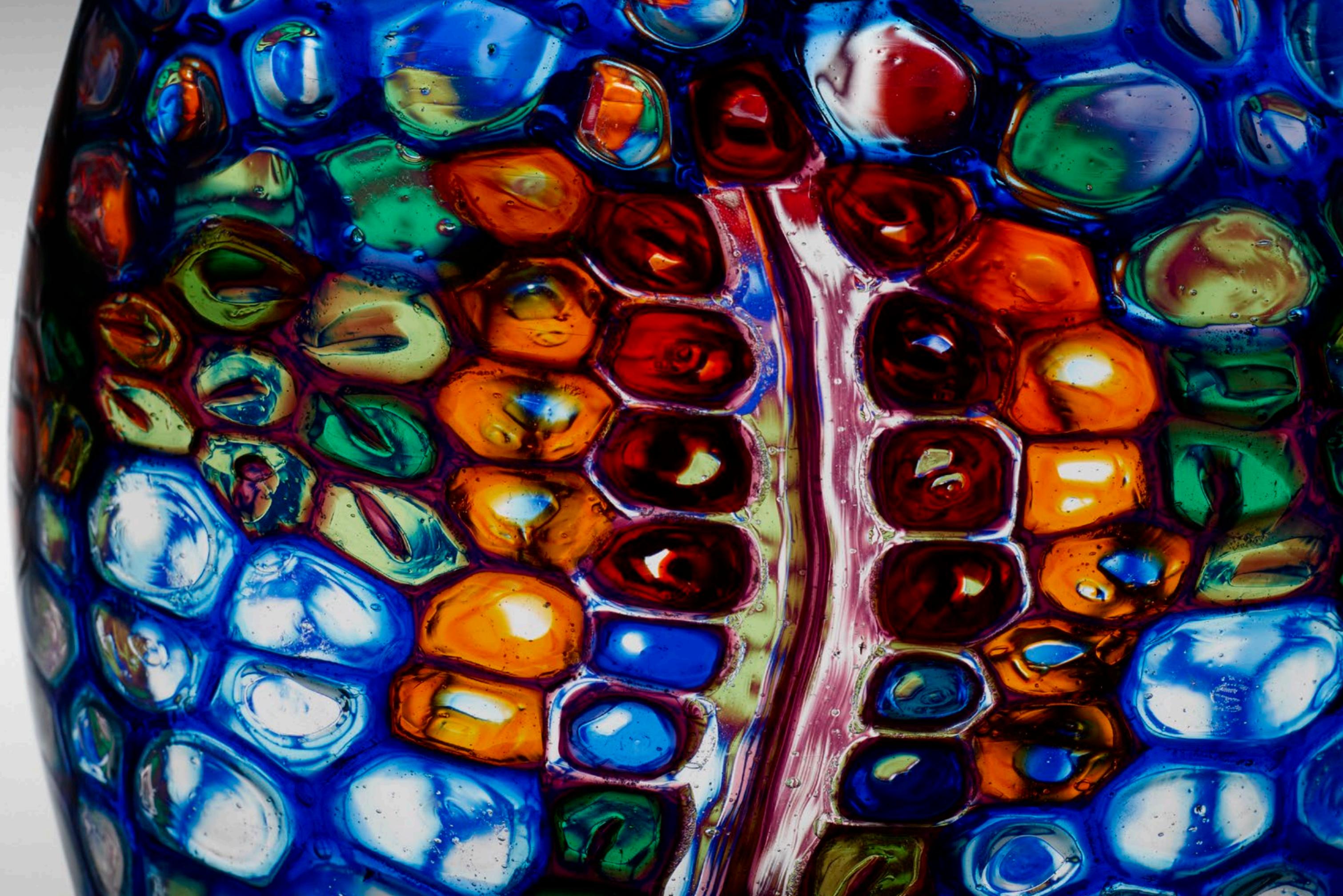




IMPORTANT
ITALIAN
GLASS





IMPORTANT ITALIAN GLASS

Curated by Sara Blumberg and Jim Oliveira





IMPORTANT ITALIAN GLASS

SARA BLUMBERG

We are especially pleased to introduce this edition of Important Italian Glass. Assembled from collections around the world, this sale presents rare and powerful examples of prewar glass by Vittorio Zecchin, Nicolò and Ercole Barovier, Hans Stoltenberg Lerche, Anna Akerdahl, Napoleone Martinuzzi and Carlo Scarpa. This exceptional study in prewar glass is followed by iconic and expressive vessels of the 1950s and beyond which reflect both the influence of earlier designs and the sheer exuberance and invention of the postwar years.

Our catalog begins with Vittorio Zecchin, one of the most important designers in the history of Murano glass. Over the course of thirty years, the American collector Carl Bellavia devoted his attention to Zecchin's work, exploring the artist's rejection of historicism in favor of a completely new approach to glass. In 1921, Zecchin was named director of Venini, then operating under its first appellation VSM Cappellin Venini & C. The radical simplicity of Zecchin's work represented a complete departure from the ornate glass of the 19th century and he is rightly credited for having designed the first truly modern Murano glass. The Bellavia collection is well documented and in fact many of the Soffiati vases presented in the sale were exhibited in Marino Barovier's landmark exhibition *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, held at the Stanze del Vetro, in Venice in 2017.

The complex tale of the 1920s, 30s and 40s continues with glass from an important private collection in Torino featuring exceptionally rare Mosaico vases designed by Ercole Barovier and Anna Akerdahl. Assembled over the course of many decades, this well-documented collection also explores the proliferation of plant and animal forms along with elegant vases executed in the innovative materials of the day. As the 1930s began, glass designers turned their attention to the sculptural possibilities of glass as well as the bold reimagining of the material itself. The radical shift from transparency to opacity is illustrated perfectly in the Torino collection with important sculptural works by Guido Balsamo Stella, Ercole Barovier, Carlo Scarpa and Napoleone Martinuzzi, along with large scale vases in the experimental *Primavera*, *Pulegoso*, and *Incamiciato* techniques.

As we trace the production of Murano glass from the 1950s, 1960s and beyond, works by modern masters Fulvio Bianconi, Paolo Venini, Flavio Poli, Ercole Barovier, Archimede Seguso, Thomas Stearns and myriad others illustrate the dynamism of the age along with the influences of world art on this tiny island in the Venetian lagoon.

It has been a pleasure to assemble so many exceptionally rare works in one catalog and to pay tribute to collectors whose passion for Murano glass plays an essential role in the preservation and exploration of its unique history.





VITTORIO ZECCHIN PANTHER BOWL

ESSAYS BY JIM OLIVEIRA

It is fitting to begin this catalog with Vittorio Zecchin's Panther Bowl because Zecchin, in his life and work, represents the rebirth of Murano glass in the 20th century, and the panther bowl is a literal representation of the shift in Murano glass form local and traditional to international and modern.

Zecchin trained as a painter, but after graduating from the Venetian Academy of Fine Arts in 1901, he decided to turn his back on the art world, and instead entered the civil service on Murano. What drove him to this decision is unclear, but he certainly felt that his ideas and interests were not compatible with those of the Venetian art establishment. Although the Biennale of Venice had begun in 1895, it was, from the beginning, a relatively conservative commercial enterprise with the ultimate goal of reinventing the image of Venice as a world center of art (by the turn of the century Venice was looking shabby, tired, dark and squalid). To that end, very little work by Venetian artists was included in the early Biennales, and the traditional applied arts and crafts of the Venetian lagoon were left out all together.

Zecchin continued to paint during his years as a civil servant, but didn't show his work until 1908 when he joined the Ca' Pesaro group. This group formed in direct opposition to the perceived conservatism of the Venetian art establishment, and the Biennale in particular. Young artists from all over Italy were drawn to the radical-chic of the Ca' Pesaro group, whose artist studios were housed in the elegant Palazzo Ca' Pesaro, bequeathed to the city by the Duchess Felicita Bevilacqua La Masa as a museum of modern art, and refuge for idiosyncratic creative talent. Here Zecchin encountered like-minded young artists interested in a wide range of artistic styles, disciplines and materials.

Growing up in and around the furnaces of Murano, Zecchin had always been deeply interested in the material culture of glassblowing, and during his early years as a painter he was profoundly inspired by the rich colors and elegant fluidity of Murano glass. In 1913, Zecchin, along with fellow painter Teodoro Wolf-Ferrari, began his first experiments in glass design. Zecchin and Wolf-Ferrari were both devotees of the Secessionist painter Gustav Klimt who, in turn, had been deeply influenced by Byzantine Murano glass mosaics. Their idea was to design a series of vessels, plaques and stained glass windows in the Secessionist style, and to achieve this they enlisted the help of Murano's greatest glassblower—Giuseppe Barovier. Barovier was already famous for his ability to produce the finest quality glass in any style, and his ability to execute blown Murrine glass was legendary. Using this technique he produced a group of thirteen Secessionist inspired objects designed by Zecchin and Wolf-Ferrari which were exhibited in Munich in 1913, and again at the Venice Biennale of 1914. These pieces were immediately recognized as a new synthesis of traditional Murano craftsmanship with an international, contemporary art sensibility, and today these works are considered masterpieces of early modern design.

By 1916, Zecchin had established a studio in an abandoned Monastery on Murano dedicated to the production of large-scale, woven tapestries. During this period he also continued to paint and design glass objects. For the Ca' Pesaro Exhibition of 1919, Zecchin presented ten tapestries, four embroideries, and a number of clear, thin walled glass vessels decorated with gold gilt and enamel, including the Panther Bowl. Like the mosaic glass vessels of 1914, these pieces represent a shift away from traditional Murano glassmaking which, throughout the 19th century, had been self-referential, focused on reproducing historical models, and was almost completely disconnected from international art trends. The Panther Bowl presented here is unique, and represents one of the few pieces of glass from this important series to survive. In the gilding and enamel work, we see reference to 16th century Murano glassmaking during the height of the renaissance. In the stylized panther and tree motif, we see the influence of secessionism, even art nouveau. And in the reduced, simplified form of the vessel we see the essence of Vittorio Zecchin's future work with Venini, which will reinvent Murano glass in the 20th century, and make it truly modern.



100 **VITTORIO ZECCHIN** Le pantere bowl
Italy, c. 1919 | 7¼ dia × 5½ h in (18 × 14 cm)

glass with etched gold and polychrome enamel decoration

This work was decorated by Vittorio Gazzagon. Painted initials to the bowl interior
'VZ'. \$50,000–70,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 212 illustrates
this example *Vittorio Zecchin 1978–1947: Pittura, Vetro, Arti Decorative*, Barovier, Mondì, Sonogo,
pg. 144 illustrates this example

Exhibited: *X Esposizione d'Arti e Industrie Veneziane*, 1919, Ca' Pesaro, Venice | *Vittorio Zecchin
1978–1947: Pittura, Vetro, Arti Decorative*, 10 November–9 February 2003, Museo Correr, Venice

Provenance: Private Collection, New York

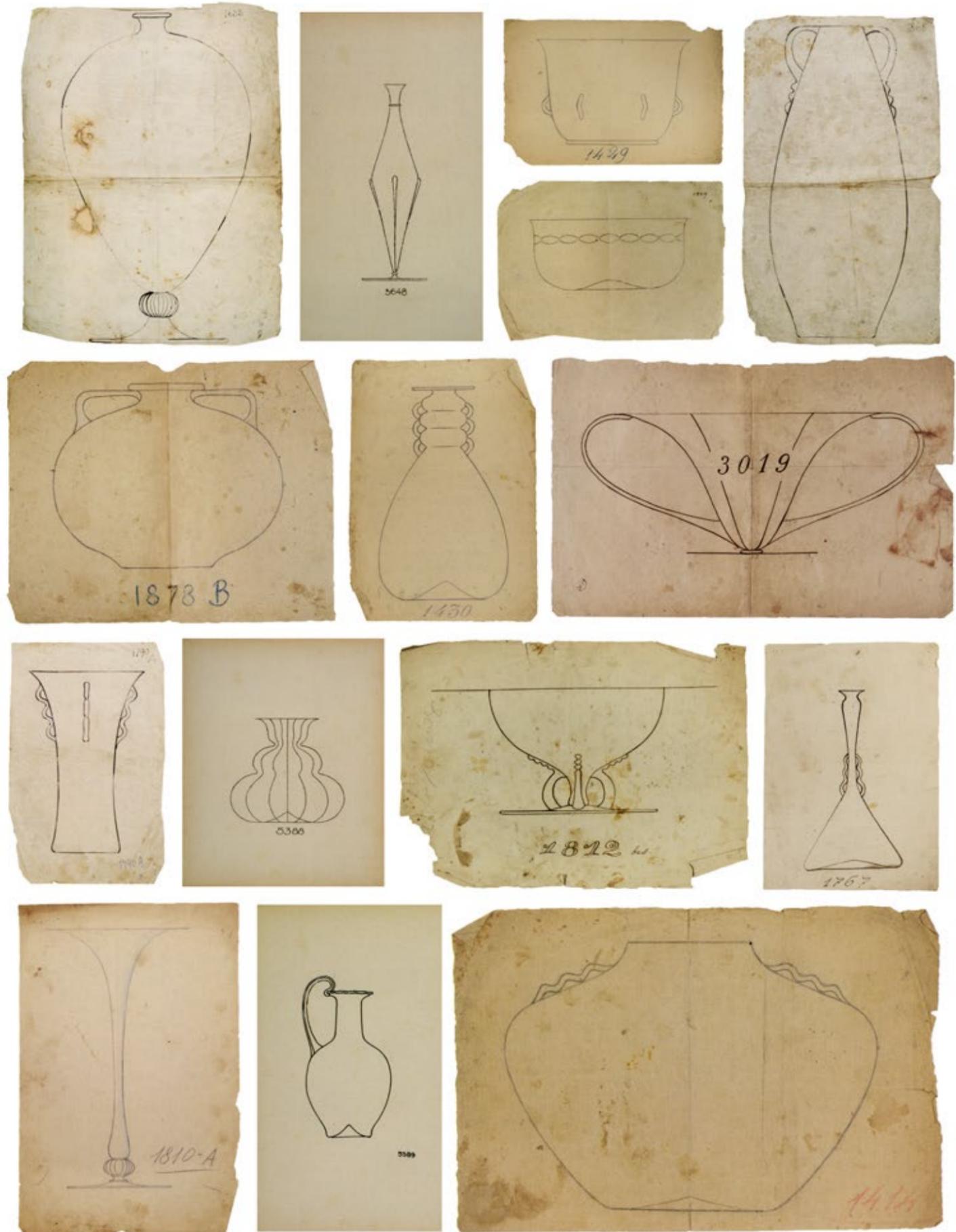




Scholars and collectors of 20th century Murano glass often point to the year 1921 and the formation of the Venini company as the beginning of modernism in Murano glass, a rebirth which would leave the messy aesthetic excesses of the 19th century behind and usher Venetian glass into the realm of the new. The young Venini company needed a special kind of artist to act as director and create a new style of glass which would reflect the spirit of the age. Founders Paolo Venini (a charismatic young lawyer from Milan) and Giacomo Cappellin (an experienced Venetian antiques dealer) chose visionary artist Vittorio Zecchin for the task.

The body of work that Vittorio Zecchin created for Venini (and later MVM Cappellin) is subtle, nuanced and thoughtfully drawn; *Soffiato* glass, thinly blown, transparent, gem-toned monochromatic glass, is so reduced that it expresses a direct relationship to drawing. In fact, Venetian glass has always been informed by art—painting, drawing, sculpture and even graphic design. As a painter and textile designer Zecchin intuitively understood color, composition, perspective, movement, proportion, and harmony and disharmony of form. But the lines in his *Soffiato* glass belong to drawing and to essence. Zecchin was hired by Giacomo Cappellin and Paolo Venini to create exactly this—a series of glass vessels stripped of all adornment. Vessels inspired by those found in the paintings of Titian, Caravaggio and Veronese. Elegant forms which reference classical antiquity, but objects also dramatically modern in their reduced, streamlined simplicity. This was a surprisingly difficult task to achieve, one which required a subtle mind, clarity of vision, and the raw ability to draw a vessel with archetypal power in a few simple lines.

The word *Soffiato* might also be translated as breath, which is particularly apt as it applies to Vittorio Zecchin's work for Venini and Cappellin. The essence of glassblowing is the use of one's own breath to inflate the semi-fluid mass of the glowing liquid metal. The pieces that Zecchin drew for Venini seem as light as breath, even when executed at large scale. The idea of manipulating scale (from tiny to huge), of working in series (subtle variations and permutations in shape and form), and the addition of simple details (pairs of handles, lip wraps and delicately drawn feet), all add to the self-evident power of the technique. A few designs, like the Veronese vase, were taken directly from renaissance paintings. And while critics of the day considered these appropriations as nearly theft, they also recognized the elemental power of these objects and were ultimately seduced. Presented side by side with shapes like the *Libellula* (dragonfly), which demonstrate a high level of abstraction inspired by the natural world, Zecchin's *Soffiato* glass objects appear equally ancient and modern and create a dynamic visual balance worthy of the title "new". In the end, Vittorio Zecchin's designs in *Soffiato* would come to define Venetian glass of the 1920s.



SOFFIATO GLASS AND VITTORIO ZECCHIN

101 **VITTORIO ZECCHIN** Veronese vase, model 1633
Italy, 1921–22 | Venini | 5¾ dia × 8¾ h in (15 × 22 cm)

soffiato glass

Four-line acid stamp to underside 'Venini Murano Made in Italy'. \$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, ppg. 100–101 illustrate model *Vittorio Zecchin 1878–1947: Pittura, Vetro, Arti Decorative*, Barovier, Mondì, Sonogo, ppg. 162, 207 illustrate similar example *Venini Glass: Its History, Artists, Techniques*, Deboni, blue catalog, pg. 6 illustrates model

Provenance: Collection of Carl Bellavia



102 **VITTORIO ZECCHIN** Soffiato vase, model 1766
Italy, 1921–22 | Venini | 3¼ dia × 6 h in (8 × 15 cm)

soffiato glass with applied details

Four-line acid stamp to underside 'Venini Murano Made in Italy'. \$2,000–3,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, pg. 180 illustrates model

Provenance: Collection of Carl Bellavia

103 **VITTORIO ZECCHIN** Soffiato vase, model 1878
Italy, 1921–25 | Venini | 5½ dia × 4½ h in (14 × 11 cm)

soffiato glass with applied details

Four-line acid stamp to underside 'Venini Murano Made in Italy'. \$2,000–3,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, pg. 190 illustrates model

Provenance: Collection of Carl Bellavia





104 **VITTORIO ZECCHIN** Monumental Soffiato vase, model 1865 CV / 5293 MVM
Italy, 1921–25 | 7 dia × 15½ h in (18 × 39 cm)

soffiato glass with applied details
\$8,000–10,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini, Barovier and Sonigo*,
pg. 195 illustrates model

Provenance: Collection of Carl Bellavia



105 **VITTORIO ZECCHIN** Soffiato vase, model 1770
Italy, 1921–23 | Venini | 11¼ dia × 8 h in (29 × 20 cm)

soffiato glass with applied details
Signed with two-line acid stamp to underside 'Venini Murano'. \$4,000–6,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, pg. 179 illustrates model

Provenance: Private Collection, Torino



106 **VITTORIO ZECCHIN** Soffiato vase, model 1790
Italy, 1921–23 | Venini | 3¼ dia × 5¼ h in (8 × 13 cm)

soffiato glass with applied details
Two-line acid stamp to underside 'Venini Murano'. \$2,000–3,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, pg. 392

Provenance: Collection of Carl Bellavia

107 **VITTORIO ZECCHIN** Soffiato vase, model 1767
Italy, 1921–23 | Venini | 3½ dia × 7 h in (9 × 18 cm)

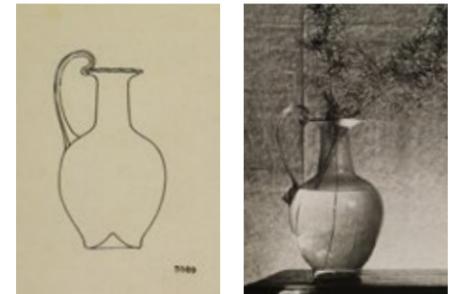
iridized soffiato glass with applied details
Two-line acid stamp to underside 'Venini Italia'. \$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, ppg. 384, 390 illustrates this example

Exhibited: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, 11 September 2017–7 January 2018, Le Stanze del Vetro, Venice

Provenance: Collection of Carl Bellavia



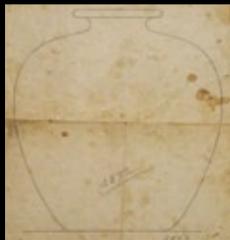


108 **VITTORIO ZECCHIN** Rare Soffiato pitcher, model 5389
Italy, 1925–26 | MVM Cappellin | 5 w × 6 d × 10 h in (13 × 15 × 25 cm)

soffiato glass with crimped rim and applied details
\$8,000–10,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini, Barovier and Sonogo*,
pg. 205 illustrates this example

Provenance: Collection of Carl Bellavia



109 **VITTORIO ZECCHIN** Soffiato vase, model 5229
Italy, 1921–23 | MVM Cappellin | 10¾ dia × 11½ h in (27 × 29 cm)

soffiato glass

Three-line acid stamp to underside 'MVM Cappellin Murano'. \$7,000–9,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonigo, pg. 311 illustrates model

Provenance: Collection of Carl Bellavia



110 **VITTORIO ZECCHIN** Soffiato vase
Italy, c. 1925 | Venini | 5 dia × 9¼ h in (13 × 23 cm)

soffiato glass with applied details
Two-line acid stamp to underside 'Venini Murano'. \$2,000–3,000
Provenance: Collection of Carl Bellavia



111 **VITTORIO ZECCHIN** Soffiato vase, model 1634 CV / 5185 MVM
Italy, 1921–25 | 5½ dia × 5 h in (14 × 13 cm)

iridized soffiato glass with applied details
\$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini, Barovier and Sonogo*,
ppg. 280 illustrates model

Provenance: Collection of Carl Bellavia







112 **VITTORIO ZECCHIN** Rare Libellula vase, model 3019 CV / 5399 MVM
Italy, 1924–25 | 18 w × 13 d × 7 h in (46 × 33 × 18 cm)

iridized soffiato glass with applied details
\$20,000–30,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonigo, ppg. 333, 362 illustrates this example

Exhibited: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, 11 September 2017–7 January 2018, Le Stanze del Vetro, Venice

Provenance: Collection of Carl Bellavia





113 **VITTORIO ZECCHIN** Soffiato vase, model 1676 CV / 5209 MVM
Italy, 1921–25 | 6½ dia × 9 h in (17 × 23 cm)

iridized soffiato glass with applied details
\$7,000–9,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonago, ppg. 222, 267 illustrates this example

Exhibited: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, 11 September 2017–7 January 2018, Le Stanze del Vetro, Venice

Provenance: Collection of Carl Bellavia



114 **VITTORIO ZECCHIN** Soffiato footed bowl, model 1812 CV / 5272 MVM
Italy, 1921–22 | 12¼ dia × 5¼ h in (31 × 13 cm)

soffiato glass with applied details
\$4,000–6,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonigo, ppg. 244, 263 illustrates this example

Exhibited: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, 11 September 2017–7 January 2018, Le Stanze del Vetro, Venice

Provenance: Collection of Carl Bellavia





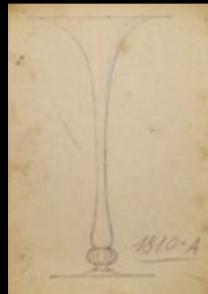
115 **VITTORIO ZECCHIN** Soffiato vase, model 5648
Italy, 1925–1926 | MVM Cappellin | 3½ dia × 12 h in (9 × 30 cm)

soffiato glass with applied details
Signed with three-line acid stamp to underside 'MVM Cappellin Murano'. \$5,000–7,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, ppg. 218, 256 illustrates this example

Exhibited: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, 11 September 2017–7 January 2018, Le Stanze del Vetro, Venice

Provenance: Collection of Carl Bellavia



116 **VITTORIO ZECCHIN** Soffiato vase, model 1810
Italy, 1921–25 | Venini | 6¼ dia × 11¼ h in (16 × 29 cm)

soffiato glass with applied details

Signed with two-line acid stamp to underside 'Venini Murano'. \$5,000–7,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonigo, ppg. 94, 122 illustrates this example

Exhibited: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, 11 September 2017–7 January 2018, Le Stanze del Vetro, Venice

Provenance: Collection of Carl Bellavia





117 **VITTORIO ZECCHIN** Soffiato candelabrus, pair
Italy, 1921–1925 | Venini | 14¼ w × 5½ d × 5 h in (36 × 14 × 13 cm)

soffiato glass
Signed with two-line acid stamp to each 'Venini Murano'. \$5,000–7,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini, Barovier and Sonogo*,
pg. 458 illustrates related models



118 **VITTORIO ZECCHIN** Soffiato vase, model 5086
Italy, 1921–23 | MVM Cappellin | 7 w × 5 d × 9 h in (18 × 13 × 23 cm)

soffiato glass with applied details

Three-line acid stamp to underside 'MVM Cappellin Murano'. \$6,000–8,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonago, pg. 196 illustrates model

Provenance: Collection of Carl Bellavia



119 **VITTORIO ZECCHIN** Soffiato bowl, model 1909 CV / 5323 MVM
Italy, 1921–23 | 6¾ dia × 3¼ h in (17 × 8 cm)

soffiato glass with applied details
\$4,000–6,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, ppg. 240, 278 illustrates this example

Exhibited: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, 11 September 2017–7 January 2018, Le Stanze del Vetro, Venice

Provenance: Collection of Carl Bellavia



120 **VITTORIO ZECCHIN** Soffiato vase, model 1416
Italy, 1921–22 | Venini | 4 dia × 4¾ h in (10 × 12 cm)

soffiato glass with applied details
\$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, pg. 178 illustrates model *Vittorio Zecchin 1878–1947: Pittura, Vetro, Arti Decorative*, Barovier, Mondì, Sonogo, pg. 175

Provenance: Collection of Carl Bellavia

121 **VITTORIO ZECCHIN** Soffiato bowl, model 5069
Italy, c. 1925 | MVM Cappellin | 4¾ dia × 3½ h in (12 × 9 cm)

soffiato glass with applied details
Signed with three-line acid stamp to underside 'MVM Cappellin Murano'. \$2,000–3,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, pg. 180 illustrates model

Provenance: Private Collection, Torino





122 **VITTORIO ZECCHIN** Soffiato vase, model 5388
Italy, 1925–26 | MVM Cappellin | 8¾ dia × 8¾ h in (22 × 22 cm)

ribbed soffiato glass
Three-line acid stamp to underside 'MVM Cappellin Murano'. \$4,000–6,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, pg. 353 illustrates model

Provenance: Collection of Carl Bellavia

123 **VITTORIO ZECCHIN** Soffiato vase, model 1972 CV / 5005 MVM
Italy, 1921–1926 | 5¾ dia × 7¾ h in (15 × 20 cm)

ribbed soffiato glass
\$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini, Barovier and Sonogo*,
pg. 328 illustrates drawing *Glas Glass Verre Vetri: 1950–1960*, Neuwirth, pg. 45 illustrates model
Provenance: Collection of Carl Bellavia



124 **VITTORIO ZECCHIN** Soffiato vase, model 5511
Italy, c. 1925 | MVM Cappellin | 6 dia × 10¼ h in (15 × 26 cm)

ribbed soffiato glass
\$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini, Barovier and Sonogo*,
pg. 330 illustrates drawing
Provenance: Collection of Carl Bellavia



MURANO GLASS OF THE 1930S

During the 1930s, Murano glass underwent a dramatic transformation: from transparent to opaque, from lightweight and delicately drawn, to thick, massive and sculptural. This change in style and material can be traced back to 1925 when the Venini company split in two. Giacomo Cappellin and Vittorio Zecchin left to establish their own company, MVM Cappellin, while Paolo Venini was left to find a new artistic director. Venini hired the popular and well connected sculptor Napoleone Martinuzzi, and this was the beginning of a new era.

Between 1925 and 1928, both companies continued to produce soffiato glass designed by Vittorio Zecchin. But Martinuzzi had his own ideas. In 1927, he developed *Pulegoso* glass, a thick, bubbly, semi-opaque material which allowed him to design glass objects with the mass and plasticity of sculpture. Fully aware of the artistic trends of the day, Martinuzzi used *Pulegoso* glass to produce large scale neoclassical vessels, innovative lighting, and a wide variety of idiosyncratic and whimsical sculptural objects based on plants, animals and the human form.

The line of cactuses which he began in 1929 were especially popular and influential, and deep green *Pulegoso* glass proved to be the perfect medium to express the rough solidity of Cacti. Succulent plants themselves had become wildly popular during this period, and Martinuzzi took full advantage of this trend. At the Triennale of Monza in 1930, his plant forms and large neoclassical vessels stole the show, and immediately thereafter all the Murano companies began to produce their own versions of opaque glass objects. For the rest of the 1930s, thick, sculptural, opaque glass would become the norm, with Martinuzzi's *Pulegoso* as an aesthetic point of reference and inspiration.

Martinuzzi would leave Venini in 1931 to start his own short lived company, Zecchin-Martinuzzi, which produced very high quality neoclassic inspired vessels and sculpture in variations of *Pulegoso*, *Lattimo* (milk) and *Incamiciato* (cased) glass. In keeping with this trend, some Murano companies made outright reproductions of Martinuzzi's work, while others were influenced by his style and materials but developed their own distinct models and techniques. The young Seguso Company (Barovier Seguso Ferro) actually absorbed Zecchin-Martinuzzi when it fell on hard financial times in the mid 30s and continued to produce Martinuzzi's designs.

But what really distinguishes Murano glass made during the 1930s is the overall quality—even small companies produced glass of exceptional aesthetic and technical virtuosity. This seems counterintuitive considering the financial havoc created by the stock market crash of 1929 and the great depression. But Venice remained a playground for the rich and famous, and Murano glass became a treasured luxury item for the well appointed modernist home. This accounts for both the quality and rarity of Murano glass during the 1930s, whether from Venini, Barovier, MVM Cappellin, Zecchin-Martinuzzi or Seguso, or from smaller firms such as S.A.I.A.R. Ferro Toso, S.A.L.I.R., I.V.A.M. and Fratelli Toso.



125 **MURANO** Rare Monumental Cactus sculpture
Italy, c. 1932 | 16 w x 11 d x 34¼ h in (41 x 28 x 87 cm)

pulegoso glass, burlled walnut base
\$30,000–50,000

Provenance: Private Collection, Torino





126 **FLAVIO POLI** Pulegoso cacti pair, model 5239
Italy, c. 1939 | Seguso Vetri d'Arte | 3½ dia × 8½ h in (9 × 22 cm)

pulegoso glass
\$8,000–10,000

Literature: *Seguso Vetri d'Arte: Glass Objects from Murano (1932–1973)*, Heiremans, pg. 93

Provenance: Collection of Carl Bellavia



127 **FLAVIO POLI** Monumental Pulegoso Bowl
Italy, c. 1936 | Barovier Seguso Ferro | 14¾ dia × 8¼ h in (37 × 21 cm)

pulegoso glass with applied foot
\$10,000–15,000

Literature: *Seguso Vetri d'Arte: Glass Objects from Murano (1932–1973)*, Heiremans,
pg. 194 illustrates similar model

Provenance: Francesco Carraro, Venice | Private Collection, New York

128 **S.A.I.A.R. FERRO TOSO** Incamiciato vase
Italy, c. 1931 | 7 w × 6½ d × 13 h in (18 × 17 × 33 cm)

incamiciato glass with applied details
\$5,000–7,000

Literature: *Glaswerk Aardewerk Kant*, Amsterdam March 1931, pg. 30 illustrates related models

Provenance: Private Collection | Sotheby's Geneva, *Venetian Glass 1910–1960*, 10 November 1990,
Lot 48 | Private Collection, Torino





129 **BAROVIER SEGUSO FERRO** Monumental Incamiciato vase
Italy, c. 1937 | 12 w x 10¼ d x 14¾ h in (30 x 26 x 37 cm)

incamiciato glass with applied details
\$5,000–7,000

Literature: *Seguso Vetri D'Arte*, Heiremans, pg. 86 illustrates related models

Provenance: Private Collection, Torino



130 **ZECCHIN-MARTINUZZI** Monumental Incamiciato vase
Italy, c. 1932 | 12 dia × 16¼ h in (30 × 41 cm)

incamiciato glass with applied details
\$7,000–9,000

Provenance: Private Collection, Torino



131 **GIUSEPPE CHIACIGH** Vetro Rosso vase
Italy, c. 1933 | Vetreria C. Maschio | 9¾ dia × 12½ h in (25 × 32 cm)

incamiciato glass with applied details
\$7,000–9,000

Literature: *Murano '900*, Deboni, pg. 48 illustrates related models

Provenance: Private Collection, Torino



ANNA AKERDAHL AND GUIDO BALSAMO STELLA

The story of Anna Akerdahl, her husband Guido Balsamo Stella, and their involvement with Murano glass, is the story of individuals finding their own creative identity at a moment when age-old traditions were being challenged.

Guido Balsamo Stella was a gifted young artist from Turin who traveled widely in Europe during the first decade of the 20th century. In Munich, he studied and exhibited with members of the Secessionist movement. While in Sweden, Stella met Edward Hald and Simon Gate and became interested in their work with etched and carved glass at Orrefors. While in Sweden he also met painter and textile designer Anna Akerdahl. They married in 1908, and the couple spent the First World War in Sweden. During the war years, the two worked as designers at Orrefors, with Stella focusing on the art of glass engraving. In 1919, they moved back to Italy where both found work as designers at the newly reorganized Artistica Barovier. From this point forward we know that both became more involved in glassmaking, but the details of who made what and for whom become tangled and are still somewhat unclear. Some have even suggested that much of Balsamo Stella's work in glass was actually designed by Anna, but during the height of Fascism in Italy, it was safer to assign authorship to her husband.

We do know that Anna designed a groundbreaking series of Murrine vessels for S.A.I.A.R. Ferro Toso in 1920, a company for which her husband also worked. Some glass historians point to these vessels as the first truly modern works of glass made by a Murano company in the 20th century.

They were presented at the *Italian Exhibition of Decorative and Popular Art* in Stockholm, and were widely praised by Swedish art critics. These rare and prescient vessels demonstrate an interesting blend of Murano technique and Scandinavian form.

Likewise, Guido's work at the S.A.L.I.R. firm was also a multi-cultural blend. Here he specialized in soffiato vessels drawn in the reduced, neoclassical manner of Zecchin. But in Stella's designs we see the application of extremely fine carving, often executed by the master engraver Franz Pelzel, who had been trained in the Bohemian tradition of glass cutting and carving. Their work at S.A.L.I.R. was, to say the least, unusual for Murano glass of the 1920s and 30s as carving was not part of the Muranese tradition. Still, these vessels, with scenes drawn in the neoclassical and art deco styles, were highly regarded for their elegant design and refined execution. Stella's sculptural work in glass for S.A.I.A.R. Ferro Toso was also highly regarded. Several of his stylized figures of animals were exhibited at the Milan Triennale of 1930, with his Ermellino (ermine) sculpture chosen as the official symbol of the exhibition.



132 **GUIDO BALSAMO STELLA** chalice
Italy, c. 1934 | S.A.L.I.R. | 5¼ dia × 11½ h in (13 × 29 cm)

etched soffiato glass with applied details
\$4,000–6,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier,
ppg. 214–218 illustrate related models

Provenance: Collection of Carl Bellavia





133 **GUIDO BALSAMO STELLA** Ermellino Figure
Italy, c. 1930 | S.A.I.A.R. Ferro Toso | 5½ w × 3¾ d × 10¼ h in (14 × 10 × 26 cm)

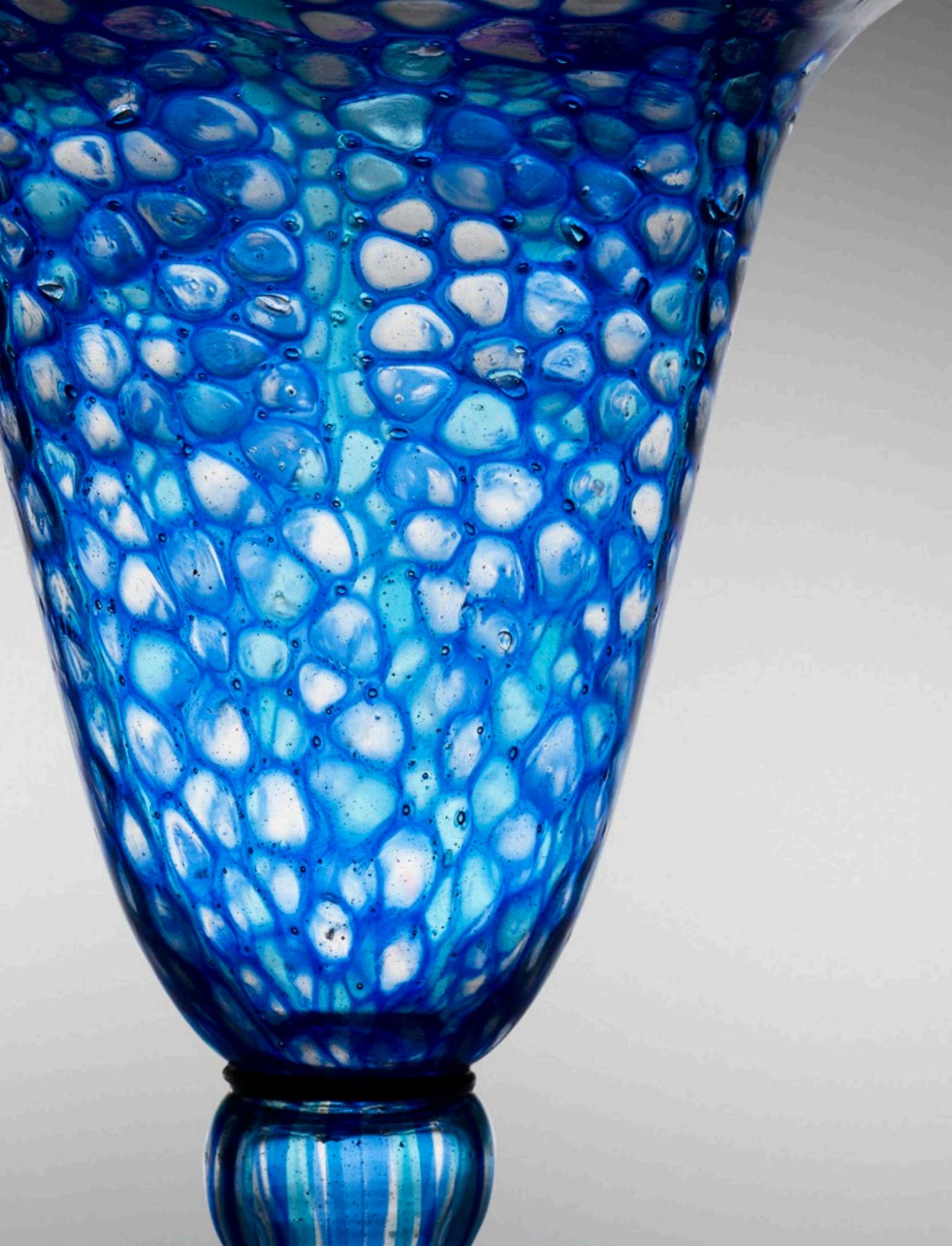
iridized glass with applied details

This model was selected as the symbol for the 1930 Triennale. \$15,000–20,000

Literature: *Il Vetro Di Murano Alle Biennali 1895–1972*, Barovier, Barovier Mentasti, and Dorigato, pg. 30 illustrates this example *Glaswerk Aardewerk Kant*, Amsterdam, March 1931, pg. 32

Exhibited: XVII Venice Biennale, 1930 | IV Triennale di Milano, 1930

Provenance: Private Collection, Torino



134 **ANNA AKERDAHL** Rare Mosaico vase
Italy, 1920 | S.A.I.A.R. Ferro Toso | 8¼ dia × 11 h in (21 × 28 cm)

fused and blown glass murrine
\$50,000–70,000

Literature: *Murano Fantasie di Vetro*, Barovier, pg. 21 illustrates this example
Il Vetro a Venezia: al Moderno al Contemporaneo, Barovier, pg. 106 illustrates this example

Provenance: Private Collection, Torino





135 **FRATELLI TOSO** Nero Argento vase
Italy, c. 1930 | 7 w × 6 d × 13½ h in (18 × 15 × 34 cm)

glass with silver leaf and applied details
\$4,000–6,000

Provenance: Collection of Carl Bellavia

136 **ZECCHIN-MARTINUZZI** Rosso e Nero vase
Italy, c. 1932 | 7 dia x 9½ h in (18 x 24 cm)

incamicato glass with applied details and silver leaf
\$4,000–6,000

Provenance: Collection of Carl Bellavia



137 **MURANO** Nero e Bianco vase
Italy, c. 1933 | 6½ w x 6 d x 9 h in (17 x 15 x 23 cm)

black pasta di vetro glass with applied details
\$4,000–6,000

Provenance: Collection of Carl Bellavia



138 **NAPOLEONE MARTINUZZI** Rosso Nero vase
Italy, 1932 | Zecchin-Martinuzzi | 5 w × 2½ d × 8¾ h in (13 × 6 × 22 cm)

glass with gold leaf and applied details
\$5,000–7,000

Literature: *L'Arte del Vetro a Murano*, Dorigato, pg. 278 illustrates model
Venetian Glass 1910–1960: An Important Private Collection, Sotheby's catalog, 1990,
Lot 105 illustrates related example

Provenance: Private Collection, Torino



139 **FRATELLI TOSO** Coppa Rosso Nero
Italy, c. 1931 | 8¾ dia × 2¼ h in (22 × 6 cm)

glass with internal decoration
\$4,000–6,000

Provenance: Private Collection, Torino





140 **FRATELLI TOSO** Footed vase
Italy, c. 1931 | 4¼ dia × 9¼ h in (11 × 23 cm)

transparent glass with applied details
\$3,000–5,000

Literature: *Fratelli Toso Murano 1902–1980*, Heiremans and Toso, ppg. 250–256 illustrate related models

Provenance: Collection of Carl Bellavia



141 **FLAVIO POLI/GIOVITA VITALI** Maschera figure
Italy, c. 1928 | I.V.A.M. | 6¼ w × 5¼ d × 10 h in (16 × 13 × 25 cm)

iridized glass with applied details
Impressed manufacturer's mark to underside 'IVAM Vitali Murano'. \$8,000–10,000

Literature: *Il Vetro a Venezia: al Moderno al Contemporaneo*, Barovier, pg. 108 illustrates this example
Provenance: Private Collection, Torino



142 **GIOVITA VITALI** Swordsman
Italy, 1930 | I.V.A.M. | 7½ w × 6½ d × 8¾ h in (19 × 17 × 22 cm)

glass with applied details
Impressed manufacturer's mark to underside 'IVAM Vitali Murano'. \$8,000–10,000

Literature: *Venetian Glass 1890–1990*, Barovier Mentasti, pg. 87 illustrates this example
Provenance: Private Collection, Torino



143 **FLAVIO POLI, EXECUTED BY ARCHIMEDE SEGUSO** Bullicante fish, pair
Italy, c. 1937 | Seguso Vetri d'Arte | 12 w x 5 d x 12 h in (30 x 13 x 30 cm)

bullicante glass with internal decoration and applied details
Additional example measures: 11.5 w x 7 d x 9.25 h inches. \$5,000–7,000

Literature: *Art Glass by Seguso*, Franzoi, pg. 68 illustrates related form

Provenance: Private Collection, Torino



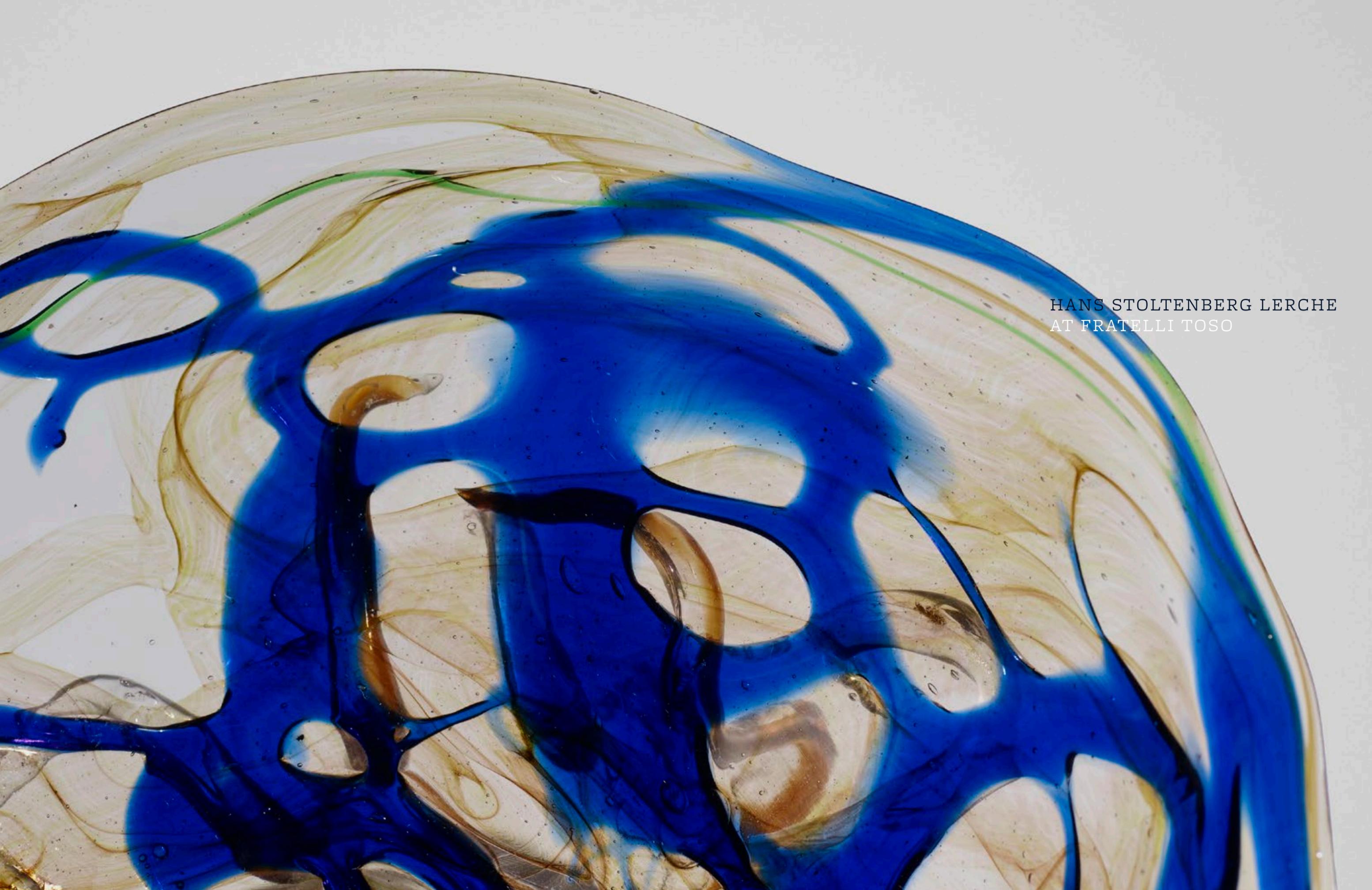
144 **ALFREDO BARBINI** Female figure
Italy, c. 1952 | 4¼ dia × 13¾ h in (11 × 35 cm)

glass with applied details and gold leaf
Incised signature to underside 'Alfredo Barbini'. \$4,000–6,000

Literature: *Venetian Glass: 1890–1990*, Barovier Mentasti, pg. 113 illustrates similar form

Provenance: Private Collection, Torino





HANS STOLTENBERG LERCHE
AT FRATELLI TOSO



Hans Stoltenberg Lerche (1867-1920) was a gifted painter, sculptor, ceramicist and jeweler of Norwegian origin who was born in Germany and spent most of his adult life in Rome and Paris. In 1911 he began to work with glass at Fratelli Toso. It seems as though Lerche was given carte blanche to experiment, and for the first six months of his tenure, he tried making glass objects on his own. By 1912 he was working in collaboration with Fratelli Toso's master blowers, and the series of vessels that they created were unlike anything ever made on the island of Murano.

Even today, Lerche's otherworldly creations seem a unique combination of freeform experimental glassblowing informed by the traditional colors and transparency of Murano, the pre-surreal nightmare imagery of Symbolist painting, and the tangled and biomorphic crust-and-flow of the best French studio glass. Lerche's work as a ceramist and his knowledge of glazes is also (somehow) present in his glass. Overall, to say that his work for Fratelli Toso is atypical or idiosyncratic doesn't seem to capture the novelty, surprise and fascination that it still engenders today.

The piece presented in this collection is unique, and represents the outer edge of Lerche's work—rather than a vessel in which images of fantastic animals are embedded, the entire object seems to assume the form of an abstracted medusa (jellyfish). This footed objet is among the most rare and accomplished of all Lerche's work in glass.

145 **HANS STOLTENBERG LERCHE** Alzata
Italy, c. 1912 | Vetreria Fratelli Toso | 8½ dia × 5 h in (22 × 13 cm)

glass with fume decoration and applied vitreous threads
Incised signature to upper edge 'H. St. Lerche'. \$30,000–50,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier,
pg. 183 illustrates this example

Exhibited: *X Venice Biennale*, 1912

Provenance: Private Collection, New York



146 **COMPAGNIA VENEZIA E MURANO** Fenicio pitcher
Italy, c. 1900 | 5 w × 4½ d × 6½ h in (13 × 11 × 17 cm)

glass with applied details
\$2,000–3,000

Literature: *Il Vetro Veneziana*, Barovier Mentasti, pg. 215 illustrates related example
Confections in Glass 1855–1914, Barr, pg. 71

Provenance: Private Collection, Torino



147 **FRATELLI TOSO** Murrine vessel
Italy, c. 1910 | 5½ dia × 5¼ h in (14 × 13 cm)

internally decorated glass with floral murrine and applied details
\$3,000–5,000

Literature: *Murrine and Millefiori 1830–1930*, Galleria Rosella Junck, pg. 91 illustrates related murrine





148 **FRATELLI TOSO** Monumental Floreali vase
Italy, c. 1920 | 10 w × 8¼ d × 15¾ h in (25 × 22 × 40 cm)

internally decorated glass with floral murrine and applied details
\$8,000–10,000

Literature: *Venetian Art Glass: An American Collection, 1840–1970*, Barovier, pg. 188 illustrates technique
Provenance: Private Collection, New York



149 **GIUSEPPE BAROVIER** Rare A Piume vase
Italy, 1913 | Artisti Barovier | 4½ dia × 7¼ h in (11 × 18 cm)

internally decorated glass with murrine
\$20,000–30,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier,
pg. 43 illustrates similar example

Provenance: Private Collection, Torino



150 **ARTISTI BAROVIER** A Murrine Floreali vase
Italy, c. 1920 | 6 dia × 10¾ h in (15 × 27 cm)

internally decorated glass with murrine and polychrome threads
Acid stamp retailer's mark to underside 'C.V.M.' \$10,000–15,000

Literature: *Murano '900*, Deboni, pg. 99 illustrates this example

Exhibited: Ca' Pesaro, 1914, Venice

Provenance: In.Arte Collection, Milan | Private Collection, Torino





BAROVIER MOSAICO VASE

151 **ERCOLE BAROVIER** Rare Mosaico vase
Italy, 1924–25 | Vetreria Artistica Barovier | 11¼ dia × 9¼ h in (30 × 25 cm)

clear glass murrines edged with cobalt, amethyst and emerald
\$100,000–150,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, pg. 88 illustrates similar example

Provenance: Private Collection, Torino



152 **ERCOLE BAROVIER** Aventurine vases, pair
Italy, c. 1925 | Vetreria Artistica Barovier & C. | 7 dia × 9¼ h in (18 × 23 cm)

glass with spiraling aventurine bands and applied details
\$10,000–15,000

Literature: *I Barovier: Una Stripe di Vetrai*, Junck, pg. 56 *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, ppg. 102–103 illustrate technique

Provenance: Collection of Carl Bellavia



internally decorated glass with applied details

\$5,000–7,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 43

Animals in Glass: A Murano Bestiary, Barovier and Dorigato, figs. 4–5 illustrate related examples

Art of the Barovier: Glassmakers in Murano 1866–1972, Barovier, pg. 43 illustrates technique

Provenance: Private Collection, Torino





PRIMAVERA

154 **ERCOLE BAROVIER** Primavera vase
Italy, c. 1930 | Vetreria Artistica Barovier & C. | 10 dia × 10¾ h in (25 × 27 cm)

primavera glass with applied details
\$150,000–200,000

Literature: *Murano '900*, Deboni, pg. 114 illustrates related model *Ercole Barovier 1889–1974: Vetrario Muranese*, Dorigato, pg. 19 illustrates related example *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 97 illustrates related example *L'Arte del Vetro a Murano*, Dorigato, pg. 272 illustrates related example

Provenance: Acquired in the 1930s by the family of the present owner, Private Collection, Torino



155 **ERCOLE BAROVIER** Primavera candelabrum
Italy, c. 1930 | Vetreria Artistica Barovier & C. | 6½ w × 5½ d × 8½ h in (17 × 14 × 22 cm)

primavera glass with applied details
\$30,000–40,000

Literature: *I Barovier Una Stripe di Vetrai*, Hakone Glass Forest Ukai Museum, fig. 9 illustrates this example *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 116 illustrates technique

Exhibited: *I Barovier Una Stripe di Vetrai*, 1 October 1998–17 January 1999, Hakone Glass Forest Ukai Museum, Japan

Provenance: Private Collection | Stadion Casa D'Aste, Milan, *Vetri Italiani*, 18 March 1999, Lot 123 Private Collection, Torino





156 **ERCOLE BAROVIER** Rare Cactus sculpture
Italy, c. 1933 | Vetreria Artistica Barovier & C. | 7½ dia × 14¾ h in (19 × 37 cm)

rosso corallo glass with applied gold leaf, black incamiciato glass
Paper distributor's label to underside 'Artistiques Barovier Murano Made in Italy'. \$60,000–90,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 122 illustrates related form

Provenance: Private Collection, Torino





157 **ERCOLE BAROVIER** Rare Piccione
Italy, c. 1933 | Vetreria Artistica Barovier & C. | 5 w × 9½ d × 13¾ h in (13 × 24 × 35 cm)

lattimo glass with gold leaf and applied details
\$30,000–50,000

Literature: *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti, Dorigato, pg. 29 illustrates similar examples *Art of the Barovier: Glassmakers in Murano 1866–1972*, pg. 112 illustrates similar example

Provenance: Private Collection | Sotheby's Geneva, *Venetian Glass 1910–1960*, 10 November 1990, Lot 6 Private Collection, Torino



158 **ERCOLE BAROVIER** Rare Polar Bear
Italy, c. 1933 | Vetreria Artistica Barovier & C. | 10½ w × 4 d × 6½ h in (27 × 10 × 17 cm)

lattimo glass with gold leaf and applied details
\$15,000–20,000

Literature: *Animals in Glass: A Murano Bestiary*, Barovier and Dorigato,
fig. 38 illustrates form and technique

Provenance: Private Collection, Torino



159 **ERCOLE BAROVIER** Rare Polar Bear
Italy, 1933 | Vetreria Artistica Barovier & C. | 8½ w × 3 d × 4¾ h in (22 × 8 × 12 cm)

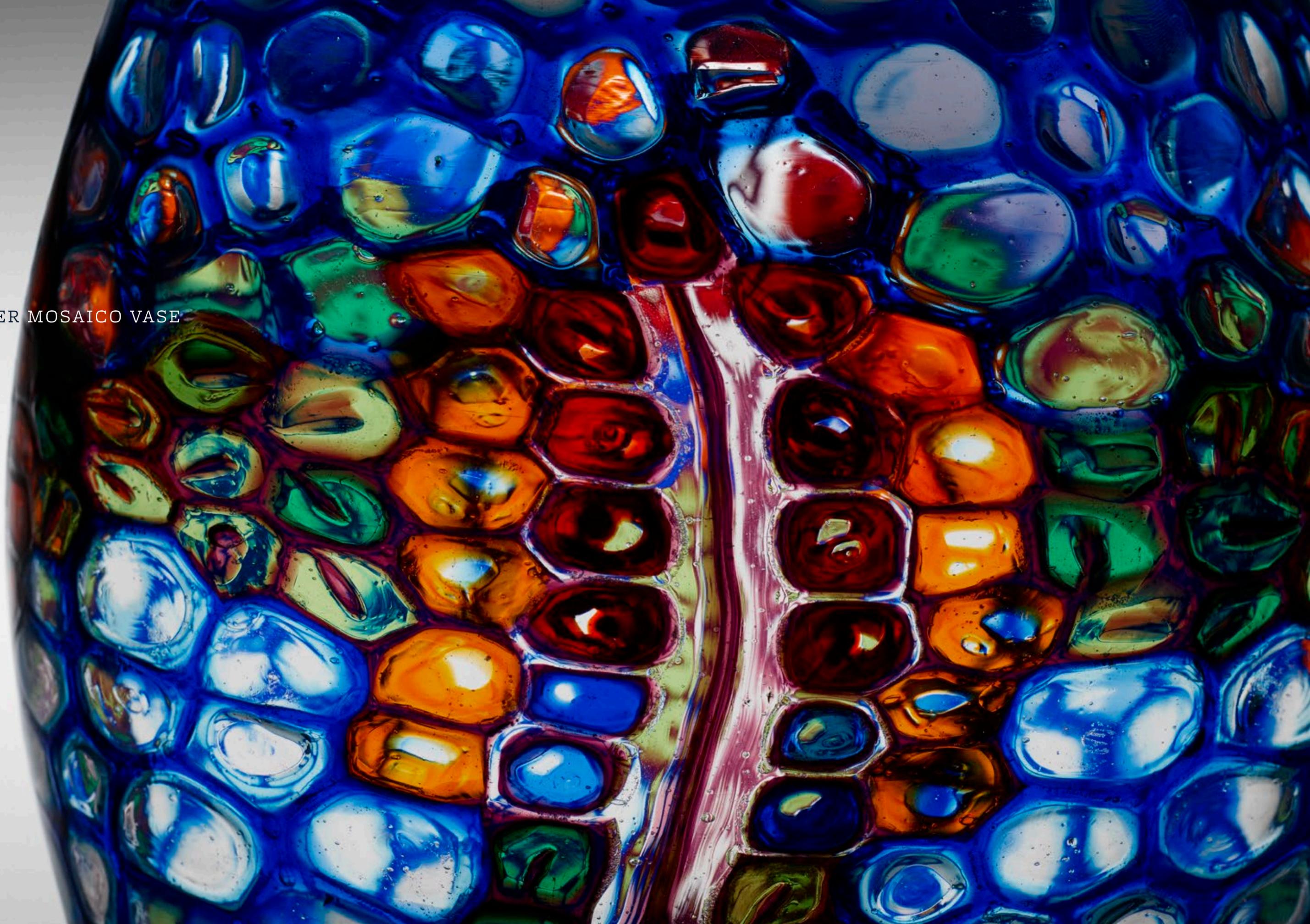
lattimo glass with gold leaf and applied details
\$8,000–10,000

Literature: *Animals in Glass: A Murano Bestiary*, Barovier and Dorigato,
fig. 38 illustrates form and technique

Provenance: Private Collection, Torino



BAROVIER MOSAICO VASE



NICOLÒ BAROVIER Rare and Important Mosaico vase
Italy, 1924–1925 | Artisti Barovier | 9 dia × 13 h in (23 × 33 cm)

fused and blown polychrome glass murrines

Incised signature to lower edge 'N. Barovier Murano'. \$300,000–500,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 89 illustrates related example

Provenance: Private Collection, New York





161 **ERCOLE BAROVIER** Medusa vase
Italy, 1938 | Ferro Toso Barovier | 14¼ dia × 16 h in (36 × 41 cm)

iridized glass with applied details
Partial paper distributor's label to lower edge 'Barovier &...Murano...Italy'. \$10,000–15,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 126 illustrates this example *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 67

Provenance: Private Collection, New York

162 **ERCOLE BAROVIER** Laguna Gemmata bowl
Italy, 1935–36 | Ferro Toso Barovier | 11 w × 6 d × 5 h in (28 × 15 × 13 cm)

internally decorated glass with applied details
\$4,000–6,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, pg. 130 illustrates technique
Ercole Barovier 1889–1974: Vetraio Muranese, Dorigato, pg. 58 illustrates technique



163 **ERCOLE BAROVIER** Vaso Unico
Italy, c. 1934 | 10 w × 5½ d × 13 h in (25 × 14 × 33 cm)

lattimo glass with gold leaf and applied details
\$8,000–10,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 58 illustrates form
Provenance: Private Collection, Torino



164 **ERCOLE BAROVIER** Autunno Gemmata vase
Italy, 1935–1936 | Ferro Toso Barovier | 8½ w × 3½ d × 8¾ h in (22 × 9 × 22 cm)

internally decorated glass with applied details
\$5,000–7,000

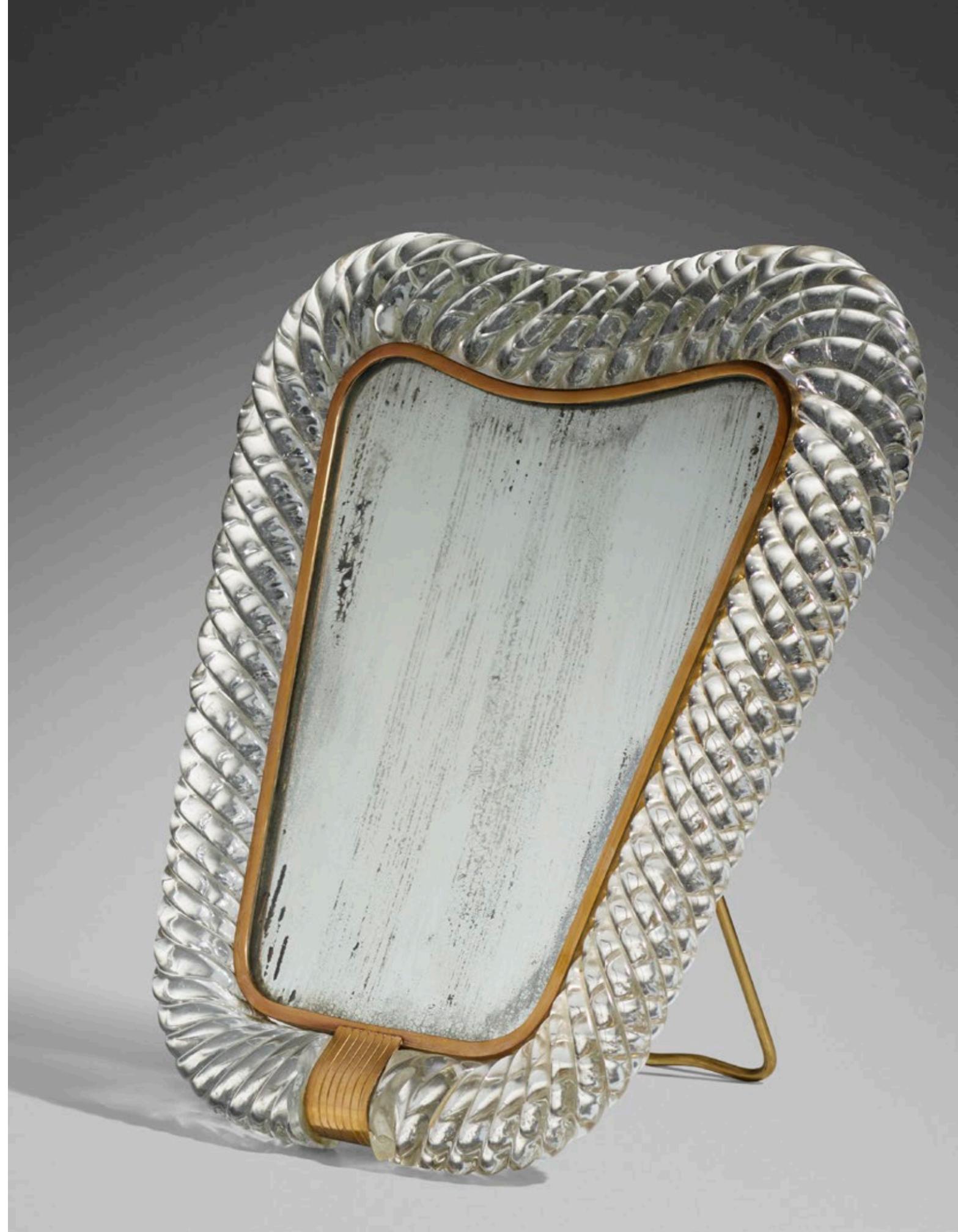
Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, pg. 129 illustrates technique
Ercole Barovier 1889–1974: Vetraio Muranese, Dorigato, pg. 59 illustrates technique
Provenance: Private Collection, Torino





165 **ERCOLE BAROVIER** table mirror
Italy, c. 1940 | Barovier & Toso | 16¼ w × 11 d × 17¼ h in (41 × 28 × 44 cm)

glass, mirrored glass, brass
Impressed manufacturer's mark to reverse 'Barovier Toso Murano'. \$4,000–6,000
Provenance: Private Collection, Torino



166 **ERCOLE BAROVIER** Vaso Unico con Spirale
Italy, c. 1952 | 7 dia x 12¾ h in (18 x 32 cm)

internally decorated glass with applied details
\$5,000–7,000





167 **ERCOLE BAROVIER** A Lenti vase
Italy, 1940 | Barovier, Toso & Co. | 9½ w × 6 d × 8 h in (24 × 15 × 20 cm)

glass with semispherical applications and gold leaf
\$8,000–12,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 130 illustrates this example *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 147 illustrates similar example

Provenance: Private Collection, New York | Wright, *Important Italian Glass*, 25 January 2018, Lot 146 Private Collection, New York



168 **ERCOLE BAROVIER** Eugene vessels, collection of three
Italy, 1951 | Barovier & Toso | 7¾ w × 6¼ d × 12¼ h in (20 × 16 × 31 cm)

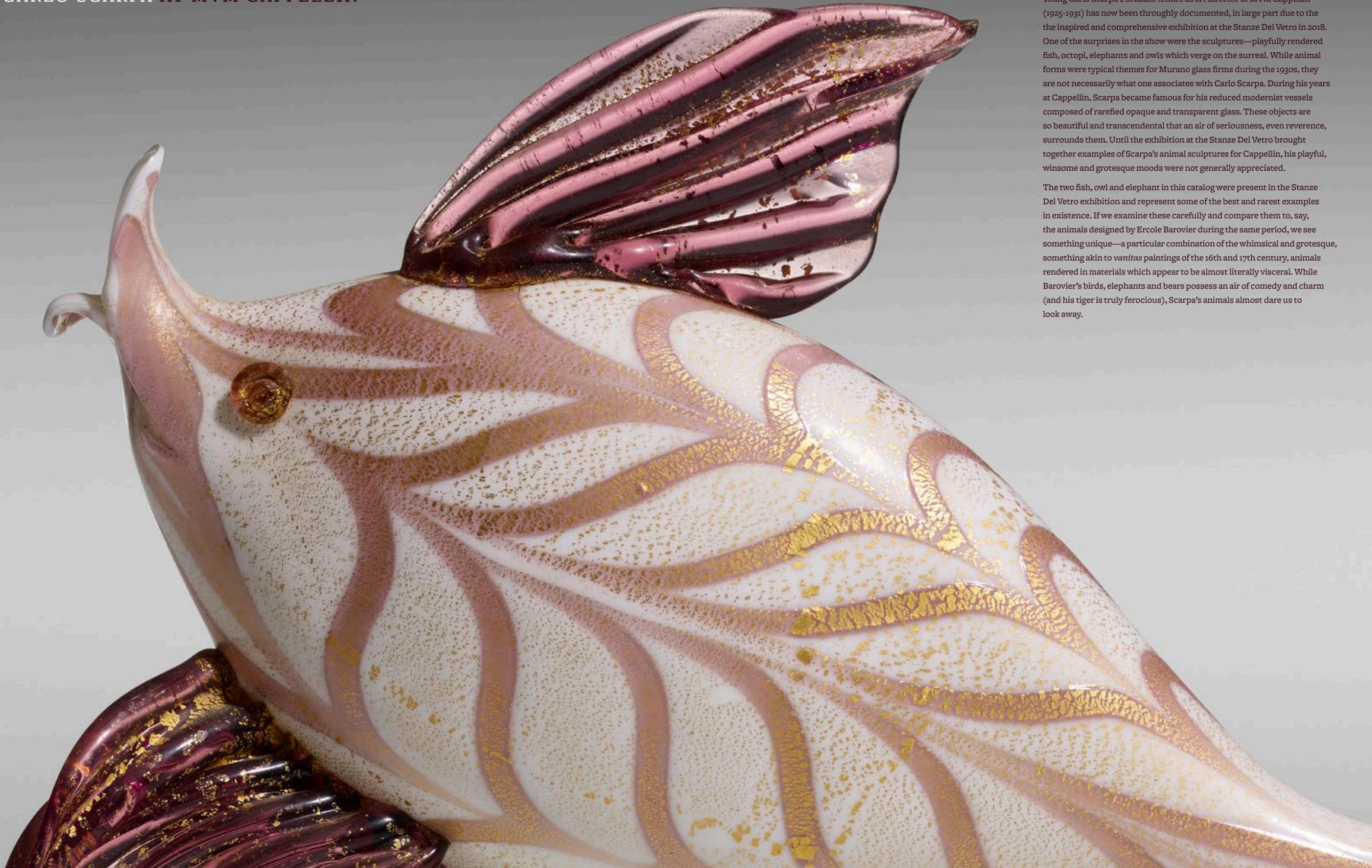
iridized glass with internal decoration

Additional vases measure: 10 w × 4.5 d × 6 h inches and 8.5 w × 4.75 d × 5.75 h inches. \$7,000–9,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, ppg. 92–93 illustrate technique
Art Glass From Murano: 1910–1970, Heiremans, pg. 50 illustrates technique

Provenance: Private Collection, Torino





Young Carlo Scarpa's brilliant tenure as art director at MVM Cappellin (1925-1931) has now been thoroughly documented, in large part due to the inspired and comprehensive exhibition at the Stanze Del Vetro in 2018. One of the surprises in the show were the sculptures—playfully rendered fish, octopi, elephants and owls which verge on the surreal. While animal forms were typical themes for Murano glass firms during the 1930s, they are not necessarily what one associates with Carlo Scarpa. During his years at Cappellin, Scarpa became famous for his reduced modernist vessels composed of rarefied opaque and transparent glass. These objects are so beautiful and transcendental that an air of seriousness, even reverence, surrounds them. Until the exhibition at the Stanze Del Vetro brought together examples of Scarpa's animal sculptures for Cappellin, his playful, winsome and grotesque moods were not generally appreciated.

The two fish, owl and elephant in this catalog were present in the Stanze Del Vetro exhibition and represent some of the best and rarest examples in existence. If we examine these carefully and compare them to, say, the animals designed by Ercole Barovier during the same period, we see something unique—a particular combination of the whimsical and grotesque, something akin to *vanitas* paintings of the 16th and 17th century, animals rendered in materials which appear to be almost literally visceral. While Barovier's birds, elephants and bears possess an air of comedy and charm (and his tiger is truly ferocious), Scarpa's animals almost dare us to look away.

169 **CARLO SCARPA** Fish, model 4722
Italy, 1928–29 | MVM Cappellin | 12½ w × 3½ d × 6 h in (32 × 9 × 15 cm)

lattimo glass with amethyst fenicio and gold leaf
\$20,000–30,000

Literature: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*,
Barovier and Sonogo, pg. 437 illustrates this example

Exhibited: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*,
10 September 2018–6 January 2019, Le Stanze del Vetro, Venice

Provenance: Collection of Carl Bellavia





170 **CARLO SCARPA** Elephant, model 4774
Italy, c. 1929 | MVM Cappellin | 9½ w × 4 d × 6½ h in (24 × 10 × 17 cm)

pulegoso glass with pasta vitrea details and murrine eyes
\$15,000–20,000

Literature: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*,
Barovier and Sonogo, pg. 446 illustrates model

Exhibited: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*,
10 September 2018–6 January 2019, Le Stanze del Vetro, Venice

Provenance: Private Collection, Torino





171 **CARLO SCARPA** Owl, model 4757
Italy, c. 1930 | MVM Cappellin | 4 w × 4½ d × 8 h in (10 × 11 × 20 cm)

iridized glass with gold leaf and applied pasta vitrea details
\$50,000–70,000

Literature: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*, Barovier and Sonogo, ppg. 434, 444 illustrates this example

Exhibited: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*, 10 September 2018–6 January 2019, Le Stanze del Vetro, Venice

Provenance: Private Collection, Torino



172 **CARLO SCARPA** Fish, model 4722v
Italy, 1928–29 | MVM Cappellin | 11 w x 3½ d x 8 h in (28 x 9 x 20 cm)

red incamiciato glass with oxidized silver leaf, black pasta vitrea details
\$20,000–30,000

Literature: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*, Barovier and Sonogo, ppg. 429, 438 illustrates this example // *Vetro a Venezia: al Moderno al Contemporaneo*, Barovier, ppg. 142–144 illustrates this example

Exhibited: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*, 10 September 2018–6 January 2019, Le Stanze del Vetro, Venice

Provenance: Private Collection, Torino

173 **CARLO SCARPA** Three fruits in bowl, model 5019
Italy, c. 1928 | MVM Cappellin | 10¾ w × 8¼ d × 6¼ h in (27 × 21 × 16 cm)

iridized lattimo glass with applied details

Fruit includes models 4729, 4726 and 4728. Three-line acid stamp to underside of two elements
'MVM Cappellin Murano'. \$20,000–30,000

Literature: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*,
Barovier and Sonogo, ppg. 422–423 illustrate these examples of fruit, pg. 512 illustrates bowl model

Exhibited: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*,
10 September 2018–6 January 2019, Le Stanze del Vetro, Venice



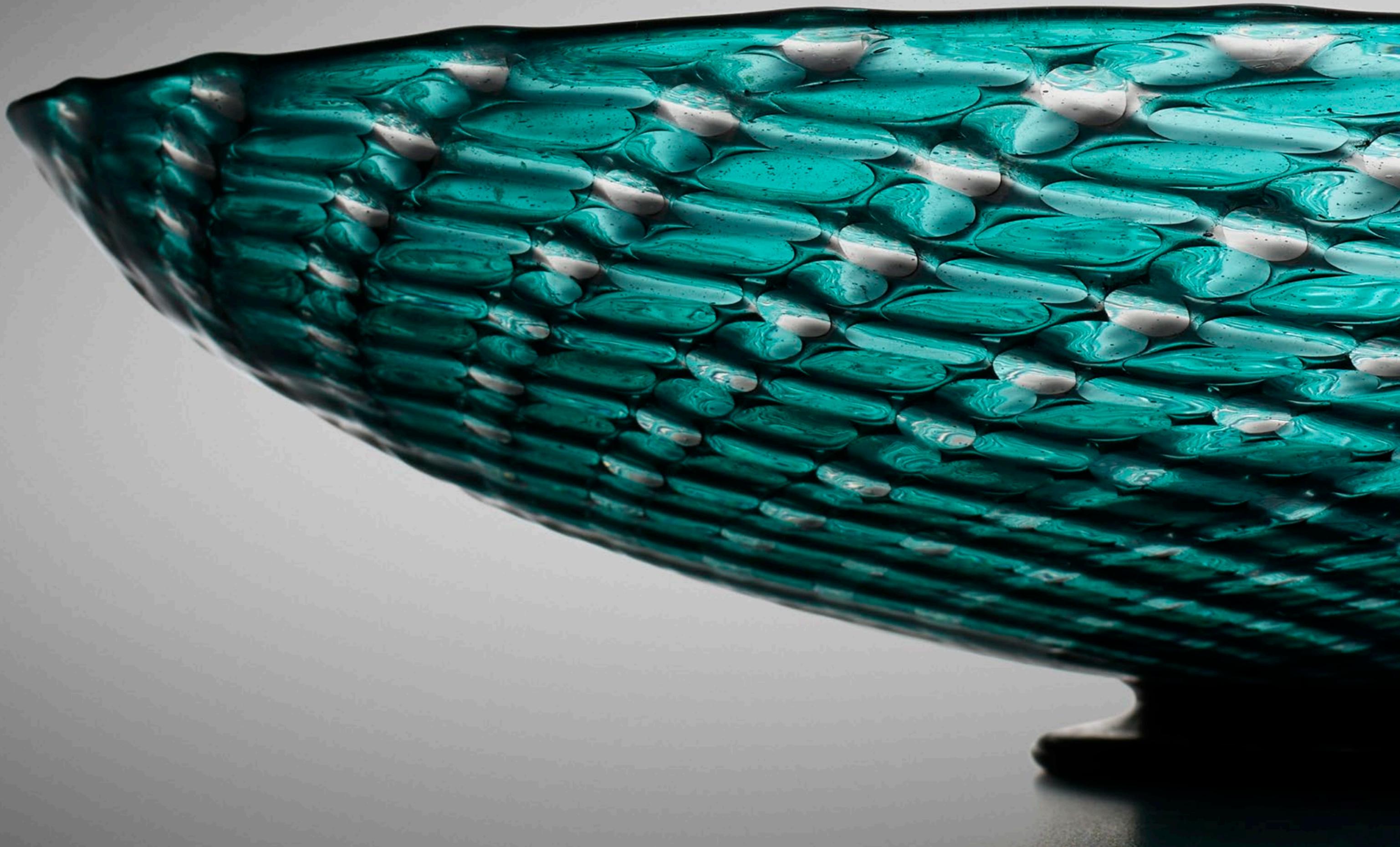
174 **CARLO SCARPA, ATTRIBUTION** Iridized chalice-form vase
Italy, c. 1929 | MVM Cappellin | 6¼ dia × 8¼ h in (16 × 21 cm)

iridized glass with lattimo details
\$6,000–8,000

Literature: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*,
Barovier and Sonigo, pg. 183 illustrates technique

Provenance: Private Collection, Torino





175 **CARLO SCARPA** Reticello bowl
Italy, c. 1927 | MVM Cappellin | 14¼ dia × 3½ h in (36 × 9 cm)

glass with alternating canes
\$10,000–15,000

Literature: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*, Barovier and Sonigo, pg. 162 illustrates model *Carlo Scarpa: Glass of an Architect*, Barovier, pg. 193 illustrates technique *Carlo Scarpa Visions in Glass, 1926–1962: A Private European Collection*, Christies, pg. 65 illustrates technique

Provenance: Collection of Carl Bellavia



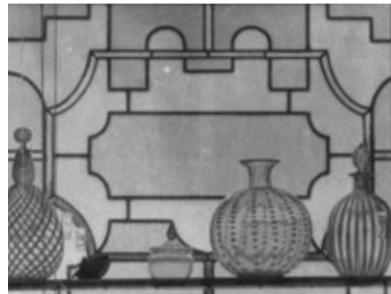


176 **NAPOLEONE MARTINUZZI** Soffiato vase, model 3287
Italy, c. 1930 | Venini | 5 w × 4 d × 8½ h in (13 × 10 × 22 cm)

iridized glass with applied details
\$3,000–5,000

Literature: *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, pg. 222 illustrates model

Provenance: Collection of Carl Bellavia



177 **NAPOLEONE MARTINUZZI** Soffiato vase
Italy, c. 1927 | Venini | 11½ dia × 13¼ h in (29 × 34 cm)

soffiato glass with lattimo details
\$7,000–9,000

Literature: *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, pg. 136 illustrates related works

Provenance: Private Collection, Torino





178 **NAPOLEONE MARTINUZZI** Rare Opalino vase, model 3223
Italy, c. 1930 | Venini | 9½ dia × 6¾ h in (24 × 17 cm)

opaline glass with malachite-like details
\$7,000–9,000

Literature: *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, pg. 329 illustrates model



TOMASO BUZZI

179 **TOMASO BUZZI** Monumental Incamiciato vase, model 3299
Italy, 1932–33 | Venini | 8¼ dia × 15 h in (21 × 38 cm)

incamiciato glass with amethyst details

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$50,000–70,000

Literature: *Tomaso Buzzi at Venini*, Barovier, pg. 213 illustrates this example

Exhibited: *Tomaso Buzzi at Venini*, 14 September 2014–11 January 2015, La Stanze del Vetro, Venice

Provenance: Private Collection, Torino



180 **TOMASO BUZZI** Alba Brocca, model 3439
Italy, 1932–33 | Venini | 5¼ w × 4¼ d × 6½ h in (13 × 11 × 17 cm)

incamiciato glass with gold leaf and applied details
Partial three-line acid stamp to underside 'Venini Murano Italia'. \$8,000–10,000

Literature: *Tomaso Buzzi at Venini*, Barovier and Sonogo, pg. 248

Provenance: Private Collection, Torino

181 **TOMASO BUZZI** Monumental Laguna vase, model 3548
Italy, 1933–34 | Venini | 9 w × 5½ d × 20¼ h in (23 × 14 × 51 cm)

incamiciato glass with gold leaf
Signed with three-line acid stamp to underside "Venini Murano Italia". \$10,000–15,000

Literature: *Tomaso Buzzi at Venini*, Barovier, pg. 282 *Venini: Catalogue Raisonné 1921–1986*,
Diaz de Santillana, fig. 70 illustrates this example

Provenance: Private Collection, Torino

182 **TOMASO BUZZI** Alba vase, model 3473
Italy, 1932–33 | Venini | 2¾ dia × 7½ h in (7 × 19 cm)

incamiciato glass with gold leaf and applied details
\$3,000–5,000

Literature: *Tomaso Buzzi at Venini*, Barovier, pg. 283 illustrates model

Provenance: Collection of Carl Bellavia





183 **TOMASO BUZZI** Monumental Alba vase, model 1872
Italy, c. 1933 | Venini | 12 dia x 17 h in (30 x 43 cm)

incamiciato glass with gold leaf
Signed with three-line acid stamp to underside 'Venini Murano ars'. \$15,000–20,000

Literature: *Venini: Catalogue Raisonné 1921–1986*, Diaz de Santillana, fig. 82 illustrates this example
Tomaso Buzzzi at Venini, Barovier, pg. 366 illustrates similar example
Murano Glass Themes and Variations (1910–1970), Heiremans, pg. 159, pl. 148 illustrates similar example

Provenance: Private Collection, Torino

184 **TOMASO BUZZI** Rare Tazzina and Saucer, model 705
Italy, 1932–33 | Venini | 5¼ dia x 2¼ h in (13 x 6 cm)

tramonto glass with gold leaf and applied details
Cup measures: 4.75 w x 3.75 d x 1.75 h inches. \$20,000–30,000

Literature: *Tomaso Buzzzi at Venini*, Barovier, ppg. 209, 288 illustrates this example

Exhibited: V Triennale de Milano, 1933 | *Tomaso Buzzzi at Venini*, 14 September 2014–11 January 2015,
La Stanze del Vetro, Venice

Provenance: Private Collection, Torino



185 **TOMASO BUZZI** Lattimo Oro Duck, model 2584
Italy, 1933 | Venini | 5¾ w × 4 d × 5¼ h in (15 × 10 × 13 cm)

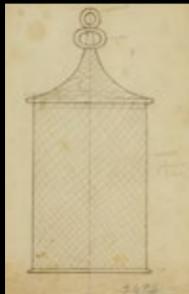
lattimo glass with gold leaf and applied details
Signed with two-line acid stamp near tail 'Venini Murano'. \$10,000–15,000
Literature: *Tomaso Buzzi at Venini*, Barovier, pg. 302 illustrates model



186 **TOMASO BUZZI** Small Tazza
Italy, c. 1933 | Venini | 3 w × 2¼ d × 2¼ h in (8 × 6 × 6 cm)

lattimo glass with applied details
\$7,000–9,000
Provenance: Private Collection, Torino





187 **TOMASO BUZZI** Rare lidded vessel, model 3494
Italy, c. 1933 | Venini | 6¼ dia × 11 h in (16 × 28 cm)

ribbed soffiato glass with applied details
\$15,000–20,000

Literature: *Tomaso Buzzi at Venini*, Barovier, pg. 348 illustrates similar model

Provenance: Collection of Carl Bellavia



188 **TYRA LUNDGREN** Pulegoso fish
Italy, 1935 | Venini | 12 w × 4¼ d × 7¼ h in (30 × 11 × 18 cm)

pulegoso glass with applied details
Two-line acid stamp to underside 'Venini Murano'. \$3,000–5,000

Literature: *Venini: Catalogue Raisonné 1921–1986*, Diaz de Santillana, fig. 126 illustrates this example
Animals in Glass: A Murano Bestiary, Barovier and Dorigato, fig. 60 illustrates this example

Provenance: Private Collection, Torino



CARLO SCARPA



189 **CARLO SCARPA** A Bollicine Sommerso vase, model 3539
Italy, c. 1934 | Venini | 8¼ dia × 7¾ h in (21 × 20 cm)

bollicine glass

Signed with two-line acid stamp to underside 'Venini Murano'. \$10,000–15,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, ppg. 126, 136 illustrate this example *Carlo Scarpa: Glass of an Architect*, Barovier, pg. 108, fig. 26 illustrates this example *Venini: Catalogue Raisonné 1921–1986*, Diaz de Santillana, fig. 85 illustrates related work

Exhibited: *Carlo Scarpa: Venini 1932–1947*, 29 August 2012–6 January 2013, Le Stanze del Vetro, Venice

Provenance: Private Collection, Torino

190 **CARLO SCARPA** A Fasce Spirale vase
Italy, c. 1936 | Venini | 10¼ dia × 10½ h in (26 × 27 cm)

glass with applied lattimo bands

Four-line acid stamp to underside 'Venini Murano Made in Italy'. \$8,000–10,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 242 illustrates related model
Carlo Scarpa: I Vetri di un Architetto, Barovier, ppg. 212–213 illustrates related forms



191 **CARLO SCARPA** Battuto vase, model 3595
Italy, c. 1936 | Venini | 4½ w × 3 d × 5¼ h in (11 × 8 × 13 cm)

wheel-carved glass

Three-line acid stamp to underside 'Venini Murano Italia'. \$5,000–7,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 369 illustrates model

192 **CARLO SCARPA** Battuto vase, model 3595
Italy, c. 1936 | Venini | 4½ w × 3 d × 5¼ h in (11 × 8 × 13 cm)

wheel-carved glass

Three-line acid stamp to underside 'Venini Murano Italia'. \$5,000–7,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 369 illustrates model



193 **CARLO SCARPA** Tessuto vase, model 3900
Italy, 1940 | Venini | 5 dia × 12½ h in (13 × 32 cm)

fused polychrome glass canes

Paper distributor's label to underside 'Venini Murano Venezia N.3900 Made in Italy'. \$5,000–7,000

Literature: *Venini: Catalogue Raisonné 1921–1986*, Diaz de Santillana, fig. 99 illustrates this example
Carlo Scarpa: Venini 1932–1947, Barovier, pg. 267 illustrates model

Provenance: Private Collection, Torino



194 **CARLO SCARPA** Pennellate bowl, model 3984
Italy, 1942 | Venini | 5¾ dia × 3¼ h in (15 × 8 cm)

clear iridized glass with internal brush stroke decoration
Three-line acid stamp to underside 'Venini Murano Italia'. \$10,000–15,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 439



195 **PAOLO VENINI** mirror
Italy, c. 1960 | Venini | 25½ w × 3 d × 39 h in (65 × 8 × 99 cm)

glass, mirrored glass
\$15,000–20,000

Literature: *Venini Glass, Its History, Artists and Techniques*, Deboni, pg. 29 illustrates form

Provenance: Private Collection, Torino





EUGENE BERMAN

196 **EUGENE BERMAN** Obelisk from La Rovine
Italy, 1951 | Venini | 3 w × 3 d × 13 h in (8 × 8 × 33 cm)

iridized glass with applied details

This obelisk is part of La Rovine centerpiece, a work comprised of twelve elements—five figures and seven obelisks, inspired by ancient statues and architectural ruins. Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$15,000–20,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 244 illustrates another work from series *Art Glass from Murano: 1910–1970*, Heiremans, pg. 269 illustrates works from series

Provenance: Private Collection, New York

197 **EUGENE BERMAN** Obelisk from Le Rovine
Italy, 1951 | Venini | 4 w × 3¼ d × 17 h in (10 × 8 × 43 cm)

iridized glass with applied details

This obelisk is part of La Rovine centerpiece, a work comprised of twelve elements—five figures and seven obelisks, inspired by ancient statues and architectural ruins. Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$20,000–30,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 244 illustrates another work from series *Art Glass from Murano: 1910–1970*, Heiremans, pg. 269 illustrates works from series

Provenance: Private Collection, New York





FULVIO BIANCONI

198 **FULVIO BIANCONI** Pezzato vase, model 4319
Italy, c. 1952 | Venini | 5 w × 3¾ d × 13¾ h in (13 × 10 × 35 cm)

polychrome patchwork glass
Three-line acid stamp to underside "Venini Murano Italia". Foil disc studio label to underside
"Venini S.A. Murano". \$10,000–15,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 181 illustrates model
I Vetri Di Fulvio Bianconi, Bossaglia, figs. 53–54 illustrate technique

199 **FULVIO BIANCONI** Pezzato vase, model 1329
Italy, c. 1952 | Venini | 6¼ dia × 9½ h in (16 × 24 cm)

polychrome patchwork glass

Three-line acid stamp to underside 'Venini Murano Italia'. \$5,000–7,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 181 illustrates model



200 **FULVIO BIANCONI** A Fasce Orizzontali bottles model 4399, collection of three
Italy, 1951 | Venini | 2¼ dia × 11½ h in (6 × 29 cm)

glass with polychrome bands

Three-line acid stamp to underside of each example "Venini Murano Italia". \$10,000–15,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 201 illustrates model



201 **FULVIO BIANCONI** A Fasce Verticale vase, model 4317
Italy, c. 1951 | Venini | 7¼ w × 5¼ d × 9 h in (18 × 13 × 23 cm)

glass with vertical polychrome bands

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$7,000–9,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 204 illustrates similar model



202 **FULVIO BIANCONI** Pezzato vase, model 4911
Italy, 1951 | Venini | 5¾ w × 4¾ d × 8¼ h in (15 × 12 × 21 cm)

polychrome patchwork glass

Three-line acid stamp to underside 'Venini Murano Italia'. Decal manufacturer's label loose to interior 'Venini Murano Venezia N 4911 Made in Italy'. \$4,000–6,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 186 illustrates model and technique
I Vetri di Fulvio Bianconi, Bossaglia, fig. 56 illustrates technique
Venini Glass: Catalogue 1921–2007, Deboni, pl. 185–187 illustrate examples from series





203 **FULVIO BIANCONI** A Fasce Ritorte vase, model 4410
Italy, 1951 | Venini | 6 dia × 8¾ h in (15 × 22 cm)

glass with diagonal polychrome bands
Paper manufacturer's label to underside 'Venini Murano Venezia Made in Italy'. \$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 280 illustrates model
I Vetri di Fulvio Bianconi, Bossaglia, fig. 57

204 **FULVIO BIANCONI** A Fasce Ritorte bowl
Italy, c. 1960 | Venini | 7¼ dia × 2½ h in (18 × 6 cm)

glass with polychrome bands
Incised manufacturer's mark to underside 'Venini Italia'. \$2,000–3,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 280 illustrates related examples
I Vetri di Fulvio Bianconi, Bossaglia, fig. 57 illustrates technique



205 **FULVIO BIANCONI** A Spicchi vase, model 4890
Italy, c. 1955 | Venini | 7¾ w × 7¾ d × 8 h in (20 × 20 × 20 cm)

glass with polychrome bands
Three-line acid stamp to underside 'Venini Murano Italia'. \$4,000–6,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 302 illustrates model
Provenance: Private Collection, New York

206 **FULVIO BIANCONI** A Spicchi vase, model 4893
Italy, c. 1955 | Venini | 8 w × 7 d × 11 h in (20 × 18 × 28 cm)

glass with polychrome bands
Three-line acid stamp to underside 'Venini Murano Italia'. \$4,000–6,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 302 illustrates model

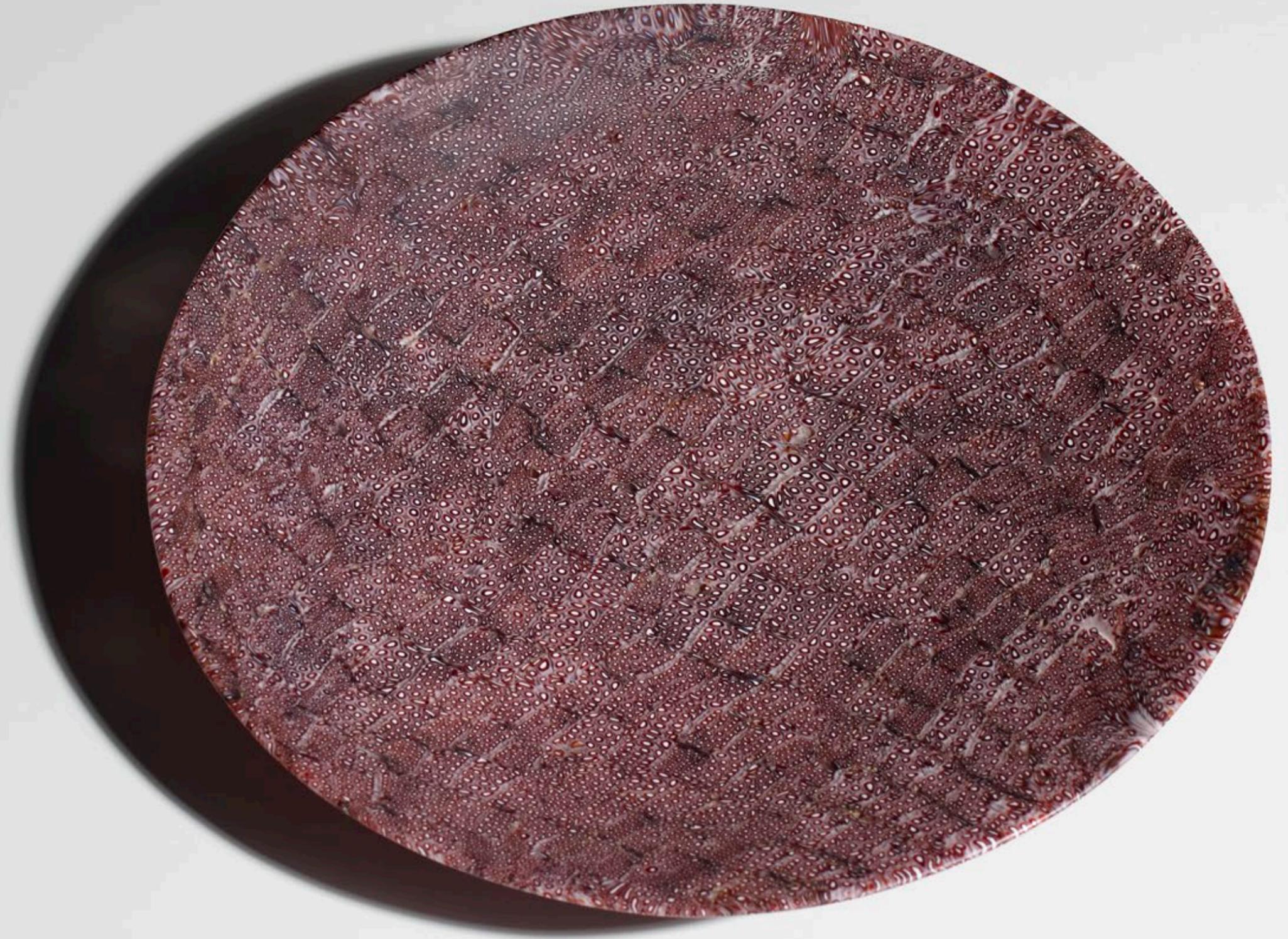


207 **PAOLO VENINI** A Puntini plate, model 4885
Italy, 1957 | Venini | 8¼ dia × 1¼ h in (21 × 3 cm)

murrine with wheel-carved surface

Decal manufacturer's label to underside 'Venini Murano Venezia 4885 Made in Italy'. \$7,000–9,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonageo, pg. 190 illustrates model



208 **FULVIO BIANCONI** Calice Colpo di Vento
Italy, 1983 | Toso Vetri d'Arte | 5 w × 6 d × 12¼ h in (13 × 15 × 31 cm)

transparent glass with applied lattimo details
\$2,000–3,000

Literature: *I Vetri di Fulvio Bianconi*, Bossaglia, fig. 119 illustrates similar forms

Provenance: Private Collection, Torino



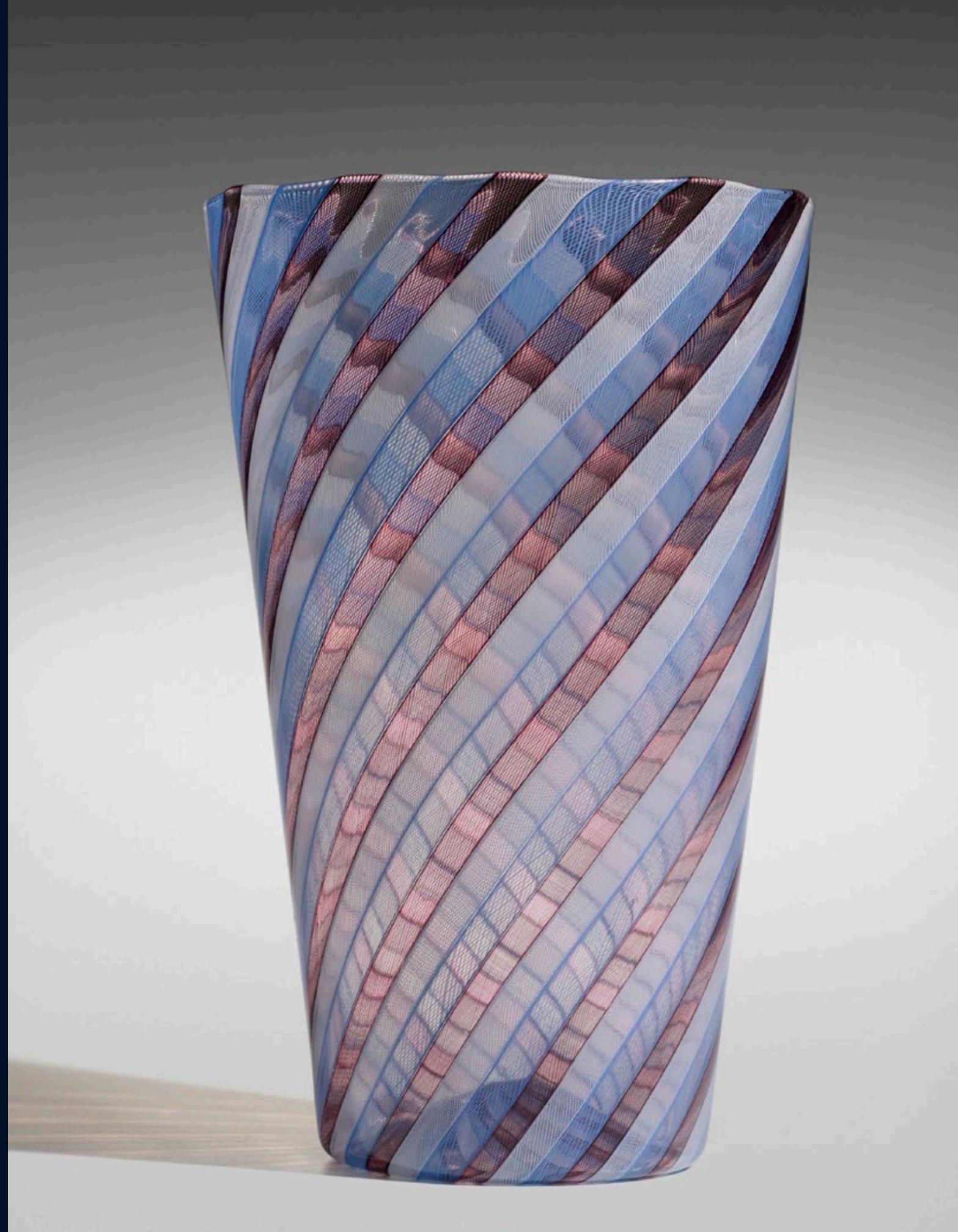
209 **PAOLO VENINI** Zanfirico vase, model 1327
Italy, 1950 | Venini | 8½ dia × 13½ h in (22 × 34 cm)

fused zanfirico glass canes

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$4,000–6,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonigo, pg. 123 illustrates model
Venini Glass: Catalogue 1921–2007, Deboni, fig. 133 illustrates technique

Provenance: Private Collection, Torino



210 **PAOLO VENINI** Inciso vase, model 4816
Italy, 1956 | Venini | 4¼ w × 3½ d × 14¼ h in (11 × 9 × 36 cm)

wheel-carved glass

Three-line acid stamp to underside. \$3,000–5,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonogo, pg. 263
Venini Glass Catalogue: 1921–2007, Deboni, pl. 141

211 **PAOLO VENINI** Inciso vase, model 4816
Italy, 1956 | Venini | 4 w × 2¾ d × 13¾ h in (10 × 7 × 35 cm)

wheel-carved glass

Three-line acid stamp to underside 'Venini Murano Italia'. \$3,000–5,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonogo, pg. 263
Venini Glass Catalogue: 1921–2007, Deboni, pl. 141



212 **PAOLO VENINI** Zanfirico vase, model 3883
Italy, 1954 | Venini | 2¾ dia × 11½ h in (7 × 29 cm)

internally decorated glass canes
\$3,000–5,000

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

Provenance: Collection of Carl Bellavia



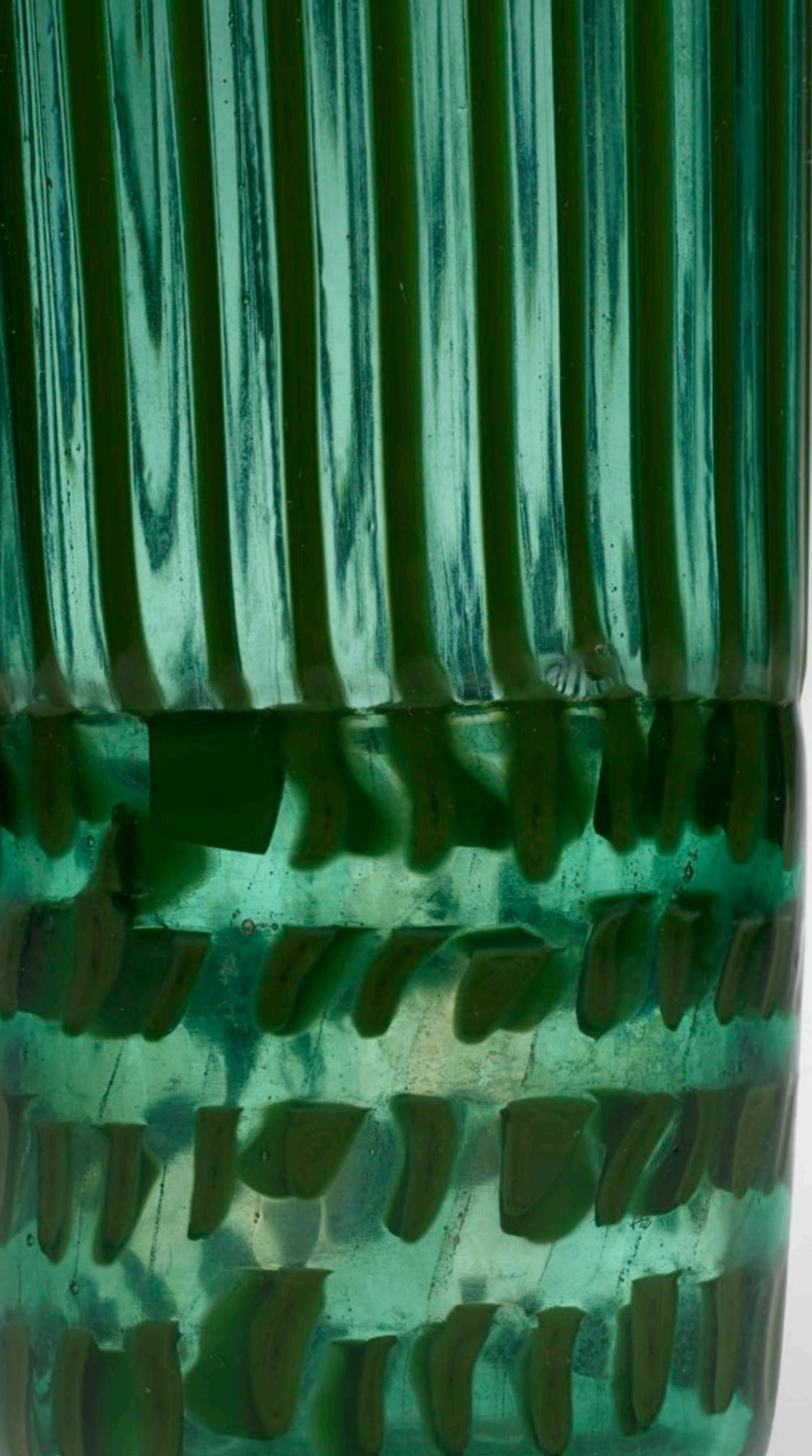
213 **PAOLO VENINI** Rare Mosaico Zanfirico Ballottini vase, model 3850
Italy, 1954 | Venini | 4½ w × 3 d × 6¾ h in (11 × 8 × 17 cm)

fused polychrome ballottini glass canes
Signed with three-line acid stamp to underside: [Venini Murano Italia]. \$20,000–30,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonigo, pg. 221 illustrates this example

Provenance: Private Collection, Milan





214 **THOMAS STEARNS** Rare vase, model 2111
Italy, 1961–62 | Venini | 3 w × 2½ d × 10¾ h in (8 × 6 × 27 cm)

fused glass canes and murrines
\$10,000–15,000

Literature: *Thomas Stearns at Venini*, Barovier and Sonigo, pg. 203 illustrates model





215 **THOMAS STEARNS** Incalmo cylinder vase
Italy, c. 1962 | Venini | 3¾ dia × 14½ h in (10 × 37 cm)

incalmo glass with spiral decoration
Three-line acid stamp to underside "Venini Murano Italia". \$8,000–10,000

Literature: *I Vetri Venini*, Deboni, pl. 171 illustrates similar example *Venini Glass: Catalogue 1921–2007*, Deboni, pl. 236 illustrates similar example *Thomas Stearns at Venini*, Barovier and Sonogo, ppg. 162–165 illustrates models

Provenance: Private Collection, New York

216 **THOMAS STEARNS** Rare vase, model 8625V
Italy, 1961–62 | Venini | 4½ dia × 4¼ h in (11 × 11 cm)

transparent and opaque glass
Three-line acid stamp to underside "Venini Murano Italia". \$8,000–10,000

Literature: *Thomas Stearns at Venini*, Barovier and Sonogo, pg. 89 illustrates this example

Exhibited: *Thomas Stearns at Venini*, 9 September 2019–5 January 2020, Le Stanze del Vetro, Venice





217 **SERGIO ASTI** asymmetrical vase
Italy, c. 1960 | Salviati & C. | 8¼ w × 4 d × 10¾ h in (21 × 10 × 27 cm)

incalmo glass
Incised to underside "Salviati". Applied paper label to underside
'Des. Sergio Asti Vase Red V. 335 058 0129173'. \$3,000–5,000

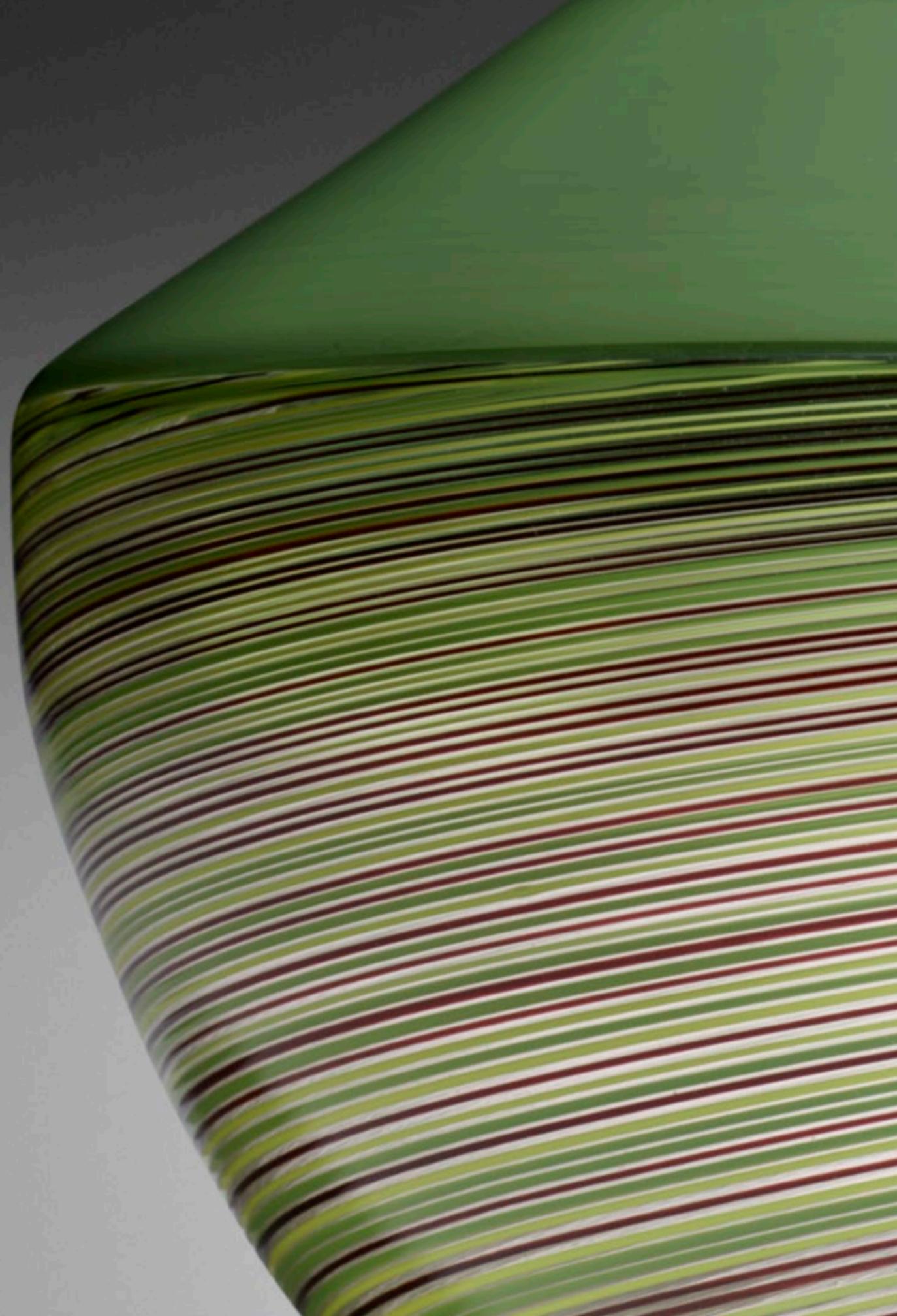
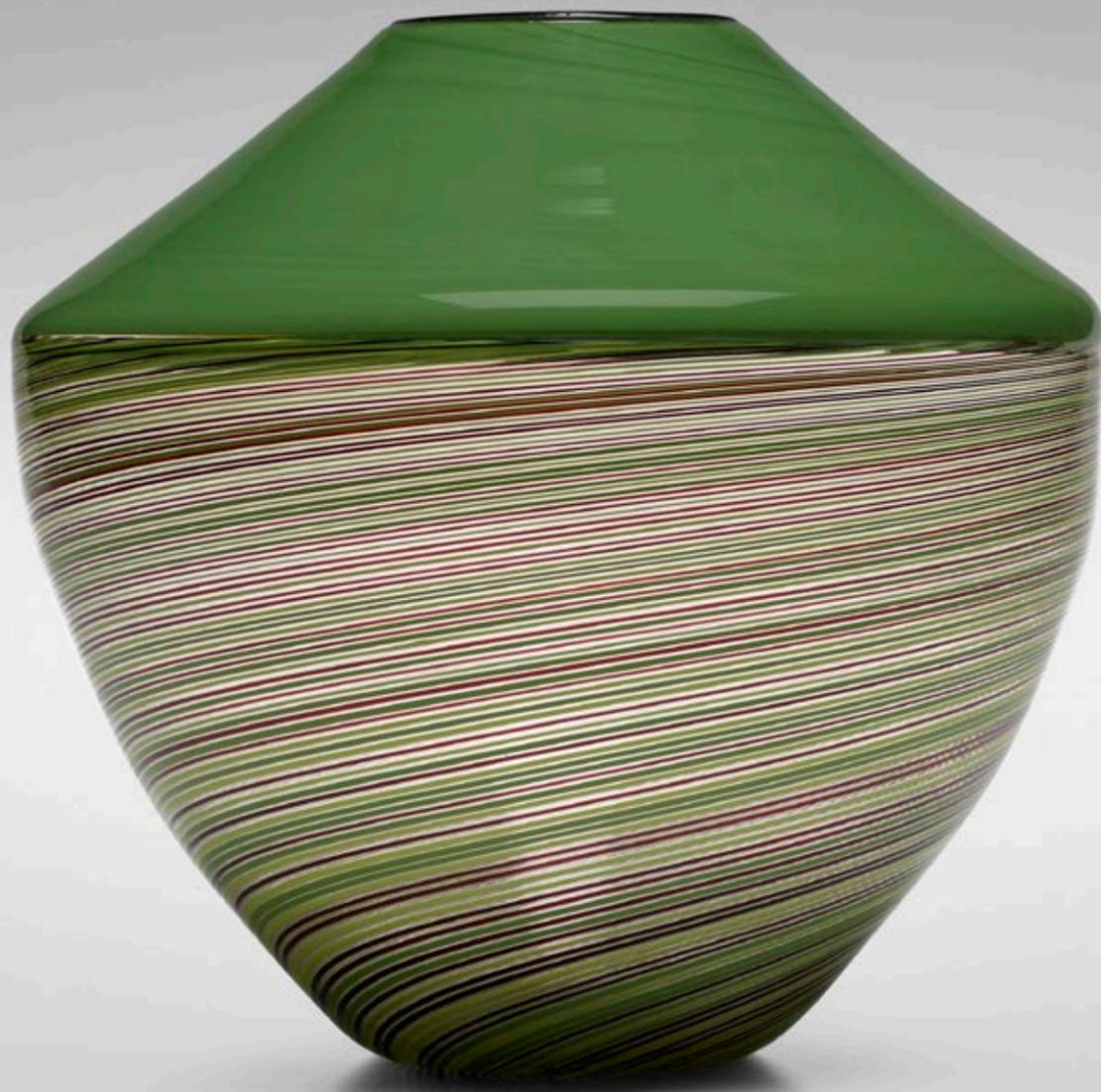


218 **BENJAMIN MOORE** Tessuto Incalmo vase
Italy, 1979 | Venini | 10 dia × 9¾ h in (25 × 25 cm)

mezza filigrana and incalmo glass
Incised manufacturer's mark to underside 'B. Moore Venini'. \$7,000–9,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 249
illustrates this example *L'arte del Vetro a Murano*, Dorigato, pg. 349 illustrates this example

Provenance: Collection of Odetto Lastra | Private Collection, New York





219 **ERCOLE BAROVIER** Monumental Dorico Corniola bowl
Italy, 1960 | Barovier & Toso | 16 dia × 4½ h in (41 × 11 cm)

fused glass tesserae

Incised manufacturer's mark to underside 'Barovier + Toso Murano'. \$20,000–30,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier,
pg. 162 illustrates this example

Provenance: Private Collection, New York

220 **ERCOLE BAROVIER** Intarsio vase
Italy, c. 1961 | Barovier & Toso | 6¼ dia × 13¾ h in (16 × 35 cm)

fused glass tesserae

Decal manufacturer's label to underside 'Barovier & Toso Murano 24417 Made in Italy'. \$7,000–9,000

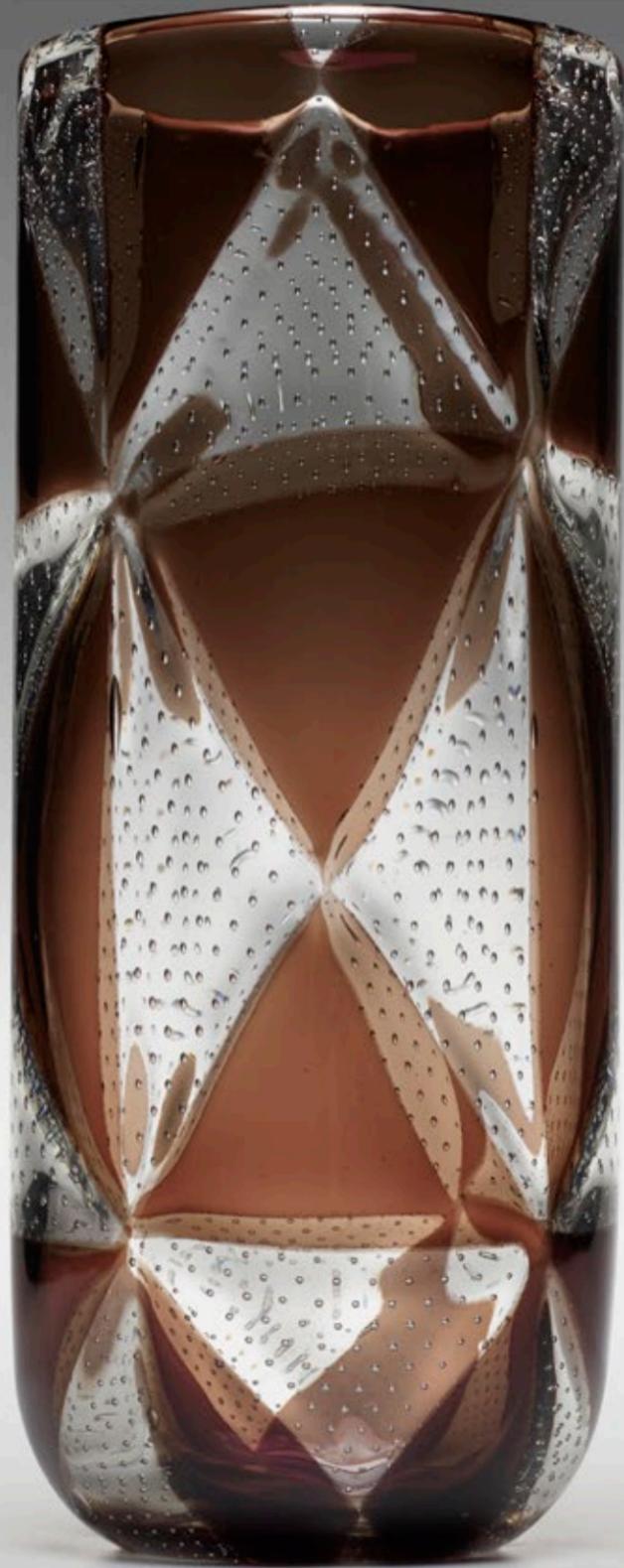
Literature: *I Vetri di Murano*, Bestetti, unpaginated, illustrates form and technique *I Vetri di Murano*, Mariacher, pg. 105 illustrates technique *Art of the Barovier: Glassmakers in Murano 1866–1972*, pp. 191–193 illustrate series *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 113 illustrates series



221 **ERCOLE BAROVIER** Intarsio vase
Italy, c. 1961 | Barovier & Toso | 5 dia × 12½ h in (13 × 32 cm)

fused glass tesserae with controlled air bubbles
Incised signature to underside 'Barovier T.' \$3,000–5,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 192 illustrates technique



222 **ERCOLE BAROVIER** Intarsio vase
Italy, c. 1961 | Barovier & Toso | 5¼ dia × 14 h in (13 × 36 cm)

alternating glass tesserae
\$5,000–7,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, ppg. 191–193 illustrate series



223 **FLAVIO POLI** Monumental Valva vase, model 11485
Italy, 1956 | Seguso Vetri d'Arte | 9¼ w × 4¼ d × 18½ h in (23 × 11 × 47 cm)

cut and polished sommerso glass
\$10,000–15,000

Provenance: Private Collection, New York



224 **ARCHIMEDE SEGUSO** Merletto vase
Italy, c.1953 | Vetreria Archimede Seguso | 6½ w × 4 d × 12¼ h in (17 × 10 × 31 cm)

internally decorated glass
\$20,000–30,000

Literature: *Glassware, Glaswaren, Verreries, Vetri di Murano*, Mariacher, pg. 136 illustrates related form
Art Glass by Archimede Seguso, Franzoi, pg. 97 illustrates technique
Murano Glass: Themes and Variations 1910–1970, Heiremans, pg. 88 illustrates similar example
Vetri di Murano, Bestetti, pg. 136 illustrates similar example
Archimede Seguso Historical Archive, unpaginated, illustrates related models



ARCHIMEDE SEGUSO

225 **ARCHIMEDE SEGUSO** Merletto vase
Italy, c. 1953 | Vetreria Archimede Seguso | 4 dia x 8 h in (10 x 20 cm)

internally decorated incalmo glass
\$8,000–10,000

Literature: *Art Glass from Murano 1910–1970*, Heiremans, pg. 130 illustrates similar example
Archimede Seguso Historical Archive, unpaginated, illustrates related models



226 **ARCHIMEDE SEGUSO** Merletto vase
Italy, c. 1954 | Vetreria Archimede Seguso | 4 dia × 7½ h in (10 × 19 cm)

internally decorated glass
Foil decal manufacturer's label to neck 'Achimede Seguso Murano Made in Italy'. \$ 7,000–9,000

Literature: *Murano '900*, Deboni, pg. 216 illustrates related work
Archimede Seguso Historical Archive, unpaginated, illustrates model



227 **ARCHIMEDE SEGUSO** Merletto vase
Italy, c. 1954 | Vetreria Archimede Seguso | 5¼ w × 3½ d × 9½ h in (13 × 9 × 24 cm)

internally decorated glass
\$ 8,000–10,000

Literature: *Art Glass by Archimede Seguso*, Franzoi, pg. 104 illustrates an example from this series
Archimede Seguso Historical Archive, unpaginated, illustrates model



228 **ARCHIMEDE SEGUSO** A Piume vase, model 10148
Italy, c. 1955 | Vetreria Archimede Seguso | 3¾ w × 2 d × 11¼ h in (10 × 5 × 29 cm)

internally decorated glass
\$6,000–8,000

Literature: *Archimede Seguso Historical Archive*, unpaginated, illustrates model
Il Vetri di Archimede Seguso, Franzoi, ppg. 116–122 illustrate series

Provenance: Private Collection, Milan





229 **ARCHIMEDE SEGUSO** Petali Fili Granati
Italy, 1951 | Vetreria Archimede Seguso | 9 w × 7½ d × 11½ h in (23 × 19 × 29 cm)

glass with gold leaf and applied applications
\$9,000–12,000

Literature: *I Vetri di Archimede Seguso, dal 1950 al 1959*, Barovier Mentasti, fig. 33 illustrates technique
Archimede Seguso Historical Archive, unpaginated, illustrates model

230 **ERMANNNO TOSO** Kiku vase
Italy, c. 1960 | Fratelli Toso | 4¾ dia × 11¾ h in (12 × 30 cm)

glass with polychrome murrine
\$7,000–9,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*,
Barovier, pg. 199 illustrates this example

Provenance: Private Collection, New York



231 **ERMANNNO TOSO** Millepunti vase
Italy, 1955 | Fratelli Toso | 5¾ dia × 12¾ h in (15 × 32 cm)

glass with polychrome murrine
Paper distributor's label to lower edge 'Fratelli Toso Murano (Venezia) Murrine'. \$8,000–12,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*,
Barovier, pg. 198 illustrates this example

Provenance: Private Collection, New York



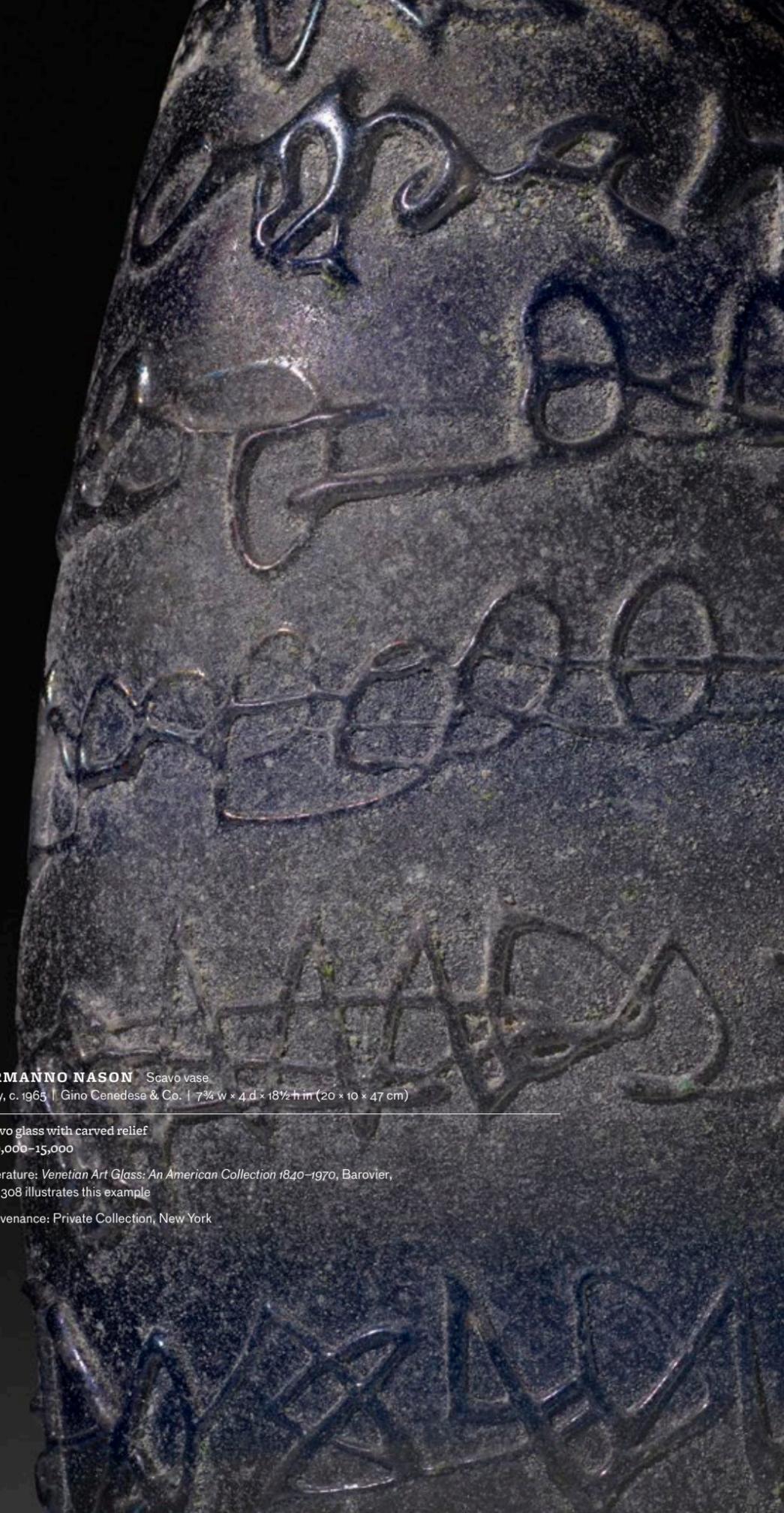


232 **ERMANNON NASON** Scavo vase
Italy, c. 1965 | Gino Cenedese & Co. | 7¾ w × 4 d × 18½ h in (20 × 10 × 47 cm)

scavo glass with carved relief
\$10,000–15,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier,
pg. 308 illustrates this example

Provenance: Private Collection, New York



233

ERMANNON NASON Scavo vase
Italy, c. 1965 | Cenedese | 7¾ w × 3½ d × 19½ h in (20 × 9 × 50 cm)

scavo glass with carved relief
\$10,000–15,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 308 illustrates this example
Glassware, Glaswaren, Verrerieries, Vetri di Murano, Mariacher, pg. 116 illustrates this example
Il Vetri di Murano, Bestetti, pg. 116 illustrates this example

Provenance: Private Collection, New York



234 **LIVIO SEGUSO** Abstract Sculpture
Italy, c. 1980 | Seguso Arte Vetro | 8¼ w x 3¼ d x 8¼ h in (21 x 8 x 21 cm)

internally decorated glass
Incised signature to underside 'Studio Seguso Arte Vetro'. \$3,000–5,000



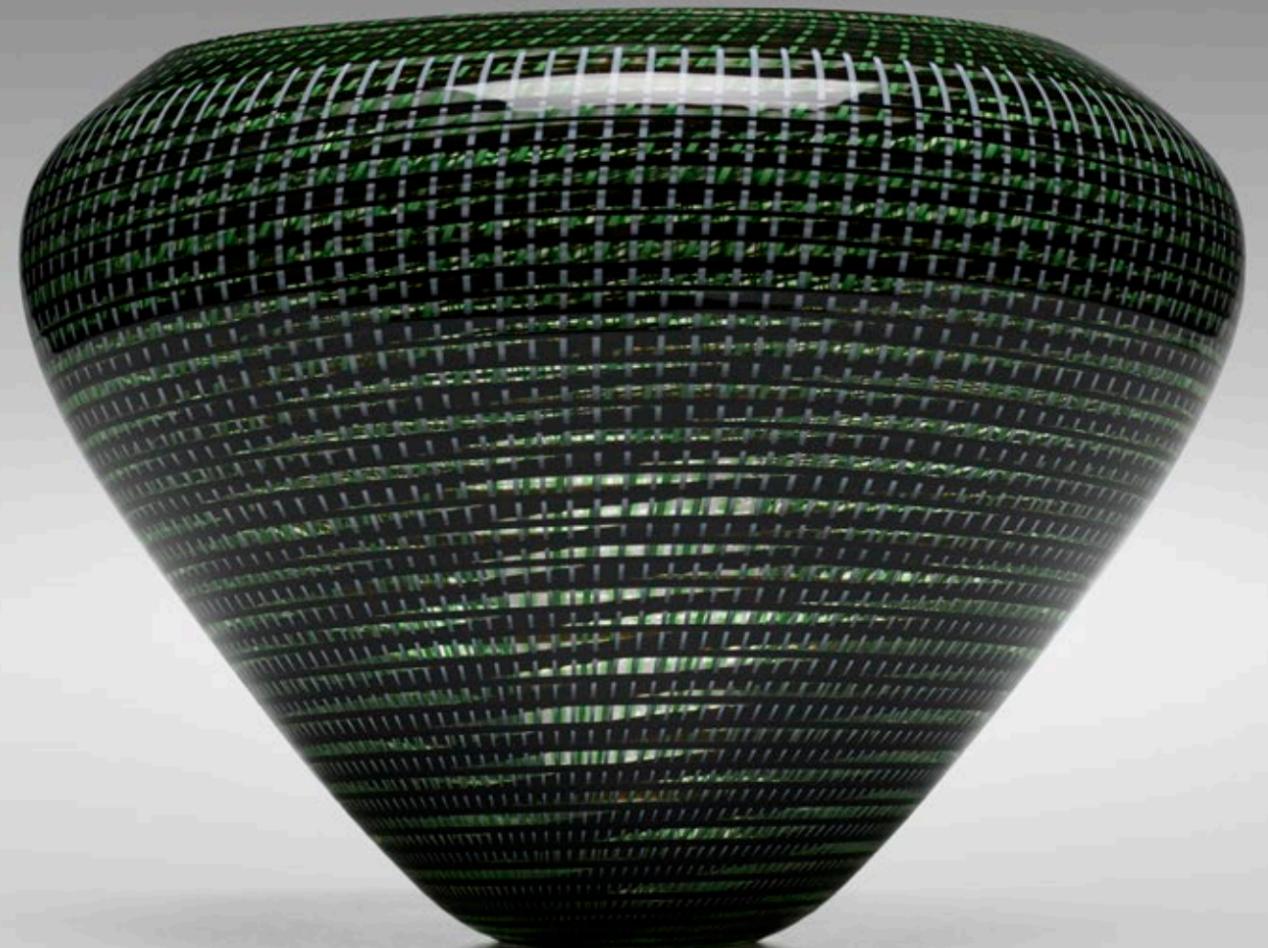


235 **LINO TAGLIAPIETRA** Tessuto vase
Italy, 1986 | Effetre International | 10½ w × 2¾ d × 17¾ h in (27 × 7 × 45 cm)

glass
Incised signature and date to underside 'L. Tagliapietra 86'. \$6,000–8,000
Provenance: Private Collection, Torino

236 **LINO TAGLIAPIETRA AND MARINA ANGELIN** Tessuto vase
Italy, 1986 | Effetre International | 12 w × 10 d × 9 h in (30 × 25 × 23 cm)

glass
Incised manufacturer's mark to underside 'Tagliapietra/Angelin Effetre International Murano 1986'.
\$5,000–7,000
Provenance: Private Collection, Torino





TERMS & CONDITIONS OF THE SALE

This is a legal contract between you and Rago/Wright.

Rago/Wright offers each item of property (a "lot" or "lots") for sale subject to and under these Terms of Sale, as changed or supplemented by the Rago/Wright Privacy Policy and Lot Particulars as defined below ("Agreement").

In this Agreement, "we," "us," "our," "Rago/Wright" or similar terms mean Rago Wright, LLC, a Delaware limited liability company, and "you," "your," "buyer," "bidder" or similar terms mean the individual, corporation or other entity bidding on or buying a lot from us at auction, through the Internet or other means (with the foregoing parties sometimes called a "Party" and together "Parties").

Capitalized terms have the meanings given in *Definitions*. This Agreement contains mandatory arbitration dispute resolution at Section 51.

You hereby enter into this agreement:

1 You agree

By registering to bid, bidding, or otherwise purchasing a lot from Rago/Wright, whether in person, by absentee bid or through an agent, you hereby enter into, and agree to be bound by and to comply with, this Agreement.

2 Rago/Wright as Agent

The Agreement governs the relationship between you, as a bidders and/or buyer, on the one hand, and Rago/Wright and sellers, on the other hand. You acknowledge that Rago/Wright acts as an agent for the seller, unless otherwise indicated in a Lot Particular, in a catalogue or at the time of auction. On occasion, Rago/Wright may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Rago/Wright may own a lot, in which case we will act as agent for that company, or Rago/Wright or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

Bidding at Auction

3 Registration

To bid in an auction, you will (a) create an account with us; and (b) register for that auction in accordance with our registration procedures.

4 Qualifying to Bid

Verification of Your Identity As a condition of bidding or participating in any auction or sale of one or more lots, we may require you to do all or any of the following: (a) Establish credit and verify your creditworthiness by providing a valid credit card number, credit references and an initial deposit, which may include a pre-authorization hold of a portion of the estimate of the lots on which you may bid; (b) Verify your identity by providing us with a government issued photo identification and a valid credit card number (c) Verify your address by providing us with a valid government-issued identification, a utility bill, bank statement and/or a recent postal envelope; (d) Verify you satisfy an age minimum by providing us with age-bearing identification; and (e) Furnish us with such other documents as we may request.

Verification of Your Entity and Identity (a) If you represent an entity, we may require you to verify the status of your entity, as well as your entity's beneficial owners, by providing us with (i) a list of that entity's shareholders, members, partners, trustees or beneficiaries; (ii) a copy of your entity's charter or foundational documents, and/or a good standing certificate; (iii) the entity's shareholders agreement, operating agreement, partnership agreement or trust agreement; and (iv) any of the documents or verifications listed above for any of your entity's directors and officers; and (b) If you are bidding as agent, we may require you to provide a letter of authorization from your principal, as well as any of the documents or verifications listed above.

Verification Activities Verification activities may be handled by third parties who specialize in remote verification of people and companies. You understand and agree that if we refer you or require you to submit identification or personal identifying information to third party verification services, that any information you provide or interactions you have with them will be subject to the third party's terms, conditions and privacy policies. We will not be a part of, or be responsible for, the actions or failures to act of, the verification activities of those third parties.

Minimum Deposits We may require you, as a bidder on a lot with an estimate of \$5,000 or more: (a) to provide an initial deposit of a portion of the low estimate; and (b) to grant us the right to charge your credit card all or a portion of the selling price on the date of the auction.

5 Your Bid is an Offer

Any bid you submit can and may be the winning bid for a particular lot. Your bid constitutes an offer to purchase the lot. If we accept your bid, you become contractually bound to buy the lot in accordance with that bid. A bid can be accepted by Rago/Wright (a) by our auctioneer as the last, highest bid in an auction; or (b) by us as an acceptable offer for a lot in a Private Sale (such accepted bid or offer, "**Winning Bid**"). If your bid is a Winning Bid, you agree to pay us the amount of your bid and the Buyer's Premium for such 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 as set forth herein.

6 Inspection

All sales are final. You are responsible for satisfying yourself about the 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. By bidding on a lot, you hereby represent, warrant and covenant that you have examined the condition of the lot to your satisfaction and have no objections with its condition.

Conduct of Auction

7 Auction

A lot will be sold to its highest bidder in an auction as determined in our sole and exclusive judgment. At auction, we may be represented by one or more auctioneers. We may exclusively determine the conduct of any auction, including, without limitation, whether, when and/or if 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. Our determination in management of an auction or sale is final and shall be binding upon you and all other participants in such sale.

8 US Currency

All auctions will be conducted in the currency of the United States of America.

9 Estimates

We may set estimated price ranges (low, mid and high) for a lot. A 'low estimate' is the lowest potential price in the range; the 'high estimate' is the highest potential price in the range; and the 'mid estimate' is the median between the two. Pre-sale estimates are intended as guides for prospective bidders. Estimates are preliminary only and are subject to revision by us from time to time in our sole discretion. We make no guarantees, representations or warranties of any kind, express or implied, including, without limitation, regarding the sale price of any lot, whether the lot will sell at all; the price realized at a post-auction sale, or the price realized upon resale, which may be substantially different from our estimates.

10 Condition Reports and Descriptions

As a courtesy, condition reports for any lot are available from Rago/Wright prior to the sale, but Rago/Wright assumes no responsibility for errors and omissions contained in any such report, a Rago/Wright catalogue or other description of a lot that we may make available. Except as set forth in Sections 42.1(a) and (b), any statements made by Rago/Wright with respect to a lot whether in a condition report, a Rago/Wright catalogue or on the Rago/Wright website, 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. Any description of a lot's dimensions and weights is approximate.

Descriptions we make about lots may not describe all faults or restorations. No description or report about a lot is a substitute for your own examination of a lot.

11 Bidding Increments

Bids at auction must be submitted in the following Bidding Increments:

⊕ 25 to 500	⊕ 25 increment
⊕ 500 to 1,000	⊕ 50 increment
⊕ 1,000 to 2,000	⊕ 100 increment
⊕ 2,000 to 3,000	⊕ 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

Nonconforming bids will not be executed, honored or accepted. However, since we regulate the bidding, we may change the bidding increments in our discretion.

12 Reserve

We may offer each lot subject to a confidential minimum price below which we will not sell the lot (the “**Reserve**”). The auctioneer may open the bidding on any lot below the Reserve by placing a bid on behalf of the seller. We prohibit sellers from bidding on their own lots, but we may seek to satisfy the reserve by bidding on behalf of the seller at the auction up to the reserve. We will endeavor to indicate in the catalogue or by saleroom announcement or notice when parties with an interest in a lot, for example a beneficiary of an estate, may bid on such lot.

13 Absentee Bids

As a convenience to qualified bidders who cannot be present in person on the day of an auction, we will use reasonable efforts to execute bids you submit to us in writing or by phone (“**Absentee Bid**”), subject to the terms of this Agreement.

Written Absentee Bids (a) Due. Absentee Bids submitted in writing by mail, delivery, fax, email or a Rago/Wright bidding form on our website must be received by us at least two (2) hours prior to the start of an auction’s published start time. (b) Contingency Bids and Plus Bids. If you cannot be available during the auction, but you submit a written Absentee Bid, you may mark your written bid as a Contingency Bid or a Plus Bid. A “**Contingency Bid**” is a bid with two or more bidding amounts. A “**Plus Bid**” is a bid with your highest bid amount PLUS its next bidding increment that you direct us to make on your behalf if another bidder makes your highest absentee bid.

Telephone Bids (a) Due. Absentee bids submitted by phone must be received by us no later 30 minutes before a lot goes on the block. (b) Bids. We will attempt to call you at up to two (2) phone numbers you send to us. However, there can be no assurance that we will succeed in reaching you by phone or accurately placing your bids. (c) Phone Line and Agent. We guarantee you access to one of our phone agents for bidding during an auction if we receive your request by fax, mail, phone, or through a form requesting phone bidding on our website online by 4:00 p.m. on the day prior to the auction. However, we do not have the capacity to assign phone agents to clients who want to listen only or who will not bid the minimum selling price. Therefore, if you request to reserve a phone agent for bidding, you must be willing to open bidding and bid to the low estimate subject to this Agreement. *All calls will be recorded for record-keeping, quality assurance, and training purposes.*

Absentee Bidding Conditions (a) Information. In addition to fulfilling any registration and qualification requirements under Section 3 (*‘Registration’*) and Section 4 (*‘Qualifying to Bid’*), all Absentee Bids must include (i) the correct lot name and number; (ii) your minimum and maximum bid amounts; and (iii) your name and contact information. (b) Confirmation. We endeavor to send each person who submitted an Absentee Bid to us one (1) or more days before the auction with a bid confirmation by 5:00 pm on the day prior to the auction. If you do not receive a bid confirmation, please call us. When you do receive a bid confirmation, you are solely responsible to check it for accuracy. We cannot be liable for errors in bidding including situations in which our bid confirmation contained errors that you did not correct. (c) Disclaimers. We endeavor to handle all absentee bids as your agent, based on your directions. We bid that auction’s bidding increment above the previous bid up to your maximum bid amount. (See Section 11 *‘Bidding Increments’*). 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. We will place your Absentee Bids at our discretion and at your risk. We enable Absentee Bids as a convenience to our customers, but while we will make every effort to execute your instructions, we cannot be held liable or responsible for any errors or any failure to bid.

Third-Party Internet Bidding Services

(a) Third Party Bidding Platforms. We engage third party online bidding platforms to collect or facilitate auction bids (“**Bidding Platforms**”), each of which levy a fee for their services, and have their own rules on fees and how to bid and buy online using these Bidding Platforms. Rago/Wright has no control over, and assumes no responsibility for, the content, privacy policies, or practices of any Bidding Platforms. Your dealings with Bidding Platforms are solely between you and such Bidding Platforms. We encourage you to be aware of, and to read, the terms and conditions and privacy policy of any Bidding Platforms that you visit. You expressly release Rago/Wright from any and all liability arising from your use of any Bidding Platform or other third-party website or service. (b) Waiver. Absentee Bids left with Bidding Platforms are released to Rago/Wright when a lot comes up for sale. *Under no circumstances, including, but not limited to, negligence, will we and our sellers be liable for any damages, lost profits or any special, incidental, or consequential damages that result from the use of, or the inability to use, these bidding platforms.*

Cancel Old Absentee Bids If you submit an Absentee Bid to us directly or through a Bidding Platform but then attend the auction in person, bid by phone or by any other means, it is solely your responsibility to cancel any or all of your submitted Absentee Bids prior to the start of the auction. If you do not or cannot cancel your previously submitted Absentee Bids, regardless of reason, you will be held responsible for the purchase of any lot for which you have placed a Winning Bid.

14 Auction Results

Preliminary auction results will be available online on our website shortly after each auction. Final auction results will be available online once we have audited and verified all sales and bids.

15 The Record of the Sale

Rago/Wright’s records of sale will constitute the factual, accurate record of all transactions you participate in under this Agreement for purposes of any disputes. You agree that if there is a discrepancy between our records and any other records or messages related to a sale or transaction in a lot, our records of sale will govern.

16 Withdrawal

We may withdraw a lot from auction for any reason and with no liability whatsoever for such withdrawal.

Payment

17 Invoicing

All successful bidders will be sent invoices by e-mail or mail (if we do not have an email address on file) shortly following an auction. *Payment on each invoice for a winning bid is due on receipt of the invoice.* You acknowledge and agree that we may charge your credit card for all charges.

18 Payment for and Collection of Purchases

All Charges If your bid is a Winning Bid, you agree to pay the following charges associated with your purchase of such lot: (a) The Hammer Price; (b) The Buyer’s Premium (which, together with the Hammer Price, is sometimes called the “**Sale Fees**”); (c) Any applicable sales tax, late payment charges, Storage Fees, credit card charges, Enforcement Costs, Bidding Platform fees and charges and other costs, damages or charges assessed in accordance with this Agreement (collectively, the “**Buyer Costs**”, and together with the Sale Fees, “**All Charges**”).

Payment Procedure You will pay All Charges immediately following Rago/Wright’s delivery of an invoice to you following our acceptance of your Winning Bid unless other arrangements have been approved by Rago/Wright in advance. If Rago/Wright approves of such other arrangement for payment, Rago/Wright may at its discretion require you to make a nonrefundable down payment on All Charges. All payments must be made in US Dollars, in any of the following acceptable forms of payment:

- Cash
- Check, with acceptable identification
- Visa, MasterCard, Discover or American Express
- PayPal at Rago/Wright’s PayPal link: paypal.me/billpayragowright.com

Credit Card Charges We may charge and collect an additional 2% of payments made by credit card.

Late Payment If payment is not received in full on an invoice hereunder within fifteen (15) days of the invoice’s date, we may charge, and you will pay, interest on the outstanding amount at a rate of 1.5% per month.

19 Enforcement Costs

You will reimburse us for the amount of all expenses we incur, including attorneys’ fees and court costs, in exercising or enforcing any of our rights hereunder or under applicable law, together with interest on all such amounts at 1.5% per month (the “**Enforcement Costs**”) within fifteen (15) days of the date of the invoice for such Enforcement Costs.

Sales Tax

20 New Jersey and Illinois

All purchases picked up at or delivered to a New Jersey address will be taxed at the New Jersey state tax rate, currently 6.625%. All purchases picked up at or delivered to an Illinois address will be taxed at the Illinois tax rate, currently 6.25%. All purchases will also be subject to applicable city and county taxes.

21 Nexus

On June 21, 2018, the U.S. Supreme Court decided South Dakota v. Wayfair, Inc., enabling states to impose sales tax responsibilities on “**remote**” sellers, i.e., sellers without a physical presence in the state. Since the ruling, several states have responded by implementing legislation requiring remote sellers to collect sales tax when the total dollar value of purchases sent to that state exceeds a set threshold. Each state sets its own threshold. Exceeding that threshold is known as creating an economic nexus. Like all other remote sellers, Rago/Wright is now required to collect Sales/Use Tax from buyers in these states when the total dollar value of purchases sent to that state creates a nexus. When this occurs, you will see sales tax included on your invoice. The sales tax rate is determined by the state, county, and city where purchases are sent.

22 Resale Certificate

If you have a valid resale certificate on file with us, you will be excepted from being charged the Sales/Use tax. Please send your completed, valid Resale Certificates to ragoauctions@ragoarts.com or fax 609-397-9377.

23 Warning: Use Tax

Even if we have not achieved nexus with your particular state, you acknowledge that it is still your responsibility to pay the proper use tax on your purchases.

Pick-up and Storage

24 Pick-Up and Removal

You must remove each lot you have agreed to purchase hereunder (sometimes referred to as a “**Purchased Lot**”) from our premises no later than fourteen (14) days after the sale date of the auction (or date of Private Sale if applicable) (the “**Sale Date**”). You are solely responsible for removal of your Purchased Lot from Rago/Wright facilities and all costs associated with packing, insurance, shipment and delivery of your Purchased Lot to your designated destination.

25 Procedures for Pick-Up and Removal

Times and Days You may pick up your Purchased Lot from our facilities during our normal business hours, if you provide us at least 24 hours notice to arrange pick-up. Our facilities are open Monday–Friday, from 9:00 am to 5:00 pm, but closed on government holidays and any Monday following weekend sales held at that location. You must supply and bring your own packing materials. Weekend pick-ups may be made by special arrangement and by appointment only.

Shippers If you choose to ship a Purchased Lot from our facility, you are solely responsible for the shipment. We will, at your written direction, release your Purchased Lot to a third-party shipper to pack and ship it. We will work with any shipper of your choosing. Please make sure your shipper carries insurance. We are not responsible for any damage or loss that occurs while your objects are in another’s custody or care. If you choose a shipping method that we have advised against, we may require a waiver from you acknowledging this. For the avoidance of doubt, we will not be responsible for any damage or loss that occurs to a lot once we release it to a third-party shipper.

Referred Shippers We may, as a courtesy to you and solely at our discretion and your risk, provide or arrange packing, shipping or similar logistical services, or refer you to third parties who specialize in these services. Any such services referred, provided or arranged by us are at your 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 Rago/Wright from any and all liability arising from your use of any third-party services.

International Shipments All international customs, duties, and other tariffs are your responsibility. We and all third-party shippers will declare the Hammer Price plus the Buyer’s Premium as the value of a lot in all cases.

Oversized Lots Oversized lots are objects such as furniture, andirons, floor vases, or any other item whose safe packing will exceed the limits of common carriers. The delivery of oversized, large, heavy, or expensive objects is not an inexpensive proposition and we urge you to consider this before bidding.

26 Deadlines for Pick-Up, Storage and Abandonment

As stated above, you must retrieve your Purchased Lots from Rago/Wright’s facilities within 14 days of the Sale Date. And, if you fail to retrieve your Purchased Lot within thirty (30) days after the Sale Date (such 30-day period, the “**Retrieval Period**”), we may, without further notice to you, (a) deliver the Purchased Lot to you at your expense (and invoice you as Buyer Costs); or (b) sell such Purchased Lot at auction without Reserve at a place and time we determine in our sole discretion; or (c) continue to store your Purchased Lot on our, or a third-party’s, premises and charge you a storage fee of \$10 per day per lot (“**Storage Fee**”). You will pay all such Storage Fees and other fees and charges.

27 Consequences of Late Pick-Up and Abandoned Property

Notwithstanding the foregoing, Rago/Wright has no duty to store any lot indefinitely. Any Purchased Lot that is still in our possession sixty (60) days after the end of the Retrieval Period (i.e. 90 days after the Sale Date) will be deemed abandoned by you and title to it, to the extent it has passed to you, will pass to us (such abandoned property, “**Abandoned Property**”). You authorize Rago/Wright to discard or sell any Abandoned Property and to keep any proceeds from the sale of Abandoned Property. You hereby release Rago/Wright of and from any claims related to such Abandoned Property (including without limitation claims for purchase price refunds, possession of such lot or other damages or losses). You acknowledge and agree that Rago/Wright is not responsible for damage or loss that occurs to Abandoned Property and that Rago/Wright is not responsible for insuring Abandoned Property after the Retrieval Period. You agree that this remedy is reasonable in light of the costs Rago/Wright would have to incur to continue to store and process purchased lots after sale.

28 Full Payment

You will not be permitted to claim or take possession of any lot until All Charges you owe have been paid in full.

29 Export, Import, Endangered Species Licenses and Permits

An export or import license may be required for the export or import of your Purchased Lot to your designated destination. It is your sole responsibility to familiarize yourself with International, U.S. Federal and State laws or requirements regarding the necessary export, import, or other permit required. In addition, many countries prohibit or limit 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. We make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes and will have no responsibility with regard to these matters. You represent, warrant and covenant that, before bidding on a lot, you have examined to your satisfaction whether a license is required to bring the lot to your designated destination or any other area of interest to you. It is solely your 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 will not justify the cancellation of the sale or any delay in making full payment of All Charges for the lot. e will not rescind the sale of a lot that is transferred to you and later seized by government authorities due to the presence of endangered species material. As a courtesy to clients, we may advise people 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.

Title and Risk of Loss

30 Title

Title to a Purchased Lot will not pass to you (or the third-party buyer if applicable) until Rago/Wright has received All Charges for a lot.

31 Risk of Loss

Notwithstanding passage of title, risk of loss to your Purchased Lot passes immediately to you: (a) when you or your agent or a shipper pick-ups and takes possession of it; or (b) on the thirty-first (31st) day after the Sale Date (whichever occurs first). We are not responsible for any damage or loss that occurs to your Purchased Lot once risk of loss passes to you or your agent or shipper. Further, if for any reason, you return your Purchased Lot back to us, risk of loss remains with you until your Purchased Lot is delivered to us at our door.

Exceptions Under no circumstances will Rago/Wright or its insurers be liable for damage caused by changes in humidity or temperature, conditions or defects inherent to the lot, normal wear and tear, war or acts of terrorism. Payments for loss are limited by Section 31.2 (*Loss Payment Amounts and Limits*).

Loss Payment Amounts and Limits You acknowledge and agree that your sole and exclusive remedy for and with respect to any loss or damage to your Purchased Lot for which Rago/Wright is liable pursuant to this Agreement will be receipt of the amounts prescribed in this Section 31.2. Accordingly, for any loss or damage to your Purchased Lot for which you have paid All Charges and for which we bear the risk of loss at the time of the event causing the loss, you will be entitled to the following: (a) Total Loss. For a lot that suffers a Partial Loss, the lot’s Hammer Price and Buyer’s Premium.(b) Partial Loss. For a lot that suffers a Partial Loss:(i) if you choose to refrain from repairing or restoring the lot, we will pay either (at our election) (A) the amount of depreciation in value from the Hammer Price as a result of the loss (and you will keep title to the lot); or (B) the lot’s Hammer Price and Buyer’s Premium (but we or our insurer will take title to the lot); but (ii)if you choose to repair or restore the lot, we will bear the costs to repair or restore the lot, approved by us and our insurer in advance (and you will retain title to the lot).

Remedies

32 Security

As security for full payment to us of All Charges in accordance with this Agreement, you grant to us a security interest in your Purchased Lot in accordance with this Agreement (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. You hereby grant us the right to prepare and file any documents to protect and confirm our Security Interest including but not limited to a UCC-1 Financing Statement.

33 Breach

If a buyer fails to make timely payment as required in this Agreement, or breaches any other covenant, representation or warranty in this Agreement, we may, in our discretion, exercise any remedies legally available to us, including, but not limited to, the following: (a) cancel the sale of the lot and any other sale of a lot to you; (b) resell the lot with or without Reserve; (c) retain all amounts you previously paid to us, which will constitute a processing and restocking fee (which you acknowledge would be reasonable in light of the costs we would have to incur to process your breach and attempt to re-auction or resell the lot); (d) reject any bids by you at future auctions; (e) set-off any amounts owed by Rago/Wright to you in satisfaction of unpaid amounts; and/or (f) take any other action we deem necessary or appropriate under the circumstances.

34 Confession of Judgement

Notwithstanding Section 51, if you default on payment of All Charges under this Agreement, you hereby authorize any attorney to appear in a court of record and confess judgment against you in favor of Rago/Wright for the payment of All Charges on your Purchased Lot. Accordingly, the confession of judgment may be without process and for any amount due under this Agreement including collection costs and reasonable attorneys’ fees. This authorization is in addition to all other remedies available to Rago/Wright.

35 Rescission/Voiding of Sale by Rago/Wright

If we become aware of a third party’s adverse claim 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 you paid to us for such lot. This refund will represent your sole remedy against us 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 Rago/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. In addition to the other rights of cancellation contained in this agreement, we may cancel a sale of a lot if we reasonably believe that completing the transaction is or may be unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

36 AML

Rago/Wright is committed to detect and deter money laundering, to protect our sellers from failed transactions and to promote ethics and fairness in our transactions and those generally in the world of art and design. Accordingly, Rago/Wright may, at our discretion, refuse your participation in our sales, auctions or activities; cancel your registration with Rago/Wright; cancel or refuse to accept your bid for lots at any time prior to, during or even after the close of the sale; and require documentation and information to verify your identity or the identity of the officers, directors or beneficial owners of the entity you represent and to verify the legality of the source and use of funds involved in a potential sale.

37 Privacy and Security

We will hold anvd process your personal information for use as described in, and in line with, our privacy policy at www.wright2o.com/privacy-policy. All payment information relating to the sale is collected and processed directly by third-party payment processors, and not by Rago/Wright.

Special Property

38 Firearms

We only sell antique firearms as defined by the U.S. Bureau of Alcohol, Tobacco and Firearms. Due to state firearms regulations, all handguns, pistols, and revolvers will only be shipped via Federal Express and will only be delivered to a person who holds a Federal Firearms License or a Curios and Relics License. Handguns, pistols, and revolvers can only be picked up at our facilities by a person who holds a Federal Firearms License, or the proper handgun permits of the state where the handgun is sold, which must be shown and logged. There are no exceptions. No firearms will be sold or shipped internationally. It is your sole responsibility to familiarize yourself with your local laws and requirements for the possession of firearms; to identify and obtain any necessary license or permit prior to bidding; and to abide by all Federal, State and local laws and requirements. Neither Rago/Wright nor the seller makes “any representations or warranties as to whether any lot is or is not subject to these regulations and will have no responsibility with regard to these matters.

39 Jewelry

For centuries, natural gemstones have been enhanced in a variety of ways, including heating, oiling and other methods. These treatments are accepted by the international jewelry and gemstone trade. We make no representations or warranties, express or implied, as to whether natural stones have been treated or enhanced, whether specifically referenced or not. All stones have been identified by standard gemological field tests, as the mounting allows, and we will make available to prospective buyers any gemological certificates in our possession. However, it will not always be feasible to obtain a qualified lab report on every stone we offer for sale. If you wish to have a grading or gemological report from an independent recognized laboratory such as the Gemological Institute of America, the European Gemological Laboratories or the American Gemological Institute, you may request one at your own expense or hire an independent adviser of your choosing at your expense. Weights given for stones we offer for sale are based solely on measurements and known gemological formulae; they are approximate, not exact. Weight may differ once a stone is removed from its setting. You are advised to verify weight estimates prior to bidding at auction.

40 Coins and Currency

All coins and currency are sold “as is” by us, except as to authenticity. You acknowledge and agree that grading is not an exact science, but a matter of opinion as to condition and other attributes; and that grading can and will differ among third party grading services (even though consensus grading is employed by most), independent experts, dealers, collectors and auction houses, including our own. Opinion as to the grading, condition or other attributes of any lots may have a material effect on value. Coins and currency are sold without any additional express or implied warranty, including, but not limited to, (a) grade; (b) referencing the opinion of a third-party grading service; (c) with no reference to the opinion of a third-party grading service; (d) with reference to our opinion as to grading; (e) subsequently submitted to a third-party grading service for determination or certification; (f) encapsulated and therefore unable to be physically examined.

We reserve the right to differ with the grades assigned to any lot, by certificate or otherwise, regardless of the grading service, and will not be bound by any prior or subsequent opinion, determination or certification by third-party grading services including, but not limited to, National Guaranty Company (NGC), Professional Coin Grading Service (PCGS), Paper Money Guaranty (PMG) and Currency Grading and Authentication (CGA) or any other any grading service, third party organization or dealer. There is no guarantee or warranty implied or expressed that the grading standards we use will meet the standards of any grading service at any time in the future. We have graded uncertified coins and currency with reference to the current interpretation of the American Numismatic Association’s standards at the time of grading.

We may re-grade any lot for any reasons, including, but not limited to a change of grading standards, differences in opinion, mishandling over time.

We will not be liable for any patent or latent defect or controversy pertaining to or arising from any encapsulated coins or currency. In any such instance, your remedy, if any, shall be solely against the service certifying and you hereby agree that you will have no remedy against us.

Please note that certain types of plastic may react with a coin’s metal or transfer plasticizer to notes, causing damage. Avoid storage in materials that are not inert.

Limit of Liability

41 As Is, Where Is

Except as expressly stated herein in Section 42.1 (a) and (b), each lot is sold “as is” “where is”, with no representation or warranty of any kind from any party (including Rago/Wright or the seller of the lot), express or implied, including warranties of merchantability, fitness for a particular purpose and non-infringement.

42 Warranties

Warranties That Are Included (a) Limited Warranty. For each lot, the seller has represented and warranted to us, and represents and warrants to you, that the seller is the owner of such lot or is acting as authorized agent of the owner of the lot and has the right to transfer title to the lot free of all liens, claims, and encumbrances (the “**Limited Warranty**”). (b) Authorship Warranty. Subject to the following terms and conditions, Rago/Wright warrants, for a period of two (2) years after the Sale Date, that a lot’s Authorship is true and correct. “**Authorship**” means the creator, designer, culture or source of origin of a lot that is specifically identified in **bold** and CAPITAL type in the lot’s current catalogue, but not including supplemental text or information included in any other descriptions (whether or not in the catalogue). (the “**Authorship Warranty**”)

Warranty Exclusions and Conditions Notwithstanding the foregoing, each warranty of any kind or nature on any lot sold by Rago/Wright will be subject to the following conditions: (a) All warranties specifically exclude: (i) Any lot description that states there is a conflict of specialist opinion. (ii) Any typographical errors in lot descriptions or catalogue. (iii) Any lot description listed as “in the style of”, “attributed to”, “the school of”, “in the manner of”, or “after”. (iv) Wear on furniture, flakes, surface scratches, or manufacturing flaws in glass or ceramic lots. (v) Any lot for which, at the time of sale, the statements regarding Authorship made by Rago/Wright conform to the generally accepted opinion of scholars, specialists or other experts when published, despite subsequent discovery of information that modifies such generally accepted opinions. (vi) If the lot’s failure to conform to its Authorship Warranty can only shown by a scientific process which, on the date we published the Authorship description, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot; (b) The description of clocks and lighting devices, whether in the catalogue or a condition report, as such descriptions may be incomplete and not identify every mechanical replacement, repair, or defect. The absence of reference to the condition of a clock or lighting device does not imply it to be in working condition or without defects, repairs, restorations, or replacement parts. No warranty is made that any watch is in working condition or without defects, restorations, or working parts. Buyers are advised to check watch works prior to auction. (c) The description of jewelry, whether in the catalogue or a condition report, is rendered as opinion and not a representation of fact, including, but not limited to, specialist opinion as to authenticity, the enhancement or treatment of gemstones, the weight of gemstones, the country of origin, the authorship or origin (manufacture) of an item, its period or the authenticity of its marks. (d) The benefits of any warranty under this Agreement are only provided to and available for the original buyer of a lot from Rago/Wright, and not to any subsequent purchasers, transferees, successors, heirs, beneficiaries or assigns of the original buyer. We specifically disclaim any warranty for any person other than the original purchaser of the lot from Rago/Wright. (e) Neither the seller nor Rago/Wright makes any warranty or representation, express or implied, as to whether you will acquire any reproduction rights, copyrights or other intellectual property rights in, or with respect to any lot.

Warranty Claims and Remedies

Warranty Claims and Remedies (a) How To Make A Claim Under Any Warranty Under This Agreement. To make a claim under a warranty under this Agreement, you will do the following: (i) Submit written notice of your claim within sixty (60) days after you become aware of the existence of such a claim, and in any event no later than two (2) years following the Sale Date; and (ii) For a claim under the Authorship Warranty, submit, at your expense, written opinions of at least two (2) experts (whose principal line of business is the appraisal and authentication of art, antiquities, design objects or other valuable objects similar to the lot), that the lot fails to materially conform to the Authorship Warranty; and (iii) If we determine you are entitled to a remedy for a breach of warranty, then prior to receiving a refund of any amount of the Sale Fees paid by you to us, you must return the lot to us in the same condition as it was at the Sale Date. (b) Remedies for Warranties Under this Agreement. Your sole remedies for any violation of a warranty under this Agreement of any kind or nature are the following: (i) if we have not yet paid the seller the seller’s portion of the Sale Fees, then we will refund your payment of the lot’s Sale Fees to you; (ii) if we have paid the seller the seller’s portion of the Sale Fees, then we will either, at our sole option and election: (A)refund to you the lot’s Sale Fees; or (B) make written demand upon the seller for the refund of the portion of the Sale Fees you paid which we paid to the seller and we will refund to you the portion of the Sale Fees which you paid which we retained. If the seller fails to make the refund, we will furnish you with the name and address of the seller and assign all of our rights against the seller to you. You hereby agree that upon this assignment of our rights, we will have no further liability to you or responsibility to pursue your claim against the seller.

43 Limit of Liability

In no event shall Rago/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 Rago/Wright be liable to you or any third party for losses in excess of the sale fees paid by you to Rago/Wright for such lot to which the claim relates. We are not liable for any breach or default by the consignor or seller of a lot or in relation to any terms which are implied into contracts by law and which are the responsibility of the seller of an item.

44 Indemnity, Limit of Liability and Liability

You agree to indemnify, defend and hold Rago/Wright, its officers, directors, employees, agents and their successors and assigns harmless from and against any and all claims, actions, damages, losses, liabilities and expenses (including reasonable attorneys’ fees and costs) relating to the breach, or alleged breach, of any of your agreements, covenants, representations or warranties contained in this Agreement.

45 intellectual property

Rago/Wright and our licensors will retain ownership of our intellectual property rights, including, without limitation, copyright to all photographs or other images of the lot created by us (including in your Purchased Lots), as well as 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 Rago/Wright website and each Rago/Wright catalogue. You may not obtain any rights of ownership, use, reproduction or any other therein by virtue of this Agreement. You may not use any of our trademarks or service marks in any way.

Buyer’s Representations and Warranties

You hereby represent, warrant and covenant:

46 Legal Status

If you are acting as an agent for someone who is not signing this Agreement, you and the principal are jointly and severally liable for and subject to the terms and conditions hereunder, to the same extent as though you were acting as principal.

47 Information

All information you have provided or will provide to Rago/Wright about yourself, your principal if any, your business, your identity and your funds will be totally and completely accurate, truthful and complete.

48 Legal

49 Notify Us

The purchase of any lot is not being done for illegal purposes. Your funds are not or will not be linked to any criminal activity, tax fraud, money laundering or terrorist activities; neither you nor any principal or beneficiary you represent is being investigated for, or has been charged or convicted of, any criminal activity, tax fraud, money laundering or terrorist activities.

49 Notify Us

You will notify us promptly in writing of any events or circumstances that may cause your representations and warranties to be inaccurate or breached in any way.

Disputes and Governing Law

50 Governing Law

This Agreement and all rights and obligations relating to it will be governed by the laws of the State of New Jersey and specifically excluding conflict of laws principles and the UN Convention on Contracts for the International Sale of Goods.

51 Dispute Resolution

Any dispute, controversy or claim arising out of, relating to, or in connection with this Agreement, or the breach, termination, or validity thereof (“**Dispute**”), will be resolved, to the extent possible, within forty-five (45) days through discussions held in good faith between appropriate representatives of the Parties. If the Dispute has not been resolved after the 45-day discussion period, either Party may refer the Dispute or claim to American Arbitration Association under its Commercial Mediation Procedures, for mediation in Newark, New Jersey for a period of one hundred twenty (120) days. However, if the Dispute is not settled by mediation within the 120-day period, the Dispute will be settled by arbitration administered by the American Arbitration Association in accordance with its Commercial Arbitration Rules. Claims will be heard by a single arbitrator, unless the claim amount exceeds \$250,000, in which case the dispute will be heard by a panel of three arbitrators. The place of arbitration will be Newark, New Jersey. The arbitration and any proceedings conducted hereunder will be governed by the laws of the State of New Jersey, Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958. Hearings will take place pursuant to the standard procedures of the Commercial Arbitration Rules that contemplate in person hearings, though hearings may be conducted virtually with the prior written consent of both parties. Time is of the essence for any arbitration under this Agreement and arbitration hearings will take place within 90 days of filing and awards rendered within 120 days. Arbitrator(s) will agree to these limits prior to accepting appointment. Each party will bear its own costs and expenses and an equal share of the arbitrators’ and administrative fees of arbitration. Except as may be required by law, neither a party nor an arbitrator may disclose the existence, content, or results of any arbitration hereunder without the prior written consent of both parties. The parties agree that failure or refusal of a party to pay its required share of the deposits for arbitrator compensation or administrative charges will constitute a waiver by that party to present evidence or cross-examine witness. In such event, the other party will be required to present evidence and legal argument as the arbitrator(s) may require for the making of an award. Notwithstanding any language to the contrary in the contract documents, the Parties hereby agree that the arbitrator’s decision will be final and nonappealable. The arbitrator’s decision may be entered in any court having jurisdiction thereof.

52 Enforcement Costs

Notwithstanding the foregoing, if Rago/Wright brings an action to enforce this Agreement and/or to collect any sum due and owing to it, Rago/Wright will be entitled to recover (in addition to any other amounts it is owed) its reasonable attorney’s fees, collection agency fees, and cost of proceedings from you, including without limitation its Enforcement Costs. Notwithstanding the foregoing, Rago/Wright may bring a Dispute for Enforcement Costs or in accordance with Section 32 (*Security*) or Section 34 (*Confession of Judgment*) in any court having jurisdiction over you.

53 Rules

No Waiver Any failure, delay, relaxation or indulgence by a Party in exercising any power or right conferred on that Party by this Agreement does not operate as a waiver of that power or right unless expressed in writing to be a waiver.

No Reliance In entering into this Agreement, the “Parties have not relied on any representations or warranties about its subject matter except as provided in this Agreement.

Amendments No change, modification, alteration or addition to any provision, or waiver of any provision of this Agreement will be valid unless set forth in writing and signed by each Party.

Notices Unless otherwise specified herein, all notices, requests or other communications under or in connection with this Agreement, to or upon the Parties will be made to such addresses and to the persons designated below, or such other people and addresses as provided in writing the receiving Party from time to time, and will be deemed to have been given hereunder only as follows: (a) if delivered by overnight commercial delivery service, upon receipt as evidenced by the records of such service; (b) if sent by certified or registered mail, seven (7) calendar days after posting it; and (c) if sent by email, once the receiving Party confirms its receipt by reply or other written communication.

Notices to Rago/Wright:
Rago Wright, LLC Attn: Legal Dept
333 North Main Street, Lambertville NJ 08530

Notice to You (Bidder):
The address you provide to Rago/Wright during registration or later.

Further Assurances You will furnish us, upon our request, with any additional information required to comply with applicable law. You will provide us, upon our request, verification of your identity in an appropriate form.

Counterparts This Agreement may be executed in any number of counterparts. Signatures sent using a digital signature service or a web-based acceptance form or by facsimile transmission and scanned executed agreements in PDF format sent by email transmission are each valid and binding and will be deemed an original. All counterparts, taken together, constitute one instrument.

Translations If we have provided a translation of this Agreement, we will use this original version in deciding any issues or disputes which arise under this Agreement.

54 Interpretation

Validity If a court or an arbitrator finds that any part of this Agreement is not valid, or is illegal or impossible to enforce, that part of this Agreement will be treated as being deleted, and the rest of this Agreement will not be affected.

Entire Agreement This Agreement, including any schedules, exhibits or attachments hereto constitutes the entire agreement between the Parties with respect to the transactions contemplated hereby and supersedes all prior or contemporaneous understandings and agreements of the Parties (whether written or oral) relating to the subject matter of this Agreement.

Construction In this Agreement, unless the context otherwise requires: (a) references to sections, exhibits, attachments and schedules are to those in, of and to this Agreement and headings are inserted for convenience only; (b) words importing the plural will include the singular, and vice versa; (c) references to a ‘person’ will be construed as including references to an individual, company, enterprise, firm, partnership, joint venture, association or organization, whether or not having separate legal personality; (d) use of the word ‘will’ as an action attributable to a Party means the Party agrees to, will, promises to and covenants to take the actions following or connected to the use of the word ‘will;’ (e) use of the word ‘may’ as an action attributable to a Party means that Party has the right, but not the obligation, to take the action following or connected to use of the word ‘may;’ and (f) references to ‘it,’ ‘its,’ ‘they,’ ‘their,’ and ‘them,’ will be construed as including any generic, omni-gender pronoun such as she, hers, her, he, his, him, it, its, they, their and them.

Definitions

The following words and expressions will have the meanings given them below when used in this Agreement:

Abandoned Property has the meaning given in Section 27. **Absentee Bid** has the meaning given in Section 13. **Agreement** has the meaning given in the Preamble. **All Charges** has the meaning given in Section 18.1(c). **Authorship Warranty** has the meaning given in Section 42.1(b). **Bidding Increments** has the meaning given in Section 11. **Bidding Platforms** has the meaning given in Section 13.4(a). **buyer** has the meaning given in the Preamble. **Buyer Costs** has the meaning given in Section 18.1(c). **Buyer’s Premium** means the following for any lot: (a) 25% of the Hammer Price (or part thereof) up to and including \$250,000; (b) 20% of the Hammer Price (or part thereof) in excess of \$250,000 up to and including \$3,000,000; and (c) 12% of the Hammer Price (or part thereof) in excess of \$3,000,000. **Contingency Bid** has the meaning given in Section 13.1(b). **Dispute** has the meaning given in Section 51. **Enforcement Costs** has the meaning given in Section 19. **Hammer Price** means the price for a lot (a) 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; or (b) achieved through a Private Sale. **Limited Warranty** has the meaning given Section 42.1(a). **lot** has the meaning given in the Preamble. **Lot Particulars** means provisions, terms, conditions or information about a lot, an auction or a sale that Rago/Wright provides in a catalogue, supplemental statements about a lot or an auction, or at the auction or prior to a bid being accepted. **lots** has the meaning given in the Preamble. **our** has the meaning given in the Preamble. **Partial Loss** means a lot which has been partially damaged or lost and has, as a result, depreciated in value, in Rago/Wright’s insurer’s opinion, by less than fifty percent (50%) of its original value. **Parties** has the meaning given in the Preamble. **Party** has the meaning given in the Preamble. **Plus Bid** has the meaning given in Section 13.1(b). **Private Sale** means a non-public, discrete sale of a lot to a buyer other than through an auction. **Property** has the meaning given in the Preamble. **Purchased Lot** means any lot you have agreed to purchase from or through Rago/Wright under the terms of this Agreement. **Rago/Wright** has the meaning given in the Preamble. **remote** has the meaning given in Section 21. **Reserve** has the meaning given in Section 12. **Retrieval Period** has the meaning given in Section 26. **Sale Date** has the meaning given in Section 24. **Sale Fees** has the meaning given in Section 18.1(b). **Security Interest** has the meaning given in Section 32. **Storage Fee** has the meaning given in Section 26. **Total Loss** means a lot (a) which has been lost; or (b) which has been damaged and has, as a result, depreciated in value, in Rago/Wright’s insurer’s opinion, by more than fifty percent (50%) of its original value. **us**, has the meaning given in the Preamble. **we**, has the meaning given in the Preamble. **Winning Bid** has the meaning given in Section 5. **you**, has the meaning given in the Preamble. **your**, has the meaning given in the Preamble.

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