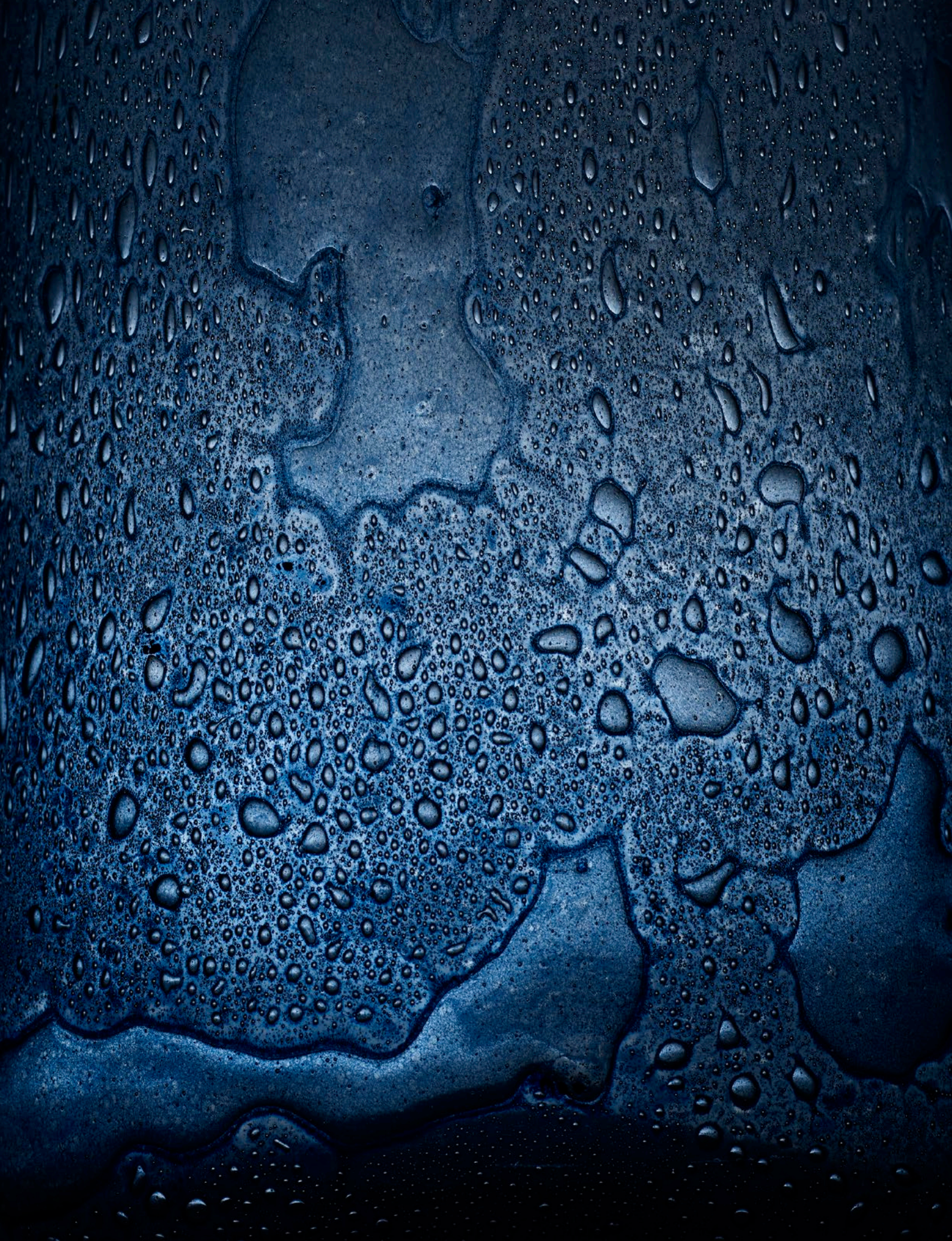


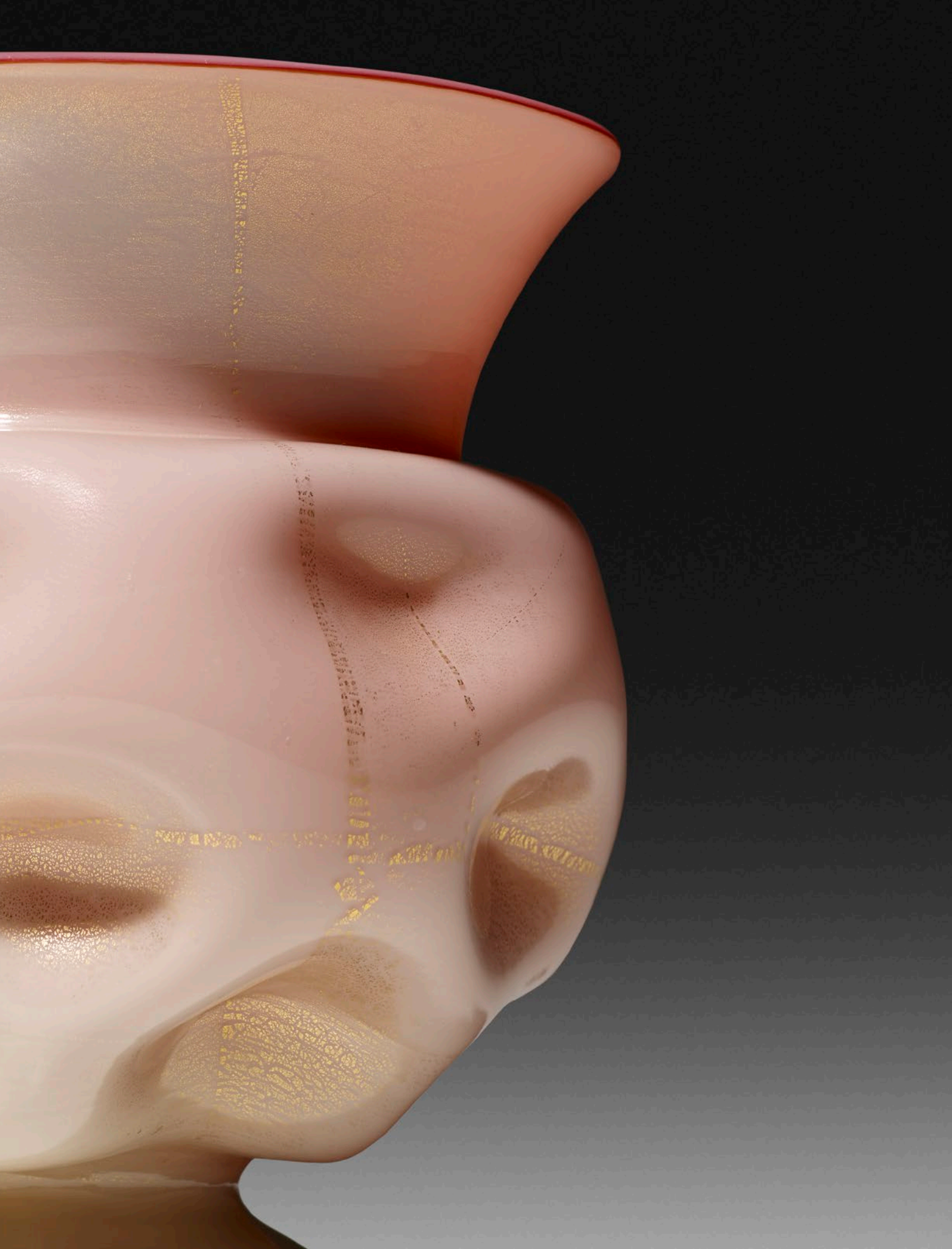


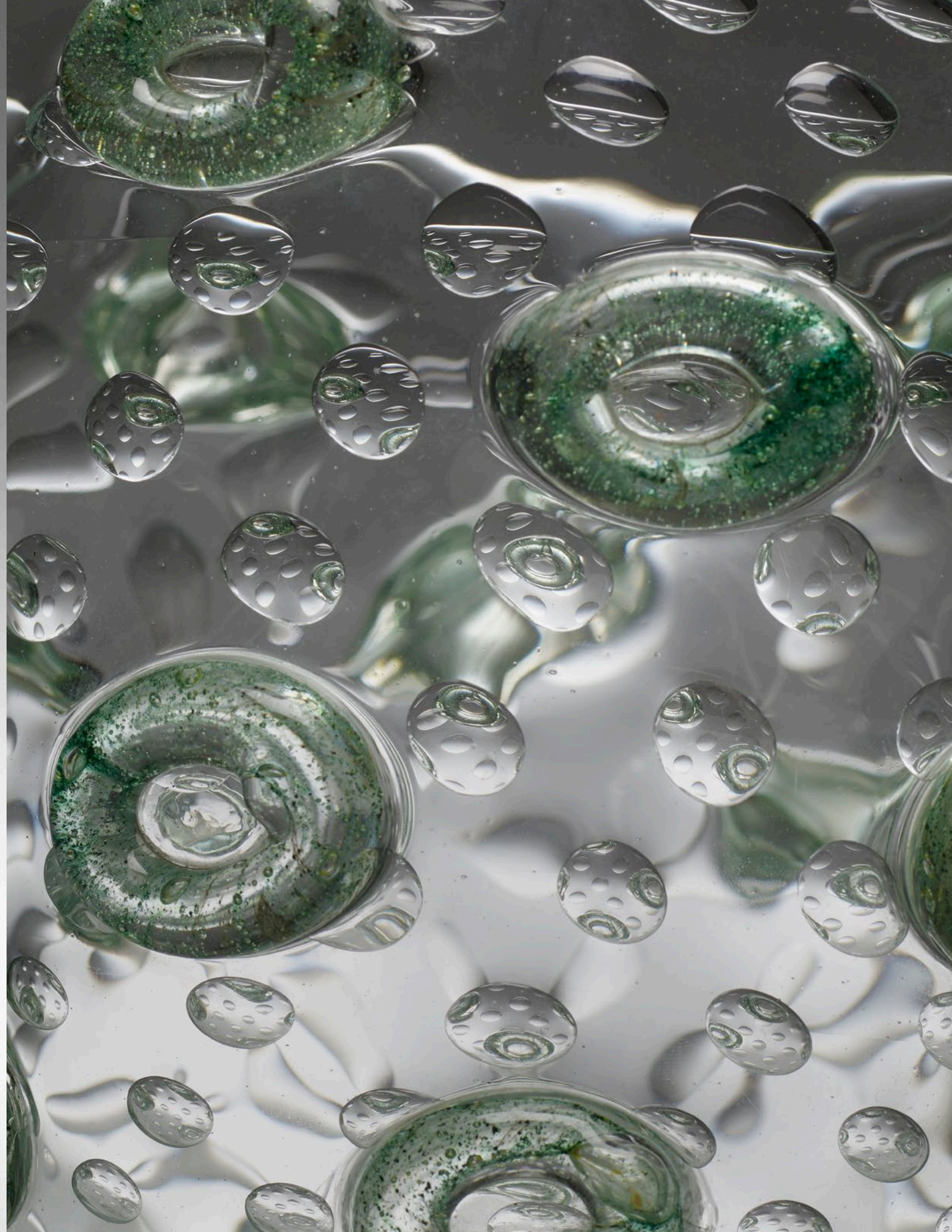
IMPORTANT
ITALIAN
GLASS

IMPORTANT ITALIAN GLASS

Curated by Sara Blumberg and Jim Oliveira









100 **VITTORIO ZECCHIN** Veronese vase, model 1633
Italy, 1921–22 | Venini | 5½ dia × 10 h in (14 × 25 cm)

amethyst soffiato glass

Signed with two-line acid stamp to underside "Venini Murano". \$3,000–5,000

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



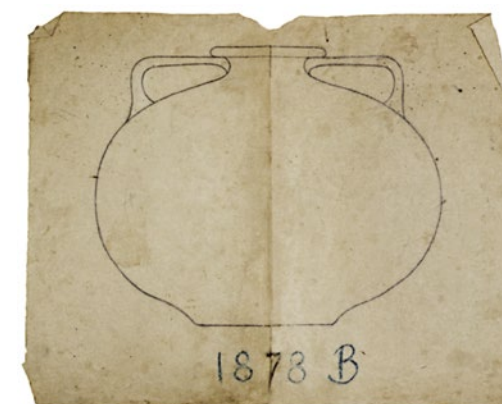


101 **VITTORIO ZECCHIN** Trasparenti vase, model 1878A
Italy, 1921–25 | Venini | 10¼ dia × 8½ h in (26 × 22 cm)

soffiato glass with applied details

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

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





102 **VITTORIO ZECCHIN** Soffiato candlesticks, pair
Italy, c. 1925 | MVM Cappellin | 6¾ dia × 10¼ h in (17 × 26 cm)

soffiato glass
Signed with three-line acid stamp to underside of each example 'MVM Cappellin Murano'. \$4,000–6,000



103 **VITTORIO ZECCHIN** Tiziano vase, model 3810
Italy, 1925 | Venini | 4½ dia × 9¼ h in (11 × 23 cm)

soffiato glass

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

Literature: *Venini Glass: Its History, Artists, Techniques*, Deboni, red catalog, unpaginated, illustrates model



104 **VITTORIO ZECCHIN** Tintoretto pitcher, model 3630
Italy, 1925 | Venini | 6½ w × 6¼ d × 10½ h in (17 × 16 × 27 cm)

soffiato glass

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

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, ppg. 204–205 illustrate model



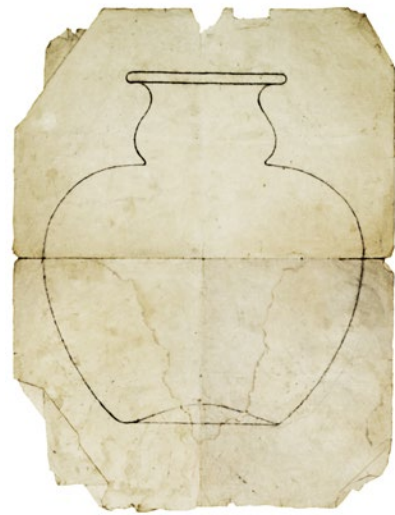
105 **VITTORIO ZECCHIN** Bowl, model 1615 V / 5027 MVM
Italy, 1921–23 | Venini/MVM Cappellin | 7 dia × 4 h in (18 × 10 cm)

transparent glass with undulating bands

\$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, pg. 260 illustrates model





106 **VITTORIO ZECCHIN** Soffiato vase, model 1484 V / 5104 MVM
Italy, 1921–23 | Venini/MVM Cappellin | 11 dia × 13 h in (28 × 33 cm)

soffiato glass
\$5,000–7,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*,
Barovier and Sonogo, pg. 308 illustrates model

Provenance: Private Collection, New York





107 **VITTORIO ZECCHIN** Soffiato vase, model 5691
Italy, c. 1925 | MVM Cappellin | 12¾ dia × 13 h in (32 × 33 cm)

soffiato glass

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

Literature: *The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa: 1925–1931*,
Barovier and Sonogo, pg. 539 illustrates model



108 **VITTORIO ZECCHIN** Monumental Trasparenti vase, model 5554
Italy, 1925–26 | MVM Cappellin | 13¾ dia × 17¾ h in (35 × 45 cm)

ribbed transparent glass
\$5,000–7,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, pg. 328 illustrates model



109 **VITTORIO ZECCHIN** Metalforme candelabrum
Italy, 1921–25 | Venini | 9¼ w × 6½ d × 11¼ h in (23 × 17 × 29 cm)

iridized glass
\$2,000–3,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*,
Barovier and Sonigo, pg. 458 illustrate similar examples

Provenance: Private Collection, New York

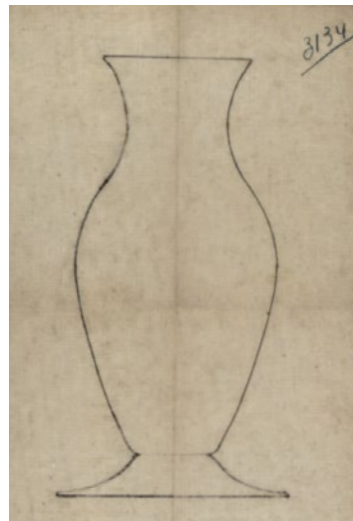
110 **VITTORIO ZECCHIN** Trasparenti decanter, model 165
Italy, 1925 | Venini | 4½ dia × 15¼ h in (11 × 39 cm)

amethyst glass

Signed with two-line acid stamp to underside 'Venini Murano'. Signed with two-line acid stamp
to foot 'Venezia Murano Company'. Paper distributor's label to underside 'Pauly & Co. CL258'.
\$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*,
Barovier and Sonigo, pg. 446 illustrates model

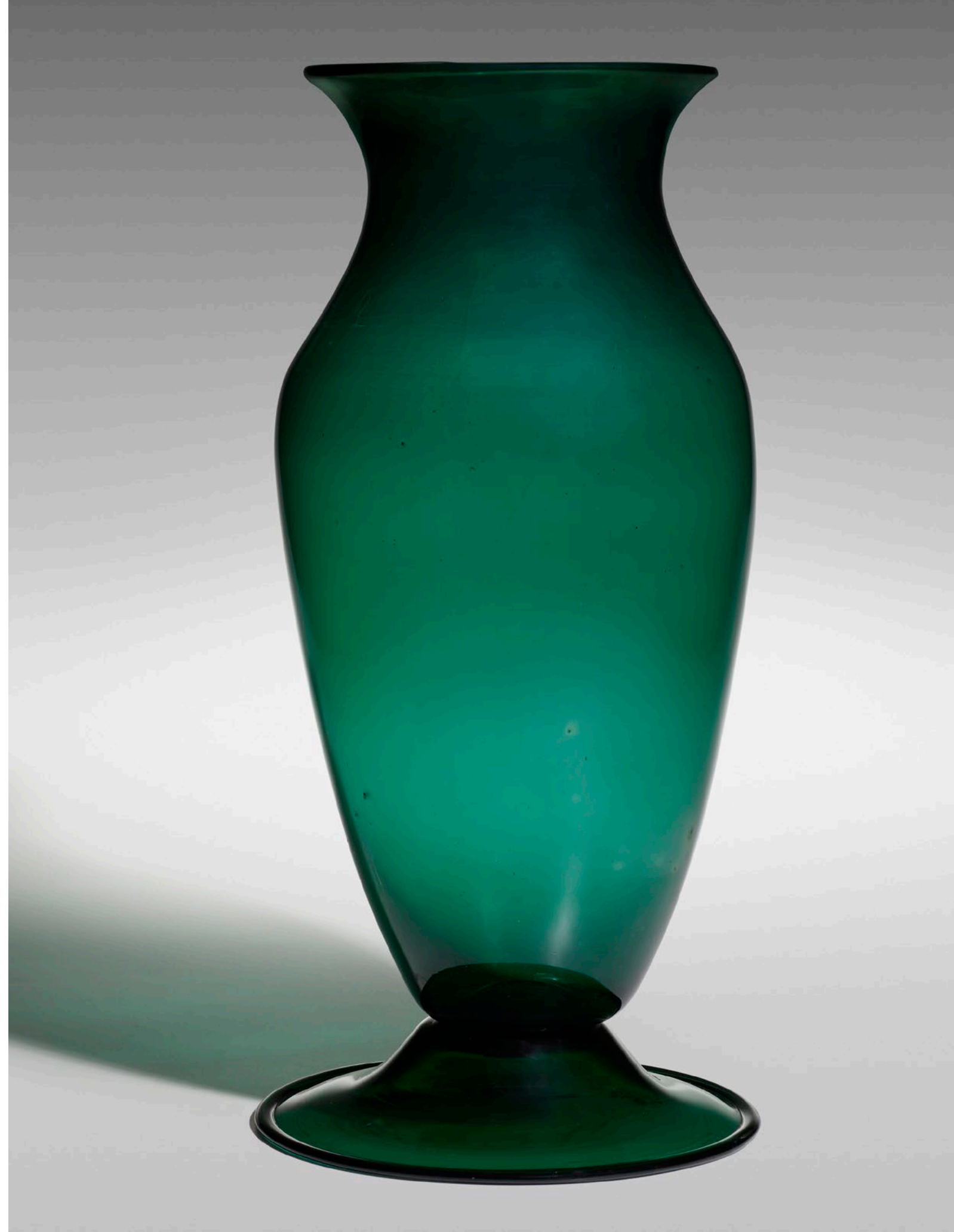




111 **NAPOLEONE MARTINUZZI** Monumental Trasparenti vase, model 3134
Italy, 1925–26 | Venini | 10 dia × 21 h in (25 × 53 cm)

iridized glass
\$5,000–7,000

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



112 **NAPOLEONE MARTINUZZI** Trasparenti vase, model 3255
Italy, 1928–30 | Venini | 8½ dia × 12 h in (22 × 30 cm)

soffiato glass

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

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

113 **NAPOLEONE MARTINUZZI** Trasparenti vase, model 2001
Italy, 1932–36 | Zecchin-Martinuzzi | 10 dia × 7½ h in (25 × 19 cm)

amethyst glass

\$4,000–6,000

Literature: *Archives Zecchin Martinuzzi*, illustrates model



114 **S.I.V.A., ATTRIBUTION** Metalforme vase
Italy, c. 1930 | 7½ dia x 13¾ h in (19 x 35 cm)

iridized glass with applications
\$3,000–5,000





115 **NAPOLEONE MARTINUZZI** Canefora
Italy, c. 1933 | Zecchin-Martinuzzi/Company Venezia Murano | 4¼ dia × 15½ h in (11 × 39 cm)

iridized glass
Signed with acid stamp to underside 'CVM'. \$6,000–8,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 257 illustrates similar example *Napoleone Martinuzzi: Vetro del Novecento*, Barovier Mentasti, pg. 151 illustrates similar example



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

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

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

Provenance: Private Collection, Torino



117 **NAPOLEONE MARTINUZZI** Incamiciato vase
Italy, c. 1931 | V.S.M. Venini & Co. | 9¼ dia × 10¾ h in (23 × 27 cm)

incamiciato glass with applied details
\$10,000–15,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*,
Barovier, pg. 231 illustrates this example

Provenance: Private Collection, New York



118 **NAPOLEONE MARTINUZZI** Miniature urn, model 10310
Italy, 1930 | Venini | 3 w × 6 h in (8 × 15 cm)

mescolato glass
\$1,500–2,000

Literature: *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, pg. 346 illustrates model

Provenance: Private Collection, New York



119 **NAPOLEONE MARTINUZZI** Cavallino, model 2484
Italy, c. 1928–29 | Venini | 6¼ w × 2¾ d × 5¾ h in (16 × 7 × 15 cm)

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

Literature: *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, pg. 252 illustrates model

Provenance: Private Collection, New York





IMPORTANT WORKS BY
 NAPOLEONE MARTINUZZI
 AND CARLO SCARPA
 FROM THE MURIEL KARASIK
 GALLERY



by Jim Oliveira



Looking through catalogs from the 1980s—the decade when the market for 20th century Murano glass truly came into its own—one wonders what became of all those masterworks. Masterworks, because in the 80s every major auction and sale seemed to unearth spectacular examples of 20th century Murano glass which hadn't been seen for generations. Of all these catalogs, one in particular stands out: *The Venetians: Modern Glass 1919-1990*. Staged in the fall of 1989 at the Muriel Karasik Gallery in New York City, this exhibition and sale contained at least a dozen of the rarest and most valuable pieces of 20th century Murano glass in existence. A number of these were by the American artist Thomas Stearns, who at the time was relatively unknown, including *The Sentinel of Venice* and the five *Facades of Venice* which have collectively gone on to sell for millions of dollars. There was a world class mosaic vase by Ercole Barovier, and an impressive number of fantastic vases and bowls designed by Carlo Scarpa, and in general everything in the sale was thoughtfully chosen and of the highest technical and aesthetic quality. There were also important pieces of contemporary glass in the Karasik exhibition made by American studio glass artists who had been trained in Murano, including Dale Chihuly, Dan Dailey and Dick Marquis. Overall, this tightly curated retrospective attempted to demonstrate a continuous lineage of Murano glass technique and style which existed throughout the 20th century, and its success elevated the exhibition to a level which continues to inspire.

top right: Lots 121 & 122 illustrated in the seminal Muriel Karasik gallery exhibition catalog from 1989, *The Venetians: Modern Glass 1919-1990* above: Lot 120 illustrated in *The Venetians: Modern Glass 1919-1990*



above: Lot 192 illustrated in
The Venetians: Modern Glass
1919–1990

In the years that followed, most of these pieces were accounted for, that is to say they were acquired by high profile collectors who regularly exhibited these works, and eventually brought them back onto the market. Pieces from the Karasik sale were cornerstones in the collections of Dimitri Levas, Martin Cohen, Francesco Carraro and many others, and when they appeared at auction during the last decade they achieved record prices. But there were several prominent pieces from the Karasik exhibition that seemed to have disappeared after 1989, most notably two masterworks by Napoleone Martinuzzi—a red and black cactus sculpture (Lot 121), an important, two handled green *Pulegoso* vase (Lot 120) and a *Lattimo* vase by Carlo Scarpa (Lot 122), and for more than thirty years people speculated about where these might be.

The Martinuzzi cactus appears in photo no. 1 of the Karasik catalog, along with a rare black Tomaso Buzzi vase (which was exhibited at the Stanze del Vetro exhibition in 2015) and the famous Carlo Scarpa *Lattimo* vase with tarnished silver leaf and tiny loop handles. Photo no. 2 in the Karasik catalog features the tall green *Pulegoso* vase which even in 1989 was recognized as rare and important (to this day, only two or three others are known: one resides in the Olnick Spanu collection and another was owned by Francesco Carraro and later appeared at auction). It therefore came as a real surprise to discover that the two Martinuzzi pieces, the Scarpa *Lattimo* vase, and a number of other rare and interesting works had been quietly assembled over a thirty year period by a discerning and determined New York collector. Suddenly these lost Karasik pieces had reappeared and with them a rare MVM Cappellin fish (Lot 128) and a world class Fulvio Bianconi mermaid figure (Lot 141) executed in red glass with white *a rete* netting.

Above all, the Karasik catalog and sale are important to Italian glass scholars and collectors because of the people involved and the exacting standards which they imposed on the presentation of the objects. By 1989 a great deal of scholarly research had been done on the history of 20th century Murano glass. The fact that Franco Deboni, a pioneer in the field, was deeply involved in every aspect of the Karasik sale is significant. As a scholar, author and critic, the efforts of William Warmus were also crucial to the success of the exhibition, and his introductory essay established a clear context for 20th century Murano glass in terms of world art. As a gallerist and collector, Muriel Karasik had spent the previous decade working with many of the most aggressive and knowledgeable dealers in the field and used her considerable resources to assemble a world class collection. It is also interesting to note that Muriel contracted Thomas Stearns to write an account of his time at Venini (1960-1962) which allowed him to solidify his own legacy. His heartfelt essay stands as one of the most revealing, poetic and influential first-hand accounts of glass history in the making. And all of this archived in one exhibition catalog.

Finally, it is worth mentioning that the physicality of the catalog itself is meaningful. Beautifully designed and photographed, the catalog has stood the test of time and continues to set the standard for auction and exhibition catalogs, especially for those that deal with high modernist design. As we move deeper and deeper into the digital age it is sometimes reassuring to know that the source documents of our most fervent desires still exist in physical form, and that once in a while lost masterpieces still appear out of nowhere and when we least expect them.





120 **NAPOLEONE MARTINUZZI** Rare and Important Pulegoso vase, model 3219
Italy, 1928 | Venini | 10½ w × 5¼ d × 18¼ h in (27 × 13 × 46 cm)

iridized pulegoso glass
\$70,000–90,000

Literature: *The Venetians: Modern Glass 1919–1990*, Muriel Karasik Gallery, pg. 12 illustrates this example *L'Art Vivant*, September 1929, pg. 695 illustrates this example *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, pg. 207 illustrates model

Provenance: Muriel Karasik Gallery, New York | Private Collection, New York





121 **NAPOLEONE MARTINUZZI** Rare Cactus, model 2493
Italy, 1930 | Venini | 4 dia × 13¾ h in (10 × 35 cm)

iridized glass with pasta vitrea
\$40,000–60,000

Literature: *The Venetians: Modern Glass 1919–1990*, Muriel Karasik Gallery, pg. 11 illustrates this example *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, pg. 280 illustrates model

Provenance: Muriel Karasik Gallery, New York | Private Collection, New York



122 **CARLO SCARPA** Rare Lattimo vase
Italy, 1929–1930 | MVM Cappellin | 5 dia × 6¼ h in (13 × 16 cm)

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

Literature: *The Venetians: Modern Glass 1919–1990*, Muriel Karasik Gallery, pg. 11 illustrates this example
Carlo Scarpa I Vetri di Murano 1927–1947, Barovier, pg. 50 illustrates technique

Provenance: Muriel Karasik Gallery, New York | Private Collection, New York





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

glass with gold leaf and applied details
\$2,000–3,000

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

Provenance: Private Collection, Torino

124 **FRATELLI TOSO, ATTRIBUTION** A Piume vase
Italy, c. 1930 | 5¼ dia × 7 h in (13 × 18 cm)

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

Exhibited: Galerie Plaisance, Paris

Provenance: Private Collection, New York



125 **FRATELLI TOSO, ATTRIBUTION** Rosso e Nero vase
Italy, c. 1930 | 5½ dia × 9¼ h in (14 × 23 cm)

internally decorated glass with red pasta vitrea
\$4,000–6,000

Provenance: Private Collection, New York



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

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

Provenance: Private Collection, Torino



CARLO SCARPA Rare Pasta Vitrea Verde vase, model 5920
Italy, 1928 | MVM Cappellin | 3 w × 6 h in (8 × 15 cm)

pasta vitrea glass with gold leaf

Paper distributor's label to underside 'FP Fuselli e Profumo Genova Roma'. \$40,000–60,000

Literature: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*, Barovier and Sonigo, pg. 204 illustrates model *Carlo Scarpa I Vetri di un Architetto*, Barovier, pg. 196 illustrates model

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

Provenance: Fuselli e Profumo, Genova | Private Collection



128 **CARLO SCARPA** Decoro Fenicio fish, model 4722
Italy, 1928–29 | MVM Cappellin | 11¾ w × 3¾ d × 6½ h in (30 × 10 × 17 cm)

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

Literature: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*, Barovier and Sonigo, pg. 437 illustrates model
Provenance: Private Collection, New York



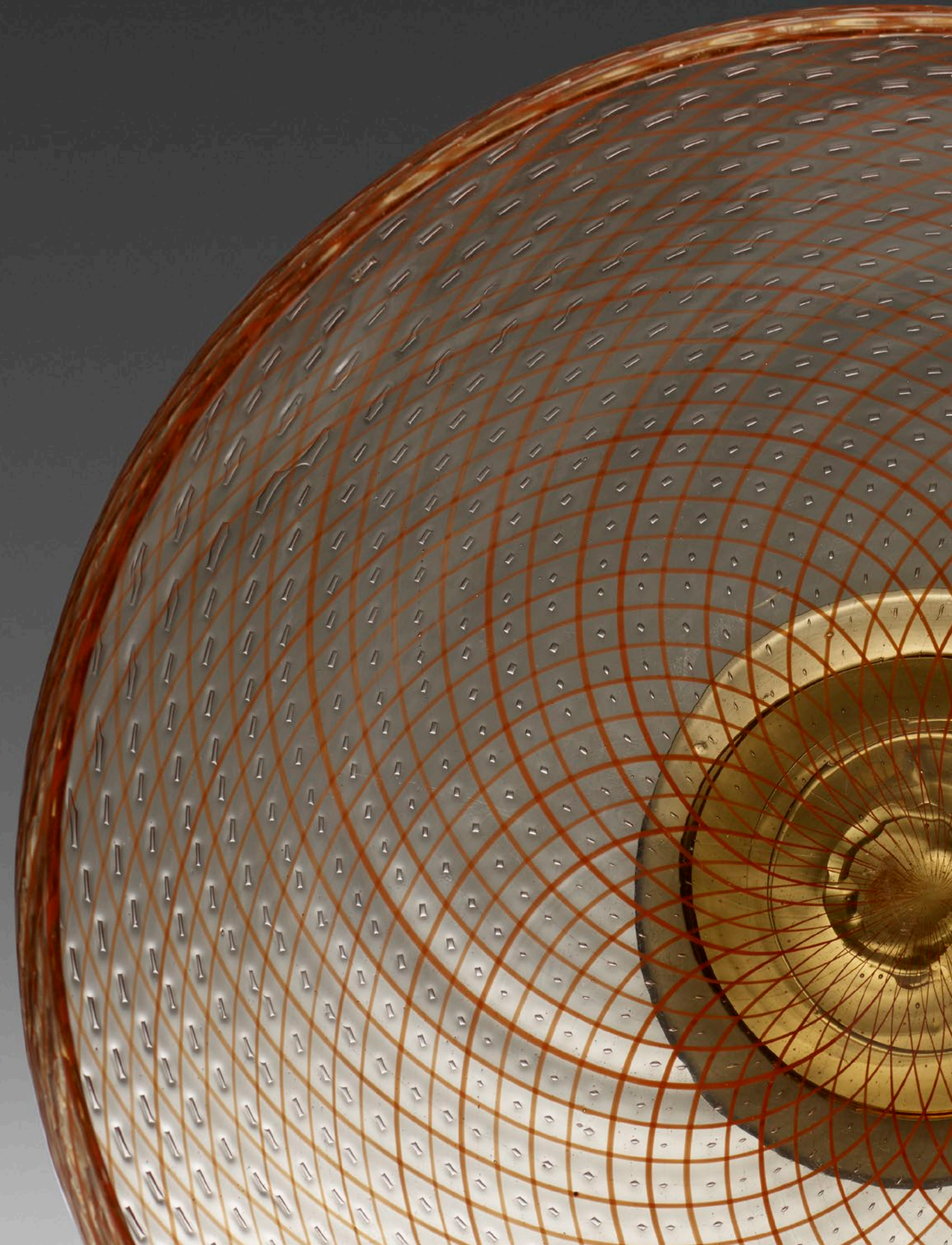
129 **CARLO SCARPA** Reticello bowl, model 5623
Italy, 1927 | MVM Cappellin | 11¼ dia × 3¼ h in (30 × 8 cm)

internally decorated glass with controlled air bubbles
\$10,000–15,000

Literature: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*,
Barovier and Sonigo, pg. 165 illustrates this example

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

Provenance: Private Collection



130 **CARLO SCARPA** Decoro Fenicio bowl, model 1787
Italy, 1930–31 | MVM Cappellin | 9 dia × 3 h in (23 × 8 cm)

pagliesco glass with twisted amethyst bands
\$10,000–15,000

Literature: *The M.V.M. Cappellin Glassworks and The Young Carlo Scarpa: 1925–1931*, Barovier and Sonigo, pg. 263 illustrates this example

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

Provenance: Private Collection



131 **TOMASO BUZZI** Rare Laguna vase, model 3431
Italy, 1932 | Venini | 6¼ w × 7 h in (16 × 18 cm)

laguna glass with gold inclusions

Signed with two-line acid stamp along upper edge 'Venini Murano'. \$50,000–70,000

Literature: *Domus*, no. 62, February 1933, pg. 82 illustrates this example
Tomaso Buzzì at Venini, Barovier, pg. 272 illustrates model

Provenance: Private Collection



132 **TOMASO BUZZI** Incamiciato cup
Italy, c. 1933 | Venini | 3 w × 2¼ d × 2¼ h in (8 × 6 × 6 cm)

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

Provenance: Private Collection, Torino



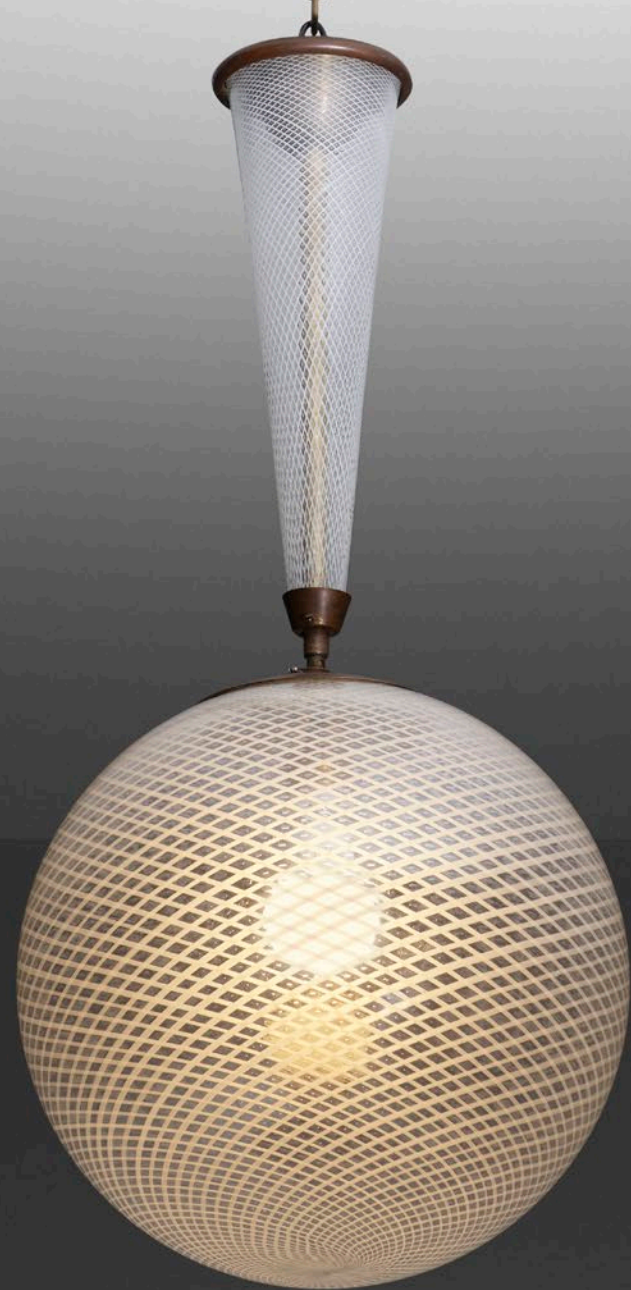
133 **TOMASO BUZZI** Alba pitcher, model 3439
Italy, 1932–33 | Venini | 5¼ w × 4¼ d × 6½ h in (13 × 11 × 17 cm)

incamiciato glass with gold leaf and applied details
Partial three-line acid stamp to underside 'Venini Murano Italia'. \$3,000–5,000

Literature: *Tomaso Buzzi at Venini*, Barovier and Sonigo, pg. 248 illustrates model

Provenance: Private Collection, Torino





134 **CARLO SCARPA** Reticello chandelier, model 5417
Italy, c.1931 | Venini | 12½ dia × 27 h in (32 × 69 cm)

internally decorated glass with controlled air bubbles, brass
\$15,000–20,000

Literature: *Venini Glass: Its History, Artists and Techniques*, Deboni, blue catalog, pg. 138 illustrates model

Provenance: Private Collection, New York

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

glass, mirrored glass
\$7,000–9,000

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

Provenance: Private Collection, Torino



136 **CARLO SCARPA** Mezza Filigrana bowl, model 3544
Italy, c. 1934 | Venini | 9¾ w × 6 d × 5½ h in (25 × 15 × 14 cm)

glass with white filigree
Signed with two-line acid stamp to underside 'Venini Murano'. \$2,000–3,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 154 illustrates model *Venini Glass: Catalogue 1921–2007*, Deboni, fig. 66 illustrates technique *Carlo Scarpa I Vetri di un Architetto*, Barovier, pg. 207 illustrates series

Provenance: Private Collection, Milan



137 **CARLO SCARPA** Corroso vase, model 4105
Italy, c. 1936 | Venini | 6¼ w × 5¾ d × 6¾ h in (16 × 15 × 17 cm)

iridized corroso glass
Signed with four-line acid stamp to underside 'Venini Murano Made in Italy'. \$6,000–8,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 212 illustrates model

Provenance: Private Collection, New York



138 **CARLO SCARPA** Sommerso a Bollicine vase
Italy, c. 1934 | Venini | 4½ w × 4 d × 8¼ h in (11 × 10 × 21 cm)

bollicine glass with gold leaf

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

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 131 illustrates related forms



139 **FULVIO BIANCONI** Quattro Stagioni perfume bottle
Italy, 1946–47 | Venini | 3 dia × 8¼ h in (8 × 21 cm)

iridized amethyst glass

This bottle was designed for Lombard perfume company Gi.vi.emme (G.V.M) as part of the *Quattro Stagioni* (Four Seasons) series. This particular model is titled *Ricordo d'Autunno* (Reminiscences of Autumn) and represents the fall months. \$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 82, 84–86 illustrate model

Provenance: Private Collection, New York



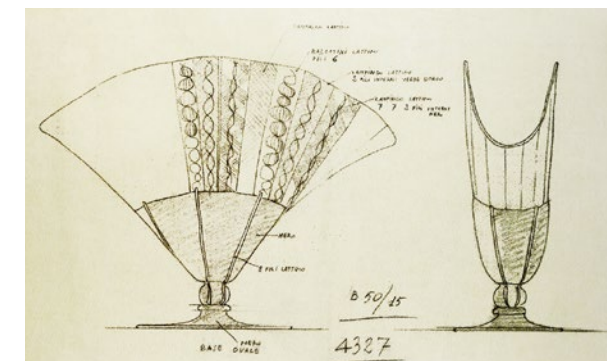


140 **FULVIO BIANCONI** Ventaglio vase, model 4327
Italy, 1949 | Venini | 10¼ w x 5 d x 8 h in (26 x 13 x 20 cm)

lattimo and zanfrico glass with incalmo application
Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 312 illustrates model
I Vetri di Fulvio Bianconi, Bossaglia, pl. 18 illustrates similar example *Le Verre Venini*,
Deboni, pl. 91 illustrates similar example

Provenance: Private Collection, New York



FULVIO BIANCONI SIRENA A RETE



141 **FULVIO BIANCONI** Sirena a Rete vase, model 4201
Italy, c. 1950 | Venini | 7½ w × 3½ d × 11½ h in (19 × 9 × 29 cm)

iridized glass with lattimo decoration

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

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 144 illustrates model
Art Glass from Murano: 1910–1970, Heiremans, pg. 270 illustrates model

Provenance: Fifty/50 Gallery, New York | Private Collection, New York





142 **FULVIO BIANCONI** Pezzato bottle, model 4319
Italy, c. 1950 | Venini | 5 w × 3½ d × 14¼ h in (13 × 9 × 36 cm)

polychrome patchwork glass
\$10,000–15,000

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

Provenance: Private Collection, New York



143 **FULVIO BIANCONI** Con Macchie vase, model 4323
Italy, c. 1950 | Venini | 5½ w × 4 d × 10½ h in (14 × 10 × 27 cm)

internally decorated glass

Signed with circular three-line acid stamp to underside 'Venini Italy Murano'. \$30,000–40,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, cover, pg. 120 illustrate model
I Vetri di Fulvio Bianconi, Bossaglia, pl. 34 illustrates similar example

Provenance: Private Collection, Connecticut



144 **PAOLO VENINI** Bottle with stopper, model 4747
Italy, 1959 | Venini | 3¾ dia x 13¼ h in (10 x 34 cm)

glass with band in filigree glass
\$3,000–5,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonogo, pg. 281 illustrates model

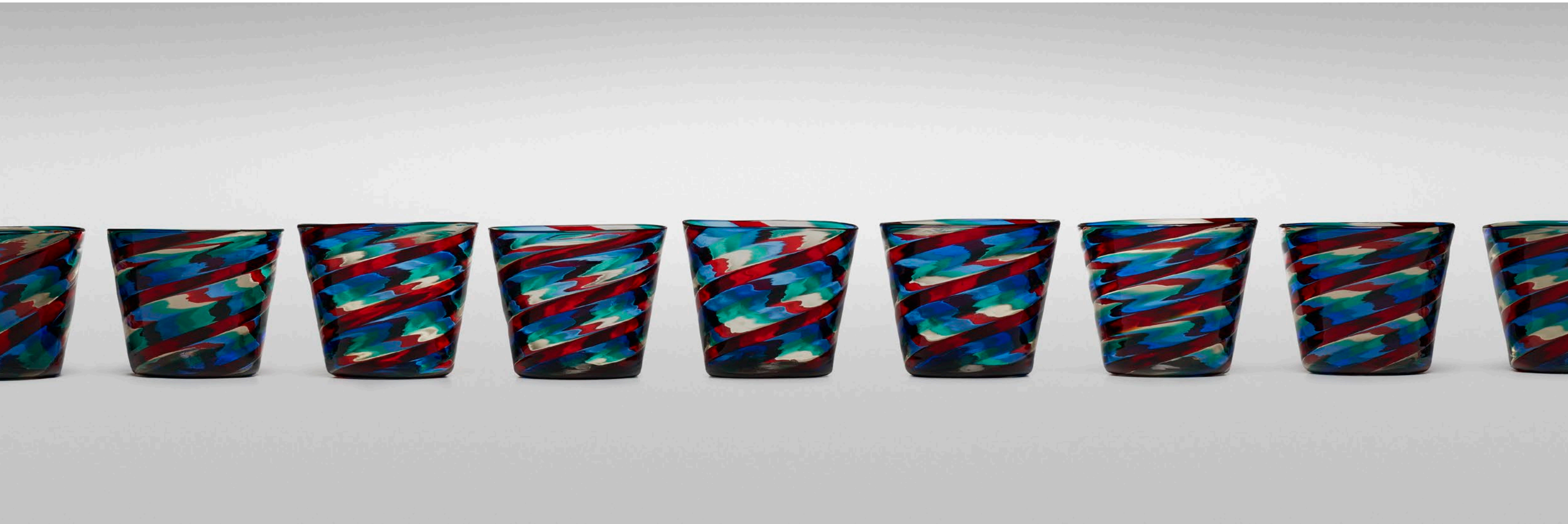


145 **GIO PONTI AND PAOLO VENINI** A Canne glasses, set of nine
Italy, c. 1955 | Venini | 3½ dia × 3 h in (9 × 8 cm)

fused glass canes

\$2,500–3,500

Provenance: Private Collection, Connecticut





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

fused zanfirico glass canes

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

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

Provenance: Private Collection, Torino

147 **PAOLO VENINI** Zanfirico vase
Italy, c. 1950 | Venini | 5½ dia x 7½ h in (14 x 19 cm)

internally decorated glass with alternating zanfirico canes
\$2,000–3,000

Literature: *I Vetri Venini*, Deboni, pl. 136 illustrates technique



148 **PAOLO VENINI** Opalino vase, model 3648
Italy, 1952 | Venini | 5½ dia × 10¾ h in (14 × 27 cm)

opalino glass with lattimo details

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

Literature: *Paolo Venini and his Furnace*, Barovier and Sonigo, pg. 147 illustrates model

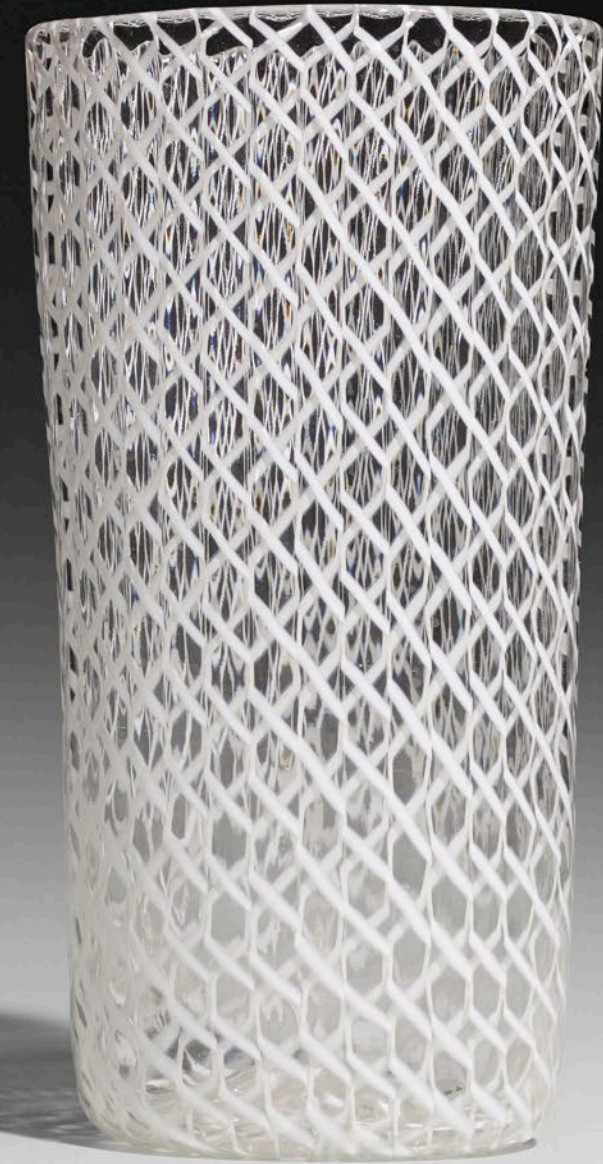


149 **CHARLES LIN TISSOT** Zanfirico vase, model 4700
Italy, 1955 | Venini | 4¼ w × 3½ d × 8½ h in (11 × 9 × 22 cm)

fused glass canes

\$2,000–3,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonigo, pg. 460 illustrates model



150 **PAOLO VENINI** A Puntini Murrine vase, model 4460
Italy, 1957 | Venini | 5¼ dia × 5 h in (13 × 13 cm)

fused glass murrines with wheel-carved surface

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

Literature: *Paolo Venini and his Furnace*, Barovier and Sonigo, pg. 191 illustrates
model *Venini Glass Catalogue: 1921–2007*, Deboni, pls. 144–148 illustrate series



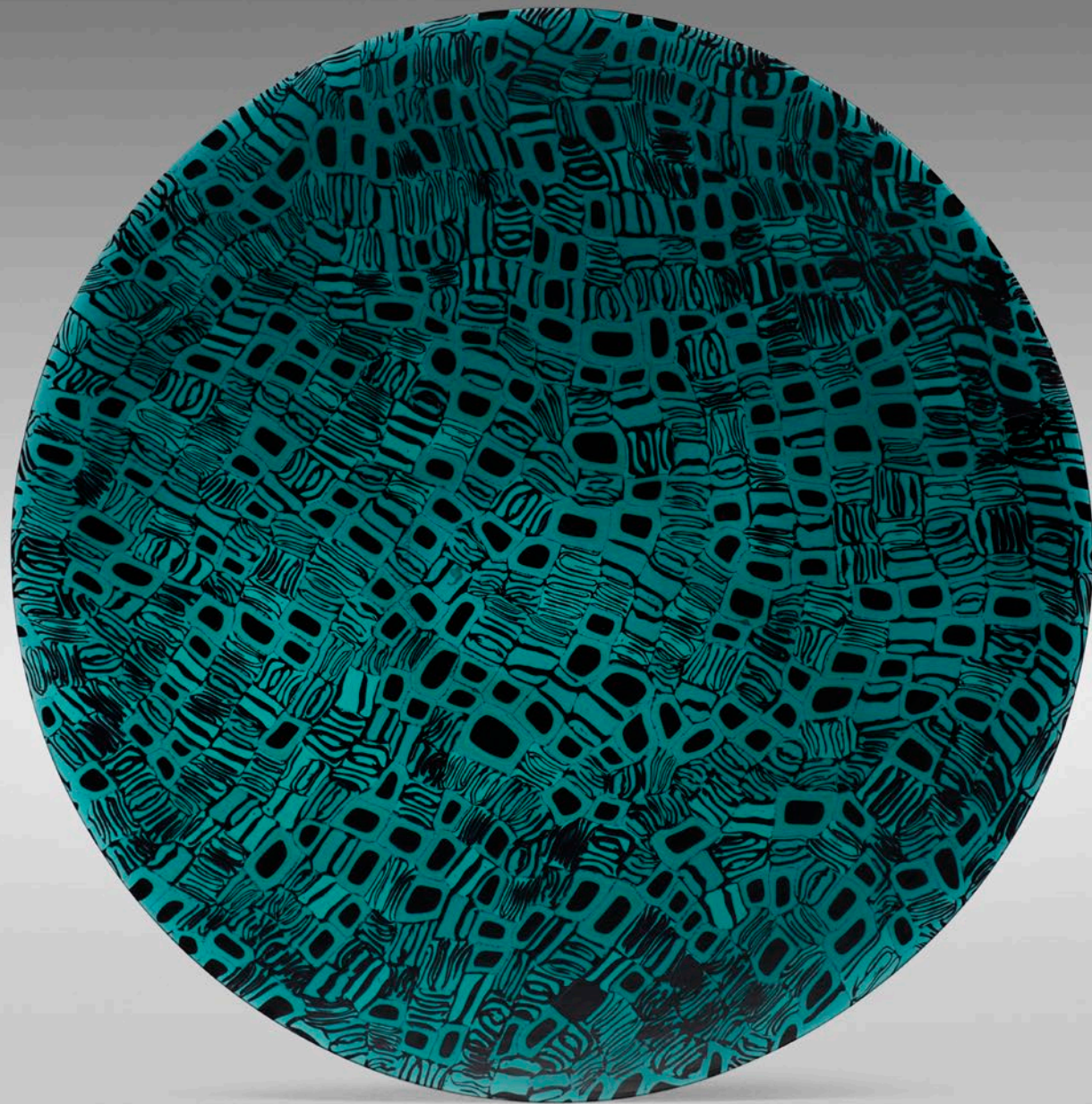
151 **LAURA DE SANTILLANA** A Murrine plate
Italy, 1979 | Venini | 10¾ dia × 1¼ h in (27 × 3 cm)

fused murrines with wheel-carved surface

Incised signature, date and number to underside 'Venini Italia 79 100/99'.
Label to edge 'Venini'. \$5,000–7,000

Literature: *Venini Glass: Catalogue 1921–2007*, Deboni, fig. 313 illustrates similar example

Provenance: Private Collection, New York



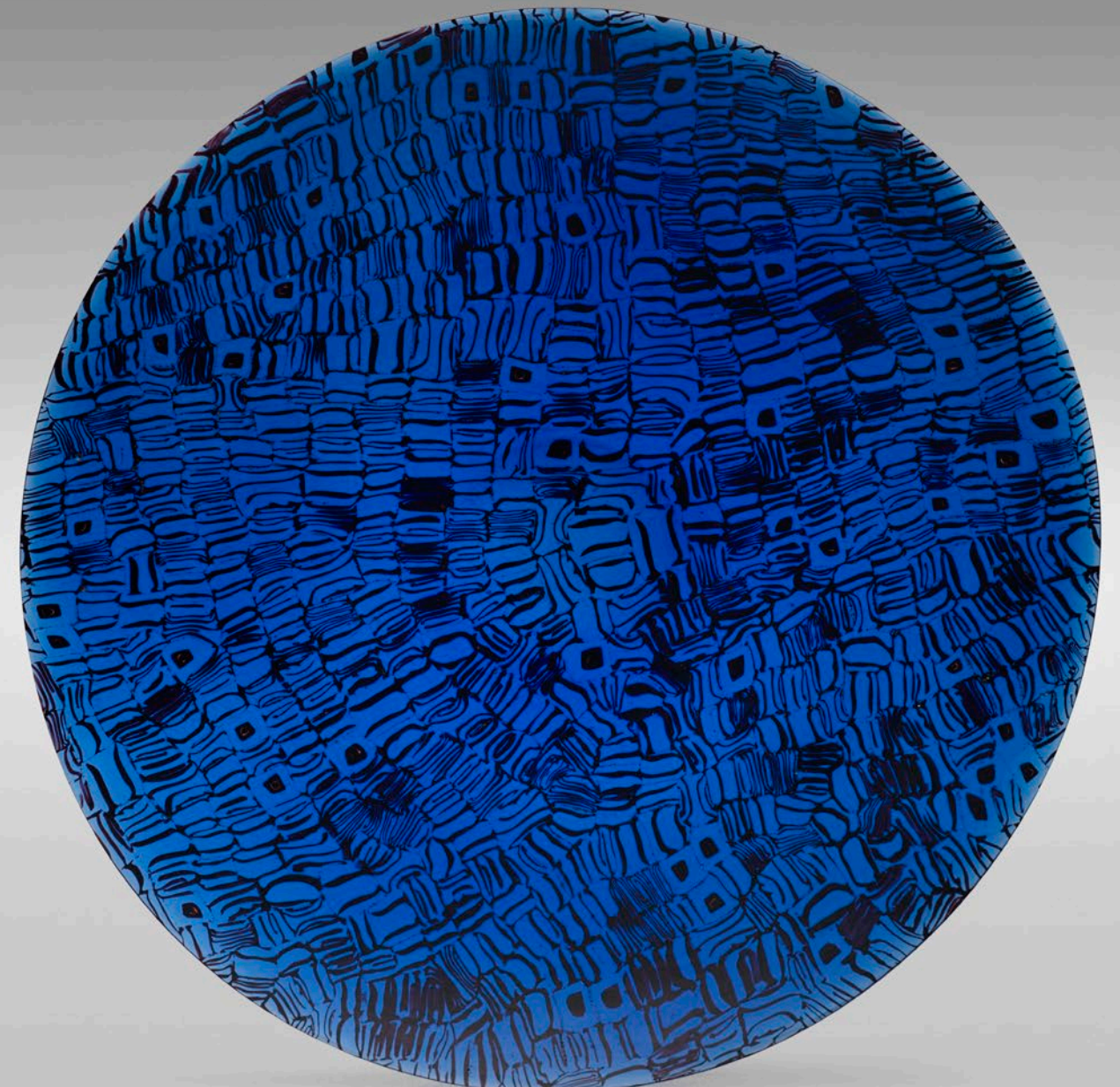
152 **LAURA DE SANTILLANA** A Murrine plate
Italy, 1979 | Venini | 10½ dia × 1¼ h in (27 × 3 cm)

fused murrines with wheel-carved surface

Incised signature, date and number to underside 'Venini Italia 79 100/06'. \$5,000–7,000

Literature: *Venini Glass: Catalogue 1921–2007*, Deboni, fig. 313 illustrates similar example

Provenance: Private Collection, New York



153 **THOMAS STEARNS** Incalmo vase, model 8631
Italy, 1969 | Venini | 3¾ dia x 10¼ h in (10 x 26 cm)

incalmo glass with spiral decoration

Signed with three-line acid stamp to underside 'Venini Murano Italia'.
Partial inventory label to underside 'N. X652 Made in Italy'. \$7,000–9,000

Literature: *Thomas Stearns at Venini*, Barovier and Sonigo, pg. 147 illustrates model

Provenance: Private Collection, Sweden | Wright, *Important Italian Glass*, 11 December 2020, Lot 204
Private Collection, New York



154 **THOMAS STEARNS** Cappello del Doge vase, model 8626
Italy, 1963 | Venini | 5¼ w × 4¾ d × 5½ h in (13 × 12 × 14 cm)

incalmo glass

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$80,000–100,000

Literature: *Thomas Stearns at Venini*, Barovier and Sonogo, pg. 147 illustrates model / *Vetri Venini*, Deboni, fig. 170 illustrates similar example *Venini Glass: Catalogue 1921–2007*, Deboni, fig. 235 illustrates similar example

Provenance: Private Collection



155 **TONI ZUCCHERI** Ninfee bowl, model 715.4
Italy, 1967 | Venini | 10¾ w × 10½ d × 4½ h in (27 × 27 × 11 cm)

stracciato and cristallo glass with marbling
Incised signature to underside 'Venini Italia'. \$1,000–2,000

Literature: *Toni Zuccheri at Venini*, Barovier and Sonogo, ppg. 118–119 illustrate model
Venini Glass: Catalogue 1921–2007, Deboni, pl. 271 illustrates model

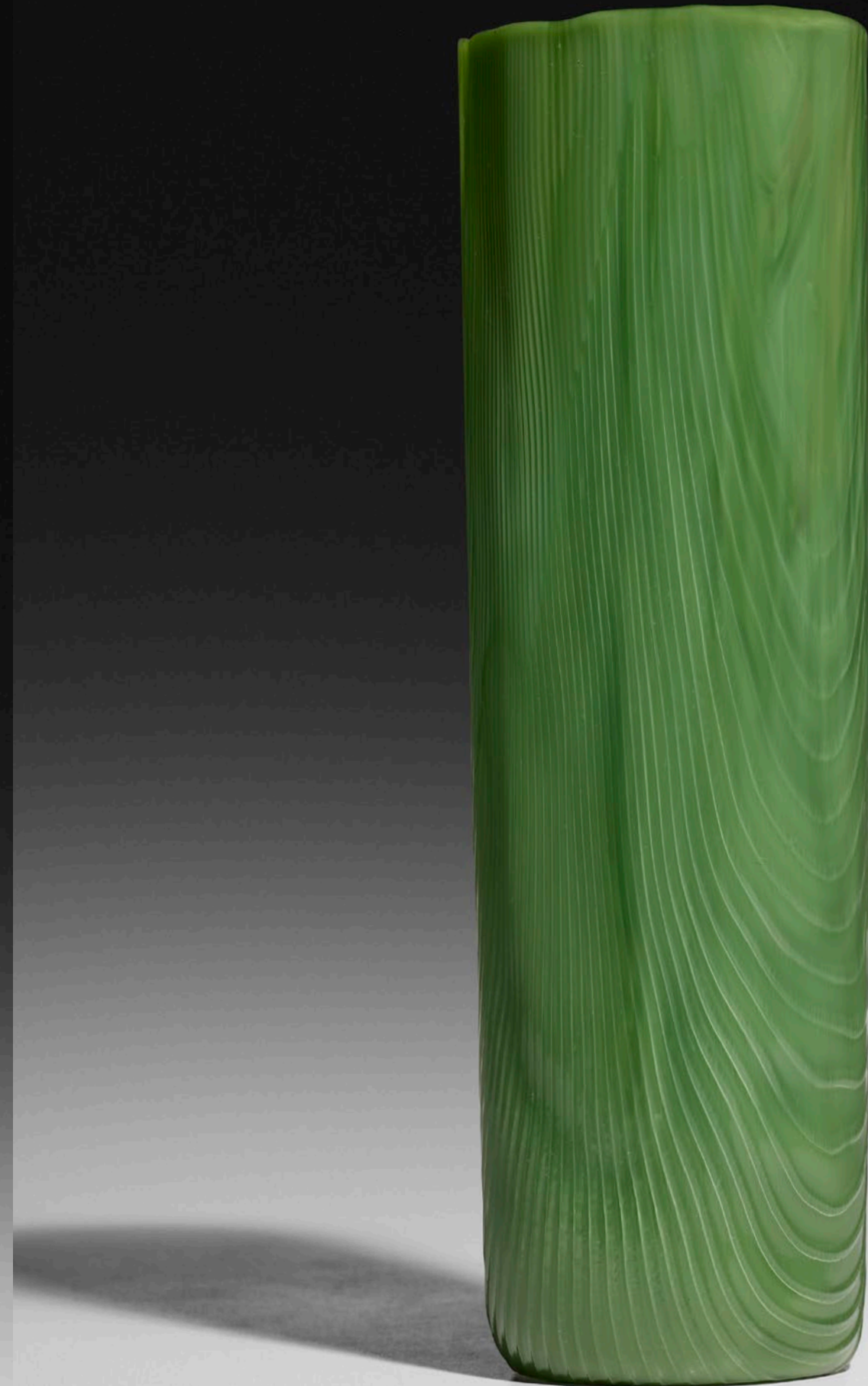
Provenance: Private Collection, New York

156 **TONI ZUCCHERI** Tronchi vase, model 714.2
Italy, 1967 | Venini | 4 dia × 13½ h in (10 × 34 cm)

stracciato and cristallo glass with marbling
Incised signature to underside 'Venini Italia'. \$2,000–3,000

Literature: *Toni Zuccheri at Venini*, Barovier and Sonogo, pg. 112 illustrates model

Provenance: Private Collection, New York



TONI ZUCCHERI Ninfee bowl, model 715.3
Italy, 1967 | Venini | 13¼ w × 13¾ d × 7¾ h in (34 × 35 × 20 cm)

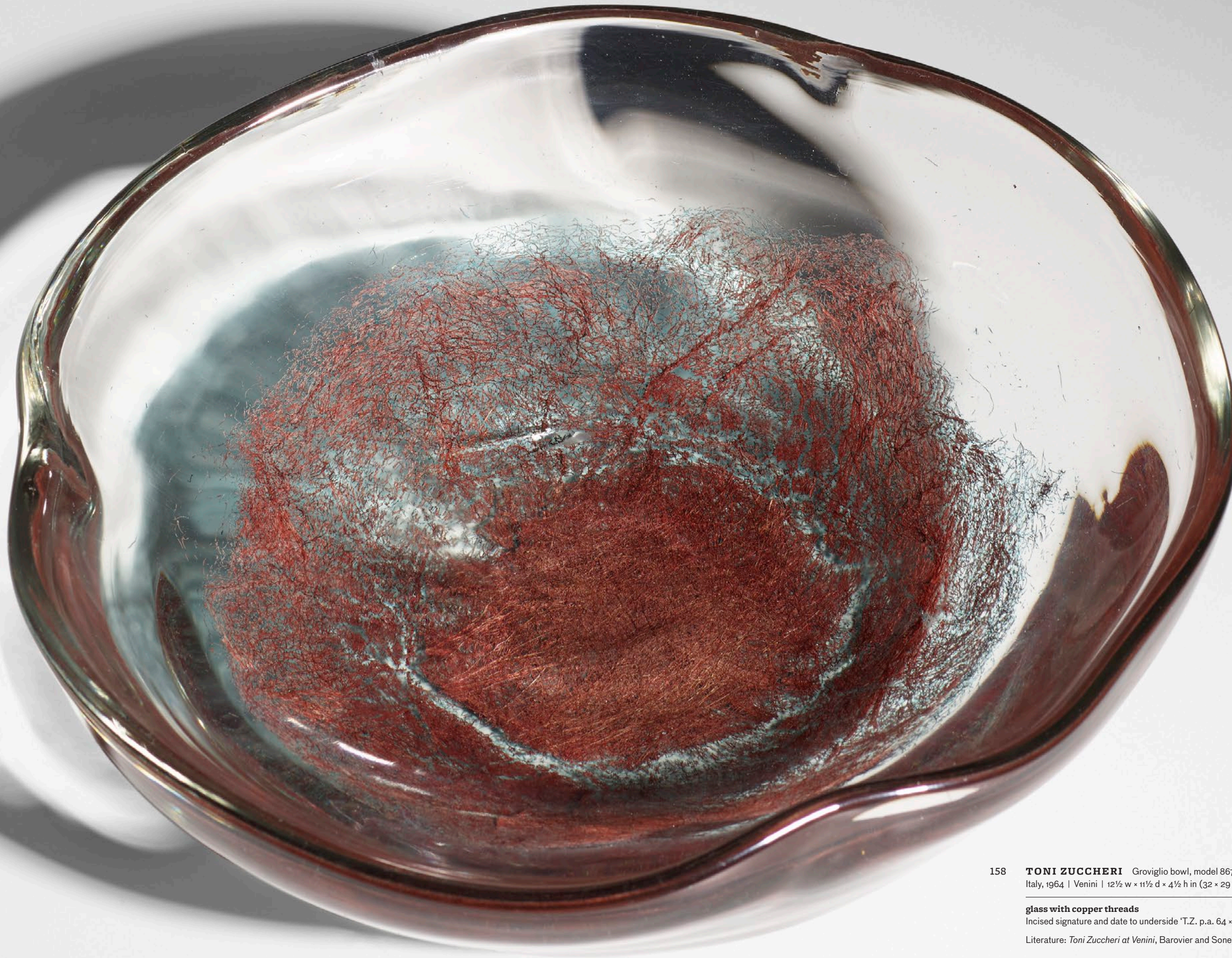
stracciato and cristallo glass with marbling

Incised signature to underside 'Venini Italia'. \$2,000–3,000

Literature: *Toni Zuccheri at Venini*, Barovier and Sonigo, ppg. 118–119 illustrate model

Provenance: Private Collection, New York





158 **TONI ZUCCHERI** Groviglio bowl, model 8670
Italy, 1964 | Venini | 12½ w × 11½ d × 4½ h in (32 × 29 × 11 cm)

glass with copper threads

Incised signature and date to underside 'T.Z. p.a. 64 × Venini.' \$3,000–5,000

Literature: *Toni Zuccheri at Venini*, Barovier and Sonago, ppg. 104–105 illustrate model

159 **TONI ZUCCHERI** Prototype | Falconi per Giò Caroli box
Italy, 1979 | Venini | 6¾ dia × 9¾ h in (17 × 25 cm)

black glass, ground glass, silver

This work was created for the Valenza goldsmith Giò Caroli. Incised signature and date to underside 'T.Z. p.a. '79 × Giò Caroli/Venini'. \$3,000–5,000

Literature: *Tony Zuccheri: Poet of Nature and Glass*, Chiesa and Pezzoli, unpaginated, illustrates this example *Toni Zuccheri at Venini*, Barovier and Sonogo, ppg. 140–141 illustrate series

160 **TONI ZUCCHERI** Prototype | Falconi per Giò Caroli box
Italy, 1979 | Venini | 3½ dia × 8 h in (9 × 20 cm)

black glass, ground black glass, silver

This work was created for the Valenza goldsmith Giò Caroli. Incised signature and date to underside 'T.Z. p.a. '79 × Giò Caroli/Venini'. \$2,000–3,000

Literature: *Tony Zuccheri: Poet of Nature and Glass*, Chiesa and Pezzoli, unpaginated, illustrates this example *Toni Zuccheri at Venini*, Barovier and Sonogo, ppg. 140–141 illustrate series



161 **TONI ZUCCHERI** | Falconi per Giò Caroli box
Italy, 1979 | Venini | 4¾ dia × 9¾ h in (12 × 23 cm)

overlapping ground polychrome canes, ground black glass, gold

This work was created for the Valenza goldsmith Giò Caroli. Gold manufacturer's label to lid 'Venini per Giò Caroli 10'. \$2,000–3,000

Literature: *Tony Zuccheri: Poet of Nature and Glass*, Chiesa and Pezzoli, unpaginated, illustrates this example *Toni Zuccheri at Venini*, Barovier and Sonogo, ppg. 140–141 illustrate series

Exhibited: *I Falconi di Toni Zuccheri per Giò Caroli*, 5 September 1979, Venini, Via Montenapoleone, Milan



162 **BENJAMIN MOORE** Tessere vase
Italy, 1979 | Venini | 6½ dia × 9¾ h in (17 × 25 cm)

alternating glass tesserae
Incised signature to underside "B Moore Venini". \$4,000–6,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 248 illustrates this example

Provenance: Private Collection, New York



163 **BENJAMIN MOORE** Tessere vase
Italy, 1979 | Venini | 6¾ dia × 10½ h in (17 × 27 cm)

alternating glass tesserae
Incised signature to underside "Moore Venini". \$5,000–7,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 248 illustrates this example

Provenance: Private Collection, New York



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

internally decorated glass with applied details
\$1,000–2,000

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

Provenance: Private Collection, Torino



165 **GIUSEPPE BAROVIER** A Murrine e Canne vase
Italy, 1910–13 | Artisti Barovier | 4¼ w × 3½ d × 6¼ h in (11 × 9 × 16 cm)

internally decorated glass with murrines
Partial label to underside '54477'. \$7,000–9,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 53 illustrates this example

Provenance: Private Collection, New York





166 **ARTISTI BAROVIER** A Murrine vase
Italy, c. 1919 | 8¾ w × 7¾ d × 15¾ h in (22 × 20 × 40 cm)

fused glass murrines

Signed with murrina to lower edge 'AB'. \$15,000–20,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 14 illustrates form

Provenance: Private Collection, New York





167 **VETRERIA ARTISTICA BAROVIER AND UMBERTO BELLOTTO**

A Murrine Floreali vase with lid
Italy, c. 1920 | 6 dia × 14¼ h in (15 × 36 cm)

internally decorated glass with murrines and polychrome threads

Paper manufacturer's label to underside "Venice Murano C. Venice 18894". \$15,000–20,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 79 illustrates this example

Provenance: Private Collection, New York

168 **VETRERIA ARTISTICA BAROVIER** A Murrine Floreali vase

Italy, c. 1920 | 6½ dia × 9 h in (17 × 23 cm)

internally decorated glass with murrines and polychrome threads

\$10,000–15,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 79 illustrates this example

Provenance: Private Collection, New York





169 **VETRERIA ARTISTICA BAROVIER** A Murrine Floreali vase
Italy, c. 1920 | 4½ dia × 10¾ h in (11 × 27 cm)

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

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 85 illustrates this example

Provenance: Private Collection, New York

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

primavera glass with applied details
\$10,000–15,000

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

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

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



171 **ARTISTICA BAROVIER** Aventurine vase
Italy, c. 1930 | 9¾ dia × 14¼ h in (25 × 36 cm)

glass with metallic inclusions
\$15,000–20,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 97 illustrates similar example

Provenance: Private Collection, New York



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

fused and blown polychrome glass murrines
\$15,000–20,000

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



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

lattimo glass with gold leaf and applied details
\$6,000–8,000

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

Provenance: Private Collection, Torino



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

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

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

Provenance: Private Collection, Torino



175 **ERCOLE BAROVIER** Autunno Gemmato vase
Italy, 1935–36 | Barovier & Toso | 10½ w × 5 d × 9 h in (27 × 13 × 23 cm)

glass with metallic inclusions
\$5,000–7,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, ppg. 108–109 illustrate series
Provenance: Private Collection, Oklahoma



176 **ERCOLE BAROVIER** Spuma di Mare vase
Italy, 1938–40 | Ferro Toso Barovier | 4¾ w × 4¾ d × 11¼ h in (12 × 12 × 29 cm)

glass with unmelted pigment, metallic inclusions and cristallo applications
\$7,000–9,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 114 illustrates similar example
Provenance: Private Collection, New York



177 **ERCOLE BAROVIER** Autunno Gemmato vases, pair
Italy, c. 1936 | Ferro Toso Barovier | 6½ dia × 12½ h in (17 × 32 cm)
6½ dia × 12¼ h in (17 × 31 cm)

glass with metallic inclusions
\$15,000–20,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 110 illustrates one example
Provenance: Private Collection, New York





178 **ERCOLE BAROVIER** Crepuscolo vase
Italy, 1935 | Ferro Toso Barovier | 13¾ w × 13½ d × 10¾ h in (35 × 34 × 27 cm)

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

Literature: *Ercole Barovier 1888–1974: Vetraio Muranese*, Dorigato, pg. 61 illustrates technique
Art of the Barovier: Glassmakers in Murano 1866–1972, Barovier, pg. 128 illustrates series

Provenance: Private Collection, Milan

179 **ERCOLE BAROVIER** Con Anelli vase
Italy, 1938 | Ferro Toso Barovier | 11¼ dia × 11¼ h in (29 × 29 cm)

crystallo glass with embedded air bubbles and ring applications
\$10,000–15,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier,
pg. 117 illustrates this example

Provenance: Private Collection, New York



internally decorated glass with applications

Signed with square acid stamp to underside 'Made in Italy'. \$7,000–9,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, ppg. 116–117 illustrate series *Ercole Barovier 1889–1974: Vetro Muranese*, Dorigato, pg. 65 illustrates related form

Provenance: Private Collection, New York



181 **ERCOLE BAROVIER** Graffito Barbarico vase
Italy, 1952 | Barovier & Toso | 7¼ w × 5¾ d × 13 h in (18 × 15 × 33 cm)

internally decorated glass

Signed with two-line acid stamp to underside 'Barovier - Toso Murano'. \$7,000–9,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier,
pg. 151 illustrates this example

Provenance: Private Collection, New York



182 **ERCOLE BAROVIER** Globular vase
Italy, c. 1930 | Ferro Toso Barovier | 7 dia × 7½ h in (18 × 19 cm)

internally decorated glass with silver leaf
Signed twice with circular acid-stamp to underside 'FTB Murano'.
Signed with acid stamp to underside 'Italy', \$7,000–9,000
Provenance: Private Collection, New York



183 **ERCOLE BAROVIER** A Mugnoni vase
Italy, c. 1934 | Ferro Toso Barovier | 15½ w × 16½ d × 9¾ h in (39 × 42 × 25 cm)

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

Literature: *Venetian Art Glass: An American Collection 1840–1970*,
Barovier, pg. 125 illustrates this example

Provenance: Private Collection, New York





184 **ERCOLE BAROVIER** Oriente vase
Italy, 1940 | Barovier & Toso | 5 dia × 12¼ h in (13 × 31 cm)

internally decorated glass with silver leaf
Incised signature to underside 'Barovier + Toso Murano'. \$6,000–8,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 135 illustrates this example *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 68 illustrates series

Provenance: Private Collection, New York

185 **ERCOLE BAROVIER** Oriente bowl
Italy, 1940 | Barovier & Toso | 6½ w × 4½ d × 4¾ h in (17 × 11 × 12 cm)

internally decorated glass with silver leaf
Signed with two-line acid stamp to underside 'Barovier-Toso Murano'. \$3,000–5,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 134 illustrates this example *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 144 illustrates similar example *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 68 illustrates series

Provenance: Private Collection, New York



186 **ERCOLE BAROVIER** A Canne seashell vase
Italy, 1942 | Barovier & Toso | 8 w × 4½ d × 8¼ h in (20 × 11 × 21 cm)

internally decorated glass with controlled air bubbles

Signed with two-line acid stamp to underside 'Barovier-Toso Murano'. \$6,000–8,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*,
Barovier, pg. 143 illustrates this example

Provenance: Private Collection, New York





187 **ERCOLE BAROVIER** Saturneo vase
Italy, 1951 | Barovier & Toso | 5½ dia × 11½ h in (14 × 29 cm)

glass murrines with white lattimo and gold leaf
\$3,000–5,000

Literature: *Ercole Barovier 1887–1974: Vetraio Muranese*, Dorigato, pg. 94 illustrates similar example
Provenance: Private Collection, Oklahoma

188 **ERCOLE BAROVIER** Zebrati bowl
Italy, 1949 | Barovier & Toso | 11¼ w × 9¼ d × 5 h in (29 × 23 × 13 cm)

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

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 138 illustrates series
Provenance: Private Collection, New York



189 **ERCOLE BAROVIER** A Spirale vase
Italy, 1938 | Barovier & Toso | 6¾ dia × 10¼ h in (17 × 26 cm)

internally decorated glass with metallic inclusions

Incised signature and date to underside 'Ercole Barovier Murano 1938'. \$7,000–9,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 136 illustrates similar example *Il Vetro di Murano Alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 145 illustrates similar example

Provenance: Private Collection, New York



190 **ERCOLE BAROVIER** Graffito Barbarico Opaco vase
Italy, c. 1952 | Barovier & Toso | 8 w × 5½ d × 11 h in (20 × 14 × 28 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



191 **ERCOLE BAROVIER** Graffito Barbarico bowl
Italy, 1952 | Barovier & Toso | 8¼ dia × 3½ h in (21 × 9 cm)

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

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 151 illustrates related examples *Murano Glass 1945–1970*, Heiremans, fig. 37 illustrates similar example

Provenance: Private Collection, New York



192 **BAROVIER & TOSO** Experimental vase
Italy, c. 1955 | 6½ dia × 11½ h in (17 × 29 cm)

internally decorated glass with fused canes and gold leaf
Incised to underside 'Toso'. \$8,000–10,000

Literature: *The Venetians: Modern Glass 1919–1990*, Muriel Karasik Gallery, pg. 42 illustrates this example

Provenance: Muriel Karasik Gallery, New York | Private Collection, New York



193 **ERCOLE BAROVIER** Autunnale vase
Italy, 1958 | Barovier & Toso | 9½ w × 6½ d × 11½ h in (24 × 17 × 29 cm)

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

Literature: *Murano Glass: Themes and Variations (1910–1970)*, Heiremans, pg. 59 illustrates series
Provenance: Private Collection, New York



194 **ERCOLE BAROVIER** Autunnale vase
Italy, 1958 | Barovier & Toso | 8¼ w × 6¼ d × 4¼ h in (21 × 16 × 11 cm)

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

Literature: *Murano Glass: Themes and Variations (1910–1970)*, Heiremans, pg. 59 illustrates series
Provenance: Private Collection, New York



195 **ANGELO BAROVIER** Glauco vase
Italy, c. 1953 | Barovier & Toso | 11 w × 7 d × 5¼ h in (28 × 18 × 13 cm)

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

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

Provenance: Fifty/50 Gallery, New York | Private Collection, New York



196 **ERCOLE BAROVIER** Eugenio vessels, collection of three

Italy, 1951 | Barovier & Toso

7¾ w × 6¼ d × 12¼ h in (20 × 16 × 31 cm)

10 w × 4½ d × 6 h in (25 × 11 × 15 cm)

8½ w × 4¾ d × 5¾ h in (22 × 12 × 15 cm)

iridized glass with internal decoration

\$3,000–5,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, ppg. 92–93 illustrate technique *Art Glass From Murano: 1910–1970*, Heiremans, pg. 49 illustrates technique

Provenance: Private Collection, Torino



197 **ERCOLE BAROVIER** Aborigeni vase
Italy, 1954 | Barovier & Toso | 5½ dia × 7 h in (14 × 18 cm)

internally decorated glass
\$1,000–2,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, ppg. 164–165 illustrate series *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, ppg. 96–97 illustrate series

198 **ERCOLE BAROVIER** Efeso vase
Italy, c. 1965 | Barovier & Toso | 7½ dia × 12¾ h in (19 × 32 cm)

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

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 119 illustrates similar examples *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 98 illustrates similar example *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 196 illustrates technique

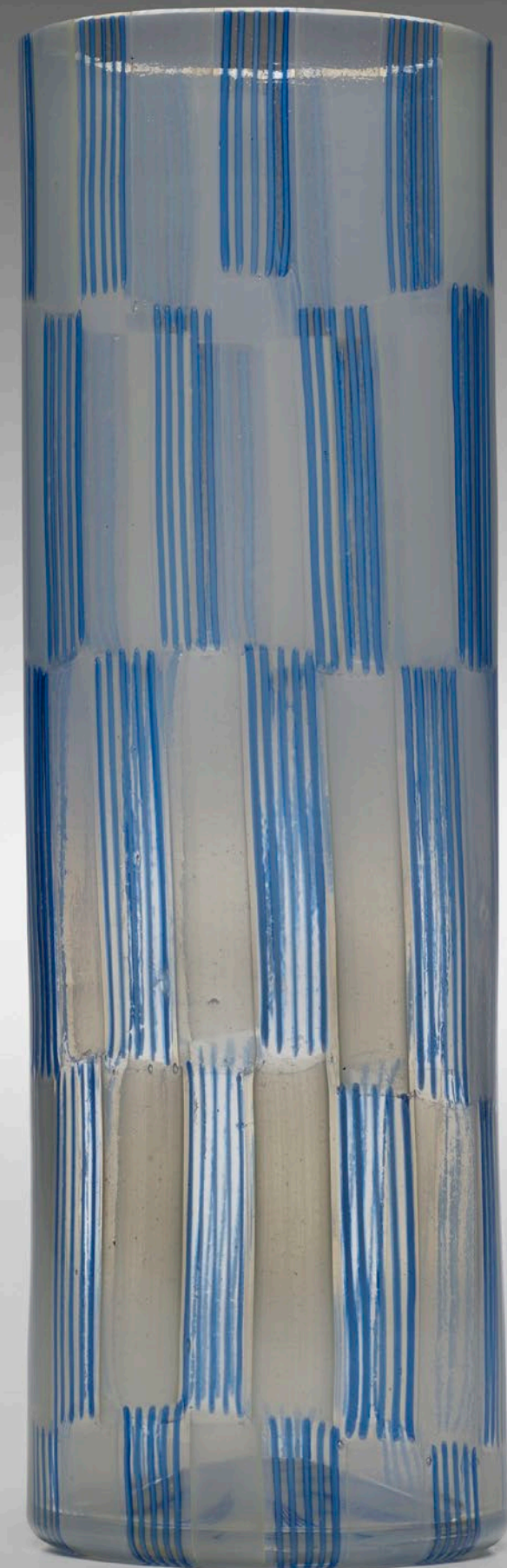
Provenance: Private Collection, Connecticut



199 **ERCOLE BAROVIER** Rare Millefili vase
Italy, 1956 | Barovier & Toso | 4¼ dia × 13¼ h in (11 × 34 cm)

alternating tesserae with opalino and clear glass bands
\$8,000–10,000

Literature: *Art Glass from Murano: 1910–1970*, Heiremans, pg. 55 illustrates series
Art of the Barovier: Glassmakers in Murano 1866–1972, Barovier, ppg. 168–169 illustrate technique
Provenance: Private Collection, Connecticut



200 **ERCOLE BAROVIER** Efeso vase
Italy, c. 1965 | Barovier & Toso | 11½ w × 6 d × 13½ h in (29 × 15 × 34 cm)

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

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 119 illustrates series
Il Vetro di Murano alle Biennali 1895–1972, Barovier, Barovier Mentasti and Dorigato, pg. 98
illustrates series *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 196
illustrates technique

Provenance: Private Collection, Milan



201 **ERCOLE BAROVIER** Intarsio charger
Italy, c. 1970 | Barovier & Toso | 16½ w × 13¼ d × 2 h in (42 × 34 × 5 cm)

fused glass tesserae
Incised signature to underside 'Barovier'. \$2,000–3,000

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, Milan



202 **ERCOLE BAROVIER** A Spina vase
Italy, 1958 | Barovier & Toso | 8 dia x 9½ h in (20 x 24 cm)

glass tesserae edged in amethyst
\$7,000–9,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 159 illustrates this example *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 180 illustrates technique

Provenance: Private Collection, New York





203 **ERCOLE BAROVIER** Rare Tessere Ambra vase
Italy, 1957 | Barovier & Toso | 6¾ dia x 6½ h in (17 x 17 cm)

alternating glass tesserae edged in amethyst

Paper manufacturer's label to underside 'Barovier & Toso Murano Made in Italy'. \$10,000–15,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 153 illustrates series
Art Glass from Murano 1910–1970, Heiremans, pl. 49, pg. 56 illustrates similar example
Ercole Barovier 1889–1974: Vetraio Muranese, Dorigato, pg. 103 illustrates series

Provenance: Private Collection, New York

Assembled over a thirty year period by a New York collector, the following group of sculptures and vases are based on drawings by Pablo Picasso and Jean Cocteau. This relationship between world-famous 20th century artists and Murano glass master blowers began in 1954 when entrepreneur Egidio Costantini met Picasso in the ceramics producing town of Vallauris, France. Shortly thereafter, Picasso challenged Costantini to produce a series of nymphs and fauns in glass. This meeting was encouraged by modern art collector and gallerist Peggy Guggenheim who was living in Venice at the time and felt that the work of Picasso and his contemporaries would translate well into the medium of Murano glass. Costantini would go on to found a company which would promote this relationship between modern artists and Murano glassblowers, the Fucina degli Angeli. Working closely with the IVR Mazzega firm and their young master blower Ermanno Nason, Fucina degli Angeli would produce a wide range of influential limited edition sculptures and vases, works that would go on to inspire a generation of Murano's designers, including Fulvio Bianconi. Often imitated and reproduced, these innovative works represent a unique moment in Murano glass history and the pieces presented here are some of the finest examples known.

**PABLO PICASSO, EGIDIO COSTANTINI,
FUCINA DEGLI ANGELI AND ERMANNO NASON**



204 **AFTER PABLO PICASSO** Flamenco vase
Italy, 1960 | I.V.R. Mazzega | 7¼ w × 5 d × 16½ h in (18 × 13 × 42 cm)

internally decorated iridized glass

This work was executed by Ermanno Nason. Incised signature to base 'Omaggio a Picasso E. Nason 1960'. \$10,000–15,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 325 illustrates this example

Provenance: Private Collection, New York



205 **AFTER PABLO PICASSO** Portatrice d'Acqua pitcher
Italy, 1959 | I.V.R. Mazzega | 6½ w × 5¼ d × 16¾ h in (17 × 13 × 43 cm)

iridized glass with pasta vitrea applications

This work was executed by Ermanno Nason. Incised signature and date to underside 'Omaggio a Picasso E. Nason 1959'. \$15,000–20,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 324 illustrates this example

Provenance: Private Collection, New York





206 **AFTER PABLO PICASSO** Condor vase
Italy, 1959 | I.V.R. Mazzega | 13½ w × 6¾ d × 16¼ h in (34 × 17 × 41 cm)

iridized glass with lattimo applications and pasta vitrea

This work was executed by Ermanno Nason. Incised signature to underside 'Omaggio a Picasso E. Nason 1959'. \$20,000–30,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 320 illustrates this example

Provenance: Private Collection, New York

207 **AFTER JEAN COCTEAU** Burlesco vase
France, 1956 | I.V.R. Mazzega | 10¾ w × 8½ d × 15 h in (27 × 22 × 38 cm)

iridized glass with lattimo applications and pasta vitrea

This work was executed by Ermanno Nason. Incised signature to underside 'Ommagio a Picasso 1956 E. Nason'. \$15,000–20,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 323 illustrates this example

Provenance: Private Collection, New York



208 **AFTER PABLO PICASSO** Fauni
Italy, 1959 | La Fucina degli Angeli | 5½ w × 5 d × 11½ h in (14 × 13 × 29 cm)

iridized glass

Incised signature to underside 'Omaggio a Picasso E. Nason 1959'. \$15,000–20,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 329 illustrates this example

Provenance: Private Collection, New York



209 **AFTER PABLO PICASSO** Fauni
Italy, 1964 | La Fucina degli Angeli | 5¼ w × 4¼ d × 12¾ h in (13 × 11 × 32 cm)

corroso glass

\$15,000–20,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 329 illustrates this example

Provenance: Private Collection | Stadion Casa D'Aste, Milan, *Vetri Italiani*, 18 March 1999, Lot 252 | Private Collection, New York



210 **FULVIO BIANCONI** Bottiglia vase with stopper
Italy, 1954 | Gino Cenedese & Co. | 7 w × 5¼ d × 17¼ h in (18 × 13 × 44 cm)

crystallo glass with black and blue glass threads
\$15,000–20,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*,
Barovier, pg. 307 illustrates this example

Provenance: Private Collection, New York





211 **FULVIO BIANCONI** Teatrino vase
Italy, 1956 | Gino Cenedese & Co. | 5¾ w × 5¾ d × 13¾ h in (15 × 15 × 35 cm)

glass with applied details
\$10,000–15,000

Literature: *Murano Glass: Themes and Variations 1910–1970*, Heiremans, pg. 169
illustrates similar example *Il Vetro di Murano Alle Biennali: 1895–1972*, Barovier,
Barovier Mentasi and Dorigato, pg. 81 illustrates similar example

Provenance: Private Collection, New York



212 **FULVIO BIANCONI** Prototype Rettangolare vase for Galleria Danese
Italy, c. 1958 | I.V.R. Mazzega | 4¾ w × 3½ d × 5¼ h in (12 × 9 × 13 cm)

internally decorated glass

Incised signature to underside 'Bianconi'. \$3,000–5,000

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

Provenance: Galleria Danese, Milan | Private Collection, Milan

213 **FULVIO BIANCONI** Prototype Testa
Italy, 1965 | 8½ w × 3¾ d × 13 h in (22 × 10 × 33 cm)

glass with metallic inclusions

\$3,000–5,000

Literature: *I Vetri di Fulvio Bianconi*, Bossaglia, fig. 108 illustrates this example

Exhibited: *Zadar Meets Milan—Bellini-Pezzoli Collections: Glass Artists and Designers from 1960 to Today*, 4 December–8 February 2017, Museum of Ancient Glass, Zadar, Croatia

Provenance: Private Collection, Milan



214 **FULVIO BIANCONI** Colpo di Vento goblets, set of three
Italy, 1983 | Toso Vetri d'Arte | 4½ dia × 11¼ h in (11 × 29 cm)
7 w × 4½ d × 7½ h in (18 × 11 × 19 cm)
7½ w × 4¼ d × 5 h in (19 × 11 × 13 cm)

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

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



215 **NAPOLEONE MARTINUZZI** Sconces, pair
Italy, c. 1955 | Cenedese | 8 w × 6¼ d × 14 h in (20 × 16 × 36 cm)

scavo glass, bronze
\$10,000–15,000

Literature: *Napoleone Martinuzzi: Vetraio del Novecento*, Barovier Mentasti, ppg. 158–163 illustrate series



216 **ARCHIMEDE SEGUSO** A Canne Trasversale vase
Italy, c. 1955 | Seguso Vetri d'Arte | 5¼ w × 5 d × 7½ h in (13 × 13 × 19 cm)

fused zanfirico glass canes
\$3,000–5,000

Literature: *Murano Glass: Themes and Variations 1910–1970*,
Heiremans, pg. 94, no. 77 illustrates similar example

Provenance: Private Collection, Milan



217 **ARCHIMEDE SEGUSO** A Polveri basket form
Italy, 1953 | Vetreria Archimede Seguso | 13¼ w × 7½ d × 9 h in (34 × 19 × 23 cm)

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

Literature: *Art Glass from Murano: 1910–1970*, Heiremans, pg. 136 illustrates technique





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

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

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

Provenance: Private Collection, Milan

219 **ARCHIMEDE SEGUSO** Merletto vase
Italy, 1990 | Vetreria Archimede Seguso | 8½ dia × 9 h in (22 × 23 cm)

internally decorated glass

Incised signature, date and number to underside 'Archimede Seguso 1990 2/7'. \$7,000–9,000

Provenance: Private Collection, New York



220 **A.V.E.M.** Pulegoso vase
Italy, c. 1934 | 5¼ w × 4½ d × 4¼ h in (13 × 11 × 11 cm)

pulegoso glass with applications
\$2,000–3,000

Literature: *Murano '900*, Deboni, pg. 23 illustrates technique
Provenance: Private Collection, New York



221 **A.V.E.M.** Pulegoso bowl
Italy, c. 1934 | 6 dia × 3½ h in (15 × 9 cm)

pulegoso glass with applications
\$2,000–3,000

Literature: *Murano '900*, Deboni, pg. 23 illustrates technique
Provenance: Private Collection, New York





DINO MARTENS

222 **DINO MARTENS** Frammentati vase, model 6097
Italy, 1954 | Aureliano Toso | 4¾ dia × 9¾ h in (12 × 25 cm)

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

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, ppg. 282–283
illustrate this example *Dino Martens: Glass and Drawings*, Deboni, pg. 102 illustrates model
Dino Martens: Muranese Glass Designer, Heiremans, pg. 110 illustrates model

Provenance: Private Collection, New York

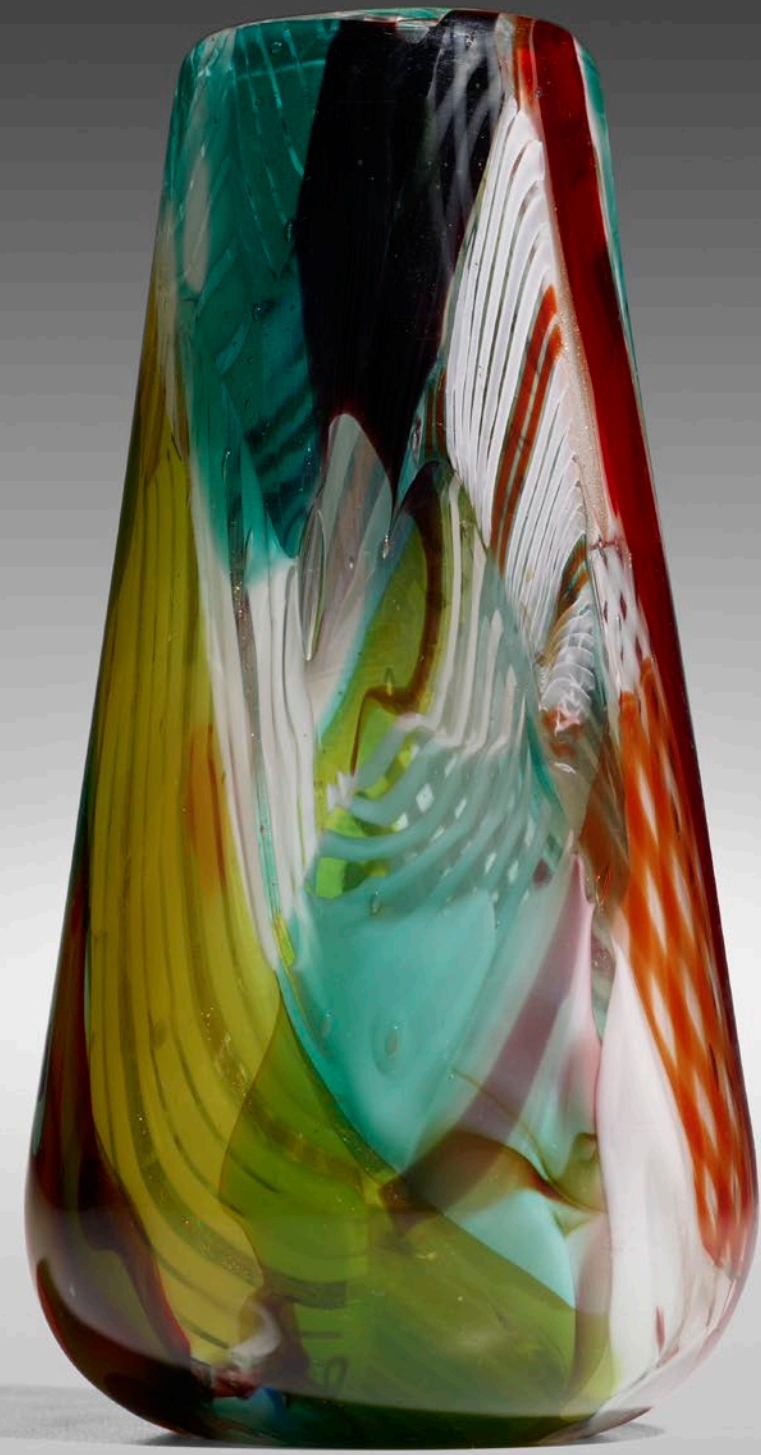


223 **DINO MARTENS** Frammentati vase, model 6097
Italy, 1954 | Aureliano Toso | 4 dia x 8 h in (10 x 20 cm)

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

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, ppg. 282–283
illustrate similar examples *Dino Martens: Glass and Drawings*, Deboni, pg. 102 illustrates
model *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 110 illustrates model

Provenance: Wright, *Important 20th Century Design Session 1*, 20 May 2007,
Lot 341 | Private Collection, New York





224 **DINO MARTENS** Frammentati vase
Italy, 1954 | Aureliano Toso | 5½ dia × 13¼ h in (14 × 34 cm)

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

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, ppg. 282–283
illustrate similar examples *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 110
illustrates similar example

Provenance: Private Collection, New York

225 **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
\$20,000–30,000

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

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



226

DINO MARTENS El Dorado vase
Italy, 1953 | Aureliano Toso | 6½ dia x 7¼ h in (17 x 18 cm)

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

Paper label to underside 'Vetreteria Aureliano Toso Murano'. \$7,000–9,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 281 illustrates similar example





227 **DINO MARTENS** Bianca Nero pitcher
Italy, 1954 | Aureliano Toso | 4¾ w × 2¾ d × 16½ h in (12 × 7 × 42 cm)

fused glass canes
\$5,000–7,000

Literature: *Art Glass from Murano: 1910–1970*, Heiremans, pg. 206 illustrates series

Provenance: Private Collection, New York

228 **DINO MARTENS** Rare and Monumental Mario Opalino vase
Italy, c. 1962 | Aureliano Toso | 4¼ w × 4¼ d × 16 h in (11 × 11 × 41 cm)

opaline glass with turquoise applications

Signed with paper studio label to underside 'Mario 89 mod.whit 48.00 Dept.1'.
Signed with applied foil distributor's label to shoulder 'Vetri Murano Export-Glass
Maria Sanrogno Venezia San Marco 338'. \$7,000–9,000

Literature: *Vetzeria Aureliano Toso, Murano 1938–1968: Designs by Dino Martens,*
Enrico Potz and Gino Poli, Heiremans, pg. 120 illustrates similar example

Provenance: Private Collection, Milan



229 **FLAVIO POLI** Incamiciato vase
Italy, c. 1940 | Seguso Vetri d'Arte | 6½ dia × 12¾ h in (17 × 32 cm)

glass with gold inclusions
\$2,000–3,000

Literature: *Seguso Vetri D'Arte: Glass Objects from Murano (1932–1973)*,
Heiremans, pg. 94 illustrates related form

Provenance: Private Collection, Connecticut



230 **FLAVIO POLI** Valva vase, model 9656
Italy, c. 1955 | Seguso Vetri d'Arte | 6 w x 3 d x 6½ h in (15 x 8 x 17 cm)

sommerso glass

Signed with applied paper manufacturer's label to base 'L. 87000 Seguso Vetri D'Arte Murano 9656'.
\$2,000–3,000

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

Provenance: Private Collection, Milan



231 **FLAVIO POLI** Sommerso vase, model 11634
Italy, 1957 | Seguso Vetri d'Arte | 4½ w x 4½ d x 4½ h in (11 x 11 x 11 cm)

sommerso glass

Incised signature to underside 'Flavio Poli Seguso Murano'. \$2,000–3,000

Literature: *Seguso Vetri d'Arte: Glass Objects from Murano (1932–1973)*, Heiremans, pg. 142 illustrates model

Provenance: Private Collection, New York



232 **FLAVIO POLI** Sommerso vase, model 12778
Italy, 1960 | Seguso Vetri d'Arte | 6 w x 3¼ d x 5 h in (15 x 8 x 13 cm)

sommerso glass

Inventory label to underside '12778'. \$2,000–3,000

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

Provenance: Private Collection, New York





233 **RICCARDO LICATA** A Murrine vase
Italy, 1969 | Salviati & C. | 7 dia x 9 h in (18 x 23 cm)

internally decorated glass with murrines

Incised signature and date to underside 'Licata Pan Venice 1969'. Foil manufacturer's label to underside 'Salviati & Co'. Partial foil manufacturer's label to underside. \$3,000–5,000

Literature: *Venini Glass: Catalogue 1921–2007*, Deboni, pls. 156–158 illustrate technique



234 **LINO TAGLIAPIETRA** Zanfirico vase
Italy, 1990 | 4¾ dia × 9½ h in (12 × 24 cm)

fused glass canes

Incised signature and date to underside 'Lino Tagliapietra 90'. \$4,000–6,000

Provenance: Private Collection, New York



235 **LINO TAGLIAPIETRA AND MARINA ANGELIN** Tessuto vase
Italy, 1986 | Effetre International | 13 w × 11¼ d × 9¼ h in (33 × 30 × 23 cm)

fused glass canes

Incised signature, date and number to underside 'Lino Tagliapietra
Effetre International Murano 1986 1/100'. \$5,000–7,000

Provenance: Private Collection, New York





236 **ALDO NASON** Yokohama vase
Italy, c. 1960 | A.V.E.M. | 5¼ w × 3¼ d × 13¼ h in (13 × 8 × 34 cm)

glass with metallic inclusions and murrines
\$6,000–8,000

Literature: *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, ppg. 61, 162 illustrate technique *Murano Glass: Themes and Variations 1910–1970*, Heiremans, ppg. 18, 21 illustrate series and technique

Provenance: Private Collection, New York

237 **GIULIO RADI** A Reazione Polichrome vase
Italy, c. 1950 | A.V.E.M. | 6¼ dia × 9 h in (16 × 23 cm)

internally decorated glass with silver inclusions
\$5,000–7,000

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



238 **YOICHI OHIRA** Zucca vase
Italy, 1998 | 6½ dia × 9¾ h in (17 × 25 cm)

polished and ground hand-blown glass canes with murrines

This unique work was executed with Maestro Livio Serena. Incised signature and date to underside 'Yoichi Ohira M. L. Serena 1/1 Unico 17-2-1998 Murano'. \$6,000–8,000

Literature: *Yoichi Ohira: A Phenomenon in Glass*, Friedman, ppg. 126, 375 illustrate this example

Exhibited: Barry Friedman Ltd., New York, 1998

Provenance: Private Collection, New York



239 **YOICHI OHIRA** Zucca vase
Italy, 1998 | 4¾ dia × 7¾ h in (12 × 20 cm)

polished and ground hand-blown glass canes with murrines

This unique work was executed with Maestro Livio Serena. Incised signature and date to underside 'Yoichi Ohira M. L. Serena 1/1 Unico 23-02-1998 Murano'. \$6,000–8,000

Literature: *Yoichi Ohira: A Phenomenon in Glass*, Friedman, ppg. 126, 375 illustrate this example

Exhibited: Barry Friedman Ltd., New York, 1998

Provenance: Private Collection, New York



240 **YOICHI OHIRA** Mosaico vase
Italy, 1997 | 4¾ dia x 6¼ h in (12 x 16 cm)

polished and ground hand-blown glass canes with murrines

This unique work was executed with Maestro Livio Serena. Incised signature and date to underside 'Yoichi Ohira M. L. Serena 1-7-1997 1/1 Unico Murano'. \$6,000-8,000

Literature: *Yoichi Ohira: A Phenomenon in Glass*, Friedman, ppg. 104, 373 illustrate this example

Exhibited: Museo Correr, Venice, 1998

Provenance: Private Collection, New York



TERMS AND CONDITIONS

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

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

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

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

You hereby enter into this agreement:

1. You Agree

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

2. Rago/Wright as Agent

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

BIDDING AT AUCTION

3. Registration

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

4. Qualifying to Bid

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

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

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

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

5. Your Bid is an Offer

Any bid you submit can and may be the winning bid for a particular lot. Your bid constitutes an offer to purchase the lot. If we accept your bid, you become contractually bound to buy the lot in accordance with that bid. A bid can be accepted by Rago/Wright (a) by our auctioneer as the last, highest bid in an auction; or (b) by us as an acceptable offer for a lot in a Private Sale (such accepted bid or offer, “**Winning Bid**”). If your bid is a Winning Bid, you agree to pay us the amount of your bid and the Buyer’s Premium for such lot and assume all risk of loss and damage to such lot, in addition to any obligations, costs and expenses relating to its handling, shipping, insurance, taxes and export as set forth herein.

6. Inspection

All sales are final. You are responsible for satisfying yourself about the condition or any other matter concerning each purchased lot. You are advised to personally examine any lot on which you intend to bid prior to the auction and/or sale. By bidding on a lot, you hereby represent, warrant and covenant that you have examined the condition of the lot to your satisfaction and have no objections with its condition.

CONDUCT OF AUCTION

7. Auction

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

8. US Currency

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

9. Estimates

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

10. Condition Reports and Descriptions

As a courtesy, condition reports for any lot are available from Rago/Wright prior to the sale, but Rago/Wright assumes no responsibility for errors and omissions contained in any such report, a Rago/Wright catalogue or other description of a lot that we may make available. Except as set forth in Sections 42.1 (a) and (b), any statements made by Rago/Wright with respect to a lot whether in a condition report, a Rago/Wright catalogue or on the Rago/Wright website, orally or in writing, are intended as statements of opinion only, are not to be relied upon as statements of fact and do not constitute representations or warranties of any kind. Any description of a lot’s dimensions and weights is approximate.

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

11. Bidding Increments

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

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

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

12. Reserve

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

13. Absentee Bids

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

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

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

Absentee Bidding Conditions (a) Information. In addition to fulfilling any registration and qualification requirements under Section 3 (“*Registration*”) and Section 4 (“*Qualifying to Bid*”), all Absentee Bids must include (i) the correct lot name and number; (ii) your minimum and maximum bid amounts; and (iii) your name and contact information. (b) Confirmation. We endeavor to send each person who submitted an Absentee Bid to us one (1) or more days before the auction with a bid confirmation by 5:00 pm on the day prior to the auction. If you do not receive a bid confirmation, please call us. When you do receive a bid confirmation, you are solely responsible to check it for accuracy. We cannot be liable for errors in bidding including situations in which our bid confirmation contained errors that you did not correct. (c) Disclaimers. We endeavor to handle all absentee bids as your agent, based on your directions. We bid that auction’s bidding increment above the previous bid up to your maximum bid amount. (See Section 11 “*Bidding Increments*”). We assume no responsibility for a failure to execute any such bid, or for errors or omissions made in connection with the execution of any such bid. We will place your Absentee Bids at our discretion and at your risk. We enable Absentee Bids as a convenience to our customers, but while we will make every effort to execute your instructions, we cannot be held liable or responsible for any errors or any failure to bid.

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

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

14. Auction Results

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

15. The Record of the Sale

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

16. Withdrawal

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

PAYMENT

17. Invoicing

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

18. Payment for and Collection of Purchases

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

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

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

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

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

19. Enforcement Costs

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

SALES TAX

20. New Jersey and Illinois

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

21. Nexus

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

22. Resale Certificate

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

23. Warning: Use Tax

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

PICK-UP AND STORAGE

24. Pick-up and Removal

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

25. Procedures for Pick-up and Removal

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

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

Referred Shippers We may, as a courtesy to you and solely at our discretion and your risk, provide or arrange packing, shipping or similar logistical services, or refer you to third parties who specialize in these services. Any such services referred, provided or arranged by us are at your sole risk and expense; we assume no responsibility for any act or omission of any party in connection with any such service or reference, and we make no representations or warranties regarding such parties or their services. You expressly release Rago/Wright from any and all liability arising from your use of any third-party services.

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

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

26. Deadlines for Pick-up, Storage and Abandonment

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

27. Consequences of Late Pick-up and Abandoned Property

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

28. Full Payment

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

29. Export, Import, Endangered Species Licenses and Permits

An export or import license may be required for the export or import of your Purchased Lot to your designated destination. It is your sole responsibility to familiarize yourself with International, U.S. Federal and State laws or requirements regarding the necessary export, import, or other permit required. In addition, many countries prohibit or limit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros’ horn or tortoiseshell, irrespective of age, percentage or value. We make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes and will have no responsibility with regard to these matters. You represent, warrant and covenant that, before bidding on a lot, you have examined to your satisfaction whether a license is required to bring the lot to your designated destination or any other area of interest to you. It is solely your responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit will not justify the cancellation of the sale or any delay in making full payment of All Charges for the lot. 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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