

The background of the entire page is an abstract, marbled pattern in various shades of teal, turquoise, and light blue. The pattern consists of thick, flowing, vein-like shapes that create a sense of movement and depth. The colors are vibrant and saturated, with some darker areas where the colors blend together.

LINO TAGLIAPIETRA

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SEATTLE SHOWROOM

SUMMER 2023



Lino Tagliapietra, 2023. Museum of Glass, Tacoma, WA. Photograph by Russell Johnson.

# LINO TAGLIAPIETRA

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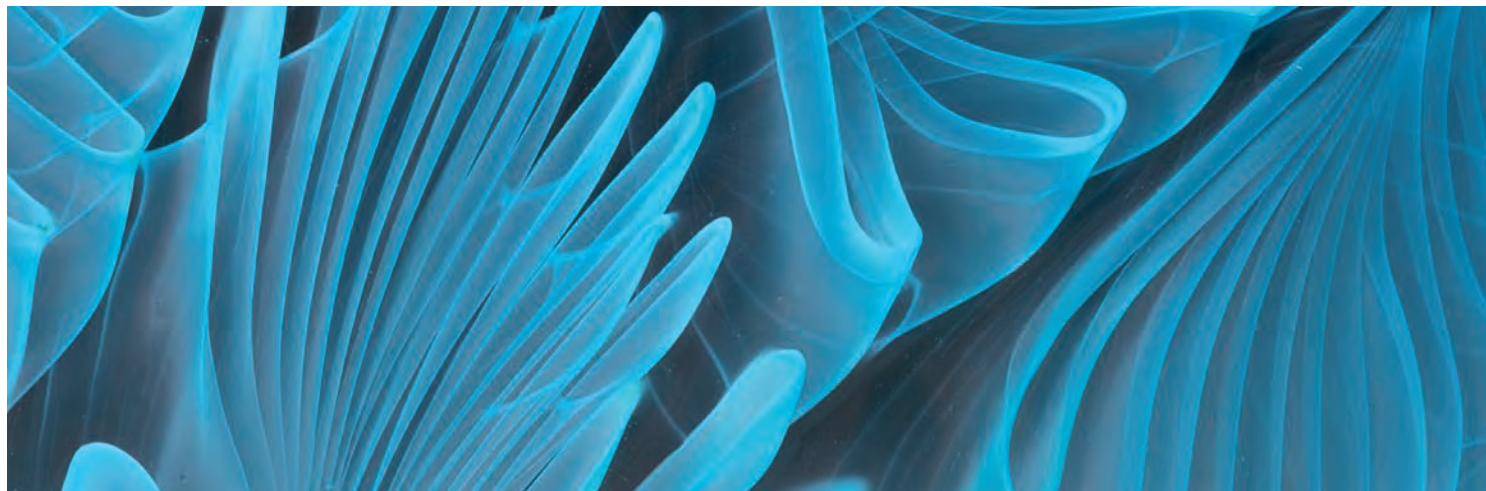
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## ARTWORKS



*Florenzia*, 2020. Lino Tagliapietra. Blown Glass. 11" H x 16" W x 16" D. Photographs by Russell Johnson.

Named for the floral pattern of the murrine, this *Florenzia* vessel is simple in form, which highlights its bouquet of overlapping colors. This artwork is composed exclusively of *Florenzia* murrine, made by layering and folding together different colors of flat ribbon cane, creating a petal-like structure within the rod of stretched glass. Once sliced into small pieces, the murrine are laid out on a heating stone and grouped tightly together. When laying out the murrine, Lino can assess how the glass pieces will stretch and shape during the blowing process. For this work, Lino utilized the translucency of the murrine, and chose to shape a vessel with a wide neck, therefore allowing more light to filter through the vessel and cast playful, colorful shadows onto the bench below. Tagliapietra's mastery is evident in this dualism. His ability to anticipate the beauty of the form itself as well as the piece's effect on the surface of the table is outstanding.



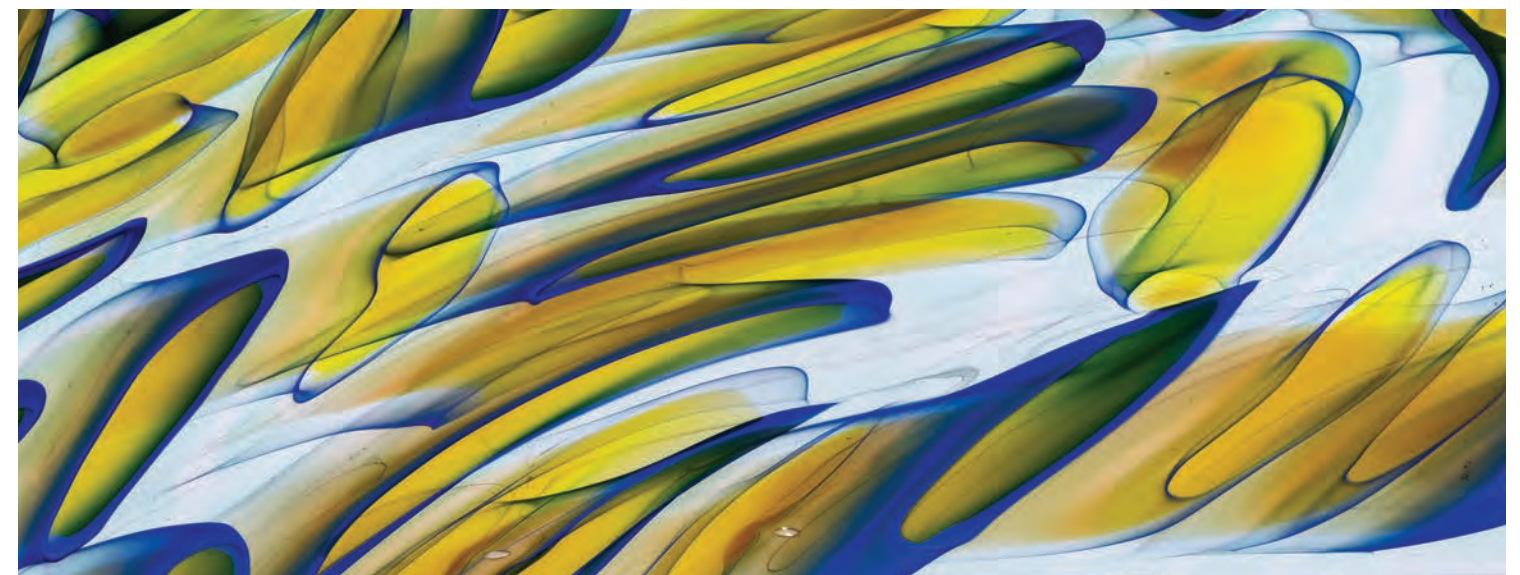
*Florenzia*, 2020. Lino Tagliapietra. Blown Glass. 16 1/4" H x 14 1/2" W x 7 1/4" D. Photographs by Russell Johnson.



*Dream of a Long Winter*, 2021. Lino Tagliapietra. Stained Glass. 75 3/4" H x 31" W x 17" D. Photographs by Russell Johnson.



*Corning Final Blow, Omega*, 2022. Lino Tagliapietra. Blown Glass. 11" H x 17 3/4" W x 17 1/4" D. Photographs by Russell Johnson.





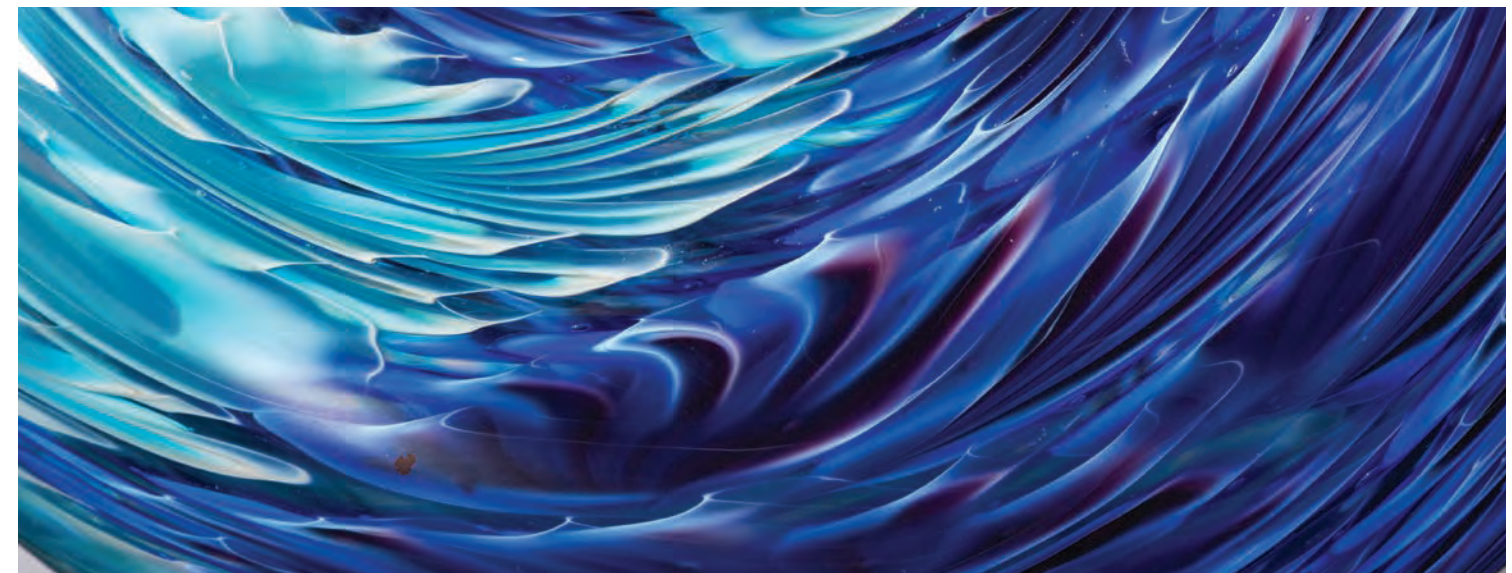
*Avventurine Fenice 2015.* Lino Tagliapietra. Blown Glass. 9" H x 12 1/2" W x 2 3/4" D. Photographs by Russell Johnson.

The Fenice pictured above is Avventurine. Avventurina is a glassblowing technique from the 17th century that combines metal shavings with molten glass. This is an extremely difficult process that requires patience and persistence. Lino further intensifies this method by adding additional colors, culminating in his particularly precious Avventurine vessels.

Fenice, or "phoenix" in English, are named for La Fenice theatre in Venice - a historic building that has burned down and been rebuilt three times throughout its long history. An homage to his hometown, these artworks gracefully rise and curve into delicately tapered necks.



*Fenice 2020.* Lino Tagliapietra. Blown Glass. 19 3/4" H x 20" W x 14 1/2" D. Photographs by Russell Johnson.





*Dinosaur*, 2015. Lino Tagliapietra. Blown Glass. 45" H x 17" W x 14 1/2" D. Photographs by Russell Johnson.

One of the Maestro's most enduring series, the Dinosaur, represents the drama of glassblowing. Lino stretches and curves the neck of the vessel in the last moments of the glassblowing process - a feat that requires the precision and attention of the entire glassblowing team. There are a variety of fire-work murrine used in this specific Dinosaur. The colors are extremely vibrant making this piece really pop. The translucency in the murrine allow for amazing light play in this work.



*Morgana*, 2008. Lino Tagliapietra. Blown Glass. 16 1/4" H x 9 1/2" W x 3 3/4" D. Photographs by Russell Johnson.

A limited collection from around 2008, the Morgana features heavily engraved patterns that encircle a hole that runs through the center of the vessel. This creates a mesmerizing effect, and seems to draw the eye into the middle of the piece itself. The work is playful, and highlights Lino's interest in exploring the three-dimensionality of glass.



*Papeete*, 1998. Lino Tagliapietra. Blown Glass. 29 1/4" H x 8 3/4" W x 5" D. Photographs by Russell Johnson.



*Endeavor*, 2020. Lino Tagliapietra. Blown Glass. 5 1/2" H x 47 1/4" W x 6 1/4" D. Photographs by Russell Johnson.

The Maestro began producing Endeavor in the late 1980s, using molds to create small and slender boats. Over the next 10 years, Tagliapietra continued to experiment with Endeavor, eventually achieving the meter-long vessels that compose the series today. Today, Endeavor begin as closed vessels. During the blowing process these long bubbles of glass are stretched over metal molds to form the gentle curves and tapered points that define the series. Having cooled, the vessel is in half horizontally with the base of this cut then becoming the final Endeavor.

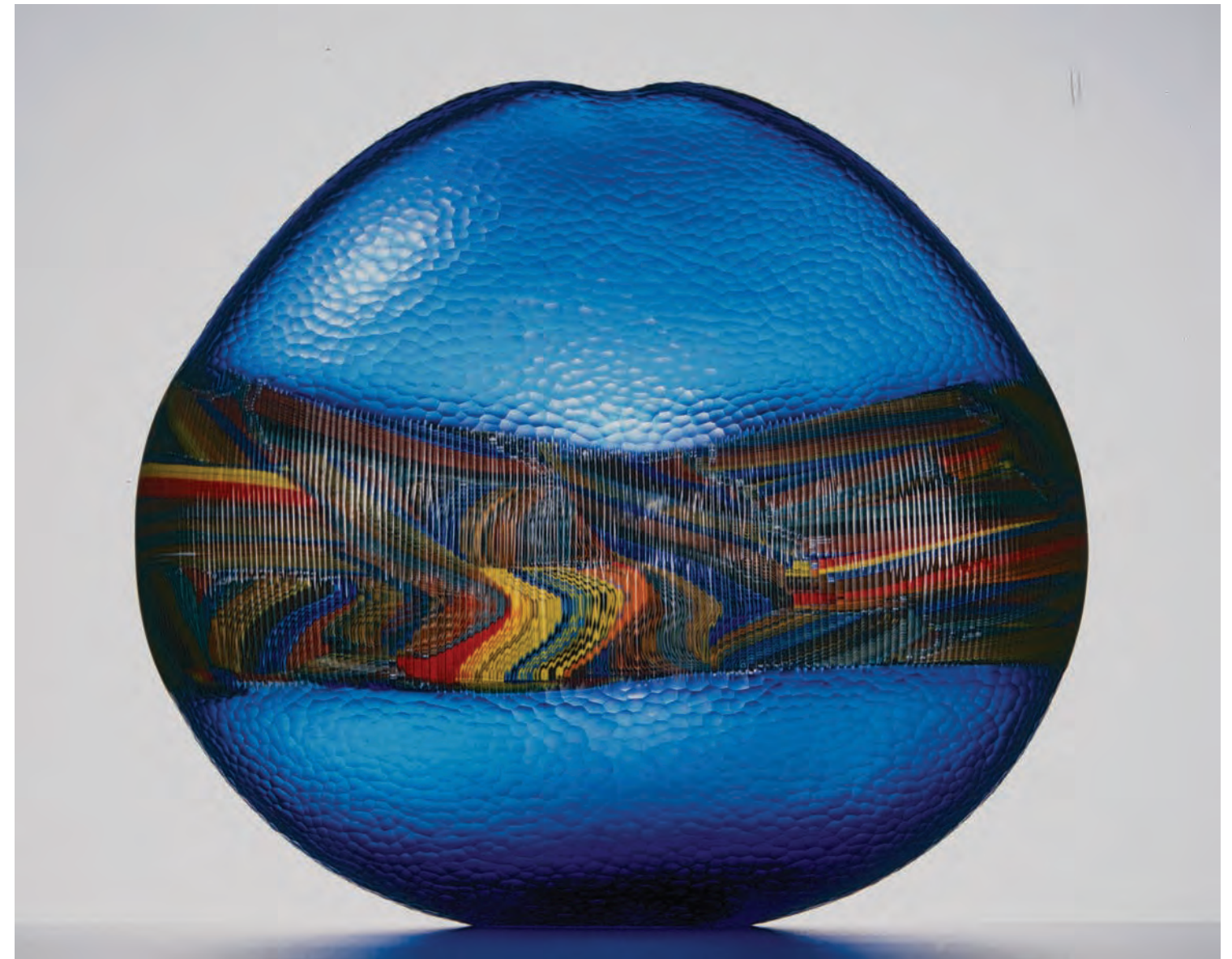
This particular vessel is unique due to its Aquilone murrine. The Maestro's early endeavor primarily focus on color, cane, and cold working. The Aquilone murrine showcase the works in a completely different light. These works allow for stunning light play, casting beautiful shadows of color and murrine.





*Forcola*, 2017. Lino Tagliapietra. Blown Glass. 36 3/4" H x 12 1/4" W x 8" D. Photographs by Russell Johnson.

Forcola begin as vessels with multiple layers of incalmo and cane work, the glass is cooled, cut into pieces, and then reheated in the kiln. This second heating makes the cut pieces flatten out, which creates the wavy and dimensional shape of the final Forcola. The name means "oarlock" in the Venetian dialect.

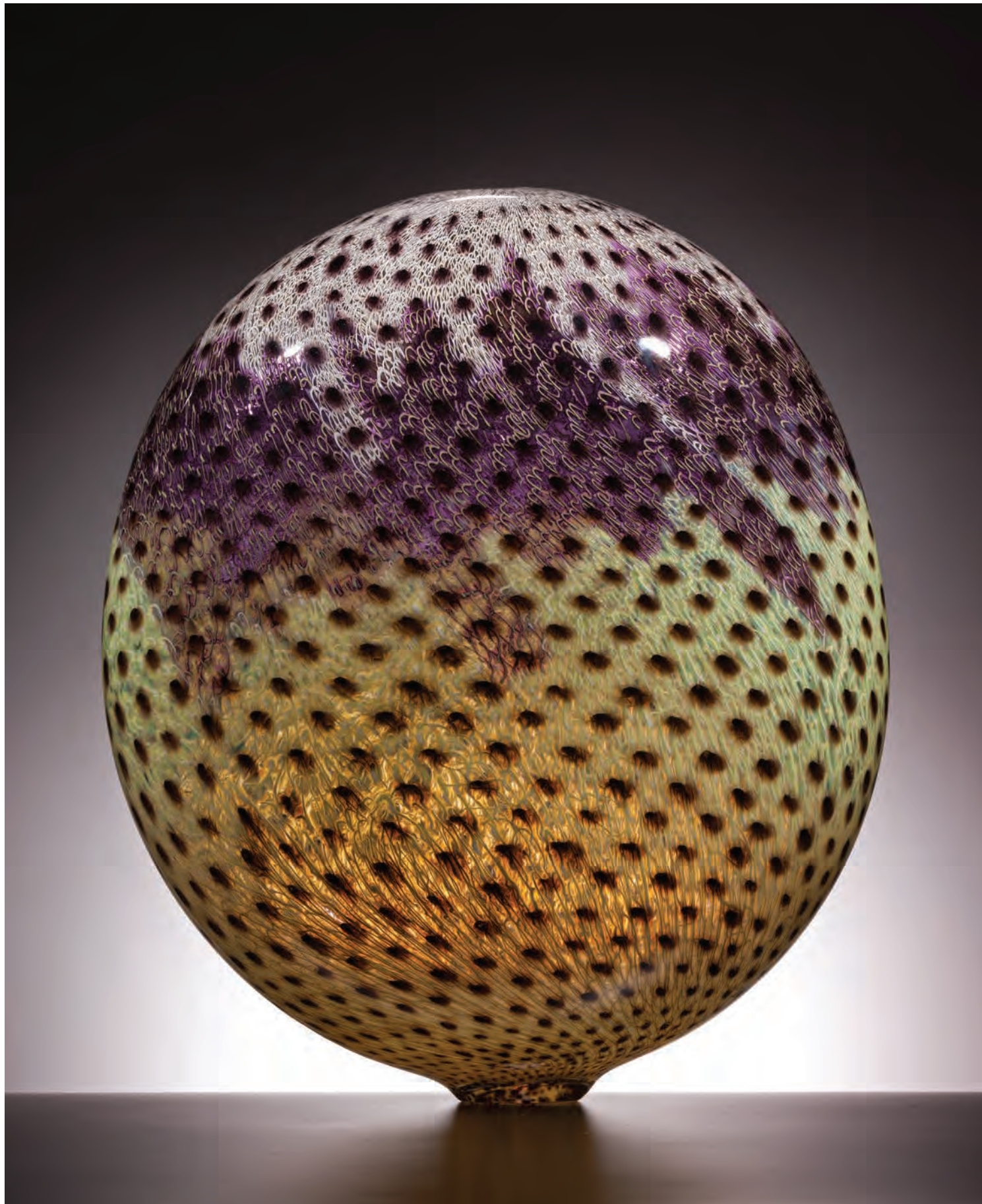


*Riverstone*, 2000. Lino Tagliapietra. Blown Glass. 12 3/4" H x 14 3/4" W x 7" D. Photographs by Russell Johnson.

Lino first developed the *Riverstone*, in the early 1990s and has revisited the idea repeatedly over the subsequent decades. The vessel has changed very little in its essential design since its initial creation. "It's simplicity is its most important quality as it allows the colors, canes, murrine, and cold-working to stand out."







*Africa*, 2013. Lino Tagliapietra. Blown Glass. 20 1/2" H x 17 3/4" W x 11 3/4" D. Photographs by Russell Johnson.

Inspired by the vibrant colors and prints of West African wax fabrics, the Africa series features bold murrine and bright colors. This work is a must see in person!



*Durango*, 2019. Lino Tagliapietra. Blown Glass. 23" H x 14 3/4" W x 7" D. Photographs by Russell Johnson.

When asking Lino about the Duragno he said, "I tried to achieve a more mosaic decorative effect. That is why I decided to use different types of murrine in a very irregular way." This is also a must see in person as a very rare series of the Maestro.



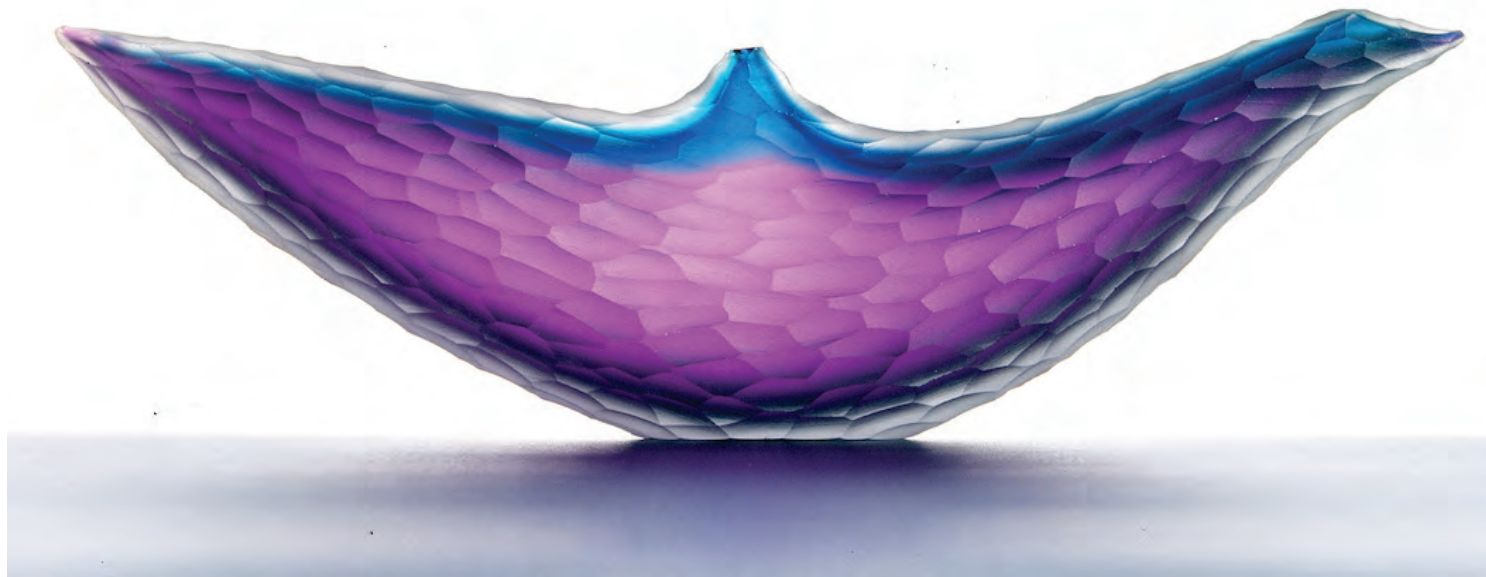
*Corning Final Blow Dinosaur, 2022. Lino Tagliapietra. Blown Glass. 46 1/2" H x 15" W x 10" D. Photographs by Russell Johnson.*

The Dinosaur represents the drama of glassblowing. Lino stretches and curves the neck of the vessel in the last moments of the glassblowing process - a feat that requires the precision and attention of the entire glassblowing team.

These final two Dinosaurs were made with a new technique that Lino had contemplated for a long time. The Maestro used a different part of a thicker murrina. During the blowing process the murrina gets stretched extremely until the murrina design disappears leaving these wonderful smokey shades. A must see in person as these two Dinosaurs are very unique and of course and are the only two works of this style.



*Corning Final Blow Dinosaur, 2022. Lino Tagliapietra. Blown Glass. 47 1/4" H x 16 1/2" W x 8" D. Photographs by Russell Johnson.*



*Batman*, 2000. Lino Tagliapietra. Blown Glass. 5 1/2" H x 18" W x 3" D. Photographs by Russell Johnson.

The Batman is a playful series that often features bright colors and heavy engraving. Once cooled, the piece is engraved with long and deep vertical cuts in a process called batuto. These cuts reveal the layers of colors built up in the glass. As far as the shape of this series is concerned, Lino happily acknowledges that "I was inspired by the famous superhero".



*Pavone*, 2019 Lino Tagliapietra. Blown Glass. 22" H x 14 1/4" W x 9 1/2" D. Photographs by Russell Johnson.

Pavone is composed of dozens of murrine, each containing a striped pattern which creates a feathered effect when blown into a vessel. The Maestro looks to nature for inspiration for this vessel, and has named this artwork Pavone, or "peacock" in Italian.



*Africa*, 2013. Lino Tagliapietra. Blown Glass. 20 1/2" H x 17 3/4" W x 11 3/4" D. Photographs by Russell Johnson.

Lino named the Contarini after one of Venice's most famous and historical families. There are a number of palazzos throughout Venice that once belonged to the Contarini family, and each features eye-catching architectural details that have inspired the Maestro to recreate in glass over nearly two decades. The Maestro has since developed the Contarini murrine to highlight the Contarini palace. Like its namesake, the Palazzo Contarini, Lino's Contarini features "windows" which here offer us a glimpse of the opposite side of the vessel.



*Saba*, 2010. Lino Tagliapietra. Blown Glass. 39 3/4" H x 17" W x 8 1/4" D. Photographs by Russell Johnson.

Inspired by the biblical Queen Sheba (or "la regina di Saba" in Italian), Saba has a mystical quality that often features jewel tones paired with warm red and orange hues. Lino uses incalmo to create the bands of color and cane through the body of the works.

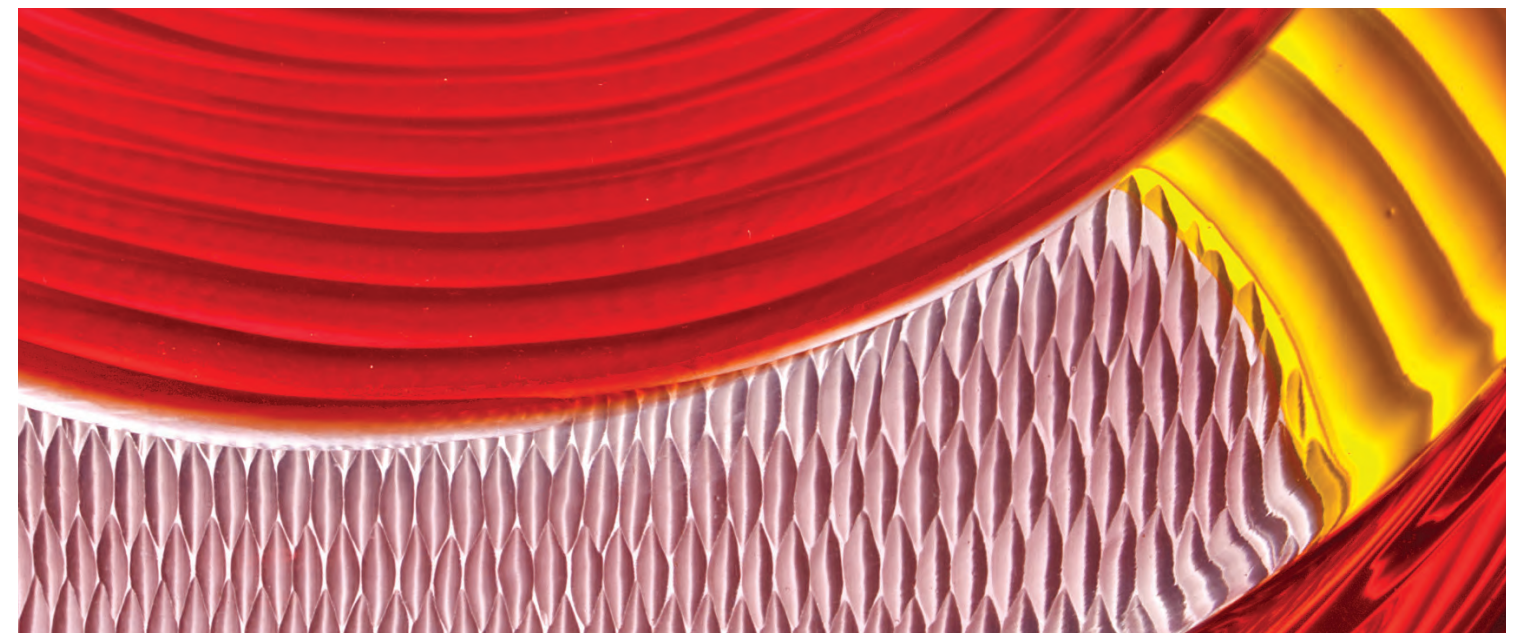


*Stromboli*, 2004 Lino Tagliapietra. Blown Glass. 21" H x 9 1/4" W x 5 3/4" D. Photographs by Russell Johnson.

Artworks like *Stromboli* have simpler forms, which allow Lino to more dramatically play with color and design. Lino will often play with transparency in the murrina, which allows him to highlight not only the exterior of the vessel but the inside as well. In this particular *Stromboli*, the murrina is much more compact making it harder to play with transparency. Lino did this intentionally to highlight the beauty of this work and bring attention to the details and turquoise color. The Maestro used cold-working to play with the viewers perspective of the piece. This work is a must see in person as the turquoise is extremely vibrant!



*Alba*, 2006. Lino Tagliapietra. Blown Glass. 16" H x 17" W x 8 1/4" D. Photographs by Russell Johnson.





*Gioiello*, 2016. Lino Tagliapietra. Blown Glass. 17 3/4" H x 8 1/4" W x 5 1/4" D. Photographs by Russell Johnson.

Aventurina is a glassblowing technique from the 17th century that combines metal shavings with molten glass. This is an extremely difficult process that requires patience and persistence. Lino further intensifies this method by adding additional colors, culminating in his particularly precious Aventurine vessels.



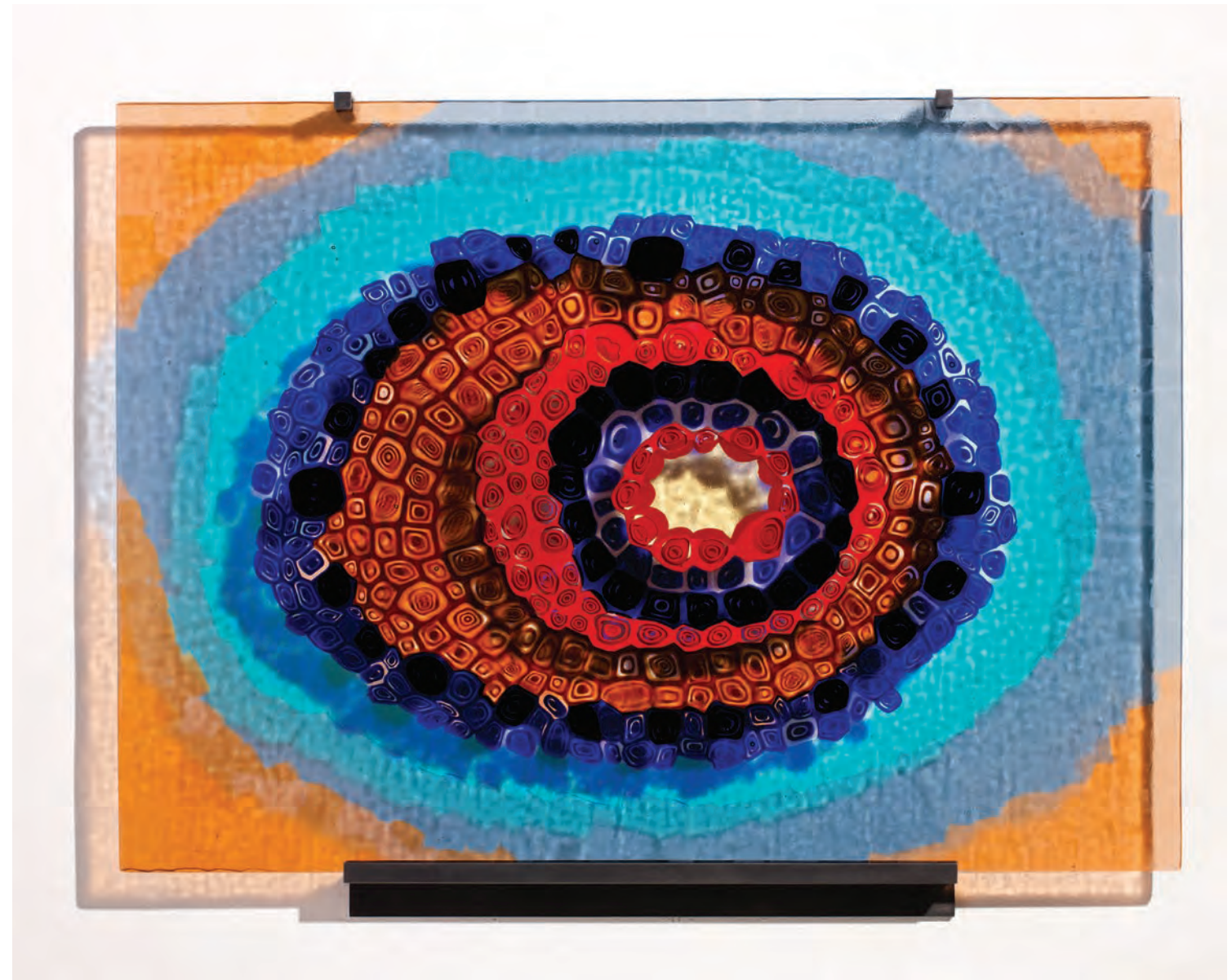
*Mandara*, 2016. Lino Tagliapietra. Blown Glass. 26 1/2" H x 13" W x 7" D. Photographs by Russell Johnson.

The Mandara series are primarily closed-form vessels with a variety of cane work. In conceiving these works, Lino reflected on the decorative mandala drawings of the Buddhist religion, whose intricate and geometric designs encourage meditation and focus. The Maestro similarly finds meditation and reflection in the process of glassblowing.



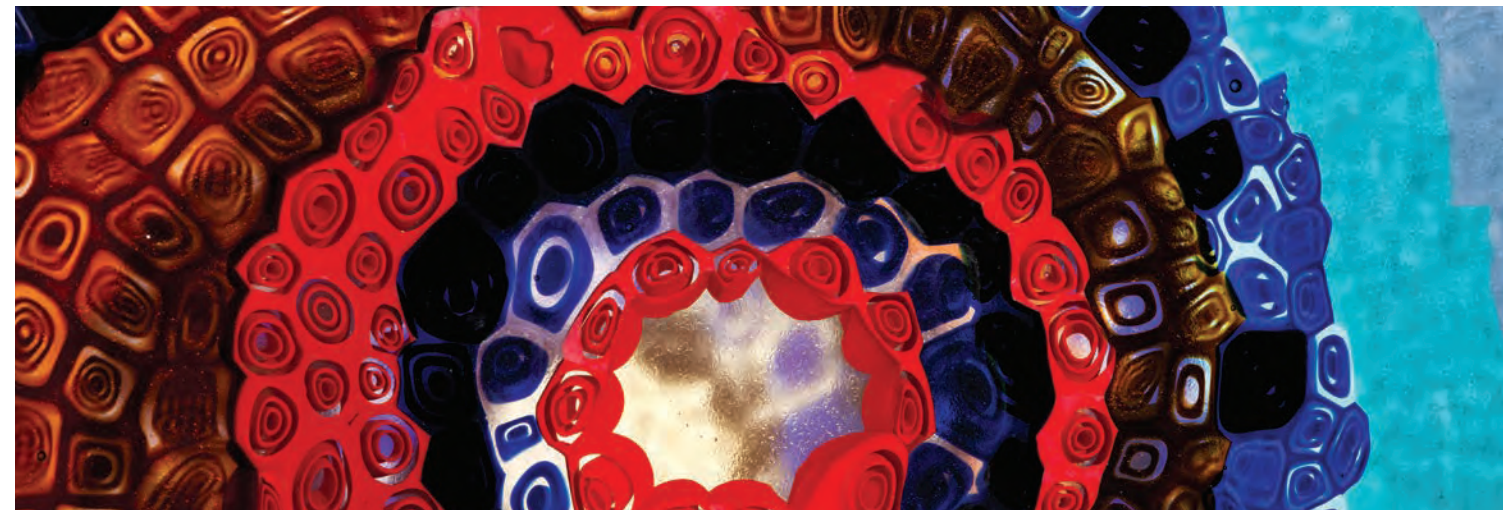
*Provenza*, 1999. Lino Tagliapietra. Blown Glass. 17" H x 13 3/4" W x 13 3/4" D. Photographs by Russell Johnson.

*Provenza*'s are made with freshly melted colors, rather than reheated glass rods. This adds vibrancy to the work and highlights the cool blue tones. Named by the Provence region of France, the Maestro took inspiration from this landscape, as well as the French artist Cezanne, for these painterly vessels.



*Occhio di Venere*, 2012. Lino Tagliapietra. Fused Glass. 38" H x 27 1/2" W x 8" D. Photographs by Russell Johnson.

The Maestro's fused panel, *Occhio di Venere* (Eye of Venus), showcases a variety of murrine styles that have been joined together. For panels like this, Lino handcrafts each aspect of the design, carefully selecting and laying out individual murrina in the desired form before transferring the panel to a kiln where it is fired and cooled over a number of days. The panel's bright tones are enhanced even further in the Seattle Showroom.





*Corning Final Blow Fila*, 2016. Lino Tagliapietra. Blown Glass. 16 3/4" H x 11 3/4" W x 5 1/4" D. Photographs by Russell Johnson.

This work was another one of the Maestro's final pieces. Fila uses an ancient roman technique which has the goal with its opaque red to highlight the design of the Florencia Murrina. After the blowing process, this piece was sanblasted giving it a more muted, smoothed unpolished work.

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