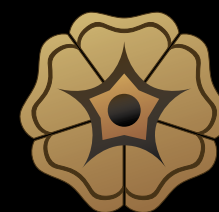


SIGE GOLD  
LUXURY GOES LIVING



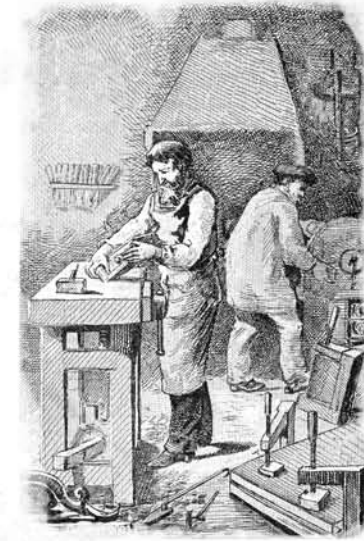


PRODUCT CATALOGUE  
Edition 2010



SIGE GOLD  
LUXURY GOES LIVING



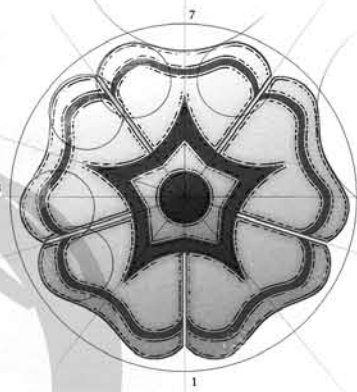


*“Before the modern separation between  
handcraftsmanship and art, between intellectual  
work and handwork, continuity prevailed over  
separation, similitude over difference.”*

Edward Lucie-Smith – *The Story of Craft*

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# FOREWORD



**SIGE GOLD**  
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The production of a door, as well as of a piece of furniture, involves a series of different skills, at the same time both specialistic and subsidiary. The final result comes from long planning and working days, but most of all from a wide range of artisanal skills, which often work on the same object in different times and places, and are appreciated only when the product is complete.

Sige Gold doors all come from such a process; inspired by the late Empire but not bound to a unique style, they show classical lines that bring us back to the luxury and eclectic look of the XIX century royal courts. In all of them you will find a known detail, a shape that reminds the sumptuous style of the ancient buildings; yet none of them will be an artificial copy of authentic forms and decorations.

The story of our doors starts in Tuscany, between the cities of Florence and Siena, a country that saw great artworks, important artists and genial handworkers. Florence and the Renaissance contributed in making Tuscany famous in Italy, and from the XIX century the

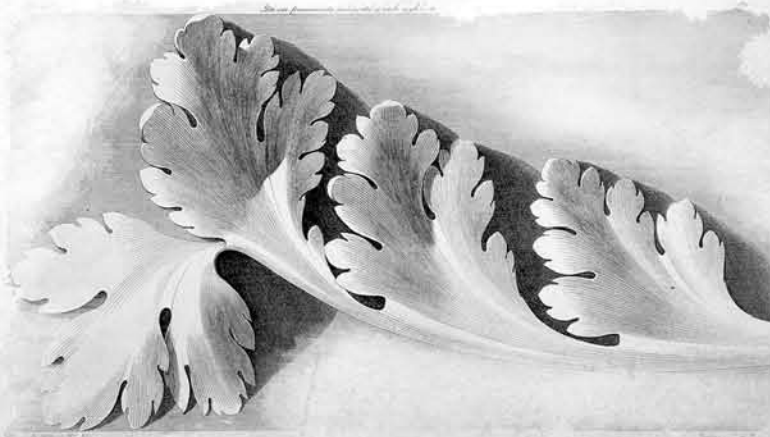
Italian style and capability became famous worldwide. From this background, from the history and style of the many little Florentine workers, SigeGold doors are inspired.

The real value added comes from a complex working process, ranging from the the wood choice to the final finishing. Wood types are selected after their grain, their look and according to the door model they will become. The best wood types are imported from America, from the Mediterranean area, from the Middle East: from

*The real value added comes from a complex working process, ranging from the the wood choice to the final finishing.*

Olive Ash to Mahogany, from Myrtle to Maple. After an accurate seasoning, the Florentine legnaiuoli (woodworkers) will give form to the variuos doors.

The working process follows many different paths, every decoration is made by hand, using techniques unchanged since centuries. The mouldings, hand carved by



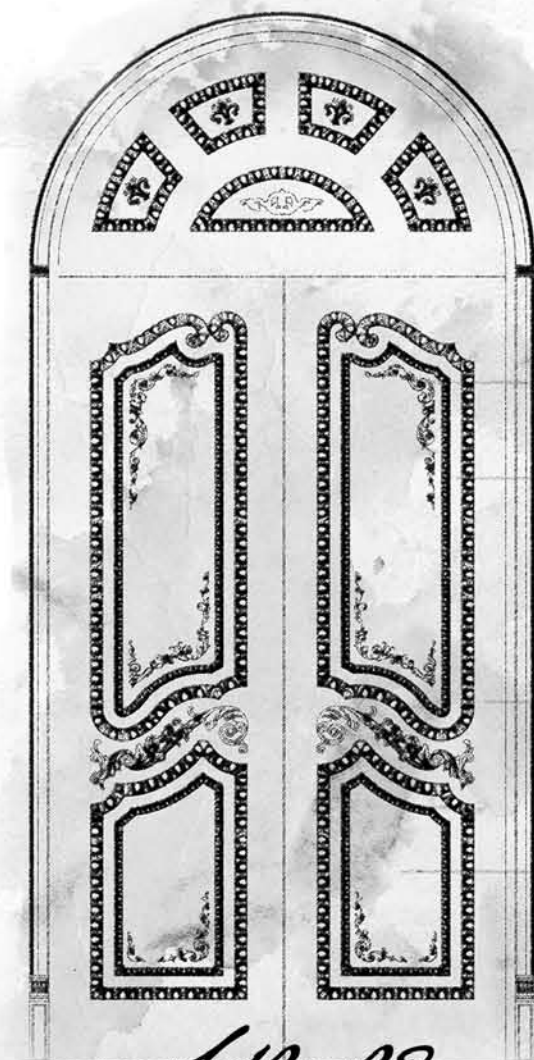
real artists, are covered using precious gold and silver alloys foils. These are laid with patient delicacy to cover perfectly the many sculpted decorations, obtaining a result which would be impossible with a modern paint. The shiny gold or silver surface remains unchanged, and the antique patina enriches it with a touch of age and warmth.

During this first phase the other components take a different way. While the decorators make the mouldings, the inlayers are working on the precious woods to be used for the door faces. The careful choice of different wood species allows to reach fine shadowing effects. Every inlay therefore is different from any other and definitely cannot be copied, because it requires whole working days and is completely hand made with ancient techniques. The inlayers' work end up with a burning phase, when the single wood decorations are carefully dipped in hot sand to create a shadowing effect.

The doors are now complete with inlays, and can pass into the hands of the decorators. These persons all come from the famous Florence Arts Academy, and are able to customise every door, also according to the Customer's wishes. Also this phase must be done by hand, using a sample drawing made on paper and then transferred to the door surface using the technique of fresco painting.

*Every inlay therefore is different from any other and definitely cannot be copied, because it requires whole working days and is completely hand made with ancient techniques.*

On the other hand, oil painting is made on wood, using the decorator's fantasy and a careful study of the ancient artworks and colours whence it takes inspiration. Every single door will be therefore different from any other, because the many manual working phases could never allow a series production.



Overpanel

Mahogany inlay

Middle panels:  
Rose Eoulipies

Herringbone  
natural ash

Panel:  
Natural ash  
briarwood

Sel0a.02  
double door



---

The same can be said about the Murano glasses: also in this case the decoration comes from a style research on both the door model and the Customer's requests. The choice of glass colour and type made by our craftsmen is aimed to keep the small differences and imperfections that make every glass a unique piece.

In the last phase of the production process all elements

---

*Every single door will be therefore different from any other, because the many manual working phases could never allow a series production.*

---

are finally joined to give a tangible form to the starting plan. Each door receives our company mark, a warranty for the craftmade process and to identify every door. SigeGold mark and serial number state that every door is a unique piece, impossible to copy and to reproduce.

THE PRESIDENT, LUIGI GALLAI

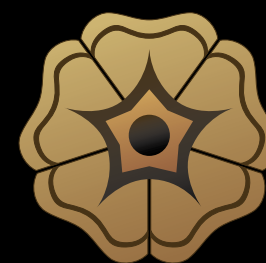
Luigi Gallai



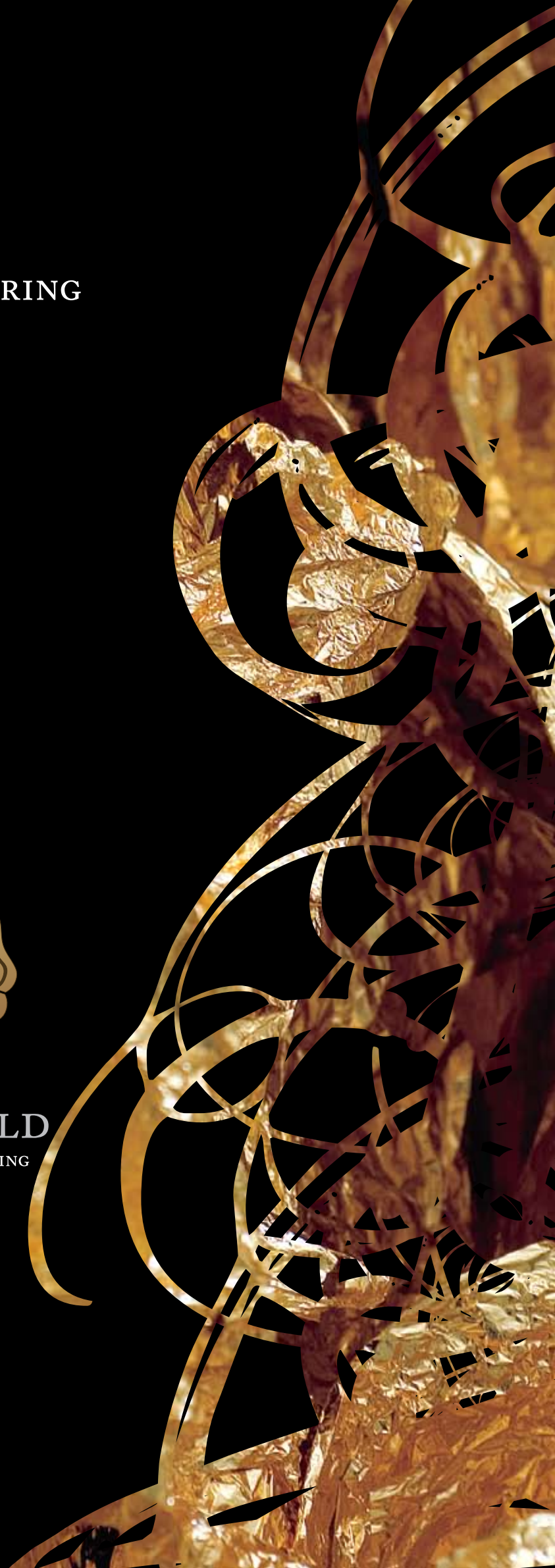




MANUFACTURING



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2.



3.



4.

## CARVING

The carving is one of the most important phases in the working process. Craftsmen model the raw wood piece by hand, feeling its fibre and removing every imperfection.

Along with the man's skill, time is the second element for a prestigious carved decoration.

For a medium complex work even six or eight working hours are needed, and a great number of instruments, all different and all needed to create even the smallest details.

- 1. (left page) Upper capital carved in composite Ionic/Corinthian style
- 2. Manual working phase
- 3. Decoration detail
- 4. Working instruments





1.



## GLASS

Sige Gold line is perfectly completed by artistic glasses. Stretched glass, easily recognised by its irregular surface and thicker edges, is obtained by pouring melt glass onto a plate, and stretching it. The decorations are cut from the pane by hand, a work that requires great care and skill, especially in case of round cutting lines.

The single parts of the decoration are then cooked and melt together on 2 or 3 transparent glass panes, so that the decoration can be felt also in its thickness.



3.

1. Complete composition. The different thickness of the single pieces can be noted.
2. Detail of a hand made decoration
3. Series of stretched coloured Murano glasses



1.



2.



3.



4.

## INLAY

Every inlay is hand made on sheets of different woods.

This work requires a long work and a high care, both during the cutting and during the burning of the single pieces, which are carefully dipped in hot sand to obtain a range of nuances that give them a warm and aged look.

1. Composition of a hand made inlay
2. Burning of the pieces
3. Hand made painting on a door
4. An inlaid decoration still to be completed





## GILDING

Mouldings or even complete doors are gilt with gold foils, a technique already used in Florence during the Renaissance.

The little gold or silver alloy foils are laid on an adhesive resin, which will glue them to the moulding. Then the foils are carefully pressed down using a marten hair brush, so that they can perfectly adhere to the carvings.

This technique must be carried off very strictly and of course by hand: every mistake would waste a considerable amount of the pre-

cious metals. The marten brush, for example, is needed because of its softness, to gently push the foils on the surface without tearing them.

The last phase of this process is the antique patina, where mineral oils are applied on the shiny surface to achieve a warmer and aged look.



1.



2.



3.



4.

1. The "spolvero" of a decorative drawing

2. Gold foil can also be used as a precious base for the subsequent painting

3. Some mouldings after applying the antique patina

4. Mouldings in shiny silver foil

## PAINTING

When a painting is requested, the door surface is treated like a fresco. The decorators draw first of all the so-called spolvero, harmonising the chosen painting with the door model, and transfer it on the door using some coal dust. Also in this case we learned from the past: this technique was used for the great wall paintings since the Middle Age. Therefore every decoration is unique, and also enriched by the use of gold or silver foils and by the hand made finish.





1.



2.

#### FINAL ASSEMBLY

In the assembly phase the single tasks of the many craftsmen achieve their definitive shape. This is maybe the most delicate part of the production: the workers who assemble the doors must put together all of the door elements with taste and harmony, trying to reduce the small imperfections which are the natural counterpart of a hand made work. The door, laid on a special table, is completed with its various components: the carved mouldings, the internal panels, the glasses, the inlaid decorations. Every element may

need a touch-up, every piece must be adapted to the complete door. Only the most expert amongst Sige craftsmen are able to assemble SigeGold doors, giving the best completeness to the work of many other skilled people.

1. Installing a gold foil gilded mouldings

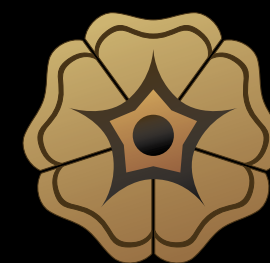
2. Installing an antique patina gold foil mouldings. A delicate working phase, that requires highly skilled personnel.







## PRODUCT CATALOGUE



SIGE GOLD  
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SE010AP.2A.01

Two wings door, overpanel SESTS.BP





SE010AP.2A.01  
Two wings door







SE010AP.2A.32PA  
Two wings door with oil painting, overpanel SEST'S.BP



**SE010AP.2A.01** (p 22 - 25)

Two wings door, overpanel mod. SEST.BP

Door: *dark myrtle briarwood*  
Middle panels: *light myrtle briarwood*  
Panels: *light myrtle briarwood with maple inlays*  
Mouldings: *antique gold*  
Casings: *CS 30*  
Overpanel: *dark and light myrtle briarwood*



**SE010AP.2A.32PA** (p 26 - 27)

Two wings door, overpanel mod. SEST.BP

Door: *patina green lacquer*  
Middle panels: *patina green lacquer*  
Panels: *oil painting*  
Mouldings: *antique silver*  
Casings: *CS 30*  
Overpanel: *patina green lacquer*



**SE010IA.1A.cc**

Door: *patina white lacquer*  
Middle panels: *patina green lacquer*  
Panels: *patina white lacquer*  
Mouldings: *antique gold*  
Casings: *CM 90*  
Glass: *mod. VT 401F, float glass set with gold decorations*



**SE010AP.2A.02** (p29)

Two wings door

Door: *herringbone natural ash*  
Middle panels: *natural rose toulipier*  
Panels: *light ash briarwood with mahogany inlays*  
Mouldings: *antique gold*  
Casings: *CM 90*







**SE070AP.2A.02**

Two wings door

Door: *herringbone natural ash*

Middle Panels: *natural rose toulipier*

Panels: *light ash briarwood with mahogany inlays*

Mouldings: *antique gold*

Casings: *CM 90*





#### SE070AP.2A.62

Two wings door

Door: *antique gold foil*  
 Middle Panels: *antique gold foil*  
 Panels: *antique gold foil*  
 Mouldings: *antique gold foil*  
 Casings: *CM 90*



#### SE070AP.1A.31OP (p 34-35)

Door: *opaque white lacquer*  
 Middle Panels: *opaque white lacquer*  
 Panels: *opaque white lacquer*  
 Mouldings: *antique gold*  
 Casings: *CM 90*

#### SE070AP.1A.09

Door: *dark madrona briarwood*  
 Middle Panels: *light ash briarwood*  
 Panels: *light ash briarwood with mahogany inlay*  
 Mouldings: *antique gold*  
 Casings: *CS 30*



#### SE070BP.1A.01

Door: *dark myrtle briarwood*  
 Middle Panels: *light myrtle briarwood*  
 Mouldings: *antique gold*  
 Casings: *CS 30*

#### SE070AP.1A.01

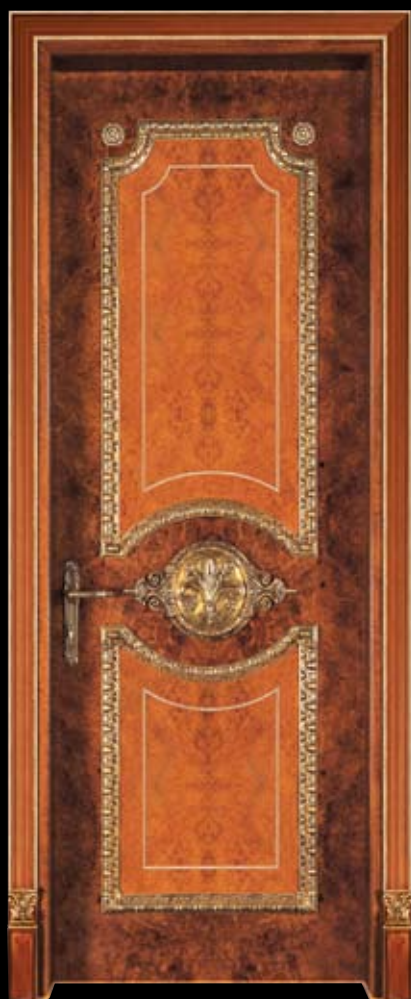
Door: *dark myrtle briarwood*  
 Middle Panels: *light myrtle briarwood*  
 Panels: *light myrtle briarwood with maple inlays*  
 Mouldings: *antique gold*  
 Casings: *CS 30*





**SE070AP.1A.31OP**  
One wing door with Boiserie





**SE75BP.1A.01**

Door: *dark myrtle briarwood*  
 Middle Panels: *light myrtle briarwood*  
 with *maple line inlay*  
 Mouldings: *antique gold*  
 Casings: *CM 90*

**SE75AP.1A.31OP**

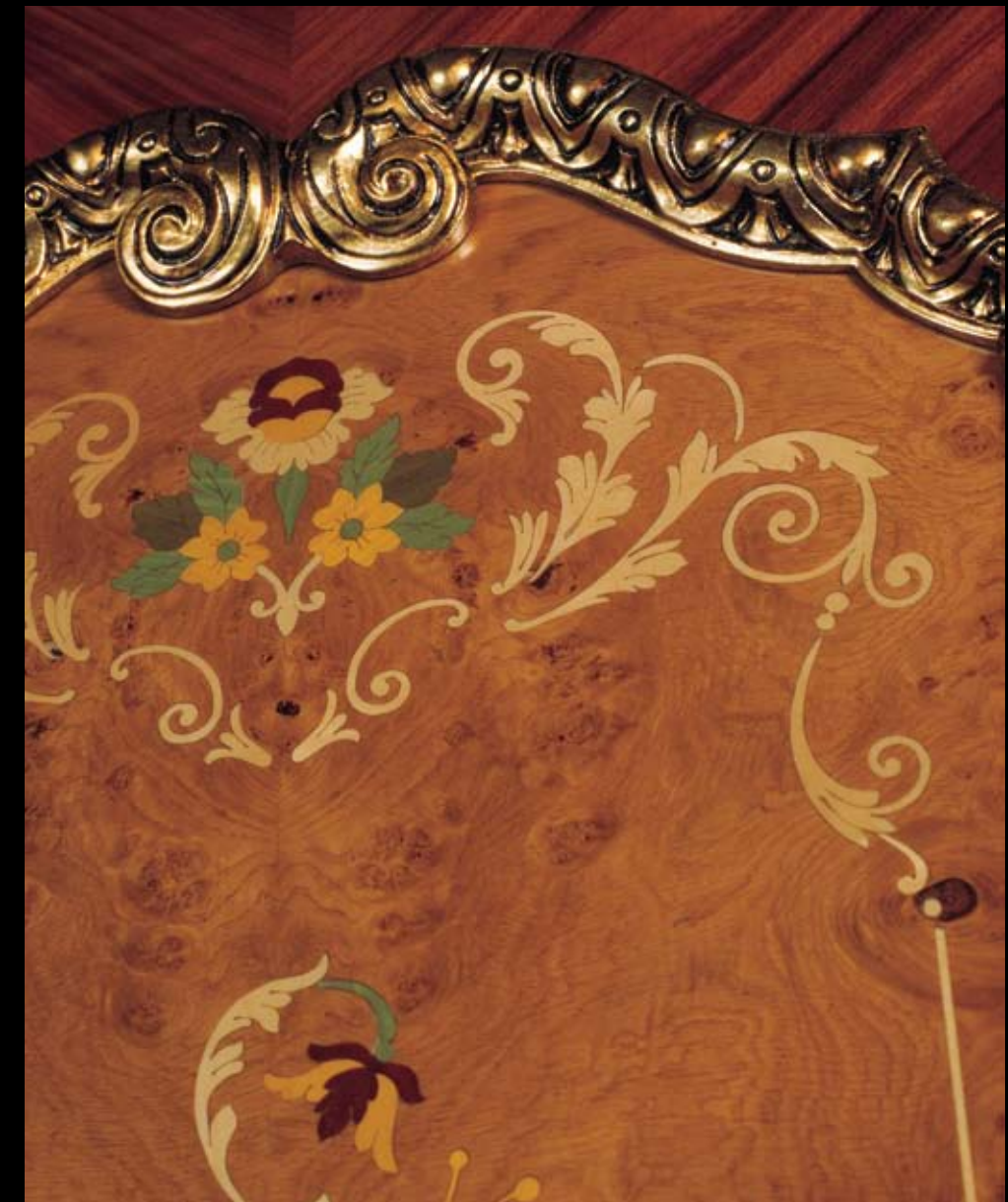
Door: *patina white lacquer*  
 Middle Panels: *patina white lacquer*  
 Panels: *patina white lacquer*  
 Mouldings: *antique gold*  
 Casings: *CS 30*

**SE75AV.1A.31PA** (p 37)

Door: *patina white lacquer*  
 Middle Panels: *patina white lacquer*  
 Panels: *patina white lacquer*  
 Mouldings: *antique gold*  
 Casings: *CS 30*  
 Glass: *mod. VT 403M, murano glass set*  
 with *gold decorations*







**SE090BP.1A.05**  
One wing door





**SE090BP.1A.05** (p 39)

Door: *herringbone straight palisander*  
 Middle Panels: *oak briarwood with painted maple inlay*  
 Mouldings: *antique gold*  
 Casings: *CS 30*



**SE090BP.1A.01**

Door: *dark myrtle briarwood*  
 Middle Panels: *light myrtle briarwood*  
 Mouldings: *antique gold*  
 Casings: *CS 30*



**SE030AV.1A.01**  
 One wing door, murano  
 glass set VT401M.2





**SE030AP.2A.01**  
Two wings door with Boiserie





#### SE030AP.1A.31PA

Door: *patina white lacquer*  
 Middle Panels: *patina white lacquer*  
 Panels: *patina white lacquer*  
 Oval: *light myrtle briarwood with painted maple inlays*  
 Mouldings: *antique gold*  
 Casings: *CS 30*

#### SE030AP.2A.01 (p 42-43)

Two wings door  
 Door: *dark myrtle briarwood with maple inlays*  
 Middle Panels: *light myrtle briarwood*  
 Panels: *light myrtle briarwood with maple inlays*  
 Oval: *light myrtle briarwood with painted maple inlay*  
 Mouldings: *antique gold*  
 Casings: *CM 90*



#### SE030BP.1A.01

Door: *dark myrtle briarwood with maple inlays*  
 Middle Panels: *light myrtle briarwood*  
 Oval: *light myrtle briarwood with painted maple inlays*  
 Mouldings: *antique gold*  
 Casings: *CS 30*

#### SE030AV.1A.01 (p 41)

Door: *dark myrtle briarwood with maple inlays*  
 Middle Panels: *light myrtle briarwood*  
 Panels: *antique gold foil*  
 Oval: *light myrtle briarwood with painted maple inlays*  
 Mouldings: *antique gold*  
 Casings: *CS 30*  
 Glass: *mod. VT 401M.2, murano glass set with gold and blue flower decorations*

#### SE030AP.1A.10

Door: *blond walnut with maple inlays*  
 Middle Panels: *blond walnut*  
 Panels: *olive ash briarwood with maple inlays*  
 Oval: *natural herringbone ash with painted maple inlays*  
 Mouldings: *antique silver*  
 Casings: *CM 90*

#### SE030AV.1A.10

Door: *blond walnut with maple inlays*  
 Middle Panels: *blond walnut*  
 Panels: *antique gold foil*  
 Oval: *natural herringbone ash with painted maple inlays*  
 Mouldings: *antique gold*  
 Casings: *CM 90*  
 Glass: *mod. VT 403M, murano glass set with gold decorations*





SE100AP.1A.31PA

One wing door, decorative portal with casings mod. SEP30







**SE100AP.1A.07**  
One wing door



**SE100AP.1A.07** (p 48)  
Door: *blond walnut with maple inlay*  
Middle Panels: *mahogany*  
Panels: *light ash briarwood, bois de rose, plume cerejeira with painted maple inlay*  
Mouldings: *antique gold*  
Casings: *CS 30*

**SE100AP.1A.01**  
Door: *dark myrtle briarwood with maple inlay*  
Middle Panels: *light myrtle briarwood*  
Panels: *light myrtle briarwood with maple inlay*  
Mouldings: *antique gold*  
Casings: *CS 30*



**SE100AP.1A.31PA** (p 46 - 47)  
Door: *patina white lacquer with gold foil decorations*  
Middle Panels: *patina white lacquer*  
Panels: *patina white lacquer with gold foil decorations*  
Mouldings: *antique gold*  
Decorative portal: *SEP30*





**SE110AP.1A.06** (p 46 - 47)

Door: *light ash briarwood*  
 Middle Panels: *light ash briarwood*  
 Panels: *dark madrona briarwood*  
 Mouldings: *antique gold*  
 Decorative portal: *SEP40*











**SE080BP.1A.41**

Door: *plain stripe black/gold oak*  
Middle Panels: *plain stripe black/gold oak*  
Mouldings: *natural gold*  
Casings: *CS 80*



**SE080BP.1A.43** (p 52 - 55)

Door: *plain stripe black/silver oak*  
Middle Panels: *plain stripe black/silver oak*  
Mouldings: *natural silver*  
Casings: *CS 80*

**SE080BP.1A.42**

Door: *crown white/gold oak*  
Middle Panels: *crown white/gold oak*  
Mouldings: *natural gold*  
Casings: *CS 80*







**SE085BP.1A.08** (p 57)

Door: *olive ash briarwood*  
 Middle Panels: *olive ash briarwood*  
 Mouldings: *antique gold*  
 Casings: *CS 80*

**SE080AP.1A.01** (p 59)

Door: *dark myrtle briarwood*  
 Middle Panels: *light myrtle briarwood*  
 Panels: *light myrtle briarwood*  
 Mouldings: *antique gold*  
 Casings: *CS 80*



**SE080BP.1A.31PA**

Door: *patina white lacquered*  
Middle Panels: *patina white lacquered*  
Mouldings: *antique gold*  
Casings: *CS 80*



**SE085BP.1A.31PA**

Door: *patina white lacquered*  
Middle Panels: *patina white lacquered*  
Mouldings: *antique gold*  
Casings: *CS 80*

**SE080AP.1A.31PA**

Door: *patina white lacquered*  
Middle Panels: *patina white lacquered*  
Panels: *patina white lacquered with gold foil decorations*  
Mouldings: *antique gold*  
Casings: *CS 80*



**SE085BP.2A.31PA** (p 61)

Two wings door  
Door: *patina white lacquered*  
Middle Panels: *patina white lacquered with gold foil decorations*  
Mouldings: *antique gold*  
Casings: *CS 80*







The peculiarity of Sige Gold collection requires to consider the door in its natural environment, that is the style of the home where it will be installed.

The door has an influence on the design of a hall, of a living room, of a bedroom, and represents more than just a furniture complement. For this reason Sige Gold offers a planning service that follows the proposals of the interior designers, that can enrich or complete a door model after the designer's ideas.

Starting from this attitude we completed our doors collection with a wall panelling line, which can be suited to the single style of each project and to the door itself by using different wood types, colours and sizes. It is therefore possible to "dress up" a room in harmony, to define doors and wall panelling with care, and to observe the final effect of the complete space already during the planning phase.

The accurate production, the working phases quality and the unique-

ness of every piece are guaranteed by the Sige Gold seal and by its serial number.

Every produced piece is completed by the Company mark before its packing and shipment, and also bears a serial number that distinguishes it from every other piece of the line.

Our Customers have therefore the certainty to acquire a unique work, not only different from the other Sige Gold products, but also from the ones that he owns himself.



THE GLASSES

Sige Gold collection is refined by Murano glasses, made using the antique technique of fusion, but also by satin or mould glasses, all of them are made by hand. The decorations and colours of the various glass types are carefully chosen to complete the Sige Gold style, and are inspired by

the lines and decorations that define the collection. The many available colour combinations allow to customise the glass tones to suit the personal taste, and custom defined decorations are also available.



VT 501S



VT 502S



VT 406M



VT 402M





VT 401M.1

VT 404M

VT 401M.2



VT 403M

VT 405M



## THE HANDLES

The handle choice is fundamental to achieve a style coherence that can complete the door choice. Sige Gold selected a range of handles models which are particularly suitable to the doors lines. Every handle is available both with plate or with escutcheons, and in many finishing surfaces to be matched to the door decorations.



**4335/3085 RB**  
*Mod. Jakarta*



**4295/3085 RB**  
*Mod. Orleans*



**4340/3085 RB**  
*Mod. Urbino*



**3020/3085 RB**  
*Mod. Sharjah*



**3100/3085 RB**  
*Mod. Versailles*



**3055/3085 RB**  
*Mod. Luxor*



G



H



I



**4291**  
*Mod. Vienna*



**3021**  
*Mod. Sharjah*



**3100/3001**  
*Mod. Versailles*



**4315/3014**  
*Mod. Avignone*

**G. Escutcheon**  
*Escutcheon for WC knob*

**H. Escutcheon**  
*Escutcheon for Patent type lock*

**I. Escutcheon**  
*Escutcheon for Yale type cylinder lock*



**4296**  
*Mod. Orleans*

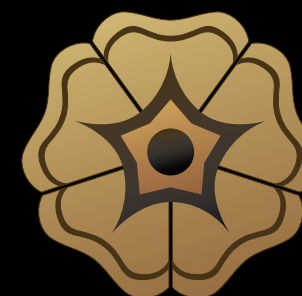


**3032/3031**  
*Mod. Rochefort*



**4315/3016**  
*Mod. Nancy*





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*The lights used for the catalogue photos may have altered the colour tones.  
To check the real wood colours, please contact SigeGold.  
SigeGold reserves the right to modify its products in any moment, for  
technical or commercial reasons.*

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*Set Styling:* Lucia Damerino

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