



# SEGUSO

A Family from Murano

The history of the Seguso glassworks is one of the oldest and most significant in Murano. The earliest documentary traces date back to 1397, when the family name appears in Venetian archives in connection with glass production. Since then, the tradition has been passed down through more than twenty-three generations of master glassmakers, shaping an identity that has spanned eras and styles without interruption.



Obelisk - Seguso Vetri d'Arte  
1950s

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Over the centuries, the Seguso family contributed to the revival of Murano glass after the crisis that followed the fall of the Venetian Republic, recovering historical techniques and developing new solutions. In the twentieth century, the glassworks assumed a central role in both the artistic and production landscape when, in 1933, several ancient Murano families decided to join forces, giving rise to “Barovier, Seguso & Ferro,” which four years later became the celebrated “Seguso Vetri d’Arte.”



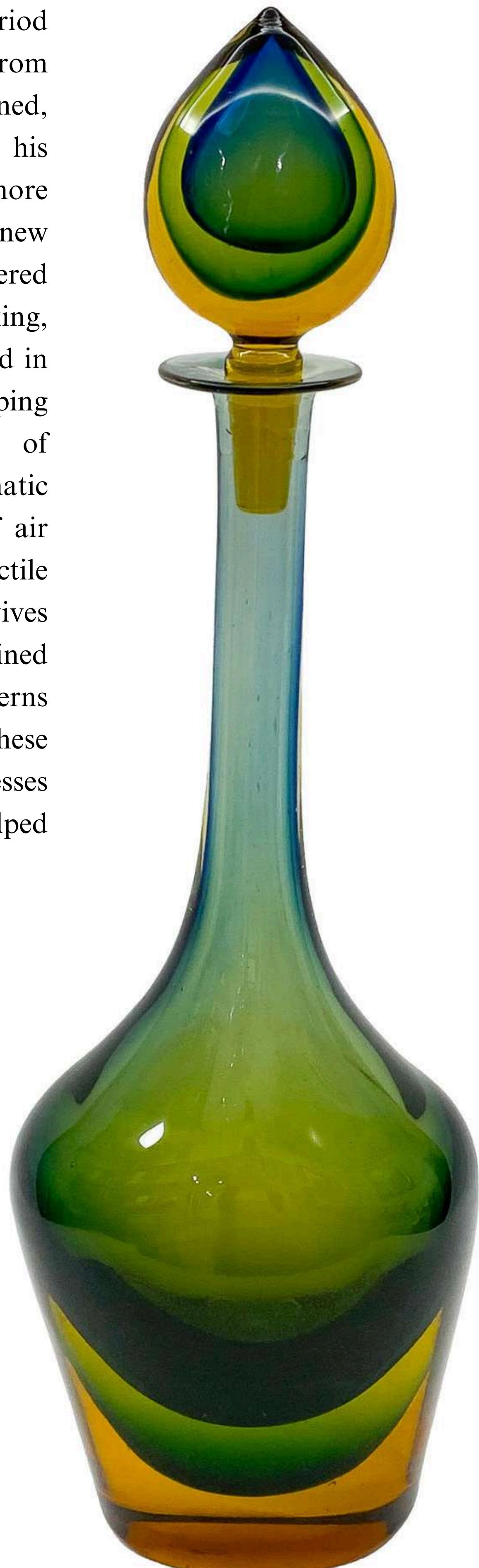
Plate - Seguso Vetri d’Arte  
1960s

The transition was not merely administrative: it opened the door to an artistic direction capable of interpreting its time, earning recognition at international exhibitions and the Triennale, and consolidating relationships with markets that were beginning to demand not only functional or ornamental glasses, but also pieces that would bear a form of thought.

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Among the key figures of this period is Flavio Poli, artistic director from 1934, who introduced a refined, modern visual language. Under his guidance, silhouettes became more elongated, colors deepened, and new techniques, that are still considered fundamental in Murano glassmaking, emerged. “Sommerso,” introduced in the 1950s, consists of overlapping transparent and colored layers of glass to create a striking chromatic depth. “Pulegoso” makes use of air bubbles to create textured, tactile surfaces, while “Filigrana” revives the ancient tradition of intertwined glass canes, developed into patterns such as reticello and piume. These techniques are not simply processes but distinctive elements that helped shape the Seguso style.



Bottle - Seguso Vetri d'Arte  
1950s



Parallel to the evolution of Seguso Vetri d'Arte, the story of Archimede Seguso unfolds. In 1946, after years of training and designing in the family furnace, he founded his own workshop, the Vetreria Artistica Archimede Seguso. His research focused on mastery of the material, expressed through more sculptural forms and a strong sense of plasticity. During the central decades of the twentieth century, while Seguso Vetri d'Arte used a modern design language based on balanced proportions and essential volumes, Archimede worked on objects that exalted gestures and manual skills, with animated surfaces, intentional twists, and layered color treatments. His signature lies in the confident shift from hollow to solid glass and the ability to combine visual lightness with material density.



Cornucopia - Archimede Seguso  
1950s

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Within Archimede's production, zoomorphic sculptures and figurative works hold a prominent position. Solid-glass animals—fish, birds, seahorses, felines, dogs ...—are not mere stylistic exercises but the meeting point between observation and stylization. Movement is conveyed through continuous curves, elongated forms, calculated compressions, and a controlled use of color, often layered or subtly shaded. The result is a repertoire of pieces that maintain both figurative clarity and material richness, with details such as applied eyes, thin fins, or a twisted neck defining each work's identity.



Swans - Archimede Seguso  
1950s

Alongside the animals stand human figures and decorative compositions in which filigree, lacework, and feather-like motifs reinterpret sixteenth-century traditions in a modern key: here the interplay of canes is not mere virtuosity, but a structural design element.



One may say that while Seguso Vetri d'Arte favors clean forms, calibrated “Sommersi”, “Pulegoso” used as a diffuse texture, and colors chosen for clarity and balance, Archimede Seguso embraces the freedom of gesture. His work is usually marked by dynamic edges, stronger contrasts, and figures that require thickness and precise heat control during hot shaping.



Shell - Archimede Seguso  
1950s

Even after its founder's death in 1999, the Vetreria Artistica Archimede Seguso has continued to uphold its authorial vocation: animal sculptures, layered-color vases, filigree and lacework pieces created according to original criteria, produced as unique works or in small series. This continuity ensures authenticity and quality, preserving a body of knowledge deeply rooted in Murano's history. Today the Archimede Seguso brand is recognized in international collecting as a symbol of excellence and creativity, capable of combining memory and innovation without compromising its identity.





Jug - Seguso Vetri d'Arte  
1950s

On the other hand, the timeline of Seguso Vetri d'Arte reflects broader transformations in society and the market. After ceasing production in 1973 and passing through various ownership changes, the Seguso Vetri d'Arte brand returned to the family in 2009. Its presence in the permanent collections of institutions such as the MoMA and the Victoria and Albert Museum confirms the cultural and artistic significance of its production.



Ultimately, Seguso Vetri d'Arte and Archimede Seguso represent two complementary expressions of the same Murano tradition: the former codified a modern and rigorous design language, while the latter cultivated a sculptural and experimental approach. Together, they contributed decisively to the history of Murano glass, transforming techniques, forms, and colors into a heritage recognized worldwide. In every expression, the Seguso name today stands for quality and continuity, indicating a tradition that evolves without losing authenticity, turning glass into a language capable of dialoguing with contemporary needs.



Lumberjack - Archimede Seguso  
1950s

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