# IMPORTANT ITALIAN GLASS

THE PRIMAVERA COLLECTION

**PREVIEW** NEW YORK 10 – 22 NOVEMBER 2016 11 AM – 6 PM EST **AUCTION** CHICAGO 22 NOVEMBER NOON CST

# IMPORTANT ITALIAN GLASS

## THE PRIMAVERA COLLECTION

**Curated by Sara Blumberg and Jim Oliveira**

WRIGHT 980 MADISON AVE NEW YORK NY 212 585 0200 | 1440 W HUBBARD ST CHICAGO IL 312 563 0020 **WRIGHT20.COM**

# THE PRIMAVERA COLLECTION

**Sara Blumberg**

The Primavera Collection expresses a superb and highly personal vision of 20th century Murano glass. Assembled by the gallery's directors, Audrey Friedman and Haim Manishevitz over the course of thirty years, the collection reflects a true understanding of the field and its many permutations. With an eye for exceptional quality, Audrey and Haim's approach to Italian glass conveys their great passion for the history of art and design.

Like all great collectors and dealers, Haim and Audrey are consummate observers. In the early 1980s, at a time when little was known about Italian glass outside of Italy, several fortuitous events led them to a life-long pursuit of Murano glass. As prominent dealers in 20th century decorative arts, the Primavera Gallery cultivated a diverse following. Andy Warhol was a particularly devoted fan of the gallery and its many collections. During one visit, Warhol surprised the gallerists when he expressed an interest in Italian glass. Soon after this casual but prescient conversation, the Fifty/50 gallery in New York held a now legendary exhibition—*Venini and the Murano Renaissance, Italian Glass of the 1940s and 50s*. With their interests piqued, Haim and Audrey acquired pieces during this exhibition, several of which appear in this sale.

The following autumn, Haim and Audrey traveled to Milan and had the encounter of a lifetime. While wandering through the Brera district they discovered a small gallery, Galleria In.Arte, owned by the legendary dealer, curator and author Maurizio Cocchi. Inspired by the Italian glass works in the gallery and the dynamism of Cocchi himself, a friendship began that both Haim and Audrey describe as one of the most meaningful of their lives. Over the course of many visits and travels together, Cocchi facilitated the acquisition of some of the rarest and most beautiful pieces now presented in *Important Italian Glass: The Primavera Collection*.

Maurizio Cocchi introduced Haim and Audrey to important figures in the field of Italian glass, among them the artist Fulvio Bianconi. Presented here is a rare drawing by Bianconi which shows Haim, Audrey and Maurizio visiting Bianconi at his home in 1985. Beyond the joyful expressiveness of the drawing is the story of this particular visit—with several works acquired on that day (visible on the table in the foreground), that are included in this important sale. Over the course of many visits with Bianconi, Haim and Audrey procured rare examples of his work and naturally these pieces hold a particular place of honor in the Primavera Collection.

It has been a pleasure to work with Haim and Audrey as we are great admirers of their devotion to a field we love. Driven first by an insistence on quality and provenance, they were drawn to works that resonated with them on a personal level. This approach led to the acquisition of pieces both famous and obscure— a true celebration of the artistry, diversity and technical mastery that define 20th century Murano glass. We are honored to present this wonderful and unique collection.

**Fulvio Bianconi's drawing from 1985 of Haim and Audrey inspecting glass with famed dealer Maurizio Cocchi.**

# MURANO ART GLASS OF THE PRE-WAR PERIOD

Essays by Jim Oliveira

The art glass made on the island of Murano from the turn of the century to the Second World War was varied, inventive and complex. Dozens of manufacturers made an astonishing array of objects in numerous styles and materials. All of the glass from this period does however have something in common: a unified essence, a marriage of modernist aesthetics and traditional Murano craftsmanship.

In the Primavera Collection we are presented with a very particular selection of pre-war objects: from exceptionally rare pieces by Barovier and Venini to highly accomplished masterworks from lesser known companies. As we navigate through the collection what defines the experience is exquisite taste with an eye towards quality and rarity rather than pedigree alone.

100 **ARTISTICA BAROVIER, ATTRIBUTION** VASE

ITALY, c. 1920 | 7 DIA × 7¾ H IN (18 × 20 CM)

TRANSPARENT GLASS WITH APPLIED IRIDESCENT GLASS INSECT

**$20,000 – 30,000**

LITERATURE: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, ppg. 68–69 illustrate similar form

PROVENANCE: Maurizio Cocchi, Galleria In.Arte, Milan

101 **ERCOLE BAROVIER** SPIRALE VASE

**ITALY, 1925** | VETRERIA ARTISTICA BAROVIER | 9¾ W × 8½ D × 9 H IN (25 × 22 × 23 CM)

GLASS WITH SPIRALING AVENTURINE BANDS

**$8,000 – 10,000**

LITERATURE: *Art of the Barovier: Glassmakers in Murano 1866 – 1972*, Barovier, pg. 102, pl. 75 illustrates this example

102 **ERCOLE BAROVIER** SPIRALE VASE

**ITALY, 1925** | VETRERIA ARTISTICA BAROVIER | 9 DIA × 7¾ H IN (23 × 20 CM)

GLASS WITH SPIRALING AVENTURINE BANDS

**$7,000 – 9,000**

LITERATURE: *Art of the Barovier: Glassmakers in Murano 1866 – 1972*, Barovier, pg. 103, pl. 76 illustrates this example

# PRIMAVERA VASE

Perhaps the most beautiful, rarefied and poetic of all Primavera objects, the vase presented here represents Ercole Barovier's first, and perhaps finest triumph as a designer of 20th century Murano art glass.

When presented at the Biennale of 1930 Primavera glass was immediately recognized as an icon of late jazz-age style. Featured in numerous period photographs, this particular model is seen by many as the ultimate expression of pre-war Murano art glass; it possesses a lush baroque sensuality expressed in a reduced modernist form. Embellished with rich, oversized dimensional drops executed in blue-black glass applied over a spherical semi-transparent body, the visual impact of the vase conveys both high medieval and modernist sensibilities.

103 **ERCOLE BAROVIER** IMPORTANT PRIMAVERA VASE
ITALY, 1929–1930 | ARTISTICA BAROVIER | 9½ DIA × 9 H IN (24 × 23 CM)

PRIMAVERA GLASS WITH APPLIED BLUE-BLACK GLASS DETAILS
$250,000 – 350,000

LITERATURE: *Murano Glass: Themes and Variations (1910–1970)*, Heiremans, pg. 111, pl. 93 illustrate this example *Glaswerk Aardewerk Kant Maart 1931*, Stedelijk Museum te Amsterdam, pg. 17 illustrates similar example *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, ppg. 112–119 illustrate series

PROVENANCE: Acquired from a private South American collection through Maurizio Cocchi, Galleria In.Arte, Milan

104 **ERCOLE BAROVIER** PRIMAVERA BOWLS, SET OF FOUR

ITALY, 1929–1930 | ARTISTICA BAROVIER | 5 DIA × 2¼ H IN (13 × 6 CM)

PRIMAVERA GLASS WITH APPLIED BLACK LIP WRAP

$10,000 – 15,000

LITERATURE: *Art of the Barovier: Glassmakers in Murano 1866 – 1972*, Barovier, ppg. 112–119 illustrate technique

PROVENANCE: Maurizio Cocchi, Galleria In.Arte, Milan

105 **ARTISTICA BAROVIER, ATTRIBUTION** SOFFIATO VASE
ITALY, c. 1925 | 7 DIA × 10¼ H IN (18 × 26 CM)

SOFFIATO GLASS WITH APPLIED COBALT DETAILS
$7,000 – 9,000

# GUIDO BALSAMO STELLA AND FRANZ PELZEL

This monumental lidded vase executed at Vetreria Ferro Toso in 1926 affords us a rare and early glimpse into the dynamic collaboration between designer Guido Balsamo Stella and master engraver Franz Pelzel. Beginning in 1921 the two artists worked together to create a unique type of art glass that employed highly detailed surface carving executed in the Art-Deco style. At this time carving was not part of the Murano glass oeuvre, but the tasteful work of Stella and Pelzel became popular with critics and the public alike.

In this particular piece we see a dynamic composition of mythological figures and stylized celestial bodies articulated in incredible detail—these characteristics, in combination with monumental scale, make this vase a true masterwork.

106 **GUIDO BALSAMO STELLA AND FRANZ PELZEL** RARE MONUMENTAL LIDDED VASE
ITALY, 1926 | VETRERIA FERRO TOSO | 6¾ DIA × 19 H IN (17 × 48 CM)

CARVED AND ETCHED AMETHYST GLASS WITH APPLIED FINIAL
Signed twice with incised marks to underside: [inc. Pelzel] and [SAIAR Murano].
$35,000 – 45,000

LITERATURE: *Il Vetro Veneziana*, Barovier Mentasti, pg. 256, illustrates this example

107 **NAPOLEONE MARTINUZZI** ROSSO E NERO VASE

ITALY, c. 1930 | ZECCHIN-MARTINUZZI | 7 W × 6½ D × 9½ H IN (18 × 17 × 24 CM)

INCAMICIATO GLASS WITH GOLD LEAF AND APPLIED HANDLES

$9,000 – 12,000

LITERATURE: *Murano Glass Themes and Variations (1910 – 1970)*, Heiremans, pg. 157, pl. 146 illustrates this example

108 **NAPOLEONE MARTINUZZI** ROSSO E NERO VASE

ITALY, c. 1932 | ZECCHIN-MARTINUZZI | 7¼ W × 6¾ D × 14 H IN (18 × 17 × 36 CM)

INCAMICIATO GLASS WITH SILVER LEAF AND APPLIED RED PASTA DI VETRO HANDLES

$10,000 – 15,000

LITERATURE: *Murano '900*, Deboni, pg. 333, pl. 259 illustrates this example *Napoleone Martinuzzi Vertraio del Novecento*, Barovier Mentasti, ppg. 104–105 illustrate similar example

109 **FRATELLI TOSO** PAIR OF MONUMENTAL ROSSO E NERO VASES
ITALY, c. 1932 | 5½ W × 5 D × 14 H IN (14 × 13 × 36 CM)

DEEP AMETHYST GLASS WITH SILVER LEAF AND RED PASTA DI VETRO APPLICATIONS
$12,000 – 15,000

LITERATURE: *Murano 'goo*, Deboni, pg. 247 illustrates technique

110 **FRATELLI TOSO** ROSSO E NERO VASE
ITALY, c. 1932 | 8½ DIA × 11½ H IN (22 × 29 CM)

DEEP AMETHYST GLASS WITH SILVER LEAF AND RED PASTA DI VETRO APPLICATIONS
$6,000 – 8,000

LITERATURE: *Murano 'goo*, Deboni, pg. 247 illustrates technique

111 **NASON, ATTRIBUTION** VASE
ITALY, c. 1932 | 5 DIA × 11 ½ H IN (13 × 29 CM)

INCAMICIATO GLASS WITH SILVER LEAF AND APPLIED HANDLES
$4,000 – 6,000

112 **FLAVIO POLI** INCAMICIATO VASE, MODEL 3577/4695
ITALY, 1937–1939 | SEGUSO VETRI D'ARTE | 11½ W × 10¾ D × 13¾ H IN (29 × 27 × 35 CM)

INCAMICIATO GLASS WITH APPLIED HANDLES AND GOLD LEAF
$10,000 – 15,000

LITERATURE: *Seguso Vetri D'Arte*, Heiremans, ppg. 86, 92 illustrate similar example

113 **A.V.E.M.** PULEGOSO VASE

ITALY, c. 1930 | 11½ W × 9¾ D × 12½ H IN (29 × 25 × 32 CM)

PULEGOSO GLASS WITH IRIDIZED BLACK DETAILS

Signed with acid-etched manufacturer's mark to underside: [Italia]. $7,000–9,000

LITERATURE: *Murano 'goo*, Deboni, pg. 23 illustrates technique

114 **SEGUSO** MONUMENTAL INCAMICIATO VASE
ITALY, c. 1937 | 7¼ DIA × 15¼ H IN (18 × 39 CM)

INCAMICIATO GLASS WITH GOLD LEAF AND APPLIED FOOT
$9,000 – 12,000

LITERATURE: *Seguso Vetri d'Arte: Glass Objects from Murano (1932 – 1973)*, Heiremans, pg. 87, 89 illustrate similar models

115 **FERRO TOSO BAROVIER, ATTRIBUTION** PULEGOSO VASE
ITALY, c. 1936 | 11¾ W × 7½ D × 11¼ H IN (30 × 19 × 29 CM)

PULEGOSO GLASS WITH APPLIED HANDLES
Signed with partial single-line acid stamp to underside: [Italia]. $9,000–12,000

116 **NAPOLEONE MARTINUZZI** VASE, MODEL 3223
ITALY, c. 1930 | VENINI | 9½ DIA × 6½ H IN (24 × 17 CM)

INCAMICIATO GLASS WITH APPLIED VETRO CALCEDONIO LIP WRAP
$15,000 – 20,000

LITERATURE: *Napoleone Martinuzzi Venini 1925 – 1931*, Barovier, ppg. 317, 329 illustrates similar example *An Important Private Collection of Italian Glass,* Christie's East catalog, 2000, pg. 7, lot 7 illustrates similar example

117 **NAPOLEONE MARTINUZZI** DELFINI
ITALY, 1928–30 | VENINI | 3½ W × 4 D × 13¼ H IN (9 × 10 × 34 CM)

LATTIMO GLASS WITH VETRO CALCEDONIO BASE
Signed with two-line acid stamp to underside: [Venini Murano]. $7,000 – 9,000

LITERATURE: *Venini Catalogue Raisonné 1921 – 1986*, Diaz de Santillana, fig. 38 illustrates similar example *Napoleone Martinuzzi: Vetraio del Novecento*, Barovier, pg. 132 illustrates similar example

118 **TOMASO BUZZI** MONUMENTAL ALGA VASE, MODEL 1872
ITALY, c. 1933 | VENINI | 12 DIA × 16¾ H IN (30 × 41 CM)

INCAMICIATO GLASS WITH GOLD LEAF
Signed with two-line stamp to underside: [Venini Murano]. **$20,000 – 30,000**

LITERATURE: *Murano Glass Themes and Variations (1910–1970)*, Heiremans, pg. 159, pl. 148
illustrates this example *Tomaso Buzzi at Venini*, Barovier, pg. 366 illustrates similar example

119 **TOMASO BUZZI** RARE A RILIEVI VASE, MODEL 3497
ITALY, c. 1933 | VENINI | 5¾ DIA × 5¼ H IN (15 × 13 CM)

WHITE LATTIMO GLASS WITH GOLD POWDERS
**$20,000 – 30,000**

LITERATURE: *Tomaso Buzzi at Venini*, Barovier, pg. 309 illustrates similar example
*Venini Glass: Its History, Artists, Techniques*, Deboni, blue catalog, pg. 26 illustrates similar example

120 **ERCOLE BAROVIER** RINOCERONTE
ITALY, c. 1936 | FERRO TOSO BAROVIER | 4 W × 1 ½ D × 2 ½ H IN (10 × 4 × 6 CM)

GLASS WITH SILVER LEAF
$5,000 – 7,000

121 **ERCOLE BAROVIER** ELEFANTE
ITALY, c. 1936 | FERRO TOSO BAROVIER | 3 ¾ W × 1 ¾ D × 3 ¾ H IN (10 × 4 × 10 CM)

GLASS WITH SILVER LEAF
Signed with applied manufacturer's label: [Ars FTB Murano]. $5,000 – 7,000

# BEASTS

Since the Middle Ages Muranese blowers have created lively animal forms in glass. Sometimes whimsical, sometimes beastly, these animals have become famous worldwide.

In 20th century Murano glass we see a wide variety of animals. Some are amazingly expressive and executed with great mastery, others with none at all.

Beginning in the 1920s, two of Murano's most famous glass designers, Napoleone Martinuzzi and Ercole Barovier began to create animals of great quality—charming, funny, grotesque, naturalistic, cartoon-like, whimsical and beastly—their animal creations are truly expressive works of art executed in glass.

In the Primavera Collection we see animals by both Martinuzzi and Barovier, and their technical execution is of the highest quality. But we see more—all the animals in this collection have been rendered in tones of clear and white, sometimes accentuated by gold or silver leaf, and taken together we can see how this reduced modernist palette intensifies the personality of each animal.

122 **ERCOLE BAROVIER** RARE BASSOTTO

ITALY, c. 1930 | VETRERIA ARTISTICA BAROVIER | 14¼ W × 4 D × 4½ H IN (36 × 10 × 11 CM)

IRIDIZED GLASS WITH APPLIED DETAILS

**$20,000–30,000**

LITERATURE: *Ercole Barovier 1889–1974*, Dorigato, pg. 51, pl. 25 illustrates technique

123 **NAPOLEONE MARTINUZZI, ATTRIBUTION** CAVALLO
ITALY, c. 1928 | VENINI | 5¼ W × 2 D × 5½ H IN (13 × 5 × 14 CM)

LATTIMO GLASS WITH GOLD LEAF
$8,000 – 10,000

LITERATURE: *Vetri di Murano del '900: 50 Capolavori*, Cocchi, pg. 31 illustrates similar example
*Napoleone Martinuzzi: Venini 1925–1931*, Barovier, ppg. 252–253 illustrate similar examples

124 **ERCOLE BAROVIER** ELEFANTE
ITALY, c. 1933 | VETRERIA ARTISTICA BAROVIER | 3 W × 1¾ D × 2½ H IN (8 × 4 × 6 CM)

LATTIMO GLASS WITH GOLD LEAF
$8,000 – 10,000

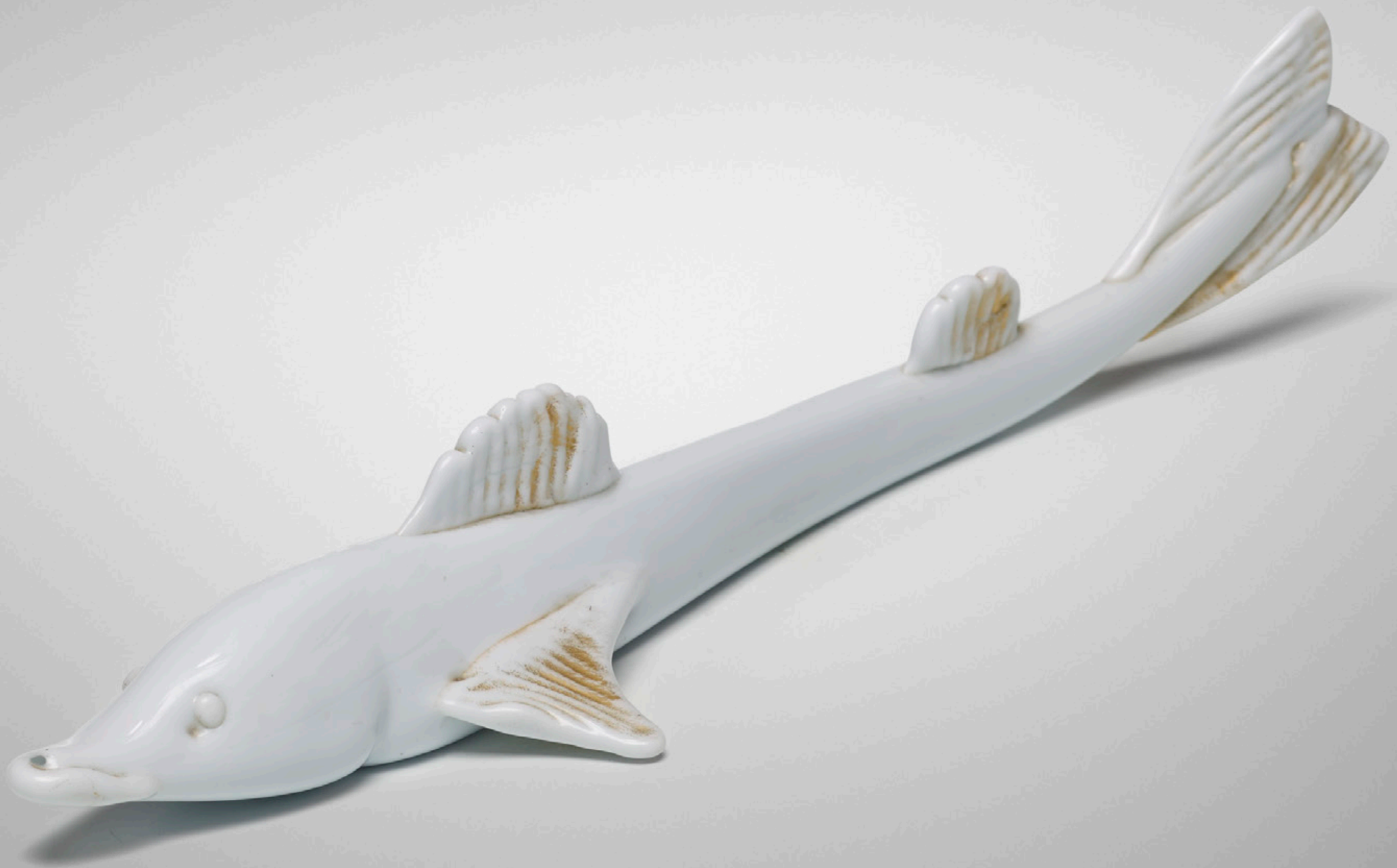
LITERATURE: *Animals in Glass: A Murano Bestiary*, Barovier and Dorigato, pl. 40 illustrates similar example

125 **ALBERTO SEGUSO** PESCE

ITALY, c. 1932 | 15 W × 4 D × 2¾ H IN (38 × 10 × 7 CM)

LATTIMO GLASS WITH GOLD LEAF

Signed with applied foil manufacturer's label to underside: [Arte Vetro Alberto Seguso Spa Murano Made in Italy Fondamenta Vetrar 43]. Signed with two-line acid stamp to underside: [Made in Italy]. **$7,000–9,000**

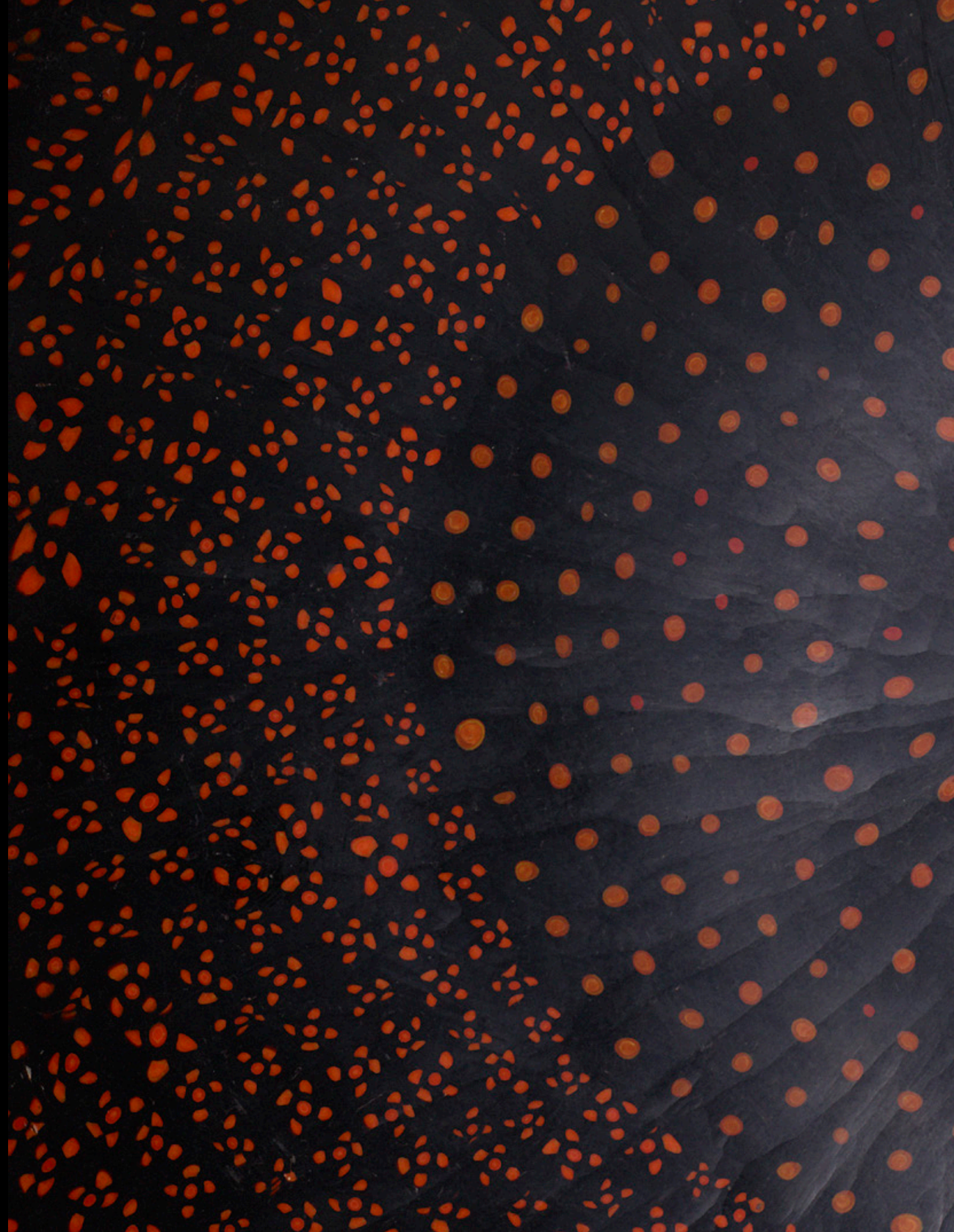


# CARLO SCARPA

This Carlo Scarpa murrine bowl was exhibited in 1984 at Fifty/50 gallery's seminal show *Venini and the Murano Renaissance: Italian Art Glass of the 1940s and 50s*.

Curated by Ralph Cutler, Mark Isaacson and Mark McDonald, this exhibition was the first of its kind in the United States and signaled the true beginning of the secondary market for 20th century Murano glass worldwide.

Although this piece does not appear in the Fifty/50 catalog, it was exhibited as part of the show, and Haim and Audrey acquired it from the gallery (along with a Bianconi Pezzato vase, also present in this sale) shortly thereafter.



126 **CARLO SCARPA** RARE AND IMPORTANT MURRINE BOWL, MODEL 4013
ITALY, 1940 | VENINI | 10¼ DIA × 2½ H IN (26 × 6 CM)

INTERNALLY DECORATED GLASS MURRINES WITH WHEEL-CARVED SURFACE
$50,000–70,000

LITERATURE: *Carlo Scarpa Venini 1932–1947*, Barovier, pg. 398 illustrates similar example

PROVENANCE: Fifty/50, New York

127 **CARLO SCARPA** MEZZA FILIGRANA VASE, MODEL 1886
ITALY, 1934 | VENINI | 7½ DIA × 10 H IN (19 × 25 CM)

FILIGRANA GLASS WITH GOLD LEAF
Signed with four-line acid stamp to underside: [Venini Murano Made in Italy]. **$15,000 – 20,000**

LITERATURE: *Carlo Scarpa I Vetri di un Architetto*, Barovier, ppg. 114, 207 illustrate this example

128 **CARLO SCARPA** BATTUTO BOWL, MODEL 3760
**ITALY, 1940** | VENINI | 12¾ DIA × 2¼ H IN (32 × 6 CM)

WHEEL-CARVED GLASS
Signed with four-line acid stamp to underside: [Venini Murano Made in Italy]. **$10,000 – 15,000**

LITERATURE: *Carlo Scarpa: I Vetri di un Architetto*, Barovier, pg. 219 illustrates series

129 **CARLO SCARPA** UNIQUE MURRINE BOWL
ITALY, c. 1930 | MVM CAPPELLIN | 16 DIA × 4 H IN (41 × 10 CM)

FUSED MURRINES WITH IRIDIZED SURFACE
Signed with three-line acid stamp to underside: [MVM Cappellin Murano]. **$20,000–30,000**

130 **CARLO SCARPA** BATTUTO VASE, MODEL 3781
**ITALY, 1940** | VENINI | 7½ DIA × 9 H IN (19 × 23 CM)

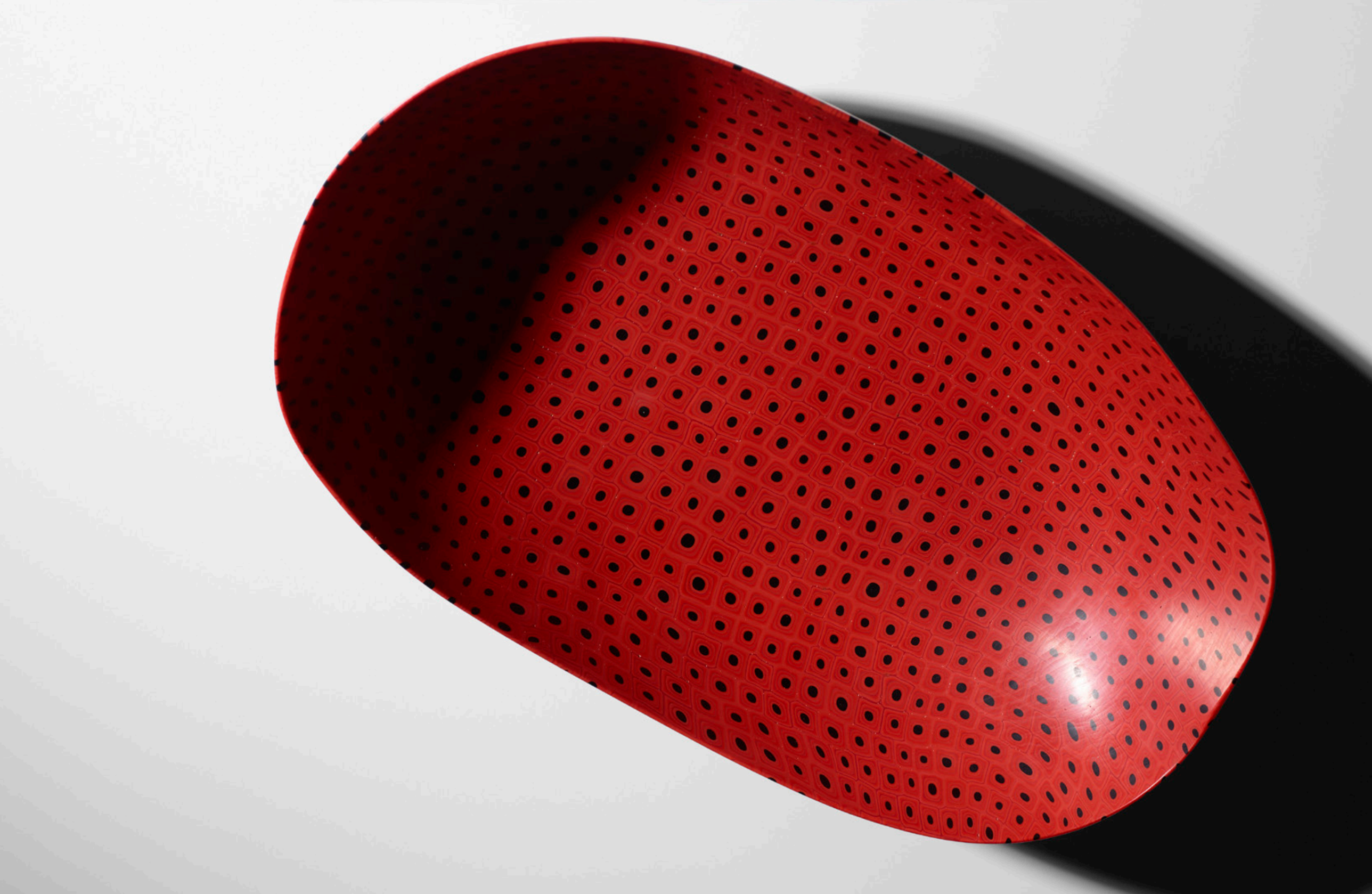
WHEEL-CARVED GLASS
Signed with two-line acid stamp to underside: [Venini Murano]. **$15,000 – 20,000**

LITERATURE: *Carlo Scarpa Venini 1932 – 1947*, Barovier, pg. 368 illustrates similar example

131 **CARLO SCARPA** TESSUTO VASE, 3547
**ITALY, c. 1945** | VENINI | 6 DIA × 15¼ H IN (15 × 39 CM)

FUSED POLICHROME CANES
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$20,000 – 30,000**

LITERATURE: *Carlo Scarpa Venini 1932 – 1947*, Barovier, pg. 268 illustrates similar example

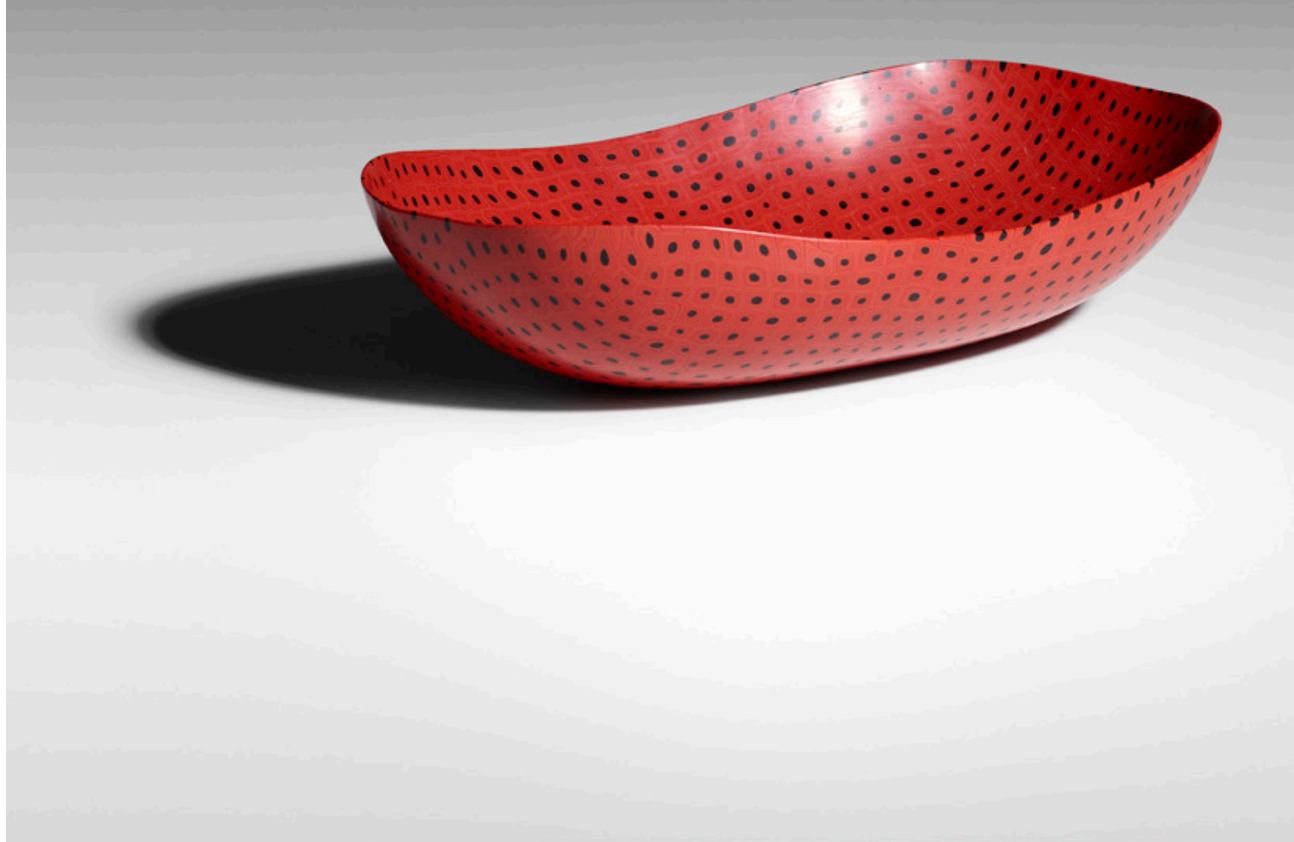


132 **TOBIA SCARPA AFTER CARLO SCARPA** MURRINE OPACHE BOWL

ITALY, c. 1958 | VENINI | 15 W × 9½ D × 3½ H IN (38 × 24 × 9 CM)

GLASS MURRINES WITH CARVED SURFACE

This bowl is representative of a number of designs first drawn by Carlo Scarpa in the 1940s, later reinterpreted by Tobia Scarpa in the late 1950s and early 60s. The foil label present on this example is also seen on other Murrine vessels produced during this time. Applied with original foil label to underside: [Venini 4986 Campionario]. $30,000 – 50,000



# FULVIO BIANCONI

As documented in the drawing at the beginning of the catalog, Audrey Friedman and Haim Manishevitz visited Fulvio Bianconi in 1985. While there, they acquired a number of pieces, some of which appear in this catalog. But more than this, the visit inspired these visionary dealer/collectors to pursue 50s Murano glass in earnest, which they have done consistently for the last 30 years.

Some of the rare Bianconi pieces in this selection were acquired at great expense, while others hold deep emotional significance for the collectors. In the lives of impassioned collectors it is often more difficult to let go of a deeply loved piece than to acquire it, no matter how great the initial cost or effort. That said, the Bianconi pieces present in the Primavera Collection were selected with a great passion and specificity.

133 **FULVIO BIANCONI** COMMEDIA DELL'ARTE FIGURES, PAIR
**ITALY, 1950** | VENINI | 3¼ W × 4 D × 17½ H IN (8 × 10 × 44 CM)

GLASS MURRINES WITH LATTIMO DETAILS
**$30,000 – 50,000**

LITERATURE: *I Vetri di Fulvio Bianconi*, Bossaglia, pls. 48–49 illustrate these examples

PROVENANCE: Sotheby's, Geneva, *Venetian Glass 1919 – 1960: An Important Private Collection*, 10 November 1990, Lot 76 | Maurizio Cocchi, Galleria In.Arte, Milan

## ARLECCHINO E ARLECCHINA

These Harlequin (Arlecchino) figures date from 1950 and are perhaps the most rare and highly accomplished figures ever designed by Bianconi for Venini. Acquired from Maurizio Cocchi in the 1990s, they were featured prominently in his 1993 monograph, *I Vetri di Fulvio Bianconi*. The extreme, yet elegant simplification of form along with the masterful use of very sophisticated murrines make these figures superb examples of Bianconi's finest work at Venini.

134 **FULVIO BIANCONI** HANDS, PAIR

ITALY, c. 1948 | VENINI | 3¾ W × 6 D × 3¾ H IN (10 × 15 × 10 CM)

LATTIMO GLASS

$7,000 – 9,000

LITERATURE: *Fulvio Bianconi at Venini*, Barovier and Sunego, ppg. 314–315 illustrate similar examples

135 **FULVIO BIANCONI** SCULPTURE

ITALY, c. 1952 | 4¾ W × 5¼ D × 10¾ H IN (12 × 13 × 27 CM)

HAND-SCULPTED GLASS WITH GOLD LEAF

Signed with applied hand-written label to base: [Fulvio Bianconi ES: Arturo Biasutto c. 1952].

$8,000 – 10,000

PROVENANCE: Acquired directly from Fulvio Bianconi in 1985

136 **FULVIO BIANCONI** CON MACCHIE VASE

ITALY, 1950 | VENINI | 5 ½ W × 4 ½ D × 10 H IN (14 × 11 × 25 CM)

STRAW-COLORED INTERNALLY DECORATED GLASS WITH BLUE AND BLACK INCLUSIONS

Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$50,000 – 70,000**

LITERATURE: *I Vetri di Fulvio Bianconi*, Bossaglia, pl. 34 illustrates similar example

PROVENANCE: Wright, *Important Design*, 14 December 2010, Lot 191

137 **FULVIO BIANCONI** RARE PEZZATO VASE

ITALY, c. 1950 | VENINI | 8 W × 8 D × 7¾ H IN (20 × 20 × 20 CM)

POLICHROME PATCHWORK GLASS

$20,000 – 30,000

LITERATURE: *Murano Glass Themes and Variations (1910 – 1970)*, Heiremans, pg. 47, pl. 32 illustrates this example

138 **FULVIO BIANCONI** PEZZATO VASE

ITALY, c. 1950 | VENINI | 8 W × 6¼ D × 8½ H IN (20 × 16 × 22 CM)

POLICHROME PATCHWORK GLASS

Signed with three-line acid stamp to underside: [Venini Murano Italia]. $9,000 – 12,000

LITERATURE: *Venini & the Murano Renaissance: Italian Art Glass of the 1940s & 50s*, Cutler, Isaacson and McDonald, pl. 7 illustrates this example *I Vetri di Fulvio Bianconi*, Bossaglia, pl. 24 illustrates similar example

PROVENANCE: Fifty/50, New York

# PEZZAME

A rare and early variant of the Pezzato technique, the Pezzame series was first presented at the Venice Biennale of 1950.

139 **FULVIO BIANCONI** PEZZAME VASE, MODEL 4394
**ITALY, 1950** | VENINI | 5¼ DIA × 11¼ H IN (13 × 29 CM)

GLASS WITH INTERNAL DECORATION
Signed with circular two-line acid stamp to underside: [Venini Murano]. **$15,000 – 20,000**

LITERATURE: *I Vetri Di Fulvio Bianconi*, Bossaglia, pl. 35 illustrates similar example
*Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 179 illustrates similar example

140 **FULVIO BIANCONI** RARE PEZZATO VASE
ITALY, 1950 | VENINI | 3¼ DIA × 9 H IN (8 × 23 CM)

POLICHROME PATCHWORK GLASS
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $9,000–12,000

LITERATURE: *I Vetri Di Fulvio Bianconi*, Bossaglia, pl. 25 illustrates similar example

141 **FULVIO BIANCONI** PEZZATO VASE
ITALY, c. 1950 | VENINI | 4 DIA × 11 H IN (10 × 28 CM)

POLICHROME PATCHWORK GLASS
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $7,000–9,000

LITERATURE: *Le Verre Venini*, Deboni, pl. 110 illustrates series *I Vetri di Fulvio Bianconi*, Bossaglia, pl. 25 illustrates similar example *Venini Glass: Catalogue 1921–2007*, Deboni, figs. 185–187 illustrate examples from series

142 **FULVIO BIANCONI** PEZZATO VASE
ITALY, c. 1950 | VENINI | 4¼ W × 4¼ D × 5¼ H IN (11 × 11 × 13 CM)

POLICHROME PATCHWORK GLASS
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $3,000–5,000

LITERATURE: *I Vetri di Fulvio Bianconi*, Bossaglia, pl. 26 illustrates similar example

143 **FULVIO BIANCONI** PEZZATO VASE, MODEL 4402
ITALY, c. 1950 | VENINI | 4½ W × 3¾ D × 7¾ H IN (11 × 10 × 20 CM)

POLICHROME PATCHWORK GLASS
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $5,000–7,000

LITERATURE: *I Vetri di Fulvio Bianconi*, Bossaglia, pl. 68 illustrates similar example *Venini Glass: Its History, Artists, Techniques*, Deboni, red catalog, unpaginated illustrates similar example

144 **FULVIO BIANCONI** BI-PEZZATO VASE, MODEL 4318
ITALY, c. 1951 | VENINI | 6¾ DIA × 10¼ H IN (17 × 26 CM)

GLASS DECORATED WITH HORIZONTAL OPAQUE BANDS
Signed with two-line incised mark to underside: [Venini Italia]. **$15,000 – 20,000**

LITERATURE: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 179 illustrates similar example

145 **FULVIO BIANCONI** A FASCE RITORTE VASE

ITALY, 1951 | VENINI | 7¼ DIA × 9 H IN (18 × 23 CM)

GLASS WITH POLICHROME CANES

Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$5,000 – 7,000**

LITERATURE: *I Vetri di Fulvio Bianconi*, Bossaglia, pl. 57 illustrates similar example

146 **FULVIO BIANCONI** FASCE VERTICALI VASE

ITALY, 1950 | VENINI | 7¾ W × 5¾ D × 8¼ H IN (20 × 15 × 21 CM)

GLASS WITH POLICHROME CANES

Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$5,000 – 7,000**

LITERATURE: *I Vetri di Fulvio Bianconi*, Bossaglia, pl. 30 illustrates similar example

147 **FULVIO BIANCONI** RETTANGOLARE VASE

ITALY, 1961 | I.V.R MAZZEGA | 5 W × 3¾ D × 5¼ H IN (13 × 10 × 13 CM)

GLASS WITH INTERNAL DECORATIONS

This vase is pictured in the drawing by Bianconi at the start of the catalog.
Incised signature to underside: [Fulvio Bianconi]. **$15,000 – 20,000**

LITERATURE: *I Vetri Di Fulvio Bianconi*, Bossaglia, pl. 93 illustrates similar example

PROVENANCE: Acquired directly from Fulvio Bianconi

148 **FULVIO BIANCONI** RETTANGOLARE VASE

ITALY, 1961 | I.V.R MAZZEGA | 4¾ W × 3½ D × 5¾ H IN (12 × 9 × 15 CM)

GLASS WITH POWDERED METAL INCLUSIONS

Incised signature to underside: [Fulvio Bianconi]. **$15,000 – 20,000**

LITERATURE: *I Vetri Di Fulvio Bianconi*, Bossaglia, pl. 93 illustrates similar example

PROVENANCE: Acquired directly from Fulvio Bianconi

149 **FULVIO BIANCONI** SASSO VASE
ITALY, 1965 | VENINI | 5 W × 4 ¼ D × 5 ¼ H IN (13 × 11 × 13 CM)

WHEEL-CARVED GLASS
Incised signature to underside: [Venini Italia]. **$15,000 – 20,000**

LITERATURE: *Art Glass from Murano 1910–1970*, Heiremans, pg. 292
*I Vetri di Fulvio Bianconi*, Bossaglia, pl. 99 illustrates similar example

PROVENANCE: Private Collection, New York
Wright, *Important Italian Design*, 23 May 2006, Lot 590

150 **FULVIO BIANCONI** COLLECTION OF SEVEN SEZIONE QUADRATA VASES
ITALY, c. 1963 | VISTOSI | 2½ W × 2 D × 9¼ H IN (6 × 5 × 23 CM)

GLASS WITH INTERNAL MURRINE DECORATION
Sold with original box. **$7,000–9,000**

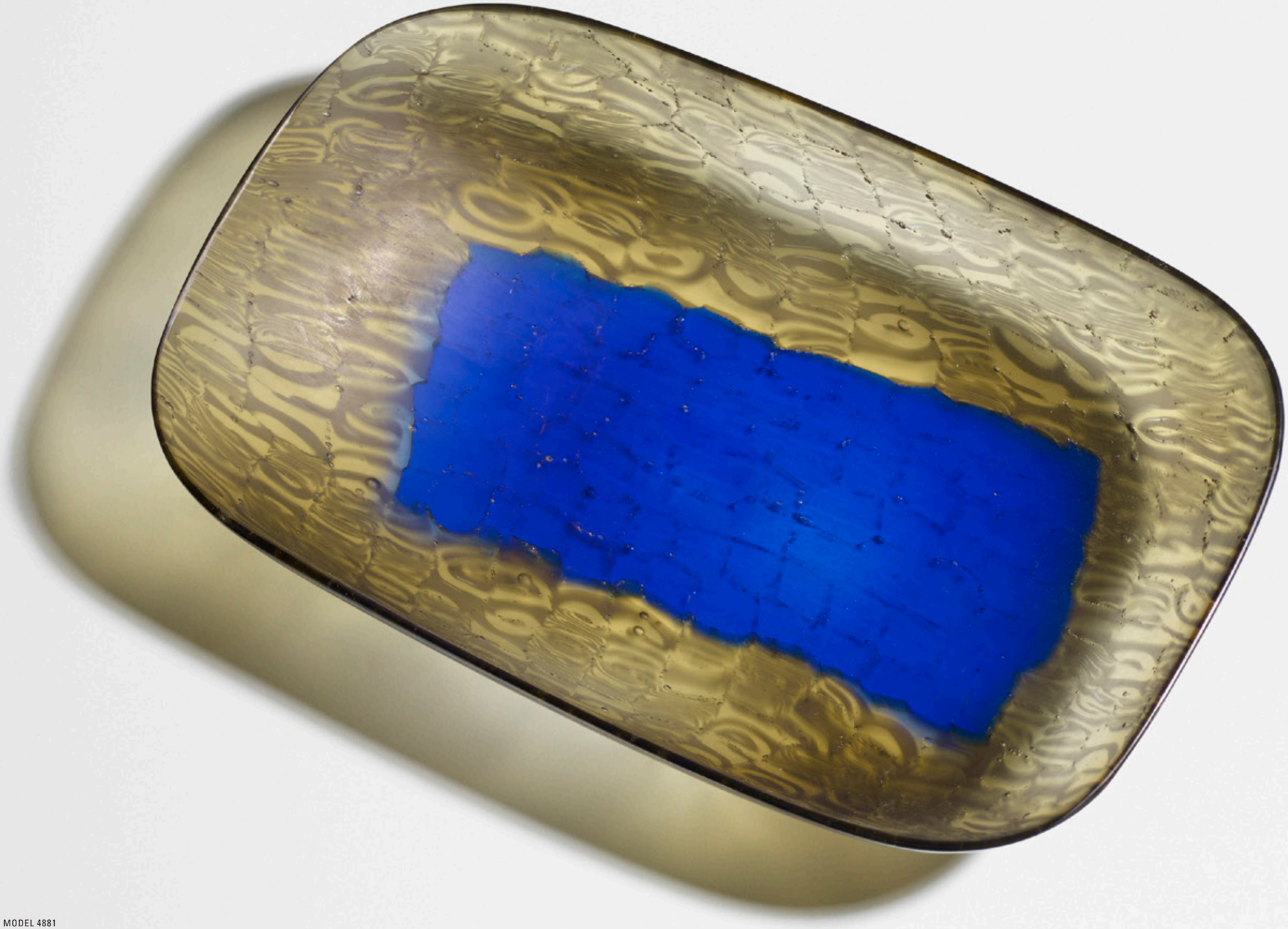
LITERATURE: *I Vetri Di Fulvio Bianconi*, Bossaglia, pl. 96 illustrates similar example

# VENINI MURRINE VESSELS OF THE POST-WAR PERIOD

Inspired by Carlo Scarpa's use of Murrine glass in the early 1940s, Paolo Venini designed a number of vessels in the 50s that have become icons of post war design. Using sober, minimal forms Venini experimented with numerous combinations of tightly packed micro-murrines and used them to achieve an overall visual effect not unlike finely woven fabrics or the intricate patterns found on birds, insects and sea life. Most of these pieces were produced in very limited numbers due to the high cost and difficulty of their production.

After Paolo Venini's death in 1959 several plates and bowls composed of murines in vivid, sometimes contrasting colors were produced after his earlier designs. Many of these pieces also have subtle but very intensely carved and shaped surfaces that are marvels of technical acumen.

In the 1960s, Venini's new art director, Ludivico Diaz de Santillana, along with Tobia Scarpa (and perhaps others) designed similar models. With this in mind, assigning authorship to many of these pieces is quite difficult. However their beauty, rarity, technical virtuosity and obvious visual relationship to the best abstract painting of the period uphold their status as masterworks.



151 **PAOLO VENINI** A MURRINE PLATE, MODEL 4881
ITALY, c. 1960 | VENINI | 9¼ W × 5¼ D × 2 H IN (23 × 13 × 5 CM)

FUSED MURRINES WITH WHEEL-CARVED SURFACE
Signed with applied foil manufacturer's label to underside: [Venini S.A. Murano].
**$20,000–30,000**

LITERATURE: *Venini Glass: Catalogue 1921–2007*, Deboni, pl. 169 illustrates similar example

152 **PAOLO VENINI** A MURRINE VASE, MODEL 4704
ITALY, c. 1960 | VENINI | 5 DIA × 8¾ H IN (13 × 22 CM)

GLASS MURRINES WITH WHEEL-CARVED SURFACE
Signed with applied label to underside: [Venini 4704]. **$30,000 – 50,000**

LITERATURE: *Art Glass from Murano 1910–1970*, Heiremans, pg. 278, pl. 231 illustrates this example

PROVENANCE: Marc Heiremans

153 **PAOLO VENINI** A MURRINE VASE, MODEL 3670
ITALY, c. 1960 | VENINI | 3½ W × 3¼ D × 12½ H IN (9 × 8 × 32 CM)

GLASS MURRINES
Signed with applied paper label to underside: [Venini s.p.a. 3670]. **$40,000 – 60,000**

LITERATURE: *Art Glass from Murano 1910–1970*, Heiremans, pg. 278, pl. 231 illustrates this example

PROVENANCE: Marc Heiremans

154 **PAOLO VENINI** RARE A MURRINE PLATE

ITALY, c. 1960 | VENINI | 9 W × 5¾ D × 1 H IN (23 × 15 × 3 CM)

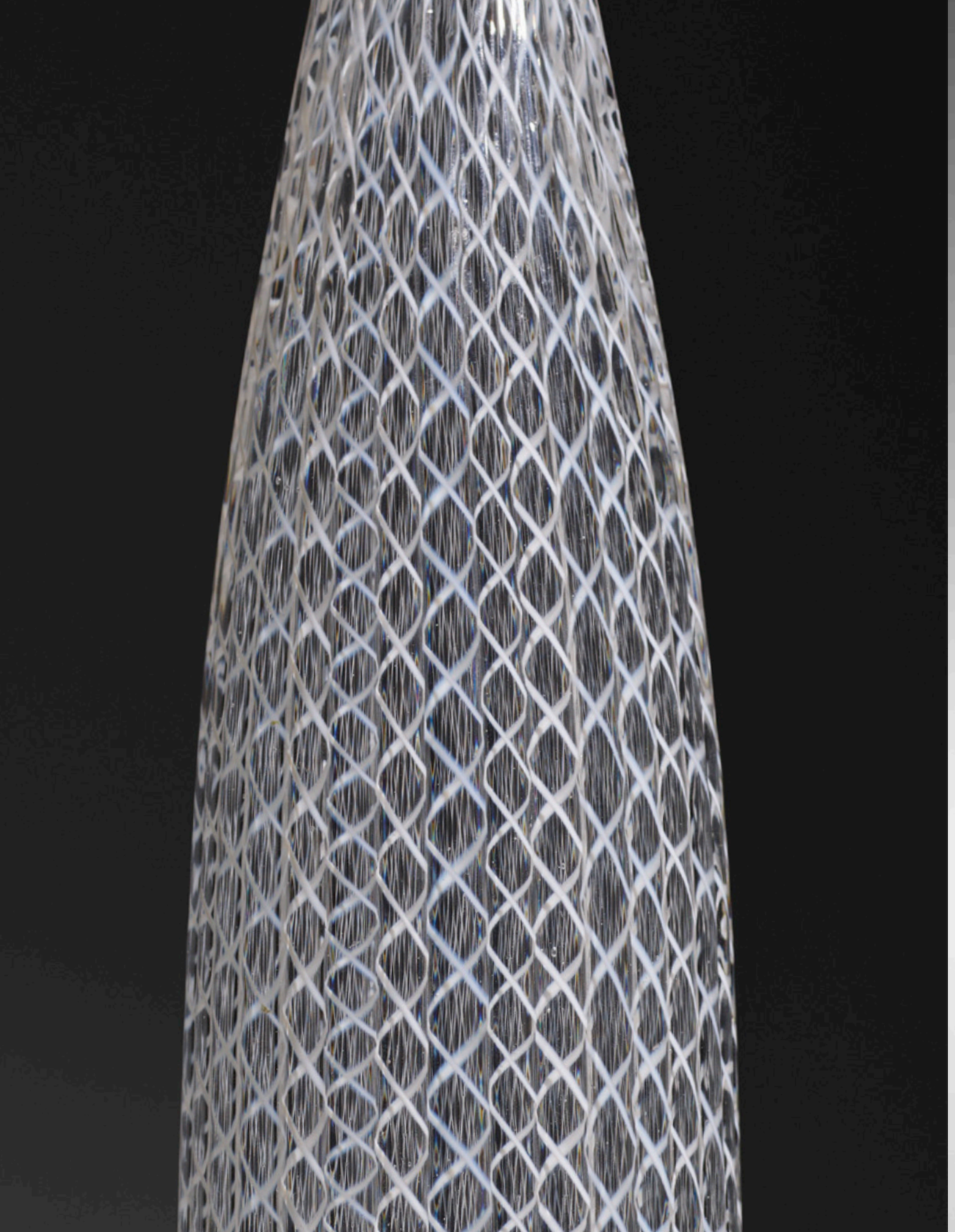
FUSED MURRINES WITH WHEEL-CARVED SURFACE

$20,000 – 30,000

155 **PAOLO VENINI** ZANFIRICO VASE, MODEL 3883
ITALY, 1954 | VENINI | 2¾ DIA × 11¼ H IN (7 × 29 CM)

INTERNALLY DECORATED GLASS CANES
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $4,000 – 6,000

LITERATURE: *Gli Artisti di Venini*, Bettagno, pg. 198, pl. 176 illustrate technique



156 **PAOLO VENINI** CANOA, MODEL 4883
ITALY, 1955 | VENINI | 13½ W × 2¾ D × 1 H IN (34 × 7 × 3 CM)

FUSED MURRINES WITH WHEEL-CARVED SURFACE
$20,000–30,000

LITERATURE: *Venini: Catalogue Raisonné 1921–1986*, Diaz de Santillana, ppg. 207, 284 illustrate similar example

157 **PAOLO VENINI** UNIQUE INCISO VASE
ITALY, c. 1956 | VENINI | 5¾ W × 3¾ D × 10½ H IN (15 × 10 × 27 CM)

WHEEL-CARVED GLASS WITH SERPENTINE PATTERN
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $8,000–12,000

158 **PAOLO VENINI** MONUMENTAL INCISO VASE
ITALY, c. 1956 | VENINI | 4¾ DIA × 20¼ H IN (12 × 51 CM)

WHEEL-CARVED GLASS
$9,000–12,000

LITERATURE: *Venini: Glass Catalogue 1921–2007*, Deboni, pl. 141 illustrates similar example

159 **PAOLO VENINI** INCISO VASE
ITALY, c. 1956 | VENINI | 3¾ DIA × 12½ H IN (10 × 32 CM)

WHEEL-CARVED GLASS
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $4,000–6,000

LITERATURE: *Venini: Glass Catalogue 1921–2007*, Deboni, pl. 141 illustrates similar example

# THOMAS STEARNS

This rare double incalmo vessel by Thomas Stearns is part of series exhibited at the Venice Biennale in 1962. Its outline is similar to the well known Cappello del Doge, but the form of this vase is compressed, almost flattened. With highly iridized gray and black layers separated by a thin amber band, this vase may be the only example of this model. This vase is illustrated in Franco Deboni's seminal work *Murano '900*, and remains one of Stearns' most accomplished designs.

160 **THOMAS STEARNS** RARE INCALMO VASE
**1962** | VENINI | 6¼ W × 2½ D × 7 H IN (16 × 6 × 18 CM)

DOPPIO INCALMO GLASS
Incised signature to underside: [Stearns 62]. **$70,000 – 90,000**

LITERATURE: *Murano Glass Themes and Variations (1910–1970)*, Heiremans, pg. 144, pl. 129 illustrates this example *Murano '900*, Deboni, pg. 312, pl. 228 illustrates this example

161 **THOMAS STEARNS** VASE

c. 1962 | VENINI | 3¾ DIA × 9¼ H IN (10 × 23 CM)

DOPPIO INCALMO GLASS WITH SPIRAL DECORATION

Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$9,000 – 12,000**

LITERATURE: *I Vetri Venini*, Deboni, pl. 171 illustrates similar example
*Venini Glass: Catalogue 1921–2007*, Deboni, pl. 236 illustrates similar example

162 **FLAVIO POLI** VALVA VASE, MODEL 9814
ITALY, 1954 | SEGUSO VETRI D'ARTE | 7 ¼ W × 2 ¾ D × 9 H IN (18 × 7 × 23 CM)

SOMMERSO GLASS
$20,000 – 30,000

LITERATURE: *Murano '900*, Deboni, pg. 226, pl. 142 illustrates this example
*Seguso Vetri D'Arte: Glass Objects from Murano (1932–1973)*, Heiremans, pg. 264 illustrates similar example

PROVENANCE: Colette and Jean-Claude Bester, Paris

Looking over the vast production of Seguso Vetri d'Art during the post-war years, one is immediately able to recognize different levels of quality in terms of design.

From the typical array of Murano tableware, lamp-bases and figurines to elegant, highly refined sculptural objets d'arte, artistic director Flavio Poli seemed to be able to cater to every level of taste.

This adaptability makes sense when one considers the dire economic situation of Europe in the post war years when Murano's glassmakers were desperate to re-establish contact with international markets.

Beginning around 1950, Poli's experimentation with Sommerso glass led to the celebrated *Valva* series; a group of vessels based on abstract representations of sea life. The rarefied gem-tone colors and sober forms of these pieces were achieved through extensive cutting and polishing which made them extremely expensive to produce, hence their rarity today.

Throughout the 50s and 60s Flavio Poli's Sommerso vessels received international recognition and acclaim as superior examples of 20th century Murano art glass design and craftsmanship. The Valva and Sommerso vases in the Primavera Collection represent Poli's genius at its best.

163 **FLAVIO POLI** VALVA VASE
ITALY, c. 1955 | SEGUSO VETRI D'ARTE | 7¼ W × 3 D × 10 H IN (18 × 8 × 25 CM)

SOMMERSO GLASS
$7,000–9,000

LITERATURE: *Seguso Vetri D'Arte: Glass Objects from Murano (1932–1973)*, Heiremans, pg. 256 illustrates similar example

164 **FLAVIO POLI** VALVA VASE, MODEL 11485
ITALY, 1956 | SEGUSO VETRI D'ARTE | 6¾ W × 3¾ D × 14¼ H IN (17 × 10 × 36 CM)

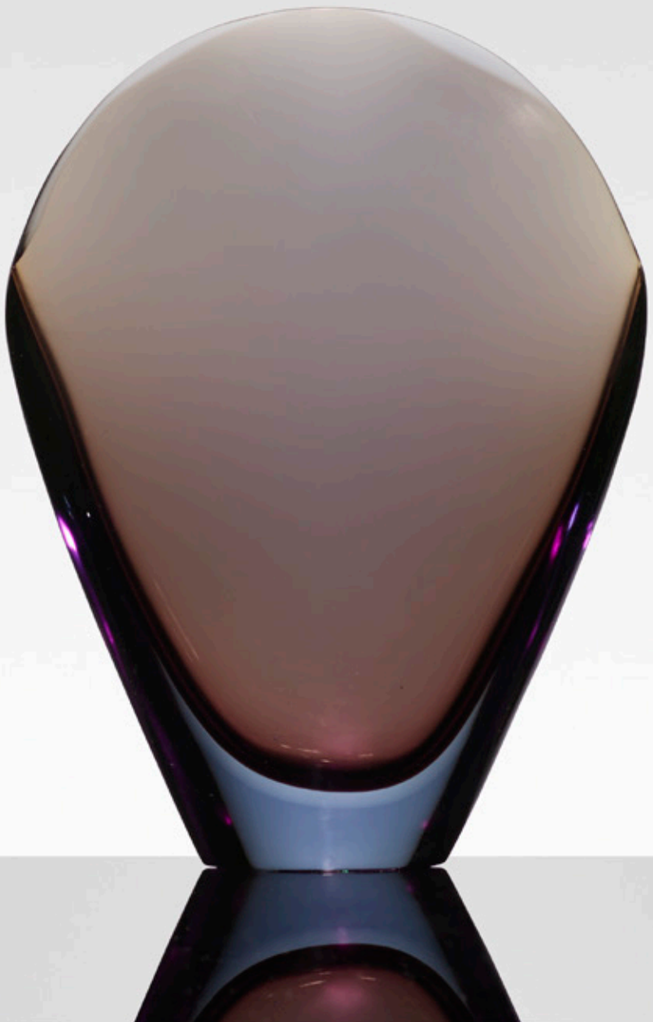
SOMMERSO GLASS
$15,000–20,000

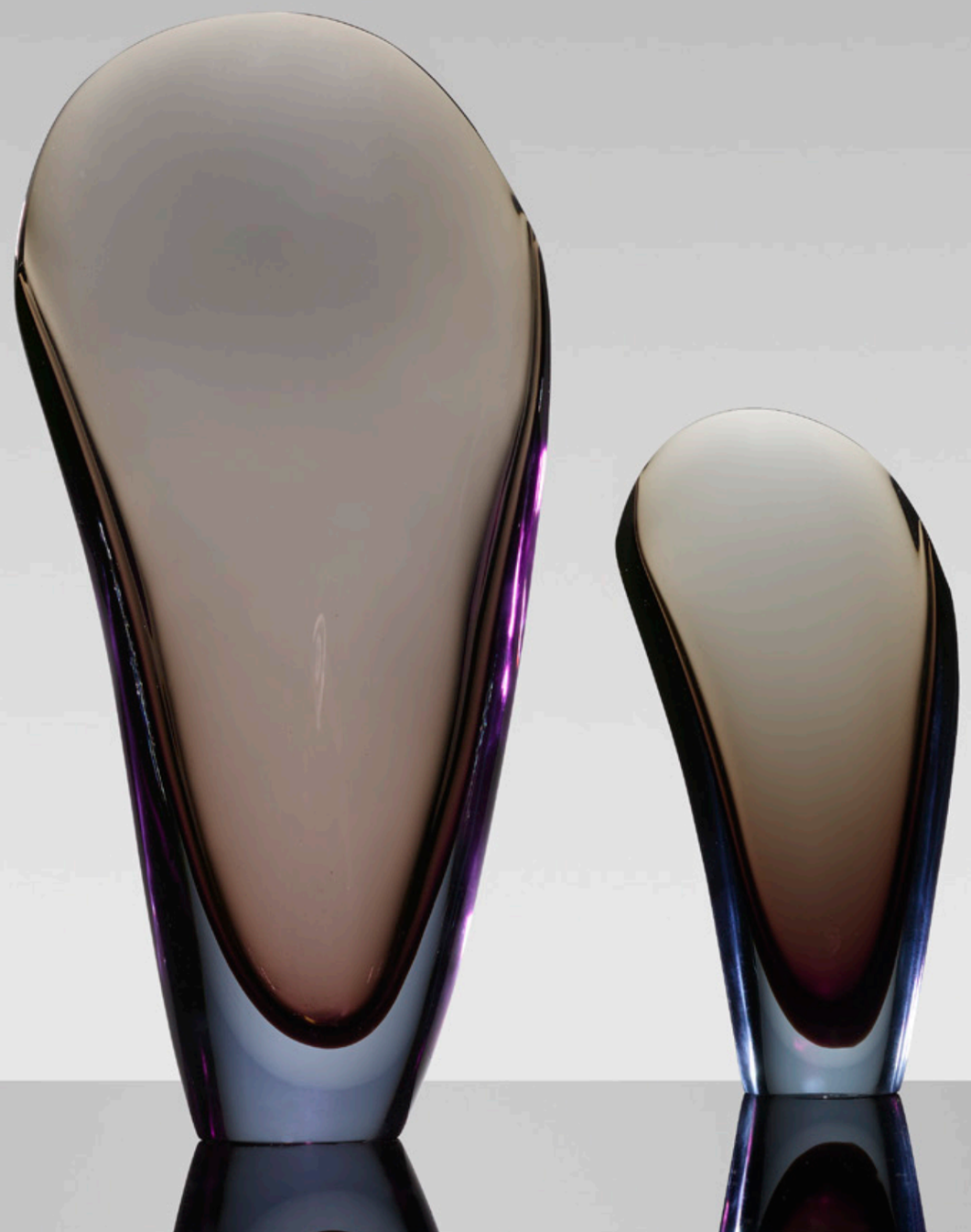
LITERATURE: *Seguso Vetri D'Arte: Glass Objects from Murano (1932–1973)*, Heiremans, pg. 265 illustrates similar example

165 **FLAVIO POLI** VALVA VASE, MODEL 11485
ITALY, 1956 | SEGUSO VETRI D'ARTE | 3¾ W × 2¼ D × 7½ H IN (10 × 6 × 19 CM)

SOMMERSO GLASS
$8,000–10,000

LITERATURE: *Seguso Vetri D'Arte: Glass Objects from Murano (1932–1973)*, Heiremans, pg. 265 illustrates similar example





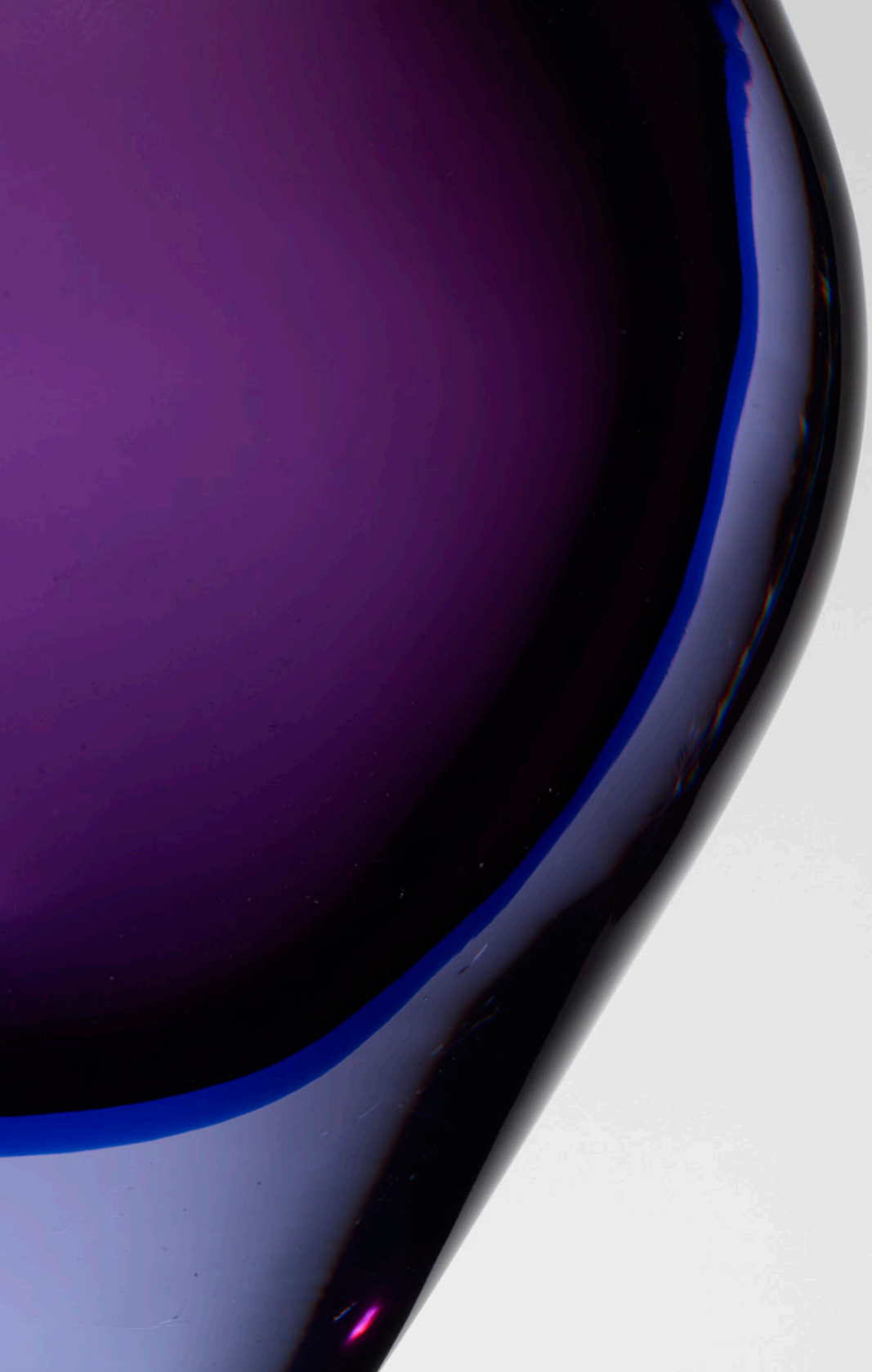
166 **FLAVIO POLI** SOMMERSO VASE, MODEL 12755

**ITALY, 1960** | SEGUSO VETRI D'ARTE | 9 W × 5 D × 12¼ H IN (23 × 13 × 31 CM)

SOMMERSO GLASS

**$8,000 – 10,000**

LITERATURE: *Seguso Vetri d'Arte: Glass Objects from Murano (1932–1973)*, Heiremans, pg. 151 illustrates similar example



# PELZEL FOR S.A.L.I.R

One of only two known examples, this flask-shaped vessel was designed by Franz Pelzel for S.A.L.I.R. in 1959. With its organic form, undulating lines and surreal, mannequin-like figures, this piece is perhaps the best example of Pelzel's evolving modernist aesthetic. Illustrated in numerous texts and widely exhibited, this piece has become an icon of Italian mid-century design.

167 **FRANZ PELZEL** VASE

ITALY, 1959 | S.A.L.I.R. | 6 DIA × 15 H IN (15 × 38 CM)

CARVED AMETHYST GLASS

Signed with applied foil manufacturer's label to underside: [S.A.L.I.R. Murano].
Incised to underside: [Pelzel 1959 S.A.L.I.R. Murano]. **$20,000–30,000**

LITERATURE: *Murano '900*, Deboni, pg. 203, pl. 119 illustrates this example
*La Verrerie Européenne des Années 50*, Vigouroux, pg. 109 illustrates this example

PROVENANCE: Acquired directly from the S.A.L.I.R. factory, Murano | Franco Deboni, Milan
Christie's East, *An Important Private Collection of Italian Glass*, 30 November 2000, Lot 36

# ARCHIMEDE SEGUSO

When people speak of the origins of studio art glass, they usually make reference to the American artist Harvey Littleton and his pioneering work at the Toledo Museum of Art in 1962.

Fewer people would think of Archimede Seguso in these terms, but a well founded argument could be made for exactly this—Archimede Seguso as the father of the world-wide studio art glass movement.

Beginning in 1946 Seguso, then considered the most accomplished master blower on Murano, opened his own firm, Vetreria Archimede Seguso. Working with a small team, Seguso designed and executed almost every piece produced there for over forty years. In addition, most of the pieces made by Seguso during these years were either unique or made in very limited numbers. Finally, the unparalleled artistry and technical virtuosity exhibited in these pieces is unrivaled and inimitable, even today.

The *a Piume* vessel and three *Merletti* vases presented here possess the highest level of quality and rarity and should rightly be considered early masterworks of studio art glass.

168 **ARCHIMEDE SEGUSO** A PIUME VASE
ITALY, c. 1955 | VETRERIA ARCHIMEDE SEGUSO | 11¾ W × 3½ D × 16¼ H IN (30 × 9 × 41 CM)

INTERNALLY DECORATED GLASS
$35,000 – 45,000

LITERATURE: *Murano '900*, Deboni, pg. 215, pl. 131 illustrates this example
*Vetri di Murano del '900 Capolavori*, Deboni and Cocchi, pg. 83, pl. 36 illustrates this example

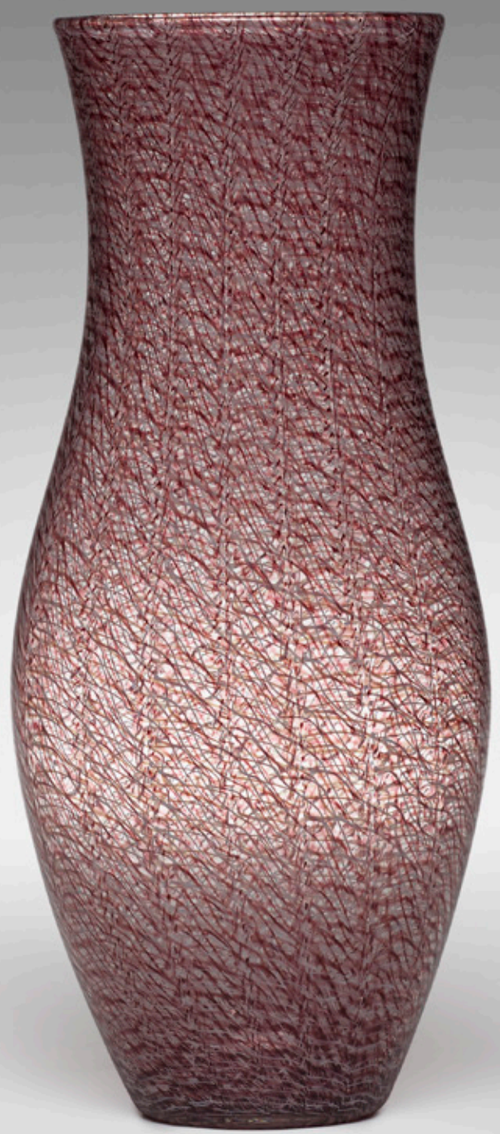
169 **ARCHIMEDE SEGUSO** MERLETTO VASE

ITALY, 1952 | VETRERIA ARCHIMEDE SEGUSO | 5½ W × 4 D × 13½ H IN (14 × 10 × 34 CM)

INTERNALLY DECORATED GLASS WITH AMETHYST AND WHITE THREADS

$30,000–50,000

LITERATURE: *Art Glass from Murano: 1910–1970*, Heiremans, pg. 130, pl. 114 illustrates technique



170 **ARCHIMEDE SEGUSO** RARE MERLETTO VASE

ITALY, 1952 | VETRERIA ARCHIMEDE SEGUSO | 5½ W × 6 D × 10¼ H IN (14 × 15 × 26 CM)

INTERNALLY DECORATED GLASS WITH AMETHYST CANES

Incised to underside: [Seguso Archimede Biennale 1952]. **$20,000–30,000**

LITERATURE: *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Menasti and Dorigato, pg. 70 illustrates this example *New Glass Review: 33*, The Corning Museum of Glass, pg. 97 illustrates this example in a list of the 100 most important glass objects

EXHIBITED: *Venice Biennale XXVI*, 1952, Italy

PROVENANCE: Private Collection | Wright, *Modern Glass featuring Masterworks from Murano*, 10 December 2009, Lot 675

171 **ARCHIMEDE SEGUSO** MERLETTO VASE

ITALY, 1952 | VETRERIA ARCHIMEDE SEGUSO | 6¾ W × 2¼ D × 8¼ H IN (17 × 6 × 21 CM)

INTERNALLY DECORATED GLASS WITH WHITE CANES

**$20,000–30,000**

LITERATURE: *Art Glass from Murano: 1910–1970*, Heiremans, pg. 130, pl. 114 illustrates technique

172 **ERMANNO NASON** VASE WITH FIGURAL HANDLE
ITALY, c. 1950 | CENEDESE | 8¾ W × 4½ D × 7½ H IN (22 × 11 × 19 CM)

SCAVO GLASS WITH FIGURAL HANDLE
Incised to underside: [Zanetti LWG]. $10,000 – 15,000

LITERATURE: *Murano '900*, Deboni, pl. 74 illustrates technique

173 **ERMANNO NASON** VASE WITH APPLICATIONS
ITALY, c. 1950 | GINO CENEDESE & CO. | 5¼ W × 3¾ D × 8 H IN (13 × 10 × 20 CM)

SCAVO GLASS WITH APPLIED DECORATIONS
Incised signature to underside: [Nason]. $7,000 – 9,000

LITERATURE: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 304 illustrates technique

174 **ERCOLE BAROVIER** EARLY ORIENTE VASE

**ITALY, 1940** | BAROVIER & TOSO | 4¼ W × 4¼ D × 10½ H IN (11 × 11 × 27 CM)

INTERNALLY DECORATED GLASS WITH SILVER LEAF

Signed with two-line acid stamp to underside: [Barovier-Toso Murano]. **$15,000–20,000**

PROVENANCE: Stadion Casa D'Aste, *Vetri Italiani*, 18 March 1999, Lot 208

175 **ERCOLE BAROVIER** ARGO VASE

ITALY, 1959 | BAROVIER & TOSO | 4½ DIA × 6½ H IN (11 × 17 CM)

GLASS WITH OVERLAPPING CANES

Incised to underside: [Ercole Barovier 1959]. **$5,000–7,000**

LITERATURE: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 106 illustrates technique
*Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 91 illustrates series

176 **ERCOLE BAROVIER AND CHRISTIAN DIOR** BOTTLE WITH STOPPER

ITALY, 1969 | BAROVIER & TOSO | 5 W × 3 D × 9 H IN (13 × 8 × 23 CM)

FUSED POLICHROME GLASS RODS

**$5,000–7,000**

LITERATURE: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 176 illustrates similar example

177 **ERCOLE BAROVIER** SIDEREO VASE
ITALY, 1967 | BAROVIER & TOSO | 5½ DIA × 13 H IN (14 × 33 CM)

GLASS WITH FUSED HOLLOW CANE SECTIONS
$7,000 – 9,000

LITERATURE: *Il Vetro Di Murano Alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 207 for similar examples *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 174 illustrates technique

178 **ERCOLE BAROVIER** SIDEREO VASE
ITALY, 1967 | BAROVIER & TOSO | 7¼ W × 5½ D × 8 H IN (18 × 14 × 20 CM)

GLASS WITH FUSED HOLLOW CANE SECTIONS
$5,000 – 7,000

LITERATURE: *Il Vetro Di Murano Alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 207 for similar examples *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 174 illustrates technique

179 **FRATELLI TOSO** KIKU VASE

ITALY, c. 1960 | VETRERIA FRATELLI TOSO | 6¾ DIA × 9 H IN (17 × 23 CM)

POLICHROME FLORAL MURRINES

$7,000 – 9,000

LITERATURE: *Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection*, Olnick and Spanu, pg. 151 illustrates similar example

180 **FRATELLI TOSO** KIKU VASE

ITALY, c. 1960 | VETRERIA FRATELLI TOSO | 6½ DIA × 7¼ H IN (17 × 18 CM)

POLICHROME FLORAL MURRINES

$4,000 – 6,000

LITERATURE: *Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection*, Olnick and Spanu, pg. 151 illustrates similar example

181 **DINO MARTENS** RARE ORIENTE BOWL

ITALY, c. 1952 | AURELIANO TOSO | 11 ¼ W × 5 ½ D × 5 ½ H IN (29 × 14 × 14 CM)

INTERNALLY DECORATED OPAQUE POLICHROME GLASS WITH COPPER INCLUSIONS, PINWHEEL AND FILIGRANA

$15,000 – 20,000

LITERATURE: *Dino Martens: Muranese Glass Designer*, Heiremans, ppg. 76–81 illustrate series

GINO POLI

182 **GINO POLI** RARE AND IMPORTANT VINCENZA VASE
ITALY, c. 1966 | AURELIANO TOSO | 7 DIA × 11 H IN (18 × 28 CM)

INTERNALLY DECORATED GLASS WITH WHITE LATTIMO THREADS
$20,000 – 30,000

LITERATURE: *Murano Glass Themes and Variations (1910–1970)*, Heiremans, pg. 147, pl. 132 illustrates this example *Vetri di Murano del '900: 50 Capolavori*, Cocchi, ppg. 90, 91 illustrate technique

# MARTINUZZI FOR ALFREDO BARBINI

183 **NAPOLEONE MARTINUZZI** INCISO VASE
ITALY, 1962 | ALFREDO BARBINI | 7¾ W × 2 D × 9¾ H IN (20 × 5 × 25 CM)

WHEEL-CARVED GLASS
Incised to underside: [A. Barbini]. **$6,000–8,000**

LITERATURE: *Murano Glass 1945–1970*, Heiremans, fig. 33 illustrates similar example
*Napoleone Martinuzzi: Vetraio del Novecento*, Barovier, pg. 166 illustrates similar example

PROVENANCE: Collection Francesco Carraro, Venice

184 **NAPOLEONE MARTINUZZI** INCISO VASE
ITALY, 1962 | ALFREDO BARBINI | 5½ W × 2 D × 13½ H IN (14 × 5 × 34 CM)

WHEEL-CARVED GLASS
Incised to underside: [A. Barbini]. **$8,000–10,000**

LITERATURE: *Murano Glass 1945–1970*, Heiremans, fig. 33 illustrates similar example
*Napoleone Martinuzzi: Vetraio del Novecento*, Barovier, pg. 166 illustrates similar example

PROVENANCE: Collection Francesco Carraro, Venice

185 **NAPOLEONE MARTINUZZI** INCISO VASE
ITALY, 1962 | ALFREDO BARBINI | 10½ W × 2 D × 9½ H IN (27 × 5 × 24 CM)

WHEEL-CARVED GLASS
Incised to underside: [A. Barbini]. **$7,000–9,000**

LITERATURE: *Murano Glass 1945–1970*, Heiremans, fig. 33 illustrates similar example
*Napoleone Martinuzzi: Vetraio del Novecento*, Barovier, pg. 166 illustrates similar example

PROVENANCE: Collection Francesco Carraro, Venice

186 **GIULIO RADI** VASE
ITALY, c. 1952 | A.V.E.M. | 5¼ DIA × 8½ H IN (13 × 22 CM)

INCAMICIATO GLASS WITH IRIDIZED SURFACE AND METALLIC INCLUSIONS
**$7,000 – 9,000**

LITERATURE: *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 61 illustrates technique

187 **GIULIO RADI** A REAZIONE POLICHROME VASE
ITALY, 1950–52 | A.V.E.M. | 3¾ W × 3¾ D × 7½ H IN (10 × 10 × 19 CM)

GLASS WITH METALLIC INCLUSIONS
**$5,000 – 7,000**

LITERATURE: *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 61 illustrates technique *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 295 illustrates similar example *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 61 illustrates technique

188 **GIORGIO FERRO** ANSE VOLANTE VASE

ITALY, c. 1952 | A.V.E.M. | 8¾ W × 3½ D × 9 H IN (22 × 9 × 23 CM)

IRIDIZED GLASS

$3,000 – 5,000

LITERATURE: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 299 illustrates similar example *Murano Glas 1945–1970*, Heiremans, figs. 3–5 illustrate series *Murano '900*, Deboni, pg. 88 illustrates similar example

189 **ANZOLO FUGA** SCULPTURAL VASE

ITALY, c. 1957 | A.V.E.M. | 6½ DIA × 15¾ H IN (17 × 40 CM)

GLASS WITH APPLIED WHITE CANES

$5,000–7,000

LITERATURE: *Murano Glas 1945–1970*, Heiremans, pl. 19 illustrates similar example

190 **OVE THORSSEN AND BIRGITTA CARLSSON** MERLETTO VASE
ITALY, 1972/74 | VENINI | 7¾ DIA × 13¾ H IN (20 × 35 CM)

LATTIMO GLASS WITH PIERCED LACE DECORATION
Signed with incised manufacturer's mark to underside: [Venini Italia]. $3,000 – 5,000

LITERATURE: *Venini Glass: Catalogue 1921–2007*, Deboni, fig. 304 illustrates similar example
*Venini Catalogue Raisonné 1921–1986*, Diaz de Santillana, fig. 256 illustrates similar example

191 **OVE THORSSEN AND BIRGITTA CARLSSON** MERLETTO BOWL
ITALY, 1972/74 | VENINI | 11½ DIA × 6¼ H IN (29 × 16 CM)

LATTIMO GLASS WITH PIERCED LACE DECORATION
Signed with incised manufacturer's mark to underside: [Venini Italia 80]. $2,000 – 3,000

LITERATURE: *Venini Glass: Catalogue 1921–2007*, Deboni, fig. 304 illustrates technique

192 **YOICHI OHIRA** VASE

2001 | 5½ DIA × 8¼ H IN (14 × 21 CM)

INTERNALLY DECORATED GLASS WITH WHEEL-CARVED SURFACE

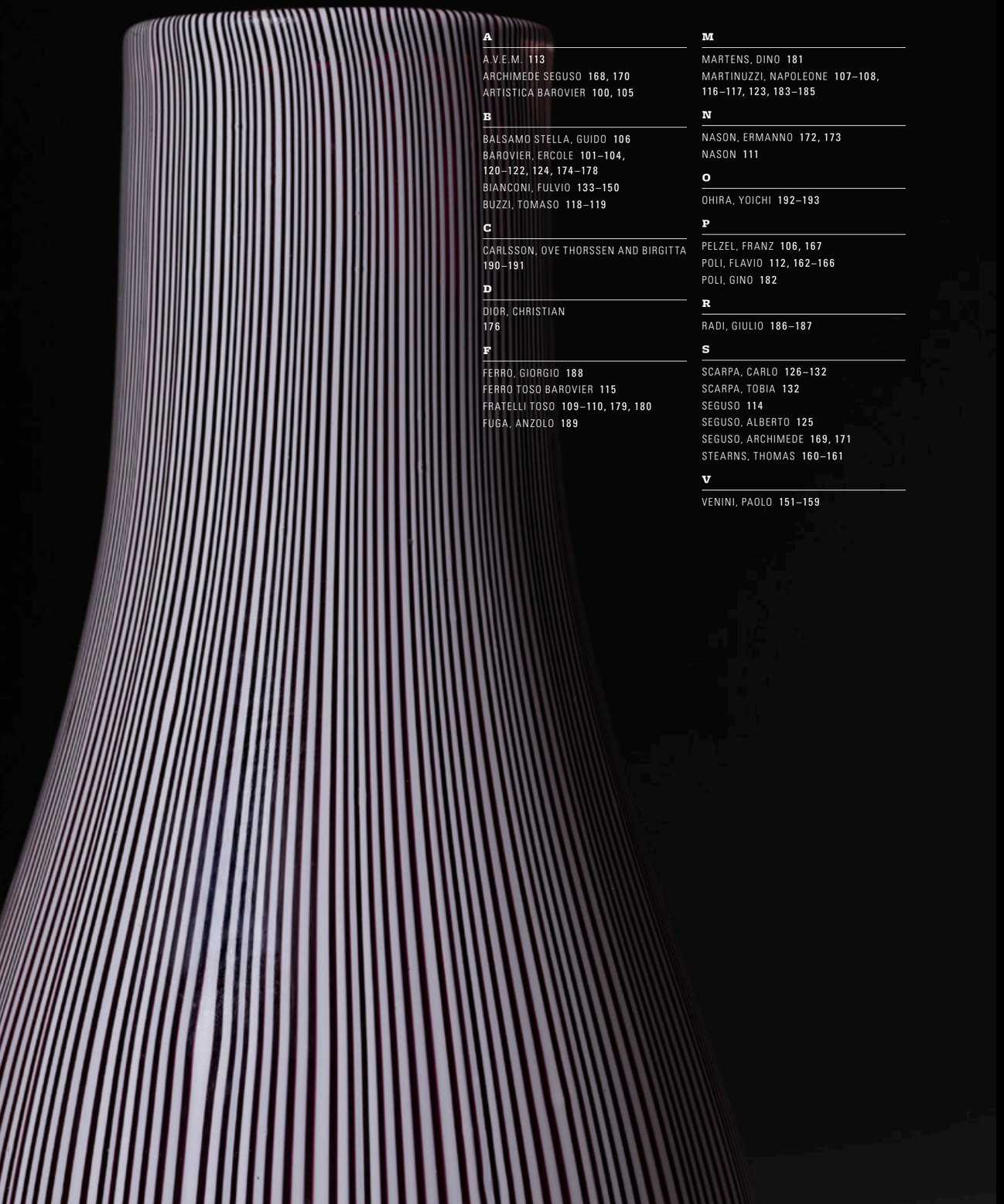
This unique work was executed with Maestro Livio Serena. Incised to underside: [Yoichi Ohira Mo L. Serena Mo G. Barbini 1/1 Unico Friday 19-01-2001 Murano]. **$15,000 – 20,000**

193 **YOICHI OHIRA** VASE

2005 | 7 W × 6 D × 9½ H IN (18 × 15 × 24 CM)

MOLDED AND WHEEL-CARVED GLASS WITH INTERNAL DECORATION

This work is unique. Incised to underside: [Yoichi Ohira Mo A. Zilio Mo G. Barbini 1/1 Unico Thursday 02-6-2005 Murano]. **$20,000 – 30,000**




**A**

A.V.E.M. 113
ARCHIMEDE SEGUSO 168, 170
ARTISTICA BAROVIER 100, 105

**B**

BALSAMO STELLA, GUIDO 106
BAROVIER, ERCOLE 101–104, 120–122, 124, 174–178
BIANCONI, FULVIO 133–150
BUZZI, TOMASO 118–119

**C**

CARLSSON, OVE THORSSEN AND BIRGITTA 190–191

**D**

DIOR, CHRISTIAN 176

**F**

FERRO, GIORGIO 188
FERRO TOSO BAROVIER 115
FRATELLI TOSO 109–110, 179, 180
FUGA, ANZOLO 189

**M**

MARTENS, DINO 181
MARTINUZZI, NAPOLEONE 107–108, 116–117, 123, 183–185

**N**

NASON, ERMANNO 172, 173
NASON 111

**O**

OHIRA, YOICHI 192–193

**P**

PELZEL, FRANZ 106, 167
POLI, FLAVIO 112, 162–166
POLI, GINO 182

**R**

RADI, GIULIO 186–187

**S**

SCARPA, CARLO 126–132
SCARPA, TOBIA 132
SEGUSO 114
SEGUSO, ALBERTO 125
SEGUSO, ARCHIMEDE 169, 171
STEARNS, THOMAS 160–161

**V**

VENINI, PAOLO 151–159




Each Lot in a Wright Auction or Wright Catalogue is offered subject to the following Terms and Conditions of Sale ("Terms"), as supplemented in writing or otherwise by us at any time prior to the sale. By Registering to Bid, Bidding, or otherwise purchasing a Lot from Wright, you agree to be bound by these Terms. In these Terms, "we," "us," "our," "Wright" or similar terms mean R. Wright, Inc. and any of its agents, and "you," "your," "buyer" or similar terms mean a person Bidding on or buying a Lot at a Wright Auction, Private Sale, Wright Now Sale or otherwise through us. Please see Section 9 below for the meanings of capitalized terms or phrases that are not defined elsewhere in these Terms.

### 1 Bidding at Auction

**Prerequisites** To Bid, you must Register to Bid with us in advance of the sale. In addition to our general registration requirements, we reserve the right to require (a) photo identification; (b) bank references; (c) a credit card; and (d) a monetary deposit (which will be refunded immediately if you do not submit the highest bid on a lot and will be applied to any Purchase Price Bid).

**Assumed Costs and Risks** By Bidding, you understand that any Bid you submit can and may be regarded as the Purchase Price Bid for a particular Lot; accordingly, your Bid constitutes a legally binding agreement to purchase the Lot in accordance with your Bid if accepted by the auctioneer. You agree to assume personal responsibility to pay the Purchase Price Bid, plus the Buyer's Premium and any additional charges that become due and payable in connection with your purchase of a Lot; and that upon the fall of the auctioneer's hammer or other indication by the auctioneer that bidding has closed for a particular Lot, if your last Bid is the Purchase Price Bid, you agree to purchase the Lot and assume all risk of loss and damage to such Lot, in addition to any obligations, costs and expenses relating to its handling, shipping, insurance, taxes and export. All Sales are final.

**Auctioneer Discretion** The auctioneer has the right, in his absolute discretion, to determine the conduct of any Wright Auction sale, including, without limitation, to advance the bidding, to reject any Bid offered, to withdraw any lot, to reoffer and resell any lot, and to resolve any dispute in connection with such sale. In any such case, the judgment of the auctioneer is final, and shall be binding upon you and all other participants in such sale.

**Bidding Increments** All Wright Auction sales will be conducted in the following increments, and nonconforming Bids will not be executed, honored or accepted:

| | |
|---|---|
| $25 to 500 | $25 increment |
| $500 to 1,000 | $50 increment |
| $1,000 to 2,000 | $100 increment |
| $2,000 to 5,000 | $200 increment |
| $3,000 to 5,000 | $250 increment |
| $5,000 to 10,000 | $500 increment |
| $10,000+ | $1,000 increment or auctioneer's discretion |

**Reserve** All Lots may be offered subject to a confidential minimum price below which the Lot will not be sold (the "Reserve"). The auctioneer may open the bidding on any lot below the Reserve by placing a Bid on behalf of the Seller. The auctioneer may continue to Bid on behalf of the Seller up to the amount of the Reserve, either by placing consecutive Bids or by placing Bids in response to other bidders.

**Remote Bidding** As a convenience to buyers who cannot be present on the day of a Wright Auction and have Registered to Bid, we will use reasonable efforts to execute (i) written, properly completed absentee Bids described on Wright bid forms delivered to us prior to that sale; or (ii) Bids delivered to us via the Internet, whether by properly completed Wright absentee bid forms or, if available, a live bidding service authorized by Wright. We assume no responsibility for a failure to execute any such Bid, or for errors or omissions made in connection with the execution of any such Bid. If requested prior to a Wright Auction in writing, we will use reasonable efforts to contact the buyer by telephone to enable the buyer to Bid by telephone on the day of the sale, but we assume no responsibility for errors or omissions made in connection with any such arrangement (including without limitation miscommunication of instructions given over the phone or failure to establish a connection prior to a sale). You acknowledge that there may be additional terms and conditions governing the use of any third-party service in connection with Bidding on the Internet, including, but not limited to, those providing for additional charges and fees relating to the execution of such Bids. Wright has no control over, and assumes no responsibility for, the content, privacy policies, or practices of any third party websites or services. You expressly release Wright from any and all liability arising from your use of any third-party website or services. Additionally, your dealings with such third party sites, including payment and delivery of goods, and any other terms (such as warranties) are solely between you and such third parties. We encourage you to be aware of, and to read, the terms and conditions and privacy policy of any third-party website or service that you visit.

### 2 Payment for and Collection of Purchases

**You Pay Buyer Costs** If your Bid results in a Purchase Price Bid (or you agree to pay the purchase price for a Lot as a part of a Wright Now Sale or Private Sale), you agree to pay the following charges associated with the purchase of such Lot:

**i.** Hammer Price (for Auction Sales) or Lot purchase Price (for Wright Now Sales and Private Sales); **ii.** Buyer's Premium (for Auction Sales) which is 25% of the Hammer Price (or part thereof) up to and including $100,000; 20% of the Hammer Price (or part thereof) in excess of $100,000 up to and including $1,000,000; and 12% of the Hammer Price (or part thereof) in excess of $1,000,000. **iii.** any applicable sales tax, late payment charges, storage fees, Enforcement Costs or other costs, damages or charges assessed in accordance with these Terms (for all sales) ((i) – (iii) collectively, the "Buyer Costs"). All purchases will be subject to state sales tax in Illinois or New York unless the buyer has provided us with a valid certificate of exemption from such tax.

**Payment Procedure** You agree to pay all Buyer Costs immediately following Wright's acceptance of the Purchase Price Bid unless other arrangements have been approved by Wright in advance. All payments must be made in US Dollars, in any of the following acceptable forms of payment:

- Cash
- Check, with acceptable identification
- Visa, MasterCard or American Express

Wright reserves the right to charge and collect an additional 2% of payments made by credit card.

**Title and Risk of Loss** Title to a Lot purchased in accordance with these Terms shall not pass to the buyer until Wright has received the Buyer Costs (including clearance of checks and wire transfers). We reserve the right to delay delivery of or otherwise prevent access to any purchased Lot until Wright has received all Buyer Costs. Notwithstanding passage of title, risk of loss to a Lot passes immediately to buyer upon Wright's acceptance of a Purchase Price Bid. All sales are final.

**Security.** As security for full payment to us of all amounts due from the buyer and prompt collection of your purchased Lots in accordance with these Terms, we retain, and the buyer grants to us, a security interest in any Lot purchased by the buyer in accordance with these Terms (and any proceeds thereof), and in any other property or money of the buyer in our possession or coming into our possession subsequently ("Security Interest"). We may apply any such money or treat any such property in any manner permitted under the Uniform Commercial Code and/or any other applicable law. Upon request, you will sign and promptly return any documents sought by us to protect and confirm our interests including but not limited to a UCC-1 Financing Statement.

**Export, Import and Endangered Species Licenses and Permits**
Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Wright will advise clients who inquire about lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to advise on lots containing protected or regulated species.

**Delivery** Buyer is solely responsible for collection of purchased Lots from Wright facilities, including making arrangements and paying all costs associated with packing and delivery. We may, as a courtesy to the buyer, provide or arrange packing, shipping or similar logistical services, or refer the buyer to third parties who specialize in these services. Any such services referred, provided or arranged by us are at the buyer's sole risk and expense, we assume no responsibility for any act or omission of any party in connection with any such service or reference, and we make no representations or warranties regarding such parties or their services. You expressly release Wright from any and all liability arising from your use of any third-party website or services.

**Storage, Abandonment and Related Charges** All purchased Lots not collected from Wright's facilities by buyer or buyer's authorized agents within thirty (30) days following the Sale Date will become subject to storage fees of not less than $5 per day. A late payment fee equal to 1.5% per month may be assessed on any Buyer Costs remaining unpaid thirty (30) days following the Sale Date. If a purchased Lot has not been collected from us within sixty (60) days after the Sale Date, and Wright has not consented to continue to store the Lot, the buyer will be deemed to have defaulted under these Terms, and, in addition to any other remedies we may have at law or equity, we shall be entitled to foreclose on the Security Interest by selling such Lots and using the proceeds from such sale for any purpose (including payment of storage fees and administrative expenses of handling such matter), without any further liability to the buyer. You agree that this remedy is reasonable in light of the costs Wright would have to incur to continue to store and process purchased Lots after sale.

**Breach** If a buyer fails to make timely payment as required in these Terms, or breaches any other covenant, representation or warranty in this Agreement, we shall be entitled, in our discretion, to exercise any remedies legally available to us, including, but not limited to, the following:

**i.** cancellation of the sale of the Lot to the non-paying buyer, including the sale of any other Lot to the same buyer (whether or not paid); **ii.** reselling the Lot, at public or private sale, with or without reserve; **iii.** retention of any amounts already paid by the buyer as a processing fee (which you acknowledge would be reasonable in light of the costs Wright would have to incur to process your breach and attempt to re-auction or resell the Lot); **iv.** rejection of any Bids by the buyer at future auctions; **v.** setting-off any amounts owed by Wright to the buyer in satisfaction of unpaid amounts; and/or **vi.** taking any other action we deem necessary or appropriate under the circumstances.

**Confession of Judgment** If you default on payment of one or more Purchase Price Bids under this Agreement, you hereby authorize any attorney to appear in a court of record and confess judgment against you in favor of Wright for the payment of such Purchase Price Bids and all related Buyer Costs. Accordingly, the confession of judgment may be without process and for any amount due on this Note including collection costs and reasonable attorneys' fees. This authorization is in addition to all other remedies available to Wright.

## 3 Limited Warranty

"As Is", "Where Is". Except as expressly stated below, each Lot is sold "as is" "where is", with no representation or warranty of any kind from any party (including Wright or the consignors of the Lots), express or implied, including warranties of merchantability, fitness for a particular purpose and non-infringement. Because you are responsible for satisfying yourself as to condition or any other matter concerning each purchased Lot, you are advised to personally examine any Lot on which you intend to bid prior to the auction and/or sale. As a courtesy, condition reports for any Lot are available from Wright prior to the sale, but Wright assumes no responsibility for errors and omissions contained in any such report, a Wright Catalogue or other description of a Lot that may be available on the Wright website. Any statements made by Wright with respect to a Lot (whether in a condition report, a Wright Catalogue or on the Wright website), whether orally or in writing, are intended as statements of opinion only, are not to be relied upon as statements of fact and do not constitute representations or warranties of any kind.

**Authorship Warranty** Subject to the following terms and conditions, Wright warrants, for a period of two (2) years following the date of sale, the information presented in a Wright Catalogue with respect to Authorship of any Lot is true and correct, so long as the name of the Author is set forth unqualifiedly in a heading in **Bold** type in the applicable and most current Wright Catalogue. The term "Author" or "Authorship" means the creator, designer, culture or source of origin of the property, as the case may be, as specifically identified in **Bold** type in the applicable and most current Wright Catalogue, and shall not include any supplemental text or information included in any other descriptions (whether or not in the Wright Catalogue).

**Exclusions from and Conditions to the Authorship Warranty** Notwithstanding, this warranty is subject to the following:

**i.** The benefits of this warranty are only available to the original buyer of a Lot from Wright, and not to any subsequent purchasers, transferees, successors, heirs, beneficiaries or assigns of the original buyer. **ii.** This warranty shall not apply to any Lot for which a Wright Catalogue description states that there is a conflict of opinion among specialists as to Authorship. **iii.** This warranty shall not apply to any Lot for which, at the time of sale, the statements regarding Authorship made by Wright conformed with the generally accepted opinion of scholars, specialists or other experts, despite the subsequent discovery of information that modifies such generally accepted opinions. **iv.** The buyer must provide written notice of any claim under this warranty to Wright (validated by no fewer than two (2) written opinions of experts whose principal line of business is the appraisal and authentication of art, antiquities, design objects or other valuable objects similar to the Lot) not later than thirty (30) days after becoming aware of the existence of such a claim, an in any event no later than two (2) years following the date of sale, and must return the Lot subject to such claim to Wright in the same condition as at the time of the original sale. Wright reserves the right to appoint two independent specialists to examine the Lot and evaluate the buyer's claim prior to buyer's receipt of any remedy pursuant to this warranty.

**Buyer's Only Remedy for Authorship Warranty Breach**
The buyer's sole remedy, and Wright's sole liability, under this warranty shall be the cancellation of the sale of the Lot in question, or (if the sale has already concluded) the refund of the purchase price originally paid by such buyer for the Lot in question (not including any late fees, taxes, shipping, storage or other amounts paid to Wright in accordance with these Terms). Buyer hereby waives any and all other remedies at law or equity with respect to breaches of this warranty.

**Limit of Liability.** In no event shall wright be liable to you or any third party for any consequential, exemplary, indirect, special, punitive, incidental or similar damages, whether foreseeable or unforeseeable, regardless of the cause of action on which they are based, even if advised of the possibility of such damages occurring. With respect to any sale of a lot, in no event shall wright be liable to you or any third party for losses in excess of the purchase price paid by you to wright for such lot to which the claim relates.

## 4 Rescission or Voiding of Sale by Wright

If we become aware of an adverse claim of a third party relating to a Lot purchased by you, we may, in our discretion, rescind the sale. Upon notice of our election to rescind a sale, you will promptly return such Lot to us, at which time we will refund to you the Hammer Price and Buyer's Premium paid to us by you for such Lot. This refund will represent your sole remedy against us and/or the consignor in case of a rescission of sale under this paragraph, and you agree to waive all other remedies at law or equity with respect to the same. If you do not return such Lot to us in accordance with this paragraph, you agree to indemnify, defend and hold Wright, its officers, directors, employees, agents and their successors and assigns, harmless from any damages, costs, liabilities or other losses (including attorney's fees) arising as a result of such third party claim.

## 5 Copyright Notice

Wright and its licensors will retain ownership of our intellectual property rights, including, without limitation, rights to the copyrights and trademarks and other images, logos, text, graphics, icons, audio clips, video clips, digital downloads in, and the "look and feel" of, the Wright website and each Wright Catalogue. You may not obtain any rights of ownership, use, reproduction or any other therein by virtue of these Terms or purchasing a Lot. You may not use any of our trademarks or service marks in any way.

## 6 Severability

If any provision of these Terms is held by any court to be invalid, illegal or unenforceable, the invalid/illegal/unenforceable aspect of such provision shall be disregarded and the remaining Terms enforced in accordance with the original document and in accordance with applicable law.

## 7 Governing Law

These Terms shall be governed by and interpreted in accordance with the law of the State of Illinois and, by Registering to Bid or Bidding in the Wright Auction (whether personally, by telephone or by agent), the you agree to submit to the exclusive jurisdiction of the state and federal courts located in Cook County, Illinois in connection with any matter related to these Terms, the Wright Auction or other sale of a Lot to you by Wright.

## 8 Expenses

In addition to the foregoing, you agree to pay to Wright or Seller on demand the amount of all expenses paid or incurred by Wright and Seller, including attorneys' fees and court costs paid or incurred by Wright or Seller in exercising or enforcing any of its rights hereunder or under applicable law, together with interest on all such amounts at 1.5% per month (the "Enforcement Costs") within thirty (30) days of the buyer's receipt of Wright's invoice for such Enforcement Costs.

## 9 Definitions

The following terms have the following meanings: **Author** and **Authorship** have the meanings given in Section 4. **Bidding, Bid** or **place a Bid** means a prospective buyer's indication or offer of a price he or she will pay to purchase a Lot at a Wright Auction which conforms with the provisions of Section 2. **Buyer Costs** has the meaning given in Section 3. **Buyer's Premium** means the following for any Lot: (i) 25% of the Hammer Price (or part thereof) up to and including $100,000; (ii) 20% of the Hammer Price (or part thereof) in excess of $100,000 up to and including $1,000,000; and (iii) 12% of the Hammer Price (or part thereof) in excess of $1,000,000.

**Hammer Price** means the price for a Lot established by the last bidder and acknowledged by the auctioneer before dropping the hammer or gavel or otherwise indicating the bidding on such Lot has closed. **Lot** means the personal property offered for sale by Wright, whether at a Wright Auction, Private Sale, Wright Now Sale or otherwise. **Passed Lot** is a Lot which does not reach its reserve or otherwise fails to sell at a Wright Auction. **Private Sale** is a non-public, discrete sale of a Lot (such Lot typically not being exhibited by Wright). **Purchase Price Bid** means the bid submitted by a Buyer for a Lot which is accepted as the Hammer Price, or in the case of Private Sales or Wright Now Sales, the price accepted by Wright for the sale of such Lot.

**Register to Bid** or **Registering to Bid** means providing Wright with your complete, accurate contact information (including address, phone and email) and a current, valid credit card number (including security code), and (i) in the case of phone or absentee bidders, a properly completed Wright bid form and (ii) in the case of online bidders, registration with such authorized third-party online auctioneer service providers described on our website on the How to Bid page. **Reserve** has the meaning given in Section 2. **Sale Date** means, in the case of Wright Auctions, the date of the closing of bidding for a particular Lot and acceptance of the Purchase Price Bid for such Lot; in the case of all other sales by Wright, the date Wright agrees in writing to sell a Lot to a buyer.

**Security Interest** has the meaning given in Section 3. **Seller** means the owner of a Lot offered for sale at a Wright Auction, Private Sale, Wright Now Sale or other sale administered by Wright.

**Terms** has the meaning given in the Introduction to this Agreement. **Wright Auction** means the sale of Lots to the public through competitive bidding administered by Wright (including sales administered through a third-party Internet auctioneer authorized by Wright). **Wright Catalogue** means the design catalogues published by Wright which features Lots available at particular Wright Auctions. **Wright Now Sale** is a sale of a Lot consigned to Wright by a third party, either posted on Wright's website directly or solicited after a Lot fails to sell at auction.

**WRIGHT**

980 MADISON AVE
NEW YORK NEW YORK 10075
T 212 585 0200

1440 WEST HUBBARD ST
CHICAGO ILLINOIS 60642
T 312 563 0020

**WRIGHT20.COM**

CONTACT

**RICHARD WRIGHT**
PRESIDENT
312 521 7150
RWRIGHT@WRIGHT20.COM

**MICHAEL JEFFERSON**
SENIOR VICE PRESIDENT
312 521 7165
MJEFFERSON@WRIGHT20.COM

**KELLI THOMA LENOX**
DIRECTOR OF OPERATIONS
312 521 7161
KTHOMA@WRIGHT20.COM

**MEGAN WHIPPEN**
DIRECTOR NEW YORK
212 585 0200
MWHIPPEN@WRIGHT20.COM

**PETER JEFFERSON**
SPECIALIST
312 521 7156
PJEFFERSON@WRIGHT20.COM

**CORNELIA VAN DER GEEST**
SPECIALIST
312 521 7151
CVANDERGEEST@WRIGHT20.COM

**CHARLES MEADOWS**
DIRECTOR OF PROPERTY AND TRANSPORT
312 235 4177
CMEADOWS@WRIGHT20.COM

**DENIA GARCIA**
ART AND PROPERTY HANDLER
312 563 0020
DGARCIA@WRIGHT20.COM

**ANDREW REICHOLD**
ART AND PROPERTY HANDLER
312 563 0020
AREICHOLD@WRIGHT20.COM

**IAN BARNARD**
ART AND PROPERTY HANDLER
312 563 0020
IBARNARD@WRIGHT20.COM

**JORDAN BROEKER**
ART AND PROPERTY HANDLER
312 563 0020
JBROEKER@WRIGHT20.COM

**ALEXA DETOGNE**
CLIENT SERVICES AND LOGISTICS
312 521 7159
ADETOGNE@WRIGHT20.COM

**EMILIE SIMS**
EDITOR AND CHIEF RESEARCHER
312 235 4181
ESIMS@WRIGHT20.COM

**CLARE BLAINE**
RESEARCH AND CLIENT SERVICES
312 235 4171
CBLAINE@WRIGHT20.COM

**MELISSA RIDDLE**
DIRECTOR OF WRIGHT NOW
312 235 4179
MRIDDLE@WRIGHT20.COM

**JENNIFER MAHANAY**
ART DIRECTOR
312 235 4185
JMAHANAY@WRIGHT20.COM

**MICHAEL ZHANG**
GRAPHIC DESIGNER
312 563 0020
MZHANG@WRIGHT20.COM

**ELLEN WINSTON**
GRAPHIC DESIGNER
312 563 0020
EWINSTON@WRIGHT20.COM

**TODD SIMEONE**
IMAGE PRODUCTION
312 521 7158
TSIMEONE@WRIGHT20.COM

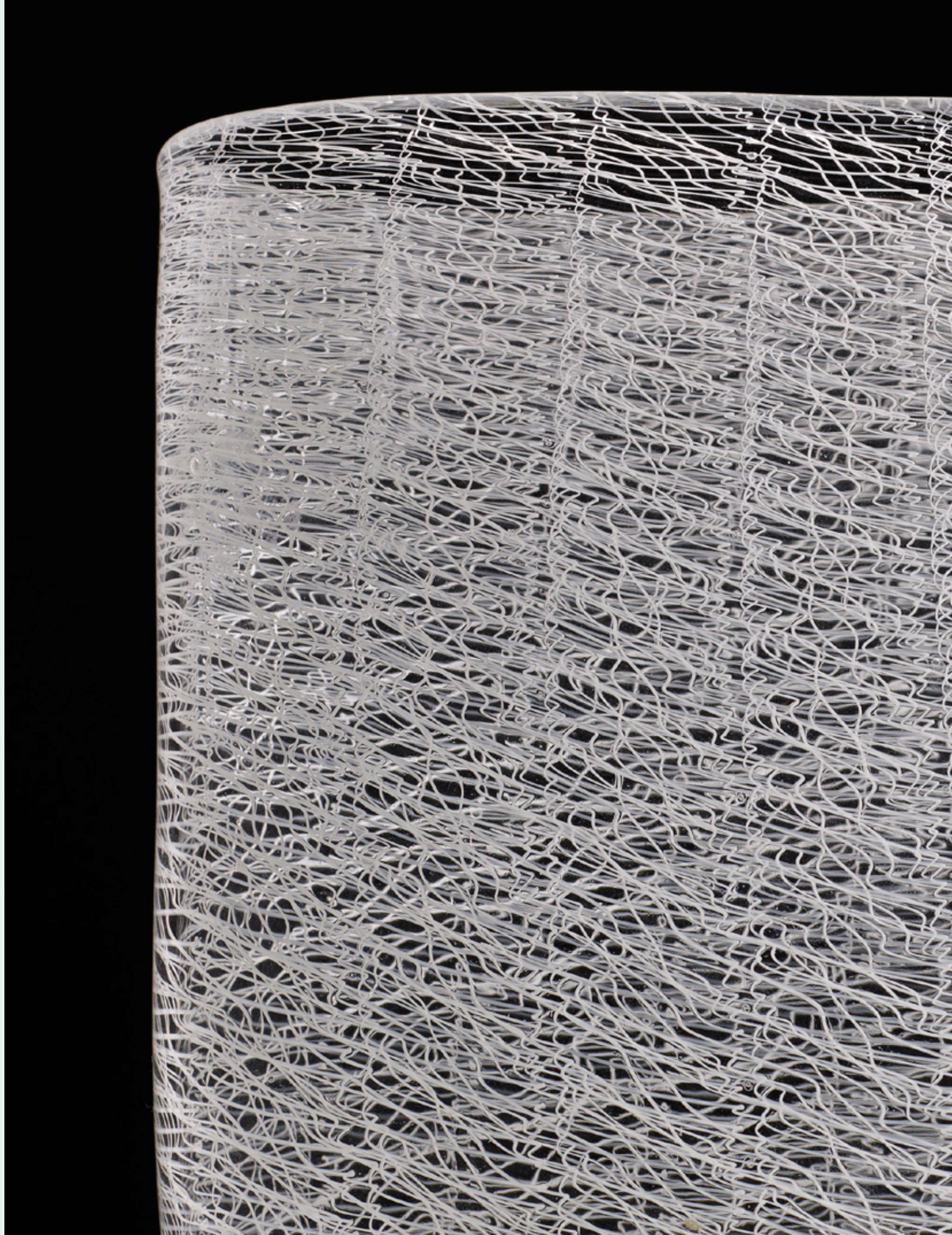
**MASON KESSINGER**
WEB DEVELOPER
312 521 7166
MKESSINGER@WRIGHT20.COM

**DEVIN EHRENFRIED**
PHOTOGRAPHER
312 563 0020
DEHRENFRIED@WRIGHT20.COM

**ROSS FLOYD**
PHOTOGRAPHER
312 563 0020
RFLOYD@WRIGHT20.COM

**JEAN MARTIN**
CLIENT ACCOUNTS
312 521 7169
CLIENTACCOUNTS@WRIGHT20.COM

**BID DEPARTMENT**
T 312 563 0020 | F 312 235 4182 | BID@WRIGHT20.COM

**REQUEST CONDITION REPORTS**
T 312 563 0020 | CONDITION@WRIGHT20.COM

© 2016 WRIGHT | ISBN 978 0 9976850 6 0
VISIT OUR WEBSITE TO ORDER OR SUBSCRIBE TO OUR CATALOGS
RICHARD WRIGHT AUCTIONEER ILLINOIS NO. 041000341