KONODA
HOUSE

WELCOME, DETECTIVE

THE CASE FILE IS IN YOUR HANDS.

What you're holding is the **complete case file**.

Inside, you'll find everything you need to conduct the investigation: evidence, documents, witness statements, letters, records, and reports collected throughout the case.

You don't need anything else.

Every piece of information you need to solve the case can be found inside this file. It's up to you to examine the evidence, connect the dots, and figure out which details deserve your attention.

Take your time.
Don't take anything for granted.
And above all, don't trust the first theory that seems to make sense.

ONE LAST THING...

The truth is scattered throughout these pages.
And it's up to you to piece it together.

Good luck with the investigation.
And good luck, Detective.

Konoda House



HOW TO PLAY

The game is divided into **3 investigative phases.**
Play through each phase one at a time, in the order shown. The information you need to solve the case **will be revealed gradually** as you progress.

Examine the Evidence

In each phase, you'll find new documents and information. They'll help you in later phases, too.

Complete the Report

At the end of each phase, fill out your **Report** with theories, deductions, and suspicions.

Unlock the Next Phase

Once you've reviewed all the evidence and are satisfied with your answers, you can move on.

Don't worry if you can't piece everything together right away. That's normal. Each phase adds new elements to your investigation.

AT THE END OF YOUR INVESTIGATION

Once you're confident you've reconstructed the mystery and completed your final Report, you can verify the **solution on the Konoda House website** using the QR code in Phase 3.



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THE CASE

It is September 18, 1774.
We are at Palazzo Venier dei Leoni, on the Grand Canal.

The sale of a particularly valuable work is being celebrated and officially recorded: Portrait of a Lady with a Fan, attributed to Venetian painter Lucia Marin.
The evening seems to be proceeding normally. That is, until the moment the painting is to be delivered, when the locked laboratory is reopened and **the painting is discovered to be missing.**

Of everyone invited to the palace, only **five people** could have had a motive, an opportunity, or the means to make the painting disappear.



It is up to you to reconstruct what really happened, discover who committed the theft, and understand why.

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THE SUSPECTS



COUNT MATTEO VALMARANA

Venetian nobleman and art connoisseur. He is attending the ceremony to certify the painting's authenticity.

COUNT ALVISE VENIER



Owner of Palazzo Venier and the stolen painting. He organized the sale and is hosting the evening.



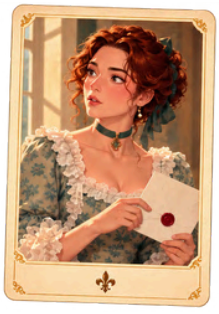
MONSIEUR JEAN MOREAU

French art dealer and collector. He is in Venice to purchase the painting and is among the evening's guests.

PIETRO BELLINI



Restorer and specialist in the conservation of works of art. He worked on restoring the painting.



CECILIA RIZZI

Young assistant to Matteo Valmarana. Passionate about art and eager to learn.

INVESTIGATOR'S REPORT

PHASE 1 | RECONSTRUCTION

Fill out this sheet once you've analyzed all the evidence from this phase. Move on to the next phase only when you're confident in your answers.

THE EVENING

Where was the painting kept?

_____

Where was the key kept?

_____

What time was the painting last seen?

_____

Who knew where the key was kept?

_____

THE SUSPECTS

Note: You may not have all the information you need to complete this table yet. That's normal, you'll discover new details in Phase 2.

SUSPECT	BESIDES THE BALLROOM: WHERE DOES HE SAY HE WAS?	WHAT MOTIVE COULD HE/SHE HAVE TO STEAL THE PAINTING?
ALVISE VENIER		
JEAN MOREAU		
PIETRO BELLINI		
CECILIA RIZZI		
MATTEO VALMARANA		

THE DOUBTS

Who has something to hide?

_____

Who do you suspect most?

_____

Let's see if you have good instincts!

TIMELINE OF THE EVENING



WHERE WERE THE SUSPECTS?

SUSPECT	9:15 PM	9:30 PM	9:45 PM	10:00 PM
ALVISE VENIER				
JEAN MOREAU				
PIETRO BELLINI				
CECILIA RIZZI				
MATTEO VALMARANA				



The Scene of the Theft

PALAZZO VENIER DEI LEONI

Venice, 1774

Overlooking the Grand Canal, Palazzo Venier dei Leoni is one of the most elegant residences in eighteenth-century Venice. Its location and rooms made it a place frequented by Venetian aristocrats and members of high society.
On September 18, the palazzo hosted an evening organized by Count Alvise Venier. The guests included Venetian nobles, merchants, art connoisseurs, and other acquaintances of the Count.
The occasion centered on a particularly important work in Venier's collection, which was to be transferred to a new owner at the end of the evening.

THE STOLEN WORK

PORTRAIT OF A LADY WITH A FAN

Lucia Marin

Portrait of a Lady with a Fan had long belonged to Alvise Venier's collection.
In the presence of the guests, the painting was examined and certified in preparation for the sale.
For Venier, it was an important moment: after the evening, the painting was to leave his collection and become part of the collection of French dealer Jean Moreau.
Everything seemed to be going according to plan.
Until, during the evening, the painting disappears.



Floor Plan — Palazzo Venier dei Leoni



1. Main Entrance
2. Grand Staircase
3. Ballroom
4. Dining Room
5. Venier's Study
6. Antechamber
7. Bathroom
8. Restoration Laboratory
9. Derssing Room
10. Service Stairrase
11. Canal-Side Terrace



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EXPLORE
DISCOVER
REVEAL

NAME: Count Matteo Valmarana
ROLE: Art Collector
DATE: September 18, 1774
LOCATION: Palazzo Venier dei Leoni

INTERROGATION REPORT

Count Valmarana, let's start with the evening. What can you tell us about what happened during the reception?
It was quite an animated evening, as one might expect from a reception hosted by Mr. Venier. I spent much of the evening in the ballroom, conversing with the other guests.

During the evening, did you ever leave the ballroom?
Yes, at 9:30 p.m., when the toasts began. On certain evenings, Mr. Venier is particularly generous with his wine cellars, and the dining room becomes decidedly more interesting than the ballroom.

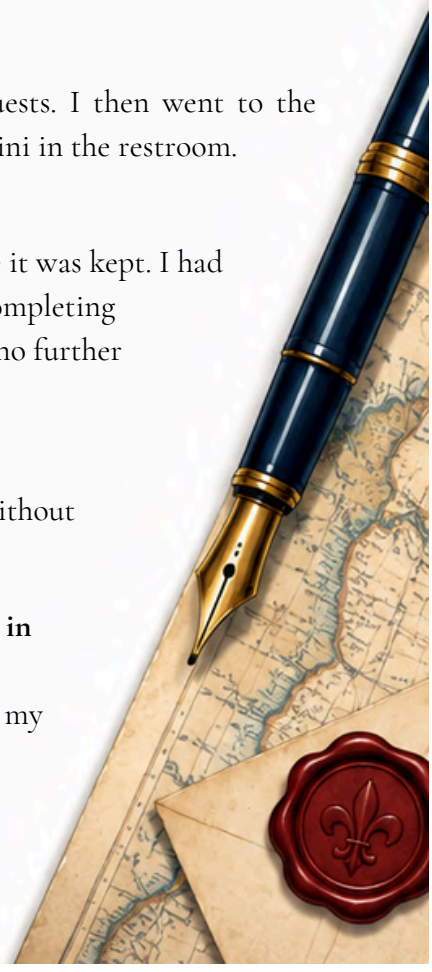
How long did you stay there?
About fifteen minutes, perhaps a little longer. I spoke with some of the guests. I then went to the restroom and returned to the ballroom. Come to think of it, I ran into Mr. Bellini in the restroom.

When did you last see the painting?
During the examination I conducted at Palazzo Venier, in the laboratory where it was kept. I had the opportunity to study the work carefully and verify its authenticity. After completing my examination and handing my certification to Mr. Venier at 9:15 p.m., I had no further opportunity to see it.

Did you have personal access to the palazzo's laboratory?
Personal access, no. I don't have a key and would have had no reason to enter without being invited. I was there, like the other guests, when I examined the painting.

You're an art expert, but also a collector. Had you ever expressed your interest in purchasing the painting to Mr. Venier?
Certainly, many times. A work by Marin would have held a prominent place in my exhibitions.

And yet Mr. Venier decided to sell it to Mr. Moreau.
Apparently, other people know how to be more persuasive than I am. But I have a few tricks up my sleeve too, Inspector.





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REVEAL

NAME: Cecilia Rizzi
ROLE: Assistant to Count M. Valmarana
DATE: September 18, 1774
LOCATION: Palazzo Venier dei Leoni

INTERROGATION REPORT

Miss Rizzi, please describe what you did and observed during the evening, up until the moment the painting was discovered to be missing.
The evening seemed very interesting to me. I finally had the chance to see up close the painting I had previously studied only through Count Valmarana's documentation and to witness its certification. I spoke with several distinguished people from Venice. It seemed like a completely normal evening... until we realized the painting had been stolen.

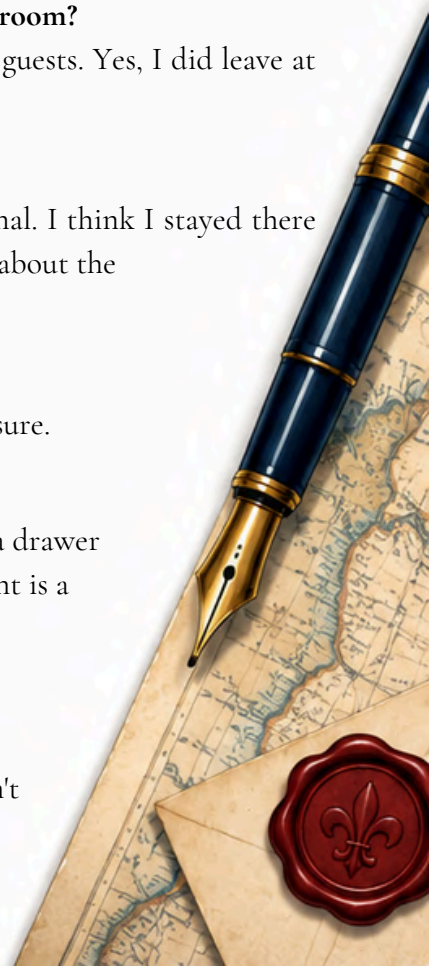
Where did you spend the evening, and with whom? Did you ever leave the ballroom?
I spent most of the evening in the ballroom, where I spoke with several of the guests. Yes, I did leave at one point, but I don't remember exactly when. I think it was around 9:40 p.m.

Where did you go?
I went out onto the terrace. I wanted to get some fresh air and admire the canal. I think I stayed there for about twenty minutes, then went back inside when I heard the commotion about the painting's disappearance.

Were you alone on the terrace? Could anyone have seen you?
I was alone. Someone on the staff may have seen me pass by, but I can't say for sure.

Did you know where Count Venier kept the laboratory key?
Yes. After the inspection, everyone present saw Count Venier place the key in a drawer of an antique cabinet in the antechamber near the laboratory. Besides, the Count is a good man, and he trusted all of us.

Did you know Count Venier and the palazzo well?
I knew Count Venier through Count Valmarana and occasions related to his collection. As for the palazzo, I had been there a few times before, but I wouldn't say I knew it well. I could find my way around the main rooms, but I wouldn't know my way through the service corridors or private rooms.



THE INVESTIGATION STARTS NOW

You've studied the case and met the suspects.
Now let the evidence speak.
What do you think? Ready to find out who's lying?

The clues, the remaining interrogation records and the documents that will bring down more than one alibi are all in the full case.

Continue the investigation at www.konodahouse.com