

WHERE
EXCEPTIONAL
TASTE LIVES

VERANDA

VOLUME 39
ISSUE 5

A GOLDEN ERA WARM, CONFIDENT & UNDENIABLY CHIC *for* COLOR



At Home with
**SYLVESTER
STALLONE**
in Palm Beach



CONTENTS

Volume 39 • Issue 5

Beautiful Discoveries

- 20 In Living Color**
The National Gallery of Art cultivates garden-grown pigments found in its most valuable collections.
- 26 Unearthing Radiance**
Precious opals put on a spectacular show in light-catching new jewels.
- 30 Italy's Intrepid New Guard**
The five contemporary studios forging the future in furniture and lighting design.
- 38 Rainbow Rewind**
A spate of colorful new watches in retro shades signals a return to brighter times.
- 42 Elevating a Classic**
Ebanista's Jessica Pakzad Bennett immortalizes a favorite antique étagère.
- 46 Breaking the Mold**
Jewelry designer Mark Davis recasts vintage Bakelite into one-of-a-kind baubles.
- 48 The Secret Lives of Furniture**
The latest lacquer debuts bring main character energy to modern rooms.

Wanderlust & Journeys

- 54 Moroccan Carpet Ride**
Writer Celia Barbour embarks on a journey in search of the craftswomen behind the coveted hand-loomed rugs.
- 64 A Very English Pursuit**
Design consultant Patrick O'Donnell energizes each room of his home with a rich, vibrant haul of antiques from the Cotswolds.
- 72 Raising the Glass**
Seattle artisans honor ancient Murano glassblowing techniques while firing up their own spotlight on the free-form artistry.

GET MORE VERANDA EACH WEEK!

Sign up for a free weekly newsletter from our editors with designer spaces and fresh ideas for indoors and out, plus our favorite new products. Visit veranda.com/newsletter.

RAISING *the* GLASS



PHOTOGRAPHS COURTESY OF (FROM TOP) RAY CHARLES WHITE / © CHIHULY STUDIO, LINO TAGLIAPIETRA / TRAVER GALLERY, LEE SE PHOTOGRAPHY / GETTY IMAGES

When the ancient techniques of the famed Murano glassblowers traveled west in the late 20th century, it was a most vivid migration. Today Seattle is firing up its own spotlight on the **free-form** artistry.



CLOCKWISE FROM TOP: Glass artists (from left) Martin Blank, Lino Tagliapietra, and Dale Chihuly in Seattle, circa 1988. • Colorful pendants for sale in Murano, Italy. • *Fuji*, a 2011 piece by Tagliapietra.

— Wanderlust & Journeys

WHILE SARAH Traver admits that the mist-mantled coast of the Pacific Northwest and the sun-streaked waterways of the Venetian Lagoon may not seem like soulmates on the surface, a bridge connects them, she says. A glass one.

The second-generation owner of Traver Gallery—Seattle's premier glass art exhibition space—puts one pin in her hometown. She puts the other in Murano, Italy, a tight clutch of seven linked islands that by the late 13th century had become glassmaking's shimmering fountainhead. Murano was where aventurine glass was invented; where beads, mirrors, and chandeliers traveled to far-flung palazzos and châteaux as calling cards of Venetian mastery. But the techniques themselves, Traver says, had historically been tightly guarded secrets. And the craftsmen were trained as interpreters of another's vision—even as maestros, the highest designation—but not encouraged (or even allowed) to act as fine artists.

Until Dale Chihuly came to town. Then a fledgling glass sculptor on a Fulbright Fellowship, the American artist went to work in the Murano factory Venini and was exposed to the

virtuoso techniques within. The hook was set. By 1971, Chihuly had opened the Pilchuck Glass School north of Seattle, and followed this with another idea: He invited Lino Tagliapietra there to teach.

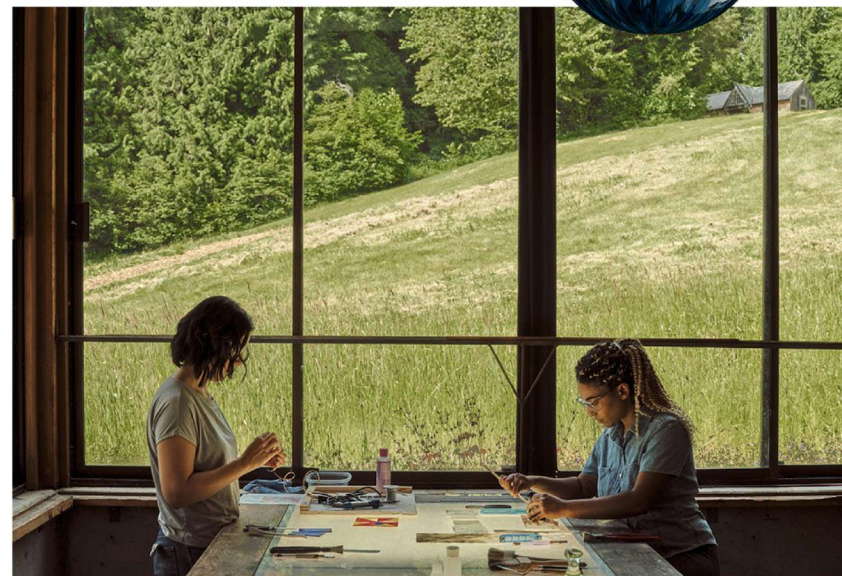
The Lino Tagliapietra: an apprentice at 11, a maestro at 21, and an artist whose work is on display in museums around the globe, including the V&A in London and the Metropolitan Museum of Art.

And so Tagliapietra came to Pilchuck. "He began teaching the Americans the Venetian techniques," Traver says, "introducing the actual craft of glassblowing to this budding group of artists coming from a background in sculpture and conceptual art and design."

Tagliapietra, 91 and recently retired (Traver Gallery featured an exhibition of his work this past summer), remembers his students well: "What struck me most was their incredible freedom of expression and the contagious energy they brought to their work," he says. "There was an authenticity in their creative process—it wasn't about perfection or recognition, but about the pure joy of making something meaningful. My time with them left me energized,



CLOCKWISE FROM ABOVE: Chihuly at Pilchuck Glass School, circa 1983. • Hector Finch's Paola Palantir Cluster pendant, hand-blown in Murano by Fabiano Amadi. • Artists working with stained glass in a studio on Pilchuck's campus north of Seattle.



PHOTOGRAPH COURTESY OF (CLOCKWISE, FROM TOP) HECTOR FINCH LIGHTING, PILCHUCK GLASS SCHOOL, ROGER SCHREIBER / PILCHUCK GLASS SCHOOL



CLOCKWISE FROM LEFT: *Yellow Print*, a 2021 blown-glass piece by Dante Marioni. • This past June, Traver Gallery hosted *Currents of Light*, the first major gallery exhibition of Lino Tagliapietra's work since his retirement. • Tagliapietra crafting a goblet at Pilchuck, circa 1992, as Marioni observes.

full of new ideas, and excited by the possibilities that come from cross-cultural exchange."

The bridge took shape. Tagliapietra spent increasing time at Pilchuck, seeding expertise on American soil while taking furnace-level heat from some of his countrymen back home, who felt that he was giving away state secrets. But this artful brand of shuttle diplomacy held firm, and now, according to a study by Chihuly Garden and Glass and the Glass Art Society, it's likely that the Pacific Northwest is home to more glass studios and artists than Murano. It's a natural evolution for a discipline that requires many artisans to handle the piece as the blower performs his or her inspired exhalation: "Glassblowing

is often a team sport," says Traver, who grew up around the craft with her art dealer father. "There's a natural economy that evolves around it," she says. It nurtures next-generation artists like Dante Marioni, who once apprenticed with Tagliapietra and is



It wasn't about perfection or recognition, but about the *pure joy* of making something *meaningful.*"

—LINO TAGLIAPIETRA

here," Tagliapietra says. "A reverence for tradition, combined with a drive to innovate. That continuity is powerful—it reminds us that great traditions can evolve while remaining deeply rooted."



Back in the Venetian wellspring of that inspiration, Murano's maestros find themselves beating back the tides of regulation, increasing energy costs, and foreign imitations as the number of workshops dwindles. One brilliant survivor: Fabiano Amadi, who creates not only his own pieces—elegant glassware and ebullient vases—but ethereal pendants and globes for London-based lighting company Hector Finch, among other architect and designer collaborations. For Amadi, who calls glassblowing "my world," the rigors of the work—from selecting sands for melting by minutely specific color to taking care of his team—still bring him the deepest satisfaction. Will there always be a Murano? "Yes," he says through a translator, "but we need to take care of it." ♦

PHOTOGRAPHS COURTESY OF (CLOCKWISE FROM TOP LEFT) DANTE MARIONI/TRAVER GALLERY; LINO TAGLIAPIETRA/PILCHUCK GLASS SCHOOL