

A JOURNEY THROUGH AN ITALIAN VILLA

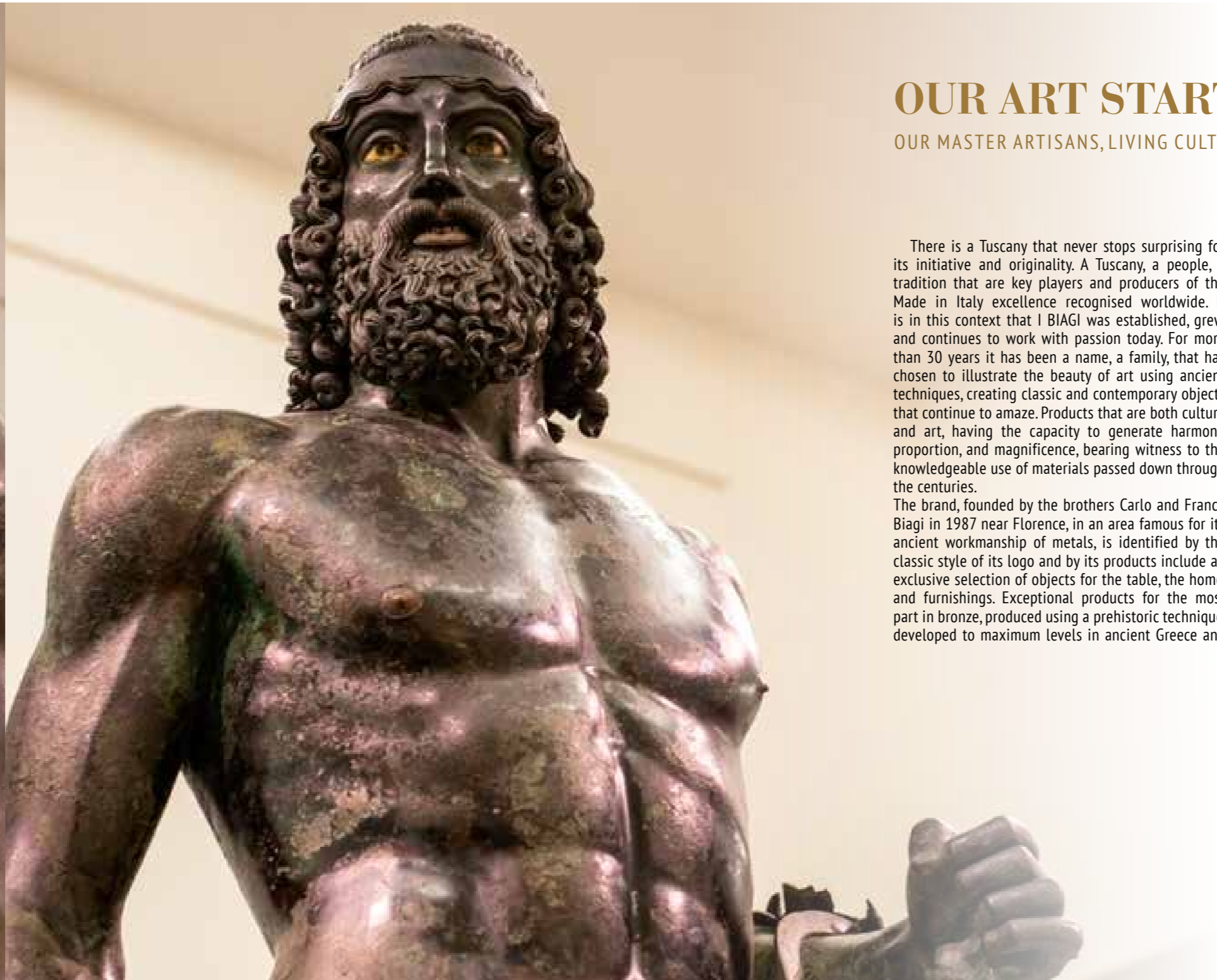
MMXVII

# I BIAGI



# I BIAGI. HISTORY.

THAT WHICH WAS, NOW IS. GOOD TASTE IS TIMELESS.



## OUR ART STARTS HERE.

OUR MASTER ARTISANS, LIVING CULTURAL ASSETS.

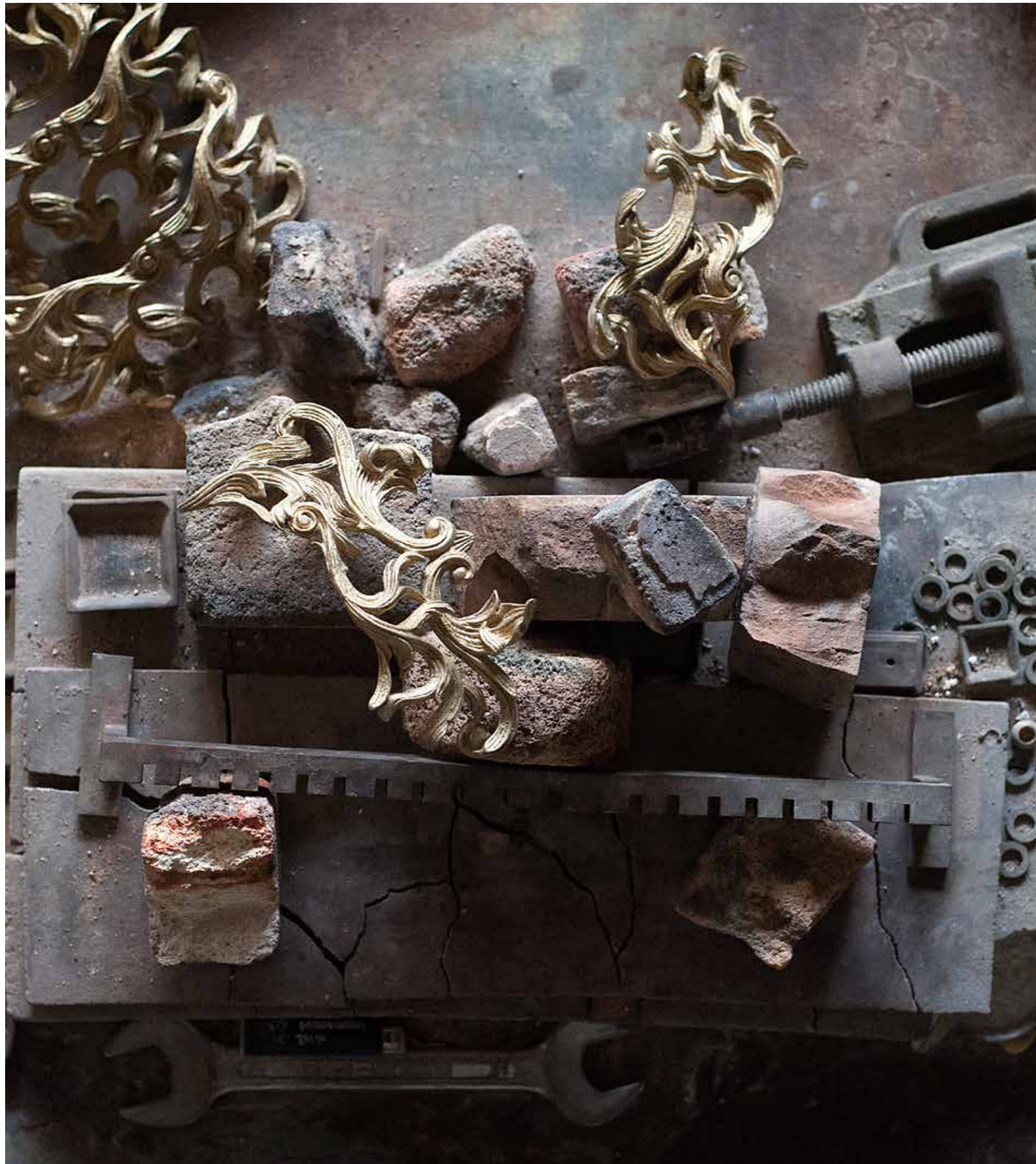
There is a Tuscany that never stops surprising for its initiative and originality. A Tuscany, a people, a tradition that are key players and producers of the Made in Italy excellence recognised worldwide. It is in this context that I BIAGI was established, grew, and continues to work with passion today. For more than 30 years it has been a name, a family, that has chosen to illustrate the beauty of art using ancient techniques, creating classic and contemporary objects that continue to amaze. Products that are both culture and art, having the capacity to generate harmony, proportion, and magnificence, bearing witness to the knowledgeable use of materials passed down through the centuries.

The brand, founded by the brothers Carlo and Franco Biagi in 1987 near Florence, in an area famous for its ancient workmanship of metals, is identified by the classic style of its logo and by its products include an exclusive selection of objects for the table, the home, and furnishings. Exceptional products for the most part in bronze, produced using a prehistoric technique, developed to maximum levels in ancient Greece and

then passed down to us, unfortunately in very few extant works, two of them being the Riace bronzes. The lost-wax casting technique made history with the most beautiful artworks of the Renaissance. Used to create extremely precise forms in castings of copper, bronze, and gold, it is a complex, long procedure requiring expert and able hands that know how to cast melted metal without error in a negative mould, starting from a wax exemplar of the sculpture to be transformed into metal. It is therefore thanks to the skill of its artisans (who themselves should be considered living cultural assets) that I BIAGI art continues to take shape.

Traditional and modern. A technique hundreds of years old re-establishes roots in faraway 1957, from the creation of prestigious details in metal to the exquisite accessories of today. I BIAGI has reached the third generation working with all types of precious materials: bronze, crystal, and hard stones. But that's not all. Today it has made available all the knowledge of its 50 years of history to realise innovative solutions to be applied to new types of workmanship.

The two Riace Bronzes, freshly restored, on exhibit in the Nuovo Museo Archeologico Nazionale in Reggio Calabria | Italy.





**I BIAGI. THE JOURNEY.**

INTERPRETATION OF AN ART THAT GOES BEYOND THE DEFINITION OF ARTISTIC PRODUCT.



BRONZE: investment casting.

## THE SPACE AND MEMORY OF SCULPTURE.

NOTHING IS CREATED, NOTHING IS DESTROYED, ALL IS TRANSFORMED.

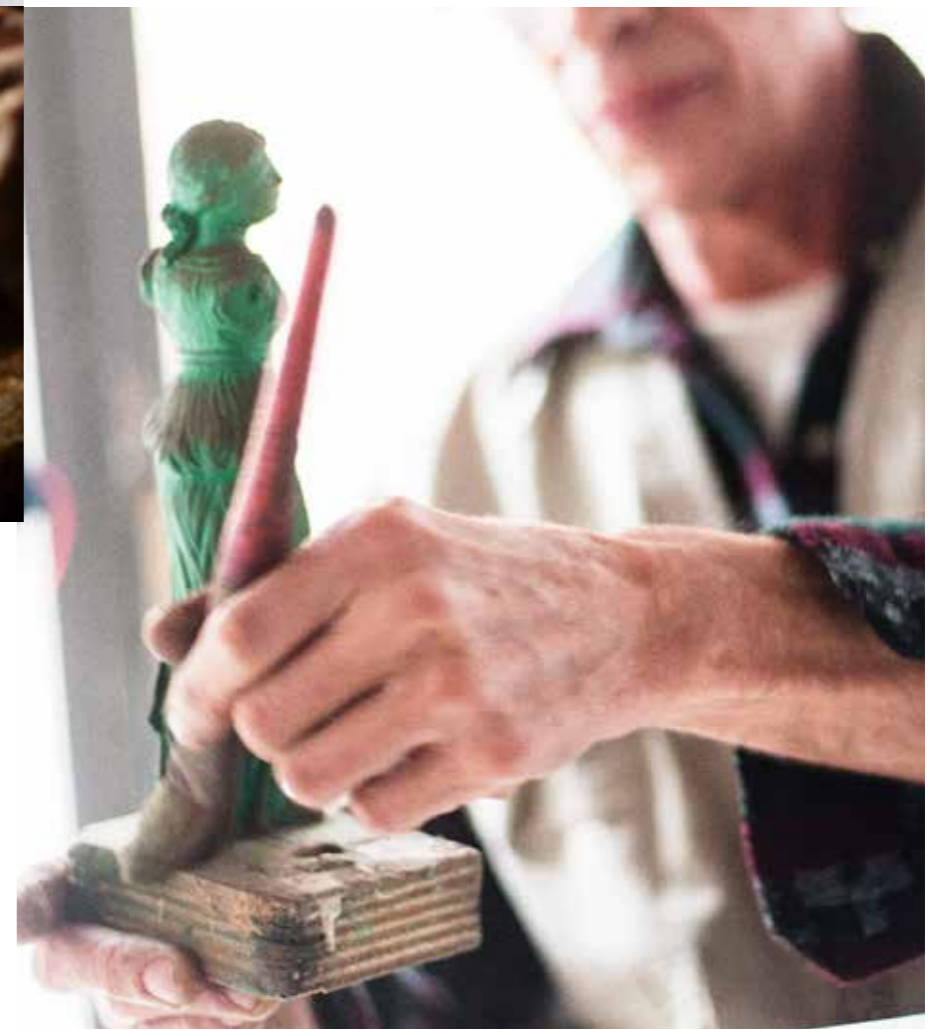
Today, bronze investment casting represents the best example of Renaissance sculpture and is what fuels I BIAGI, in a new identity and through a procedure used for centuries by cultures throughout the world with some similarities and some differences. Also known as investment casting, lost-wax casting is an artistic technique used to realise bronze sculptures that has origins far away in both time and space. Artists in ancient Egypt, Mesopotamia, Benin in Africa, and even the Han dynasty in China used it to make complex sculptures by casting the most precious metals, in general copper, bronze, and gold.

Some of the most significant exemplars include even some pre-Columbian castings in Central America. In Europe the first traces date back to the 16th century, when Benvenuto Cellini in his autobiography described the technique of investment casting with bronze to make Perseus, an icon of Italian Renaissance sculptural masterpieces. Today's I BIAGI products illustrate its evolution and its relationship with the surrounding environment. The artisanal production of the Renaissance collection reflects the wide cultural scope of the Florentine Renaissance, while still keeping

an eye on 1600s European art. The I Biagi products are the living memory of Tuscany's artistic past, a "noble process" amongst green hills, an industrious magma that gives body to creativity. The Bronzes, produced following these ancient procedures, are drawn from models created one by one by sculptors. True masters of the chisel who can give finished forms the precious undercuts that breathe life into the castings themselves. Compared to the more modern techniques developed later, lost-wax casting is still the one that provides the greatest definition of details and vitality of form, and for this reason it is the most precious one. It is possible to obtain reflections and shadows on the finished surfaces, qualities that make a casting a precious product and into which the artisan completely pours out all his knowledge and skill, not just doing a job but creating true art. The castings are then rechiselled, assembled, and subjected to processes that permit finishing and permanence over time. Then the natural process of ageing will make the object even more precious, adding a patina that bears witness of a journey through time, beautifying it without ever making it obsolete.

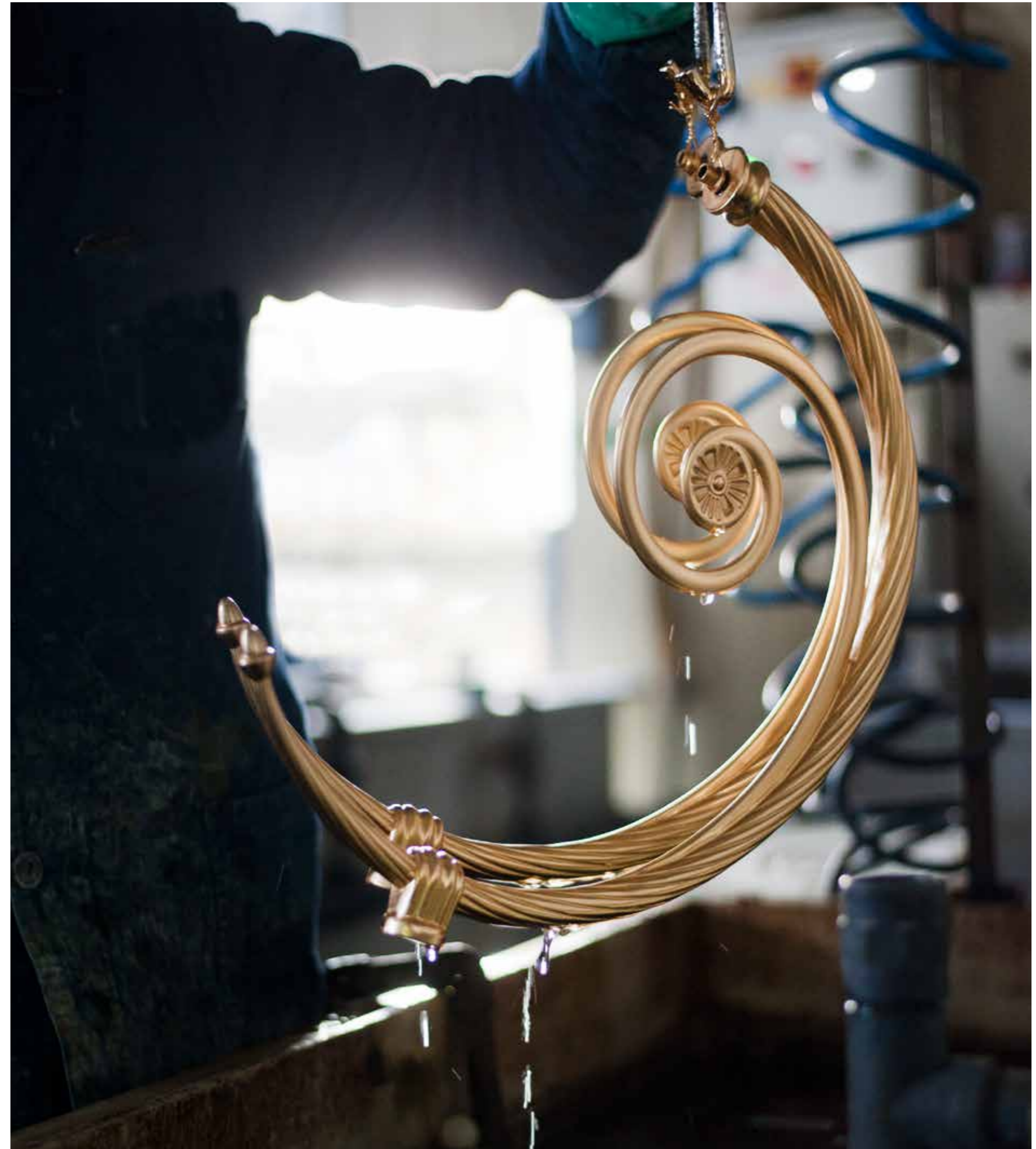


After the metal has been poured into the wax copy conceived by the artist artisan, wax channels are added to direct the flow of liquid metal during casting. Once cooled (about 48 hours), the statue is raised and freed from the mould and remains covered with tubes (sprues) and nails that, once eliminated, reveal the rough core of the piece. At this point the "metal-chasing" phase begins, the elimination of all the imperfections through various methods: filing and polishing surfaces; filling gaps and eliminating casting defects by inserting inlays; finishing thick details with burin and chisel. Sometimes a coating or gilding is added to the piece by applying a thin layer of gold amalgam that, when heated and/or subjected to a process of electrolysis, becomes affixed to the surface, giving the piece an even greater value.





A plunge into pure gold. It is the process used by I BIAGI to ennoble some of the articles of its most exclusive collections. Usually gilding is the simplest way to enhance objects, covering the surface with a very thin layer of gold, called gold leaf. The finishing procedure calls for immersion in liquid gold (which is usually mixed with a metal, like copper, silver, palladium), giving each product a smooth, perfect patina. The 24-carat gold used in the I BIAGI method, on the other hand, is equivalent to using pure gold. This solution provides more value in terms of sheen but usually results in a layer that is too soft, delicate, and malleable to resist collisions and other mishaps. This is why the company applies a layer of transparent lacquer to protect the finished surface, making it possible to use the object without risking damage to the luxurious gold patina.





## I BIAGI. TODAY. TOMORROW.

DIVERSIFIED SPECIALISATION WITH STRONG ARTISANAL FEATURES.



COMPANY PHILOSOPHY: traditional and modern.

## DO, LOOKING BEYOND.

TECHNOLOGY AS A TOOL FOR FACILITATING GROWTH.

Discovering the key figures and activities in Italy is much less difficult than one might think. Telling their stories instils courage and a sense of pride, at the same time giving hope that know-how will be passed on over time. Passion, technological research and development, tenacity, trade care. These are the primary values of I BIAGI, extraordinary testimony of the innovation and experimentation introduced by the Tuscan craftsmanship in 50 years of history, that for three generations has put its signature on precious finishes, unique and exclusive objects. Since 1957, when it was just producing metal components in Pescia, near Pistoia (where the headquarters is located to this day), it has been transformed and it has grown with determination. Today the company remains focused on growing, fully conscious that past and future come together in a common destiny. The I BIAGI collections, esteemed and for the most part exported abroad, stand out for their attention to detail, the finishings, and the particulars that enrich each product, making it unique. This uniqueness is a result of the knowledge and skill of the expert artisans who sign each piece, always creating an original and exclusive combination of bronze elements and handmade crystal decorations.

Today, I BIAGI has reached the third generation, working with all kinds of precious materials. But that's not all. It has made available all its knowledge to develop innovative production solutions and experiment with new kinds of processing that, with Tuscan pride and the exceptional enthusiasm of the younger generation at its core, have already become a part of the production, facilitating the company's growth. With attention to details and quality, Franco, Carlo, and Edoardo Biagi work personally with designers to continually develop innovative products that before being placed on the market undergo rigorous quality testing to exclude the presence of defects and to guarantee customers a product that, in addition to being beautiful, must also be functional and durable over time. The I BIAGI collections and accessories interpret the value of detail, elegance, and exclusivity of museum artworks, and extend the same sophistication to exclusive residences. Dedicated to those who love glamorous yet classic style, the I BIAGI collections offer a wide variety of objects completely made by hand. In addition, I BIAGI provides its customers with technical and artistic skills, helping them to develop personalised projects to turn the house of their dreams into reality.

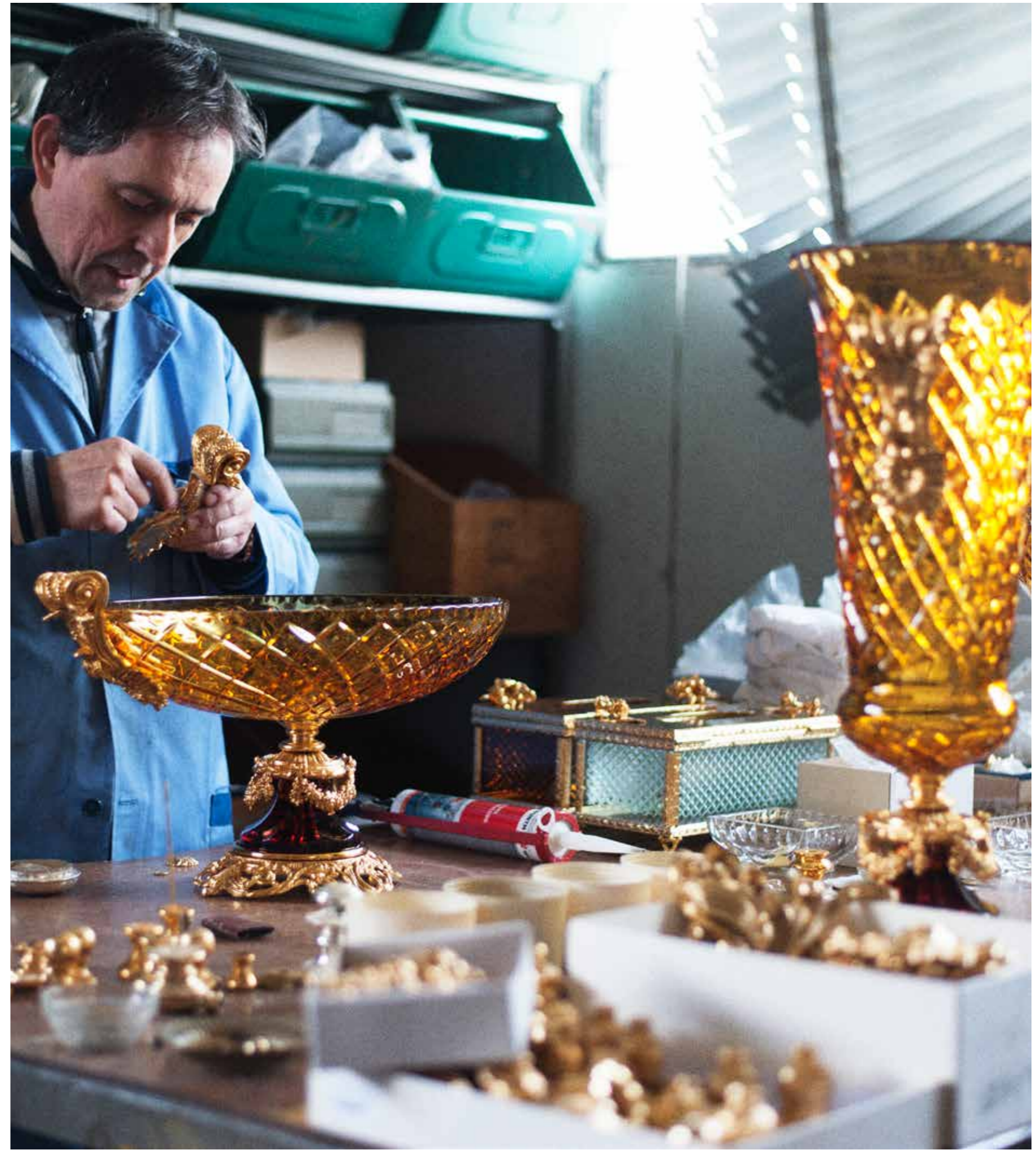
## THE COMPANY, TRADITIONAL AND AVANT-GARDE.

Art and Tuscany, a pairing known and appreciated throughout the world, thanks also to I BIAGI, which for 50 years has been its standard-bearer. Originally producing metal components for use in precious marble, crystal, and porcelain objects, the company of the Biagi dynasty soon grew from a family business into an international firm. Spurred by Carlo and Franco, a division was established that added the first lines of objects carrying the I BIAGI brand – today the company's best known and appreciated – to the technical articles and accessories that had been the company's core business up to that point. The prominence of the brand is due to the skill of the master artisans who work with expertise and precision using ancient techniques, the careful choice of materials selected directly from the places where they are produced, and, lastly, the accurate production controls that have earned the recognition of customers, who are mostly international. All the products are widely appreciated for the attention to detail and finishings down to the smallest particulars, as well as for their beauty, crafted by the hands of expert artists and artisans who develop the forms and proportions according to the most classic standards of beauty. Nothing is delivered without first being tested, and for the company nothing is more important than the satisfaction of its customers, who must have the pleasure of owning a piece of furniture, an object, or an accessory that can communicate the best of Made in Italy items, embracing the values of beauty, know-how, love, and passion that the Biagi have always felt represented in their collections. Today the family still works in

Pescia, in the area around Florence, with a facility that includes a modern laboratory certified for checking each product, and a section dedicated to logistics for preparing shipments sent to destinations worldwide. Thanks to the dedication of owners and employees, I BIAGI today exports its collections throughout the world. Leader in the luxury business, the company is investing in innovation and upgrading its production processes to meet environmental sustainability and energy saving standards. Over the years the production has evolved, interweaving refined artisanal techniques, manual and creative processes, with the latest solutions provided by cutting-edge technology. This has made it possible to produce objects that are not only beautiful but also useful and dependable. A fundamental role in the process of technological growth was ensured by the entry of Edoardo, in these years on the launching pad as representative of the third generation of the family. Having earned a degree in electronic engineering and showing the same passion, flair, and creativity of Carlo and Franco – but with the added enthusiasm typical of the young generations – he has already brought new enthusiasm and ideas to the production area. The I BIAGI collections are mainly characterised by: Crystal handmade by master artisans, unique works of art shaped by man in fire and sand; semiprecious Hard stones that include objects of exceptional beauty decorated with malachite, amethyst, and lapis lazuli; Bronzes produced just like during the Renaissance, using artisanal processes like sand casting and lost-wax casting, with unique models made by sculptors.



A greatly loved tradition. Today there are three collections in the I BIAGI product range, and all of them are inspired by objects and furnishing accessories characteristic of the Renaissance, as well as the 1700s and 1800s. They are the kinds of works we can admire in Italian museums (Florence, Naples, and Turin) and those in Vienna, Paris, Budapest, Madrid, Moscow, and anywhere else beautiful things were recognised, appreciated, and requested by demanding and sophisticated rulers and nobility. The Renaissance collection is the first of the I BIAGI collections and it is characterised by its variety of furnishing accessories in crystal and bronze. The Precious Stone collection contains objects richly decorated with semiprecious hard stones. Finally, the I BIAGI Furniture Collection – the latest addition – represents our most exclusive selection, fulfilling the desires of a demanding target with furniture, accessories, and precious objects made in limited runs or even custom made. The materials used besides those already described for the other collections are those specifically requested by the customer.







**I BIAGI. CREATIVE TALENT.**

WHEN MANUAL SKILL AND TRADITION JOIN TO MAKE AN OBJECT UNIQUE AND PRECIOUS.



CRYSTAL: production.

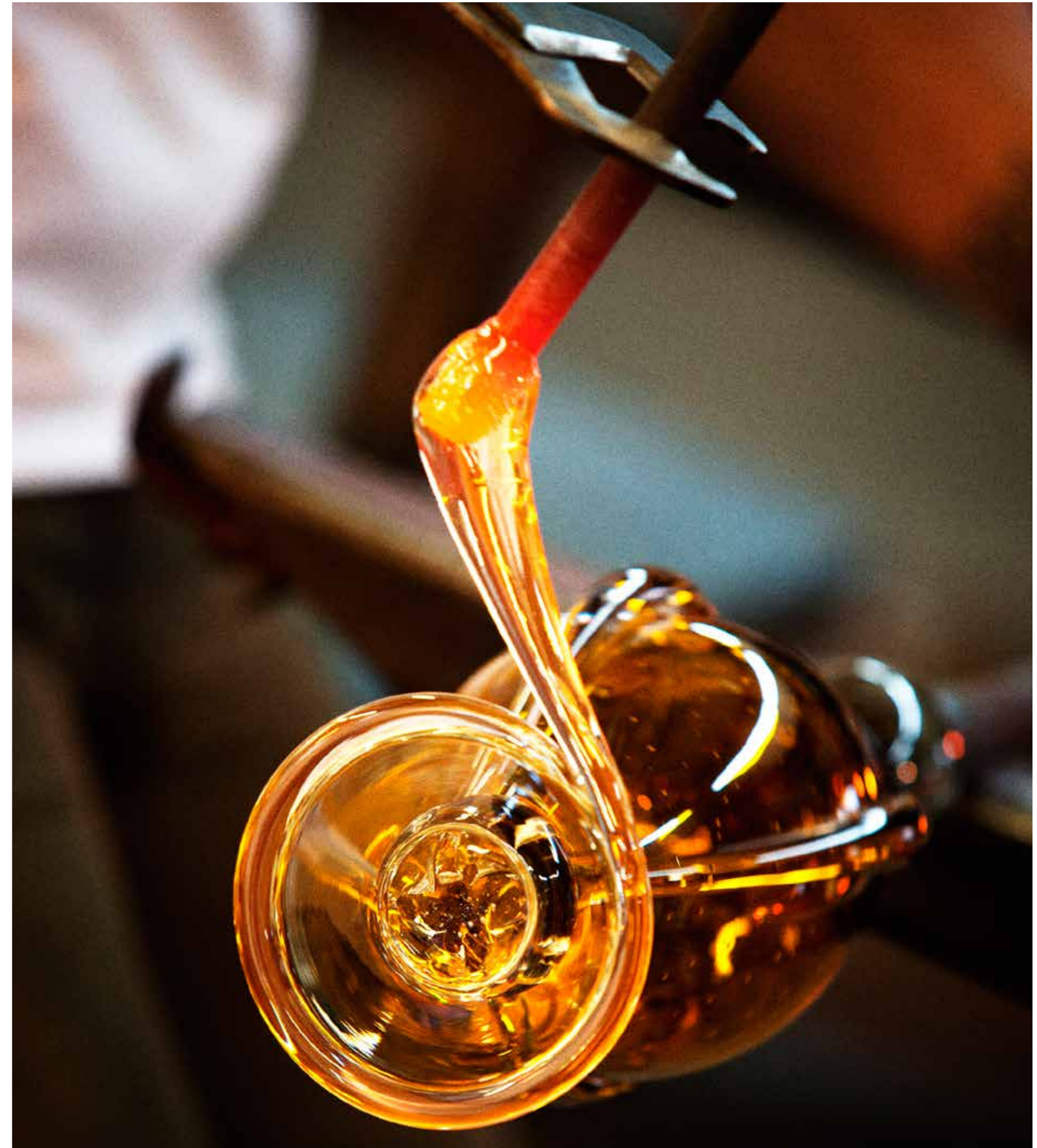
## THE REFLECTION OF TRANSPARENCY.

THE UNEQUALLED MANUAL SKILL OF SHAPING WITH FIRE AND SAND.

There are great objects that are realised here, having breathed Tuscan air, reflecting an ability to do things, production techniques, product culture, and passion for work, and they went on to become little works of art destined for the Luxury trade, for demanding customers, culturally refined and who know how to recognise the intrinsic value of objects they select. The raw materials used in production are all top quality, and of these the truly exceptional one is handmade crystal. A special kind of glass esteemed for its sheen, transparency, and refractivity, it is a surprising material discovered by the Phoenicians. Tuscan glass artisans have been passing down this art of shaping glass with fire and sand from father to son for generations, giving life to unique works like those in the Renaissance Collection. They are singular pieces made with procedures that no technology or innovation can yet equal. Production is done entirely in Italy, with manual grinding and cuts inspired by centuries-old traditions that are continually being renewed. In this sense, the workspace at I BIAGI

becomes a place for meeting, training, appreciating creative talent, where artisanal skill and production innovation come together. There is no doubt that the oldest production method is blowing glass, done by hand by experts using a few simple tools and all their skill to bring wonderful objects to life. It is common to see the master glass-blowers being photographed with the long pipe in hand, called a "blowpipe," with the melted glass on one end ready to be shaped, and the artisan on the other hand blowing inside to produce the desired form, and then proceeding as necessary by hand with the creation of pedestals, feet, and legs for the object. Once the piece has been completed, it is removed from the pipe and, after having shaped the opening by repeatedly heating it, decorative elements required for the article are added. Maximum credit for the object therefore goes to the artisan who, as already noted, is not simply an expert indispensable for the production, but is also an artist who personally signs every work.





Game of contrasts. Who sets the tone.

Colouring is obtained directly from the composition of the crystal without any added decorations or varnishing. The same for the complex process of overlaying crystal, which makes it possible to combine two blown-crystal objects of different colours. After then proceeding to the manual grinding phase, the removal of the different coloured parts reveals the lower layer, bringing out very particular colorations, highlights, and sparkles that are impossible to achieve in any other way besides this technique passed down through the ages. Crystal has fascinated man for centuries. Enchanted mirrors are made of crystal, as is the ball revealing the future, not to mention Cinderella's shoe. A deep network of crystal symbols has always accompanied our existence. The charm of this precious mineral may reside in its capacity to show and separate, to contain and reveal at the same time.















HARD STONES: production.

## THE PRIORITY IS CHOOSING PERFECTION.

STRIVING FOR QUALITY AND PERFECT WORKMANSHIP:  
TRANSFORMING PRECIOUS STONES INTO DECORATIVE GEMS.

You have to know how to choose, to interpret materials and discern their beauty even in an unrefined state, to then produce the perfect result with proper workmanship. This is the method that I BIAGI uses in selecting the stones that will become precious ornaments on its works of art. Hardness and beauty are constantly sought after by the company to make its creations unique. Every piece is different, as are different the types of stones used, malachite, lapis lazuli, and amethyst being only a few examples.

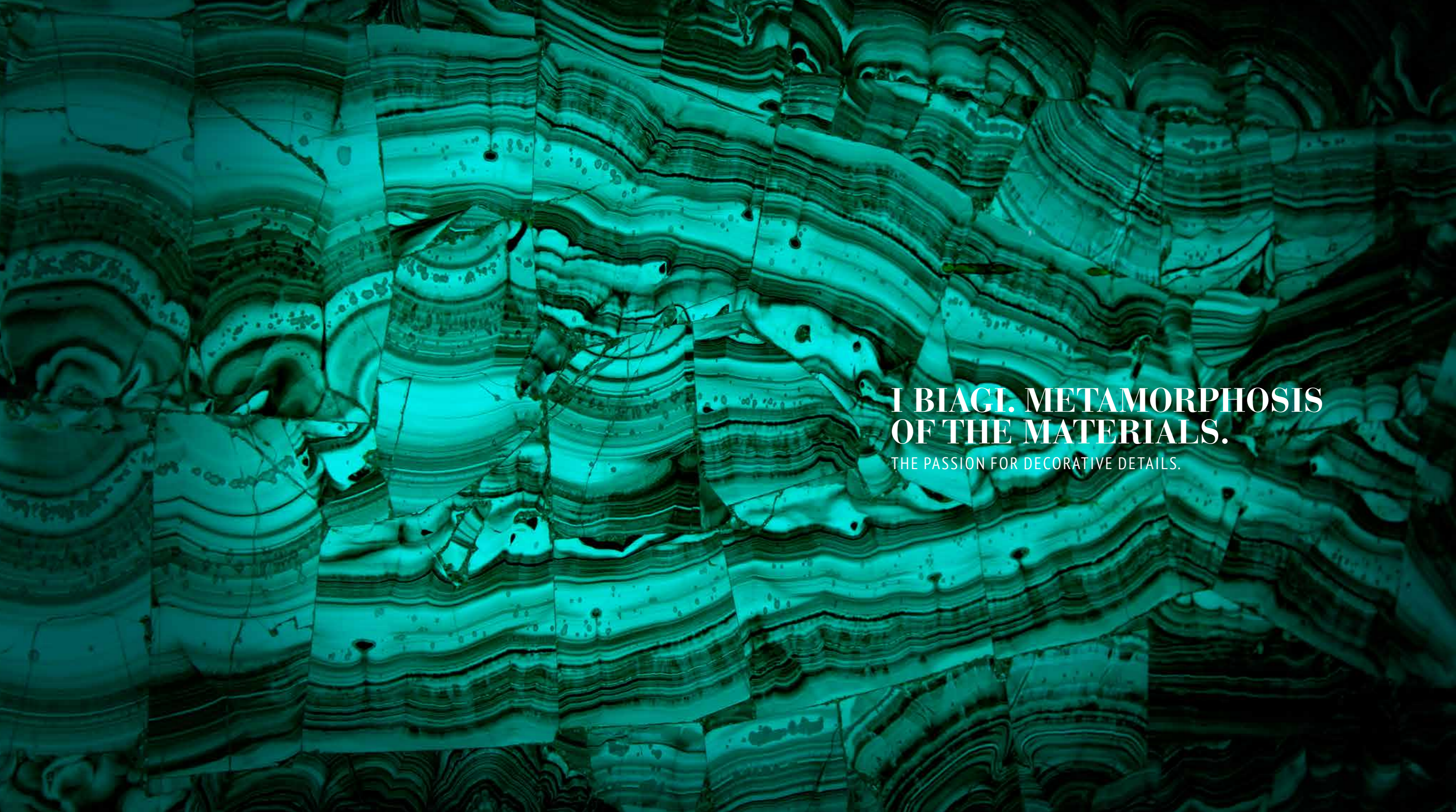
Particular and rare colours and transparencies that manual and mechanical processing bring out in the perfection of the cuts and facets, revealing their maximum beauty under light. The precious stones used to create wonderful decorative objects or jewelled details that adorn furnishing accessories of the I BIAGI collections are divided into gems and hard stones. The former, considered more precious than the latter, are represented by crystalline structures, while the latter for the most part include amorphous stones.

Experts carefully determine value by assessing various parameters: colour, transparency, light reflection and refraction, hardness, specific weight (which makes it possible to identify imitations), absolute weight, rarity, difficulty of processing, and even what is fashionable at the moment. The role of the master cutter and chiseller is to use them as decorations in different forms and shapes, using their expert eye to assess hardness in order to determine their scratchability and therefore choosing how to integrate them into appropriate furnishings and accessories.

The processing of precious stones, in technical jargon called glyptics, includes cutting, engraving, and polishing to bring out their beauty. Once the defects have been eliminated from the rough stone, faceting can be started. The type of facet chosen depends on the characteristics of the stone itself. There are two main types: flat surface cuts (generally used for transparent stones) and curved cuts (better for opaque stones). Putting the two together it is possible to create numerous different forms.







**I BIAGI. METAMORPHOSIS  
OF THE MATERIALS.**

THE PASSION FOR DECORATIVE DETAILS.



The great cup by Thomire  
Pierre-Philippe Thomire (1751-1843)

MALACHITE: the allure of shading.

## THE TRANSFORMATIONAL STONE.

VERSATILITY, EMOTION, MEANING.



In the creation phase, the inspiration for a new line comes from works that have left their mark on art history. The sinuous, sophisticated lines are made more precious by elements and decorations in semiprecious hard stones. Thus was born Precious Stone, a collection made by I BIAGI featuring semiprecious stones. The search for hidden treasures inside mineral deposits leads to later processing that creates refined accents of light on exclusive ornamental objects. Desirable objects

have opulent motifs and are striking for their bright colours. Malachite in particular, a mineral with crystalline appeal, used as amulets by Greeks and Romans to protect against accidents, draws the viewer's attention thanks to its elegant green colour that shifts from light to dark because of the copper inside. Quarried in Africa, Russia, Australia, and the island of Elba in Italy, malachite lends itself to carving and is particularly versatile when it comes to manual workmanship.





**I BIAGI. THE FACETS OF COLOUR.**  
FOR TAILOR-MADE PROJECTS, INTIMATELY BOUND TO YOUR STYLE AND PERSONALITY.



Roman Art  
Nero like Apollo with the lyre.

AMETHYST: the colour of elegance.

## SPIRITUALITY IN A STONE.

THE THOUSAND FACETS OF THE MYTHICAL STONE.



Since the time of the Egyptians and Mesopotamians, the amethyst has been one of the gems used most for making jewels, marquetry, and seals. A quartz that is born in basaltic geodes, it has a violet colour that mythology attributes to a splash of Bacchus's wine. Its name comes from the Greek *améthystos*, meaning "not drunk." According to the Greeks and Romans, who used it for wine cups, it was in fact an excellent remedy against the effects of alcohol. Crystal therapy attributes the stone with the power to drive away nightmares and strengthen one's ability to dream, as well as a natural remedy for migraines. As a spiritual stone, on the other hand, it can

reawaken interior awareness, opening and purifying the mind. Deposits rich with amethyst are found in Brazil, Uruguay, USA, Madagascar, Russia, India, Australia, and South Africa. In Italy small formations can be found in the provinces of Trento, Bolzano, Sassari, Grosseto, and Turin. Today it is used to produce jewels, cups, and chalices. Its colour, which can range from dark to light purple, can change over time in direct sunlight, even radically to the point of becoming a brownish orange yellow. The fact remains that its thousand purple shades adorn any precious surface like a soft gown, giving it a dimension suspended somewhere between myth and reality.





**I BIAGI. TIMELESS PRECIOUS STONES.**

THE PASSION OF DECORATIVE DETAILS.





Valle dei Re  
Il sarcofago di Tutankhamon

LAPIS LAZULI: a piece of the sky.

## THE STONE WITH PRECIOUS ORIGINS.

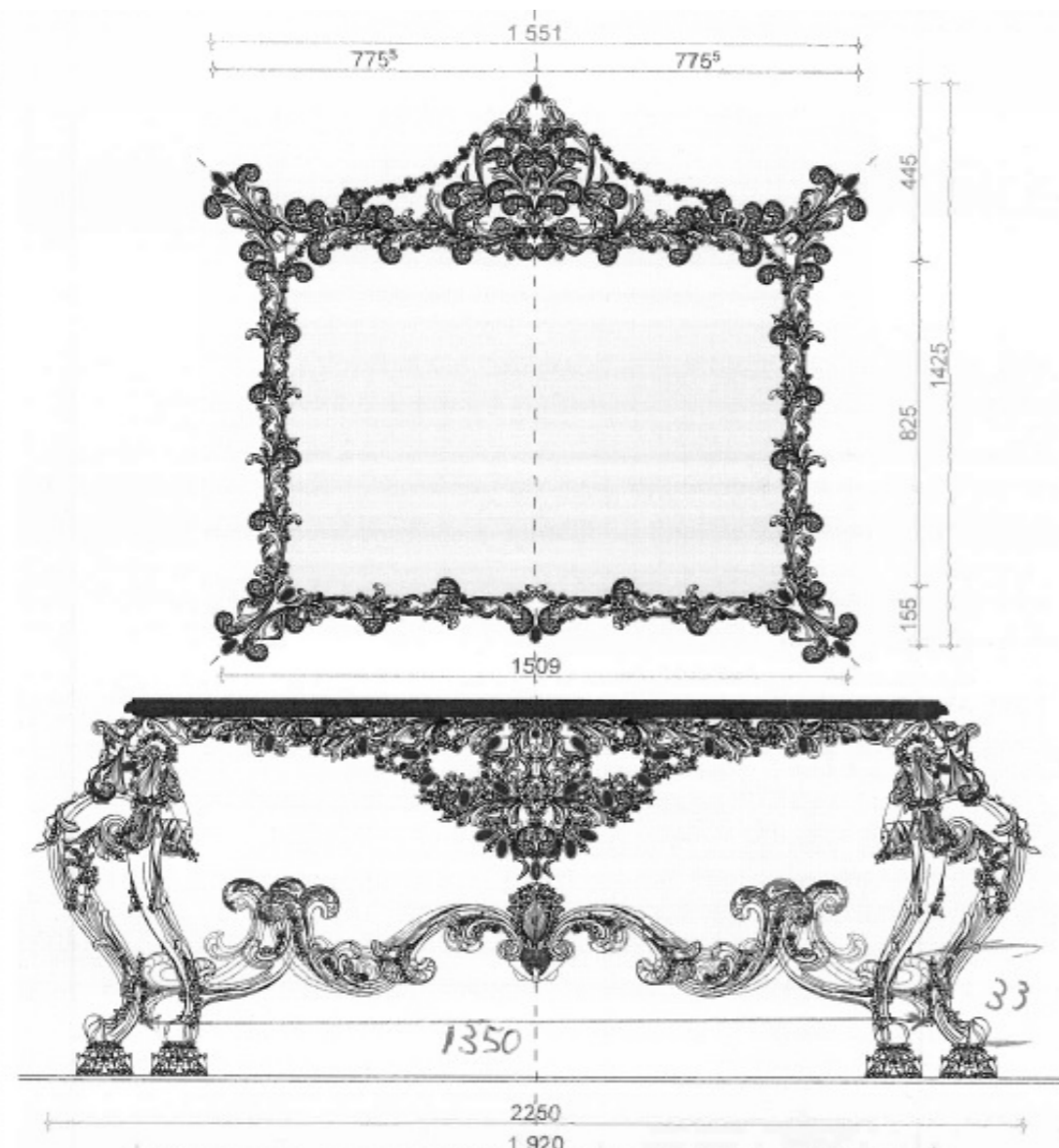
THE PRIMARY COLOUR FOR PAINTERS, SCULPTORS, MASTER GOLDSMITHS.



Of the most ancient precious stones in history, lapis lazuli is a gem that has been used since the fifth century BC. It has a high concentration of lazurite and other minerals, like calcite and pieces of pyrite. There are traces of it in almost all the jewels found in the tombs of ancient Egyptian Pharaohs. Etymologically the name means "blue stone" and in fact it has an intense blue colour, sometimes close to sky blue, making it easily recognisable. Its value as a precious stone is justified by its limited availability (deposits in Afghanistan, China, Chile, and some lava fields in Campania and Lazio, in Italy). Lapis lazuli has always been perfect for jewellery, carving, and sculpture. The inlay work on the mask of the Egyptian sovereign Tutankhamen is famous, as are the cups and vases in lapis lazuli that belonged to the Medici family in Florence. It has also been

used in many paintings. The lapis lazuli powder obtained from ground stone was in fact used as blue pigment by medieval painters. Michelangelo Buonarroti himself used it in abundance in the frescoes of the Sistine Chapel and the Pauline Chapel. At the time, lapis lazuli was so precious that its cost per kilogram was the same as that of gold. For the Buddhist religion it is considered one of the seven treasures and is equated to "self-consciousness." Aside from personal beliefs, it is undeniable that its blue colour and the pyrite inclusions that create a luminous effect give this stone that poetic trait that instinctively binds it with an image of the star-filled sky. And in fact it is in this way that our lapis lazuli vases are designed, decorative pieces created to become emblems of the heavenly vault inside the home.



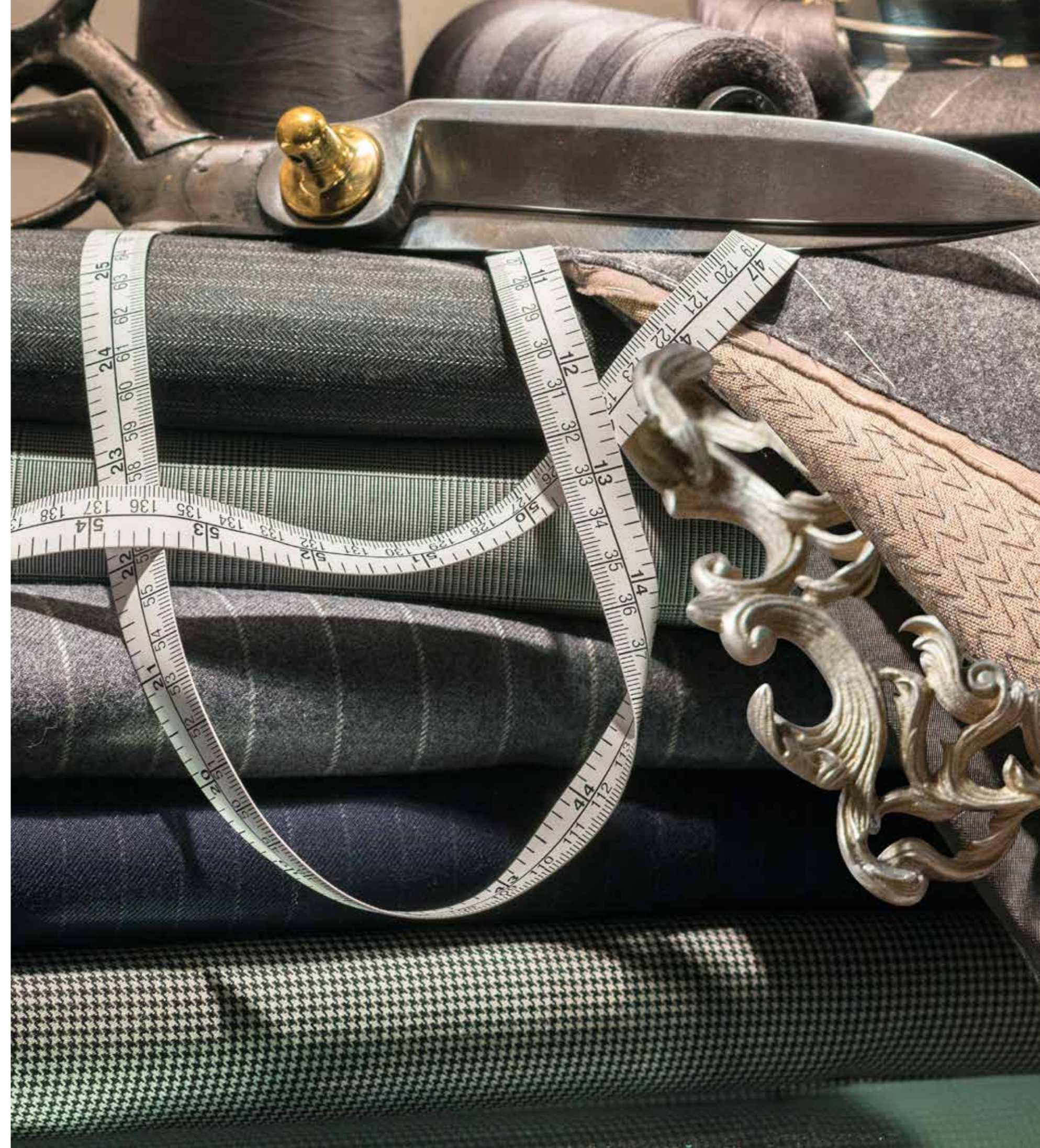


## LET'S CREATE!

CUSTOMER REQUESTS MEET ARTISANAL KNOW HOW.

More than 30 years from its birth, the I BIAGI brand is a leader in the production of high quality decorative objects and furnishing accessories. They are special products designed for villas, apartments, and executive suites, be they single pieces or complete rooms. But in recent years, going even further and promoting its level of workmanship, delivering the value of its know-how directly to customers' homes, has become one of the company's primary objectives. The desire to offer custom work on a wider scale and therefore to facilitate the insertion of its creations in the most exclusive environments is in keeping with the company's values and ambitions. Today, in fact, besides offering customers the chance to discover its permanent collections, I BIAGI wants to attract a special public, more demanding, including contract work. Drawn by the value of Made in Italy, these special customers can in this way realise the dream of magnificent decor and approach their ideal of beauty. They can follow the production of

the pieces step by step, supervising the colours, materials, and shapes they have chosen themselves. A great homage to artisanal workmanship. In fact, besides offering three main product lines, the company is also able to produce custom projects for private commissions or contracts with objects that range from accessories to furnishings, not to mention the design and production of entire rooms. Each custom project always employs noble materials, bringing together centuries of experience in working metal, glass, and technological innovation. The result is customised furnishings of a classic, elegant, and sophisticated style, so much more exclusive when made to order, but always unmistakably signed I BIAGI. A brand that over time has earned the company the trust of prestigious organisations and important personalities. The product is born from experience but cannot ignore technology. In making these special products workmanship and technology coexist, always guaranteeing customers the best of both.







## AND OUR ART CONTINUES ON FROM HERE...

I BIAGI does not produce reproductions or simple copies of the past, but rather offers new interpretations, re-visiting classic canons of beauty with a perspective that is always fresh and modern. The starting points, the foundation for each collection, each single piece or furnishing, are Tuscan tradition, specialised labour, artisanal experience, and quality materials. And we cannot forget technology, which remains a necessary production tool: from I BIAGI customers expect a blend of tradition and modernity.

**And it is towards this horizon that the Biagi family today looks.**



