



IMPORTANT ITALIAN GLASS

INCLUDING A PRIVATE COLLECTION OF WORKS BY FULVIO BIANCONI



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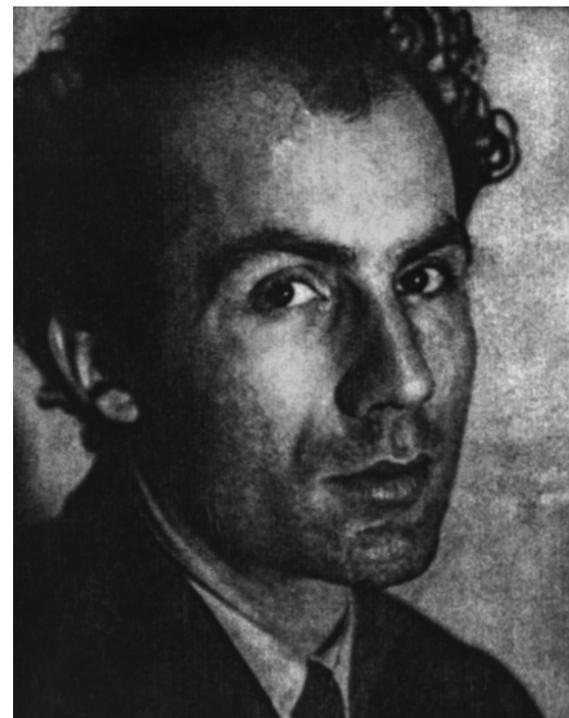
IMPORTANT ITALIAN GLASS

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Curated by Sara Blumberg and Jim Oliveira

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Left: Fulvio Bianconi
Opposite: Detail of Lot 100,
Fazzoletto vase for Venini,
circa 1950

FULVIO BIANCONI: FORTY YEARS OF IDIOSYNCRATIC ART GLASS

BY JIM OLIVEIRA

When Fulvio Bianconi met Paolo Venini in the spring of 1946, he was already a well-known graphic designer, illustrator and caricaturist. Born in Padua in 1915, Bianconi moved with his family to Venice at the age of seven where his natural talent for drawing allowed him to study at the Carmini School of Art, and later at the Accademia di Belle Arti. Individualistic, intellectually curious and wildly talented, Bianconi only took classes at the Accademia for two years, and in a haphazard way. In 1934 he moved to Milan where he found a wide range of jobs which reflected his diverse artistic interests; he arranged shop windows, illustrated magazines, worked in advertising and designed book covers for major Italian publishers. Bianconi also designed packaging and advertising for the Italian perfume maker Gi.vi.emme, and it was on assignment for them, in Venice, where he met first met Paolo Venini.

The Venini firm had become famous in the pre-war years for combining the chic modernist aesthetic of Milan with the age-old traditions of Murano glass craftsmanship. Paolo Venini accomplished this by hiring artists, designers and architects from outside Murano to work closely with his master blowers. Vittorio Zecchin, Napoleone Martinuzzi, Tomaso Buzzi and the visionary architect Carlo Scarpa all served as art director, and all designed spectacular lines of glass for Venini in the pre-war years which brought the company international recognition and fame. After the war, Paolo was looking to take the company in a new direction, and upon meeting Bianconi he knew he had found his man.

Bianconi was an artist in constant motion. His friend, colleague and sometime collaborator, Bruno Munari, said of Bianconi, “Everyone knows that Bianconi draws continuously. I mean that he draws while eating, while talking, while walking along the street, that he draws on the vaporetto, at exhibitions,

Below: Lot 101 and Lot 102, Glove and Shoe for Venini, 1948–50 Opposite: Detail of Lot 117, A *Spicchi* vase for Venini, circa 1950



at conferences, everywhere and at all times.” Upon meeting Bianconi, Paolo Venini immediately understood that he could harness Bianconi’s manic energy and unflagging output of creative ideas, and offered him a job. The deal they struck was unusual for the time: Bianconi would design freelance for Venini, and also be granted the liberty to work for other glass companies (not to mention design and have produced unique works for his own gallery shows). Paolo Venini would now act as art director for the company, and also add his own designs to the Venini production. The ultimate goal was to produce new lines of glass that would express the optimism and vitality of post-war Italy reinventing itself, and to deliver this glass to a broad international market, *especially* to America. And Bianconi would prove to be the perfect person for the job.

Surrealism, Whimsey and Fantasy

Bianconi’s first designs for Venini reveal his interest in Surrealism, whimsy and fantasy, and the source of his inspiration seems to have come from everywhere. In the famous *Fazzoletto* vase—which would become the symbol of the company in the post war years—the form itself seems to capture the flow of a tossed handkerchief suspended in mid air. The glove and shoe in this collection come from a group of objects which deliver a charming and semi-ironic riff on fashion. The headless mermaid is an elegant and comic take on the fragmented sculpture of classical antiquity. There are objects lifted from stage-sets, rare fantasy animals inspired by the work of Marc Chagall, and representations of the human form which seem to make reference to everything from Italian folk theatre, to fashion, to symbolic representation of the seasons, all rendered with a light, yet ironic sensibility. These objects were designed between 1946 and the first years of the 1950s, and they emerge from Bianconi’s keen ability as an

observer, caricaturist and illustrator. It should also be noted that during this period Bianconi was deeply immersed in Milan’s contemporary art scene, and that the Surrealism of these early works for Venini arose from his knowledge of, and passion for, contemporary art.

Seen as a fresh take on well-known themes, these objects were welcomed by critics and the public alike, and were considered to be a new direction for Venini, and for art glass in general. Many pieces from these series would be included in the *Italy at Work* exhibition, which traveled the United States for three years (1951-1953) and exposed millions of Americans to Italian design. By the time the show ended, the name Venini was synonymous with Murano glass, and Bianconi was heralded as a new force in creative glass design worldwide.

Graphic Design and Color!

By 1950, Bianconi was leading Venini in a bold new direction. Inspired by Carlo Scarpa’s designs from a decade earlier, he began to consider the use of color as subject matter. With the aid of Venini master blowers Arturo Biasutto (Boboli) and Ermete Toso, Bianconi was about to enter a period of creative invention unparalleled in the history of Murano glass. The series *A Macchie*, *Spicchi* and *Pezzato* would redefine Murano glass for the second half of the twentieth century and establish a new aesthetic. What made these series so powerful? Bianconi’s knowledge of graphic design, his eye for color, and above all his awareness of contemporary art allowed him to design glass which captured the excitement and enthusiasm of the post-war years.

In the *A Macchie* series we see elemental vessels in monochromatic glass with deeply iridized, biomorphic “stains” suspended in thick walls. The overall visual effect of these pieces is dreamy, arresting, full of graphic tension. Inspired by the paintings of Bruno Munari, Lucio Fontana, and Robert Motherwell, here Bianconi is employing the visual language of abstract painting *in glass*. Today the idea of glass as a medium for fine art is well established, but in 1950, it was





Right: Lot 122, *Pezzato Americano* vase for Venini, circa 1951 Below: Lot 127, *Fasce Orizzontali* vase for Venini, circa 1953 Opposite: Detail of Lot 116, *A Macchie* vase for Venini, circa 1950

almost unthinkable. Made in limited numbers, the *A Macchie* vessels are truly masterworks of post-war art.

The *Spicchi* flask presented here was also designed in 1950 and is similar to the *A Macchie* in style, technique and rarity. But this is where we truly begin to see Bianconi's use of bold color as subject matter. The triangular segments, in blue, red and vivid amber, are organized in a circular pattern and possess the rough elegance of Ab-Ex painting. The effect is visceral, playful and uplifting, and signals the beginning of a new era for Venini.

The *Pezzato* (Patchwork) series took Bianconi's experiments with color and graphic design even further. In this series, the ancient technique of tesserae is brought to a new level of technical sophistication by Venini's master blowers. Bianconi's design concept was simple: arrange pre-made glass tesserae of different sizes, shapes and colors into a loosely arranged pattern, heat, and blow into simple, biomorphic shapes. The saturated colors and semi-transparency of the patches create an amazingly vivid, almost holographic effect which even today seems *new*. The true genius of the design lies in the fact



that each *Pezzato* object is unique and this gives the patchwork vessels a feeling of originality and freedom. Considered an icon of post-war Italian style, the *Pezzato* series is celebrated as a watershed moment in twentieth century design.

Paolo Venini's genius can also be felt in the *Pezzati*. He created five pre-determined color combinations for the series, each inspired by a specific city or country: Paris, Stockholm, Venice, Istanbul and America. This was not only a clever international marketing strategy, it was also a way to channel the boundless energy of Bianconi into five pre-established modes. The dynamic between these two individuals, one wildly creative, the other providing well designed and clearly articulated boundaries, would continue throughout the fifties, and is responsible for the wide variety of powerful glass designs that would be presented by Venini during this period. Among these, the *Fasce* and *Scozzese* series would explore the use of vivid color and strong visual patterning, and each would add to Venini's reputation as the leading art glass company of the post-war years.

In the *Fasce Verticali* and *Fasce Orizzontali* series we see Bianconi's awareness of graphic design and his knowledge of contemporary art coming together to create something new. Taking advantage of the transparency of glass, and the volumetric dimensionality of *vessel as canvas*, Bianconi introduces the idea of colorful stripes as a design element, and imbues the *Fasce* with the same holographic power as the *Pezzato* series. The effect is painterly and three dimensional, and once again we see Bianconi designing glass vessels as works of modern art

As with the *A Macchie*, the *Con Fiori* series features thick walled, monochromatic vessels but this time with stylized representations of flowers. And while the idea of decorating a vase with flowers was not new, Bianconi's renditions demonstrate his skill as graphic designer and caricaturist. There is also something calligraphic about the *Con Fiori*, perhaps a stylistic reference to Japanese Sumi-e, or the East Asian painting tradition. Like Carlo Scarpa before him, Bianconi's designs for Venini often make reference to world

Left: Lot 133, *Forato* vase for Venini, 1951 Below: Lot 142, Galleria Danese vase for I.V.R. Mazzega, 1959 Opposite: Detail of Lot 134, *A Fiori* vase for Venini, circa 1951



Exhibitions at the Galleria del Naviglio and Galleria Danese including Venini Prototypes and Experimental Works

In discussing Bianconi's long career as a glass designer, it is important to remember that he worked with companies other than Venini, and that he exhibited glass in private galleries. This began early in his career and was, from the start, encouraged and supported by Paolo Venini. In the 1950s, he would design glass for Gino Cenedese, I.V.R. Mazzega and a number of other manufacturers. Many of these pieces ended up in gallery exhibitions, some were acquired by collectors, and others were kept by Bianconi for his own private collection.

Bianconi's first outside exhibition of glass took place at the Galleria del Naviglio in Milan from December 1949 to January 1950. It is interesting to note that many of the pieces in the Naviglio show were experiments and prototypes made at the Venini furnace, including vases in the form of female torsos and biomorphic vessels with experimental glass applications. Some of these objects would be refined, and eventually included in the Venini line of production, while others would stand as singular works of art.

art traditions. But unlike Scarpa—who seemed to gravitate toward deep, archetypal references—Bianconi's take is always lighter, but in a brilliant and delightful way. It is also worth mentioning that due to the complex and expensive nature of their production, the *Con Fiori* are exquisitely rare.

The *Forato* series is another clear example of Bianconi riffing on modern art. This time the reference is direct, almost a literal application of sculptor Henry Moore's primitivist depictions of the human form. Blown in layers of *sommerso* glass, and pierced with asymmetrically arranged holes, the *Forato* vessels present a very sophisticated understanding of abstract sculpture. The fact that they were produced in a relatively large number of shapes and sizes speaks to their popularity in the 1950s. The subtle layering of colors used in the *sommerso* technique may also be seen a reference to the glass of Scandinavia—a market that Paolo Venini had been cultivating for decades.





Right: Lot 120, Experimental vase for Venini, circa 1950
Below: Lot 150, Hen for Venini, 1953 **Opposite:** Detail of Lot 143, Galleria Danese vase for I.V.R. Mazzega, 1959



Almost a decade later, Bianconi's exhibition at the Galleria Danese in Milan in 1958, showcased a wide range of unique, experimental works. Most of these pieces were produced at the IVR Mazzega furnace, and they present a wild variety of glassblowing techniques. The forms Bianconi chose for these objects seem to fall into two loosely defined categories: the *biomorphic* and the *industrial*, and this makes sense considering the aesthetic and ethic of Galleria Danese. Rosa Barovier Mentasti describes the scene, "In the anti-decorative crusade of those years, in advance of the times, the Gallery Danese, founded by Bruno Danese and Jacqueline Vodoz in 1957, was conspicuous in Milan, as a gallery and also an experimental design laboratory for craft and industrial products." Exhibiting in this sort of environment, Bianconi was free to experiment, and much of the glass he produced for the Danese show seems to pre-empt the studio art glass movement of the 1960s.

Birds and Animals at Venini

The freestyle, experimental glass objects that Bianconi created with IVR Mazzega and other companies in the 1950s seemed to provide a counterpoint to the somewhat more refined work he was accomplishing at Venini, but all of this varied artistic



activity was consistent with his frenetic creative life and personality. While working for Venini, it was Paolo's job to focus and direct Bianconi, and this he accomplished with great success.

The bird and animal sculptures that Bianconi designed for Venini in the early and mid 1950s seem to exist at the opposite end of the creative spectrum from his experiments and prototypes made during the same years, but they remain full of energy and vitality. They are carefully drawn, expressive and sweet, and include naturalistic depictions of storks and cranes and cartoonish representations of chickens, parrots, poodles and dachshunds. This effortless ability to switch gears at will and produce works of equal quality, but radically different in style, technique and intent, is truly astonishing.

By the mid-1950s, Bianconi's ability as a glass designer had reached a new level, and his next project at Venini would centralize all the skills he had acquired working with Paolo Venini and Murano's master blowers.

The Scozzese Series

This series, or group of objects, was created in several different phases. The most important group is composed of nine model shapes which were blown into rigid, specifically shaped molds—unusual for Murano glass of any kind. These forms demonstrate Bianconi's understanding that a change was beginning to take place in the world of art and design, one which would explore industrial forms as an aesthetic for hand made objects, and this lies at the heart of the *Scozzese* series. Within the confines of these semi-industrial forms, the complex and colorful arrangement of "woven" glass canes would create objects of unparalleled visual intensity.

Scozzese means Scottish, and indeed this series was based on Scottish plaids. But in the hands of Fulvio Bianconi and the master blowers at Venini, this concept was taken to a powerful and abstract level. As with the *Pezzati* and *Fasce* vessels, the *Scozzesi* use vivid color, transparency and volume to create a nearly holographic, three dimensional *vessels as sculpture*.

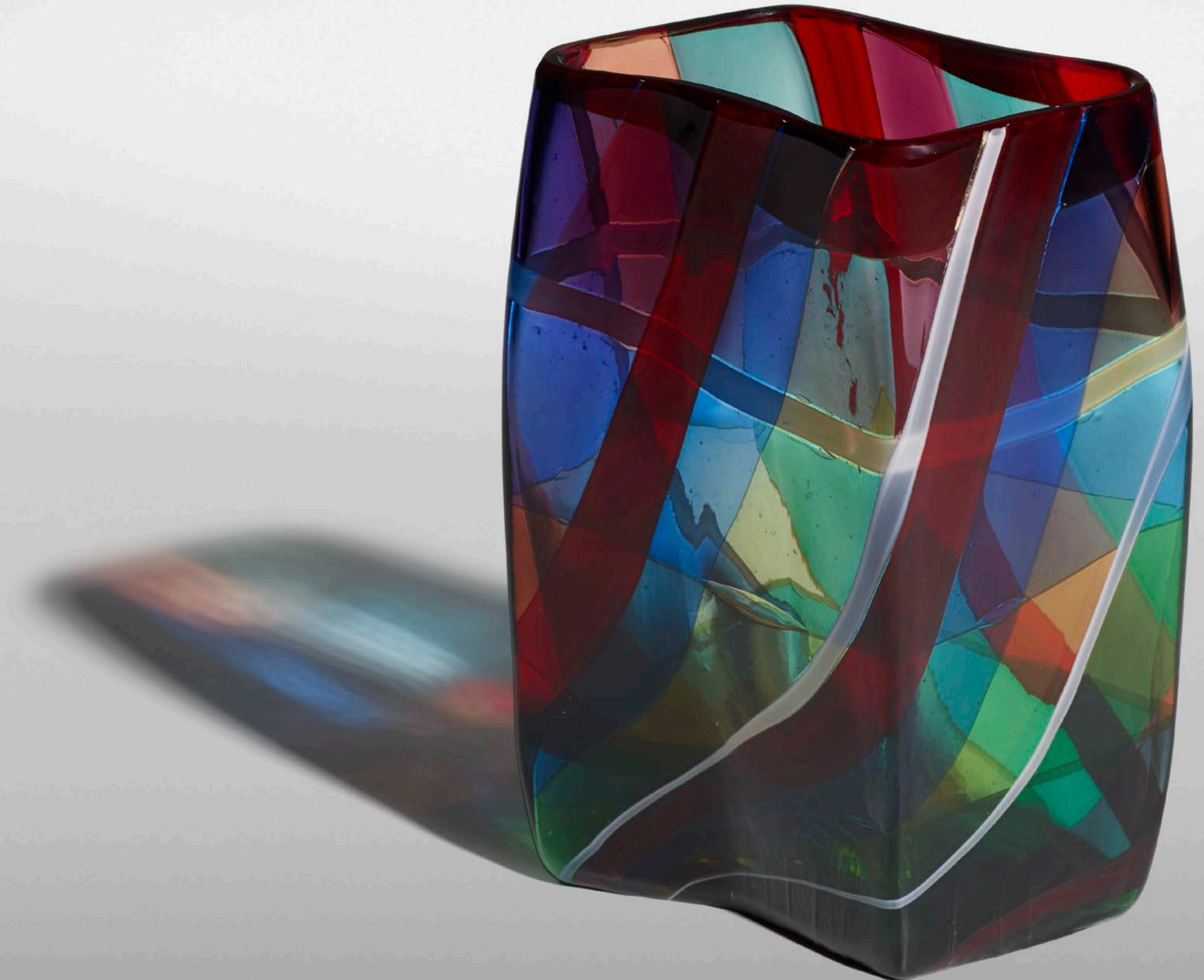
Opposite: Lot 154,
Rare Scozzese vase
for Venini, 1954–57

Very few of these objects are known to exist, and the ones that do are exceedingly hard to describe: complex rectilinear shapes with semi-crushed walls, subtly textured surfaces, and unusual but pleasing geometric proportions. As individual works of abstract art, the *Scozzesi* seem to embody everything that Venini, and Murano glass in general, did well in the 1950s—new and interesting forms, vivid colors, a blending of cultural sophistication with traditional Venetian aesthetics—glass so well considered, so well designed and executed, that the resulting objects were able to blur the line between design and art.

It is also worth mentioning that several of the *Scozzese* models were included in the Danese Gallery show of 1958. As mentioned, most of the work in the Danese show was produced at IVR Mazzega, but the *Scozzese* vessels must have been too tempting to leave out. Bianconi would go on to design more glass for Venini in the 60s, and again in the 80s, but for Fulvio and Paolo, the *Scozzese* series would represent the pinnacle of their collaborative efforts. Paolo Venini's untimely death in 1959 would profoundly change the fate of his company and signal the end of an era for Murano glass.

The 60s

When Bianconi returned to Venini in the mid-1960s, the culture of the company had changed. Responding to the tone of the times, Ludovico Diaz de Santillana (Paolo Venini's son-in-law and acting director of Venini) was running the company in a more collaborative fashion. Venini now opened its doors to numerous young designers from around the world and invited them to collaborate and experiment with Venini's master blowers. This idea of open collaboration with multiple designers was a new concept on Murano, and in truth it began *accidentally* with the arrival of the young American artist, Thomas Stearns at Venini in 1960. Stearns' tumultuous experience at Venini is well documented, and the highly abstract, conceptual glass he produced during his two year tenure has become legendary.





Right: Lot 168 and Lot 165, Sculptures for Seguso Vetri d'Arte, 1978 Opposite: Detail of Lot 161, *Hippie* for Venini, circa 1967



Bianconi was undoubtedly aware of Thomas Stearns and the truly avant-garde glass he produced at Venini. Always curious and open to new ideas (and maybe feeling a bit *upstaged* by the young American) in 1965, Bianconi designed the *Sasso* series. Certainly inspired by Stearns, the *Sassi* are near-vessels, sculptural objects in the extreme. As with Stearns' work, the surfaces are often cut and scarred to accentuate the moody colors and asymmetrical forms, and the glass looks and feels thick and translucent, opaque and transparent. As with many of the sculptural works being designed at Venini in the 60s, very few of the *Sassi* were made, and the one presented here, in amber glass, may be unique.

In 1967, Bianconi revisited the idea of the human figure and designed the *Beat* series at Venini. These tall, spindly figures were, no doubt, inspired by hippies (*Hippie* was originally a pejorative term used by older members of the Beat generation to describe the young, pseudo-hipsters in San Francisco, and elsewhere) who appeared everywhere in the in the Italian cultural landscape of the late 60s. Deemed too fragile to produce in large numbers, only a few prototypes of the *Beat* figures are known to exist. Rendered with humor and empathy, these are beautifully drawn observations and caricatures of 1960s youth culture.

Bianconi Glass in the 1970s and 80s

The 1970s was a decade of political and social upheaval in Italy, a time in which the decorative, and even the fine arts were considered bourgeois, anti-revolutionary and elitist. In this environment, the traditional, handmade arts of Italy seemed old-fashioned and Italy's most progressive thinkers now looked to the field of industrial design to provide low-cost, functional objects for *the people*. Needless to say, these were not the best times for Murano glass. In fact, very little new artistic glass was produced on Murano during the 70s, and the glass that was made was, for the most part, functional and extremely industrial looking. Venini, and the other Murano companies, survived the 1970s by undertaking large

scale lighting contracts, and by continuing to produce lines of glass from earlier periods for those who still appreciated the modernist aesthetic.

On a brighter note, the 1970s saw the rise of historical scholarship in the field of 20th century Murano glass, and a new generation of scholars, dealers and collectors began to engage in serious research. This energy and enthusiasm gave rise to the secondary market and by the end of the decade the great designers, including and especially Fulvio Bianconi, began to take on legendary status. The company Seguso Vetri d'Arte recognized this trend and hired Bianconi to design creative and unique sculptural objects.

Bianconi's free rein at the furnace produced interesting results. Gone were the clean lines and modern aesthetic of Paolo Venini, and what Bianconi began to produce was, from one point of view, *expressive*, and from another, *challenging*. There are a few key factors at work here. First, Bianconi was sometimes allowed to physically manipulate the glass himself, and lacking the fine skills of a seasoned craftsmen, he naturally produced less than technically skilled results. Next, this sensibility in itself had become a valid aesthetic. One just needs to look at the aesthetic (or anti-aesthetic) of the American studio glass movement and the works of its originators—Harvey Littleton, Dominick Labino, Marvin Lipofsky and Dale Chihuly—who made no bones about disregarding the traditional value that artists placed on *skill* and *technique*. "Technique is cheap," said Littleton. And of this Bianconi was certainly aware. Looking at his work from the 70s and 80s today, it is impossible to not feel the influence of the studio glass movement, Post Modernism and Funk Art. Until the end of his life, Bianconi would be aware of, influenced by and engaged in the latest art being made everywhere in the world.

Today we remember Fulvio Bianconi as an innovator, and true artistic force of nature, who played a critical role in introducing the world to glass as a valid and powerful medium for art.



FULVIO BIANCONI

AN IMPORTANT PRIVATE COLLECTION



SURREALISM, WHIMSEY AND FANTASY

100 **FULVIO BIANCONI** Fazzoletto vase
Italy, c. 1950 | Venini | 11½ dia × 11¾ h in (29 × 30 cm)

glass with gold leaf and white lattimo threads
\$1,500–2,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 103 illustrates model

Provenance: Private Collection





101 **FULVIO BIANCONI** Glove, model 2981
Italy, 1948–49 | Venini | 8¼ w × 4¼ d × 2 h in (21 × 11 × 5 cm)

Iattimo glass with amethyst ribbon

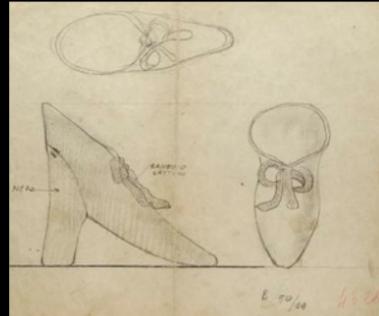
Signed with four-line acid stamp to underside 'Venini Murano Made in Italy'. \$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 311, 315 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection





102 **FULVIO BIANCONI** Shoe, model 4326
Italy, 1950 | Venini | 6 w x 3 d x 6¼ h in (15 x 8 x 16 cm)

black glass with lattimo zanfirico ribbon
Partially applied label to underside 'Venini S.A.'. \$4,000–6,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 310, 312 illustrate this example
Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice
Provenance: Private Collection





103 **FULVIO BIANCONI** Sirena vase, model 4201
Italy, c. 1950 | Venini | 3½ w × 9¼ d × 11¼ h in (9 × 23 × 29 cm)

iridized glass with lattimo decoration

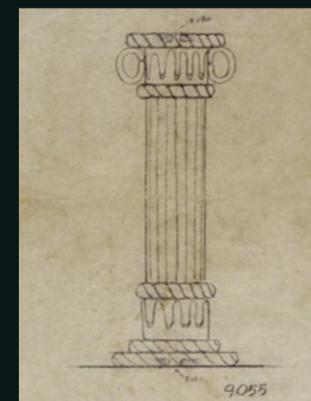
Signed with four-line acid stamp to underside 'Venini Murano Made in Italy'. \$20,000–30,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 130, 144 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection





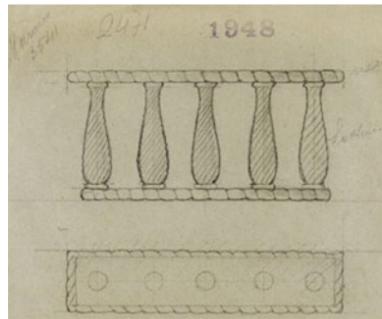
104 **FULVIO BIANCONI** Column / lamp base from the *Commedia dell'Arte* series, model 9055
Italy, 1947–48 | Venini | 4½ w × 4½ d × 12¼ h in (11 × 11 × 31 cm)

iridized pulegoso glass
\$5,000–7,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 324 illustrates this example,
337 illustrates model

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



105 **FULVIO BIANCONI** Tiepoli balustrade, model 4527
Italy, 1952 | Venini | 9¼ w × 1¼ d × 3¾ h in (23 × 4 × 10 cm)

lattimo glass with rigadin ritorio elements
Incised to underside 'Venini Italia Venini Studio'. \$2,000–3,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 406, 411 illustrate this example
Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice
Provenance: Private Collection



106 **FULVIO BIANCONI** Rare Fantasy figure, model 2924
Italy, 1948–49 | Venini | 4¾ w × 3 d × 10¼ h in (12 × 8 × 26 cm)

iridized glass with pasta vitrea applications

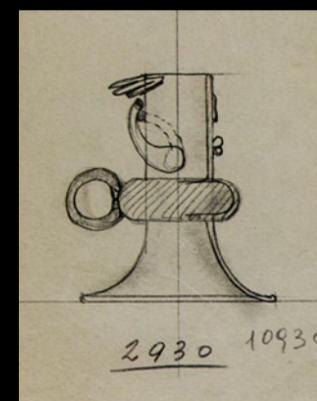
This piece is part of a small group of objects inspired by the work of Marc Chagall. \$15,000–20,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 341, 344 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection





107 **FULVIO BIANCONI** Candlesticks model 2930, set of two
Italy, 1948–49 | Venini | 3¼ dia × 4¼ h in (8 × 11 cm)

iridized glass with pasta vitrea applications

These candlesticks are part of a small group of objects inspired by the work of Marc Chagall. Signed with four-line acid stamp to underside of each example 'Venini Murano Made in Italy'. \$4,000–6,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 347 illustrates one example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection

108 **FULVIO BIANCONI** Cornucopia, model 2970
Italy, 1948–49 | Venini | 7¾ w × 2¾ d × 3¾ h in (20 × 7 × 10 cm)

ribbed cristallo glass with bow in transparent amethyst glass
\$2,000–3,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 317 illustrates this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



109 **FULVIO BIANCONI** Cornucopia
Italy, 1948 | Venini | 6¾ w × 4¾ d × 8¼ h in (17 × 12 × 21 cm)

incamiciato glass with gold leaf
Foil label to underside 'Venini S.A. Murano'. \$2,000–3,000

Literature: *Gli Artisti Di Venini Per Una Storia Del Vetro D'Arte Veneziano*,
Bettagno, pg. 117, no. 142 illustrates this example

Provenance: Private Collection



110 **FULVIO BIANCONI** Rare May figure from the Months series, model 4350
Italy, 1950 | Venini | 4 dia × 12¾ h in (10 × 32 cm)

lattimo glass with polychrome decorations and gold leaf
\$10,000–15,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 396, 400 illustrate this example
Il Vetro a Venezia: dal Moderno al Contemporaneo, Barovier, ppg. 224–225 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



111 **FULVIO BIANCONI** Costume '500 figure from the Period Costume series
Italy, 1950 | Venini | 2¾ w × 3¼ d × 14 h in (7 × 8 × 36 cm)

lattimo glass with pasta vitrea, pagliesco glass, cristallo base with gold leaf
\$10,000–15,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 391 illustrates model
Provenance: Private Collection



112 **FULVIO BIANCONI** Costume Impero figure from the Period Costume series
Italy, 1950 | Venini | 3¼ w × 3¼ d × 14¼ h in (8 × 8 × 36 cm)

lattimo glass with pasta vitrea, cristallo base with gold leaf
\$10,000–15,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 388, 393 illustrate this example
Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice
Provenance: Private Collection



113 **FULVIO BIANCONI** Arlecchino figure, model 4290
Italy, 1953–54 | Venini | 3 w × 6½ d × 14½ h in (8 × 17 × 37 cm)

lattimo and pezzato glass

Partial label to underside 'Venini Murano Venezia N 4067 Made in Italy'. \$10,000–15,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 415, 421 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection





114 **FULVIO BIANCONI** Rare African figure, model 4920
Italy, 1953–54 | Venini | 4 w × 3 d × 7½ h in (10 × 8 × 19 cm)

dark amethyst glass with murrine and lattimo applications

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$20,000–30,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 434, 443 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection

115 **FULVIO BIANCONI** Lattimo Filigrana figure
Italy, c. 1957 | Venini | 3¾ w × 4¼ d × 13¼ h in (10 × 11 × 34 cm)

glass with white lattimo filigree
\$5,000–7,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 446, 448 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



GRAPHIC DESIGN
AND COLOR!



116 **FULVIO BIANCONI** A Macchie vase, model 4322
Italy, c. 1950 | Venini | 4¾ w × 3½ d × 8¾ h in (12 × 9 × 22 cm)

internally decorated glass

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$40,000–60,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 108, 119 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



117 **FULVIO BIANCONI** A Spicchi vase, model 4316
Italy, c. 1950 | Venini | 7½ w × 2¾ d × 8½ h in (19 × 7 × 22 cm)

internally decorated transparent glass with red, blue and amber triangular tesserae

Signed with three-line acid stamp to underside 'Venini Murano Italia'.

Foil label to underside 'Venini Murano'. \$15,000–20,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 164, 178 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



118 **FULVIO BIANCONI** Pezzato bottle, model 4319
Italy, c. 1950 | Venini | 5½ w × 3½ d × 14 h in (14 × 9 × 36 cm)

polychrome patchwork glass

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

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

Provenance: Private Collection





119 **FULVIO BIANCONI** Experimental vase, model 3541
Italy, c. 1950 | Venini | $3\frac{1}{2}$ w \times $3\frac{1}{4}$ d \times 7 h in (9 \times 8 \times 18 cm)

polychrome patchwork glass and murrine
\$8,000–10,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 188 illustrates model

Provenance: Private Collection

120 **FULVIO BIANCONI** Experimental vase
Italy, c. 1950 | Venini | 5¼ dia x 7 h in (13 x 18 cm)

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

Provenance: Private Collection





121 **FULVIO BIANCONI** Pezzato vase, model 4393
Italy, c. 1951 | Venini | 3½ dia × 10½ h in (9 × 27 cm)

polychrome patchwork glass

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 183 illustrates model

Provenance: Private Collection

122 **FULVIO BIANCONI** Pezzato Americano vase, model 4393
Italy, c. 1951 | Venini | 3½ dia × 11 h in (9 × 28 cm)

amber, yellow, black and green glass tesserae

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 168, 183 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



123 **FULVIO BIANCONI** Pezzato Americano vase, model 4911
Italy, c. 1951 | Venini | 4 w × 4 d × 6¾ h in (10 × 10 × 17 cm)

amber, yellow, green and iridized black glass tesserae

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 186 illustrates model

Provenance: Private Collection



124 **FULVIO BIANCONI** Prototype Americano vase
Italy, c. 1955 | Venini | 3½ dia × 4¾ h in (9 × 12 cm)

amber, yellow, black and green glass tesserae
\$15,000–20,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 189 illustrates similar examples

Provenance: Private Collection





125 **FULVIO BIANCONI** Fasce Orizzontali vase, model 4515
Italy, 1951 | Venini | 2¾ w × 2½ d × 8¼ h in (7 × 6 × 21 cm)

ruby-colored iridized glass with spiral amethyst bands

Signed with three-line acid stamp to underside "Venini Murano Italia". \$8,000–10,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 246 illustrates this example
Murano '900, Deboni, pg. 293 illustrates this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



127 **FULVIO BIANCONI** Fasce Orizzontali vase, model 4226
Italy, c. 1953 | Venini | 6 dia × 13 h in (15 × 33 cm)

glass with polychrome bands

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 259, 261 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection

128 **FULVIO BIANCONI** Fasce Orizzontali vase, model 4315
Italy, c. 1950 | Venini | 3½ dia x 14½ h in (9 x 37 cm)

glass with polychrome bands

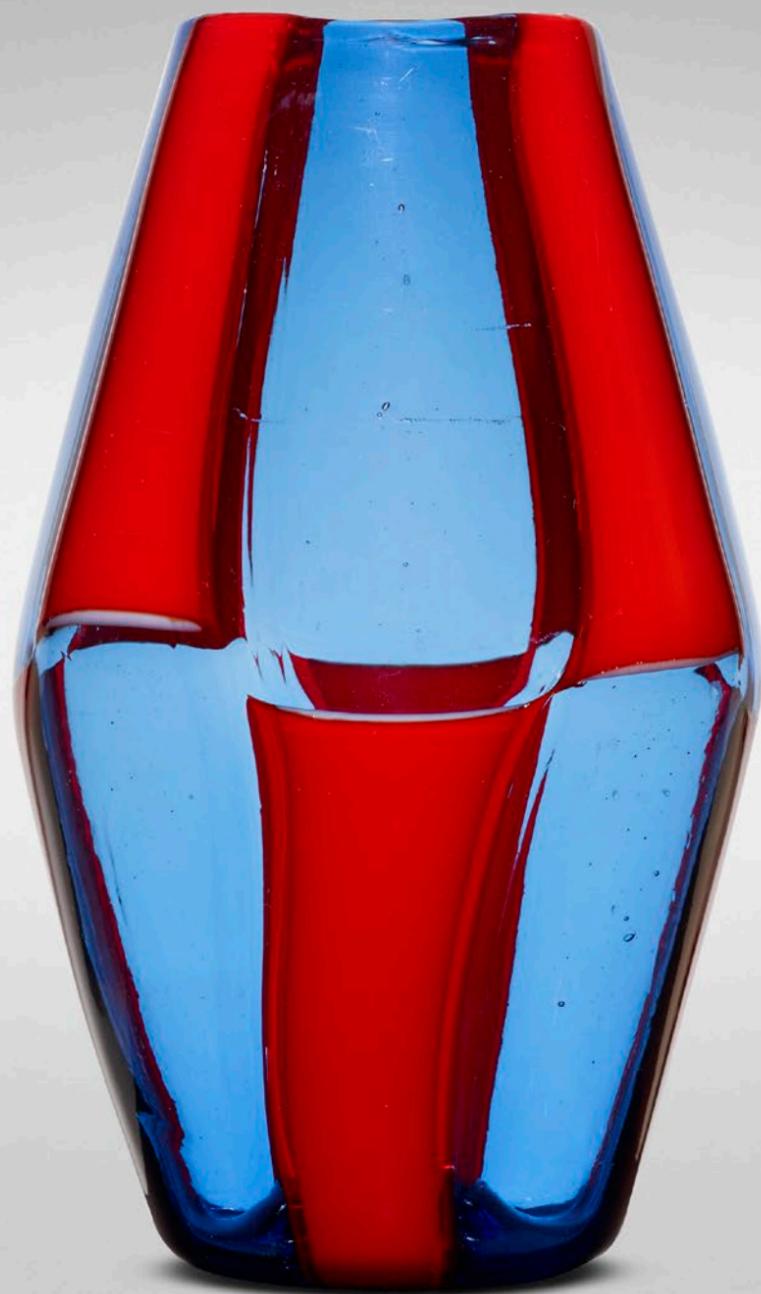
Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$4,000–6,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonago, ppg. 259, 261 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection





129 **FULVIO BIANCONI** Bi-Pezzato vase, model 4318
Italy, c. 1950 | Venini | 6¼ dia × 10¼ h in (16 × 26 cm)

polychrome patchwork glass

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 179 illustrates model

Provenance: Private Collection, Chicago | Wright, *Important Italian Glass: A Private Chicago Collection*, 23 May 2018, Lot 125 | Private Collection

130 **FULVIO BIANCONI** Fasce Verticali vase, model 4317
Italy, c. 1950 | Venini | 4¾ dia × 9¼ h in (12 × 23 cm)

glass with vertical polychrome bands

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 194, 205 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection

131 **FULVIO BIANCONI** Fasce Verticali vase, model 4403
Italy, c. 1951 | Venini | 6¼ dia × 14 h in (16 × 36 cm)

glass with vertical polychrome bands

Signed with circular three-line acid stamp to underside 'Venini Italy Murano'.

Label to underside 'Venini Murano Vetraria N 4403 Made in Italy'. \$10,000–15,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 196, 205 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



132 **FULVIO BIANCONI** A Spicchi vase, model 4893
Italy, c. 1954–57 | Venini | 7¼ w × 6 d × 10¼ h in (18 × 15 × 26 cm)

glass with polychrome bands

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 238, 302 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection





133 **FULVIO BIANCONI** Forato vase, model 4520
Italy, 1951 | Venini | 5½ w × 2¾ d × 12¼ h in (14 × 7 × 31 cm)

sommerso glass with perforations

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$2,000–3,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 239, 244 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection

134 **FULVIO BIANCONI** Rare A Fiori vase, model 4507
Italy, c. 1951 | Venini | 4¼ dia × 12¼ h in (11 × 31 cm)

internally decorated glass

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$90,000–120,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 212, 220 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



135 **FULVIO BIANCONI** Margherite vase, model 4504
Italy, c. 1951/c. 1975 | Venini | 5¾ dia × 15¾ h in (15 × 40 cm)

internally decorated glass

This *Margherite (Con Fiori)* vase possesses characteristics which differ from the known examples of the model. This vase is part of a group of objects made at Venini, some of which were prototypes and/or experimental vessels. \$20,000–30,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonago, pg. 216 illustrates model

Provenance: Private Collection

136 **FULVIO BIANCONI** Margherite bowl, model 4503
Italy, c. 1951 | Venini | 7¼ w × 5 d × 3¼ h in (18 × 13 × 8 cm)

internally decorated glass

\$8,000–10,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonago, ppg. 213, 217 illustrate model

Provenance: Private Collection





EXPERIMENTS, PROTOTYPES AND OTHER
WORKS FROM THE 1950s

137 **FULVIO BIANCONI** Head vase
Italy, c. 1950 | Venini | 7¼ w × 4¼ d × 10½ h in (18 × 11 × 27 cm)

iridized red glass with pasta vitrea applications

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 478, 480 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



138 **FULVIO BIANCONI** Sculptural vase
Italy, 1950 | Venini | 7½ w × 3¼ d × 5¾ h in (19 × 8 × 15 cm)

internally decorated glass

Incised signature and date to upper edge 'Fulvio Bianconi 1950'. Incised signature to underside 'Fulvio Bianconi'. Partial paper label to underside 'Venini Murano Made in Italy'. \$3,000–5,000

Provenance: Private Collection



139 **FULVIO BIANCONI** Sculpture
Italy, c. 1959 | Venini | 6¼ w × 6¾ d × 6¼ h in (16 × 17 × 16 cm)

internally decorated glass
\$20,000–30,000
Provenance: Private Collection



140 **FULVIO BIANCONI** Rare vase
Italy, c. 1955 | Cenedese | 4¾ dia × 11½ h in (12 × 29 cm)

glass with applications
\$8,000–10,000

Literature: *I Vetri di Fulvio Bianconi*, Bossaglia, pg. 12 illustrates similar example

Provenance: Private Collection

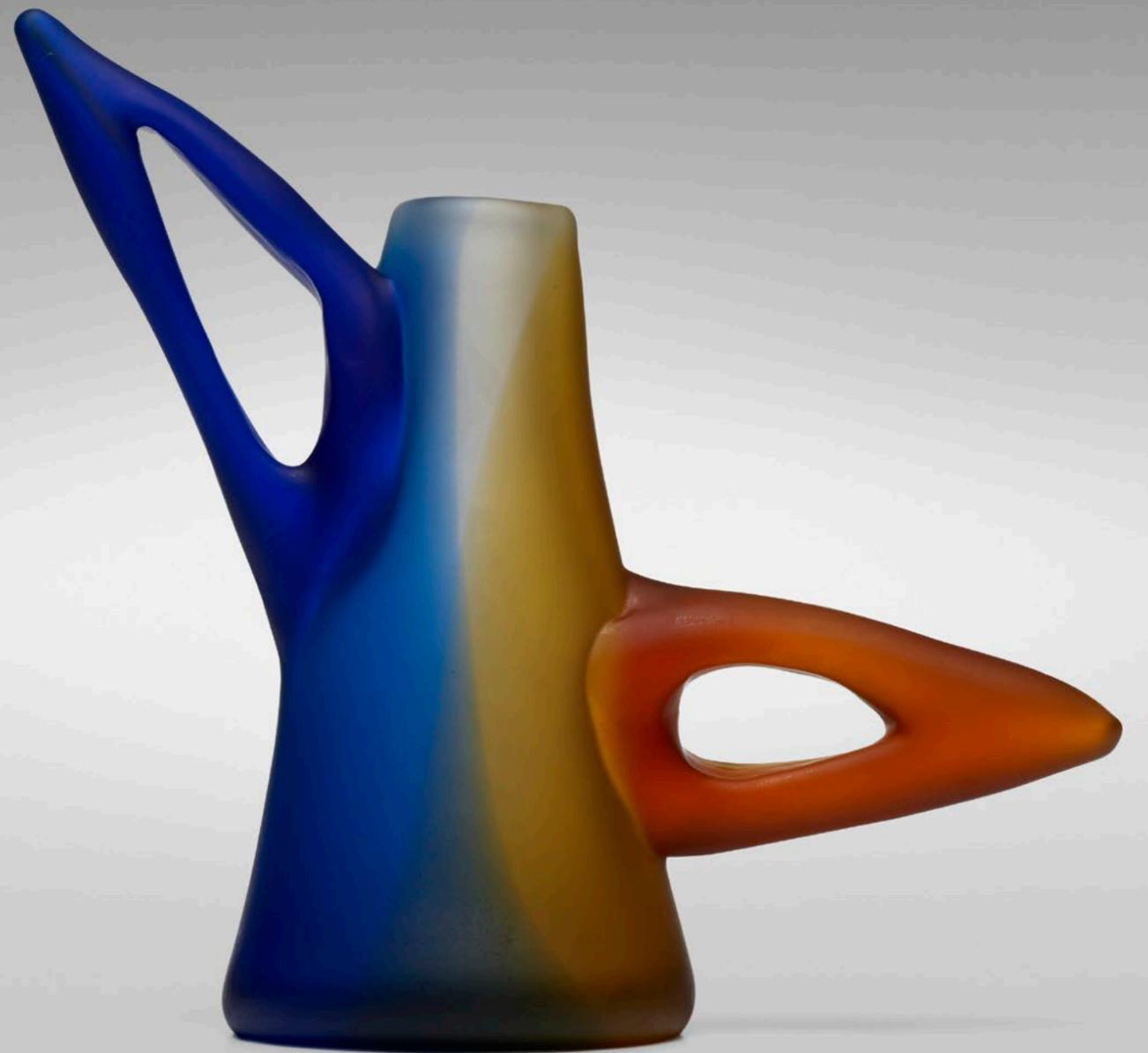


141 **FULVIO BIANCONI** Vase
Italy, c. 1960 | I.V.R. Mazzega | 10 w × 4 d × 9½ h in (25 × 10 × 24 cm)

glazed polychrome glass
\$8,000–10,000

Literature: *Il Vetro a Venezia: dal Moderno al Contemporaneo*, Barovier,
ppg. 248–249 illustrates this example

Provenance: Private Collection



142 **FULVIO BIANCONI** Vase for Galleria Danese
Italy, 1959 | I.V.R. Mazzega | 7¾ w × 4¼ d × 6½ h in (20 × 11 × 17 cm)

internally decorated glass

Incised signature and date to underside 'Fulvio Bianconi Licio Zanell Aprile 1959'. \$3,000–5,000

Literature: *I Vetri di Fulvio Bianconi*, Bossaglia, pl. 93–94 illustrate similar examples

Provenance: Private Collection



143 **FULVIO BIANCONI** Unique vase for Galleria Danese
Italy, 1959 | I.V.R. Mazzega | 7 dia x 7½ h in (18 x 19 cm)

internally decorated glass

Incised signature to underside 'Fulvio Bianconi 1939'. \$20,000–30,000

Provenance: Stadion Casa d'Aste, Trieste, *Vetri Italiani del '900*, 18 March 1999, Lot 265
Private Collection



BIRDS AND ANIMALS
AT VENINI



144 **FULVIO BIANCONI** Airone, model 2776
Italy, 1953 | Venini | 5 w × 2 d × 12½ h in (13 × 5 × 32 cm)

lattimo filigree glass with sommerso and lattimo applications
\$4,000–6,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 461, 469 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection

145 **FULVIO BIANCONI** Gru, model 2777
Italy, 1953 | Venini | 3¼ w × 4 d × 16 h in (8 × 10 × 41 cm)

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 461, 469 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection

146 **FULVIO BIANCONI** Pappagallo
Italy, c. 1953 | Venini | 9¼ w × 3¼ d × 9¼ h in (23 × 8 × 23 cm)

glass with lattimo filigree canes and pasta vitrea applications
\$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 473 illustrates similar examples

Provenance: Private Collection

147 **FULVIO BIANCONI** Rondine, model 2772
Italy, 1953 | Venini | 11¾ w × 3 d × 3¾ h in (30 × 8 × 10 cm)

glass with lattimo decoration

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$2,000–3,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 466 illustrates this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection

148 **FULVIO BIANCONI** Aquatic bird, model 2779
Italy, 1953 | Venini | 5 w × 3¼ d × 12 h in (13 × 8 × 30 cm)

glass with lattimo filigree canes

\$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 460, 469 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



149 **FULVIO BIANCONI** Rooster, model 2760
Italy, 1953 | Venini | 7 w × 4 d × 7¼ h in (18 × 10 × 18 cm)

amber glass with applied yellow lattimo details

Signed with three-line acid stamp to underside 'Venini Murano Italia'.
Foil label to underside 'Venini S.A. Murano'. \$5,000–7,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 274 illustrates model

Provenance: Private Collection



150 **FULVIO BIANCONI** Hen, model 2761
Italy, 1953 | Venini | 7 w × 4½ d × 6½ h in (18 × 11 × 17 cm)

lattimo glass with polychrome decorations

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 465, 472 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



151 **FULVIO BIANCONI** Ducks model 2771, pair
Italy, 1953 | Venini | 2¾ w × 7 d × 5¼ h in (7 × 18 × 13 cm)

lattimo glass with amethyst fenicio and cristallo base
Foil label to underside of each example 'Venini S.A. Murano'. \$2,000–3,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 463, 471 illustrate these examples

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



152 **FULVIO BIANCONI** Barbone, model 2783
Italy, c. 1954 | Venini | 4½ w × 2¾ d × 5½ h in (11 × 7 × 14 cm)

lattimo glass

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 475 illustrates this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



153 **FULVIO BIANCONI** Bassotto
Italy, c. 1954 | Venini | 10 w × 3 d × 4¾ h in (25 × 8 × 12 cm)

lattimo glass

Foil label to underside 'Venini S. A. Murano'. \$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 475 illustrates similar examples

Provenance: Private Collection



SCOZZESE SERIES



154 **FULVIO BIANCONI** Rare Scozzese vase, model 4592
Italy, 1954–57 | Venini | 6½ w × 4½ d × 10½ h in (17 × 11 × 27 cm)

polychrome glass bands and lattimo threads

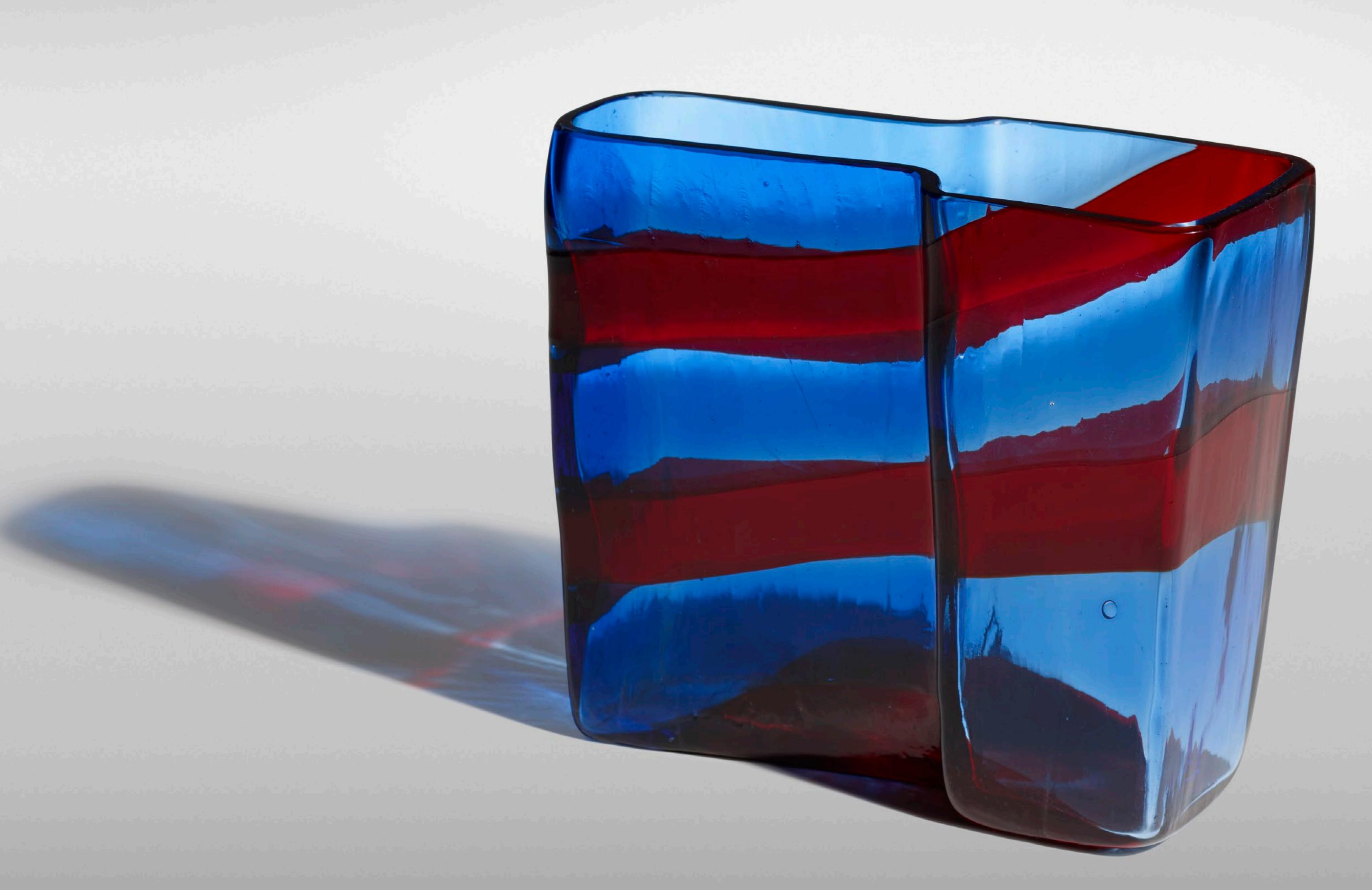
Incised signature to underside 'Bianconi 1960 Fulvio'. Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$150,000–200,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 274, 292 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection







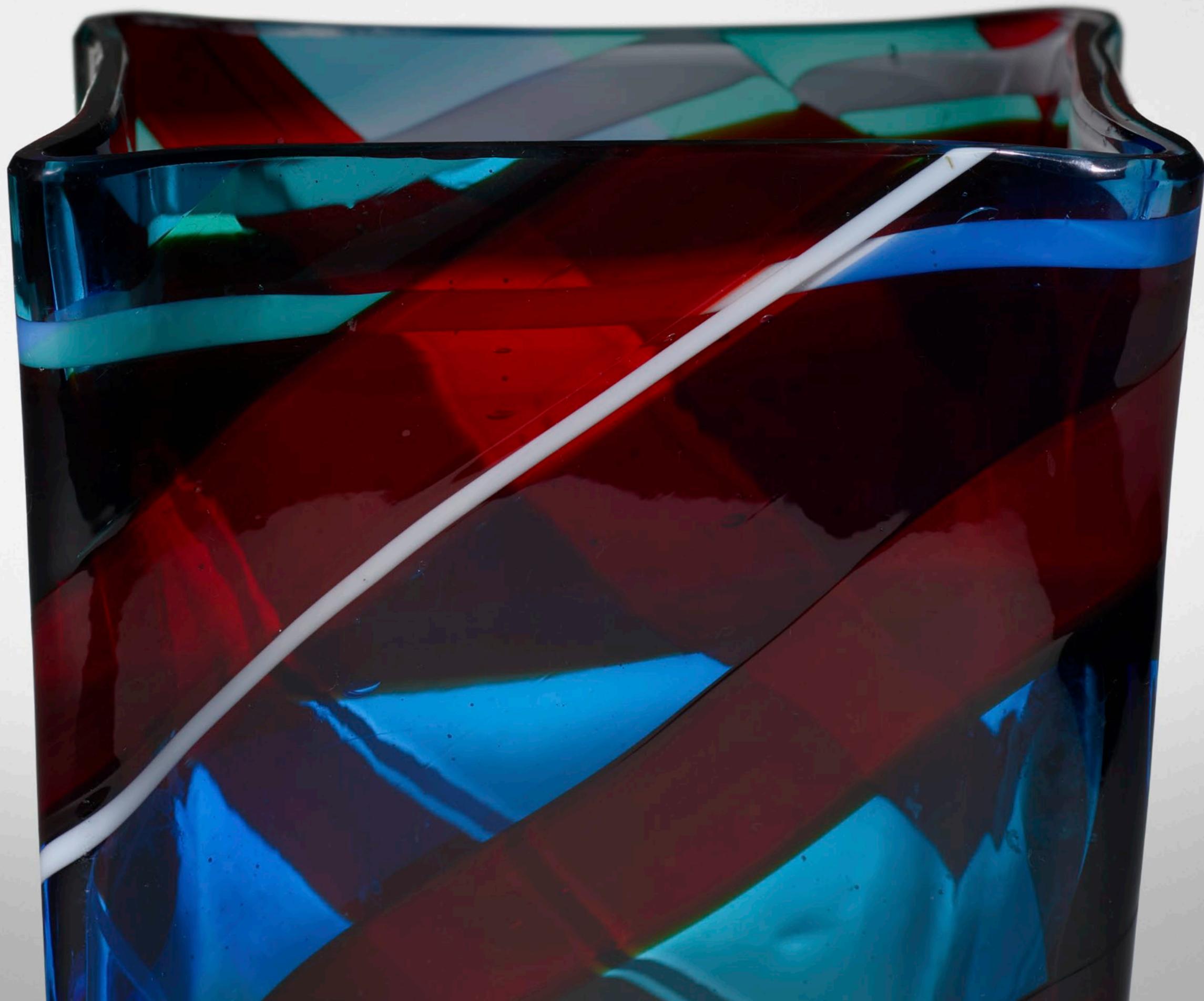
155 **FULVIO BIANCONI** Rare Scozzese vase, model 4593
Italy, 1954–57 | Venini | 9½ w × 3¾ d × 8¼ h in (24 × 10 × 21 cm)

sapphire glass with integrated red bands
\$50,000–70,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 279, 293 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



156 **FULVIO BIANCONI** Rare Scozzese vase, model 4595
Italy, 1954–57 | Venini | 4¾ w × 4 d × 10½ h in (12 × 10 × 27 cm)

glass with polychrome bands and lattimo threads

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 289 illustrates model
Le Verre Venini, Deboni, pl. 139 illustrates technique

Provenance: Private Collection



157 **FULVIO BIANCONI** Scozzese bowl, model 3866
Italy, 1953–57 | Venini | 7¾ dia × 3¼ h in (20 × 8 cm)

glass with polychrome bands and lattimo threads

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$8,000–10,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 281 illustrates model

Provenance: Private Collection





158 **FULVIO BIANCONI** Fili Butai vase
Italy, 1972 | Venini | 5¼ dia × 8 h in (13 × 20 cm)

internally decorated glass

This vase was exhibited at the *XXXVI Biennale di Venezia* in 1972 and is the only known example of this model. \$20,000–30,000

Literature: *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 222, no. 188 illustrates this example

Exhibited: *XXXVI Biennale di Venezia*, 1972

Provenance: Private Collection



WORKS FROM THE 1960S
FOR VENINI

159 **FULVIO BIANCONI** Sasso vase, model 711
Italy, c. 1967 | Venini | 4¾ w × 3¾ d × 4½ h in (12 × 10 × 11 cm)

wheel-carved amber glass

Incised signature to underside 'Venini Italia'. \$15,000–20,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 496 illustrates this example
Il Vetro a Venezia: dal Moderno al Contemporaneo, Barovier, ppg. 266–267 illustrate this example
I Vetri Venini, Deboni, pl. 167 illustrates model

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



160 **FULVIO BIANCONI** Rare Hippie figure from the Beat series
Italy, c. 1967 | Venini | 4½ w × 4 d × 13¾ h in (11 × 10 × 35 cm)

Iattimo glass
\$10,000–15,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 505 illustrates this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection





161 **FULVIO BIANCONI** Rare Hippie figure from the Beat series
Italy, c. 1967 | Venini | 6 w × 3¾ d × 15¼ h in (15 × 10 × 39 cm)

lattimo glass
\$15,000–20,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, ppg. 497, 505 illustrate this example

Exhibited: *Fulvio Bianconi at Venini*, 13 September 2015 – 10 January 2016, Le Stanze del Vetro, Venice

Provenance: Private Collection



162 **FULVIO BIANCONI** Vase for Galleria Danese
Italy, 1968 | I.V.R. Mazzega or Venini | 2¼ w × 2¼ d × 6¼ h in (6 × 6 × 16 cm)

internally decorated glass

Incised signature and date to underside 'F. Bianconi 1968'. \$4,000–6,000

Provenance: Stadion Casa d'Aste, Trieste, *Vetri Italiani del '900*, 18 March 1999, Lot 274
Private Collection





BIANCONI GLASS OF THE 1970s AND 80s

163 **FULVIO BIANCONI** Basket Form Sculpture
Italy, c. 1978 | Seguso Vetri d'Arte | 8½ w × 4¼ d × 9½ h in (22 × 11 × 24 cm)

amethyst glass with applied handles
Incised signature to underside 'Fulvio Bianconi'. \$2,000–3,000

Provenance: Private Collection



164 **FULVIO BIANCONI** Vase with lizard
Italy, c. 1975 | Seguso Vetri d'Arte | 4 w x 3¼ d x 9¾ h in (10 x 8 x 25 cm)

glass with murrine and metallic and lattimo applications
Incised signature to underside 'Fulvio Bianconi'. \$3,000–5,000
Provenance: Private Collection



165 **FULVIO BIANCONI** Sculpture
Italy, c. 1978 | Seguso Vetri d'Arte | 7¼ w × 2¼ d × 11 h in (18 × 6 × 28 cm)

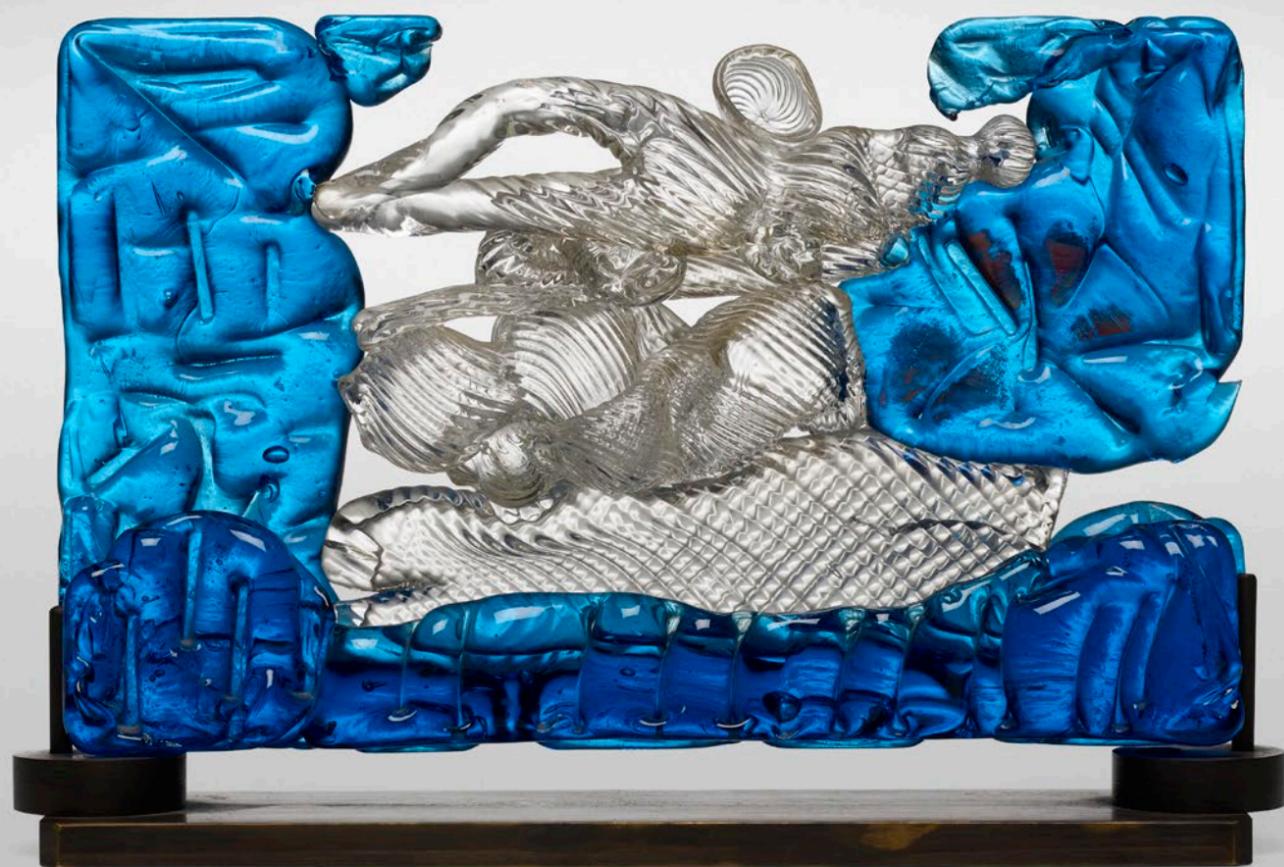
fused glass, bronze

Incised signature to verso 'Fulvio Bianconi'. \$4,000–6,000

Provenance: Private Collection







166 **FULVIO BIANCONI** Sculpture
Italy, c. 1978 | Seguso Vetri d'Arte | 11 w x 2¼ d x 7¼ h in (28 x 6 x 18 cm)

fused glass, bronze
\$3,000–5,000

Provenance: Private Collection

167 **FULVIO BIANCONI** Sculptural vase
Italy, 1978 | Seguso Vetri d'Arte | 9¼ w × 9 d × 9¾ h in (23 × 23 × 25 cm)

sculpted glass with applications and gold leaf
\$5,000–7,000

Literature: *I Vetri di Fulvio Bianconi*, Bossaglia, pg. 12 illustrates drawing,
fig. 114 illustrates similar example

Provenance: Private Collection



168 **FULVIO BIANCONI** Torso Sculpture
Italy, 1978 | Seguso Vetri d'Arte | 5¼ w × 3½ d × 12¼ h in (13 × 9 × 31 cm)

transparent glass with applications
\$4,000–6,000

Literature: *I Vetri di Fulvio Bianconi*, Bossaglia, fig. 115 illustrates model

Provenance: Private Collection





169 **FULVIO BIANCONI** Amplesso
Italy, 1978 | Seguso Vetri d'Arte | 6 w × 4 d × 12¾ h in (15 × 10 × 32 cm)

sculpted glass with gold leaf
Incised signature and date to underside 'F. Bianconi 1978 7/8'. \$3,000–5,000

Literature: *I Vetri di Fulvio Bianconi*, Bossaglia, fig. 113 illustrates model

Provenance: Private Collection

170 **FULVIO BIANCONI** Redentore vase
Italy, c. 1980 | E. Nason | 8 w × 4½ d × 13½ h in (20 × 11 × 34 cm)

internally decorated glass
\$4,000–6,000

Literature: *I Vetri di Fulvio Bianconi*, Bossaglia, fig. 117 illustrates this example

Provenance: Private Collection





171 **FULVIO BIANCONI** Sculpture
Italy, c. 1978 | Seguso Vetri d'Arte | 7 w × 10 d × 11 h in (18 × 25 × 28 cm)

fused glass with internal decoration
Incised signature to underside '500 M. L. Fulvio Bianconi'. \$3,000–5,000
Provenance: Private Collection



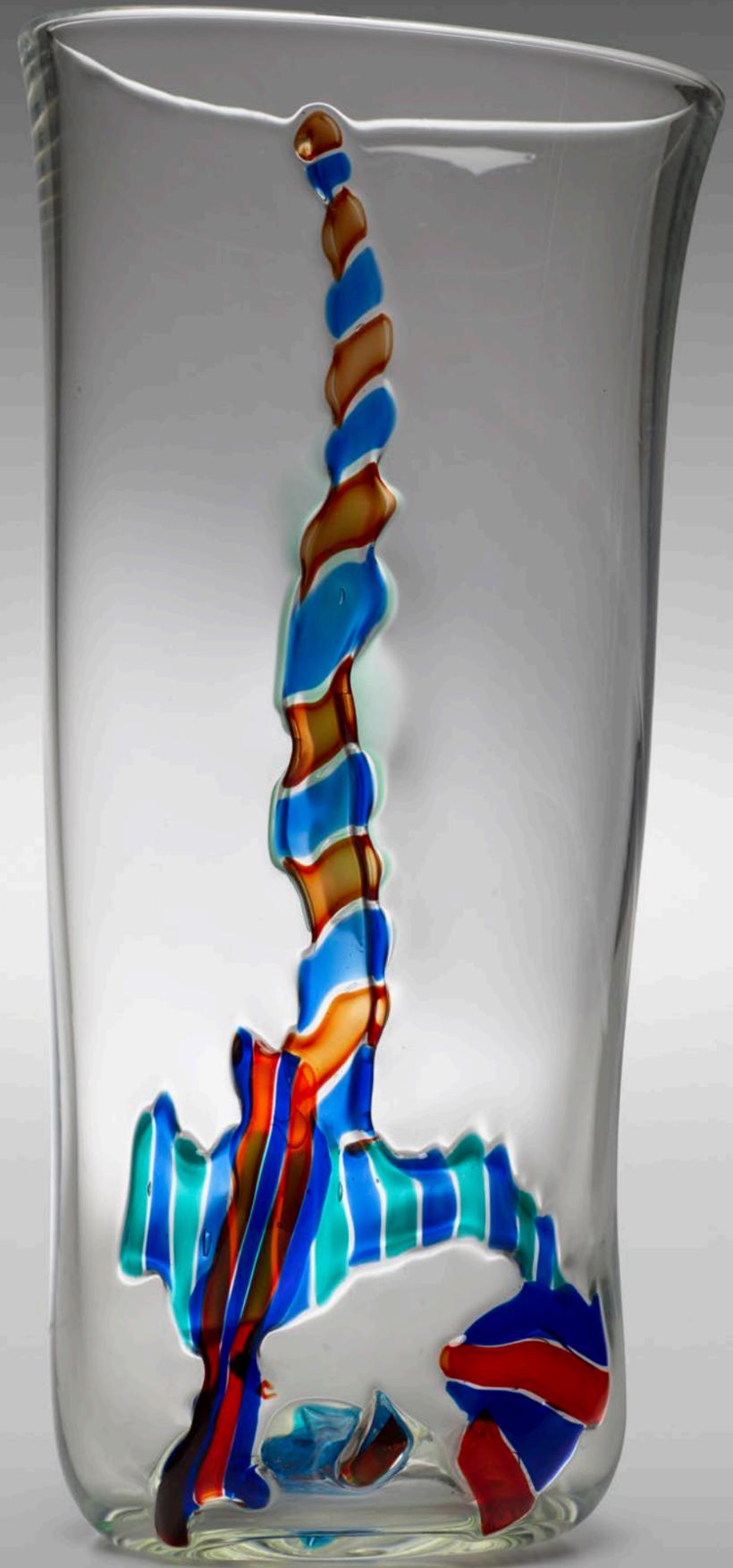
172 **FULVIO BIANCONI** Vase
Italy, c. 1965 | Vistosi, attribution | 4 w × 2½ d × 6¾ h in (10 × 6 × 17 cm)

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

Literature: *I Vetri di Fulvio Bianconi*, Bossaglia, pg. 96 illustrates similar example
Provenance: Private Collection

173 **FULVIO BIANCONI** Vase
Italy, 1985 | 6¼ w × 5½ d × 13½ h in (16 × 14 × 34 cm)

glass with polychrome applications
Incised signature and date to underside 'Fulvio Bianconi 1985 Murano'. \$4,000–6,000
Provenance: Private Collection



174 **FULVIO BIANCONI** Colpo di Vento goblets, set of two
Italy, 1983 | Toso Vetri d'Arte | 4¾ dia × 13¾ h in (12 × 35 cm)

transparent glass with applied lattimo details

Additional example measures: 7.5 w × 5.5 d × 8.75 h inches. Incised signature to base of each example 'Fulvio Bianconi'. \$2,000–3,000

Literature: *I Vetri di Fulvio Bianconi*, Bossaglia, fig. 119 illustrates similar examples
Fulvio Bianconi at Venini, Barovier and Sonigo, pg. 63 illustrates series

Provenance: Private Collection





20TH CENTURY MURANO GLASS
SELECTED WORKS



175 **VITTORIO ZECCHIN** Soffiato vase, model 1785
Italy, 1921 | V.S.M. Venini Cappellin & Co. | 3½ dia × 5¾ h in (9 × 15 cm)

iridized soffiato glass
\$1,000–2,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, pg. 381
illustrates model



176 **VITTORIO ZECCHIN** Soffiato vase, model 1429
Italy, 1921–22 | V.S.M. Venini Cappellin & Co. | 4¾ dia × 3¼ h in (12 × 8 cm)

soffiato glass with applied details
Signed with 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. 180 illustrates model



177 **VITTORIO ZECCHIN** Soffiato vase with handles, model 1765
Italy, 1921–26 | Venini | 7¼ dia × 9 h in (18 × 23 cm)

amethyst soffiato glass with applied handles

Partial decal studio label to underside 'Venini Murano Made in Italy'. \$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*,
Barovier and Sonigo, pg. 390 illustrates model





178 **VITTORIO ZECCHIN** Monumental Soffiato vase, model 1787
Italy, 1921–23 | V.S.M. Venini Cappellin & Co. | 6 dia × 15½ h in (15 × 39 cm)

iridized soffiato glass
\$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*,
Barovier and Sonogo, pg. 388 illustrates model

179 **VITTORIO ZECCHIN** Soffiato bowl, model 5080
Italy, c. 1925 | M.V.M. Cappellin | 8½ dia × 3¾ h in (22 × 10 cm)

soffiato glass
Signed with three-line acid stamp to underside 'MVM Cappellin Murano'. \$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*,
Barovier and Sonogo, pg. 72 illustrates model





180 **CARLO SCARPA** Monumental Transparenti vase, model 5892
Italy, c. 1925 | M.V.M. Cappellin | 9 dia × 15 h in (23 × 38 cm)

soffiato glass

Signed with three-line acid stamp to underside 'M.V.M. Cappellin Murano'. \$5,000–7,000

Literature: *The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa: 1925–1931*,
Barovier and Sonigo, pg. 547 illustrates model

181 **NAPOLEONE MARTINUZZI** Soffiato vase, model 3255
Italy, 1930 | Venini | 8¾ dia × 11¼ h in (22 × 30 cm)

soffiato glass

Signed with four-line acid stamp to underside 'Venini Murano Made in Italy'. \$7,000–9,000

Literature: *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, pg. 159 illustrates model



182 **NAPOLEONE MARTINUZZI** Monumental Soffiato vase, model 3134
Italy, 1925–26 | Venini | 10 dia × 22¼ h in (25 × 57 cm)

iridized soffiato glass
\$7,000–9,000

Literature: *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, pg. 159 illustrates model





183 **NAPOLEONE MARTINUZZI, ATIBUTION** Soffiato vase
Italy, c. 1933 | Zecchin-Martinuzzi | 10¼ dia × 12 h in (26 × 30 cm)

ribbed soffiato glass

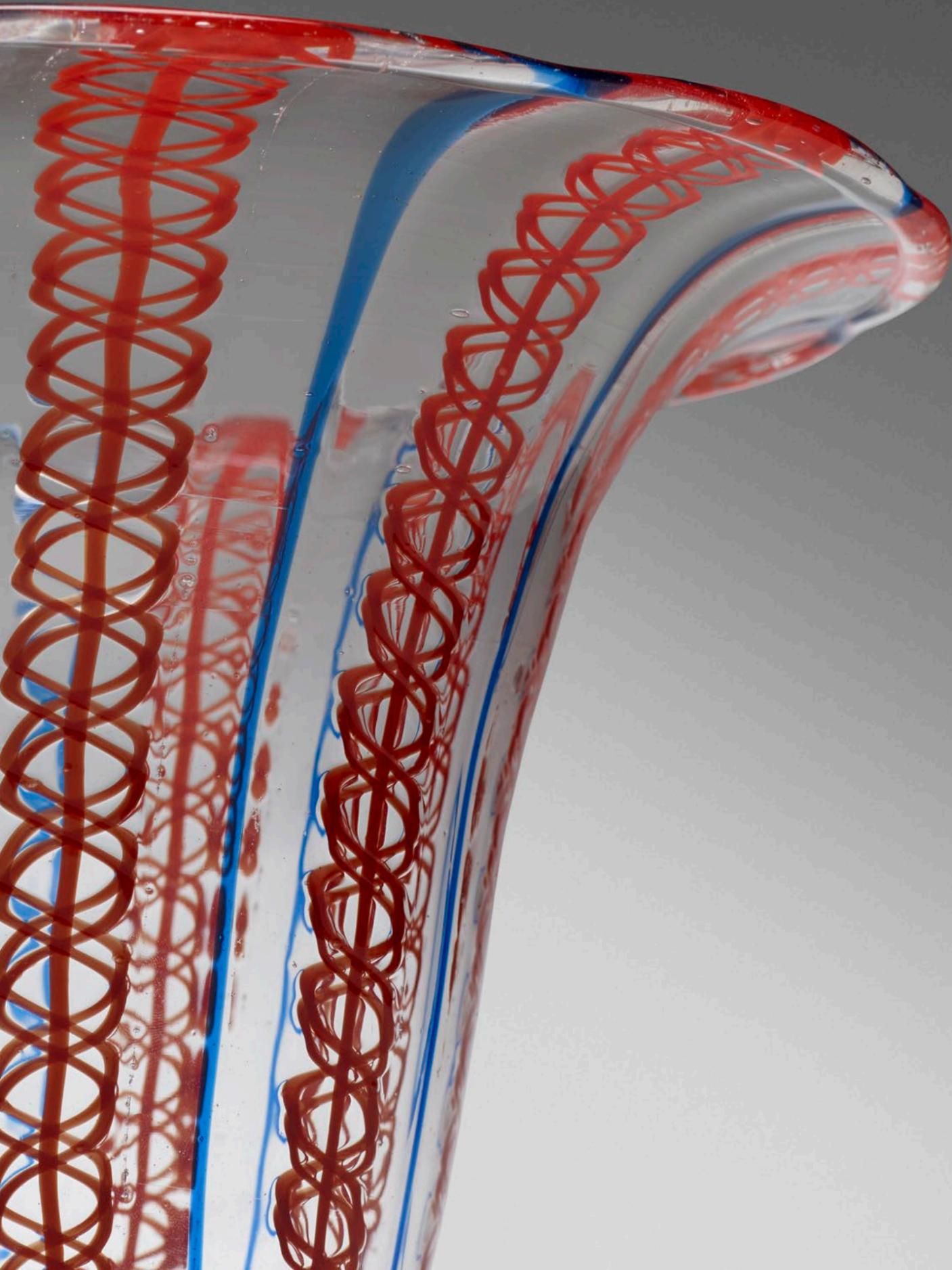
Signed with circular acid stamp to lower edge 'Made in Italy'. \$3,000–5,000

184 **NAPOLEONE MARTINUZZI** Rare Filigrana vase, model 8051
Italy, 1929 | Venini | 8 h × 12 dia in (20 × 30 cm)

transparent glass with filigrana rods

This vase is part of a limited series of vessels with *Filigrana* rods designed by Napoleone Martinuzzi for Venini in 1929. \$15,000–20,000

Literature: *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, pg. 308 illustrates model





185 **VITTORIO ZECCHIN** Rare Compote bowl, model 1069
Italy, c. 1925 | M.V.M. Cappellin | 8 dia × 10 h in (20 × 25 cm)

iridized black glass with red pasta vitrea details

Signed with acid stamp to underside 'MVM Cappellin Murano'.

Decal retailer's label to underside 'Fvselli E Profvmo Via Roma 36 R Genova'. \$8,000–10,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*,
Barovier and Sonogo, pg. 402 illustrates model

186 **CARLO SCARPA** Pasta Vitrea vase, model 5938
Italy, c. 1929 | M.V.M. Cappellin | 5¾ dia × 6 h in (15 × 15 cm)

pasta vitrea with silver leaf
Period label to underside. \$10,000–15,000

Literature: *The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa: 1925–1931*,
Barovier and Sonigo, pg. 220 illustrates model

Provenance: Private Collection | Thence by descent





187 **CARLO SCARPA** Sommerso a Bollicine vase, model 3524
Italy, 1934 | Venini | 6¼ dia × 9¼ h in (16 × 23 cm)

bollicine glass with gold leaf

Signed with four-line acid stamp to underside 'Venini Murano Made in Italy'. \$4,000–6,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 133 illustrates model

188 **CARLO SCARPA** Rare Murrine Trasparenti vase, model 3914
Italy, c. 1940 | Venini | 7 dia x 4 h in (18 x 10 cm)

fused glass tesserae

Signed with two-line acid stamp to underside "Venini Murano". \$20,000–30,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, ppg. 400–407 illustrate series





CARLO SCARPA RILIEVI VASE

189 **CARLO SCARPA** Rare and Monumental Rilievi vase, model 3695
Italy, c. 1935 | Venini | 11 dia x 14¼ h in (28 x 36 cm)

iridized blue and amber glass with decorations in relief

Signed with two-line acid stamp to underside 'Venini Murano'. \$150,000–200,000

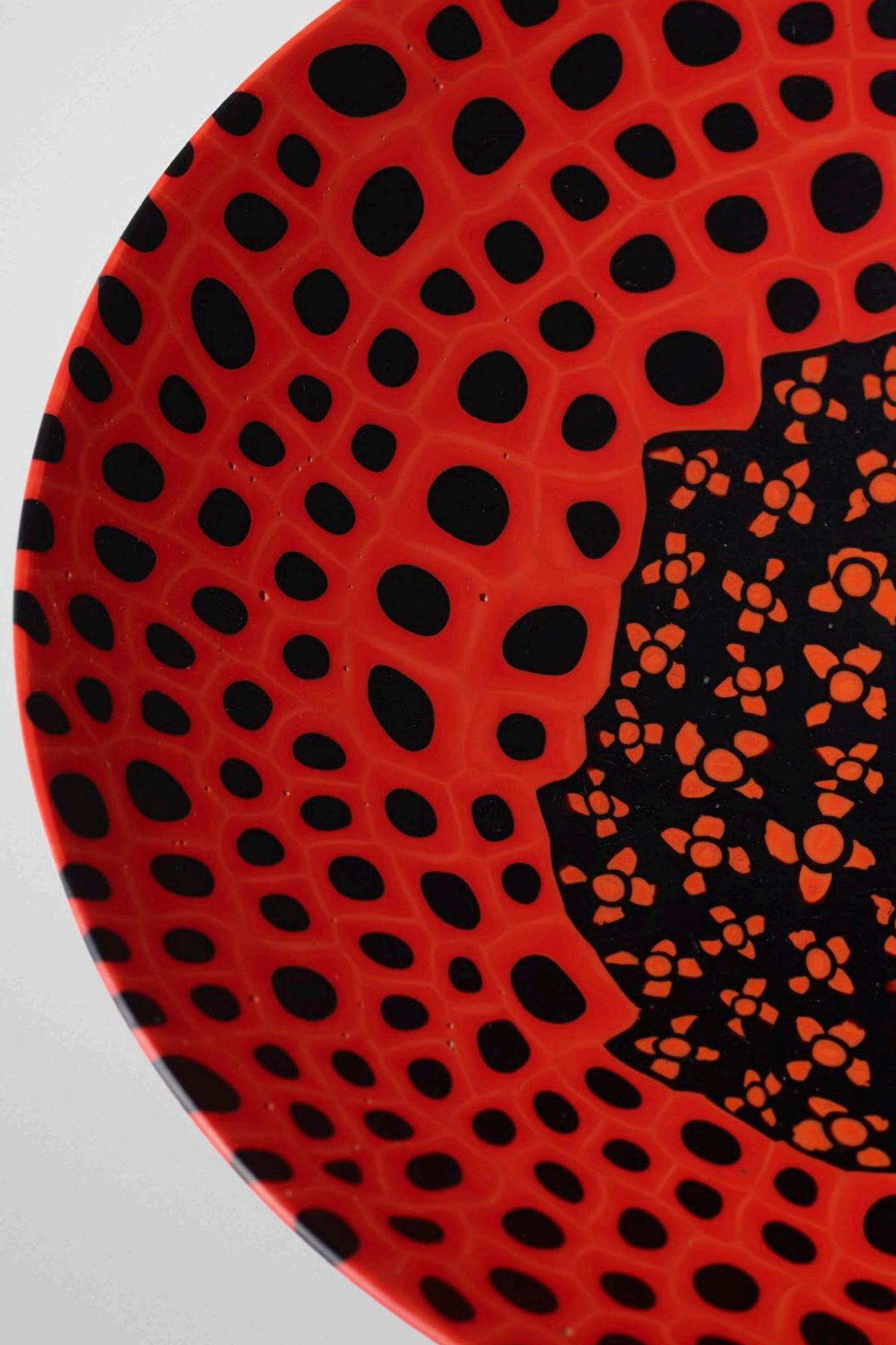
Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 218 illustrates model

Venini Glass: Catalogue 1921–2007, Deboni, pl. 78 illustrates model

Carlo Scarpa: I Vetri di un Architetto, Barovier, ppg. 126–127, 211 illustrates series

Provenance: Private Collection | Wright, *Important Italian Glass*, 9 June 2012, Lot 136
Private Collection



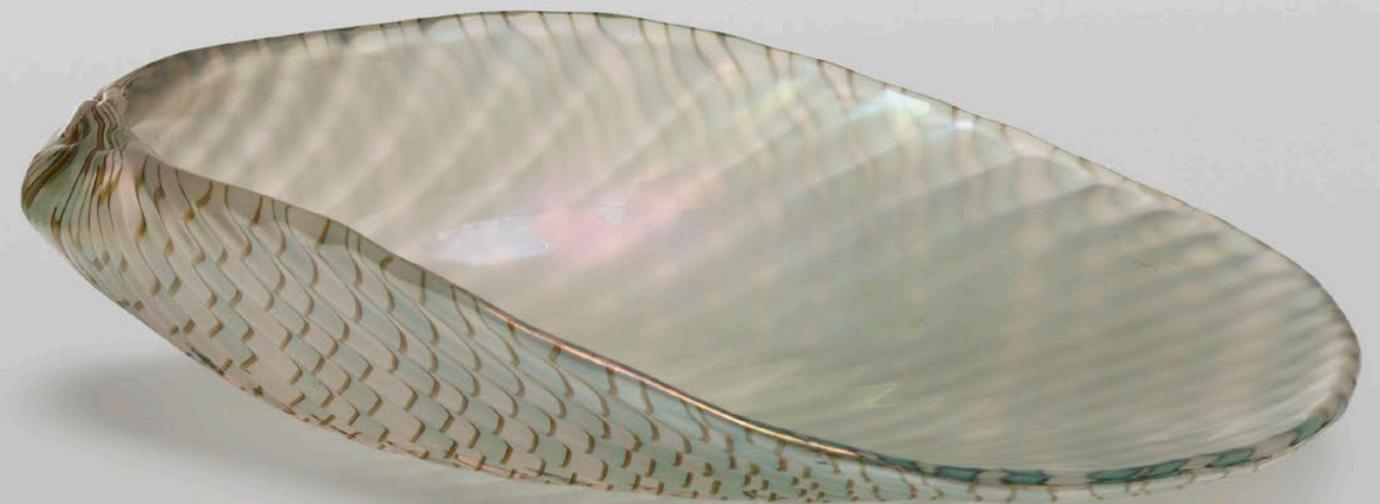


190 **CARLO SCARPA** Murrine Opache bowl
Italy, 1940 | Venini | 7¾ dia × 1½ h in (20 × 4 cm)

fused glass murrine with wheel-carved surface
\$30,000–50,000

Literature: *Carlo Scarpa: Venini 1932–1967*, Barvoier, pg 399 illustrates model
Carlo Scarpa: I Vetri di un Architetto, Barovier, ppg. 166, 221 illustrates model

Provenance: August Warnecke, Hamburg | Christie's, Paris, *Venini, Collection August Warnecke*,
21 November 2012, Lot 14 | Private Collection



191 **CARLO SCARPA** Conchiglie Variegato bowls model 1361, pair
Italy, c. 1942 | Venini | 7½ w × 9½ d × 2½ h in (19 × 24 × 6 cm)

internally decorated and iridized glass
\$5,000–7,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, ppg. 452, 460 illustrate model



192 **VETRERIA ARTISTICA BAROVIER** Vetro Mosaico vase
Italy, c. 1920 | 4½ w × 4¼ d × 6½ h in (11 × 11 × 17 cm)

fused and blown polychrome glass murrine
\$30,000–50,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, ppg. 94–101
illustrate technique *Venetian Art Glass: An American Collection 1840–1970*, Barovier,
pg. 63 illustrates similar example

Provenance: Hal Meltzer, Chicago | Sotheby's, Chicago, *Important 20th Century Glass*,
The Hal Meltzer Collection, 16 May 1998, Lot 23 | Private Collection



NICOLÒ BAROVIER MOSAICO VASE



193 **NICOLÒ BAROVIER** Monumental Vetro Mosaico vase
Italy, c. 1924 | Vetreria Artistica Barovier | 14 3/4 dia x 8 h in (37 x 20 cm)

internally decorated glass with murrine and polychrome rods with gold leaf at lip and foot
Incised signature to lower edge 'N. Barovier Murano'. \$50,000–70,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, ppg. 90–93 illustrate similar examples *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 93 illustrates technique

Provenance: Private Collection, New York





194 **ERCOLE BAROVIER** Graffito Barbarico Opaco vase
Italy, c. 1952 | Barovier & Toso | 6 w × 4 d × 11½ h in (15 × 10 × 29 cm)

internally decorated glass with gold inclusions
\$3,000–5,000

Literature: *20th Century Murano Glass*, Heiremans, pg. 101 illustrates similar example
Art of the Barovier Glassmakers in Murano: 1866–1972, Barovier, pg. 202 illustrates technique

195 **ERCOLE BAROVIER** Barbarico vase
Italy, c. 1950 | Barovier & Toso | 10¾ w × 7½ d × 7 h in (27 × 19 × 18 cm)

internally decorated glass
\$2,000–3,000

Literature: *20th Century Murano Glass*, Heiremans, pg. 112 illustrates similar example



196 **ERCOLE BAROVIER** Graffito vase
Italy, 1969 | Barovier & Toso | 5½ w × 5½ d × 6¼ h in (14 × 14 × 16 cm)

internally decorated glass with gold leaf
\$5,000–7,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 202 illustrates similar example

Provenance: Private Collection, Chicago | Wright, *Important Italian Glass: A Private Chicago Collection*, 23 May 2013, Lot 205 | Private Collection

197 **ERCOLE BAROVIER** Graffito vase
Italy, 1969 | Barovier & Toso | 7 dia × 10½ h in (18 × 27 cm)

internally decorated glass with gold leaf
\$7,000–9,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 202 illustrates similar example

Provenance: Christie's, Amsterdam, *European Ceramics, Dutch Delftware and Glass*, 12 December 1995, Lot 19 | Private Collection, Chicago | Wright, *Important Italian Glass: A Private Chicago Collection*, 23 May 2018, Lot 206 | Private Collection





198 **ERCOLE BAROVIER** Zoomorphic Barbarico vase
Italy, c. 1950 | Barovier & Toso | 8¼ w × 2½ d × 6¼ h in (21 × 6 × 16 cm)

glass with textured surface

Partial paper label to underside '19682 Made in Italy'. \$3,000–5,000

Literature: *Ercole Barovier 1889–1974: Vetrario Muranese*, Dorigato, pg. 92 illustrates similar form

199 **ERCOLE BAROVIER** Monumental Aborigeni vase
Italy, 1954 | Barovier & Toso | 5½ dia × 20½ h in (14 × 52 cm)

internally decorated glass

Partial label to underside 'Barovier & Toso Murano 20886'. \$3,000–5,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 97 illustrates technique
Art of the Barovier Glassmakers in Murano: 1866–1972, Barovier, pg. 164 illustrates similar form



200 **ERCOLE BAROVIER** Pezzato Vase
Italy, 1956 | Barovier & Toso | 5½ dia × 10½ h in (14 × 27 cm)

amber and white lattimo tesserae
\$4,000–6,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 171 illustrates series
20th Century Murano Glass, Heiremans, pg. 127 illustrates series



201 **ERCOLE BAROVIER** Intarsio bowl, model 24316
Italy, c. 1961 | Barovier & Toso | 6¾ dia × 3½ h in (17 × 9 cm)

fused glass tesserae

Foil retailer's label to underside 'A. Caracciolo Gioielliere La Spezia'. \$3,000–5,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, ppg. 191–193 illustrate series
Ercole Barovier 1889–1974: Vetraio Muranese, Dorigato, pg. 113 illustrates series



202 **ERCOLE BAROVIER** Intarsio vase
Italy, c. 1961 | Barovier & Toso | 6¾ w × 5½ d × 11½ h in (17 × 14 × 29 cm)

fused glass tesserae

Partial label to underside. \$10,000–15,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, ppg. 191–193 illustrate series
Ercole Barovier 1889–1974: Vetraio Muranese, Dorigato, pg. 113 illustrates series

Provenance: Private Collection



203 **ERCOLE BAROVIER** Rare Intarsio vase
Italy, c. 1961 | Barovier & Toso | 7½ w × 5¼ d × 13¾ h in (19 × 13 × 35 cm)

fused glass tesserae with controlled air bubbles
\$15,000–20,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, ppg. 191–193 illustrate series
Ercole Barovier 1889–1974: Vetraio Muranese, Dorigato, pg. 113 illustrates series





204 **FLAVIO POLI** Grigio Fumè Fasce Corallo e Rosso vase, model 11018
Italy, c. 1955 | Seguso Vetri d'Arte | 4 dia × 13½ h in (10 × 34 cm)

internally decorated glass
\$10,000–15,000

Literature: *Seguso Vetri D'Arte: Glass Objects from Murano (1932–1973)*,
Heiremans, pg. 266 illustrates model

205 **FLAVIO POLI** Grigio Fumè Fasce Corallo e Rosso vase, model 11021
Italy, c. 1955 | Seguso Vetri d'Arte | 6¼ w × 4 d × 9¾ h in (16 × 10 × 25 cm)

internally decorated glass
\$10,000–15,000

Literature: *Seguso Vetri D'Arte: Glass Objects from Murano (1932–1973)*,
Heiremans, pg. 266 illustrates similar example





206 **FRATELLI TOSO** Nero Ossido vase
Italy, c. 1955 | Vetreria Fratelli Toso | 6¼ w × 4 d × 10½ h in (16 × 10 × 27 cm)

internally decorated glass with gold leaf
\$2,000–3,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*,
Barovier, pg. 200 illustrates similar example

Provenance: Hal Meltzer, Chicago | Sotheby's, Chicago, *Important 20th Century Glass: The Hal Meltzer Collection*, 16 May 1998, Lot 60 | Private Collection

DINO MARTENS



207 **DINO MARTENS** Monumental A Canne vase
Italy, c. 1955 | Aureliano Toso | 8¾ dia × 21 h in (22 × 53 cm)

internally decorated glass with white and blue threads
\$7,000–9,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 156 illustrates technique



DINO MARTENS Oriente ewer
Italy, 1954 | Aureliano Toso | 11 w × 6¾ d × 10¼ h in (28 × 17 × 26 cm)

internally decorated polychrome patchwork glass with copper inclusions,
pinwheel and filigrana
\$25,000–35,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 80 illustrates this work

Provenance: Collection of Odetto Lastra, Union City, NJ | Wright, *Important Italian Glass*,
9 June 2012, Lot 200 | Private Collection





209 **DINO MARTENS** Oriente vases model 3152, pair
Italy, c. 1952 | Aureliano Toso | 5½ dia × 11 h in (14 × 28 cm)

**internally decorated polychrome patchwork glass with copper inclusions,
pinwheel and filigrana**

Paper distributor's label to underside of each example 'Made in Italy'. \$10,000–15,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 161 illustrates model

Provenance: Hal Meltzer, Chicago | Sotheby's, Chicago, *Important 20th Century Glass: The Hal Meltzer Collection*, 16 May 1998, Lot 60 | Private Collection

210 **DINO MARTENS** Nabuco vase from the Oriente series
Italy, c. 1950 | Aureliano Toso | 8¾ w × 3¾ d × 9½ h in (22 × 10 × 24 cm)

**internally decorated polychrome patchwork glass with copper inclusions,
pinwheel and filigrana**
\$5,000–7,000

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

Provenance: Acquired in 1950 by the original owners | Thence by descent in 1955,
Private Collection, Knoxville





211 **DINO MARTENS** Geltrude vase, model 5299
Italy, 1954 | Aureliano Toso | 7½ dia × 11 h in (19 × 28 cm)

internally decorated polychrome patchwork glass with copper inclusions,
pinwheel and filigrana
\$30,000–50,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 166 illustrates model

Provenance: Acquired circa 1955 by the original owner | Thence by descent



212 **ALESSANDRO PIANON** Pulcini
Italy, c. 1963 | Vistosi | 5¾ w × 3½ d × 10 h in (15 × 9 × 25 cm)

internally decorated glass, murrine, copper
\$4,000–6,000

Literature: *20th Century Murano Glass*, Heiremans, fig. 210 illustrates series
Murano: Glass from the Olnick Spanu Collection, Olnick and Spanu, pls. 180–181 illustrate series



213 **ALESSANDRO PIANON** Pulcini
Italy, c. 1963 | Vistosi | 9 h × 5 w × 5½ d in (23 × 13 × 14 cm)

glass, murrine, copper
\$3,000–4,000

Literature: *20th Century Murano Glass*, Heiremans, fig. 210 illustrates series
Murano: Glass from the Olnick Spanu Collection, Olnick and Spanu, pls. 180–181 illustrate series





214 **ANTONIO DA ROS** Monumental figure
Italy, c. 1970 | Cenedese | 5 dia × 28½ h in (13 × 72 cm)

sommerso glass with internal decorations
\$3,000–5,000

Provenance: Hal Meltzer, Chicago | Sotheby's, Chicago, *Important 20th Century Glass*,
The Hal Meltzer Collection, 16 May 1998, Lot 57 | Private Collection



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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.

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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.

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\$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. We 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 Judgment

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 and 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 (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 (6o) 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

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 g (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 \$500,000; (b) 20% of the Hammer Price (or part thereof) in excess of \$500,000. An additional premium will be added to any successful bid accepted thru a third-party site. **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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