



marmivrech

exquisite stone interiors

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A close-up photograph of a white marble sculpture, likely a classical figure. The image focuses on the intricate carvings of the figure's body, showing deep grooves and fine details. The lighting is soft, highlighting the texture and depth of the stone. The background is blurred, emphasizing the sculpture's form.

I saw the angel in the marble
and carved until I set him free.

Michelangelo

- We are in the third millennium, but the emotion and magnetism that human hands transfer to natural stone sculpture have remained intact and intense.
- Stone statues, busts, friezes for us are vibrant, vital entities that fit space and catalyze it with immense evocative power.

THE CRAFTSHOP AND THE MAESTRO

More than **six hundred years ago**, when Michelangelo carved David's statue, the workshop apprentices dangled the stone block that was then worked and finished by the Maestro.

In our company today, technology has replaced the apprentices but the birth of the true exquisite work remains the sole privilege of the Maestro.





CHOOSE, INVENT, DESIGN A NATURAL STONE ARTIFACT

1.

To create a natural stone sculpture or artifact, we first **choose the subject** together with the buyer, the architect or the designer: this may vary from an existing, classic or modern work to that designed ex novo.

2.

Then we **study the material** to be used that usually is performed on light marbles such as Carrara, Calacatta or Bianca Lasa or on indigenous stones such as the Stone of Istria.

3.

If the subject chosen is a classic marble sculpture, before the carving starts, a thorough **study on the artistic and aesthetic canons of the period** is performed to support the execution with a solid conceptual basis.

4.

Then we proceed with the **selection of a three-dimensional model** of natural stone sculpture (sent by the customer, purchased on specially designed or internally designed web sites) and the **proportionality of the sculpture** according to the chosen measures.



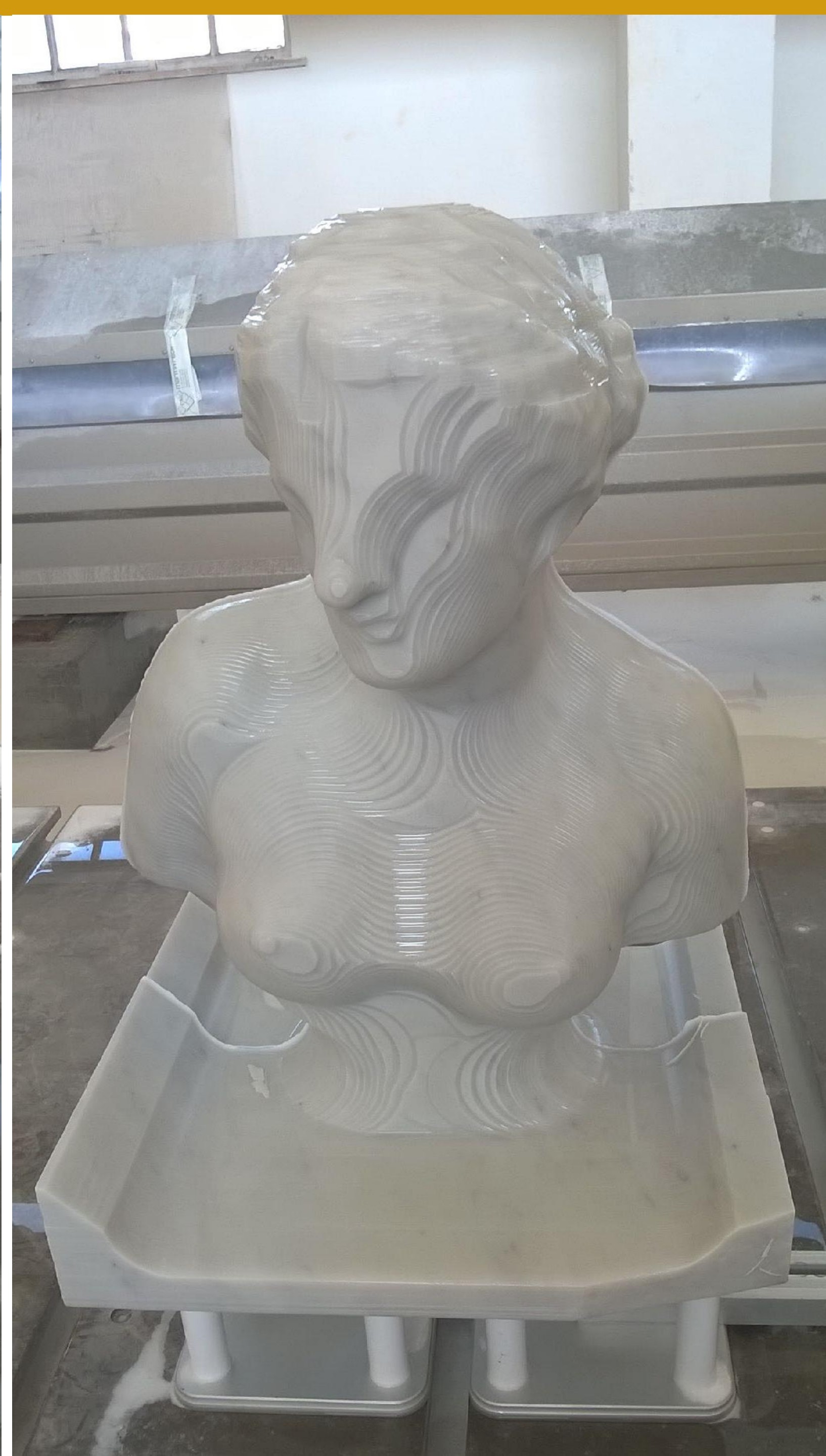
THE FIRST STEPS TO FREE THE SCULPTURE FROM THE STONE

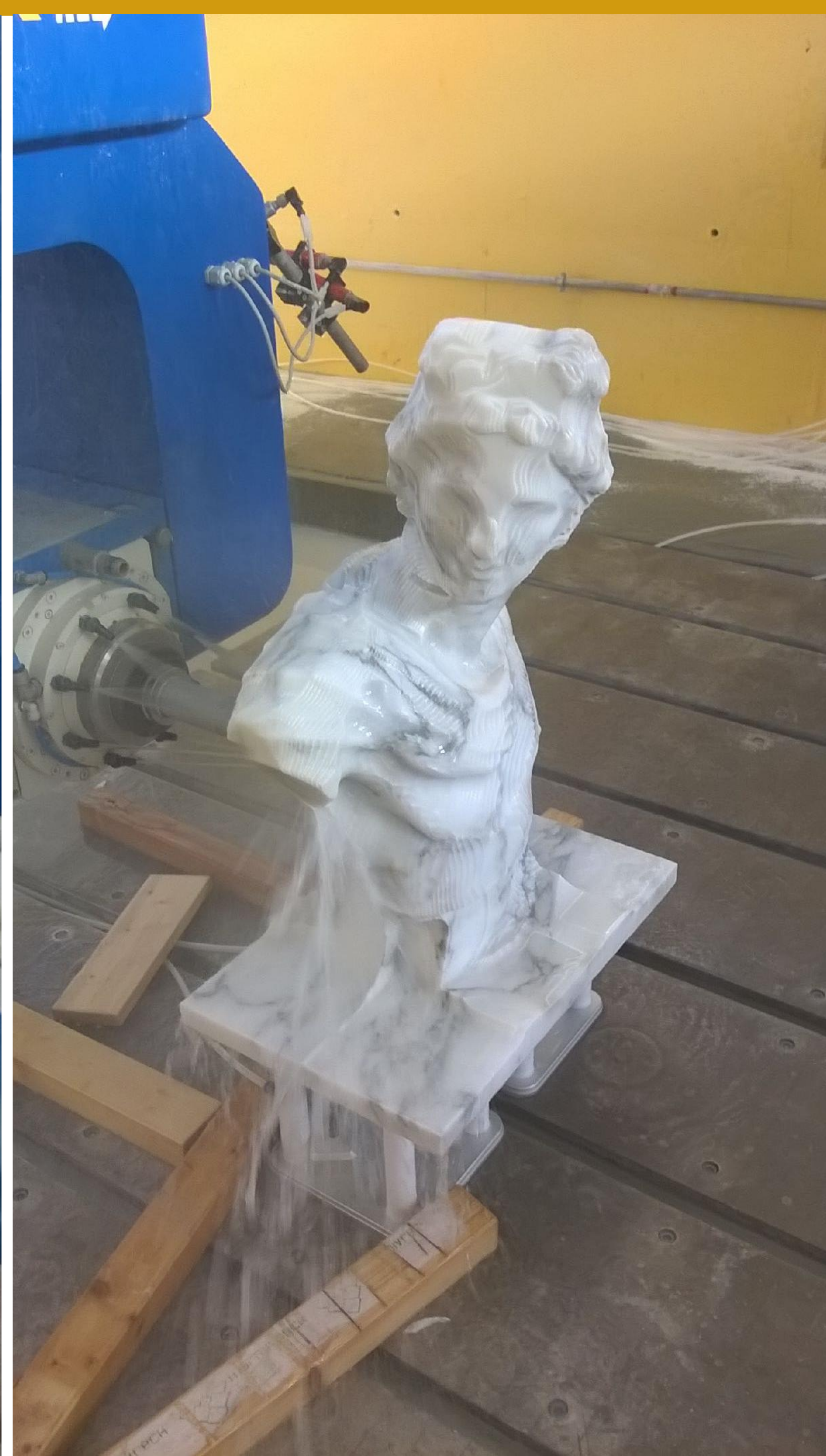
Once the ideal stone and marble block is chosen, the **first roughing** is carried out by a machine driven by a CAD CAM software that also puts the various tools to be used, from disks of different sizes to the round bits of various diameters.

With the help of diamond cutters, the surplus of material left by the burring cutter is then removed and the figure appears with the use of the Wibia tip.

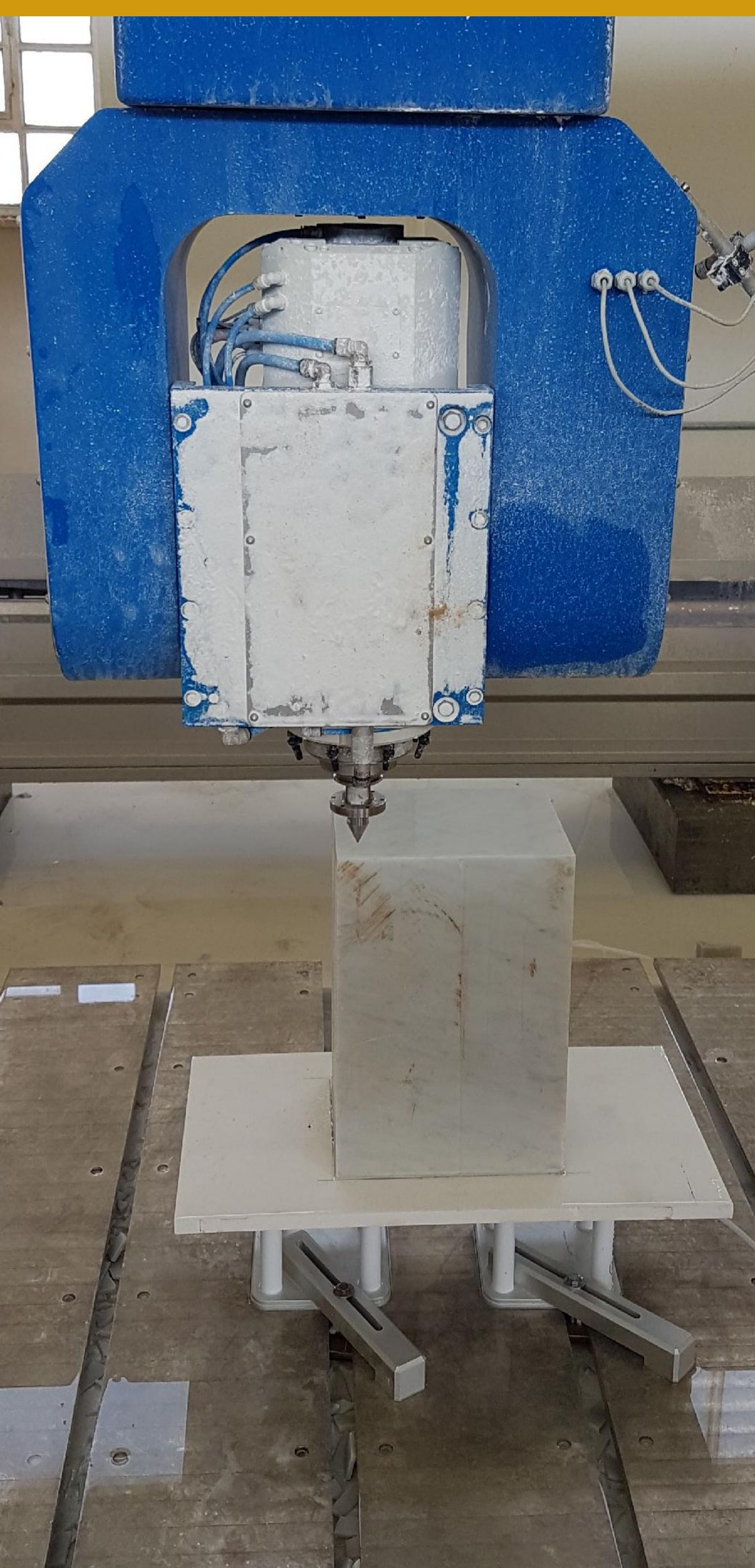


















THE DIALOGUE BETWEEN THE STONE AND THE FIGURE, BETWEEN THE SOUL AND THE MAESTRO.

At this point there is a block of stone,
with the blank figure.

And in front of it, there is the Maestro.



In front of it, there is the Maestro with his instruments that are the same as always: the **bang**, the **chisel**, the **tips** that he tempered himself with the fire before he begins.

There are also **cutters**, tools borrowed from the **dentistry** world to finish the more precise details and **abrasive papers** with different grits: which are manual instruments.





His **hands** listen to the studies that were made on the artifacts and materials before embarking on the project of stone sculpture and are guided by **experience** and **determination**.

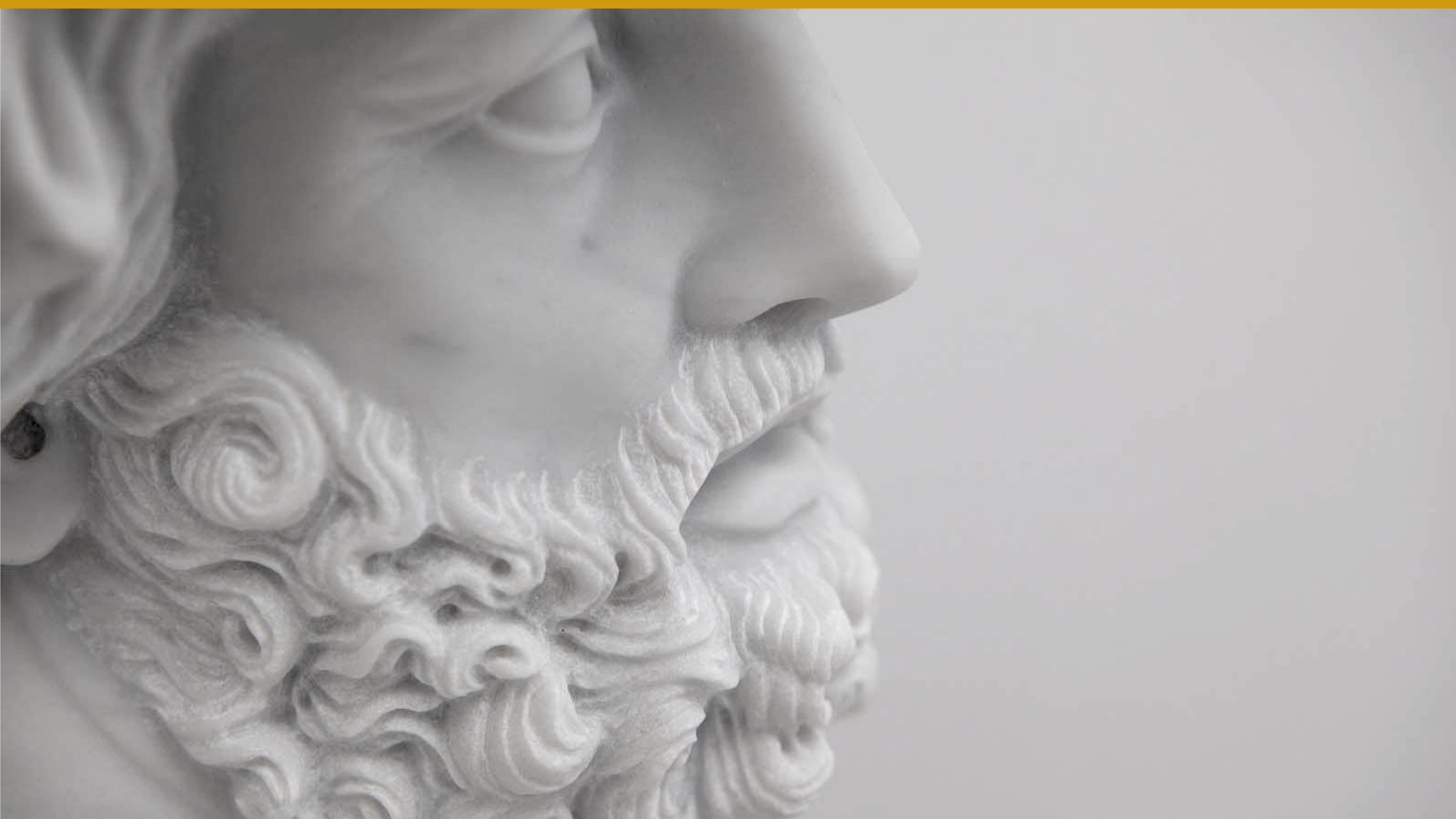
They **work slowly but uninterruptedly**, entering into every small crevice, treating the linearity of the figure, the dark light, the perfection in the surface.

They will not stop for a long time, returning to the same particular, **retouching, lurking, observing**.

Only with endless **patience** and **passion** a marble sculpture comes to life.



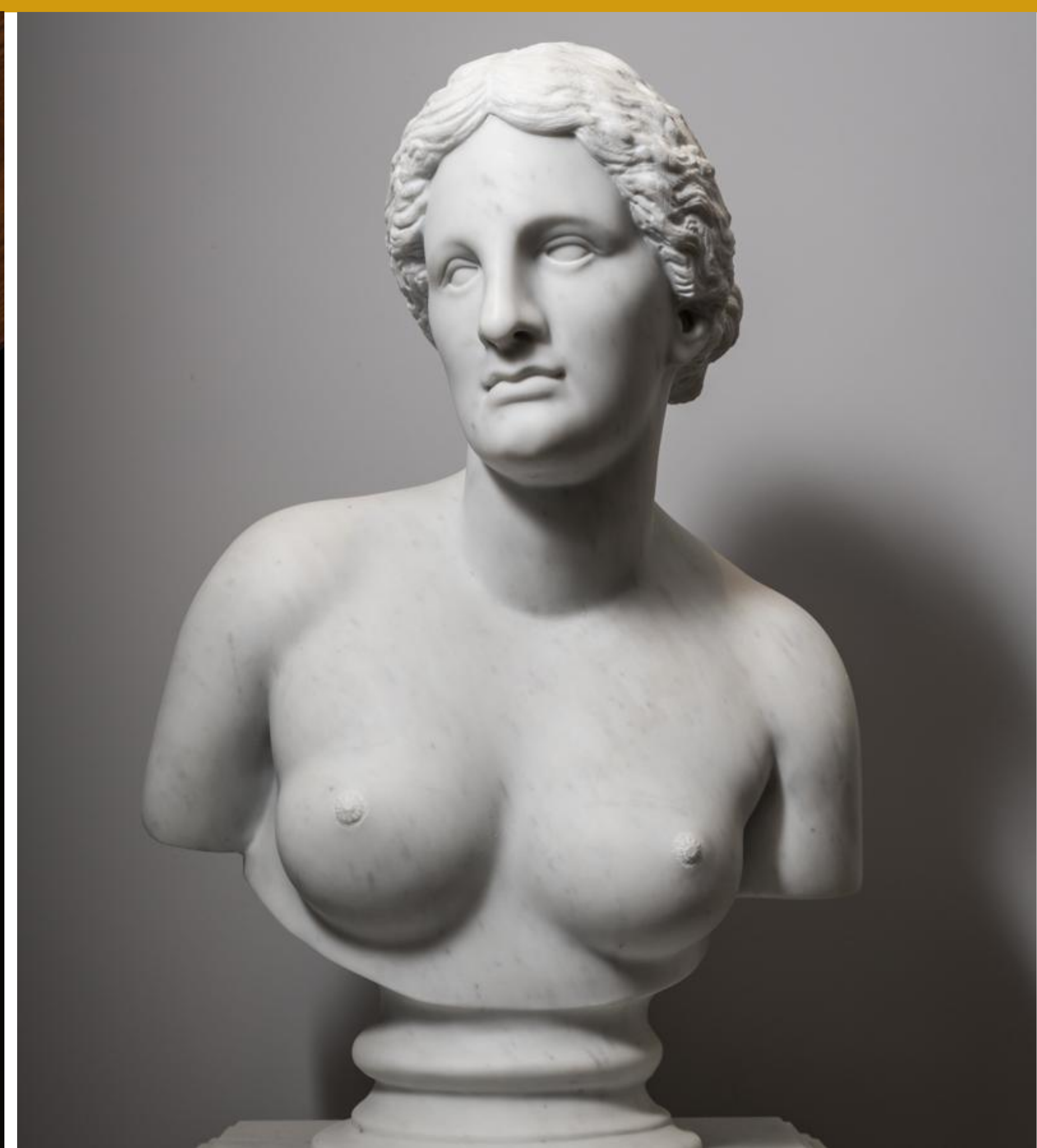
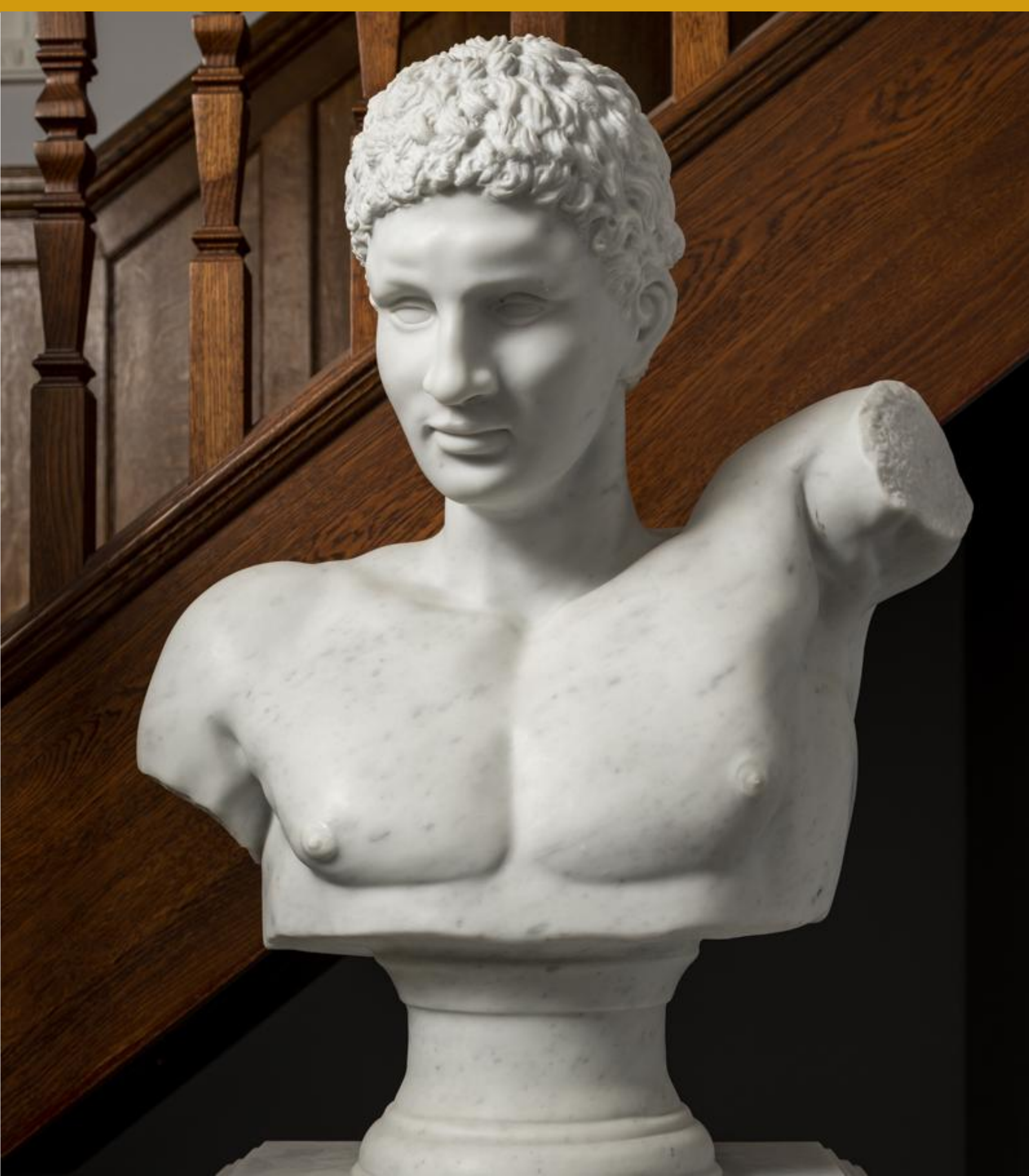




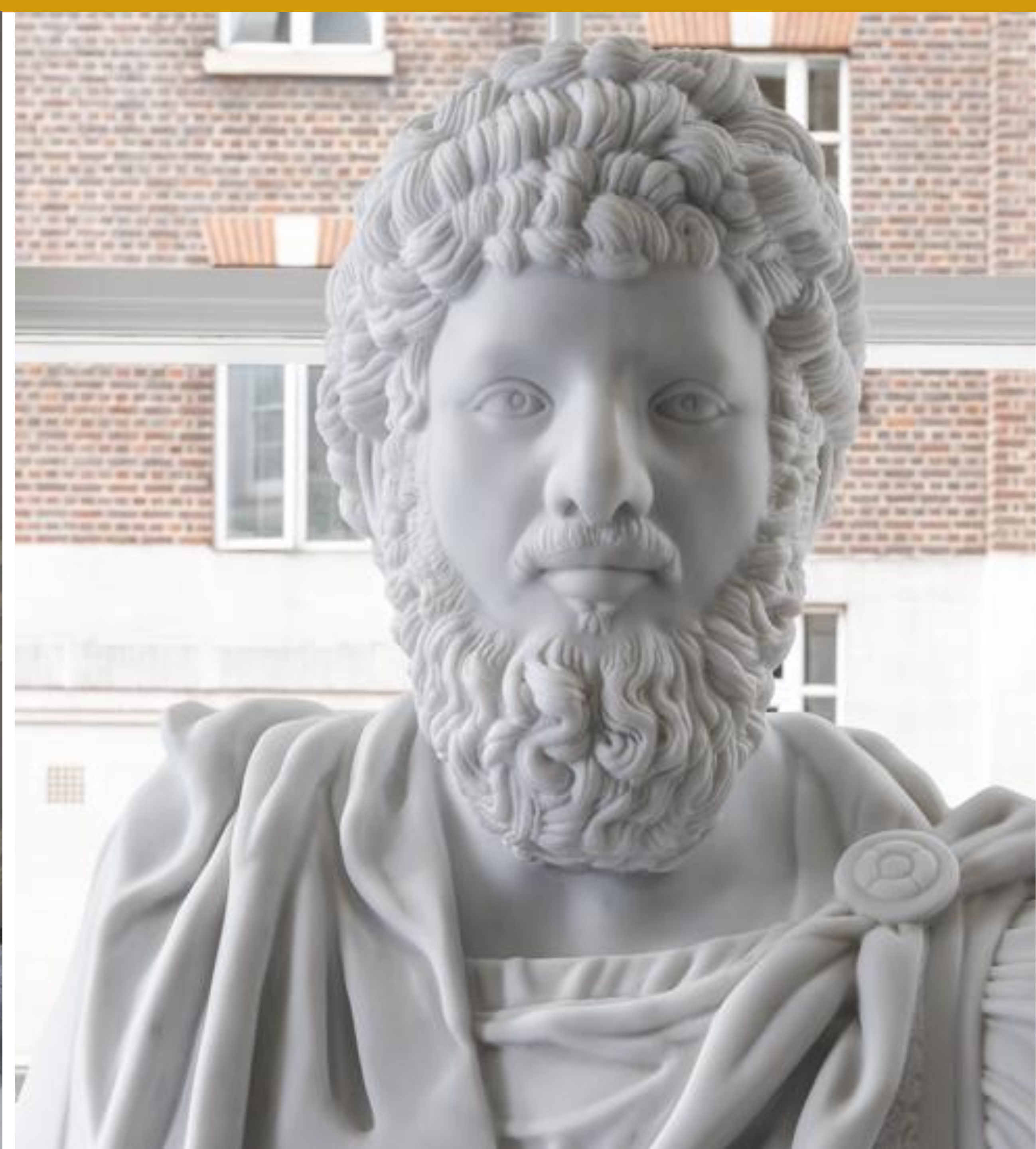
















thank you



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