AUTHENTICITY
VENINI means authenticity that lives in the perfect balance between the “savoir-faire” of Murano, research for excellence, audacious design, originality and ability in actualize memories and make fascinating. Today, as 90 years ago, VENINI is a constantly developing laboratory, a place where passion for glass and fascination of the Furnace are able to enchant and thrill everyone and where ideas and intuitions, coming from international designers, come true.

UNIQUENESS
A unique emotion arises when refined sand is mixed with precious minerals and when the Masters give life to drawings and cultural expressions, coming from creative minds. There is a “Genius Loci” inside VENINI and it highlights a different idea of glass and the way it is manufactured. This is an interesting alternative to the strengthened tradition, typical of Murano, that makes VENINI a clear example of uniqueness. Glassworks signed by VENINI are made precious and recognizable thanks to respect for materials and constantly developing research, like a voice narrating the poetry and the craftsmanship surrounding the product.

HERITAGE
VENINI is proud of its legacy, made up of drawings, pictures and works that gather the evidence of VENINI’s history, which have lasted for more than ninety years. This is a Heritage that motivates creative minds and fascinates our customers. This unique Heritage is exhibited in the most important Museums and Art Foundation all over the world.

LUXURY
Choosing VENINI is an unforgettable experience, it generates emotions and inner resonances. It makes us relate with our desires and awakes our dreams. It’s an unforgettable magic. VENINI’s exclusives creations, refined details, complicated techniques and attention for the finishing touches, communicate luxury, representing the purest beauty of glass art.
The spirits of Venini’s unmistakable identity have always been imprinted upon my memory. When I work for this noble company, I always try to connect to the mystery of archetypes that led to such a precise style with such a long history, and I seek to interpret that. I believe that the Venini taste is the fruit of an enchanted mix, created over time, of a few exclusive techniques, a handful of exceptional artists who were inventors of forms, and a predilection for certain colors. This tradition and these boundaries are Venini’s magic formula. Its hortus conclusus (enclosed garden) is one of humanity’s wonders. It contains the calmness and skill of clear craftsmanship that has remained pure and intact throughout time, incorruptible by the violence of fashion, an example and proof of perfection.

Alessandro Mendini
The origins
“Cappellin Venini & C.”: that’s the original starting name. We are in 1921 when two extraordinary persons enter the glass-factory world in Murano. They are the Venetian antiquarian (antiques dealer) Giacomo Cappelin and Paolo VENINI, a Milanese lawyer with an old family tradition in glass. Under the artistic direction of the painter Vittorio Zecchin, Cappellin Venini & C. lays the foundations of that “identity style” that still distinguish it: evade the traditional patterns, opening to the avant-garde art, mastery in techniques due to the best glass-masters of the island.

In the following years, the company exhibited with success in many decorative art exhibitions in Italy and abroad. In 1925 it broke up and a new company was founded: VSM Venini & C; that, under the artistic direction of Napoleone Martinuzzi, with a great knowledge of glass art, that introduced and tested new ideas and new techniques. Since 1932 Paolo Venini plays an increasingly importance in the artistic direction and forging important collaborations artists, architects and designers as Tomaso Buzzi, Carlo Scarpa, Lancia, Pulitzer, and after the second World War, with Gio Ponti and Fulvio Bianconi. Original artistic production alongside new categories of products such as the famous chandelier, often set in public and private locations.

The growth
In 1959, after the death of the lawyer Paolo Venini, the direction of the Company goes to the architect Ludovico Diaz de Santillana, who reflected the spirit of innovation and research of its founder. A feature of company’s history is the collaboration with the protagonists of “art and design world”, initially unconnected to the art of glass. This very unusual fact in the history of Murano glass brings a high level of innovation and experimentation, not only in style but above all in the application of several techniques. In 1985 Venini changed the ownership: Gardini and Ferruzzi families. The company starts over the collaboration with artists and architects more vigorously. From January 1998, Venini S.p.A. was acquired by the Royal Scandinavia. In December 2001 Venini joins Italian Luxury Industries, an Italian company headed by the entrepreneurs Giancarlo and Gabriella Chimento, Giuliano and Guglielmo Tabacchi. They resume the corporate identity, as an ideal “baton”, of planning, innovating experimenting, research and passion.

Important collaborations
Venini enters the twenty-first century with a wealth of experience and creative production that make it “THE” BRAND of the most extraordinary achievements in the handmade blown glass. Those qualities has renovated and expanded the artistic collaborations with important “names” in design, art and architecture; among these: Tadao Ando, Atelier Oi, Gae Aulenti, Emmanuel Babled, Fernando & Humberto Campana, Sandro Chia, Bruno Gecchelin, Harri Koskinen, Doria e Massimiliano Fuxas, Alessandro Mendini, Fabio Novembre, Gaetano Pesce, Gio Ponti, Mimmo Rotella, Timo Sarpaneva, Carlo Scarpa, Tobia Scarpa, Ettore Sottsass, Giorgio Vigna, Massimo Vignelli, Tapio Wirkkala, Toni Zuccheri these artists, with the collaboration of the breath of the VENINI’S Masters, gave birth to a unique collection, one of the most important in Italian glassmaking world, published in several books and exhibited in the most beautiful museums of the world, from the MOMA in NY, to the Foundation Cartier in Paris and the Victoria and Albert Museum in London.

Today
VENINI commercial network is made up of flagship stores and more than 800 dealers all over the world. VENINI, with its furnace, is the biggest glass factory in Murano: 5 glass masters - 80 employees – 500 tons of silica sand per annum – 90 colors formulas - 15 furnaces - 18 grinding machines
TRADITION, DESIGN AND TECHNOLOGY
VENINI means to combine the tradition of artistic glass with design and technology, customizing the project with high-quality finishes.
CONTRACT DIVISION

The Contract Division employs a highly qualified team that plans and designs “turnkey” projects for hotels, retail, offices, banks, cruise ships, private yachts, worship buildings, public and private buildings.

VENINI sets itself up as a service entity, able to combine creativity and design capabilities to satisfy any request. The versatility of glass, the experience of our masters and the productive flexibility allow to realize any type of product.

The analysis and detailed development of any product are integrated with security and functionality requests, as well as the guarantee of high quality materials used to enhance both the aesthetic and technical values.

This organization makes possible to find solutions that suit any space and style, leaving to architects and designers more creative freedom.

All the prestigious projects, standing all over the world, have been achieved through the experience, gained by VENINI over the years.
Flag Ship Store VENINI Milano
VENINI and Fashion

KENNETH GEORGE SCOTT | 1951

VENINI, KENNETH GEORGE SCOTT | 1951

PIERRE CARDIN | 1969

VENINI, LUDOVICO DIAZ DE SANTILLANA
VASI PER PIERRE CARDIN | 1969
VENINI and Fashion

VERSACE

VENINI, VERSACE | 1995 Special Edition

VENINI, GUCCI | 2004 Special Edition
VENINI and Cinema

VENINI - “IL CASANOVA” di Federico Fellini | 1976
Glasses “CASANOVA”

VENINI - “MOONRAKER” Operazione Spazio 1979 - Regia di Lewis Gilbert
Glasses “ESAGONALI” and “chandelier “ALGA”
VENINI and Cinema

VENINI - “TACCHI A SPILLO” 1991 - “CARNE TREMULA” 1997
Regia di Pedro Almodòvar

VENINI - “IL DIAVOLO VESTE PRADA” 2006 - Regia di David Frankel
Chandelier VENINI

VENINI - “AGATA E LA TEMPESTA” 2004 -
Regia di Silvio Soldini
“Talismano” VENINI
design by Giorgio Vigna
The fusion furnaces transform the mineral sands in boiling magma. The exceeding glass gets removed by straining the vitreous mass. The fusion temperature gives to the material a strong orange color. The incandescent vitreous mass starts to get manufactured. The glass Master shapes the object by using the tools as centuries ago. The title of “Master” is conferred after at least twenty years of experience in the furnace. The hand of the Master must keep rotating the cane, so that the vitreous mass maintains the desired shape. During the manufacturing the object must be often heated up in order to continue the shaping. The temperature of the glass during all working stages doesn’t have to be under 800° C.

Once manufactured in the furnace, still keeps a temperature of 500° – 600° C and must be cooled slowly in order not to create internal tensions that can cause breakages. This slow cooling is realized in some furnaces of “recooking”, the so-called “muffle furnaces”. The work cools gradually inside the “muffle” till twenty-four hours.

Once reached the room temperature, the art-piece begins a cold-working stage, the so-called “grinding”.

The “grinding” is a very important stage in manufacturing glass. There are many grinding techniques to create refined effects on glass surfaces.

The grinding Master proceeds with slow and wise movements in order to complete the art-piece. Numerous grinding techniques are part of the historic and artistic estate of VENINI.
Techniques

BEATEN AND CUT GLASS - ENGRAVED GLASS
In the late 30’s the glass masters started to realize some new techniques, for which the decorative element is fundamental. Beaten and cut glass is characterized by an engraved surface with small irregular parallel scratches. Engraved glass is obtained thanks to a grinder made of stone. The object is engraved on the surface when cold.

INCALMO
This technique is particularly difficult and it is realized by joining two different glass pieces when still hot by their circumference. In this way it is possible to obtain a single object in two different colors.

MURRINE
This is one of the most ancient techniques and dates back to the Roman Age. It was reintroduced in Murano in the late 14th century. To obtain the Murrine a cane has to be produced and then cut in small pieces, which normally have a particular drawing inside. The Murrine are then melted together, following a precise design, and then blown until the desired shape is obtained.

SUBMERGED and SUBMERGED WITH BUBBLES
This is a decorative technique and consists in overlapping several layers of different colored glass. It is realized by submerging several colors of glass inside transparent glass. This technique is able to light up colors and confers to the object a decorative effect, sometimes emphasized with a gold leaf.
Techniques

CANES and FILIGREE
The Cane is a circular glass element. It can be thick and full whet employed to obtain the “Murrine”, multicolored (transparent and opaque) or monochrome. The smallest cane is called “Cannetta” (little cane). The cane employed to obtain the Filigree can be linear transparent with a colored glass filaments inside, or twisted. There is the “reticello” Filigree with a delicate drawing inside, the “ritortoli” Filigree with some filaments that create a spiral drawing. The latter is also known as “zanfirico” (from Antonio Sanguirico, an antique dealer).
The canes are melted together and then blown in order to obtain a unique object. The works realized with this technique are very precious due to the difficulty of manufacturing.

HOT DECORATED GLASS
Sometimes the surface of the objects is characterized by some decorations, applied wet glass is still hot. This technique is particularly difficult and therefore it ensures uniqueness and refinement.

BALLOTON
This technique is employed to obtain a particular optical illusion. The glass mass is blown inside a metal mold which has little pyramid points inside. These points give to the object an interesting crossed effect.

RIGADIN
This decoration is obtained by blowing glass inside a mold with triangular grooves. If glass is also twisted during blowing it becomes “Rigadin ritorto”.

CANES and FILIGREE
The Cane is a circular glass element. It can be thick and full whet employed to obtain the “Murrine”, multicolored (transparent and opaque) or monochrome. The smallest cane is called “Cannetta” (little cane). The cane employed to obtain the Filigree can be linear transparent with a colored glass filaments inside, or twisted. There is the “reticello” Filigree with a delicate drawing inside, the “ritortoli” Filigree with some filaments that create a spiral drawing. The latter is also known as “zanfirico” (from Antonio Sanguirico, an antique dealer).
The canes are melted together and then blown in order to obtain a unique object. The works realized with this technique are very precious due to the difficulty of manufacturing.

HOT DECORATED GLASS
Sometimes the surface of the objects is characterized by some decorations, applied wet glass is still hot. This technique is particularly difficult and therefore it ensures uniqueness and refinement.