the way for more conservative design style developed during Louis XVI.

Luis XVI Style (1774-1792) – The rich and influential, in an attempt to show their understanding of the resentment of the common French people, began to encourage furniture that was more sober. Instead of swirling curly cues that reached higher and higher amid 25-foot ceilings, Luis XVI furniture emphasizes symmetry, and a return to classical decorative motifs. By the end of the reign of Luis XVI the curve was rejected. This offers the biggest visual clue that a piece is Luis XVI: most structural lines are straight. If a curve is used instead of the flowing S curve, Luis XVI incorporates the succinct serpentine curve. It was almost as if the ruling class were saying to the starving Parisians, "Look, I can be natural and humble just like you."

However, expensive materials were still the rule, and very skilled artisans whom only the wealthy could employ made the furniture as they had in Luis XV reign. Chairs, which had grown round and inviting in their looking -perhaps to be sat on by a party of cake eaters- changed to rectilinear in shape. Since the average citizen's living condition tended toward the squalid, the people became resentful of titled aristocrats that lived in palaces. Taking the hint, the rich started to move into more modest digs, and as a result the furniture scale became smaller. This era is also known as "Neoclassical", as furniture returned to themes and dimensions of Greek and Roman times. Neoclassicism arrived at a time when Pompeii was discovered and excavated, and France's ruling class aspired to connect to a long-reigning and influential world power. This change to a less frivolous style was a precursor to the American War of Independence and reflected a dramatic shifting of powers. In France, the common people felt the rich had not sacrificed enough by sitting in less opulent furniture, thus bringing on the French Revolution and ending the Luis XVI style by 1792.

Empire Style (1804-1820) – After the unrest brought by the French Revolution, a new stability was restored by the advent to power of Napoleon Bonaparte. The new emperor, like the French kings that preceded him, soon embarked in an effort to establish its own style and way of living; and the first inspiration came from the Roman Empire.

The period of Napoleonic rule lends its name to the "Late Neoclassical" style that characterizes artistic creations of the era; Napoleon himself visited French textile, porcelain, and furniture workshops to encourage their increased production for the greater glory of France, and all of the arts served to promote his regime.

Antique forms and ornament, already seen in the Luis XVI style, blended with Napoleon's imperial symbols, which included the bee, the letter N surrounded by a laurel wreath, stars, the eagle, and exotic hieroglyphic motifs culled from the Egyptian campaign (May 1795–October 1799). Empress Josephine was fond of swans; they decorate the chair arms, the curtains, carpets, and the porcelain. Courts across Europe adopted the Empire style, and especially Russia, where it became a staple. In Germany and Austria it coexisted with the gentler Biedermeier Style, associated with modest domestic interiors.

The Empire style was deliberately propagandistic, and embraced what was most monumental in ancient art as suitable analogies to the new French Empire. Napoleon imposed a tyrannical centralization on artistic production, decreeing that it would be subject to control from Paris and overseen by the architects. The former nobility was now impoverished or in exile. The new elite owed its fortune and glory to a master whose predilections it imitated shamelessly. The result was a style whose spectacular success and uniformity was unprecedented in France.

Dominated by Greco-Roman models, the Empire style -spare, noble, massive- had a studied dignity consistent with Napoleonic majesty. The characteristic furniture types were a bit stiff but imposing; their flat surfaces and sharp corners, together with their lack of mouldings, produced an effect of grandeur that was not without beauty.

Mahogany was the wood of choice; and bronze fittings were placed symmetrically on flat surfaces. Ornamentation was marked by rigorous symmetry. Motifs associated with this rule are the eagle, bee, stars, initials I and N, which were usually inscribed within an imperial laurel crown. Figures of victory bearing palm branches, swans, lions, rose wreaths, climbing grape vines.



THE COMPANY PRODUCTION

A WALK THROUGH FURNITURE HISTORY WITH BAZZI INTERIOR DECORATION.

Having understood the history and basic concepts of each different style, it is now possible to take a look at some of the Company's furniture and recognize in each of them the distinctive features of the style they represent.

We go back in the 17th century, the age of Barocco. It is the golden world of Luis XIV of France, who turned an hunting lodge into the Palace of Versailles. The aim of Barocco style is to transmit to the rest of the world the plenty and the grandeur of the King and his court. For this reason Barocco style is imposing, grand and majestic. The Barocco carving is almost a sculpture, it sticks out of the wood, as if searching to escape from it.

After Luis XIV came Luis XV, who wanted to be different from his precursor and so made up its own style, characterized by gentler and softer bends and less prosperous shapes. The Luis XV carving is different too; it is more like a "bassorilievo" than like a sculpture. If Barocco was meant to be imposing, Luis XV is designed to be elegant.

Luis XVI did differentiate from his predecessor; we find simpler lines and straight legs instead of the curves and bends of the Luis XV style. The carving is smaller, gentler and thinner as well.

After the French Revolution, at the end of the 18th century, Napoleon became Emperor of Europe (since the name of the style of that period, Empire) and wanted to part with the previous "regimes". To add prestige to the image of the new emperor, the new style he introduced took inspiration in the shapes and designs of the ancient roman empire (other reason for the name "Empire"). Carvings are no longer the distinctive characteristic of the style, the lines are straight; there are also some influences from the ancient Egyptian culture, whose artefacts Napoleon was exploring in his expedition to Egypt.

And today? With no more kings and emperors, you are free to make up your own style. You can select and mix a bit of all classical styles (Art. 1010 and F120) or take a classical style, say Luis XV and add a some modern glamour and fashion (art.220).



LUIS XIV



LUIS XV



LUIS XVI



EMPIRE



TODAY

THE COMPANY PRODUCTION

INLAYING

The Company began to explore this area in the late 80's, to complement and expand its product offer. We thought that the shapes of the classical carving could be successfully replicated using the technique of the inlay.

The inlay is like a mosaic: the overall design is made up of hundreds of small pieces of veneer, each one specifically cut to the purpose. The veneer is a very thin layer of wood, cut from the trunk of the tree or from its root (in this case, it takes the name of burl).

Depending on the kind of tree it comes from, and on the part of the tree it is cut from, the veneer comes in different colours and designs.

The skill of our artisans is of selecting this colours and designs and use them to highlight and valorise the shapes of a piece of classical furniture.

The inlay can then be enriched using other materials, either natural or not (metals). Among natural materials, our preferred choice is Mother of Pearl, which adds brightness and shine to the whole composition.

Mixed to the wood veneers, you can also find metals. They highlight some parts of the overall composition that we deem particularly interesting. The most commonly used metals are brass, zinc and copper.

3.000 YEARS OF HISTORY IN YOUR HOUSE.

Maybe you don't know, but owning an inlaid furniture means owning the result of more than 3.000 years of craftsmanship evolution and improvement.

Basically, wood inlay consists of making images and decorations by recurring to the use of very thin sheets of woods (called veneers) of different colors and shades, alternated to leaves of other materials as thin as them (such as ivory, mother of pearl and metals). The inlay is inserted into the wood, flush with a piece's surface.

THE PROCESS.

As a decorative technique, inlay consists of inserting small pieces of shaped, contrasting wood and other materials into a larger, solid piece, usually a piece of furniture. Usually, the shaped parts are inserted into a chiseled-out, recessed area on the furniture's surface, i.e., the "background wood". The woodworker's skill is to place the shaped inlay material on its location on the surface of the piece, score the outline of the shaped piece accurately using a marking knife and then chisel out the shallow recess, the depth of which is determined by the thickness of the inlay. At this point, the inlay may be glued into place in the background wood.

THE HISTORY.

In its earlier form, the art was known as intarsia. In the 16th and 17th centuries, the art flourished in Holland, France and Italy and a distinction was introduced between inlay and marquetry, which together were formerly known as intarsia. In true inlay work the design is routed out in a matrix of one material and a piece of different and contrasting material is fitted into the depression. Marquetry, on the other hand, is an artistic matching of numerous small pieces of veneer to form a design or picture. These pieces are then assembled like a puzzle and glued to a heavier matrix or supporting piece.

As a process associated with woodworking, inlaying is one of the oldest arts, dating back to the ancient Egyptians; three thousand or so years ago, they decorated much of their woodwork with inlay. In the Orient -Persia, India, China and Japan- inlay workers created all sorts of decorative delights, from complex wood marquetry designs set into floors to wood mosaics on walls and furniture, to small inlay picture designs on boxes, caskets, tombs, reliquaries and ceremonial regalia. All uniquely beautiful, and all fabulously expensive in terms of time, labor and cost of materials.

Through the centuries, in ancient Egypt, Imperial Rome, Persia, 8th-century Japan, and 16th-century Italy and Germany, rich patrons have been employing inlay craftsmen to create beautiful works of art. The process was both expensive and painstaking because, traditionally, the craft involved many long steps: importing rare and exotic hardwoods; slowly carving, lowering, and trenching a groundwork; sawing and slicing the small amount of difficult-to-cut, expensive hardwood into 1/4-1/2-inch-thick tiles; fitting and setting the mosaic tiles into a bed of glue or mastic, one piece at a time; and then finally scraping, rubbing down, waxing, and burnishing the inlay surface. And so it might have continued, had not an anonymous German clockmaker invented the jigsaw blade near the end of the sixteenth century.

The blade made possible new mass-production methods. No longer was the craft slow and prohibitively expensive; from the seventeenth century right through to the end of the nineteenth century, tools improved, and techniques became increasingly swifter and more refined. By the end of the nineteenth century, thin inlay veneer, or marquetry as it had now come to be called, was an extremely popular and accessible form of furniture decoration.

Contemporary techniques embody the skills and craftsmanship developed over centuries by artisans and combine them with modern technology; the results are unique pieces of furniture which can be customized to express the tastes and the preferences of their buyers.



CHERRY TREE ASH BURL MAPLE PEAR TREE TULIPER MADRONA BURL PADOUK

THE PRODUCTS.

You can see the use of these different materials in the items of our collections. The table top of Art F800 (Dining Table) is an example of how we use the natural colors of the different woods: the back of the table is ash tree veneer while the surrounding band is in Madrona. The motifs that fill the table top come from a variety of veneers, all of them in their natural colors: pear tree, paduk, mahogany and tulipier.

In the picture showing Art. 1 (Entrance Table), you can see how it is possible to get a different effect using dyed veneers. The background of the entrance table is in poplar burl while the surrounding band is in dyed bird eye maple. The decorative patterns in the inner part of the table top are dyed veneer, to give them the bluish effect.

CARPENTRY

Having developed the skills to offer a wide range of products to its customers, the natural next step for the Company was to develop the capability to offer "turn key projects", complete with panels, boiserie, stairs and custom-sized items, be them tables, wardrobes or cabinets.

The customer can select its preferred piece of furniture and build around it the whole room or area, with the same pattern and design. It is a multi-step process that involves three activities: (a) selecting a piece of furniture (say, a table) from the catalogue, (b) adapting its dimensions to the dimensions of the room in which it is supposed to be (making it bigger or smaller than the original dimensions) and (c) eventually filling the room with the panels, the fabrics and even the floor that matches the style and design of the initially selected item.

To offer this service, it is of paramount importance to establish and maintain a constant cooperation between the team of architects that help the customer to put down its ideas and the team of carpenters that will turn those ideas into concrete products.

There are a number of architects and designers that cooperate with us in helping the customer to make its own choices; alternatively, we can work together with the customer's architects.

The carpenters, on the contrary, are all employed by us. That is because realizing a truly custom-sized project is a process of trial and error; at each step of the production process new challenges emerge. Sometimes the design must be changed and/or adapted due to production constraints; it is essential to spot these situation immediately and not to let them develop until it is too costly and time consuming to solve them.

THE COMPANY

A useful example to highlight this philosophy and this line of work is to have a look at one of our cabinets, Art. F950. The cabinet is a re-interpretation of a famous English cabinet, the GEORGE IV ORMOLU-MOUNTED EBONY CABINET INSET WITH PIETRE DURE which went on auction with Christies back in the year 2000 for an estimated value of 1 million pounds (1,5 million USD).

ORIGINAL



The cabinet dates back to circa 1825 and is attributed to Robert Hume; the pietre dure panels are from the late 17th century and are attributed to the Gobelins workshop under the direction of Dominique Cucci. It was originally bought in 1832 by Robert Hume for £490 on behalf of the 10th Duke of Hamilton.

A very magnificent ebony cabinet, of splendid classic design, the centre door representing one of the finest specimens of bold Florentine Mosaic, displaying a vase filled with fruit, flowers, and birds, the centre compartments of wings composed of Mosaics equally fine, on a smaller scale, with lapis lazuli borders, the upper and lower panels and entablatures formed of choice specimens of Oriental agates and lapis lazuli, beautiful Italian rosso antico marble slab, supported by 4 very fine sienna marble fluted Corinthian columns, the whole most splendidly mounted with ormolu, chased shell, gadroon, and scroll mouldings, capitals and bases, 5 feet 6 wide and 3 feet 7 high.

Our paramount idea in revising this piece of furniture was to maintain the overall concept of the cabinet and, most of all, keep intact its impressive visual impact, while at the same time adapt the cabinet to the necessities of modern time.

To preserve the originality of the cabinet, we changed the dimensions but left unchanged the defining structural elements, that is the doors number and shape, the columns and the characteristic and huge base; we did change the overall sizes of the cabinet, to make it more suitable to use in a contemporary house. The original cabinet was quite compact: it was 108 cms high, 170 cms wide and 56 cms deep; while height has remained basically unchanged (105 cms against 108) the revised one is 245 wide and 69 cms deep, dimensions that make it more functional to a daily use.

The finishing proved to be an altogether difficult challenge. The original cabinet was made of "pietre dure" (hard stones) and to use this material would have meant both an excessively high cost and weight. So we decided to maintain the original motif but to realize it using veneer and mother of pearl instead of stones. We had to adapt both the central and the side motifs to the new sizes of the cabinet doors, but we did our best to keep the inner design as similar to the original as possible.

The result of our endeavor is a very original cabinet which mixes the functionality required by modern times with the design of one of the most beautiful cabinets ever made.

In time, we completed the collection by adding a table, a couple of showcases and a writing desk.

PRODUCTION

CONTEMPORARY INTERPRETATION



TECHINICAL SPECIFICATIONS.

In these section we will provide some technical details on how our products are made and on which material we use for specific products. In particular, we will examine some of the techniques we employ in making our furniture. These techniques are
Padding of sofas and armchairs
Table tops and Cabinets Inlays
Finishing Techniques and Decorations

THE INLAY PROCESS.

The inlay is a process to make a decoration on the furniture not by painting it but by using different pieces of real wood. Different naturally colored woods are cut and joint together to obtain a polychromatic effect. As previously explained the process has been perfected over the centuries and now is pretty straightforward. A drawing of the decoration has to be prepared on paper; this paper drawing is then cut into different pieces, each one representing a tiny little bit of the overall picture, almost like a puzzle. Each one of these pieces is then used as a sample to cut the different pieces of wood that will be put together on the piece of furniture surface to re-create the original image. The usual thickness of the wood is 1mm. Once ready, all the pieces are assembled over a layer of adhesive tape. The layer of inlay thus obtained is later glued and pressed upon the wooden panel; once the glue is dry, the panel finally needs to be carefully polished with sand paper to remove the exceeding glue and to make the decoration smooth and shining.
Not only wood is used in our inlays, but also other precious material such as metals (brass, copper, zinc), mother of pearl, bone and stones. The use of different materials also brings with it the necessity of using different kinds of glues.

THE UPHOLSTERY PROCESS.

We take great care in making sure that every step of the upholstery process is carried out according to the highest standards of the sector. After all, the first thing you do when you are trying to make your own judgment on a sofa or a chair is to sit on it. If it does not feel comfortable, you are not going to buy it, however beautiful its design might be.
The first step of the upholstery process is to put the nylon belts and the springs on the framework of the sofa or of the chair. Springs and belts give together support to the upholstery; after they, are put in place, the spaces between them are filled with inserts of polyurethane sponge. Finally you can put the fabrics and the trimmings that cover the sewings.
Pillows can be made either using goose' feathers only or inserting a polyurethane sponge or with a mixture of the two things. The selection of the most appropriate alternative depends on the client's personal taste: the feather is softer, the polyurethane is harder but it keeps more its shape after you have been seated upon it. Usually a good balance is reached by putting a central insert of sponge and surround it with feathers: the pillows are soft and they keep their shape once used.
The upholstery can be made with cow leather instead of fabric. The procedures for using the leather are the same of the ones employed for the fabric.



TECHINICAL SPECIFICATIONS.

GILDING TECHNIQUES.

Our furniture are often finished using gilded (or silvered) thin layers. The gilding can be made both on all the piece or only on some of its parts. The gilded layers can be made of real gold or of a metal alloy which does not contain gold but visually resembles it in an almost perfect way. To a profane eye, the two finishings may seem indistinguishable; however, they are carried out using very different techniques. We will examine the techniques we use to finish our pieces of furniture with real gold layers. There are two such techniques: gilding with "AGATA" and gilding with "MISSIONE":

GILDING WITH "AGATA".

This kind of finishing is made using real gold 23 and $\frac{3}{4}$ Karats. This technique gives a very shining effect, which is obtained by continuously polishing the gold layer with a stone of agate (ence the name of the finishing) whos shape and size is similar to a paint brush top. This kind of finishing is very labour intensive since it takes a lot of polishing to achieve the shining effect.

GILDING WITH "MISSIONE":

What we call "missione" is an oily solution that is applied to the piece of furniture with a brush. Usually it has to stay on it for at least 12 hours before applying the gold layer. It is quicker to do and less labour intensive; the final effect is that the finished piece appear less shining. Both these techniques can be used with real gold or real silver.

As mentioned above, another gilding can be employed using an imitation of a real gold leaf, that is a layer of an alloy of different metals which conveys the visual effect of gold without being made of gold. Generally the main components of this alloy are copper and zinc. The metal layers are then applied using the Missione process explained above. This technique reduces both the cost and the time of the working process. The layer used for the imitation of silver is an aluminium layer.

There is an other technique we use that allows us to obtain the so called "champagne effect". A layer of real or imitation silver leaf is used; a polish based on alcohol is then applied to this layer. The final effect is to give to the silver a champagne colour.

POLISHING AND LACQUERING TECHNIQUES.

The "polished" finishing is obtained with a first hand of nitro coating, which is daubed repeatedly for 4 or 5 times. Between every time, the piece has to be polished. Afer this intial treatment, an oily "patina" can be used. Finally everything is fixed with a final layer of nitro coating. If you want a "lacquered" instead of polished finishing, after the first hand of nitro you apply the colour of the lacquer you have chosen. Then the process is the same. Usually the lacquered items have also hand made painted decorations on top. To put them on, you first make a drawing on paper, then you transfer it on the piece of furniture using colours, acrylic or nitro. Different colours can be used to give a shadow effect. Oily colours are instead used to obtain a polycromate effect.





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